January 12, 1985

ANNOUNCES EXPANSION
LABELS BEGIN 1985 WITH MAJOR RELEASES
LARGE TURNOUT EXPECTED AT WINTER CES
CASHBOX INTERVIEW: DAVE GREEN

John Waite
JOHN WAITE

His recent Radio City Music Hall appearance thrilled the sold out audience and helped further establish the EMI/America recording artist as one of the premier performers in pop music today.

JOHN LEE HOOKER

His recent duties as host of The Southern California Blues Society Christmas party, helped raise needed boxes of food for a downtown L.A. mission.

RICKY SKAGGS

The Grammy award winning country star has announced his first ever tour of the northeast and mid Atlantic states.

EACH AND EVERY WEEK, WATCH FOR HIGHLIGHTS OF THE POP, COUNTRY AND BLACK CONTEMPORARY CHARTS!

*THE REGISTER AND TRIBUNE SYNDICATE, DES MOINES, IOWA
EDITORIAL

With two consecutive strong years behind us, the prospects for 1985 certainly seem bright. The forthcoming releases from Mick Jagger, John Fogerty and Phil Collins are excellent indicators of a potentially lucrative first quarter. Coupled with an aggressive marketing and promotion campaign, first quarter product can give the industry the strong start required to make 1985 the best year yet.

Besides the array of strong product it is also a time of increased visibility for the music industry with the upcoming American Music Awards and of course, The Grammys. It is imperative that all facets of the industry enhance this beneficial period with strong efforts of their own. We particularly call on retailers to take advantage of point-of-purchase promotional material in connection with the highly publicized award shows.

1985 is also the year in which such musical formats as the compact disc and music video will come to their full retail maturity. The Christmas season saw CDs become a substantial percentage of many major chains' overall sales figures and it is clear that music videos are now one of the most influential factors in selling a new record. Each segment of the industry can reap the benefits of these formats, yet it is only through cooperation between hardware and software manufacturers and between the manufacturers and retailers that everyone can best enjoy the fruition of these formats.

Now is not the time to look back on the laurels of 1984. It is a time to realize what a year 1985 can be. A strong first quarter is a crucial factor for a strong year.
MODERN SIGNING — Modern Records (distributed by Atlantic) has signed Natalie Cole to a long-term recording contract. Pictured at the signing are (l-r) Paul Cooper, vice president/west coast general manager, Atlantic Records; Dan Cleary, Cole’s manager; Marc Kreiner, director of urban contemporary music, Modern Records; Cole (seated); Paul Fishkin, president, Modern Records; Doug Morris, president, Atlantic Records.

Majors Open ’85 With LPs From Fogerty, Collins and Jagger

by Peter Holden

LOS ANGELES — While most major artists release their latest albums in time for the heavy Christmas sales period, January and February will see long-awaited studio releases from John Fogerty, Phil Collins, David Lee Roth, Mick Jagger, Van Morrison and others.

Fogerty’s: “Oldies” album on Warner Bros. marks the return of one of rock’s finest songwriters in a major work which has already raised extensive radio and retail interest with its first single: “The Old Man Down The Road.” Also on Warner Bros. will be David Lee Roth’s debut solo EP which includes the just released “California Girls’” single, as well as George Benson’s “20/20” which shipped last week.

Other major releases include Phil Collins’ solo LP on Atlantic, Van Morrison’s first on PolyGram called “A Sense Of Wonder,” Dexies Midnight Runners’ “Don’t Stand Me Down” and Martin Briley’s “Dangerous Moments” also on PolyGram.

EMI’s first quarter releases include the soundtrack from That’s Dancing which features the title track from Kim Carnes; George Thorogood’s: “Maverick” LP, the

WHOA GETS THE CHECK, MATE? — RCA Records executives recently feted the composers of the just released “Chess” LP (Bjorn Ulvaeus, Benny Andersson and Tim Rice) at Restaurant Maurice in New York City’s Parker Mendien Hotel. Euthymics’ Dave Stewart stopped by to say hello to the group who were in New York to officially present the Chess project, “the musical on record” to RCA staffers and to participate in media interviews. Pictured (l-h): Bjorn Ulvaeus; Dave Stewart; Jose Menendez, RCA Records Division vice president/operations; Benny Andersson; Robbin Abroid, division vice president/communications and Tim Rice.

Increasing Number Of Music Country Music Books Rapidly Hit Market

by Brenna Davenport-Leigh

NASHVILLE — In the past several months, books about country music and its artists have been steadily growing in the marketplace. From autobiographies to books composed of country trivia for the most ardent fan, the interest in country music has been high, and perhaps more intently studied and researched than in the past when the goal was no more than to appease a particular artist’s following.

One long-awaited source book out now is the paperback edition of The Encyclopedia of Folk, Country and Western Music by Irwin Stambler and Grelyn Landon. The first edition of this definitive book was published over 15 years ago with the second edition coming out in 1983. The revised and expanded paperback edition, listed at $17.95, offers an impressively thorough overview of folk and country figures through over 600 biographical entries from A to Z including select discographies.

The book, which is a wonderful source for country music historians, the music industry, and dedicated fans, also gives a complete listing of the awards from the Country Music Association, Grammy, Academy of Country & Western Music, Recording Industry Gold & Platinum Listings, Nashville Songwriters and Country Music Hall of Fame Members along with 56 pages of black-and-white photos. This impressive work is published by St. Martin’s Press.

With its focus on recorded country music, The Best of Country Music by John Murthland gives a critical and historical guide of country albums through various styles and periods. The 750 albums included, both current and out-of-print, are selected by country music writers and music critics.

Books On Retailer’s Shelves

Ochs’ Archives Sets The Record Straight

by David Adelson

LOS ANGELES — Michael Ochs sat back in the Venice, California–home that has served as the home of his Rock Archives for the past several years. The sounds of Joe Liggins and The Honeydrippers (the original ones) are playing softly on the stereo. In front of him lies the 400-plus page compilation of unique, rare and often humorous photographs that document Ochs’ archives and his purchase of the Everly Brothers, the Association, Peter, Paul, and Mary. Entitled simply Rock Archives, it represents Michael Ochs’ conscientious effort accomplished with the many unsung heroes of rock and roll.

What originally began as a desire to find a record he had during his childhood (he says he was a kid”), Ochs has turned his hobby into a business, but one he maintains, he’s still in for the fun of it. “I don’t want to just play Big Joe Turner. I want to know who Big Joe Turner is,” he stated.

While Ochs was director of Columbia Records west coast publicity office he began collecting everything from out-of-print albums to sheet music, photos and biographies. His home is a virtual library of rock and roll memorabilia that encompasses every inch of available wall and floor space. Among the hundreds of thousands of items, Ochs claims his favorite one is, “the most recent thing I did.”

No stranger to music, Ochs managed the career of his brother Phil during the late 60s until taking the job at Columbia. He subsequently took jobs at Shelter and ABC Records in the publicity department. To this day, Ochs is an active consultant for film scores and often

MCA Announces Expansion

LOS ANGELES — MCA Inc. has announced that MCA Records Group has been expanded to include MCA Music Publishing. The company’s operations will now be known as the MCA Records and Music Group.

Irving Azoff, MCA Inc. vice president, will also serve as president of MCA Records and will also oversee the operations of the expanded unit as group president with Myron Roth functioning as group executive vice president.

The individual divisions within the group will continue under their present management. Leeds Levy, president of MCA Music, Kathleen Casey, president of Uncity Music Publishing, Lou Cook, president of MCA Publishing, and Dan Miller, president of MCA Video, will all continue in their present positions.

Winter CES For Kickoff; Record Crowds Expected

LOS ANGELES — With increases of nearly 80,000 square feet of exhibiting space and almost 100 exhibitors, the 1985 International Winter Consumer Electronics Show promises to be a reflection of the overall strength which that industry showed last year. The show, which will be held in Las Vegas this week from January 5–8, will include exhibitors from the recording, electronics and telephone segments of the industry with the spotlight focusing on the past year’s fastest growing areas, compact disc and audio/video.

Along with the latest products from such innovative audio and video manufacturers as Sony, Donco, TDK, Technics and others, there will be a host of CES sponsored workshops which will be addressing many pertinent issues for retailers, consumers and the industry as a whole. The “Meeting of the Legislators” meeting and the “Video Issues And Answers” forum promise to be the most well attended events and their marriage with pop music is clearly the most quickly developing area in the industry while legislation to deal with new technologies and their implications is also a pressing issue.

New, faster accessing CD players will be showcased, as will video players and an advanced Beta video player from Sony. Cellular telephones will also be exhibited as the popularity of that product has increased greatly in the last year.

Berland Named Cash Box VP

LOS ANGELES — George Albert, president and publisher of Cash Box Publications, has announced the appointment of Spence Berland to the position of vice president, effective immediately.

Commenting on the appointment George Albert remarked, “I am very proud to welcome Spence to the Cash Box staff. His years of experience in the music industry have brought him both recognition and respect. I know that he's brought a valuable addition to the Cash Box family.”

According to Berland, “I am extremely pleased to be a part of the Cash Box tradition. I look forward to a productive stay here and I'm particularly happy to work with all my close friends in the industry.”
**SITIZENZ OF MANHATTAN** — World Sitzizen, the first band to sign to Manhattan Records, here check out the label's curts, their first LP and single will be among Manhattan's premiere releases. Pictured (l-r) are: London McDaniels and Phil Roy, World Sitzizen; Gerry Griffith, vice president A&R, black music; Bruce Garfield, vice president A&R, contemporary music; Chris McDaniels, World Sitzizen; and Bruce Lundvall, president, Manhattan Records.

**BUSINESS NOTES**

**Wherehouse Announces Offering**

LOS ANGELES — Wherehouse Entertainment, Inc. (ASE-WEI) has announced that it intends to make a public offering of approximately 700,000 shares of its common stock in March 1985. The shares will be registered under federal and state securities laws and sold on a firm commitment basis to selected underwriters only by means of a prospectus. The company has approximately 4,966,000 common shares currently outstanding. Louis A. Kwiwer, president and chief executive officer, indicated that he expects the net proceeds of the offering to be used to finance future expansion, principally the opening of new stores and the purchasing of additional inventory of home entertainment and information software, primarily video movies for rental and compact discs.

**DBA And NAB Announce Merger**

NEW YORK — The Daytime Broadcasters Association (DBA) has merged into the National Association of Broadcasters (NAB). The agreement, which became effective after ratification by the DBA board of directors at a Jan. 4 meeting, calls for the DBA to disband its operations and make all efforts to encourage its members to become members of NAB. The interests of daytime-only AM broadcasters will then be represented by NAB and its new Daytime Broadcasters Committee. According to DBA president Ernie Wycher, vice president and general manager WQOA Radio, Worthington, MN, "DBA has worked for 30 years to attain expanded operating hours for daytime-only radio stations. We have achieved many of our original objectives and believe the time had come to join with NAM to unify the broadcast industry.

**NARAS Announces Merit Awards**

NEW YORK — The National Trustees of the National Academy of Recording Arts and Sciences (NARAS) will present its Lifetime Achievement Award to conductor/composer/producer Leonard Bernstein and its Trustees Award to Eldridge Kimbrough, inventor of the first disc-clicking machine motor to operate at a uniform speed and founder of the Victor Talking Machine Company, at the Grammy Awards ceremony, Feb. 26.


**EXECUTIVES ON THE MOVE**

**Kirkeby**

Mattiusi Named — Jeanne Mattiusi has been appointed associate director, artist development/video, west coast, Columbia Records. Mattiusi will coordinate the production of video music programming for Columbia recording artists, handle the distribution and promotion of music video clips to broadcast, cable and club outlets throughout the U.S. and arrange for Columbia artists to perform on broadcast and cable TV programs.

Kirkeby Appointed — Marc Kirkeby has been appointed director, press and public affairs for Columbia Records. Kirkeby will be responsible for writing and coordinating a variety of presentations and information projects concerning Group activities, and will assist the vice president of press and public affairs in maintaining contact with trade and business press.

Winston Named — Stan Winston has been named director of Legal Affairs of Screen Gems-Colgems-EMI Music, inc. effective immediately. Winston was the in-house attorney since joining the publishing company in 1981. Winston is based out of Screen Gems' Los Angeles headquarters.

Kozlowski Joins — Joe Kozlowski has joined Telarc Records, Cleveland as director of sales and marketing. He previously was director of sales and marketing for New York Business Publications, Albany, N.Y.

**Fine Named** — Mark Fine has been named west coast A&R manager, pop music division, PolyGram. Fine was formerly director of product acquisition at K-Tel, where he worked for over three years. In his new position, Fine will be assisting Sr. VP Russ Regan in all pop music A&R activities, specializing in soundtracks.

**Moore Promoted** — Scott Sanders has announced the promotion of Mary Moore to manager of artist relations at Radio City Music Hall the famous landmark theatre. Moore came to the Music Hall in 1982 as the talent/booking coordinator for the division. As manager, she will oversee numerous artists' needs for concerts produced by Radio City Music Hall including receptions, ticket requests and transportation, as well as work with artist managers, agents, record companies and tour sponsors regarding concert negotiations.

**Worby Appointed** — Rachael Worby, who has conducted Los Angeles Philharmonic In-School and Community Youth Concerts for the past two seasons with outstanding success, has been appointed to the post of Youth Conductors Conductor. Worby will be in residence with the Philharmonic for a minimum of four to six weeks twice a year. In addition to conducting Symphonies for Youth concerts at the Music Center and concerts for young people in their schools and communities during those periods, she will help to develop a broad range of educational programs for the Orchestra.

**Vestron Video Appoints** — Vestron Video has made the following appointments in the finance department. It was announced by Stephen Einhorn, vice president, finance and administration. Vestron Video. Sheldon Rabinowitz has been appointed to the newly created position of treasurer. Rabinowitz previously held the position of controller for the company and is a Certified Public Accountant. Joseph Brady has been promoted to the position of controller. Brady previously served as assistant controller and is also a Certified Public Accountant.

**Wholey Named** — Dona Wholey has been named director of creative services at New World Video. Wholey moves over to the newly formed subsidiary of New World Pictures from the motion picture division where she served in the advertising department as production design director. Wholey's responsibilities will include the supervision of advertising and promotional campaigns and video packaging designs.

**Cleave Named** — Margaret Cleave has been named director, marketing, Embassy Home Entertainment. In her new post, Ms. Cleave will be responsible for all marketing functions from packaging to the creation of all point of purchase materials and other general marketing activities. Prior to joining Embassy, Ms. Cleave was vice president, marketing, Brash Industries, where she developed marketing and business plans for the nationwide introduction of a revolutionary new home security/life saving device.

Atlantic Names Moran VP

LOS ANGELES — Linda Jasmin Moran has been promoted to the position of vice president of Atlantic Records, while remaining executive assistant to the vice chairman. The announcement was made this week by Atlantic vice chairman Sheldon Vogel, who commented, "In her 14 years with the Atlantic family, Linda has developed into an indispensable member of our executive team, bringing her considerable knowledge and experience to bear on every facet of corporate administration. I am very pleased to be able to make this much-deserved promotion."

Immediately prior to her new appointment, Moran had been serving as assistant vice president of Atlantic Records since 1983. She joined Atlantic Records in 1970 as executive secretary to Vogel, and was promoted to executive assistant to Vogel in 1976. Before coming to Atlantic, Moran worked in the A&R Department of RCA Records for five years.

Linda Moran
SINGLES

**THE HONEYDIPPERS** (Es Paranza 7-99866)
Rockin' At Midnight (4:31) (Fort Knox Music Co. — BMI) (Roy Brown) (Producers: Nugetre and The Fabulous Brill Bros.)
Can a mysterious assortment of musicians (teamd with an equally mysterious producer) successfully cover and popularize a song that was popular well over two decades ago? Robert Plant, Jimmy Page and company in this project are continued to demonstrate that what was popular way back when can find its way into the Top Ten in 1983. This successful project is a follow to the Phil Phillips ballad, "Seal Of Love".矢田久時 and obvious hook. A definite add by CHR with AOR continuing to get the most mileage from every cut on the self-titled disc.

**Kool & The Gang** (De-Lite 880 431-7 DJ)
B/C favorites Kool & The Gang bounce back with a rock-edged release from the recent "Emergency" LP for the De-Lite label. "Mislaid" is rich with Kool & The Gang danceability, spearheaded by a synthesizer-sharp lead vocal and grinding guitars. This is certain crossover music from one of the most successful black acts ever, destined for extensive CHR airplay along with strong urban support. Fresh for 1985, "Mislaid" proves the versatility of this enduring act.

ALBUMS

**OUT OF THE BOX**
**NEW AND DEVELOPING**

**CENTERFIELD** — John Fogerty (Warner Bros. 1-25203 — Producer: John Fogerty)
Smooth and hard edge rock rhythms as John Fogerty again playing "Centerfield." The spark of the best Creedence is here, and it is not only apparent on the hit single "The Old Man Down The Road." From the good-natured simple and straightforward of "Rock And Roll Girls" to the omnious "Searchlight" to the pure American joyousness of the title track, John Fogerty is back and it's clear he's never really left.

Oingo Boingo front man Danny Elfman transfers his quirky writing and lead vocals to a solo LP here and the result is a hook laden disc which rocks with manic intensity. Steve Barket's guitar playing is of special note, yet Elfman's writing and delivery are the stars from the opening "Gratitude" to the thickly layered "Go Away." A handful of excellent songs that fit into the popular mode should make "So-Lo" a winning debut.

FEATURING PICKS

**BEVERLY HILLS COP** — Original Motion Picture Soundtrack — Various Artists (MCA-5547 — Producers: Various — List: 8:98 — Bar Coded)
The use of various rock artists on a film soundtrack is fast becoming an overused trend, when the songs are good, as they are here, the result can be highly effective. Dance cuts dominate this score and they show a stylistic consistency which suggests that the music was chosen to reflect the tune of the film itself, rather than in a random way strictly designed to sell records. Most notable are Glenn Frey's "The Heat Is On," The Pointer Sisters' "Neutron Dance," Rick James' title song, also called "Can't Stop," and Patti LaBelle's "New Attitude." This album has already spawned successful singles, and is clearly headed for continued success.

**PINK WORLD** — Planet P Project — MCA 2-8019 — Producer: Peter Hauke — List: 10:98 — Bar Coded
Fast, slow, light, heavy, pounding, soothing. All these adjectives apply to this two-record set by Planet P Project, yet perhaps more than anything else, "Pink World" is original. Twenty-six cuts, all written by Tony Carey, are offered, and while some may work better than others, the overwhelming conclusion is that a great deal of creativity was involved. Songs such as "Behind The Barrier," "What I See" and "Power" most effectively exmpleify the vocal, instrumental and melodic flair of everyone involved, and this latest work by Planet P Project should easily result in both radio and retail success.

**IS THIS THE FUTURE?** — Fatback (Spring SPR-33-6743 — Producers: Bill Curtis-Gerry Thomas — List: 8:98
Fatback is back, and here offers up a satisfying dose of dance cuts, which are marked by vibrant vocal, bass and keyboard parts. The title song, performed in the rap style, features a highly clyrical lyric which powerfully examines the current state of the world and where it's headed. The bulk of the LP, however, is dominated by uplifting tracks, of which the dynamic single "Spread Love," and the free-floating "Sunshine Lady" stand out. Despite a certain repetiveness, "Is This The Future?" is further evidence of Fatback's ability.

**BACK TO BACK** — Robert Berry & Big Cheese BCLP 10058 — Producer: Robert Berry — List: 8:98
Robert Berry of the group Hush ventures off his own with this debut solo album, and demonstrates a definite flair as both a writer and performer. Versatility is the key to the LP's success, as Berry runs the gamut from such hard-edged cuts as "You Can't Do That" and "In The Middle Of The Night" to a contemporary version of "Eleanor Rigby." Particularly notable are "Between The Lies" and "The Man In Me," which allow the full emotional range of Berry's vocals to shine through.

**NIGHT OF THE COMET** — Original Motion Picture Soundtrack — Maccio 9000 — Producers: Don Perry — Bob Summers — List: 8:98
Though this is yet another soundtrack which is comprised of rock songs by various artists, it is still a worthy effort. The album features some very strong material, particularly on the first side, which moves easily from harder-edged cuts such as Diana DeWitt's "Hard Act To Follow" to the lighter and highly melodic "Unbelievable" by Revolver. Also standing out and slated as the likely first single is the smooth romantic ballad "Learn To Love Again," which features Chris Faren and Amy Holland. With its well performed and produced selections, this soundtrack will easily earn a solid following.

**THE TIME** — Warner Bros. 7-29904
The Bird (3:34) (Tionna Music/ASCAP) (Producers: Morris Day — The Starr Company)
Though Morris Day may have left The Time, "The Bird" should carry on the band's current B/C and dance floor popularity marked by the band's last smash "Jungle Love." "The Bird" is produced in the same free-for-all party style as "Jungle Love," with Day clearly the band's orchestrator as he calls out the squawking lyrics to the tune. With a now-patented rhythm/instrumental groove pioneered by Prince, "The Bird" is a slice of humorous and loose dance-funk which captures immediate B/C and club play.

**COMMODORES** — Motown 1773MF
Nightshift (4:18) (Walter Orange/ASCAP-Tuneworks — Rightsong Music/Franne Golde — BMI) (Orange-Lambert-Golde) (Producer: Dennis Lambert)
The title track from the upcoming Commodores LP is a wonderfully textured and heartfelt song which recalls the loss of Marvin Gaye and Jackie Wilson. Sounding smoother than ever, The Commodores have on "Nightshift" produced one of the most moving tracks in recent months which at the same time grooves harder than many Commodores hits. Expect immediate B/C adds.
B.P. ON BANDSTAND — Dave Wakeling and Ranking Roger of General Public recently joined Dick Clark on the famed American Bandstand to drum for the tape of the group's last hit "Tenderness." Wyman is also expanding into book publishing with his Ripple Publications. The first release will be entitled Chagall's World and will be a collaboration between the Detroit-based painter (and a Chagall biographer) and Wyman, who shipped last month, will consist of photos of Chagall by Wyman and plates of the legendary artist's most recent work — much of which has never been seen before. Ripple will also publish a series of books by photographer Michael Cooper. Cooper's previous publications are "American, Israel, and the Caucasus." The Beatniks album covers as well as covering everything from Woodstock to Jean Genet.

THE FREEDWAY SERIES — The Student Committee for the Arts (SCA) and the RoQA Center for the Performing Arts are sponsoring a week-long showcase of Freeway Records' spoken word artists at Kerckhoff Hall on the west campus of UCLA. Coordinated by Freeway's main man Harvey Kubernik, "The Freeway Series" will begin on January 14 and 15 and is being sponsored by the Rollins, Shredder, Wanda Coleman, John Doe, Dave Alvin, I. E. Roth & Jill Fraser. All readings begin at 8 p.m. For further info, call the SCA at (213) 852-4231.

MAKING THE TRANSITION — San Francisco's 415/Columbia recording group The Untouchables is back in the studio after month-long break. With a little 10,000-watt vinyl effort, Translator will be working with a new producer Ed Strasium, after having its first two discs produced by David Kahne. The band's debut LP "Heartbeats And Triggers" was released last year and with the help of the single "Everywhere I'm Not," the LP helped solidify the band's regional following. 1983's "No Time Like Now" also achieved success with the single "Un-Along" which gained some national airplay. Strasium is known for his work with the Swimming Pool Q's, Ramones and he also collaborated on the early Talking Heads albums with Brian Eno. Translator, which is made up of Steve Bartos on lead vocals and rhythm guitar, Robert Darlington on guitar, Larry Dekker on bass and David Schell on drums, have been working on their debut LP "Out of Our Heads" and "Digging Up an Ex-Dreg" — Former Dixie Dregs keyboardist T Lavitz has signed on to release his first solo LP with Landslide records based in Atlanta. Since leaving the band last year, Lavitz has worked with various bands including Paul Barrere on his solo efforts on Atlantic and worked with Dreg's guitarist Steve Morse on his two solo albums "Theec" and "Walking the Rocks," sold a solo album. The "guitar" album will include Dregs alumni Rod Morgenstein on drums, Sproyo Syra's Chet Catello on guitar, Eli Konikoff on drums, Steve Tischler on bass and Kim Parks on saxophone and flute.

A GREAT R&B CHRISTMAS — Already in its fourth pressing, the "Ras Raggae Christmas Album" has a collection of 30 different and original works in all styles for Ras LPs. The compilation on a disc of many Ras Records artists including Ras Joseph, Ras Michael, Ras Morgan, Ras Hound, Ras Rockers, Ras Michigan & Smiley and others was one of the few truly original entries into the holiday music market. Also from Ras Records is "New Black & The Bloodline Posse single "Get Flat" b/w the Beetles! "I Should've Known Better" to come out soon.

MARCUM PUBLISHING FORMS — Rick Marcelli of Marcelli Management and Rosanna Miller Music along with Marcum's Famous of Trustee/Gumming Productions have formed a new publishing company, Marcum Music Publishing. Based in Hollywood, Marcum's first client is George Michalski, whose work has appeared on records by Music of the Night, The Eyes Of Laura Mars, Fama's Rock & Roll World and other productions.

JAZZ IN THE NEW YEAR — At My Place is hosting pianist Sandy Owen January 11 & 12. Owen's LP "Soliloquy" is doing very well. Michael Ruff will appear Jan 13. Jeff Lorber will be at the venue the following weekend. Jan 18 & 19 while the Duck's Breath Mystery Theater will appear Jan. 25 & 26.

POINT WEST

BY A BANG — The New Year started off with exactly that at the Palace on New Year's Eve — and with a scratch and a rap. Chaka Khan rang in 1985 with a two-hour show which attracted a host of music and music industry folks. Both shows were complete with a full spread of food, and of course enough bubbly to float a boat. Khan, whose tour in support of her latest solo smash on Warner Bros. "Feeling Good," released in late November, sold six shows out of seven in London for the first concert which began around 11. The late show — which went on into the wee hours of the morning — was somewhat less satisfying. A little celebration sometimes does that to performers. Spotted at the Palace during the course of the evening were Berlin's Terri Nunn, George Duke, Stanley Clarke, Rickey Lee Jones, Mike Medevoy and others.

UP IN ARMS — Rolling Stone bass player Bill Wyman is reportedly in Jimmy Page's studio in England recording a solo LP with guests which includes Wyman, Charlie Watts, Andy Fairweather Low, Chris Rea, Ray Manzarek, and Mickey Gee. The music is all '50s cover material except for a cut called "We Wanna Boogie" penned by Wyman. Low, Watkins and Gee. The LP, which will be released on Ripple Records (Wyman's own label) will donate 25 percent of its profits to Ronnie Lane's Appeal for A.R.M.S. The album will be entitled "Up In Arms." A possible tour is in the works for later this year.

NEW FACES TO WATCH

The Untouchables

Ska was one of the many musical sub-genres which developed in London after the first explosions of punk in 1976, right? Right. But even though the purveyors of ska — bands like The Specials, Madness, The English Beat have largely moved away from that music, The Untouchables have found that on their world tours, in the sounds and especially on the west coast, there are still many who crave the danceable beat — crazy sound.

Beginning as simply a loose-knit group of music fans who were very big on the mod music and style, the members of The Untouchables were mostly non-musicians when they started. Slowly, the group gained musical skill and momentum with the local mod youth in Los Angeles, until The Untouchables were a band you could see and hear live very frequently in the area. At this point, the band The Dave Lumian and Phillip Cramer founded Twist Records specifically to record and market The Untouchables.

Led by guitarist Clyde Grimes, vocalist Chuck Askennese and keyboardist John Harin, The Untouchables have slowly built up a very large and very vocal following which in turn has taken them into some major club dates and the sales for an independent release. Distributed by Enigma Records, the LP "Live & Let Dance" has become one of that indie's bestselling products.

Stan Layton Forms Management Co.

by Peter Berk

LOS ANGELES — Stan Layton, whose extensive musical background includes more than 25 years as president of sales and marketing at Chrysalis Records, 15 years in a similar capacity at MCA Records and most recently over a year as president of Private Recording Company, has formed Layton Companies for music management, production and publishing. Assisting Layton is Slowly, the group's stack of ska have been developed. After Layton's past efforts entailed the marketing of many major names such as Elton John, Blondie, Pat Benatar and Neil Diamond, the new company will be angled toward the representation of primarily new acts. As Layton sees it, his chief goal is to be able to focus full attention on each client and never allow his company to take on so many clients that any one overshadowings another in importance.

In an interview with Cash Box, Layton elaborated. "After 25 years of doing sales and marketing for everybody else, it was time for me to move on and do something for myself. What I've always wanted to do is take the talents I've developed over the years and build my own band. Though I feel most acts don't do, being live performers as well."

Locating bands which showed enough promise at both studio and live performances improved a tremendous undertaking for Layton and Love, but eventually they signed on two bands. The first is called the Brooklyn Brats, which Layton describes as a hard-rock, AOR-oriented group which features four performers.
The Waterboys' newest album, "From the Big Sky," has been nominated for three categories at the 12th annual American Music Awards. The album was released in November 1994 and features the hit single "The Unforgettable Fire." The American Music Awards are presented by the American Music Awards Association and are considered one of the most prestigious awards in the music industry.

Moments is the name of the new hard rock band that producer Jack Douglas has discovered in Brooklyn, New York. Douglas, currently producing Cheap Trick in Chicago, is excited about his new, unknown discovery. The band recently played a sold-out show at New York's Irving Plaza.

The Waterboys' latest album "From the Big Sky," was released in November 1994 and features the hit single "The Unforgettable Fire." The American Music Awards are presented by the American Music Awards Association and are considered one of the most prestigious awards in the music industry.

NOMINATIONS ANNOUNCED FOR 12TH ANNUAL AMERICAN MUSIC AWARDS

Los Angeles — Nominations for the 12th annual American Music Awards have been announced for the three categories slated to be honored at the upcoming ceremony. Twenty-seven awards will be presented during the January 28 festivities, due to air on ABC from 8 to 11 p.m. EST and PST. With a total of nine awards given in each category, nominations were made from areas of pop, rock, black and country music. The three-hour program will be broadcast live from the Shrine Auditorium in Los Angeles, CA.

The American Music Awards are presented as a result of extensive polls conducted by the firm of Herbert Ahern Communications Research, Ltd., which performs a national sampling of 20,000 ballots, with careful consideration to geographic location, age, sex and ethnic origin. The initial selection of nominees names are taken from year-end sales charts of industry publications. Final voting results are tabulated by the Peat, Marwick & Mitchell accounting firm. These are kept secret until the ceremony itself.

Topping last year's show was an original concern of the producers (Dick Clark, executive producer; Al Schwartz, producer; and Larry Klein, co-producer) a show which became unusually exciting with Michael Jackson's mammoth sweep of awards. As this year's night approaches, producer Al Schwartz called the planned show "sensational," with at least as much excitement generated by this year's expected clean-ups (such as Prince) and Lionel Richie's return as host. "It has all the semblance of being another really exciting show," Schwartz said. Due to last year's enormous viewership of over 66 million, the show has been expanded to three hours in length.

The American Music Awards is a production of Dick Clark Television Productions, inc. directed by Jeff Margolis, written by Robert Arthur, and music direction by Lenny Stack, with sets designed by Ray Klausen. Final results serve as executive in charge of production. The nominees are as follows:

Favorit Author

**American Music Awards**

- "Dancing In The Dark" (Bruce Springsteen)
- "What's Love Got To Do With It" (Tina Turner)
- "When Doves Cry" (Prince)
- "Can't Slow Down" (Lionel Richie)
- "Thriller" (Michael Jackson)
- "Ghostbusters" (Ray Parker, Jr.)
- "Hello" (Lionel Richie)
- "When Doves Cry" (Prince)

Country

- "A Little Good News" (Anne Murray)
- "Islands In The Stream" (Kenny Rogers & Dolly Parton)
- "Mama He's Crazy" (The Judds)

**Favorite Recordings**

- "Nuclears Now Has An International Hit Called "Always" By Marco Sison. Big Action On It In The Mid-West And It's Heading For The Charts. Don't Miss This New Hit Single. Contact Robert Bowden, Pres., Nuclears Records P.O. Box 111 Sea Bright, NJ 07760."
<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 BORN IN THE U.S.A.</td>
<td>12/29</td>
</tr>
<tr>
<td>2 LIKE A VIRGIN</td>
<td>12/29</td>
</tr>
<tr>
<td>3 PURPLE RAIN</td>
<td>12/29</td>
</tr>
<tr>
<td>4 THE DARK SIDE OF THE MOON</td>
<td>12/29</td>
</tr>
<tr>
<td>5 SHE'S SO UNUSUAL</td>
<td>12/29</td>
</tr>
<tr>
<td>6 CANT SLOW DOWN</td>
<td>12/29</td>
</tr>
<tr>
<td>7 CHICAGO 17</td>
<td>12/29</td>
</tr>
<tr>
<td>8 HEARTBEAT CITY</td>
<td>12/29</td>
</tr>
<tr>
<td>9 PRIVATE DANCER</td>
<td>12/29</td>
</tr>
<tr>
<td>10 MADONNA</td>
<td>12/29</td>
</tr>
<tr>
<td>11 STOP MAKING SENSE</td>
<td>12/29</td>
</tr>
<tr>
<td>12 BREAK OUT</td>
<td>12/29</td>
</tr>
<tr>
<td>13 1984</td>
<td>12/29</td>
</tr>
<tr>
<td>14 AJA</td>
<td>12/29</td>
</tr>
<tr>
<td>15 TROPICO</td>
<td>12/29</td>
</tr>
<tr>
<td>16 REBEL YELL</td>
<td>12/29</td>
</tr>
<tr>
<td>471-2</td>
<td>12/29</td>
</tr>
<tr>
<td>17 GOODE BYE YELLOW BRICK ROAD</td>
<td>12/29</td>
</tr>
<tr>
<td>18 GREATEST HITS VOLUME 1</td>
<td>12/29</td>
</tr>
<tr>
<td>19 ELIMINATOR</td>
<td>12/29</td>
</tr>
<tr>
<td>20 AN INNOCENT MAN</td>
<td>12/29</td>
</tr>
<tr>
<td>21 THRILLER</td>
<td>12/29</td>
</tr>
<tr>
<td>22 THE MAGAZINE</td>
<td>12/29</td>
</tr>
<tr>
<td>23 ROCK 'N SOUL PART 1</td>
<td>12/29</td>
</tr>
<tr>
<td>24 THE BIG CHILL SOUNDTRACK PLUS ADDITIONAL CLASSICS</td>
<td>12/29</td>
</tr>
<tr>
<td>25 I FEEL FOR YOU</td>
<td>12/29</td>
</tr>
<tr>
<td>26 IN THE DIGITAL MOOD</td>
<td>12/29</td>
</tr>
<tr>
<td>27 TCHAIKOVSKY: NUTCRACKER SUITE - OP. 71A, SERENADE FOR STRINGS</td>
<td>12/29</td>
</tr>
<tr>
<td>28 90125</td>
<td>12/29</td>
</tr>
<tr>
<td>29 THE MANY MOODS OF CHRISTMAS</td>
<td>12/29</td>
</tr>
<tr>
<td>30 THE NIGHTFLY</td>
<td>12/29</td>
</tr>
</tbody>
</table>

This listing of records outside the national Top 20 showing steady or upward movement is designed to keep retailers abreast of the latest regional sales trends.
CHAKA KHAN (Warner Bros. 0-20296)
This Is My Night (6:11) (Murphy-Frank) (CBS Songs-Science Lab Music/ASCAP) (Producers: Arif Mardin) (Remix: Low Luv/Rolf’H)
Penned as a live tour de force by the System’s Mic Murphy and David Frank, “This Is My Night” on this remix is made even more explosive than on the album. Listen hard, and reflects spicier up the bassline and the core of the song and Khan’s powerful vocals are left intact. While “This Is My Night” may not have the immediate attraction of “I Feel For You,” it should gain substantial club play with cuts such as “Eye To Eye” still waiting to be released from the L.P.
NEWCEUS (SunRecords 420)
Automan (4:50) (Cena) (Producers: Joe Webb-Frank Fair) (Wicked Stepmother-Weed Music/ASCAP)
When you’ve got a good thing going, stick with it! A philosophy well-heeded by Newceus whose “Jam On It” became a cult classic in the clubs and on the street. Utilizing many of the same grooves and vocalists as that track “Automan” retells the true story between a young girl and an older brother. The level is an irresistible groove which is peppered with electronic syncopation and a hardcore funk bass line.
Presley Tributes Fill The Air On Cable During January

by Rusty Cutchin

NEW YORK — It is pure speculation to suggest what kind of shape Elvis Presley would be in had he lived to see his 50th birthday this week, but “the King” would no doubt be proud of the quality contained in the flood of images, both oral and visual, available to fans during this month-long salute to the singer by RCA, Home Box Office and Showtime.

RCA’s Elvis’ record company for 21 of his 23 recording years, released its seminal set of recordings last October to commemorate the upcoming anniversary. Included were a six-record set, “Elvis — A Golden Celebration,” comprising previously unreleased recordings and interviews and which, despite its size and collector orientation, has been doing good business in stores and “Rocker,” a compilation of Elvis’ finest rock performances mostly from 1956. Both sets present an artist at his youthful peak, when the influences of rhythm and blues and country were more important than those of movies and television, and further represent a source of much of the style and sound that have found their way back so prevalently into the American culture of the ‘80s.

As good as the RCA releases are, nothing captures the essential Elvis like the HBO special preceding this week’s One Night With You, comprised of out-takes from Elvis’ 1968 comeback special, which spotlighted the singer in his natural element for the first time in seven years and which was followed by a year-long string of hits during Elvis’ “Suspicious Minds” era. Both sets benefit from its derivative, One Night With You, were produced by Steve Binder, who collaborated with the Presley estate to recreate the tapes from a Bekins warehouse and edit them into the HBO special.

What’s unique about the HBO special, aside from the quality of the video recording itself, which is excellent and identifiable as a 16-year-old production only by the attire of the audience and the size, but prices are gone now completely, this year and we all know the reason for that. "The TCB Tour of 1965 looks like a year of sales and better product, so happy new year to you, whichever end of the mirror you’re at.

DESTRUCTION! — Okay, so you had a great New Years Eve and you stayed up all night and really tired one on — without getting in the car and driving anywhere of course — and then you passed out and woke up and behol! You’ve still got the bomb to deal with. It’s out there, somewhere, waiting to go off and ruin your career and everything. What a grim reality to start the new year with. Nevertheless, knowledge is the most potent weapon, however unpleasant, and SuperStation WTBS has a lesson for you. On the 8th Day, a one-hour documentary on the estimated global effects of a nuclear war. Following that, there will be a 90-minute discussion of possible solutions to the problem of the bomb. For the four-and-a-half hours of nunse programming, the debate will be repeated at a later date.

HOW DO YOU SPELL RELIEF? — B-A-N-D-A-I-D, and with the December 18 release of this video, “Do They Know It’s Christmas” is not only the fastest selling single in history, it may just prove to be one of the fastest selling videos in history also. At $9.95, the video is affordable to both the well fed and the not-so-well fed, with proceeds to the united. Vestron Video has shipped 120,000 of the tapes, which run 30 minutes in length and include 16 tracks from nine music videos. And then there was Bowie and Mick Jagger plus a “making of” look at the day the single was recorded. Vestron is performing both distribution and marketing of the video at no profit whatsoever.

Solomon Hammond and By UA

NEW YORK — Russ Solomon, founder of Tower Records, has been chosen the 1985 Man of the Year by the Music Industry Division of the United Jewish Appeal/Foundation of Greater Los Angeles. Solomon will be honored at the organization’s 20th annual dinner, to be held on Oct. 26, 1985 in New York. Morris Levy, chairman emeritus of the UA’s Music Industry Division, who will be coordinating the event along with Joseph Rascott, chairman of the division and Phil Kahl, dinner chairman, called Solomon “One of the industry’s truly outstanding retail innovators,” adding “that his years of effort on behalf of a long list of charitable causes are well known.

ROCKER — Elvis Presley is captured in his raw glory on Elvis: One Night With You on HBO throughout January.

Although the RCA recordings, which in essence is the One Night With You performances and the special are the highlights on the birthday calendar, they will be joined by other special events. On the singer’s birthday, January 8, Priscilla Presley will host a first-time ever televised tour of Graceland, Elvis’ spectacular Memphis estate, on Showtime, the cable channel. Also produced by Binder, the actress and ex-wife of the singer, now a regular on Dallas, will take the TV audience on a guided tour through the house and grounds.

Exclusive, never-before-seen home movies and interviews with some of Elvis’ closest friends will also be featured in the 60-minute special.

Showtime’s station The Movie Channel honors Elvis’ birthday this month with Elvis: On Screen, a collection of four programs, The Trouble With Girls It Happened At The World’s Fair and two documentaries, Elvis On Tour and Elvis: That’s The Way It Is. Showtime is also airing Elvis Minutes since December. The brief segments offer rare documentary news footage to provide viewers with a glimpse of the man behind the legend. Included are Elvis’ Fans, Elvis Arrives In Hollywood, Elvis Goes Into The Army, Elvis: Leave The Army, Cane Museum, the Tender opening and a series of Elvis’ interviews.

And round out the available Elvis programs, a new material available on video, Media Home Entertainment, Inc. has licensed the singer’s two full-length television specials, Elvis His 1968 Comeback Special and Aloha From Hawaii, for release from RCA Video Productions, Inc., RCA Records and the estate of Elvis Presley. The 1968 special, also known as “The Singer Special,” was released last month. The Hawaii show will be released this February. The 1968 special includes some material not included in the originally televised version. Aloha From Hawaii, produced and directed by Marty Pasetta, was a live television event transmitted to more of the world via satellite on January 14, 1973. It was a first television show viewed simultaneously by over one billion people.
If Dave Grusin had a head upon which to hang each of his hats he'd be a Hydra. Co-owner of a record label (GRP), co-producer of most of that label's releases, popular jazz-fusion bandleader and recording artist (his "Night Lines" has sold so far only over some months on Cash Box's jazz chart), one of the most sought-after composers for movies (Falling In Love, Toucan, On Golden Pond, The Chase), he can't tell the difference between a TV show (from St. Elsewhere, it takes a Thief, Maude, Baretta, among others) and a recording session (for Paul Simon, Barbra Streisand, Billy Joel and others), it's a wonder the man has time for interviews at all.

Dave Grusin's career began when he was hired as Andy Williams' pianist, eventually becoming the singer's musical director. His career as a keyboardist began in 1965 ("Subways Are For Sleeping," Epic), as a film scorer in 1967 (The Graduate) and as a record producer in 1976, when he and Larry Rosen, an examiner, formed the Andy Williams Orchestra, Grusin/Larry Rosen RFI. He is the turner of today's independently distributed GRP Records, which has already been labeled as the leader in the pop-jazz field (with Dave Valentin, Dianne Schuur, Special EFX, Kevin Eubanks, the recently-signed Lee Ritenour and others) and has put the most sought-after men in independent compact disc manufacturing. Lee Jekke manages to pin down the busy Dave Grusin in between projects (an album with Ritenour and the score for Steven Spielberg's Goonies are on deck) at his New York City headquarters, overlooking the Hudson River.

Cash Box: Tell me a little bit about the various roles you play and how you became interested in being an artist and a producer and a record executive are somewhat combative positions.

Grusin: Yeah, they probably are essentially combative. I'm not particularly a good executive, maybe if I were a good executive it would be worse. It would be harder. The artist-producer adversarial position is pretty strange for me. I mean that I'm not very big on having to be an executive. I think I feel like one of the things a producer does is best is to be kind of a lazy audience for every artist he's trying to work with. It's not a first to the artist. And that's tough, the role when you're trying to do both is, it's hard for the artist. On the other hand, a producer that a producer will do to finish something -- to take an idea and develop it and produce -- is something I do kind of inherently. Whether I'm working as an arranger for somebody else or a producer for somebody else or a composer for a project of my own or for a film, I feel like it's all part of the process, the production end is part of the process to get it finished and out and communicate. So the perspective is the hardest part for me. I can sit in that studio there and keep piling stuff on layers of stuff. I need to stop every once in a while and say, "Maybe that's enough. Am I building something or am I obscuring something that was good previously?"

As for the rest of the company is concerned, the administrative branch of the company it's sort of a constant issue of this time now in that area and I try to sit in on as much of that as I can. But he's really in full-time in full-time, which spends his day doing his day that way. And I can't do both -- I can't be in the studio, or I can't be writing or dealing with production issues on the business records, and stay 100 percent on top of that. So at the end of the day I try to catch up with what he's managed to develop during the day and do, if we're recording, will come in at the end of the day and check it out. So it's more of a division of duties now than it used to be.

Cash Box: You obviously have a lot of friends in the industry and some of them must come to you looking for deals. How do you handle that?

Grusin: The only way to handle it is just as honestly as you can. We've learned, from our own experience in terms of trying to sell records, that there are some things that are marketable and some things that aren't. I have friends that aren't recording that I think could be absolute stars -- I mean, heavy-hitting pop stars -- and we're not the place for them. It really comes down to that. I know two girls, one here and one on the west coast, who are so talented that it should be happening for them. And I know it, and I probably know, musically, how to make it happen. But I know that we're not equipped to market it. We're not equipped to break them as new pop artists in terms of the amount of money we'd spend on independent promotion, we're not set up to do that. So we've sort of been taught by our own experience that we should position ourselves in a certain place, even musically, so it's a market that we can handle and so that we're comfortable in marketing those kinds of records.

Cash Box: So you're not looking to get into a different "type" of music.

Grusin: We're not looking to get into the mainstream of pop music. I deal with it all the time, I deal with it with other artists and producers, and for us to independently just go out and be able to support the promotion it would take to break a brand new artist in that area -- assuming we could afford to do that -- if the record didn't work, one failure and we'd be on the street, because of the size of the company. A major like Columbia or Warner Bros. or the PolyGram group can afford to take a couple of losses once in a while; they're going after big Platinum home run. They've been around long enough and they have generated enough income to be able to do that. But we have to be real careful.

And then I have other friends who are really fine players that are, maybe, better players than a lot of instrumentalists who are playing, but the spark that makes an artist happen, as opposed to a good studio player, isn't necessarily there. And you don't want to tell your friends that, because they may think of themselves as undiscovered superstars. We know enough to say, "Well, we can't take a studio band, necessarily, and break it as the new fusion messiahs." It's possible it could happen, but we sort of look for some kind of uniqueness. Not necessarily the greatest musicians, but there's something unique that communicates to an audience in a special kind of way. If somebody came in one day and said, "I've got a guitar player who plays just like Bensen," I'd say (shrug), "Great." I want a guitar player who plays just like himself.

It used to make me uncomfortable with people that I knew wanted to get in. Why not, we're set up to do it. But it doesn't anymore, mostly because it won't help them. If we don't feel that we know how to tell what they're bringing to us, why should we sign them?

Cash Box: What about yourself as an artist. There must be time when you feel that you should be playing more.

Grusin: Yeah. I play when I go into the studio to make an album, and I feel that I should be playing more in between. I don't really have a very organized plan about my own solo career, because it seems like there are two of us essentially alone here. We're basically putting out fires where they occur and running around trying to keep things happening.

It's never been a big important thing for me, to be a recording artist. I know people for whom it's the biggest thing in their lives, they must do that. And I've had this kind of varied career that consists of a lot of cleaning up other peoples' messes; you sort of go around and take care of -- on a film for instance -- things that need to be taken care of. And it has to do with music in terms of the months that the project is going to be received. I've had this kind of momentum of starting, and I guess part of that has to do with a lack of mature concentration of doing a project that has it. I start to go bananas. It's very intense when it's going on and I sort of burn out. There's a lot of things about stopping doing that or I'm going to screw up. And then going on the next thing -- that momentum is refreshing.

Cash Box: You fairly well try to put your ego aside when you're doing a film score, don't you?

Grusin: Yeah, I think I do, at least I try to. I think everybody has to do that. You do some things sometimes for personal gain; you want to be recognized as having achieved something or having been a part of something successful, but I don't think that's why anybody does it. Initially, I think you do it because it's interesting work and it's a challenge and -- I don't want to do work that I don't want to do. And I don't want to do clean work. And all the frustrating things that happen, in terms of the deal, in terms of losing things you wrote for the film -- having to take it and use only a bit of the picture. Nobody's doing anything on a personal level, everybody seems to be working on the film work to be.

Cash Box: Where do you find the time to fit in touring?

Grusin: I do very little touring. Public appearances are usually from the standpoint of something I felt I had to do. That's not to say I don't think it's important in terms of getting the record, it seems almost necessary to do it.

Cash Box: Does it make you uncomfortable?

Grusin: Yeah. It's fun to go and sit in somewhere where there's friendly audience and play, and get into the music, but for me, touring's always been a real hard. The sound isn't wonderful, so you can't really do in that. But sometimes I've been offered a gig and have to take time and do it, they've been wonderful anymore. Where you get up in the morning and that's all you do, that's all you do that day.

Cash Box: You sound like you think of yourself as a composer more than anything.

Grusin: Probably, yeah. And I don't always enjoy even that, but I feel like I have a handle on it. I'm learning more about it and I feel very comfortable with it. What I really love is the contrast of doing that for a specific purpose -- say, for a picture and about the time you get sick of it, when it's finishing up, there's something else to do, in terms of my own records and it's sort of relative, I think I finally mix a final on a record that I've been working on for two months and then be able to start a next one. That momentum of starting, and I guess part of that has to do with a lack of mature concentration of doing a project that has it. I start to go bananas. It's very intense when it's going on and I sort of burn out. There's a lot of things about stopping doing that or I'm going to screw up. And then going on the next thing -- that momentum is refreshing.
CHANGES — John Craven has been appointed vice president/general manager at KSRV in Houston. He replaces Jeff Trumper, who has been named vice president/general manager of WLS-AM/FM in Chicago. Craven was formerly general sales manager at KBAC in New York. Mike Wagner has been named program director at KRLA in Los Angeles. He was previously with Alta Broadcasting. Alan Fuller and Thomas Reeve have been named CBS Radio Network's western and midwest sales managers, respectively. Kristen Schröder has been promoted to the newly-created position of manager, midwest sales for the network. Steve Dinetsz, executive vice president of TK Communications, will assume the title of general manager of the company's KLUV in Dallas. He also announced the hiring of Chuck Borchert as vice president/general manager of WSHS/WSRF in Fort Lauderdale. In addition Garry Eaves has been named general sales manager of WSHS/WSRF.

MORE CHANGES — Revere Broadcasting Limited Partnership, an affiliate of Kiss Limited Partnership, which owns and operates WXXS-AM and FM in Boston, announced the acquisition of eight additional radio stations from Associated Communications. Revere Broadcasting is now beginning development as Pyramid Broadcasting, which will also include the Kiss Limited Partnership. The stations now owned by the group total 11 stations, all in the top-ranked markets.

END OF THE ROAD — Those tuning in to hear PG Productions "Live From The Record Plant" last Sunday (or the Sunday before that) found the line to the weekly live call-in program was disconnected. Amid endless rumors of an "unfortunate" counter charges and potential law suits, the company is definitely out of business and allegedly filing for financial reorganization under chapter 11. The company's president, Patrick Griffin, was unable to comment on the many different versions of the company's downfall, so we won't go into them. Our regrets go out to the pourable and competent staff that despite covert problems, definitely put us in line for a group of very talented people.

WESTWOOD ONE ON THE RECORD — For the fourth quarter of 1984, net revenues, net income and earnings per share for the period ended November 30, 1984 were reported by Westwood One, the nation's largest producer and distributor of nationally sponsored radio programs. Revenues for the fiscal year ended November 30, 1984 rose to $12,832,000 from $9,424,000 in 1983, representing an increase of 36 percent. Net income for the year increased to $1,948,000 from $1,125,000, representing an increase of 73 percent. Earnings per share increased from $.56, as average outstanding shares increased to 2,347,000, from 2,000,000. For the fourth quarter ended November 30, 1984 revenues rose to $3,729,000 from $2,500,000 in 1983, an increase of 49 percent. Net income for the period increased to $550,000 from $402,000. Earnings per share increased to $.21 as average outstanding shares during the period increased to 2,644,000 from 2,000,000. Arthur E. Levine, executive vice president and chief financial officer, indicated that "the company benefited from increased advertising revenues spreading over a relatively stable base providing substantial operating leverage. These positive results confirm the success of the company's expanded advertising sales effort." Westwood One is traded on the NASDAQ National Market System under the symbol WONE.

WLS' SEX TALK — Sunday, December 23 marked a unique addition to the rock 'n' roll music programming on WLS-AM in Chicago, when sex therapist Phyllis Levy introduced her new show, "Sex Talk." Phyllis Levy, a Chicago nurse, will air each Sunday from 9 p.m. to midnight, will cover a variety of sex-related topics through guest interviews and listeners calling in for advice. "We are very excited to have Phyllis Levy join WLS," commented WLS operations director John Gehron. "The time is right for this unique programming, especially in the post-Christmas period." Robert Schoroder has been instrumental in the development of the professionalism of a therapist and the understanding of a compassionate friend.

A NEW NAME — "Rock N' Hits" is the new name selected for Satellite Music Network's Top 40/CHR format, according to the network's vice president for programming, George Williams. The format has been known as "Rock America" and as "Kent Burkhart's Contemporary Top 40/CHR," after its programmer, Satellite Music Network board member Kent Burkhart/Abrams/Michaels/Douglas consulting firm. "The format's programming has been very successful, and will remain exactly the same," Williams said. "Rock N' Hits will continue to be an all hit radio format, executed with personality and style."

david adelson

AMA Awards (continued from page 5)
Favorite Album:
"Don't Cheat In Our Hometown" (Ricky Skaggs)
"Eyes That See In The Dark" (Kenny Rogers)
"Roll On" (Alabama)
Favorite Female Video Artist:
Gus Hardin
Cheryl Kinsey
Anne Murray
Favorite Male Video Artist:
Waylon Jennings
Willie Nelson
Hank Williams, Jr.
Favorite Video Duo or Group:
The Oak Ridge Boys
The Statler Brothers
Hank Williams, Jr. & Waylon Jennings
"A Little Good News" (Anne Murray)
"Elizabeth" (The Statler Brothers)
"Tougher Than Leather" (Willie Nelson)
"Black"
Favorite Female Vocalist:
Sheila E.
Chaka Khan
Tina Turner
Favorite Male Vocalist:
Michael Jackson
Prince
Lionel Richie
Favorite Duo or Group:
The Jacksons
Kool and the Gang
Pointer Sisters
Favorite Single:
"Caribbean Queen" (Billy Ocean)
"What's Love Got To Do With It" (Tina Turner)
"When Doves Cry" (Prince)
Favorite Album:
"Can't Slow Down" (Lionel Richie)
(continued on page 24)
**ALL FANS** — Janie Fricke was greeted backstage after her appearance at Anaheim Convention Center by labelmates Willie Nelson and Keith Stegall.

**Country Books Hitting Market**

(continued from page 5)

of-print, follow an alphabetical arrangement within their selected styles of early string bands and balladeers, the depression years, singing cowboys, western swing, bluegrass, honky-tonk and hillbilly boogie, rockabilly, the Nashville sound, Bakersfield, country and contemporay country. Along with the useful guide to building a strong country music collection, Northland offer biographical anecdotes and helpful critiques. Listing at $14.95, the book is published by Doubleday/Dolphin.

If one is hot to win Louise Mandrell's country trivia game, a helpful reading would be The Country Music Book of Lists by Fred Dellar and Richard Wootton. The entertaining and esoterically informative book is comprised of over 50 lists ranging from great country song titles, the stars real names, fan club listings to Porter Wagoner's list of his most permanent achievements. With 20 color and 147 black-and-white photographs, including some terrific shots of some of the stars as they looked in yesteryear, The Country Music Book of Lists lists at $9.95 from Times Books.

Always a popular item is the biography or autobiograpgy of a major country music figure. Although the books may range from being "tell all" blurs through an illuminating career to detailed in a lifetime of achievements, these books are usually a favorite with fans who want to know the artist as well as why they can perhaps receiving a vicarious experience. At present, books are available on such artists as George Jones, Waylon Jennings and Mel Tillis.

In George Jones — The Saga of an American Singer, writer Bob Allen explores the tormented genius of Jones from his boyhood in the Big Thicket of Texas to his roller coaster career, loves and life.

Allen not only describes the King of Country Music's bouts with drugs and alcohol, he explores the possible reasons why — the extreme poverty that surrounded his childhood, his quick rise to fame and the lavish praise. The hardback, at $15.95, is published by Doubleday/Dolphin. Waylon, a biography by R. Sage Denoff, is filled with anecdotes, insights, and stories from the singer as well as from a score of friends and acquaintances. Briefly touching on Jennings' childhood in Texas, the book picks up when young Waylon was starting off with Buddy Holly and follows on through his journey to stardom. Besides detailed and interesting prose about Jennings, the book also captures the feel of Nashville in its early days through "inside" stories about the development of the industry. The paperback from St. Martin's Press is $10.95.

Mel Tillis offers his autobiography Stutterin' Boy, written with Walter Wagner. In a steady progression from tales of his modest upbringing to his growth in the music industry from songwriter to singer to businessman, the fast-moving book has the tone of hitting next to Mel as he tells a few stories that somehow have explained his life up to this point. At $15.95 the hardback is published by Rawson Associates.

**Nashville** — The Nashville division of Capitol/EIM America Records has relocated to new offices, it was announced by Jim Foggelson, president, Nashville. The new address, effective Jan. 7, is: Capitol/EIM America Records, 1111 15th Avenue South, Nashville, TN 37212-2304. The new phone number, in operation the same day, is 615-320-5009.

---

**A Very Special Thanks to all you D.J.'s for playing**

**"Fool Number 1"**

**by Jack Young**

Promotion by: 615-331-4967
Beau James - 615-822-6391
Jerry Duncan - 615-331-4967
Jamie Daniel - 615-822-6391

**Cash Box** January 12, 1985
MOST ADDED COUNTRY SINGLES

1. WALKIN' A BROKEN HEART — Don Williams — MCA — 36 Adds
2. HONOR BOUND — Earl Thomas Conley — RCA — 26 Adds
3. ROLLIN' LONELY — Johnny Lee — Warner Bros. — 22 Adds
4. HEY LADY — Narvel Felts — Evergreen — 21 Adds
5. LOVE SHINE — Lois Johnson — EMH — 20 Adds

MOST ACTIVE COUNTRY SINGLES

1. FIRE IN THE NIGHT — Alabama — RCA — 57 Reports
2. MAKE MY LIFE WITH YOU — The Oak Ridge Boys — MCA — 54 Reports
3. HOW BLUE — Reba McIntyre — MCA — 53 Reports
4. ME AGAINST THE NIGHT — Crystal Gayle — Warner Bros. — 53 Reports
5. AIN'T SHE SOMETHIN' ELSE — Conway Twitty — Warner Bros. — 53 Reports

COUNTRY RADIO BROADCASTERS NEED MATERIALS

COUNTRY RADIO BROADCASTERS (CRB) presenters of the seminar, are requesting materials from country radio stations. Nudged are one-half-inch video cassettes of country oriented television spots, promotional items such as t-shirts, belt buckles, bumper stickers, baseball caps, etc. A 90-second air check or highlight, plus a 60-second produced promo should be sent with legal station identification to Bill White, WCBS-FM, 5407 West McKinley Avenue, Milwaukee, WI 53208. The deadline for the air check tapes is Jan. 23. The one-half-inch video spots, labeled with station call letters and name of campaign should be sent to Erica Farber, INTEREP. 154 East 46th Street, New York, NY 10017. The deadline for the video cassettes is Feb. 22. Printed matter and other station promotional materials should be sent to Frank Mull, Country Radio Broadcasters, 50 Music Square West, Nashville, TN 37203. The CRB has completed a mailing of over 2500 program books from last year's seminar along with a questionnaire for each country radio station to complete and return for updating radio station data in the 1985 program book directory. The listings for the 1985 seminar program book are free and will include pertinent information about each station including: station manager, program director, music director, sales manager, chief engineer, power and frequency. Stations that only broadcast country music on a part time basis are also encouraged to complete the questionnaire and will be listed. If your station has not yet received a program book and questionnaire, call the CRB at (615) 327-4488 or 329-4487.

SOBER DRIVER CAMPAIGN IN MEMPHIS — Over the holiday season, WMC/Memphis launched the "I'm a sober driver" plan to deter motorists from driving under the influence. A heavy on-the-air promotion through New Year's Day asked that groups of people designate one person (not drinking) to drive. That person in return would receive free non-alcoholic beverages from participating restaurants and lounges.

JOHN LENTZ

PROGRAMMERS PICKS

Billy Cole KSD/Des Moines WALKIN' A BROKEN HEART — Don Williams — MCA
Kris O'Kelly WOW/Pensacola Country Girls — John Schneider — MCA
Alan Bailey WLAS/Jacksonville Honor Bound — Earl Thomas Conley — RCA
Larry Dean KAKA/Monticello I Forgot That I Don't Live Here Anymore — Darrell Clanton — Warner Bros.
Jim Murphy WOKG/Dover The Old Man Down The Road — John Fogerty — Warner Bros.
Jerry Howard WAJM/Anderson WALKIN' A BROKEN HEART — Don Williams — MCA
Joe Fillen KSOP/Salt Lake City The First Word In Memory — Janie Fricke — Columbia

THE COUNTRY MIKE

Don Malena

“I've Been Down”
(David Travis/Johnny Owens)
Produced by Scott Turner

P.O. BOX 3247 SHAWEE, KS 66203 (913) 631-6060

FEATURE PICKS

ANNE MURRAY (Capitol B-5416)
Time Don't Run Out On Me (3:40) (Screen Gems/EMI/Elstac—BMI/ASCAP) (C. King, G. Goftin) (Producer: Jim Ed Norman)

THE BELLAMY BROTHERS (MCA-52518)
I Need More O' You (3:21) (Bellamy Brothers/Famous—ASCAP) (D. Bellamy) (Producer: David and Howard Bellamy, Steve Klein)

MOE RANDY AND JOE STAMPLEY (Columbia 30-04756)
Daddy's Honky Tonk (2:33) (Rhythmaven/First Lady—BMI) (D. Keel, B. Moore) (Producer: Blake Mevis)

SHELLY WEST (Viva 7-29106)

TARI HENSLEY (Mercury 880 42-7)
I'm The One Who's Breaking Up (2:57) (Music City—ASCAP/Combine—BMI) (G. Dobkins, P. McManus, B. Burch) (Producer: Larry Rogers)

NEW AND DEVELOPING

JACK YOUNG (BGM 11258)
Fool Number One (2:50) (Bill Green/Tutuch—BMI) (P. Holthiiss, M. Terry) (Producer: Bill Green)

Jack Young's “Fool Number One” on BGM Records proves that although he may not be a native of the Texas soil, he's surely got the roots of Texas swing in his soul. The easy-going tempo of the tune with its fine country steel and clean fiddling blend perfectly with Young's smooth vocals, making a strong effect from the newcomer.
DOUBLE FANTASY — Fantasy Records ended 1984 with a bang. A couple of weeks back I reported on its 18-record set, “Bill Evans: The Complete Riverside Recordings.” Well, the set finally arrived and it is a beauty. First of all, it contains Bill Evans's entire output on that label: all of his best and all of his early work — and that is saying a lot. Although Evans recorded many stunning albums after 1963, when this collection ends, his most characteristic, most moving work was done for Riverside Records.

Second of all, this set contains four sides of previously unreleased solo piano recorded in one afternoon in 1963, that actually lives up to anticipation (and producer of the sessions) Orin Keepnews’s description: he calls the works a “rapport.” Indeed, the session finds Evans in a probing, exploratory mood and the improvisations he spins on his number two piano are some of the finest he’s ever performed. When you consider that the title track “I Loves You Porgy” and several unlikely numbers (“Santa Claus Is Coming To Town,” “What a Wonderful World”) are spooling away. Although the $150 price tag may be steep for Evans fans who already own most of the material this solo set is an essential addition to Bill Evans’s discography.

Third of all, the packaging is stunning — custom, inside a larger box) is sturdy and everything’s done in a handsome, vibrant, professional fashion. Fantasy has really outdone itself here.

Irene Waskowitz

COOPER DUPER — Jerome Cooper, above, will perform in an all-percussion concert Jan. 22, at City College Recital Hall. Jan. 9, saxophonist Henry Threadgill will hold forth in the same venue.

The other Fantasy year-end treat was the release of the first 30 LPs from the recently acquired Contemporary Records catalogue (as $5.98 Original Jazz Classics). Contemporary Records, founded by Lester Koenig, recorded the best of the west coast musicians throughout the 50’s and 60’s. Fantasy-issued LPs include a number of seminal albums by Barney Kessel, Hampton Hawes and Shelly Manne, and fine product from Andre Previn, Curtis Counce, Leroy Vinegar, Harold Land, Teddy Edwards, Howard Rumsey, B.B. King, Benny Golson, Phineas Newborn, Woody Shaw, Gerry Wiggins, Joe Gordon, Art Farmer, Bob Cooper, Red Mitchell and Russ Freeman. Particularly noteworthy are two wonderful Art Pepper sessions (“Gettin’ Together” and “Smack Up”), a briskly swinging Thad Jones & Max Roach (“The Way It Goes”), and a couple of excellent Miles Davis session (“Sonny Is Like That”), and the debut album of the great Ornette Coleman (“Something Else!). Contemporary’s catalogue features a couple of excellent Sonny Rollins albums, another Ornette Coleman session, Kessel, Hawes, Pepper, and the rest of the L.A. players. There is also supposedly a never-released Miles Davis session somewhere in the vaults. The catalog is now on good hands — Fantasy promises to keep those Contemporary OJC’s coming.

LOOSE ENDS — A couple of fine concerts held before year’s end deserve mention. Bobbi McFerrin, the one-woman show with whom one could also work as a bassist, is工地 — well, that was filled with warmth, wit and unbelievable vocal gymnastics. Whether improving tunes or singing “The Ibs-Bitsy Spider,” McFerrin held the audience entranced. A memorable evening.

Another memorable evening was provided by clarinetist Alvin Batiste, a rare visitor to New York. Batiste’s playing encompasses the entire history of jazz without showing any scars and his Carnegie Hall performance — backed by Rufus Reid’s Trio Giant, the grandaddy of the band on bass with bandleader Scott La Faro, series taking place at N.Y.’s Vineyard Theatre every Sunday in January; look for it.

LOOSE ENDS — A couple of fine concerts held before year’s end deserve mention. Bobbi McFerrin, the one-woman show with whom one could also work as a bassist, is工地 — well, that was filled with warmth, wit and unbelievable vocal gymnastics. Whether improving tunes or singing “The Ibs-Bitsy Spider,” McFerrin held the audience entranced. A memorable evening.

Another memorable evening was provided by clarinetist Alvin Batiste, a rare visitor to New York. Batiste’s playing encompasses the entire history of jazz without showing any scars and his Carnegie Hall performance — backed by Rufus Reid’s Trio Giant, the grandaddy of the band on bass with bandleader Scott La Faro, series taking place at N.Y.’s Vineyard Theatre every Sunday in January; look for it.

LOOSE ENDS — A couple of fine concerts held before year’s end deserve mention. Bobbi McFerrin, the one-woman show with whom one could also work as a bassist, is工地 — well, that was filled with warmth, wit and unbelievable vocal gymnastics. Whether improving tunes or singing “The Ibs-Bitsy Spider,” McFerrin held the audience entranced. A memorable evening. Another memorable evening was provided by clarinetist Alvin Batiste, a rare visitor to New York. Batiste’s playing encompasses the entire history of jazz without showing any scars and his Carnegie Hall performance — backed by Rufus Reid’s Trio Giant, the grandaddy of the band on bass with bandleader Scott La Faro, series taking place at N.Y.’s Vineyard Theatre every Sunday in January; look for it.
Argentina

BUENOS AIRES — As we have reported before, RCA has startled the pop industry by announcing, in January, the representation in Argentina of the Arijota, Motown and Columbia Espanola catalogues. They have also announced the representation since November. Jorge Schutt, general manager of RCA, told Cash Box that these labels will increase the company's total market in Argentina, already strong in other Latin American countries, the Latin market in the States, and in Spain. Finally, the catalogue will now include some of the appearances on humor TV programs, a TV special on Channel 9, and plenty of pop and radio airplay, in order to sell the new releases. RCA has already recorded 70,000 copies of all the new releases, and the company expects it will become once again one of the hottest selling items of the summer, as was the case with their previous two recordings.

The new LP by melodic pop singer Sergio Denis has already engaged both PolyGram and radio television; the artist has remained through the past 15 years as one of the top names in the market and very good attendance at his public appearances. Another strong item for PolyGram is the new Mercedes Sosa album, which includes folk and contemporary tunes that have been very successful lately. Sosa was one of the artists appearing with a top local rock star Leon Gieco and Brazilian chanter Milton Nascimento) at the Velez Sarsfield concert held last month.

EMI is working full steam ahead on the new Luis Miguel album, "Palabra de honor," based on the upcoming visit of the singer to the United States. The album will be released at the Bauen Hotel last week to celebrate the end of the year and award Golden and Platinum records to artists in the field albums have been certified by the local Chamber of Record Producers.

Interdisc has launched the new album by Alejandro Lerner, "Lornettes," and expects it to become a strong-selling item; the artist has been performing at the Blanchard's Theatre to SRO audiences. There will also be another effort in behalf of Facundo Cabral, who has reached already the 10,000 copy mark with his first two albums and has another date at the Luna Park later this month.

miguel smirnoff

Italy

MILAN — In the annual critics poll organized by Musica e Dischi monthly magazine the best records released on the Italian market during 1984 — produced in Italy and abroad — resulted in the following: (classical) Manzoni/Parole Da beckett, Mardonna (Cetra), Schuman/ Studi Sinfonici, Pollini (DG); (opera) Momenti Di Belcanto, Cuberti (Cetra); Strauss/Il Cavalleria Della Rosa, von Karajan (DG); (jazz) "No Idea Of Time," D’Andrea (Red Record); "Historic Concerts," Roach/Tan-Tan (Cetra); "Cresu De Mo," De Andre (Ricordi); "Born In The U.S.A," Springsteen (CBS); (rock) "Cresu De Mo," De Andre (Ricordi); "Mister Heartbreak." Anderson (WB).

Nowo signed an agreement with Frequency and Movimiento Musica for the production of compact discs on these labels . Carisch Spa signed distribution agreements with the jazz-oriented Raretone record company and Intersong-Chappell music catalog . Dischi Ricordi distributes a new label, NAR, starting with a new LP Lucianu.

Antonio Marrapodi, managing director of CBS Songs, announced the official license agreement for the United Artists catalog in Italy — formerly represented by Curci music publishing group — from Jan. 1, 1985.

Many new albums were born in Italy in the past weeks: Shure — managed by Pasquale Mammari and distributed by PolyGram and Magnum (affiliated to interrest group) were created in Rome. Aenee — managed by Andrea Solimengo — in Padova and Black Horse in Rovereto. Giorgio Gomiero and his autobiographical at Fonti Cetra, died in Milan at the age of 67. Alessandro Colombini, head of Spaghetti Music, announced the change of his name, from next month, to Mukvian . Franco Fazey resigned from his post of jazz director at Ducale, effective Jan. 1.

mario de luigi

Brazil

RIO DE JANEIRO — The phenomenon of the children's group A Turma do Balao Magico continues. The group, consisting of the youngsters Mike (son of British "Great Train Robber"") Ronald Biggs), Tob, Simony and Jarzinho, shipped 600,000 units of their third album for CBS, and sales in just over two months have now reached 1,000,000, the album topping the charts for the last three weeks.

The group's third album features songs with Roberto Carlos, Pepeu Gomes and Baby Consuelo and Fabio Jr., who himself recently topped the charts with his debut album for CBS, "Senta Aqui," which has sold more than 130,000 units and been certified gold.

A Turma do Balao Magico's sales of 800,000, which could easily pass 1.5 million, follow sales of 800,000 units for its debut album in 1985 and 1.3 million units for its second album last year. The group has been touring in support of the album and have its own program on TV Globo which was supplemented by a special aimed at the adult audience which aired October 21.

Roberto Carlos has travelled to New York to mix his latest album which is due out at the end of November. This year Carlos chose to record in Rio. Ray Comet has chosen two of Carlos' compositions ("O Amor e a Moda" and "No Mesmo Verso") for his latest album "Supersonico."

Under a campaign of "Heavy Metal Activity," CBS is promoting its heavy rock catalog with special attention being paid to Iron Maiden and Queen who were in Rio for "Rock in Rio," likewise PolyGram will be working with Def Leppard and Scorpions, while CBS has already re-issued the Ozzy Osbourne catalog of "Speak Of The Devil," "Bark At The Moon," "Blizzard Of Oz" and "Diary Of A Madman."

Luglio Iglesias' latest album, his first in English, "1100 Bel Air Place," has sold more than 150,000 units in its first month of release in Brazil, Beth Carvalho, Brazil's biggest selling samba artist with nine gold and one platinum albums to her credit, recently returned to Brazil from New York to promote her 13th and latest album "Coracao Feliz" (Happy Heart) which should ship gold to the shops. Carvalho was in New York to appear at Carnegie Hall alongside fellow Brazilian Zeza Motta at the festival arranged by The Center for Caribbean Culture. Carvalho also found time in New York to perform on Channel 41 and New Jersey Television and give four shows at SOB's. Carvalho recently re-signed with RCA for an undisclosed sum but the accord has given her the right to record for whom she wishes outside of Brazil.

christopher pickard

INTERNATIONAL BESTSELLERS
Classified AD RATE 35 CENTS PER WORD

Classified Ads Close Tuesday

COIN MACHINES

Payphones $65 or extensions. Add kit to require coin.

Phone calls as seen in above the line.

WANTED: Miss Pac Man Cocktails, Whac-a-mole. Lucky Camel. For Sale: Shopper Nickel Pkg.

FOOL'S GOLD

PROFESSIONAL

NITE RECORDS OF AMERICA is seeking a multi-tasking professional, responsible for all aspects of the company's... 

ENTERTAINMENT COMPANY SELKS INVESTORS, as limited partners, to finance

DYNAMO TOW TAIL' \ 

FOR SALE: POLE POSITION Si-down $10.90. 1,000 $753,000, MATTY'S $500, THAYER'S OUST $305, KUSTOM KARTS $500, CIRCUIT BAND $500, CRUISER $500, PROFESSIONAL CAR $125

MARA HAIR-505, Eval Knoll $495, Strips & Slippers $600, Avisome Aver $725, Atalona $225, Dollar Par

PROFESSIONAL

ore: $25, Odyssey $250, Thunderbird $250, &kens $225, Hol $605, Whips $165, Snippets $225, Rar $150, M,

and Airbrush $150. MICKY MACKENDRICK, INC. P.O. BOX 6399 ERC, PALM BEACH 15. 458-3207

PAPER MACHINES in good condition. Nancy Adams: Armstrong Col. 114 Shin 16, P.O. BOX 2344, TEMPLE, TX 76501

Layton Forms Management Co.

while the second is called Broken Homes, which also has four members but is most of a new wave, pop-rock band. The Brooklyn Brats recently played at Los Angeles Troubadour club and will continue to perform while Broken Homes is currently in the studio recording a demo for an undisclosed record label.

Regarding his company's dealings with record labels, Layton said, "We're trying to put our acts with labels that will be committed to their careers." He added that too often, labels will think only in terms of a one-shot situation, wherein a band's marketing and publicity often depend on the success or failure of its first release only. "I want to know that a label is actually going to stand by an act and promote, merchandise and market it fully," Layton added. "You need to have people both inside and outside the record company, particularly on the local level, rooting for the band." Layton plans to continue to devote his attention to other clients as well as to seek out a limited number of new ones and eventually start his own label. For the Record's resident archivist. "I'm looking at the content with his new role in the music business, as he exemplified when he said, "It's an industry where a lot of people say they're going to do things for you, but they don't follow up on them. Here, with my understanding of marketing and Stuart's involvement with the sound of the music and what it should be like, we can submit a good product and also develop it all the way.

American Music Award Nominations

(Please provide the full context for this section, as it seems to be cut off.)

Layton Forms Management Co.

(Please provide the full context for this section, as it seems to be cut off.)

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.

Layton Forms Management Co.
L.A. Hosts U.S. Vid Game Contest

CHICAGO — The Twin Galaxies International Scoreboard, one of the video game industry's leading promoters, and the United States National Video Game Team recently announced plans to stage the third annual "North American Video Game Challenge" and "Coronation Day" ceremonies.

The "North American Video Game Challenge" is a contest to find the best video game players in the United States and Canada. It will be held January 12 and 13 at the Captain Video game room in Los Angeles, California. This invitational tournament, first developed in 1983 for the television show "That's Incredible," will be comprised of four new games — Return of the Jedi, Cheyenne, Karate Champ and Mad Crusher, chosen for this contest by the United States National Video Game Team for their "outstanding design and competitive play values."

The results of the 1985 competition will be published in the 1985 edition of the Guinness Book of Sports Records, making competitive video game playing a sport as well as a recreation. In addition to receiving this national recognition, winners will be given full-sized arcade video games which are being donated by Atari, Data East, Exidy and SNK Electronics.

The players who finish within the top 10 will also be inducted into the United States (or Canadian) National Video Game Team and be eligible to participate in future international competitions against other countries. The U.S. national video game team (continued on page 26).

Bally Banner To Distribute Diebel Line

CHICAGO — Bally Banner has been appointed a distributor for the complete coin-operated vending equipment line of the Moyer Diebel Corporation (Amherst, NY), as announced by Alan Bruck, vice president of the eastern region for Bally Distributing Corporation.

According to Bruck, Bally Banner will distribute the Moyer Diebel hot and cold drink and food vending equipment in Eastern Pennsylvania, New Jersey and Delaware from its Philadelphia service center.

"The Moyer Diebel line is a welcome addition to our present vending products and we're already encouraged by the early reaction from our customers," stated Bruck. "Moyer Diebel offers state-of-the-art vendors—competitively priced."

With headquarters in Jenkintown, PA, Bally Banner has been in the business of distributing coin-operated vending and amusement equipment for the last 68 years.

Additional details regarding the Moyer Diebel line may be obtained by calling Bally Banner at 215-236-5000.

Countercade System Gets 'Little Casino'

CHICAGO — Digital Controls has introduced a "Little Casino III" conversion "game brain" for its Countercade video game system. "Little Casino III" is the Atlanta manufacturer's countertop conversion for what has become one of the industry's most popular games.

"The demand for "Little Casino" continues," noted Neil Smithweck, director of sales for Digital Controls. "It has been in continuous production for almost four years, longer than any other coin-op video game."

"The Little Casino III" "game brain" contains five popular game themes. A player can select from Draw Poker, Blackjack, Craps, Horse Race or Slots. Because "Little Casino" is a pure amusement video game, it is operated legally in all U.S. jurisdictions, according to Smithweck.

"Little Casino III" joins "Fax 1" and "II" and "Pro Sports" "game brains" to give the Countercade a wide variety of popular themed games for countertop placement in adult-oriented locations.

"It's another way the adult location operator can keep his games fresh and exciting, and in prime earning spots on the bars and other countertops," Smithweck pointed out. "It also gives more punch to our slogan for Countercade, that it is 'the video game system that has lived up to its promises.'"

"Little Casino III" is available through factory distributors. Further information may be obtained by calling the Digital Controls toll free number 1-800-441-3332.

Rowe Names Reinert

CHICAGO — Michael L. Reinert has been named director of video operations at Rowe International Inc. in making the announcement, Gilman R. King, executive vice president of the company, noted that Reinert will be the company's chief liaison with the music industry.
Michael Reinert Named At Rowe

(continued from page 25)
industry, with primary responsibility for licensing music videos and for programming and production of tapes for the Rowe Video/Music Entertainment Center video jukebox.

“With our video jukebox successfully introduced nationally, we want to add more flexibility to our video programming,” explained King. Reinert will be developing programming alternatives that will accommodate the entertainment needs of different types of locations and varying music tastes.

Reinert, who has been an attorney in the entertainment industry involved primarily with rock and jazz musicians, also spent six years in music programming on college and AOR format radio stations. A graduate of Tulane University with a B.S. degree in history, he also holds a J.D. degree from Cardozo School of Law. Reinert lives with his wife and daughter in New York City.

Seeburg Launches School Program

CHICAGO — The first in a series of factory service schools focusing on the new “Prelude” phonograph has been scheduled by Seeburg Phonograph Corporation. The first session in the program will be held during the period of January 14, 15 and 16; with the second scheduled for January 21, 22 and 23.

Both schools are similarly structured, Seeburg’s objective being to limit attendance to approximately 15 people in order to afford the full benefits of the classes to all participants.

New Equipment

Pac’s Back

CHICAGO — That lovable, world-renowned video hero, “Pac-Man” is back on the scene and venturing beyond the familiar maze to a new adventure via the recently debuted Bally Midway “Pac-Land” game.

Pac-Man’s journey in Pac-Land takes players through vast video regions in search of Fairyland, along a fun-filled road that’s “pac-ed” with stumbling blocks. As the tour guide, the player must steer Pac-Man clear of attacking enemies, avoid strategically placed pools and leap over logs. A supply of energy pellets supplies nourishment to gobble up lurking ghost monsters.

Once he reaches his destination in Fairyland, Pac-Man gets the royal treatment and a pair of magic boots that brings him home, where another fantasy adventure is ready to begin.

Player controls for Pac-Land consist of a left, right, and jump button. Diagnostics and operator-controlled options include full RAM/ROM self-diagnostic package, multiple coin settings, multiple bonus level thresholds, selectable number of “Pac-Lives” and variable difficulty levels.

For further information about this new adventure contact your nearest Bally Midway distributor.

‘Ride Into Space’

CHICAGO — With the highly successful “Crossbow” and “Cheyenne” models, Exidy has appealed to the video game players’ senses of sight and sound. The factory has now added a third dimension of realism — a fully moving environmental system — in its new “Vertigo” game.

In the play process, imagine yourself at the controls of a highly sophisticated space craft on a mission from earth to rid space of alien terrorists. At your指挥, lasers, beam weaponry, a highly technical scanning device and a throttle control will enable you to intercept and destroy these alien menaces. Your scanner indicated a sharp bank to the right is needed to align your sights on their fleet. Bearing down on your target, you realize that once you have them in range start firing!

The successful piloting of the craft and full use of the controls brings the player deeper into space and thus deeper into the challenge of the game.

The XCD-1 Environmental System can be plugged into any standard AC outlet and is no longer than a standard sit down video. Its straightforward electrical design (utilizing DC motors) eliminates the need for complex, and possibly messy hydraulic systems and provides the player with a smoother and more interactive cabinet motion.

Vertigo is Exidy’s first in a series of games for the XCD-1 Environmental System. Soon to follow will be more exciting games.

Further information about the new model may be obtained through factory distributors or by contacting Exidy direct at 390 Java Drive, Sunnyvale, California 94086.

Lumberjackin’

CHICAGO — The name of the game is “Timber” and it is the exciting, new rip-roaring, tree-tumbling video game from Bally Midway.

The play setting is an old logging camp where the pressure is on to clear the forest and yet avoid incurring the wrath of the boss, who is watching every move as the player controls a team of top-notch lumberjacks. Angry forest creatures and topping tree trunks wreak havoc during the work shift as the player tries to score points with the boss, who rewards with a pat on the back or exercises discipline with a rap on the head.

The game abounds in challenge and also provides a little humor as well. Timber features a state-of-the-art graphics and sound package to add to the realism of play and offers a variety of operator controlled options.

Further information may be obtained through factory distributors or by contacting Bally Midway direct at 10601 W. Belmont Ave., Franklin Park, Illinois 60131.

L.A. Hosts Video Game Competition

(continued from page 25)
has already received a written challenge from the Italian National Video Game Team and also reported that England is currently forming a team.

An international video game tournament is planned for sometime next fall, pitting the U.S. team against Canada, England, Italy and Japan.

The January 12-13 festivities will close with Bally Midway Offers ‘Galaga’ 3’ Kit

CHICAGO — “Galaga 3,” a new sequel to Bally Midway’s popular “Video Challenge,” offers new earning capabilities with a conversion kit that adapts “Galaga 3” to practically any video game machine.

The universal kit for “Galaga 3” comes complete with cut-to-fit artwork, hardware, software, pin-out information, an edge card connector and full instructions. Similar to its popular predecessors, Galaga 3 packs all the fast action and adventure of the best video game players, magazines, arcades, manufacturers and machines of 1984, as chosen by the Twin Galaxies International Scoreboard, the United States National Video Game Team and the video game players of North America. Many industry representatives are expected to attend along with over 40 champion video game players from every area of the U.S. and Canada.

The Coronation Day ceremonies honoring the best video game players, magazines, arcades, manufacturers and machines of 1984, as chosen by the Twin Galaxies International Scoreboard, the United States National Video Game Team and the video game players of North America. Many industry representatives are expected to attend along with over 40 champion video game players from every area of the U.S. and Canada.
YEARS OF CHARTS AT YOUR FINGERTIPS
TWO CUMULATIVE VOLUMES

Two cumulative volumes, one devoted to Cash Box popular music singles charts from 1950 through 1981. The other devoted to Cash Box country singles charts from 1958 through 1982. Both volumes are valuable resources to anyone whose business is the music business.

15% savings off list price for CASH BOX subscriber

COUNTRY SINGLES CHARTS
ONLY $37.50
SINGLES CHARTS
ONLY $41.50 LIST PRICE $49.50

Both volumes contain the main artist and song-title indexes including a week-by-week listing of song chart positions. Also compiled in these spectacular volumes are: the “Top Ten” records of each year, the most chart hits by an artist, the most #1 hits by an artist, the most weeks at #1 by an artist, the most weeks at #1 by a single record, the records with the longest chart run, and a chronological list of #1 records.

SCARECROW PRESS, INC.
52 Liberty Street, Metuchen, N.J. 08840

Yes, please send me
______ copies of the CASHBOX SINGLES CHARTS, 1950-1981 at the special price of $41.50 each + $2.00 postage and handling.
______ copies of THE CASH BOX COUNTRY SINGLES CHARTS, 1958-1982 at the special price of $37.50 each + $2.00 postage and handling.

Enclosed is my check or money order payable to SCARECROW PRESS.

Name ___________________________
Address __________________________
City _____________________________________________ State __________ Zip _______
NJ residents please add 6% state sales tax