GRAMMY AWARD NOMINATIONS ANNOUNCED
VH-1 LOOKS TO OLDER DEMOGRAPHICS FOR SUCCESS
CASH BOX INTERVIEW: BRUCE LUNDVALL
FEATURING THIS WEEK . . .

LOS LOBOS

After many years together this popular Los Angeles combo is scoring nationwide success with its critically acclaimed Slash/WB project, "How Will The Wolf Survive?" People are listening, liking and buying.

ASHFORD AND SIMPSON

Their hot single "Solid" confirms the duo as one of the most talented and popular acts in pop music today.

CYNDI LAUPER

She is one of the many artists that will be showcased in "The Coors Concert Series" in four major markets across the nation.

*THE REGISTER AND TRIBUNE SYNDICATE, DES MOINES, IOWA
Christmas is Over But The Spirit Remains

Christmas may be over but the famine in Ethiopia is not. For that reason Band-Aid is still very much in force and in need of any possible help it can get.

From the start, when several of the world's leading musical artists joined together and created the song and subsequent hit, "Do They Know It's Christmas?", the project has proven to be one of the most poignant and effective charitable efforts in recent years. The response has been, and continues to be, overwhelming.

The Band-Aid project is indicative of the many charitable efforts undertaken by many segments of the music world. New York radio personality Don Imus has raised over 100,000 for the Ethiopian famine victims and retailers around the country report bulk sales of the Band-Aid single to individual customers wanting to contribute. Retailers are also continuing to stock the singles at cash registers in order to bolster those sales.

We sincerely hope that the passing of the Christmas season does not mean the passing of the Christmas spirit and we encourage everyone to continue helping in whatever cause. Those wishing to contribute directly may write to: Band Aid Trust, c/o Stoy Hayward & Associates, 54 Baker Street, London W1 England.

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ON THE COVER
The United Kingdom has long been a proving ground for performers who have gone on to conquer America in a very big way. The latest pick for this role is Sade (pronounced shahr-day). Her Epic LP "The Diamond Life," which is set for domestic release soon, has already taken most of Europe by storm with its smooth and danceable sound and Sade's clear-voiced and jazzy stylings. The single "Smooth Operator," "Your Love Is King," and others have all dominated the U.K. and various other European charts, while in America, her single "Hang On To Your Love" is currently bulleting up Cash Box's B/C chart — this week at #28.

Half Caucasian and half Nigerian, Sade began her music career singing backup for a group in England. Quickly that group has become Sade's. The release of "The Diamond Life" here is sure to mark the debut of yet another performer who, after initially achieving success abroad, comes to America to break the market wide open.

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LOS ANGELES — Nominations for the 27th Annual Grammy Awards were announced Thursday, January 10 at a special press conference held in New York, Los Angeles, Nashville and San Francisco. Final nominations in each of the 67 award categories were made public, covering the period of October 1, 1983 through September 30, 1984.

Artists with the most nominations are Cyndi Lauper, Tina Turner and Prince and the Revolution, each of whom has been nominated for five awards, including Album of the Year. Turner and Lauper have also received nominations for Recording Academy membership.

Voting were tabulated by the independent accounting firm of Deloitte, Haskins & Sells from ballots submitted by over 5,000 Recording Academy members. A total of 340 nominations were compiled, representing 97 different labels. Award winners, to be determined by a second round of voting by Academy members, will be announced during the CBS telecast of the ceremony at 8:00 p.m. EST on January 31.

The three-hour program is produced by Pierre Cossette Productions and broadcast from the Shrine Auditorium in Los Angeles. A partial list of the award nominees follows:

**RECORD OF THE YEAR**
1. **DANCING IN THE DARK**
   Bruce Springsteen
2. **HOT HOUSES**
   Huey Lewis and the News
3. **SINCE SHE CAME**
   Tone Patrol
4. **SOMETHING IN THE WAY IT'S CHANGED**
   R.E.M.
5. **WOMAN IN RED**
   Bruce Springsteen

**ALBUM OF THE YEAR**
1. **IN THE BIZ**
   Bruce Springsteen
2. **FUTURE BOOK**
   Lionel Ritchie, James Anthony Carmichael, Album Producers
3. **PRIVATE DANCER**
   Motown
4. **MISSISSIPPI NW角**
   Don Henley, Mark Knopfler, Steve Nicks, Nicks, Randy Jackson, Don Was, Album Producers
5. **SUZIE SOUL**
   Roy Orbison

**SONG OF THE YEAR**
1. **AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)**
   Phil Collins
2. **HOT WITH THE NAGS HEAD INN**
   David Innes, Anthony Myrick, Donovan (ASCAP)
3. **I JUST CALLED TO SAY I LOVE YOU**
   Stevie Wonder
4. **IS THAT YOU (.WANT TO DO)**
   Philadelphia, Songs
5. **THE BEST OF MY LOVE**
   The Best of My Love

**BEST NEW ARTIST**
1. **STEVEN SEGAL**
   ( Warner Bros.)
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**VH-1 Looks To 25-54 Demographic For Success**

by Gregory Dobrin

LOS ANGELES — At a press reception in Beverly Hills, CA on Jan. 3, MTV Networks Inc. chairman David Horowitz and president Bob Pittman offered an official media presentation of VH-1, the older demographic video music spin-off of MTV. The new channel debuted on cable systems nationwide at 6 p.m. (EST) New Year's Day.

Relying heavily on the seemingly unbounded success of its popular predecessor, VH-1 offers a 24-hour video music alternative to MTV's rock-oriented format. Where MTV targets the 12- to 34-year-old demographic, VH-1 is designed to appeal to the 18- to 50-year-olds with musical formats ranging from soft rock, soft contemporary and soft R&B to crossover country.

VH-1 president and chief executive officer of the channel, said Pittman, in his audio/visual VH-1 overview is "best characterized by warmth, personality, stability and predictability." In comparison to MTV, there is a "180 degrees difference," Pittman stated. In a further analogy, the MTV vice president said that if MTV could be compared to Rolling Stone magazine in its musical approach, then VH-1 could best be compared to People.

VH-1 features on-screen VJs in its MTV mode, but with a decidedly more conservative, and more radio-influenced angle. Radio personalities Don Imus, Scott Shannon and Frank Broocker, among others, are featured in their own "shows." A fifth VJ is currently being sought.

Behind the Bullets

Foreigner, Chicago Continue Ascent

1985 promises to be an eventful year in music. Cash Box is proud to introduce Behind The Bullets as a weekly feature designed to report more than just the numbers. We will be focusing on this year’s fastest moving, most interesting records of the week.

There are a couple of surprises and a couple of regular visitors to the top of the charts. The name Foreigner is certainly not alien to the Top 10. "Agent Provocateur," 12 with a bullet on the LP chart, makes what will certainly be a formidable challenge to the Top 10. This is Foreigner’s sixth consecutive album to enter Cash Box’s Top 100 Album Chart. And they are doing it the old fashioned way, on the strength of a smash single, “I Want To Know What Love Is.” It rises to 6 with a bullet on the singles chart, due in part to extensive airplay in the south and solid sales reports in the midwest and east.

Also no stranger to success, Chicago, remains the only act in the Top 10 to hold on to its bullet after the holiday buying season. "Chicago 17," like "Agent Provocateur," is a successful follow-up single of the single. Multi-regional/format airplay remain this band’s strong suit. Sales reports of number one on the Record Bar and Camelot chains of retail outlets, as well as saturation in every other market across the country continue to write the success story for this LP.

Of a more surprising nature is the success of two records in the heart of the chart. Danny Goldberg’s Gold Mountain label, distributed by A&M, is enjoying the continued chart activity of "Stealing Fire" by Bruce Cockburn. Unlike the Chicago and Foreigner LPs, Cockburn’s record bullets up the chart with a Top 100 single. Based largely on a grass roots college following, Cockburn’s debut for the label is rewriting the rule book somewhat. The album was released way back in July of 1984. It was not until October that the record began being reported as a breakout at reporting outlets nationwide. The record entered the LP chart at 159 on November 17 and in 10 weeks has risen to 74, with strong sales reports from the west and midwest. The new single, “If I Had A Rocket Launcher,” is just out and should keep the LP rolling along.

The other surprise is the Fat Boys, a rap album on the independent Sutra label. At 52 bullet this is the label’s first pop chart entry. Last year’s winners of the Radio City Music Hall’s Rap Contest, The Fat Boys have been growing in popularity since the first single, “Fat Boys.” The interesting point here is that this Bullet is a Fat Boys’ release produced by a rap-hip hop white audience in spite of the fact that the single, “Jailhouse Rap,” was never played on traditional Top 40 radio. Two videos, Fat Boys and Jailhouse Rap, played extensively on cable outlets and MTV networks, are largely responsible for Fat Boys’ exposure to the white audience. Sutra president Art Kass is optimistic that the new single, "Can You Feel It," will push the LP past gold this week.

Stephen Padgett

and news segments, Pittman named five basic elements — music video, on-air interviews and performances, MTV News specials and features — as the foundation upon which VH-1 is built. As for the projected success of that foundation, already proven with MTV, Pittman listed four constituencies which must be satisfied; the consumer, the cable operator, the music industry, and advertisers. He also listed why VH-1 is projected to be successful with each, hinging primarily on what Pittman calls the “s pots model” that is estimated to be even larger than MTV’s. Of homes that receive MTV, 67 percent have at least one person between the ages of 12 to 35, 76 percent have at least one to 25. The fact that this audience also presents a new market is an added plus.

The projected success is precisely what MTV parent company Warner Amex Satellite Entertainment, Inc. and CMA, Inc. envisioned from the outset. “We launched MTV first,” said Pittman, “but we built our organization so if MTV was successful we would launch another music video service at a fraction of the cost.” In an opening speech that chronicled the rise of MTV and his own involvement with it, CEO David Horowitz described the importance of the MTV concept to the cable industry, and how the stage was set for (continued on page 28)

**ON THE TOWN** — MCA recording artist Madonna and co-producer with Steven Spielberg following her recent special concert at the Century Plaza Hotel gala affair in Los Angeles which honored MCA, Inc. president Sid Sheinberg as Motion Picture Pioneer of the Year.
BUSINESS NOTES

Publishers Win Victory in Court

LOS ANGELES — The Supreme Court has ruled by a five to four decision that music publishers may continue to share in royalties on the future sales of recordings and other derivative works, although the copyright owners may have ended the grants to the publishers. The specific case involved began when the widow and son of Ted Snyder, who co-wrote "I'll Be Seeing You," had revoked the copyright to the song, maintaining that they were entitled to all royalties. While the lower courts had agreed, the new Supreme Court decision allows the song's publisher, Mills Music, Inc., to share in the mechanical royalties of the tunes that were earned under licenses granted prior to the termination of its rights. Thus, long-range profits for songwriters and their heirs could now well be increased.

Performers Set For AMA Awards

LOS ANGELES — The American Music Awards, airing live on ABC January 28, will feature a line-up of talent which includes Alabama, Culture Club, Daryl Hall & John Oates, Cyndi Lauper, Shells E, Julian Lennon, The Pointer Sisters, Kenny Rogers and Tina Turner. In addition, host Lionel Richie will perform one of his many hits "Running With The Night," Culture Club will perform live via satellite from London, while Hall & Oates will be seen live from New York. The AMA special is a Dick Clark Television production, with Clark serving as executive producer. The AMA will be held at the Shrine Auditorium in Los Angeles.

Singer Charged With Manslaughter

LOS ANGELES — Motley Crue's lead singer Vincent Neil Wharton has been charged with vehicular manslaughter and drunken driving as a result of the December 8 traffic accident in Redondo Beach, California, which killed drummer Nicholas Dingley of the group Hanoi Rocks and left two others seriously injured. Wharton, who professionally goes by the name Vince Neil, is free on $2,500 bail.

Johnny Guarnieri Dies

NEW YORK — Johnny Guarnieri, a jazz pianist who worked with the big bands of Benny Goodman and Artie Shaw before launching a successful solo career, died Jan. 7 of a heart attack in Livingston, N.J., one day after performing a concert in New York City with trumpeter Doc Cheatham. He was 67. Guarnieri, a descendant of the Guarnieri family of violin making fame, was a swing pianist who was living in California; he toured and recorded frequently. A memorial service will be held Sat. at L.A.'s Christ Church.

T-I-C-E-R-T-A-P-E

NEW YORK — The Institute for Graphic Communication will present "Outlook for Optical & Video Disc Systems and Applications," Feb. 10-12 at Key Biscayne, FL's Sheraton Royal Biscayne; call Richard Murray at the IGC (617-267-9425) for info . . . The BOC Group, a multi-national corp. based in London, will sponsor the American debut performances of the Chamber Orchestra of Europe, Feb. 5-20, on a 13-city tour; the BOC has also underwritten two new albums of the Chamber Orchestra of Europe on A.S.V., . . . RMI will present "The Songwriters Symposium," Feb. 5 & 6, at Seattle, WA's Aki Room; Bruce Roberts, Kathleen Carey, Neil Portnow, Gary Roth and Bobby Weinstein will take part . . . James Galway will put down his flute and pick up his pen, Jan. 21, as he joins Henry Mancini at Tower Records Lincoln Center store to autograph In The Pink . . . New on the bookshelf: Fat King Cole by James Haskins with Kathleen Bendon ($16.95, Steen and Day).

EXECUTIVES ON THE MOVE

Libow Succeeds Marla McNally as president of Intersong International. McNally takes over the position of vice president of field operations for the label, based at the company's New York headquarters.

Skoro Promoted — Bob Skoro has been promoted to the newly-created position of director of professional activities, U.S., for the Chappell/Intersong Music Group — USA. Skoro, who has been Chappell/Intersong creative manager, west coast, for the past three years, will relocate from Los Angeles to the company's New York headquarters. He will report to John Falbe.

Sobo Named — Morley Sobo was appointed to the newly-created position of coordinator, product services for MCA Records. In this new position, Sobo will be responsible for compilation and accuracy of album editorial copy and will be involved in the coordination of production of new releases.

Manhattan Names Two — Gordon Anderson has been appointed vice president of promotion at Manhattan Records by president Bruce Lundwall. He will report directly to Stephen Reed, Manhattan senior vice president. In addition, Geoff Bywater has been named director of west coast operations at Manhattan. In his new position Bywater will represent Manhattan Records in Los Angeles. In particular, he will coordinate the efforts of Manhattan with those of Capitol-EMI in the areas of sales, promotion, manufacturing and international marketing. Bywater will report directly to Stephen Reed, senior vice president.

Jaksoben Promoted — A&M Records has announced the promotion of Lisa Jaksoben to director of product control. Jaksoben, a former Intersong-International executive, has been in the position since spring of '84. She previously worked at A&M recording studios and CBS in program analysis.

Mrvos Named — Arista Records has announced the appointment of John Mrvos to the position of director, A&R east coast. In this capacity, Mrvos will have responsibilities in the areas of talent acquisition and seeking out material for Arista artists.

Hannon Appointed — Dennis P. Hannon has been appointed vice president, sales and distribution, video products, CBS Records. Hannon will be responsible for developing and monitoring marketing and merchandising strategies for video products and will continue to oversee the CBS Records branch operations, the company's national supplier of satellite services.

Chrysalis Names Two — Chrysalis Records has announced the promotion of two longterm Chrysalis employees. Mick Borthick, who has been with Chrysalis for nine years, has been promoted to senior director of product control. He was previously director of product control. The new position will be based in Los Angeles.

Henry Allen Announces Retirement

LOS ANGELES — Henry Allen, president of Cotillion Records, will be retiring from the company effective March 1, 1985. The announcement was made jointly by Allen and Ahmet M. Ertegun, chairman of Atlantic Records, who stated that Allen will continue as a consultant to the company following his retirement. Allen, who joined Atlantic Records in 1966, has been serving as president of the company's Cotillion division since 1976.

In announcing Henry Allen's retirement, Ahmet Ertegun commented: "It is quite impossible to imagine Atlantic Records without the presence of Henry Allen. Henry joined the label in its infancy, when we were still a small independent label struggling to make our mark. His career parallels Atlantic's tremendous growth over the past 30 years and he has had an integral part in the company's development on virtually every level.
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20/20 — George Benson – Warner Bros. 25178-1 — Producer: Russ Titelman — List: 8.98 — Bar Coded
George Benson’s evolution from soulful jazz guitarist to bona fide pop star is made more complete with each passing album, and “20/20” is an excellent example of the fusion of the two styles. “No One Emotion” even sees Benson relinquishing his lead guitar position over to Michael Sembello on the excellent upbeat track, yet the first single “20/20” and the Steve Lukather/James Newton Howard composition “Please Don’t Walk Away” are the LP’s best cuts. A/C and tasteful pop music at its best.

Loungy falsetto melodies and high-tech backbeats are Bronski Beat’s forte, and while MCA may have missed its market on this longtime European import hit, it is good to find this prog-group getting some American exposure. The best of the cuts, such as the hit “Smalltown Boy,” the current club favorite “Why” and “Love And Money” show a knack for hooks for dreamily smooth vocals. New music radio has already bitten, will CHR?

A tremolo guitar and a Bo Diddley beat mark this second single from Benatar’s “Tropeco” LP, and the “Ooh Ooh Song” is clearly one of the year’s most joyous high school dance-singles. The cut also shows the variety of “Tropeco,” and the inventiveness of Neil Geraldo as the group rocks with the power of Zeppelin and the spirit of Blondie. A perfect cut for both AOR and CHR, the “Ooh Ooh Song” should prove to be another monster for Benatar.

ASHFORD & SIMPSON (Capitol B-5425)
From their “Solid” LP, this is yet another strong entry from the dynamic duo of Ashford & Simpson. “Outta The World” is a well-performed and well-written dance tune, which is likely destined for success. One key to this song’s impact is the simplicity of the instrumental tracks, which allows the tremendous vocal harmonies to be heard fully. Also, Ashford & Simpson continue to have an unstoppable flair for writing good melodies. A B/C winner.

KIM CARNES (EMI-America B-8250)
From the soundtrack of the new film That’s Dancing, Invitation To Dance is an appropriately dance-oriented and upbeat song which is exactly what its title would suggest. The song works well on virtually all levels, due primarily to the compositional and vocal talents of Kim Carnes, who again displays a flair that seems perfectly suited to the contemporary musical styles. This is a fun song, which seems to have been kept deliberately uncomplicated and which has all the needed ingredients for strong chart action, regardless of how the film itself fares.

TEDDY PENDERGRASS (Asylum 7-66969)
This first single from Pendergrass’ “Love Language” is proof that the artist, in spite of his tragic accident, still has the steaminly interpretive vocal talents that made him one of the most popular B/C singers in the business. “In My Time” is a tender retrosexual ballad which is augmented by orchestral colorings which should steal the hearts of all of Pendergrass’ many female fans.

KENNY ROGERS (RCA JK-13975)
Crazy (3:40) (Lionsmate Music/Security Hogg Music/ASCAP) (Rogers-Marx) (Producer: David Foster)
Kenny Rogers is in top form once again with this latest single off his “What About Me?” album. “Crazy” is a gentle and rich ballad, which, despite its somewhat familiar quality, offers a very rewarding blend of superb vocal and instrumental performances. The tender melody and lyrics allow Rogers to display his customary power and sincerity as a vocalist, talents which never fail to boost the emotional impact of his songs. Overall, this touching song should easily please Rogers’ countless fans.

GRANDMASTER Flash (Elektra 7-69667)
Sign Of The Times (4:24) (Flash-O-Matic Music/ASCAP) (Saddler-Christopher-Dukes-Glover) (Producers: Grandmaster Flash-Gavin Christopher)
Rap music and break dancing may have peaked in 1984, but with this new struggle Grandmaster Flash is making a good case for the sound and style in 1985. A typically raw perspective of the justice of the streets is offset by some new musical touches and smooth-as-silk background vocals and, as usual, Grandmaster Flash is on the beat v-e-r-y time. Sure to be a club favorite, “Sign Of The Times” also has CHR potential.

ONE LOOK — Day One — DO-001 — Producers: Day One — List: 6.98
Day One is a new band which demonstrates a definite flair on this album that may well garner attention. The instrumental and vocal tracks are consistently strong throughout and there are several notable songs as well. Greg Hughson’s vocal range is called upon as the songs run the gamut from hard rock to ballads. While some tunes are better than others, the beguiling and poignant “Waves Of Time” and “Expressions” particularly stand out. All in all, the ingredients for success are certainly on the album.
BRUCE LUNDVALL

Ed Koch may be New York City’s Mayor, but Bruce Lundvall is Manhattan’s president. When Bhaskar Menon, chairman and CEO of Blue Note/EMI Records, put him in charge of Blue Note, A&M, and Capitol catalogs, he called on Bruce Lundvall.

Lundvall, former president of CBS Records (1976-81) and, until his appointment at Manhattan, President of Elektra/Asylum/Nonesuch Records, where he founded the Elektra/Musicians Jazz label, was named the head of Manhattan in June, 1980, at the same time reactivating the Blue Note jazz label.

Les Johnson interviews Bruce Lundvall in Manhattan’s mid-town Manhattan offices as the label was gearing up for its first releases due in February.

Cash Box: Tell me how Manhattan Records came to be.

Lundvall: The A&R philosophy of Manhattan Records is to create an essentially New York-based pop label that will be dealing with artists that are very unique in the areas of pop music, R&B music and contemporary urban street music; we’ll also be involved with Broadway shows, putting out cast albums...We’ll also be signing artists from California, England and Europe, but the essential thing is that Manhattan will be New York City and the East Coast.

On Manhattan so far we’ve signed about nine to ten artists. The very first artist we signed was Robbie Robertson, songwriter and writer from California who we found through a bunch of demos that he’d done for other people. His voice is really husky and his songs were strong commercially. We met with him, listened to more of his material, and planned for him to come into the studio in February. Another group that we feel very strongly about is World Spirit Project—a group of young guys, two of whom are Gene McDaniels’ sons. They have a very unique blend of rock and roll and black music, very hard to categorize. They’re in the studio right now and they’ll debut on the album sometime in May, mid-to-late March.

Then we signed a rock and roll band here in New York called Urgent, a very straight-ahead rock and roll band, very strong visually, with very good songs and two very strong lead singers. We have great hopes for them in the contemporary rock and roll field. We’ve signed a cutting-edge New York synthesizer band called Doppelganger— they were called Alias but they had to change their name because there already was an Alias—with one guy, Randy Frederix, who was with Bill Laswell in Material, and the other, Philippe Saisse a very fine keyboard player and writer who wrote two or three songs on the recent Chaka Khan record. Their 12" will be our first release. Another 12" will come out of Outbar, two girls and a guy who do very contemporary street music; they’re an English group signed by our EMI/England company.

We’ve signed Tania Maria who, I think, has developed a very strong following. She was on Concord and her last few albums came around the 100,000-unit level on a small, essentially jazz-based label. She’s really kind of crossed over already to the black market and to some segments of the pop market and she’s finished her album now; it’ll be one of our first albums.

An artist who I’d signed originally for CBS and was fortunate enough to sign here is Al DiMolo—he’s working on his first album, a very adventurous acoustic guitar album with people like Arlo on it. It’s a challenging record and I think one that will do well on a worldwide basis. We have done a deal, also, with Michael Masser, who has written tons of hits for everyone from Teddy Pendergrass to Peabo Bryson to Diana Ross to George Benson. He’s putting together a group which we don’t have a name for at this point, but it will be a black group with strong male and female lead voices and it will be Michael’s signature group. That’s an album that won’t come out till the summer.

Who else, what else? We have signed Gerry Griffith as our head of black A&R and he brought to us an interesting combination of artists—Eric Mercury and T.S. Monk, who joined forces and had a bunch of demo material that I thought was very good. They’ll have an album out, probably around March, it’s a very strong stuff. Then there’s a group from L.A., called The Touch, who are a contemporary rock and roll band with a very strong load singer named Tom Crouzier; they’re in the studio right now with Ricky Zito and finishing their album for an early March release.

Another Manhattan project is the first cast album on Manhattan. Ma Rainey’s Black Bottom, which is the most riveting play that I’ve seen in a very long time. It will be a spoken word album with music—a double album with the full show. And we’ve also made two production arrangements that I think will be rewarding for us: one with Michael Reinhorn, who was the other half of Material with Bill Laswell and the other is with Patrice Rushen and Charles Mims. They’ll be available to produce roster artists and they’ll also be bringing artists to us that they will produce demos on. And that’s really the Manhattan side of it today.

Cash Box: What’s your plan for Blue Note?

Lundvall: We’ve decided to keep Blue Note essentially a pure jazz label. We will be releasing about 15 new albums in the current year and as many as 50 or 60 catalog albums. Our first release will come in February. In terms of catalog, there’ll be 50 catalog albums released in their original jackets, but totally updated in terms of sound quality — they’ll all be digitally remastered, they’re all going to be pressed in France in the best factory that we have, with a direct-metal mastering system, all virgin vinyl, etc. The sound quality will be the ultimate that you can possibly hear this music in—they’ll be full-priced records with belly bands with the whole quality story. The inner sleeve will have the whole history of the label on it, written by Michael Cuscuna and there’ll be a consumer bonus poster in the first release. We’ll also release about 10 compact discs and there’s going to be a massive advertising campaign behind the whole Blue Note line.

The first release of 20 will feature some of the most classic of titles from Art Blakey, Bud Powell, Fats Navarro, etc. In addition, there’ll be four titles from the vault that have never been issued before — Clifford Brown alternate takes and sessions by Lee Morgan, Hank Mobley and Jackie McLean. And then there’ll be a special record, a two-record set called This Is the Sound. We’ve decided for this next year, there will be a couple of records, we’ll make some of these records, but we’re only doing one per year.
THE DEMISE OF FENDER — With CBS’s imminent sale of the Fender company and name along with the closing of its final American guitar manufacturing facility in Fullerton, Calif. comes the end of another era in the company’s long and influential history. The images of vintage ’60s guitar heroes such as Jimi Hendrix, Eric Clapton and Jimmy Page are legendary and Fender’s influence on the music business has been enormous. Even if you don’t play a Fender, but it is a souped-up stratocaster copy are enough to inspire awe in any fan or musician. Yet the demise of the Fender name has really been in the works over since founder and guitar pioneer Leo Fender sold the company to CBS in 1965 for $13 million. All guitar players know that the quality (and hence the value) of pre-CBS Fenders is substantially greater than the mortals of later years. The production of CBS guitars has steadily decreased until 1981, when new management took over. Introducing new models such as the Budokon and the Elite line allowed the company to hold some ground against the increasingly more popular, cheaper and Japanese competition. Names like Ibanez and Yamaha began to seriously undercut Fender’s share of the market to the point where you could buy a good piece of gear which sounded better than Fender’s for quite a bit less money. The strength of the Japanese product as well as the renewed music interest in quality instruments made by American craftsmen (not on assembly line) have harrassed Fenders and its hefty price tags into dinosaurs. Paul Votta, owner of Voltage Guitars in Hollywood which does quite a bit of business with local recording groups had this to say: “Just as the Pre-CBS Fenders were the best, so too do I think the value of all American-made Fenders will increase if the company goes under. There were some changes made for the better after the new management came in but the first thing Leo Fender sold the company to was their mid-’70s-mods — but the Japanese have just been making a comparable guitar at a better price. We are even producing guitars that sound just like a Fender for under $400 which is considerably less than a new Fender. We still deal in the vintage Fenders, but there is no sense in thinking that the new ones — no one is interested in buying them.” While the Fender name may still live on, it is indeed the passing of another era for a company which has clearly left its mark on the industry.

THE POWER STATION — The latest supergroup to come out of the current crop of mega-popular hitmakers (Duran Duran is the Power Station. Featuring John Taylor and Andy Taylor from the Duranies, longtime Brit pop-rocker Robert Stainton and the late, great Tony Thompson) is an exciting band for Bobo’s “Serious Moonlight” tour, Power Station is cutting an album for Capitol Records with Bernard Edwards producing (partner in Chic with Nile Rodgers). Apparently, the association has been in the works for some time and is coming together now as each member has had some free time from their respective musical projects. The album is set for release in February with the first single entitled “Some Like It Hot.”

RADIO TOKYO TAPES III — Radio Tokyo, Ethan James’ infamous recording studio which has been one of Los Angeles’ most open-minded and productive local music outlets for the last few years, is releasing its third compilation disc, this time originally called “Radio Tokyo Tapes Volume 3.” Also included on this disc are highlights of this disc include The Knitters, Pop Art, The Minutemen, Chris D. and the Divine Horsemen, Randy Bull and others, the LP’s cover art will be done by Los Angeles artist John Gage and published in Los Angeles magazine. Live performances featuring artists included on the album will be following the LP’s release.

CELEBRATING BIG JOE — In a long overdue homage and respect, the Southeast announces Saturday is a special tribute to the legendary Big Joe Turner. Responsible for some of America’s classic songs such as “Shake Rattle & Roll,” “Corrina, Corrina” and “Flip, Flop & Fly,” Turner will be honorred at the Music Machine in West L.A. on January 13 by some of the area’s notable blues and rock musicians. Willie Dixon will present Turner with a plaque, and Eddie “Cleanhead” Vinson, John Doe, Dave Alvin, Pee Wee Crayton and Dixon will be among the guests performing in Turner’s honor. 

CLOSE TO THE EDIT — Ronnie Laws has signed with Jeffrey Cheen of Davinci, Inc. for personal management and Norby Walters for live appearances. Laws is currently enjoying the success of his “Classic Masters” LP on Capitol. … you have heard of John Vanderslice … well, now you have heard of John Vanderslice. … Billy Joe and the Buzz Feiten Band are playing At My Place every Thursday night this month. Joining Bernardi and Feiten are Jeff hyne, Tony Bremmer, Jeff Daniel and Bill Spring. … England and Europe. peter helden

Looking for a new guitar — Eric Clapton, one of the many guitarists who have made Fender and the Stratocaster famous, recently looked at a new way Fender becomes extinct after its sale by CBS.

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CATS FIND NEW HOME — The strayest of the Stray Cats, Lee Rocker and Slim Jim Phantom, left to scavenge musical back alleys by the departure of top cat John Turi, dropped by Capitol in the other day to announce that they were foundlings no more. In fact, it seems that their relationship with EMI America never suffered as a result of the Cats’ breakup, and the duo who gained fame as a neurocally rhythm section is planning a foray with a few early-Stil Dan, which may belie the guys’ claim that they are bringing their music into “the 20th century.” But it is probably a wise move considering rockabilly in its truest form, most often espoused by Cats and waspoids by rockers/hippier, still seems to be viewed as a revitalist genre despite its timeless authority, although the superstar nature of the latter group insures the form an extra run in ’83. Phantom and Rocker (the name of the group as well as its leaders), clearly pleased about the new project, were proud to announce their graduation to electric bass and full trap kit, from the minimal instrumentation. True rockabilly culture. As Rocker put it, “We’re much more excited about this project than doing another Stray Cats record.”

EC: Was rockabilly something all of the Stray Cats were into initially?

Rocker: When we started it, no one was into rockabilly, in America anyway. We were playing local bars in Long Island, and we couldn’t play the big bars, because they wanted metal or disco or something. I really feel we had a big part in starting the whole rockabilly thing, which we loved, but Brian was the songwriter/singer thing, it was much more the rockabilly thing than me or Jim. We had been working together like for 10 years before the Stray Cats, and we’ve always wanted to do a record like this throughout the whole Stray Cats thing, not being able to do any of our songs because you couldn’t do it with that kind of lineup, too much rockabilly and double bass. So this is really like a release for us finally to go out there and do something a little more creative for us.

EC: Tell me about the direction you’re going with the new band. You mentioned Steely Dan.

Rocker: It is rock and roll — there’s no getting around that. It’s much more sophisticated than what we’ve done, but it’s more like (Steely Dan’s) “After the Love Has Gone.”

Phantom: Not the Aja stuff. More like when Jeffrey Baxter was in the band, who might produce us. He’s a good pal of ours who’s been helping us all along the way, and he might be the producer for this new group. It’s a much more structured and rock — interesting chord changes, not “banging on a Saturday night” lyrics. Words that . . . are not political, but mean something. And they’re songs — they have bridges and a chorus and a turnaround, and a proper solo, not just a guitar figure, (laughs).

EC: You keep coming up with terms that make it sound like the Stray Cats had become pretty boring for you.

Rocker: Well, it did get to the point where the band wasn’t fun anymore, which is always a good time to stop it. We were pigeon-holed, with nothing to contribute and everything. I think it really was the right time. The Stray Cats was something we did, and we’re proud of it and it was good and it was fun. It’s better to leave it like that and keep remembering it that way than to keep flogging a dead horse by putting out stuff for the hell of it.

EC: Lee, your father is in classical music, right?

Rocker: Yeah, he’s first clarinetist with the New York Philharmonic. So I grow up with it. I’ve been playing bass since I was about six years old. I studied classical music and learned to read and write music, took harmony and arranging and all that over the years, but I stopped really with classical music when I was about 13, when you’re carrying your cellos or bass to school and it’s not too cool anymore. I started playing rock and roll basically as peer pressure.

EC: Did you develop an interest in jazz at all?

Phantom: We were jazz hounds actually, when we were about 15. We had every record Charlie Parker ever recorded.

Rocker: Like in England people say, “What are you, a rockabilly? A Ted? A skinhead?” I want to totally remove ourselves from that with this band. We’re musicians. If you’re a musician you should be able to appreciate a good jazz record and a good classical record and anything else. We’re not teddy boys or rockabilly — we’re musicians and songwriters.

EC: It seems like a good move. Somebody with your background was obviously not going to play one genre for the rest of their life.

Rocker: Right. And the Stray Cats were too strict. You know what a Stray Cats album was going to sound like.

Phantom: I mean there were at least a thousand rockabilly bands before and after the Stray Cats but we’re the only ones that did it. As musicians we were as good and most times better than the people that originally did it.
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
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<td>BORN IN THE U.S.A.</td>
<td>BRUCE SPRINGSTEEN</td>
<td>Columbia</td>
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<td>LIKE A VIRGIN</td>
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<td>Portrait</td>
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<td>STEELY DAN</td>
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<td>MICHAEL JACKSON</td>
<td>Epic</td>
<td>RK 38112</td>
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<td>THE BIG CHILL SOUNDTRACK PLUS ADDITIONAL CLASSICS</td>
<td>VARIOUS ARTISTS</td>
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<td>Motown</td>
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<td>CHAKA KHAN</td>
<td>Warner Bros.</td>
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<td>GRP</td>
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<td>Columbia</td>
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<td>CBS</td>
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<td>TCHAIKOVSKY: NUTCRACKER SUITE - OP. 71A, SERENADE FOR STRINGS</td>
<td>ACADEMY OF ST. MARTIN-IN-THE-FIELDS</td>
<td>MOTOWN</td>
<td>RIVER 23774-2</td>
<td>MCA</td>
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**REGIONAL ALBUM ANALYSIS**

**NATIONAL BREAKOUTS**

1. BILLY OCEAN
2. SHEENA EASTON
3. PHILIP BAILEY
4. THE TIME
5. FAT BOYS
6. KOOL & THE GANG
7. BOB DYLAN
8. EURYTHMICS
9. MANHATTAN TRANSFER
10. TEENA MARIE
11. RUN D.M.C.
12. THE TEMPTATIONS
13. AUTOGRAPH
14. BRUCE COKCURN
15. ELVIS PRESLEY (BOX SET)

**NORTH CENTRAL**

1. PHILIP BAILEY
2. BOB DYLAN
3. TEENA MARIE
4. BRUCE COKCURN
5. KOOL & THE GANG
6. EURYTHMICS
7. THE TEMPTATIONS
8. GIUFRIDA

**SOUTHEAST**

1. FAT BOYS
2. SHEENA EASTON
3. PHILIP BAILEY
4. BILLY OCEAN
5. THE TIME
6. KOOL & THE GANG
7. BOB DYLAN
8. EURYTHMICS
9. RUN D.M.C.
10. THE TEMPTATIONS

**SOUTH CENTRAL**

1. BILLY OCEAN
2. SHEENA EASTON
3. PHILIP BAILEY
4. BILLY OCEAN
5. KOOL & THE GANG
6. EURYTHMICS
7. BOB DYLAN
8. TEENA MARIE
9. BRUCE COKCURN
10. RUN D.M.C.

**WILLOW ARENA**

1. MANHATTAN TRANSFER
2. TEENA MARIE
3. RUN D.M.C.
4. THE TEMPTATIONS
5. AUTOGRAPH
6. BRUCE COKCURN
7. KOOL & THE GANG
8. EURYTHMICS
9. BOB DYLAN
10. THE TEMPTATIONS

**DENVER/PHOENIX**

1. BILLY OCEAN
2. SHEENA EASTON
3. PHILIP BAILEY
4. KOOL & THE GANG
5. EURYTHMICS
6. THE TEMPTATIONS
7. GIUFRIDA
**What's In-Store**

**NAMM Winter Market Approaches** — As the NAMM Winter Market draws near (Feb. 1-3) those in attendance can expect many exciting events, including concert performances by Alan Holdsworth with Al DiMeola, and Adrian Belew. Besides entertainment, another strong point of the market is educational sessions. GPI Publications will be presenting "What You Should Know About Your Customers" (or "What Your Customers Tell Us About You") in Salom E of the Anaheim Marriott Hotel at 11:30 a.m. on Feb. 1. In this session, Jim Crockett, publisher of GPI's Guitar Player, Keyboard, and Frets magazines, will discuss the findings of his survey in which he asked a sample of musicians about music stores. This seminar for music dealers will answer important questions, spot retailing trends, and help improve their operation, all from a "product neutral" standpoint.

Take some time to learn about today's customer at the NAMM Winter Market.

**Label Watch** — Remember back when progressive rock was at its peak? We're not talking about Pink Floyd. We mean Genesis and ELP being a good share of recognition, some great bands went without the praise they deserved. One in particular, the group Happy The Man, was signed to Arista Records back in 1976 and recorded two outstanding albums with producer Ken Scott (Supertramp, Devo, Missing Persons, etc.). Unfortunately, these two bands are all but out of print, but Happy The Man's third and final album is available through Azimuth Records as an import.

Another album that's making a comeback is Watkins ( зад. to an album with the British band Camel after the breakup of HTM and then went on to record two keyboard-oriented albums. Write Azimuth Records, Box 3469, Arlington, VA 22203). If you are into dramatic, synthesizer-based music you're going to want to take a look at this.

**NEW FROM JEITO** — David Catlin, president of Jeito Concepts, Inc. (JCI) which produces, markets and distributes discs and video products, has announced plans to add four new full-priced compilation albums to their January 1985 release schedule. Product will be ready for shipment January 15, with an extensive promotional campaign scheduled to begin February 15. The four albums are: 
- **TIMELESS**, combining the top hits of both the A/C and Hot 100 charts including Phil Collins' "Against All Odds" and Jermaine Jackson's "Do What You Do." 
- **CRAZY**, an all-out heavy metal assault featuring Dio's "Mystery" and Quiet Riot's "Bang Your Head," High Energy, a compilation of today's hottest dance/rock hits including the 12-inch versions of Laura Branigan's "Lucky One" and Tina Turner's "Better Be Good To Me" and Now That's Country Music, which includes Lee Greenwood's "Too Old" and T.G. Sheppard's "Somewhere Down The Line."
- **GOO GOOD QUALITY, LOW PRICE** — Dooby's noise reduction, cutting his and noise by up to 10 db at over 5 KHz, and capability for metal, chromium oxide or normal tapes are highlights of the RT-110 stereo cassette deck from Sharp. Details at $89.95.

**Weeks**

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<td>1. LIKE A VIRGIN</td>
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<td>2. LIKE A VIRGIN (Extended)</td>
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<td>3. LIKE A VIRGIN (Alternate)</td>
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<td>7. LIKE A VIRGIN (Dub Mix)</td>
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<td>8. LIKE A VIRGIN (Dance Mix 2)</td>
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<td>9. LIKE A VIRGIN (Dance Mix 3)</td>
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<tr>
<td>10. LIKE A VIRGIN (Dance Mix 4)</td>
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</tbody>
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**Mergers**

**STEVIE WONDER (Motown 07143)**

Don't Drive Drunk (6:18) (Wonder) Jobete Music—Black Bull Music/ASCAP

(Producer: Stevie Wonder)

An extended "bonus beats" version of this tight dance groove with a commendable message which was released in time for the more alcoholic holiday season. Strikingly hard core dance material with a rocking tempo.

**BUNNY WAALER (Solineic 12-022)**

Jump, Jump (5:15) (WAALER) Producer: Solonic Productions, Ltd.

(Producer: Stevie Wonder)

Another nice new release in time and his first-ever dance single is a pleasant and melodic outing which at once embraces the philosophy and rock steady groove of reggae while obviously being marketed to dance clubs.

**WHODINI (Jive/Arista 9303)**

Freaks Come Out At Night (4:45) (Hutchins/Smith) Producer: Larry Smith

From the group that brought you "Freaks Come Out At Night" is another no-holds-barred musical outing which chronicles typical nighttime participants with a humorous rap. This is the real thing.
Laurier, Turner Get Multiple Noms.

(continued from page 11)

2. LET THE MUSIC PLAY
Shannon
(Album)

3. LET'S HEAR IT FOR THE BOY
Donna Wilkens
(Single)

4. LET'S STAY TOGETHER
Tony a Turner
(Single)

5. PATTI AUSTIN
Patti Austin
(Album)

6. THE WOMAN IN RED
Gwen Verdon
(Track from "Woman in Red" Soundtrack)

BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCAL

1. DANCING IN THE SHEETS
Shalamar
(Single)

2. EDGARTOWN GROOVE
Kalah A.J. Jarreau
(Track from "Send Me Your Love")

3. THE LAST TIME I MADE LOVE
Joyce Kennedy & Jeffrey Osborne
(Single)

4. TELL ME I'M NOT DREAMIN' (TOO GOOD TO BE TRUE)
Larry Jackson with Michael Jackson
(Track from "The Jacksons"

5. YAH NO BE THERE
James Ingram and Michael McDonald
(Album)

BEST R&B INSTRUMENTAL PERFORMANCE

1. Ghetto Blaster
Crusaders
(Album)

2. Inside Moves
Grover Washington, Jr.
(Album)

GEOFFREY TENDERNESS • GENERAL PUBLIC • 3,377 • I.R.S. RECORDS • FUSION FILM PRODUCTIONS

The light skatround of this melodic tune by Britain's General Public is brought to view here with particular sensitivity to the music. Hues of amber and blue lend an increase in softness to this clip's tender images of children's faces. Band trưởng Dave Wakanacs, playing Banan' mon, are featured for their smooth, fluid, and captivating lead lines. This film is also accompanied by a poignant and touching message that readers should keep in mind when watching this clip.

ANIMAL • 4-3-1- • 525 • RECOVERY RECORDS • TURQUOISE SQUARE PRODUCTIONS

Things get violent back at "her place" when two night-flight cruise ships collide in the night. A new twist to the moralizing looking for Mr. Goodbar theme has the disco Casanova splattered on the pavement from his pick-up's second-story window (no gore, however). A slick, flashy clip that could just as easily self-colonize as anything else. Animal takes us on a raucous tour of a night in the meat market.
**FILMUSIC**

**POPTRACKS** — If by no means a new concept to utilize songs by pop artists in film soundtracks, The Long Shot of Saturday Night Fever or Flashdance, Dolly Parton's possible future in plastics was unfortunately underscored by the brilliant music of Simon & Garfunkel in The Graduate. Yet without a doubt, the use of contemporary music in films has reached its highest plateau so far in the last few years, and the trend is almost certainly here to stay.

There's no difficulty understanding the appeal that a strong selling album or single has to producers as a means of promoting their films. As long as those same people remember that the movie is supposed to come first, and that the music should be suited to what's on film and not just thrown in to sell records, the trend is very promising. The opportunity now exists to present a whole new breed of composers and performers to tackle film, and the musical possibilities are limitless.

Along those lines, here are some of the pop-oriented scores which the labels and studios are most jazzed about. Many others will be announced soon, but already the line-up points to another good year for soundtracks. In some cases, the record label hasn't yet been chosen or secured. Also, not all the scores have release dates set.

At EMI/AMERICA, there's tremendous enthusiasm over the January 18th release of the soundtrack to MGM UA's Thug. The album will be cut from ten cuts, eight of which are songs from past films. The two new tunes include "The Life Song" by Menken and "I'll Remember" performed by Kim Carnes. There's also the score to Falcon and the Snowman, an Orion release which will feature music by Pat Metheny and David Bowie. That album is slated for Feb. 22 release.

A&M Records will release the score to Universal's Breakfast Club, with music by Simple Minds, Keith Forsey, Wang Chung, Jesse Johnson, Joyce Kennedy and Elizabeth Daily. . . . Meanwhile, at Dancing Cat Records, the talk revolves around George Winston's score to the upcoming PBS film, Nature's Rabbit. The soundtrack will be released to coincide with the airing of the show on March 23.

Atlantic Records biggest soundtrack prospect at the moment is the score by two-time Grammy winning composer/producer/farranger David Foster of Columbia Pictures' St. Elmo's Fire. The score will include original songs as well as background music.

Also from Columbia Pictures will be Fast Forward, which will feature music by Tom Scott and Jack Hayes: Student's Wife, with a score by Pat Williams; and Perfect, which will supposedly have a score entailing the works of ten different bands that have yet to be selected.

PolyGram is high on the upcoming soundtrack to Brightstar's Flying. Ollie Brown, whose music from Breakin' scored so heavily on the charts, has written eight new songs for the film. Over at MCA Records, Universal's Into The Night is looked upon with optimism, as it includes music by B.B. King, Pati LaBelle and the Four Tops among others.

20th Century Fox Pictures is hopeful about the soundtrack to their feature Meet Me in St. Louis, with nostalgic music from Chuck Berry, "Fab's" Domino, Buddy Holly and the Platters.

At Motown, the January 15th release of the soundtrack to The Flamingo Kid is generating a great deal of excitement. The score is comprised of works by Martha Reeves and the Vandellas, Dion, Little Richard, the Chiffons, and a new song and likely single called "Boys Will Be Boys," sung by Maureen Steele.

Another score which could be a contender will come from the upcoming Warner Bros. film Vision Quest. The album, slated for release on the Warner Bros. Records label on Feb. 4, will be cut by Madonna, John Waite, Journey and Foreigner, to name only a few.

Finally, Epic Records mentioned its upcoming release of the soundtrack to MGM-UA's Heavenly Bodies, which will feature songs by Cheryl Lynn, Bonnie Pointer and The Tubes.

It's already evident that film and music will continue to be a winning combination for this year. There's almost always a market for new compilations of older material, as was clearly evidenced by the success of the soundtrack to The Big Chill. In addition, scores which feature new material written especially for a movie can only go one way. Those are on the charts and radio levels, but, in some cases, stand among the year's most popular albums and produce some of the top selling singles. The overwhelming possibilities and power of film music were exemplified over the last four years, when four of the number one singles all came from soundtracks. First, there was the title song to Endless Love, then Rocky II's "Eye Of The Tiger," followed by "Flashdance...What A Feeling" and finally, last year's "When Does Cry," from Purple Rain.

Whether or not '85 produces another Footloose or Purple Rain, film music is now open to a virtually boundless range of stylistic approaches, and that's good news for everyone in and out of the industry.

Peter Berk

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**TOP 30 VIDEOCASSETTES**

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**Grammy Nominations Announced**

(Continued from page 14)

**BEST COUNTRY VOCAL PERFORMANCE, FEMALE**

1. **HEART OVER MIND**
   
   Anne Murray
   
   (Album)

2. **IN MY DREAMS**
   
   Emmylou Harris
   
   (Single)

3. **THE SONG OF GOODBYE**
   
   Crystal Gayle
   
   (Single)

4. **TENNESSEE: HOMESICK BLUES**
   
   Tracy Porter
   
   (Single)

5. **YOUR HEART'S NOT IN IT ANYMORE**
   
   Janie Fricke
   
   (Single)

6. **CITY OF NEW ORLEANS**
   
   Willie Nelson
   
   (Single)

7. **COUNTRY BOY**
   
   Ricky Skaggs
   
   (Album)

8. **GOD BLESS THE U.S.A.**
   
   Lee Greenwood
   
   (Single)

9. **THAT'S THE WAY LOVE GOES**
   
   Merle Haggard
   
   (Single)

10. **BETTER COUNTRY PERFORMANCE BY A GROUP WITH VOCAL**

   1. **AS TIME GOES BY**
      
      Willie Nelson and Julio Iglesias
      
      (Album)

   2. **WHERE HAVE YOU BEEN GOING IN TEXAS (YOU GOTTA HAVE A FIDDLE IN THE BAND)**
      
      (RCA)

   3. **HE'S MINE AGAIN**
      
      The Judds
      
      (Single)

   4. **NOBODY LOVES ME LIKE YOU DO**
      
      Arlo Guthrie and Dave Loggins
      
      (Single)

   **NEW COUNTRY ARTIST**

   1. **HEART OVER MIND**
      
      Anne Murray
      
      (Album)

   2. **I'M NOT SORRY**
      
      David Keith
      
      (Single)

   3. **LITTLE BIT OF LOVE**
      
      Robert Earl Keen
      
      (Single)

   4. **DOES ANYBODY KNOW WHERE MY HEART IS?**
      
      Artie Mitchell
      
      (Single)

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**Walt Disney World**

Is looking for German spoken players to perform in its EPCOT Centennial Celebration, which begins March 2. Participants will be paid at least $28 to $39 a day. Only experienced German performers need apply. Interested persons should contact the EPCOT Centennial Celebration, P.O. Box 16, Lake Buena Vista, FL 32830, by January 15, 1986.

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**Walt Disney World**

Is looking for Mexican/Oriental players to perform in its EPCOT Centennial Celebration, which begins March 2. Participants will be paid at least $28 to $39 a day. Only experienced Mexican/Oriental performers need apply. Interested persons should contact the EPCOT Centennial Celebration, P.O. Box 16, Lake Buena Vista, FL 32830, by January 15, 1986.
Fall Arbitrons Bring Few Surprises
To New York, Los Angeles Markets

decimal point to a 5.3. WNEW-FM realized the benefits of being the city’s only AOR outlet — the station climbed from a 3.1 to a 3.9. Despite one point one slip, WPLJ proved to be a formidable contender for the CHR market posting a 4.3. Other winners were WOR which slipped in front of fourth place, WINS with a 5.2 and WCBS (all news) which jumped from a 3.5 to a 3.9. The losers included WKTU which continued its slide, dropping from a 3.1 to a 2.8 and WAPP, which slid from a 2.4 to a 1.8 during its transition from AOR to CHR. The New York market was redefined this book by Arbitron, which now includes four new counties in the metropolitan area.

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<td><strong>46</strong></td>
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<td><strong>48</strong></td>
<td>RUN D.M.C. ♦</td>
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<td><strong>60</strong></td>
<td>LOOKIN' FOR TROUBLE</td>
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<td><strong>61</strong></td>
<td>LILLO THOMPSON (Capitol ST-13230)</td>
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<td><strong>62</strong></td>
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**DANCE ACTION**

**IN BETWEEN WITH THE BEAN** — If one name stands out in the sea of new stars created by the club-scene—that refused-to-die, it has to be John "Jellybean" Benitez. Not only because he's the earliest and most visible personalities to emerge from the disco shakeout, but because he adeptly parlayed his talent for making records more danceable into one for making more records. Not only has Jellybean made the transition from DJ to remixer to full-fledged producer seemingly seamlessly, he has only secured the blessings of such presumed "somebody" as Paul McCartney, Michael Jackson and Quincy Jones, who told Paul Simon, so the story goes, that his new pop project was "unwieldy." Whether two Weeks' heart is held or blue-tied, is not there an all-breed success, not the least aspect of which is his continuing relationship with Purple Music, the imprint of Jellybean's discography is evidence enough of the artistic respect he has achieved. Remixes for Hall & Oates, the Pointer Sisters, Joe Sample, Shalamar, Billy Joel, Earth, Wind & Fire, Elvis Costello, Irene Cara, Pat Benatar, Talking Heads, Billy Idol, Eurythmics, Michael Sembello and the list goes on and on, etc., etc., etc. Now it is Jellybean's own record that's making news. "Sidewalk Talk" from his EP "Wotupski," has been steadily ascending dance charts around the industry and is a bona fide hit in the dance domain from which sprang the young lion, the clubs. Add to this film projects, outside projects, outside projects, outside projects... To Madonna, whom Benitez also serves as remixer and, er, spiritual advisor, and you have one jumbo success story. Dance Action, over the past few years, has been having a hell of a time... And that itself was no mean feat, at Sigma Sound in New York, on a very short break during the remixing of Madonna's follow-up to "Like A Virgin," "Material Girl." DA: Well, you're busy as always. You're doing the Sidney Poitier film Fast Forward. Is that completed now? JB: That's one of the two I produced. And I produced two Madonna songs for a movie called Vision Quest, one of which is the title track. DA: Now what about your own record? Is it going to be a dance thing? JB: Well, the single's climbing the dance chart. It's top five already. DA: So what about this chick Madonna? Who is she, has she got any future, is she going anywhere, is she doing anything? JB: (chuckles, but offers no comment) DA: Actually, are you comfortable with this role now? You're a producer and everything. JB: Well, I'm still mixing. I'm doing two Madonna songs right now. (her again) "Material Girl" and "Dress You Up," which is the next single in England. Then I'm doing the next Barbra Streisand record "Emotion," a new Santana record, new Chicago record, a new Alphaville record... DA: You're certainly a big year for you. JB: 1985's going to be bigger. A lot more productions. DA: You're probably starting to take a little time off... You're on your own pretty soon. JB: When the records I do stop going top ten, I'll know I shouldn't be recording anymore, but I don't see that happening.

**THE RHYTHM SECTION**

**ALL DAY STARS** — Midnight Star has reigned for two weeks now at the top of the B/C singles chart with its technofunk ode to the Age of Communications. "Motorcar." The band's latest album, on Solar/Elektra, is "Planetary Invasion," and although the current hit brings to mind other groups who have relied on some of the same production devices notably ZAPP, Midnight Star displays a style and sophistication all its own cuts like "Let's Celebrate" and "Today My Love." The success comes as no surprise to group co-founder and leader Reggie Calloway, who has become a respected producer of outside projects such as The Deele's "Street Beat" and cuts on the Whispers' latest. "From the beginning," Calloway says, "it was obvious that we had a combination of people with the potential to do many things well." Midnight Star's last album, "No Parking On The Dance Floor," produced three hit singles and resulted in a group being the only black act to attain platinum sales in 1983 and double platinum in 1984. It's been a slow but steady ascent for the group, which was formed in 1976 on the campus of Kentucky State University in Frankfort, where the band was formed. Initially, the group would sponsor singer Belinda Lipscomb into Calloway's dorm room to rehearse at transistor radio volume., but in 1977 the group left school to pursue music on a full-time basis. Upon learning of a chance to perform for record company A&R reps at a talent showcase in New York, the group decided to make the big move. "We looked like the Beverly Hillbillies," guitarist Jeff Cooper remembers. "All our equipment, stereo, dyna-gyms — you name it — were stuffed into one truck". The band's sound was quickly picked up by DJ and Solid's Dick Griffey in Los Angeles. After seeing the group in person he signed them. The group built a cult following with its first three albums, but it was "No Parking On The Dance Floor" which included the title cut, "Slow Jam," and the monster hit "Freak-A-Zoid" that really broke the group. As a result. Midnight Star was awarded R&B album of the year by NARM and an Ampex "Golden Reel Award." The group has also started getting in long video productions by Gary Dettier in conjunction with Black Entertainment Television. The video is distributed by Home Video USA.
**Jazz**

**TOP 40 ALBUMS**

(AVAILABLE ON COMPACT DISC)

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<td>HOT HOUSE FLOWERS* WYNTON MANDALY (Columbia FC 90597)</td>
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<td>3</td>
<td>INSIDE MOVES* GROOVER FUSION (Columbia FC 83017)</td>
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<td>10</td>
<td>REDEVELOUZ* (Electra E 0971)</td>
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<td>WINDHAM HILL Sampler ’84* (Various Artists) (Windham Hill/MAM 1034-1)</td>
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<td>MAKOTO OZONE (Columbia FC 90604)</td>
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<td>CAVERNO MAGICA (... UNDER THE TREE... IN THE CAVE...) ANDREAS VOLLWIEDE (CBS 51401)</td>
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<td>MAHAVISHNU (Warner Bros. 9312-9)</td>
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<td>DECEMBER* GEORGE WINSTON (Windham Hill/MAM 1032)</td>
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<td>THE TWO OF US RAMSTAD LIND &amp; NANCY WILSON (Columbia FC 90263)</td>
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<td>ALBUM 50 J. J. JAKOBSEN’S SPECIAL EDITION (ECM 9209)</td>
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**FEATURE PICKS**

**BACK AGAIN** - Shorty Rogers/Bud Shank - Choice CRS 6829 - Producers: Kenny Clayton, Keith Stewart - List: 8.98 - Star Coded

These two Stan Kenton veterans—who have traveled a long, lyrical path recently toured in England, where they were teamed with a snappy big band in the studio and a crisp rhythm section in the clubs. LP documents the complete show in two sessions. The orchestra, led by Vic Lewis, swings behind Shorty’s flugelhorn and Bud’s alto on the studio side and everybody pops on the live side. “Back Again?” Hell, they never left.


The title may be a mouthful, but this is one of the most pleasingly swinging LPs to come out in donkey’s years. With the inimitable, delightful, and ever-young Maxine Sullivan backed by five fine players led by pianist Keith Ingram and such Arlen/ Koehler ditties as “Between the Devil and the Deep Blue Sea,” “Harlem Holiday,” and “Happy As The Day Is Long,” how can this miss? The songs were written for the Harlem boom, by the way, not the move of the same name.

**ALTER EGO** - James Williams - Sunnyside SSC 1007 - Producers: James Williams, Francois Zelacanin - List: 9.99

For this Sunnyside debut, after several Concord Jazz LPs, pianist James Williams has assembled a first rate band of ready-to-play mainstreamers—Kevin Eubanks, Billy Bishop, Milt Jackson, Ray Drummond, and they slick through the Williams originals and two pieces by Donald Brown. A tough, nose-to-the-wheel album by the current generation, led by one of his handiest pianists.

**JAZZ**

**MR. B’S WAX — I’d been kind of so-so about recording,” says Billy Eckstine over a ham sandwich,” because usually they want to make you a 70-year-old Marvin Gaye. Unless I could do my own thing, like I’ve been doing for years, I wasn’t interested in it. Because those other things don’t work out, it just doesn’t happen. You’ve got to go along with those little groups and find out whether it’s in your cheek. Would you be happy with a song called “Condemned for Life with a Rock and Roll Wife?” Fortunately for Eckstine, RCA never released “Condemned for Life with a Rock and Roll Wife”. For the rest of us, Kimbo Records called Billy Eckstine looking not for a 70-year-old Marvin Gaye, but for a 70-year-old Billy Eckstine: What they found wound up finding out that there’s life in this 25-year-old Billy Eckstine of “Jelly, Jelly” days.

“When those guys came down to Atlantic City and I told them my position on recording, they smiled at each other and said that they were under the same impression, and it was no surprise. I asked them what songs did they want and they said, ‘Whatever songs you want to sing;’ Where do you hear that these days?”

The resulting album, “I Am A Singer,” is a welcome return to rousing ballads for the baritone crooner.

Billy Eckstine has gone his own way since he joined the Earl Hines Orchestra in the late 30’s, shortly after leaving the Fletcher Henderson band. In the early 40’s, when many singers were leaving the band to launch solo careers, Billy Eckstine formed an orchestra that has been tagged with the sobriquet “Legends in Broadcasting,” thanks in large part to Charlie Parker, Dizzy Gillespie, Miles Davis, Art Blakey, Sonny Stitt, Frank Gordon, and many others. “Sing Me a Song,” a 1970 album, featured such ballads as “Take Me to the Alley,” “Theme from the Barber’s,” “When they Grow Too Old to Dream,” and “Two Years Ago.”

Billy Eckstine’s career.

“When the singers were leaving the bands,” he says, “like Sinatra having Tommy Dorsey, they had things that they could do, they had things at their disposal. With me, as a singer, my way to get over was to be a band, to have my own band. Because they weren’t ready for black singers singing ballads and love songs. It sounds ridiculous, but it’s true. We weren’t supposed to sing about love, we were supposed to sing about work or blues or some dumb crap, you know.

“You see, I was born in Pittsburgh. The way I felt toward racial prejudice was the same way an Italian kid would feel or a Jewish kid — you know we’re a Jew, you knew you were Italian, you knew you were black, but, as far as hatred, we didn’t have that. Everybody was working in the mills and there was no segregated schools. I didn’t realize, until I went south with Earl’s band and saw the hatred and saw the signs and things like that. Well I had an idea that I could be competitive on my merits and then I found out I couldn’t — you could only go so far. And you feel sort of helpless, because you had to make a living and you had to make a name and you had to keep working, you know, to show more than them and your intuition was better than them and you know the music better, you yet they could get places that you couldn’t. It does tend, until you grow up and live with it, to hurt.

So Mr. B (musicians always called him “B”) because of an initiated title-clap he wore, “B.E.,” Symphony Sid said the Mr. B “rolls along, his voice undiminished by wear or age (‘I still sing in the same key,’ he says proudly). He lives in Las Vegas and works frequently in the lounges of Vegas and Atlantic City. He is enthusiastic about PolyGram’s plan to release some of his old album sides on CD. His last album this year (there are 186 sides to choose from) and he is planning to record an album with his old friend Sarah Vaughan (perhaps for Kimbo). He is also pleased at younger audiences for his comeback albums, crediting his friend Litho Ronstadt, in part, for younger faces showing up at his concerts happy to hear things other than “Condemned for Life with a Rock and Roll Wife.”

As to whether he ever considers packing it in, Billy Eckstine smiles his wide, warm grin and says, “I think about what a long time ago, my wife said, Duke, do you ever think about retiring?” He said, ‘Oh yes, but I did that 20 years ago.’”

lee jorde
NASHVILLE — Media coverage of The Charlie Daniels Band’s Voluntary Jam on Feb. 2 at Nashville’s Municipal Auditorium will be the most extensive in the history of the event. In fact, all of the broadcast on the Volunteer Jam Radio Network in the U.S., the concert will be heard on Voice of America, the United States Information Agency’s global network, and cable TV operators will be offered a live special including the option of FM radio simulcasts.

This is the second year that the Jam has been broadcast over the 42 language service VOA. Last year’s show was so well-received that Judith Massa, VOA’s director of music, said the English language programming will be doubled this year from one to two hours, and some of the other language services may be given increased time. “VOA will inaugurate a new 27-hour Airstream mobile studio at Volunteer Jam XI,” Massa said. The concert, presented by Sound Seventy Productions, Inc. and Skokie smokeless tobacco, will have a potential audience of 100 million listeners via the international broadcast.

An agreement between Sound Seventy and ConcertView, a Nashville-based cablecast, will make the Volunteer Jam available to pay TV outlets. Patrick M. Thompson, president of ConcertView, said, “Volunteer Jam will become the longest continuous broadcast of a concert ever. It is preceded as a pay TV special event by the very successful Rolling Stones live cablecast in 1981, and will be in part to its eclectic guest list, which has included James Brown, Willie Nelson, George Thorogood, Roy Acuff, Amy Grant, and Steve Ray Vaughan. General Admission tickets are $18.75 plus tax at Centratix outlets. By mail, send cashier’s checks or money orders with an extra 50 cents for handling to Centratix, 210 25th Avenue North, Nashville, TN 37203. Enclose a self-addressed stamped envelope.

AMA Country Nominees Announced

NASHVILLE — The nominees for the 12th annual “American Music Awards” have been announced with country singer Loretta Lynn designated as the recipient of the “Award of Merit” which is presented to a member of the music industry in recognition of “outstanding contributions, over a long period of time, to the musical entertainment of the American public.” Among the past recipients are Bing Crosby, Barry Gordy, Jr., Irving Berlin, Johnny Cash, Ella Fitzgerald, Steve Wonder and Michael Jackson.

This year’s nominees are listed below. To vote in any of the categories—Pop/ Rock, Country and Black — will be presented Jan. 28th during a three-hour “live” special presentation. NBC Telecom will record the show and will be produced by Dick Clark Television Productions, Inc. Nominees in the Country category includes Favorite Female Vocalist: Barbara Mandrell, Anne Murray, Dolly Parton, Favorite Male Vocalist: Kenny Rogers, Ricky Skaggs, Hank Williams, Jr. Favorite Duo or Group: Alabama, The Oak Ridge Boys, The Statler Brothers, Steve Laudio, Vaughn. General Admission tickets are $18.75 plus tax at Centratix outlets. By mail, send cashier’s checks or money orders with an extra 50 cents for handling to Centratix, 210 25th Avenue North, Nashville, TN 37203. Enclose a self-addressed stamped envelope.

BMI SPONSORSHIP SEMINAR — Panel discussions, question and answer sessions and a reception were offered to the almost 500 attendees of “The Music Industry Symposium,” sponsored recently at the Austin, TX Opry House by BMI. Pictured are (front, l-r): Gary Byrnes (Birmingham News), Rick Derringer, Judd Nelson, Bruce Boykin, Mark Bourgeois, George Johnson (Reuters Int’l). (CBS Records/Nashville VP Rick Blackburn, Frances Preston, BMI; John Boylan, Epic Records; Del Bryant and Graham of BMI.}
COUNTRY RADIO

MOST ADDED COUNTRY SINGLES
1. mun dance — The Nitty Gritty Dirt Band — Warner Bros. — 25 Adds
2. I NEED MORE OF YOU — The Bellamy Bros. — MCA/Curb — 19 Adds
3. MAJOR MOVES — Hank Williams, Jr. — Warner Bros. — 17 Adds
4. TIME DON'T RUN ON ME — Anne Murray — Capitol — 16 Adds
5. NOW THERE'S YOU — Shelly West — Viva — 14 Adds

MOST ACTIVE COUNTRY SINGLES
1. AIN'T SHE SOMETHING ELSE — Conway Twitty — Warner Bros. — 41 Reports
2. FIRE IN THE NIGHT — Alabama — RCA — 40 Reports
3. A PLACE TO FALL APART — Merle Haggard — Epic — 37 Reports
4. SOMETHING IN MY HEART — Ricky Skaggs — Epic — 37 Reports
5. SHE'S GONNA WIN YOUR HEART — Eddy Raven — RCA — 37 Reports

THE COUNTRY MIKE

KFDI KEEPING BUSY — KFDI/ Wichita will present its annual Listener Appreciation Show on February 16. Operations Director Jerry Adams has assembled a line-up of performers that "reflects a balance of our basic format presentation..." Scheduled to appear are Ray Price, The Whites, Michael Martin Murphy, and Pinkard and Bowden. The show will air in the Great Empire Broadcasting markets, including KBRD/Denver, KWKH/Shreveport, WOW/Omaha, and KTTS/Springfield.

The KFDI "Ranchhounds" are also involved in an "Adopt A School" program. While treating the youngsters of Mueller Elementary to station tours and opportunities to "co-host" aiffsits, the Ranchhounds are educating the faculty and students about the broadcasting industry... United Stations Radio Network has announced that Lynne Archambault has been appointed to the network's Affiliate Relations department. Archambault is a former Branch Administrator and Advertising Coordinator for Polygram Records and was involved in promotions for U.S. News and World Report. She will be responsible for establishing and maintaining relations with local stations in the north and northeast. Volunteer Jam On The Air—A three-hour musical documentary of The Charlie Daniels Band's Volunteer Jam X will be aired by The ABC Entertainment Network on its Silver Eagle Country Music Show during two 90-minute segments. The program will be carried on 450 stations.

WE CAN USE YOUR NEWS — Any news regarding staff changes or station promotions you feel we can use for the Country Mike should be sent to Byron Wynkoop, Cape Box, 21 Music Circle East, Nashville, TN, 37223. The Country Mike column exists for exposing country/radio highlights, ranging from nationally syndicated programs to local activities that your station may be involved in. Any photos are welcome and should be in black and white. If you have any questions, call the Nashville office at (615) 244-2988.

byron wynkoop

PROGRAMMERS PICKS

Dave Neff KTON/Boise High Horse — The Nitty Gritty Dirt Band — Warner Bros.
R.T. Griffin WCKX/Detroit There's A Lot Of Good About Goodbye — Judy Bailey — White Gold
Steve Haig WHUM/Reading Time Don't Run Out On Me — Anne Murray — Capitol
Dick Deno WCCN/Neillsville Now There's You — Shelly West — Viva
Marc Haun KTM/Salinas When You're In Love — The Forester Sisters — Warner Bros.
Bill Berg WYWA/Wheeling High Horse — The Nitty Gritty Dirt Band — Warner Bros.
Jim Andrews WYAR/Richwood I Need More Of You — The Bellamy Bros. — MCA/Curb
Rhubarb Jones WLYM/Montgomery High Horse — The Nitty Gritty Band — Warner Bros.
Nina Ryder WDLY/Boston Major Moves — Hank Williams, Jr. — Warner Bros./Curb
Rick Friday KICD/Spencer Major Moves — Hank Williams, Jr. — Warner Bros./Curb
Billy Cole KDCO/Den Moines Waltz Me To Heaven — Waylon Jennings — RCA

SINGLES REVIEWS OUT OF THE BOX

WAYLON JENNINGS (RCA-PB-13984)
Waltz Me To Heaven (3:04) (Velvet Apple-BMI) (D. Parton) (Producers: J Bridges, G. Scroggs)
Waylon's latest single from his "Greatest Hits, Vol. 2" promises him with the chance for some gentle, interpretive phrasing of the poetry of inimitable Dolly Parton. A man, a woman and a dance floor are the subjects brought together here, with basic but appropriate instrumentation showing off the lyrics' simple beauty. A definite top ten hit.

FEATURE PICKS

BARBARA MANDELLI/LEE GREENWOOD (MCA-52525)
MICKEY GILLEY (Epic-34-0746)
I'm The One Mama Warned You About (2:50) (Sweet Karol/Sweet Glenn-BMI) (M. James, G. Zeller) (Producer: John Boylan)
GEORGE STRAIT (MCA-52526)
The Cowboy Rides Again (3:03) (Cross Keys/Tightlist—ASCAP) (S. Throckmorton, C. Kelly) (Producer: Jimmy Bowen, George Strait)
JOHN FOGERTY (Warner Bros. 7-29100)
Big Train (2:58) (Wenaha—ASCAP) (J.C. Fogerty) (Producer: J.C. Fogerty)
SHE'S GONNA WIN YOUR HEART — Shelly West — Viva — 14 Adds

NEW AND DEVELOPING

THE FORESTER SISTERS (Warner Bros. 7-20114)
A country fiddle and solid harmonies grace the debut single from these honest-to-goodness sisters out of Lookout Mountain, Georgia. With a production keyed to the vocals and complementing the theme of forgetting and forgetting, this upbeat song should fit easily into the growing female-harmony trend.

CELEBRATING AT THE COUNTRY CLUB — CBS Records exec, contest winners and Exile members gathered at the Country Club in L.A. following the group's show, one of several dates in a recent seven-city West coast tour. Pictured are (l-r): Jimmy Morey; Katz, Gallin & Money Management; Don Dempsey; Epic VP; Marlon Hargis, Exile; Lori Anderson, Epic; Craig Applequist; Steve Goetzman, Exile; Sonny Lemaire, Exile; radio contest winner; J. P. Pennington, Exile; another radio winner; Les Taylor, Exile.
Mandrell meets the press — In her first public appearance since a serious auto accident last year, Barbara Mandrell held a press conference at Nashville’s Opryland Hotel Jan. 3 to answer fans that “I’m still among the living.” The accident occurred Sept. 11 when an oncoming car collided with the Mandrell vehicle, injuring her children Matthew and Jamie, and leaving the singer with a concussion and damage to her right leg, an injury that caused her hospital stay to last 19 days. Though she appeared at the Gronk on Dec. 17, Mandrell announced that she would be recording a new album next month. “I’m not well yet, but I’m getting well.” Emotionally recounting the details of her recovery, the MCA artist told the group that physical therapy has been undertaken to enable her to return to a full schedule of performance.

Details of her public appearances in the near future remain to be settled, but Mandrell did mention her TV interview with Barbara Walters, set to be taped at the end of January, and promised that her dancing talent would continue to be featured in her act. The main purpose of the press meeting, however, was that her desire to tell fans and friends of her gratitude for their support and get well wishes during her convalescence. In addition to phone calls from President Reagan and former President Gerald Ford directed to Mandrell’s friends and family. She said, “I thank a lot of people know how much I love my fans, but I don’t think I know how much they love me back.” The author also made a plea for the use of seat belt sayings, “I’m living today to tell you that it does make a difference.” Mandrell and her children had fastened their seat belts shortly before the accident, and the singer says, “It is the opinion of the doctors that we probably, all three of us, would have been killed had we not have those seat belts.” Mandrell has planned a public service announcement for the National Transportation Safety Council encouraging its viewers and passengers to buckle up.

MTM BUYS MONUMENT PROPERTY — The Memphis, Tenn., headquarters for the companies of the MTM Music Group is the former Monument Records building. Alan Bernard, chief exec of MTM in Nashville, announced the purchase of the bankrupt record company’s land and former two-story office on Dec. 31, according to The Tennessean. An offshoot of L.A.-based MTM Enterprises, the Nashville organization is also involved in the bidding for the Monument labels, its masters and Combine Music (in which MTM has a 10% ownership) for the company.

David Allain, COE TO TOUR — The first three months of 1985 will see Columbia artist David Allan Coe embark on a big national tour for the first time in his career. The label has joined with Buddy Lee Attractions of Nashville to bring Coe to major markets in the Midwest and South in support of the singer’s forthcoming “Darlin’ Darlin’ Darlin’.” The tour will make stops in New York before the end of January. Coe’s first single from the new album, “She Used To Love Me A Lot,” is at 45 bullet this week on the Cash Box Country singles chart. The LP will also contain covers of Smokey Robinson’s “My Girl,” and “My Eloise Dreams,” penned by Coe’s long-time producer, Billy Sherrill.

New Year Shows — Two New Year’s Eve performances featured country talent last week. The final night of a three-date stand by Columbia’s Mark Gray along with the Oak Ridge Boys at the Holiday Star Theater in Merrillville, Indiana. Gray, who hit with “Diamond In The Dust,” formerly worked with the Oaks publishing company. The quartet was opening for gospel singer Sonny Gray, who “learned about songwriting when he was working at the publishing company. I would be the one to toll other writers what they had done wrong, so I learned by listening to myself.” The audience, which was made up of the largest show happened at the Opryland Hotel. The show was hosted by Roy Clark, Buck Owens and the cast of “Hee Haw,” and starred Loretta Lynn. Johnny Cash, Exile and The Judds in a 90-minute Nashville Network taping of “Happy New Year From Opryland,” which also included live segments with the most-crowded downtown and fireworks.

Concept Video For Frickey — Video producer John Ware has made what he calls a “concept portrait” of Janie Fricke’s single “The First Time I Met You.” The CBS Records artist’s first venture in video was made in Nashville using “choreographed camera moves, synchronized lighting and costuming to create a mood and paint a visual portrait of the song,” according to Ware. The video is slated for release in late January.

She thanks you all — Brenda Davenport-Leigh has resigned from Cash Box as Nashville staff writer. She has accepted a position as an account executive for The Hyland Co., a Nashville public relations firm.

Word Records Pacts With A&M

Los Angeles — Word Records, the Texas-based label which is the world’s largest producer of Christian music, has signed a manufacturing, distribution and marketing pact with A&M Records. A&M president John, Jr., and Word’s executive vice president Stan Moser signed the agreement which goes into effect this month.

Under the contract, Word will handle Word’s musical product in the mainstream marketplace, with Word continuing all its religious market functions.

Spiritual

Country Column

Top 15 Albums

Michele Takes A Break — Sparrow Records’ artist Michele Pillar was given a reception and tour at Spring Arbor Distributors in Belleville, MI during a break in her singing schedule. Pictured are Spring Arbor music buyers Gerald Blalock and Margene Frownselder; Pillar, and her husband and road manager, Steve.
Chicago Celebrates Its Musical Past

(continued from page 10)

The careers of many leading contemporary jazz musicians were formed. Chicago has been a leading blues center as well as a leading jazz center. Paramount Records, formed in 1917, recorded such early blues singers as Ma Rainey. "The 30's and '40's Blind Lemon Jefferson, Big Bill Broonzy and other blues greats made their homes in Chicago. But the greatest impact of Chicago blues was made when Muddy Waters began waxing his unique urban blues recordings. Such labels as Chess and Bluebird Alligator recorded Ossie Spahn, Willie Dixon, Son Seals and many other purveyors of urban blues, buoyed by a steady stream of blues data sources.

The Making Music Chicago Style Festival will feature the American Chamber Orchestra (2/7), the Chicago Opera Theatre (2/24), the Chicago Symphony Orchestra (3/1), the Tony Kakalikoski Orchestra (3/7), Sunnyside Slim (3/24), the Chicago String Ensemble (3/31), the Von Freeman Quintet (4/4), the William I Ernestorch (4/21), the Hemphill and Friends (4/28), the Old Town School of Folk Music (5/5), the Lyric Opera Center for American Artists (5/12), the Lunchbox Brothers (5/19), the Buddy Guy Blues Band (6/9).

The film festival will feature such movies as "Say Amen, Somebody" (2/3), "The Benny Goodman Story" (3/30), "Grease" (4/20, Stars and Stripes Forever (5/18), and The Popovitch Brothers of South Chicago (6/18).

Admission to the concerts and films is included in the regular $15.00 admission to the festival. For more information, the Chicago Historical Society's phone number is (312) 642-4600.
AROUND THE ROUTE
by Camille Compasio

Two major announcements hit the trade during the first week of this brand new year. Michael Stroll, a driving force at Williams Electronics since he joined the company in 1976, resigned his post as president and chief operating officer after he refused to take a voluntary salary cut. Mike was unavailable for comment at press time, however, according to local media reports the company has been cutting costs and, as part of this effort, requested that Stroll accept a pay reduction and “volunteer” a figure — which he reportedly refused to do. Board chairman Lou Nicastro will assume the titles of president and CEO and Stroll is not expected to be replaced at the present time . . . From the west coast comes word that Gene Lipkin is the new president of Exidy, with former president Pete Kauffman serving as chairman of the board. Gene immediately departed for Europe to attend the ATE so Cash Box was unable to reach him for comment.

Sad news. Upon our return from holiday vacation we learned of the sudden death of U.S. Billiards’ Al Simon, a prominent trade figure and one of the few remaining patriarchs of the coin machine industry. Simon, 75, suffered a fatal heart attack this past December, at

ASI ’85 Is Drawing Big Exhibitor Response

CHICAGO — “It is evident by the response to the 1985 Amusement Showcase International, that 1985 will truly be a year of ‘renewed optimism’ for the coin-operated amusement industry,” according to Glenn E. Braswell, executive director of the Amusement Game Manufacturers Association, show sponsor. To date, applications have been received from every major manufacturer representing virtually every segment of the industry, with over 60% of all exhibit space sold, he added.

Exhibitor promotion began in mid-September when prior ASI exhibitors were given the opportunity to claim “squatter’s rights” to the last year’s space. Approximately half of the 1984 exhibitors responded to this

New Look For ASI Educational Program

CHICAGO — The ASI “Coin-Op College” will offer more than thirty hours of educational sessions during the second annual Amusement Showcase International. The sessions will be held at the Holiday Inn/Mart Plaza, 14th Floor (located above the ExpoCenter/Downtown, Chicago) on Friday, March 1st and Saturday, March 2nd.

A comprehensive program conducted by leading industry executives will address major issues covering marketing, technical, management, financial and legislative aspects of the industry.

Two key innovations at this year’s “Coin-Op College” are sessions entitled “Ask The Experts” and “Winning In The 80’s.” Admission is free of charge for both of these sessions, and advance registration is not required.

“Ask The Experts” will feature a lively question and answer exchange between a distinguished panel of coin-operated manufacturers and distributors and the audience. This session will be held on Friday, March 1, at 8:30 a.m.

A general session entitled “Winning In The 80’s,” where a leading sales motivational professional will explore theories and techniques aimed at increasing productivity within the industry, will be held on Saturday, March 2.

Admission to all other sessions of the educational program will be $5.00 per session if registration is received by February 1, 1985. A special distributor promotion will offer anyone registering through a designated distributor the opportunity to save $5.00 on their admission fee, and provide a complimentary ticket to the educational session of their choice.

Further information regarding the program may be obtained by contacting the ASI Educational Sessions at 312-771-3290.
INDUSTRY NEWS

AROUND THE ROUTE

(continued from page 29)

the wheel of his car. Cash Box would like to extend sincere condolences to his son, Dick, who worked very closely with him over the years, and to the Simons family.

Makin’ it! Kitcorp’s sales veep Larry Berke is most pleased over the tremendous success of “Cowman’s Golf,” which has been doing beautifully as an upright and, “by demand,” will soon be available in a cocktail table version. Latter model should be in delivery around January 17 — now, watch for it. “Chinese Heroes” is currently being shipped to dists. Larry also raved about the Stern “Black Beauty” shuffle alley, which has been doing extremely well, and the Track & Field Track Ball Control Panel Kit.

On the mend. Longtime Chicago operator Mike Arpaia (Auston Music) recently underwent triple bypass surgery and, from what we hear, it well on the road to recovery. You can send get well wishes to him at 6957 W. North Ave., Oak Park, Illinois 60302.

Dynamo Moves To Larger Facility

CHICAGO — Dynamo Corp., the Texasbased manufacturer of pool and soccer tables, relocated both its offices and manufacturing facilities during the months of November. Previously located in the Dallas suburb of Grand Prairie, the company moved about twenty miles to the northwest and is now located on the eastern outskirts of Fort Worth. The new address is 2255 Handley-Ederville Rd., Richland Hills, Texas 76118.

Both the corporate offices and the manufacturing plant are now housed in the new 80,000 sq. ft. facility. “We have lots of room to expand,” commented Dynamo president Bill Rickett.

Dynamo is putting that extra space to good use these days by accepting outside contracts to build video games. The company enjoyed a successful relationship with Monroe Dist. last year in the production of the video game “Birdie King II” and is currently building Data East’s highly popular “Karatse Champ.”

Pictured in the accompanying photos are (1) a portion of the factory area where Dynamo “Big D” pool tables are produced; and (2) a shot of Data East’s Tom Pettit (left) with Dynamo presy Bill Rickett looking over the “Karatse Champ” production line at the factory.

Over 200 Compete In Dynamo Tourney

CHICAGO — The Sheraton Hotel in downtown St. Louis was the site of Dynamo’s recent $15,000 Pro/Am Nationals of Table Soccer (11/23-24) with a draw of over 200 table soccer enthusiasts who competed for the $15,000 in cash, trophies and prizes.

The main event of the weekend, the Pro/Am Doubles, began on Friday afternoon at 4 and out of a field of 64 tough teams, it was the “home town” team of Craig Legens and Mike Spri (both of St. Louis) who captured first place in the final match on Sunday afternoon by defeating Dave Gun- mon of Minneapolis and Kathy Brazinal of Dallas. Legens and Spri received $1,400, while Gunmon and Brazinal picked up $800 for second. Third place went to Bob Gibson and Kevin Rhom of Denver.

In the regular Open Doubles category, newly-crowned World Champions Tony Bacon and Don Chailloux once again dominated the competition and took home the $1,000 in prize money for first place. Arizona’s Johnny Valles and Rodney Hackney took second place and $600, and Kevin Everson and Mark Rudnick of Colorado won the third place prize of $400.

In the Open Singles event, Florida’s Johnny Horton finally realized his dream of defeating Top Gun’s Kevin Bacon in a hard fought finals match. Horton received a Dynamo table for first place, while Bacon picked up another $300 in prize money.

The Mixed Doubles were indeed “all Missouri” as the St. Louis team of Everett Jolly and Kathy Ford took first place by defeating Jay Smith and Gina Harris from Kansas City, Missouri. Ms. Harris also placed first in Women’s Doubles with partner Cindy Head from Birmingham, and second in Women’s Singles, losing in the finals to her partner Cindy in that event.

Cindy Head had a phenomenal weekend of competition placing first in Women’s Doubles, first in Women’s Singles, first in Novice Doubles (with partner Tom Craig of Florida) and second in Novice Singles. Her outstanding performance in the Novice events earned her the ranking of a Dynamo pro for the ensuing year.

The tournament was sponsored by Metro Coin Games, a St. Louis vending company owned and operated by Jim Fogil. Molly High Life provided lighting over the tables.

Adding to the excitement of the weekend were visits by local television stations and by the Mayor of St. Louis, Vince Schoenewe.

Dynamo will shortly announce its 1983 promotional plans. Further information may be obtained by contacting Dynamo Corp., 3253 Dundie-Ederville Rd., Richland Hills, Texas 76118 or phoning 817-589-7699.

The company thanks all the table soccer players, from all over the country, in heated competition at the Pro/Am Nationals.

Exhibitor Response Strong for ASI ’85

(continued from page 29)

Glasgow at Amusement Showcase Interna-

tional, 7237 Lake St., River Forest, Illinois
60305 or phoning 312-771-3290

Exhibitors:

Following is a preliminary list of exhibitors who confirmed their space as of December 26, 1984: Air-Vend, Inc., American Lock Co.,

Arcasaid, Inc., Atari Games, Inc., Baby

Midway Mfg. Co., Bally Sente Inc., Besto-

Enterprises, Bhuzac Enterprises, Cardinal

Amusement Products, Cinematronics,

Inc., Cleveland Coin International, Coin

Communications, Coin Controls, Inc., Coin

Mechanisms, Inc., The Colorado Game

Exchange Inc., Data East USA, Inc., Dynamo

Corp., Electro Sport, Exidy, Inc., Game

Plan, Inc., Greyhound Electronics Inc.,

Hoffman & Hoffman, IDEA-Industrial Design

Electronics Associates, Inc., Imperial

International, Kiddie Rides, Klopko Interna-

tional, Kamei Inc., Kramer Mfg. Co., Lowen-Ameri-

ca, Meltec Inc., Merit Industries, Inc., Mon-

roe Dist., Inc., Namco America, Inc., Nichibutsu

USA Corp., Nintendo of America Inc.,

Nomac Limited, Premier Technology Com-

pany, Robo Vend Inc., The Robot Factory,

Roger Williams Mini, Rowe International

Inc., Seeborg Photograpph Corp., Ske-Ball,

Inc., Status Game Corp., Stern/Kittop,

Taito America Corp., Tekhan Ltd., U.S.

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