EDITORIAL

Midem is upon us and the time is right to look back on the past year and look forward to the coming year in music publishing.

There can be no doubt that 1984 marked another year of prosperity for most music publishers worldwide (see publisher's comments in Spotlight On Music Publishing pg. 19). By every indication, 1985 will be equally good if not better.

Despite the undeniably rosy picture painted for music publishing in the coming year, we agree with Weik Music's Dean Kay and many others who continue to follow a path of “cautious optimism.”

There are still vital publishing issues to be settled in the courts and appeals are forthcoming for many cases that were ruled in favor of music publishers in 1984.

Add to that the still uncertain areas of home video, music video and cable TV, and the various pleas for exercising caution hardly seem unfounded.

Yes, 1985 will be a very good year for music publishers, but a cautious and tempered approach to our good fortunes will ensure the same for 1986, 1987 and beyond.
**February 2, 1985**

### Top 100 Singles

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- "\[idue/Wide/\]" indicates wide airplay.
- "\[icide\]" indicates exceptionality.
- "\[Conventional\]" indicates new release.
- "\[r\]" indicates reissue.

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**Additional Information:)**

- "\[C\]" indicates Country airplay.
- "\[F\]" indicates FM airplay.
- "\[R\]" indicates R&B airplay.
- "\[T\]" indicates Top 40 airplay.
- "\[T\]" indicates Top 10 airplay.
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Chrysalis Sale Is Finalized

LOS ANGELES — After a long period of negotiation, Chris Wright has now completed the purchase of the Chrysalis Organization from Terry Ellis who, according to the company, "has resigned to pursue his own business interests." The company also announced a new management structure, "designed to strengthen the creative development of Chrysalis Records U.K. operations and to pave the way to international expansion."

The following executive changes were announced: Douglas D'Arcy, formerly U.K. managing director, becomes managing director of Chrysalis Records International Ltd.

Marketing Triumphs Are Keeping RCA Executives 'So Excited'

by Rusty Cutchin

NEW YORK — One of the great success stories of 1984 was the Pointer Sisters' "Breakout" album. The disc, on RCA-Distributed Planet Records, was released in late-1983 and spawned another entry on the list of solid hits the Pointers have enjoyed since signing with Planet in the late '70s. That song, "I Need You," was a respectable opener for the intense head of steam "Breakout" picked up in '84, first with the top-five funk anthem "Automatic," then with the number one crossover smash, "Jump (For My Love)." At a time when nothing more seemed necessary to

Chrysalis Records

ensure the LP's success, RCA instituted a move, spearheaded by the company's director of marketing Michael Omansky and director of black music product management Basil Marsh, which has pushed the record over the double platinum mark. This reflects the successful results of RCA's overall marketing philosophy, which has resulted in sales increases for other product as well.

"So Excited" was a hit in a number of markets and in others it didn't do particularly well," says Omansky of the 1982 Pointers single (and LP), which eventually found its way onto the "Breakout" album as well. "Of all, it probably should have been a top ten single, but it wasn't. The video kept getting airplay — not on MTV but on T.V. And clubs, according to Marshall, had kept playing the song all along. Omansky likens the resurgence in popularity of "I'm So Excited," which went top ten the second time around, to the TV series The Odd Couple.

Behind the Bullets

The British Invasion Continues

by Stephen Padgett

Cash Box Research Staff

The British Invasion (1985 campaign) continues its assault on the American Top 10. For several years now, pop-mega stars from England have enjoyed immense popularity in the United States, Bananarama, Big Country, Culture Club, Duran Duran, Eurythmics, Human League, Span-dial, Thompson Twins, U2, Paul Young and many others have all extended their popularity to this country. The latest to do is pop's new pretty boys Wham!, whose second Columbia LP, "Make It Big," jumps to 7 this bullet week. The duo's previous effort, "Fantastic," peaked at 76 in October 1983 and thus "Make It Big" is both an appropriate title for the new LP and an appropriate focus for Behind The Bullets.

The album is strongest regionally in the west where all but one Cash Box reporting venue has it in the Top 20 and of those, only two do not report it top 10. The Record Factory in San Francisco is among many who report that the record is number one. Strawberries in Boston and National Record Mart in Pittsburgh are

Big Four Publishers Continue To Dominate In Nashville

by Bill Fisher

NASHVILLE — Nashville's publishing community is riding the crest of the crossover wave and bringing new life to material in its older catalogs. The four largest houses are continuing to grow with the acquisition of new titles and writers. Tree International, CBS Songs, the Wex Music Group and Chappell/Inter-song are still leading the field in expansion and chart success.

Cash Box's Spotlight

On Music Publishing

Beginning On Pg. 19

The goal of Buddy Killen, owner of Tree, is to double the size of his company within five years, according to an in-house publication. In 1984, great strides were made toward the accomplishment of that goal with the company's purchase of several large catalogs. Among the new acquisitions are Blue Book Music and Gold Book Music, the catalogs formerly held by Buck Owens and a Tree target

purchase for more than two years. These books are two of more than 25 major publishing additions to the firm that is already the world's largest country publisher.

Other music catalogs obtained last year included Baby Chick, Passkey, Shadowfax and Tuckahoe. Tree's four-year-old gospel affiliate, Meadowgreen Music, also had considerable success on the gospel charts last year. The most recent honor for Tree was the naming of Killen as the first Inductee into the Alabama Music Hall of Fame. With almost 100 writers on staff and continual chart activity by Tree titles and those of Cross Keys, the company's ASCAP affiliate, the future is likely to be bright for Tree International for a number of years.

CBS Songs, Nashville — whose ASCAP company April Music took fifth place on the Cash Box list of publishing company Country Awards last October — charted 10 Top 10 hits in 1984, including three of Earl Thomas Conley's record four number one singles: "Angel In Disguise," "Your Love's On The Line" and "Don't Make It Easy On Me," all collaborative efforts by Conley and the versatile Randy Scruggs. The biggest crossover for CBS Songs was the hugely popular Willie Nelson and Julio Iglesias hit, "To All The Girls I've Loved Before." Taking advantage of the current trends, CBS will be moving west coast staff writer Peter McCann to Nashville in 1985, "to keep up with the TV Time Of The Night," a pop hit in 1977 for Jennifer Warnes and he has been writing

Kool, Unofficially

By David Adelson

LOS ANGELES — In Southern California it provides tickets on an exclusive basis for The Forum, The Palladium, The Palace, Irvine Meadows, Los Angeles Philharmonic, The Orange Pavilion, The Hollywood Bowl and now The Universal Amphitheatre. It is located in over 100 retail outlets in Southern California, including every Music Plus and May Co. store. It, is called Ticketmaster and despite the fact it has only been in full operation since Nov. 1, 1983, it appears to have dominated the computerized ticketing industry in a market that is extremely hard to dominate.

A number of factors really accounts for how "we have grown in the city," said Ticketmaster's chief executive officer Fred Rosen. Rosen began his career with the company in 1982, nearly six years after its inception. He pointed out that the company has outlets and affiliates around the country (Bass in San Francisco, Ticket World in New York) but the real market has been scored in Southern California.

"We are very promotion and marketing oriented," said Rosen. "We generate everything from event guides to billboards to calendars. You need to provide certain things to give patrons the easiest access to your tickets and you want to keep your attractions as visible as possible."

Ticketmaster's new found visibility has come at the expense of Ticketron, which

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BUSINESS NOTES

RCA Reports Earnings Increase

NEW YORK — RCA Corporation had record sales and earnings for the full year 1984. Earnings rose 50 percent to a record $431 million from $227 million in 1983. Earnings per share increased 71 percent to $3.98 per share from $1.98 per share a year earlier.

Sales for the year increased 13 percent to a record $10.11 billion from $8.98 billion in 1983. For the full year, record profits were reported by Broadcasting and Electronics (after excluding the special VideoDisc provision).

Earnings for the three months ended December 31, 1984, rose 37 percent to $102.8 million, equal to $1.03 per share, from $74.9 million or 70 cents per share in the fourth quarter of 1983. Sales in the fourth quarter rose 13 percent to a record high of $2.79 billion from $2.46 billion a year ago.

Fourth quarter sales reports were reported by Electronics, Broadcasting, Communications, and Transportation, with Broadcasting and Electronics posting record profits.

ASCAP Creates Archives In N.Y.

NEW YORK — The ASCAP Archive, a permanent collection that will contain original music manuscripts, lyric sketches, letters, photographs and memorabilia, as well as audio and video material documenting the history of ASCAP, has been created at the New York Public Library at Lincoln Center. To commemorate the Archive’s formation, an exhibit entitled ASCAP: Seven Decades of America’s Music will be on display at the Library from Feb. 7-May 6. The exhibit will contain such items as Irving Berlin’s piano, Steve Wonder’s harmonica, John Philip Sousa’s gold baton and other pieces of memorabilia, including awards, letters, sheet music and manuscripts.

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

NEW YORK — Wilson C. Wearn, chairman of the board, Multimedia Broadcasting Inc., is the recipient of the National Association of Broadcasters’ 1985 Distinguished Service Award. The presentation will be made at the NAB’s Las Vegas convention, April 14-17. Nine new members have been elected to the Songwriters Hall of Fame: Kris Kristofferson, Jerry Lieber, Mike Stoller, Charles Strouse, Saul Chaplin, Gene De Paul, Don Raye, Carolyn Leigh and Fred Rose; the presentations will be made at a dinner at N.Y.’s Waldorf, March 18... The Eighth Annual Bay Area Music Awards, which benefit San Francisco’s Bay Area Music Archives, will be distributed March 23 in a public ceremony that will feature numerous stars of stage and screen (would you believe records?); call (415) 693-2277 for ticket info... Same area: the Stone, San Francisco’s live music nightclub, will, as of Feb. 1, be San Francisco’s video and after-hours dance club... Pianists Marcantonia Barone, Alec Chien, Stephen Drury, Frederick Moyer and William Wolfram have been chosen for the Affiliate Artists’ Xerox Pianists Program, which provides them with two-week residencies with American symphonies... A Music Video Update: Product and Licensing, will be the Music Publishers’ Forum’s next panel, Feb. 13 at N.Y.’s Essex House; call (212) 370-5330 for details... Tempe, AZ’s Azidio Stadium will be the setting as Huey Lewis and the News square off on the baseball diamond against Brooks Robinson, Juan Marichal, Moose Skowron and other baseball greats in a three-inning game to benefit the Special Olympics; they’re a real bunch of “Sports”... A&G Acoustics of Vienna, Austria has taken over distribution of all AKG products in the U.S., ending a 20-year relationship with North American Philips; it will operate out of AKG’s Stamford, Conn. facility... Hal Leonard Publishing has just come out with “Poster Sheet Music” — after you play the tunes on your piano, you can unfurl it into a poster for your wall; Duran Duran’s “The Wild Boys” is the first out... Robus Books has just issued a series of photo books: Del Leppard, Elvis Presley, Motley Crue, Jucas Priest, Quiet Riot, Scorpions, Bruce Springsteen and Van Halen are the first ones out of the box... Another new item in print is Hot Sauces: Latin and Caribbean Pop by Billy Bergman, with Andy Schwartz, Rob Baker and Tony Sabourin (Quill, $7.95).

EXECUTIVES ON THE MOVE

D’Agostino Named — Doreen D’Agostino has been appointed vice president of Private Music. D’Agostino moved to Private Music from Capitol Records, where she worked for eight years as press and artist development manager and as national promotion manager. She is reporting directly to Peter Baumann, president of Private Music.

Ekstine Appointed — Ed Ekstine has been appointed to the position of vice president, A&R, and R&B for Arista Records. Ekstine will be based in Arista’s New York office. In this capacity, Ekstine will have responsibility for the acquisition and creative coordination of R&B artists for Arista. He will be involved in the selection of producers and any needed outside material for artists, as well as acting as a liaison with music publishing companies and selecting and editing album cuts for single release.

Hunt Promoted — Brad Hunt has been promoted to the position of national director, AOR promotion at Elektra Records. In addition to directing the AOR stuff, Hunt will formulate game plans to maintain maximum AOR exposure for Elektra/Asylum releases. He will report directly to Mike Bone, vice president, promotion.

Roker Promoted — Renny Roker has been appointed to the position of executive vice president, Total Experience Records. In his new position, Roker will be directing the overall operations of Total Experience Records. Reporting directly to Roker are Don Alexander, v.p. promotion, Mort Weiner, v.p. sales and distribution, Edna C. DeGree, director of marketing and promotion, the production department, A&R and public relations.

Gilbert Promoted — Bill Gilbert has been promoted to the position of national sales manager, AOR Records. Gilbert will direct the sales of all AOM product in the United States including the distributed lines of Windham Hill and Word Records. He will also continue to directly handle all key national accounts.

Hopko Named — Warner Bros. Records has appointed Jack Hopko to the post of eastern artist development manager for the company. Prior to his appointment, Hopko was New York promotion manager for WEA for over two years, coming from RCA Records where he was a New York promotion representative for three years.

RCA Names Two — Waldemar H. Clark, Jr., has been appointed to director, business affairs and Luis Mendez has been promoted to director, marketing and licensing for RCA Records’ Latin America and Spain Region.

Zutat Joins — Tom Zutat has joined the A&R staff at Geffen Records. Prior to his Geffen appointment, Zutat was vice president/A&R west coast for Elektra/Asylum Records.

DeNigris Appointed — Dan DeNigris has been appointed director, national pop promotion, Epic/Portrait/Associated Labels, CBS Records. He will be involved in overseeing all phases of Top 40/CHR promotion for E/P/A artists. He has been local promotion manager, E/P/A in Minneapolis since 1980.

Garlick Appointed — Terry Garlick has been appointed technical operations manager for Campus Network. He is responsible for the management of site surveys for Campus Network VideoCenters, their installations and the training of campuses to operate VideoCenters, among other responsibilities. Mr. Garlick was previously sales/technical operations coordinator for Campus Network.

Pepsi-Cola Lionel Richie Ads To Debut On Grammy Show

NEW YORK — Filming has been completed on a new series of Pepsi-Cola commercials featuring superstar Lionel Richie. The ads are slated to debut Feb. 26 on CBS’s telecast of the Grammy Awards.

An all-star team of creative talent was gathered for the project, including Richie; famed commercial and music video director Bob Giraldi; Phil Dunsmerry, the executive creative director and vice chairman of BSOO. Pepsi-Cola’s advertising agency; and Alan Pottasch, senior vice president of creative services for Pepsi-Cola USA. The commercials were filmed at Universal Studios in Los Angeles and at a variety of other locations in the greater Los Angeles area.

Richie contributed three pieces of music to the project — an original composition and two of his major hits. The new campaign will feature Richie in three commercials that builds on the company’s 1984 advertising theme, “Pepsi. The Choice of a New Generation.”

Collaborating once again with Richie is Bob Giraldi, the award-winning director with whom the songwriter worked on two popular music videos, Runnin’ with the Night and Hello. Giraldi last year directed two Pepsi-Cola commercials starring Michael Jackson.
### ALBUMS

**TALES OF THE NEW WEST — The Beat Farmers — Rhino 853 — Producers: Steve Berlin-Mark Linnell — List: 8.98**

This is a blistering debut from a band which has made its sizeable reputation on its raucous live shows in the Southern California area. From the opening and prophetic “Bigger Stoos” to the simple joy of such tracks as “Happy Boy” and “Lust Weekend,” The Beat Farmers provide straightforward rock’n’roll that makes John Cougar Mellencamp sound positively tame. Covers of Lou Reed’s “Throe Shn Goes Again” and Bruce Springsteen’s “Reason To Believe” are also injected with new energy as The Beat Farmers here make a name for itself.

**LIGHT OUTSIDE THAT DOOR — Shad Weatherby — Dancing Cat 3304 — Producers: Charles "Frosty" Horton — List: 8.98**

Shad Weatherby, performing his own material, brings his sincere, down-home quality to this rich and enjoyable LP. Whether the songs are in the rock, folk or country style, each one has the same honest, unpretentious feel. Weatherby, as a singer and a guitarist, excels from start to finish, as do all the musicians, most particularly George Winston, who plays on several of the cuts and wrote one, “Windham Hill and Dancing. Cat are turning out some superb albums and this one is definitely among them.

**POV-Utopia — Jem 6044 — Producer: Todd Rundgren — Willie Wilcox — List: 8.98**

State-of-the-art sonics and tracks filled with melodic hooks are the ruling characteristics of this latest Todd Rundgren and Utopia release on Jem, yet on many of these cuts it seems they are shooting for CHRI hit status, a position which Utopia has long deserved. The soulful vocals and fusionistic musicianship of cuts such as "Stand For Something" and "Secret Society" would work well if the name was Hall & Oates — hopefully "POV" will give this excellent band the shot it needs at widespread popularity.

**A SHOT IN THE DARK — Gloria Loring — Glitz 0001 — Producers: Joey Averback-Bob Esty — List: 8.98**

Gloria Loring is afforded ample opportunity to deliver her customary emotional and engrossing vocals on this LP, which features songs from the past decade. Included on the album are "Always On My Mind," "The Rainbow Connection," and several tunes penned by Loring and her husband Alan Thieke. Throughout, Loring captures the essence of the lyrics and projects a sincerity often missing in other performers. Although it most certainly stands on its own, it’s also worth mentioning that this album is designed to benefit the Juvenile Diabetes Foundation.

**THE FLAMINGO KID — Original Motion Picture Soundtrack — Various Artists — Motown 6131ML — Producers: Various — List: 8.98 — Bar Coded**

The songs listed on the cover of this soundtrack are likely to lure many people, and rightfully so. It’s hard to go wrong when listening to an album containing such nostalgic classics as "Runaround Sue" and "He’s So Fine." With these and other notable cuts from Little Richard, Martha Reeves and the Vandellas and The Silhouettes, The Flamingo Kid perfectly evokes a time of seeming innocence. Also, a new song called "Boys Will Be Boys" is noteworthy as a solid and successful dance tune which features an impressive performance by singer Maureen Steele. A sure winner.

### SINGLES

**THE FIRM (Atlantic 7-89586) Radioactive (2:49) (ASCAP) (Rodgers) (Producers: Jimmy Page-Paul Rodgers)**

With two of rock’s classics on board — Jimmy Page on guitar and Paul Rodgers on vocals — The Firm debuts with this straight-ahead but somehow jagged cut which was made for AOR. Featuring eclectic guitar riffs which wind their way around a bounding bass line and the constant strumming of acoustic guitars, "Radioactive" is at once a serious comment on society’s most frightening nemeses and a novelty basis for a hit single. Rodgers sounds true to form and clearly the band has what it takes to make a commercial and critical killing.

**MICK JAGGER — Just Another Night (Columbia 38-04743) (Producers: Mick Jagger, Bill Laswell)**

Mick Jagger may redefine multi-format success with this first single from his debut Columbia solo LP, "Just The Right Time." AOR is already all over it, with strong CHR rotation almost guaranteed. What is readily apparent on this cut, with its highly danceable groove, is its appeal to urban and BC programmers who have more than once embraced Stones cuts in the past. An almost certain club hit, Jagger has launched his solo career in fine style.

### FEATURE PICKS

**DAVID BOWIE/PAT METHENY GROUP (EMI America B-8251)**


A brooding pop tune from the original motion picture soundtrack to Falcon and the Snowman, "This Is Not America" features the mellow jazz artistry of Pat Metheny combined with David Bowie's urgent vocal. A light Calypso beat punctuates Metheny's moody synthesizer backing, as Bowie's ever-dramatic ballad style surges with characteristic verve. "Shas la la" is Bindi smirking intelligence to the cut's coyly masked severity. Melodic hooks for CHRI, "This Is Not America" is a radio attention-getter.

**JESSE JOHNSON’S REVUE (A&M 7202)**

**Be Your Man (3:45) (Crazy People Music-Almo Music/ASCAP) (Johnson) (Producer: J. Johnson)***

This ex-Time member shares much of the Prince electro-funk sound together on this seriously enticing piece of love motion. From the metallic drum to the chirping keyboards to Johnson’s own falsetto, the sound and image are the current rave. Clearly a dance floor contender, there are enough textures here to last a strong 12”. It’s sure that B/C radio will pick this one up immediately.

**RUN D.M.C. (Profile 5064)**

**King Of Rock (4:38) (Protos Inc.) — Rush — Groove/ASCAP (Smith — McCalden) (Producer: Russell Simmons — Larry Smith)***

After last year’s successful merging of the best rappers (Run and D.M.C.) and some seriously heavy metal musical backings (the band recently went Gold), the duo is back with an even more slam-bang sound. "King Of Rock" is another in the traditional boasting rap themes which touches on humor and raw social critique and makes Run D.M.C. one of the few rap groups which can transcend its original trappings. Sounds like Hendrix is jamming in the back of this one with Alex Van Halen on drums. Expect immediate B/C adds an club play.

**TOT0 (Columbia 38-04752)**

**Holyanna (3:33) (Hudmar Publishing-Cowbella Music/ASCAP) (Paich-Porcaro) (Producers: Toto)***

Able to incorporate musical sounds with a single bound, Toto here utilizes acoustic guitars and pure pop hooks with a countryside lyric and melodic sound which give the cut all the makings of another CHRI hit. Punchy horns and a handful of Beatles riffs from guitarist Steve Lukather spice up the band’s airtight sound, but it is the chorus of “Holyanna” which is going to rocket this tune. Though the band accumulates some critical slaps for its mechanization, you can’t fight good music and this single is just that.

**LRB (Capitol B-5411)**

**Playing To Win (2:51) (Australian Tumbledweeds Music/BMI) (Farnham-Goble-LRB-Proffer) (Producer: Sponder Proffer)***

The Little River Band definitely plays to win on this single and succeeds without question. "Playing To Win" is a relentlessly energetic exercise in rock and features some very powerful vocal, guitar and synthesizer tracks. The melody is uplifting and singable and perfectly captures the optimistic, determined quality of the lyrics, which deal with striving for the top and not wasting time. The momentum of this song is captivating and should prove a hit with old and new fans of this talented group.
PUTTING THE MEN-ON — Capitol recording artist Martin Davis of the Motels was presented with the 1982 Alternative for the Record award for Capitol's chairman of the board Bhaskar Menon at a recent gathering at L.A.'s popular night spot. The event was written very tongue-in-cheek.

Sade considers herself a storyteller rather than a poet. Her songs are told from the perspective of people who are criticized by others. She says, "It's an emotional song, it's a love song."

"Smooth Operator" perfectly defines the Sade style: the eloquent lyric, the classy jazz, the saxophone, the cool rock in the background. The song was written very tongue-in-cheek.

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Alabama Hall Of Fame Gives Awards

by Bill Fisher

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DOES THIS MEAN TO WATCH

Sade

Last year there was a mood, a vogue, an interest in Sade. Now Sade has ended this trend and there is no more interest in Sade. The reason for this is that Sade is a new artist, and she has no following. She is a new artist, and she has no following. She is a new artist, and she has no following.

"Whatever you do you have to have an image — even if it's a non-image. Obviously I pay attention to what I'm doing. I would anyway — I like simple things too."

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ROIR: The Vinyl-Less Indies Succeed
by Les Jenk

NEW YORK — If you thought running a small, independent label with a new wave catalog is tough, imagine Neil Cooper’s problem. He runs a small, independent label with a new wave catalog that, for the past four years, hasn’t even put out a single record. Reachtout International is the only independent record company to be successful with a 35-title catalog available on cassette only.

“All my distributors both here and abroad keep telling me, ‘Neil, if you just put this stuff out on vinyl, we would be buying up to two, three, four times as much,’ This, in spite of the statistics today that say cassette arc doing as well as vinyl or even better,” says Neil Cooper.

And this configuration is the most exciting to the distributors is vinyl, because of display, radio play and club play. All of these things are difficult for us. Display, because the cassettes are small and they usually get displayed on their shelf or playCALE. The units are really not set up to sell cassettes; and club play, because clubs don’t play cassettes. So we have those three main obstacles to confront us every day. And I’ve ignored it.”

The ROIR catalog is nothing if not international. It features Slade, Bush (which has sold 12 million albums already), The Raincoats, MTS, Johnny Thunders, the Germs, Suicide, the Dictators, The Fleshtones, The Screaming Chair, Brian Setzer, The Honeydrippers, The Honeydrippers, His Flying Tigers, The Bad Brains, Human Switchboard, Shox Lumania, Flipper, Glenn Branca, Prince Far I and the Arrows, the Sex Pistols, and many other hardcore, punk and reggae bands are represented by ROIR cassettes.

“We’ve had, or tried to have, all or three titles prior to the advent of the Walkman,” says Cooper. “Of course, I was aware the Walkman was coming, in part, because I had been aware of how well it had been doing in England and in Japan. At the time six records were selling to every cassette, but I knew that was going to change dramatically with the new technology. We had always sold with all kinds of hi-fi stores in New York and found that they were selling cassette decks in an amazing quantity. So I decided to go into cassette-only, because it would get a lot of attention for my company and establish us immediately.”

To date, ROIR has sold, according to Cooper, 250,000 cassettes. The titles, he says, sell from about 1,500 to 9,000 copies each, with sales ranging from the MICS, Johnny Thunders, Television, and the Bad Brains tapes batting it out for the top seller spot in the cassette market. The tapes are not even up against a bevy of other reverse-what the artists do from re-recording the same material for vinyl. “We’re not really trying to build a ‘Gould’ type of business,” says Cooper, “It’s a very anti-historic approach in the record industry.”

Anti-history, of course, is what ROIR is all about. With two fulltime employees, aside from Cooper, the label has managed to get itself distributed by Important, Jem, Sound Stage, Night Shift, Midnight, Record Peddler, Ttwo Cities, Rough Trade and NMDs and they ship 10,000 copies per title not more than three times a year.

“It was a smart move on our part,” says Cooper. “It’s something our favorite artists have come to realize, that you get a lot more for your money off a CD. We get 4,000 customers and some 14,000 inquirers. Future projects include a compilation of both the new LP’s and a collection of live material with Goldmine Magazine— and projects by the Master Musicians of Jukkia, the Kutz, the Lizards, Christian Death and the Skatalites.

We are, for by, not a major success story, says Cooper, “but we’re growing. We’re going to keep on the same track, we’re going to have hit records, nor do I ever think we will.”

Certainly not — if anything, they’ll have hit tapes.

LIVE FROM THE FIFTEES — to Pa- ranza/Atlantic recording ensemble The Honeydrippers is shown during its recent live recording appearance on NBC’s “Tonight Show,” hosted by Johnny Carson. Featured on the show is drummer Bob Stowers on piano, Robert Plant on lead vocals and Brian Setzer on lead guitar.

IN THE STUDIO

EAST COAST

At Normandy Sound studios producer Le Roy King has been recording magic for a new album by Mark Dana with engineers Phil Greene and Tom Soares. Dana has written most of the material along with mixing portions of Digney Fins’ new album for CBS records... engineer Bob Winistor has been mixing the new LP by D.J. Lord... producer Scott Billington is doing the mix for Dube Robillard’s LP for Roucher records... producer Phil Greve has done the mix for Jack Downing at kajem studios, Philadelphia’s favorites, Witness, is in cutting and mixing tracks, producing the project was engineer Mitch Goldfarb... gospel producer Tony Beck of Messiah is recording/mixing an LP for The Evening Light... B.B. King’s current studio/LA, while engineered by Dick Devlin... at Eastern Artist Recording Studio, (EARS) Cornelia Kernan is mixing the latest project for vocal overlooks John Lombardo was at the board... Mume was back in the studio re-mixing its next release... former Reprise LP “You, Me and It” will be a 12” version of L’I Simple Like”; engineering is Dave Dachinger... producer John Robie has been working on two projects for Capitol, one on LP and Island Records... Leslie Ballard has joined the EARS staff as the night manager... in addition to mixing, engineer/producer Manning is being offered at the studio for further information contact Leslie at 201 673-5680.

NASHVILLE

Over at Disc Mastering, Inc. with Randy King engineering all sessions, producer Brian Fischer is working on the Kendalls’ forthcoming LP and single for PolyGram. The project marked the first

ROIR and Roll — The “Rock In Rio” festival in Rio de Janeiro set attendance and revenue records in its first four days, attracting one million people to the first four concerts and realizing opening day ticket sales of over $1 million. (This figure did not include ticket sales for the previous day’s events.) On its previous highest one-day sales totals in the area.) The festival, which ran through January 20 with 14 of the world’s top rock/pop acts including Queen, Rod Stewart, AC/DC, Bruce Springsteen, The Beatles, Beach Boys, Traffic, Ozzy Osborne, Whitesnake, the Scorpions, James Taylor and Yes, as well as Brazilian artists, was the brainchild of entrepreneur Roberto Medina, president of one of the country’s top ad agencies, Arthur Edler, Inc. “We’ve never had an event like this in Brazil before,” he said. “The festival has brought more than 100,000 tourists to the city of Rio, which is likely to bring in over $50 million extra revenue to the country.”

Medina also takes pride in the fact that the atmosphere of the event has been exactly as he had predicted. The festival was remarkably free of stress, medical problems or other threatening incidents, given the daily crowds of 250,000.

Budgeted at $11 million, “Rock In Rio” took place at a specially built facility which included a 5,000-seat main stage and five smaller stages out side Rio. Twelve times bigger than Maracan, the world’s largest soccer field, the site stands on 900,000 square feet of reclaimed land. Seventy-three thousand truck loads of sand were required for the construction, along with a team of 2,000 workmen, and huge new facilities were built.

Six thousand staff members were involved in the operation of the event, including a full medical staff (the site had its own hospital), a specially trained security staff, and a dedicated volunteer team. A total of 10,000 buses transported fans to and from Rio day and night, helping to alleviate traffic congestion.

The overall production statistics: It’s estimated by sponsor Brahma Breweries that in the 10-day period 3,600,000 liters of beer were sold. McDonald’s, whose on-site facility was the largest in the world, sold $51,000 worth of hamburgers in one day at the rate of 7,000 an hour, and, last but not least, the world famous disco atop Sugarloaf, which was packed throughout the event.

One thousand and five hundred buses transported fans to and from Rio day and night, helping to alleviate traffic congestion.

One band that made the most of the affair was Queen, which was playing among almost 15,000 people over two hours. The band hit the stage at 2 a.m. both nights. On closing night of its involvement, more than 200,000 fans braved a continual downpour for over two hours to see the show.

Girls JUST WANT TO BE Feminists — Cyndi Lauper was named best new artist in Rolling Stone’s 1984 Readers Poll and one of Ms. Magazine’s 1984 women of the year. At a champagne breakfast held by Ms. on January 4 at Studio 54, Lauper chose The Selecter (British band) to share the honor with her. The Selecter is an all-female band fronted by an athletic Joan Benoit. Lauper was praised for “taking feminism beyond conformity to individuality, rebellion and freedom... in personal philosophy and her style as well as her music.” Lauper went on to state, “I wish my grandmother, who worked when there was no Ms. Magazine to help women.”

WHAM! GOES TO America — Columbia group Wham! brings its live show to America starting March 19 at the Universal Amphitheater, Los Angeles, March 21 at the Forum, March 22 at the Los Angeles Sports Arena, March 24 at the Freeman Coliseum, San Antonio, March 25 at the Convention Center, Houston, March 26 at the Omni Coliseum, Atlanta, March 28 and 29 at the Cotton Bowl, Dallas, Feb. 8, Philly Feb. 13, New York Feb. 14 and Boston on Feb. 16. Wham!, comprised of George Michael and Andrew Ridgeley, features a troupe of 16, including the stars, backup singers and a brass section. The band has received a Grammy nomination for best pop performance by a duo or group with vocal for “Wake Me Up Before You Go-Go.”

BRAGG’S ALREADY HERE — Billy Bragg, one of England’s newest critically acclaimed guitar heroes, hit the states earlier this month for a series of three-country dates. He played the Ritz in New York January 18 and 19 and can be seen on the 30 at Chicago’s Cubby Bear; January 31 at Wolfgang’s in San Francisco; and February 1 at the Palace in L.A. Bragg’s tour will return to the Big Apple February 7 and 8 at a site to be announced. Bragg will be touring in support of his newly critically acclaimed LP “Brewing Up With Billy Bragg”, recently released in America on CD records. The album topped the British charts at #16 and has generated a surprising amount of response in Europe, where Bragg has sold out venues of all sizes.

The LOCAL SCENE — Unsigned bands have a heck of a time getting noticed (understandably so) and most of the local talent is ignored. With the approach of groups like Rhode Island’s Parallel 5th of New York’s Black Iris, they might find themselves in better shape. Parallel 5th, which has an album on its own label, and recently performed at the Small Arms Club, is in the process of making a $40 video picturing them in a boat in a toilet tank — sort of singing tiddy bow men, according to publicist Jan Schach. The group’s music, such as “Foamy,” which can only be called an ode to a boy, a dog and an era, teaches a valuable lesson: Be careful what you wish for. Bragg is the latest, but far from the only, of these bands. One of the latest is the Bayside, a group of four songs, each of which has its own special appeal. The group is being offered at the studio for further information contact Leslie at 201 673-5680.
TOP 30 COMPACT DISCS

Title, Artist, Label, Number, Distributor

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist, Label, Number, Distributor</th>
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<tbody>
<tr>
<td>LIKE A VIRGIN</td>
<td>MADONNA (Sire 254167-9) WEA 16.98</td>
</tr>
<tr>
<td>BORN IN THE U.S.A.</td>
<td>BRUCE SPRINGSTEEN (Columbia 255462) CBS 1.21</td>
</tr>
<tr>
<td>THE DARK SIDE OF THE MOON</td>
<td>PINK FLOYD (Capitol 6029-2) WEA 15.98</td>
</tr>
<tr>
<td>CHICAGO 17</td>
<td>CHICAGO (Virgin 25060-2) WEA 15.98</td>
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<tr>
<td>SHE'S SO UNUSUAL</td>
<td>CINDI LAUPER (Polygram 249130) CBS 15.98</td>
</tr>
<tr>
<td>PRIVATE DANCER</td>
<td>TINA TURNER (Capitol 6029-2) CAP 15.98</td>
</tr>
<tr>
<td>CAN'T SLOW DOWN</td>
<td>LIONEL RICHIE (Motown 65962) MCA 15.98</td>
</tr>
<tr>
<td>HEARTBEAT CITY</td>
<td>THE CARS (Elektra 6029-2) WEA 15.98</td>
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<tr>
<td>BREAK OUT</td>
<td>POINTER SISTERS (Warner Bros 14708-2) WMG 15.98</td>
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<tr>
<td>BIG BAM ROOM</td>
<td>DARYL HALL &amp; JOHN OATES (RCA 25186-2) MCA 15.98</td>
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<tr>
<td>KEEP MAKING SENSE</td>
<td>TALKING HEADS (Sire 25186-2) WEA 15.98</td>
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<tr>
<td>TROPICO</td>
<td>PAT BENATAR (Chrysalis 14721) CBS 15.98</td>
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<tr>
<td>THE BIG CHILL SOUNDTRACK</td>
<td>VARIOUS ARTISTS (Warner Bros 14721) MCA 15.98</td>
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NATIONAL BREAKOUTS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist, Label, Number, Distributor</th>
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<tbody>
<tr>
<td>THE WOMAN IN RED</td>
<td>ORIGINAL SOUNDTRACK (Motown 610862) MCA 15.98</td>
</tr>
<tr>
<td>AJA</td>
<td>STEELY DAN (MCA 610862) MCA 15.98</td>
</tr>
<tr>
<td>REBEL YELL</td>
<td>BILLY Idol (Chrysalis 14721) CBS 15.98</td>
</tr>
<tr>
<td>MADONNA</td>
<td>(Sire 254167-9) WEA 15.98</td>
</tr>
<tr>
<td>GOODBYE YELLOW BRICK ROAD</td>
<td>ELTON JOHN (MCA 257415) MCA 15.98</td>
</tr>
<tr>
<td>BUILDING THE PERFECT BEAST</td>
<td>DON HENLEY (Capitol 257422-2) WEA 15.98</td>
</tr>
<tr>
<td>WHO'S NEXT</td>
<td>DURAN DURAN (Capitol 6029-2) CAP 15.98</td>
</tr>
<tr>
<td>RECKLESS</td>
<td>THE WHO (MCA 610862) MCA 15.98</td>
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<tr>
<td>AMADEUS</td>
<td>BRYAN ADAMS (A&amp;M 610862) RCA 15.98</td>
</tr>
<tr>
<td>TIME WARP</td>
<td>CINCINNATI KOPS ORCH. (KUNZEL) (Intersound 610862) IND 15.98</td>
</tr>
<tr>
<td>GREATEST HITS VOLUME 1</td>
<td>ELTON JOHN (MCA 610862) MCA 15.98</td>
</tr>
<tr>
<td>ROCK 'N SOUL PART 1</td>
<td>DARYL HALL &amp; JOHN OATES (RCA 610862) CBS 15.98</td>
</tr>
<tr>
<td>THRILLER</td>
<td>MICHAEL JACKSON (Epix 610862) CBS 15.98</td>
</tr>
<tr>
<td>IN THE DIGITAL MOOD</td>
<td>THE GLENN MILLER ORCHESTRA (GRP 610862) IND 15.98</td>
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</tbody>
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This listing of records outside the national Top 20 showing steady or upward movement is designed to keep retailers abreast of the latest regional sales trends.

REGIONAL ALBUM ANALYSIS

NORTHEAST

1. JOHN FOGERTY
2. KOOL & THE GANG
3. ASHFORD & SIMPSON
4. PHILIP BAILEY
5. BILLY OCEAN
6. TALKING HEADS
7. GEORGE BENSON
8. BILLY OCEAN
9. SHEENA EASTON
10. DURAN DURAN

SOUTHEAST

1. FAT BOYS
2. BILLY OCEAN
3. PHILIP BAILEY
4. JOHN FOGERTY
5. BEVERLY HILLS COP
6. GEORGE BENSON
7. THE TIME
8. ASHFORD & SIMPSON
9. REO SPEEDWAGON
10. WHODINI

Baltimore/Washington

1. JOHN FOGERTY
2. PHILIP BAILEY
3. SHEENA EASTON
4. THE TIME
5. JOHN FOGERTY
6. FAT BOYS
7. BEVERLY HILLS COP
8. REO SPEEDWAGON
9. GENERAL PUBLIC
10. GEORGE BENSON

WEST

1. JOHN FOGERTY
2. PHILIP BAILEY
3. BEVERLY HILLS COP
4. PHILIP BAILEY
5. THE TIME
6. TEENA MARIE
7. GEORGE BENSON
8. TALKING HEADS
9. SHEENA EASTON
10. BILLY OCEAN

MIDWEST

1. BILLY OCEAN
2. PHILIP BAILEY
3. JOHN FOGERTY
4. THE TIME
5. REO SPEEDWAGON
6. SHEENA EASTON
7. KOOL & THE GANG
8. TEENA MARIE
9. BEVERLY HILLS COP
10. ASHFORD & SIMPSON

NORTH CENTRAL

1. THE TIME
2. BILLY OCEAN
3. PHILIP BAILEY
4. SHEENA EASTON
5. BEVERLY HILLS COP
6. REO SPEEDWAGON
7. JOHN FOGERTY
8. KOOL & THE GANG
9. ASHFORD & SIMPSON
10. DURAN DURAN

DENVER/PHOENIX

1. JOHN FOGERTY
2. PHILIP BAILEY
3. BILLY OCEAN
4. SHEENA EASTON
5. REO SPEEDWAGON
6. BEVERLY HILLS COP
7. THE WHISPERS
8. THE TIME
9. KOOOL & THE GANG
10. VAL PINETOP

SOUTH CENTRAL

1. BILLY OCEAN
2. SHEENA EASTON
3. JOHN FOGERTY
4. PHILIP BAILEY
5. THE TIME
6. REO SPEEDWAGON
7. BEVERLY HILLS COP
8. KOOL & THE GANG
9. FAT BOYS
10. ASHFORD & SIMPSON

Cash Box/February 2, 1985
WHAT’S IN STORE

NAMM NEWS — Video in the record store will be examined by a panel of merchandisers Sunday, March 31, 1985, at the 27th annual NAMM Convention. The Convention takes place in Hollywood, FL, from Friday, March 28 to Tuesday, April 2, 1985. Moderating the panel will be John Marmaduke, president of Western Merchandisers and its Hastings Books, Records and Video subsidiary. The panel will feature Joseph Bressi, Camelot Enterprises' vice president of purchasing; Stan Goman, Tower Records record and video division vice president; Joani Lehman Ingram video vice president and general manager; and Lou Kwiker, president of Wherehouse Entertainment. “The consumer that frequents a record store is highly likely to own a VCR,” commented Marmaduke, who predicts the video needle will move and we now have to sell the bladers. In addition to movies, there is a potential for music video that is not being tapped. The panel will present concrete ideas that the retailers can take home and use. Marmaduke will also show slides of how Hastings markets the OMD video and music together in the same stores. For additional information on the NAMM Convention, call Pat Daly (609) 424-7404.

NEW CD PLAYERS FROM SONY — Sony Consumer Products Company recently introduced two home compact disc players incorporating advanced CD technology for improved sonic quality. The CDX-102 and the CDP-302 fully-programmable player, offer new third-generation technology, laser pickup and tracking mechanisms that the company feels will set new standards for the home CD player industry. In addition, both models come complete with Remote Commander® remote control units. “As the leader in digital audio, our commitment to the CD format is stronger than ever,” said Stan Goman, Tower Records' record and video division vice president. “These new CD players will further our commitment to music and marketing, Sony Consumer Audio Division.” This past year Sony has extended the CD concept from the car to the home and most recently to a portable CD player that can go anywhere. Now we’re taking the home compact disc a quantum leap forward with new, advanced technology designed to offer consumers outstanding sound. We think the superior performance of these third generation models, coupled with the increase in available software, will catch the attention of consumers who have waited to purchase their first compact disc player.” Both the CDX-102 and the CDP-302 will be available in February with suggested retail prices of $450.00 and $550.00 respectively. Call Sony (201) 590-6432 for more information.

A TRIP TO THE WINTER MARKET — If attending the NAMM Winter Market (Feb. 1-3, Anaheim, California) make sure to visit these Market locations. The Creative Merchandising Center will be located in the Southwest Hall, rear by the restaurant. This NAMM exhibit highlights innovative merchandise displays and fixtures for retail music stores. Visitors will receive, compliments of NAMM, a copy of the Creative Merchandising Directory. This useful booklet lists manufacturers of display fixtures and recaps the basics of effective merchandising with illustrations and do-it-yourself techniques. The Education Resource Center, located in the same area, will have the full gamut of music merchandise for teaching, composing and recording available for your inspection at the point of purchase. In addition, a new feature of the Center is the Product Information Theatre, featuring 20-minute product demonstrations by software manufacturers.

LABEL WATCH — Newly formed Avalon Records recently announced the signing of fretless bassist Timothy Donahue, with his first release scheduled for the spring of 1985. Donahue has been heralded for his unique production of textures, as varied as violin and trumpet, all produced in the studio without the use of effects. Mike Varney of Guitar Player magazine said: “...he plays multitracked fretless instruments that hypnotically intertwine in a jazz/fusion format, which at times reminds me of Allan Holdsworth's "I.O.U." Call Avalon Records at (818) 441-0887 for info.

HELLO . . . — Lionel Richie stopped by Macey Lipman Marketing recently to call key retailers around the country and express his great appreciation for their continued support. Pictured in the back row (l-r) are: Macey Lipman, Susanne Schwartz, Barbara Fristman, Richie, Jan Tiefeld and Donna Coleman. In the front row are Jill Freeman and Amy Zare.

MERCHANDISING

Increase In Software Dealer Competition Ahead

by Peter Berk

LOS ANGELES — In light of the recent expansion of The Federated Group, a large wave of new dealers into the software arena, two pertinent questions are raised. Will other outlets follow suit and are the strictly software chains growing concerned about the increased competition? To try to answer both questions, Cash Box spoke to representatives from several of the involved companies and received decidedly mixed responses. One point became quite clear, however, and that was the fact that video and now compact discs are enormously lucrative commodities and as a result, the competition in that market is definitely getting more and more intense.

The Federated Group, as mentioned, has already begun a large scale assault on the software market. Many of its 40 stores presently offer full video rental facilities and plans are under way to add a complete stock of CDs in the near future. Separate departments will be built to accommodate the increased business, in fact. The manager of Federated's new Burbank outlet observed that even in the brief two months this store has been open, video rentals have been "very, very successful, much more successful than we thought originally." At the company's corporate headquarters, a spokesman added, "We've been in the process of putting all in stores a very wide selection with over 2,000 video titles in each. Also, we'll be going into CDs in a big way, but that's still in the planning stages."

Radio Shack, a nationwide chain dealing primarily in hardware product, is tackling the software market to a much lesser extent, but could still pose a threat to record stores. In one of the company's Los Angeles outlets, the manager described the software stock, mentioning that all other Radio Shacks would almost certainly have the same product available. We have blank videocassettes but no rentals and we have a limited number of prerecorded videos also, including some from MGM/UA, so the store is not nearly as big as our software products made by the parent company, and we offer four CDs for play, one big-band, one rock, one jazz and one classical. These sell for $12.95 each and are designed more for demonstration than anything else."

One of the largest and most successful chains on the east coast is Crazy Eddie's. While those outlets deal only in music hardware, each store has a portion leased out to Renel Distributors for strictly software merchandise. This includes over 2,000 videocassettes for sale or rent, as well as several pre-recorded videos as well. According to Goldstein described that setup as "unprecedented, like no other," adding that "we are the only company to so successfully merchandise both hardware and software together.

Along similar lines and also on the east coast is a chain called Comic City. At that company's headquarters, a spokes-person said that they feature a vast stock of pre-recorded videos as well and have ventured into merchandising CDs in the future. With such powerful chains cutting into the software market, the customers are being lured from all sides. Nevertheless, the companies who deal in software don't seem terribly worried... yet.

At Hollywood's Tower Records, the company's attitude was summed up best. "Tower has a special niche that it's carved for itself over the years with its complete music and video selection. I don't think the competition will have a big impact on us," at Licorice Pizza's main headquarters, a representative for the popular record chain observed, "It poses a marginal threat to us of course, but we've been in the video rental business for almost four years and the way we feel about it, there's a loyal customer base. Customers know we deliver good service and offer wide selections at a fair price and we feel we can continue to grow and prosper. Everybody else may be getting into the area, but we've shown the increases of King Carroll and Wherehouse Records. The bottom line for the moment, then, is whether or not they'll stop just because someone other than us offers video now."

At the Musicland Group, which handles the Musicland, Sam Goody and Discount Records chains, no one cared to comment and the company's president was unavailable. Also unavailable were the presidents of King Carroll and Wherehouse Records. The bottom line for the moment, then, is whether or not they'll stop just because someone other than us offers video now.

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WARREN LIEBERFarb NAMED President of Warner Home Video

LOS ANGELES — Warren N. Lieberfarb has been named president of Warner Home Video (WHV), a division of Warner Bros. Inc.

Lieberfarb, whose promotion became effective January 22, has been executive vice president and general manager worldwide, and in his new capacity will continue to be responsible for WHV’s operations on a global scale.

Lieberfarb joined WHV in 1982 as vice president-marketing. Prior to that he served as senior vice president of Lorimar Productions, where he was responsible for advertising and publicity as well as network and ancillary market sales.

Before joining Lorimar, he served as vice president and executive assistant to then-Warner board chairman Ted Ashley, and later as vice president, international advertising and publicity.

He received a BS in economics from the Wharton School of Finance and Commerce, University of Pennsylvania, and a MBA from the University of Michigan.

Top 15 Music Videos

<table>
<thead>
<tr>
<th>Weekly Chart</th>
<th>Date</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1/28</td>
<td>EASY LOVER</td>
<td>Phillip Bailey (Columbia)</td>
</tr>
<tr>
<td>2</td>
<td>1/28</td>
<td>RUN TO YOU</td>
<td>Bryan Adams (A&amp;M)</td>
</tr>
<tr>
<td>3</td>
<td>1/28</td>
<td>BORN IN THE U.S.A.</td>
<td>Bruce Springsteen (Columbia)</td>
</tr>
<tr>
<td>4</td>
<td>1/28</td>
<td>LOVE LIGHT IN FLIGHT</td>
<td>Stevie Wonder (Motown)</td>
</tr>
<tr>
<td>5</td>
<td>1/28</td>
<td>CARELESS WHISPER</td>
<td>Wham! (Columbia)</td>
</tr>
<tr>
<td>6</td>
<td>1/28</td>
<td>DO WHAT YOU DO</td>
<td>Jermaine Jackson (Arista)</td>
</tr>
<tr>
<td>7</td>
<td>1/28</td>
<td>METHOD OF MODERN LOVE</td>
<td>Hall &amp; Oates (RCA)</td>
</tr>
<tr>
<td>8</td>
<td>1/28</td>
<td>MR. TELEPHONE MAN</td>
<td>New Edition (MCA)</td>
</tr>
<tr>
<td>9</td>
<td>1/28</td>
<td>THE BOYS OF SUMMER</td>
<td>Don Henley (Eagles)</td>
</tr>
<tr>
<td>10</td>
<td>1/28</td>
<td>I FEEL FOR YOU (DANCE MIX)</td>
<td>Chaka Khan (Warner Bros.)</td>
</tr>
<tr>
<td>11</td>
<td>1/28</td>
<td>LIKE A VIRGIN</td>
<td>Madonna (Sire)</td>
</tr>
<tr>
<td>12</td>
<td>1/28</td>
<td>I WANT TO KNOW WHAT LOVE IS</td>
<td>Foreigner (Atlantic)</td>
</tr>
<tr>
<td>13</td>
<td>1/28</td>
<td>WILD BOYS</td>
<td>Duran Duran (Capitol)</td>
</tr>
<tr>
<td>14</td>
<td>1/28</td>
<td>TENDERNESS</td>
<td>General Public (A&amp;M)</td>
</tr>
<tr>
<td>15</td>
<td>1/28</td>
<td>KEEPING THE FAITH</td>
<td>Billy Joel (Columbia)</td>
</tr>
</tbody>
</table>

MUSIC VIDEO REVIEWS

LOVE LIGHT IN FLIGHT • STEVIE WONDER • 5:15 • MOTOWN RECORDS • FUSION FILMS

After an attractive young fan exits the elevator she had shared with him and leaves him with her scarf and a kiss, Stevie Wonder makes for the back seat of his waiting Rolls and begins to dream. Cut to: fuselage high, where fog-shrouded airplanes stand silently by as Wonder plays keyboards and dances; perform semaphores-esque gesticulations. A muddy plot attempt that detracts from Wonder's dynamic video presence in this clip, complicating the pure visual vitality of a uniquely compelling artist.

OH OOH SONG • PAT BENATAR • 4:10 • CHRYSALIS RECORDS • CALLNER & SHAPIRO PRODUCTIONS

Featured attractions at what appears to be a sort of Italian carnival, Pat Benatar and band charge through this energetic little tune surrounded by balloons, pizza slices and a girl, magician, snakes and an organ grinder. A location of brisk editing kept this motley clip at pace with the percussive song it depicts, wisely giving ample lens attention to Benatar's singing visage. A personable, down-n-trending concept that doesn't lose the tune.

HANG ON TO YOUR LOVE • SADIE • 3:30 • PORTRAIT RECORDS • BRIAN WARD PRODUCTIONS

From her perch amid a band with stylized instruments, feline-looking Sadie entertains the clientele of a well-appointed gambling establishment. Surrealism abounds as one parlor patron finds himself in disfavor with the management. A puzzling plot and subplot unfold requiring careful scrutiny for the most casual comprehensiveness, an endeavor to which any musical sensibility is quickly sacrificed. Relief is found only in the all-too-infrequent cutaways to Sadie's pleasingly serene performance.
THREE AND STILL GROWING — The ABC Direction and Rock Networks recently celebrated their third anniversary with a champagne toast. Pictured (l-r) Vince Gardino, director, ABC Direction Network; Bob Benson, vp/senior executive, ABC Radio Networks; Dan Forth, director, ABC Rock Radio Network; Gloria Briggs, manager, ABC Rock Radio Network; Chuck King, vp, affiliate affairs & acquisitions, ABC Radio Networks; Cathy Pratt, manager, ABC Direction Network; Fred Davis, director of news, ABC Direction Network.

KUUT Sale Completed

LOS ANGELES — The sale of radio station KUUT-FM, Orem/Salt Lake City, from Christenson Broadcasting Company to a limited partnership headed by TransCOM Communications of Utah, Inc. as general partner has been completed.

Eric Huenenstein, president of TransCOM which also owns KLZ, Phoenix said the station has temporarily been taken off the air, but will return to its normal broadcast schedule when technical improvements can be completed. KUUT operates on a frequency of 107.5 MHz on the FM dial and serves the Provo/Orem and Salt Lake City metropolitan area.

Huenenstein said that staffing will begin shortly.

Fleming To KGFJ

LOS ANGELES — Kevin Fleming has been named program director at KGFJ (stereo AM 1230) in Los Angeles. Before joining the station he served as PD at WWDM in South Carolina and has also worked at WAOK, Atlanta; WAGA TV, Atlanta and WSB and WAXG in Athens, Georgia.

O’Connell To ABC

LOS ANGELES — Susan A. O’Connell has been named manager of network programming in the ABC Radio Networks.

In her new position O’Connell will assist Tina Press, director of network programming in the development of news, sports and other non music programming. According to the network, “O’Connell will be in constant communication with the network’s affiliates in order to keep them informed of all aspects of news and information programming and to better meet their needs.”

WZKS Ups Martino

LOS ANGELES — WZKS-FM (96 KISS), Nashville, has promoted Larry Martino to the position of program director effective immediately.

Martino joined the station in June 1983 and had been music director prior to his promotion. He has also served as a member of the station’s program management team, a group of people in the programming department responsible for the station’s sound. He will also continue as music director.

AIRPLAY

CHANGES — David Rimmer has been promoted to operations manager, east coast at the ABC TalkRadio Network. He had previously served as producer, weekend programming, east coast for the network. Kevin McCarthy has been named the new general sales manager for KLOS in Los Angeles. He has been with ABC O&O since September of 1983... KHIT-FM in Seattle has tapped A.J. Roberts as program director. Roberts was most recently operations manager for KBZT-FM in San Diego. He spent time at WBAB in New York, KNX in Los Angeles, and NBC’s Entertainment Broadcasting outlet... Lori Pinkerton has been tapped as the new director of production at MJJ. She will oversee the production of the company’s five programs while producing Country Quiz and other shows slated for kickoff. ABC’s Radio Network; member.

WORTH THE WAITE — EMI-America recording artist John Waite (r) and Joey and the Intertain’s (l) recent guest on The Hot Ones. The show airs weekly on the RKO Networks.

In keeping with the show’s 24-hour format, Seattle-based station, KMOL-FM (107.7) has recently completed the sale of its 86.1 frequency to KGFX-FM in Vancouver (89.3). The station has been primarily dedicated to the station’s 24-hour format.”

THE ABC’S OF CHILDREN’S RADIO — A new “weekly children’s radio workshop” has been developed by ABC TalkRadio Network to be aired every Sunday at 1:00 a.m. (ET). The show will be hosted by New York air personality Larry Miller, New York School teacher Barbara Rosen and Talkradio’s Bob Fitzsimmons. According to the station, “The workshop combines education with entertainment for children — particularly young ones.” According to Miller, the show will be “a scaled down version of adult radio.”

SURE L.A. REMEMBERS — Jim Pewter, host of KRLA-AM’s “Original Rock ‘N Roll Show” has continuously filled the airwaves every Saturday (3 p.m. to 6 p.m.) with the finest of good ol’ rock n’ roll. Jim’s past guests have included many of the biggest stars of all time. This week he welcomes John Belushi and John Belushi and the Blues Band. Also, a little known fact is that Jim Pewter also worked with the Olympics and Johnny Rivers among others. A noted rock and roll historian, Pewter doesn’t just play them, he informs the listener about each song. On February 25 Pewter will be the guest on Channel One’s “The Legend Of Burbank” program.

SPEAKING AND OPENING OF LADIES — KCRR, the National Public Radio outlet in Santa Monica, California is initiating “The Sound Of The Sixties” with noted “Reggae Beat” host Roger Stevens. According to the station, not only will there be music from that era (“No reference will be made to any music or event after 1969”) but there will also be advertisements from the period. In addition Stevens will incorporate some tapes from classic early FM stations in the area.

NOW THAT’S OLD — The Young Black Programmers Coalition along with the Black Music Association and the Mississippi Delta Blues Festival have declared the week of February 17-23, as “National Blues Week.” The coalition is calling on radio stations “To join us in the preservation of black culture and black music.” MCA, Malaco and Alligator Records have agreed to produce PSA tapes for the week. For more information write P.O. Box 11432, Jackson Mississippi 39213.

KEGL GETS INVOLVED — KEGL in Dallas/Fort Worth has donated $1000 to the flood relief set up by Information Line in Forth Worth for information on the arrest and indictment of the person or persons responsible for the recent abduction of several women in the southwest area of Fort Worth. The station also has an up to 24-hour hotline for information on any of the cases. Contact The JOB MART — CBS affiliate KWFT is looking for a nighttime personality for its beautiful music-formated station. Applicants must have first-class license and be willing to work any positions at a 40-hour week. Fringe benefits include a 3-month time at T&R to KWFT. P.O. Box 420 Wichita Falls, Texas 76307... WLBR in Lebanon, Pennsylvania is looking for an afternoon drive personality. Send T&R to Ed J. Burrel WLBR P.O. Box 1270, Lebanon, PA 17042... Announcers with experience are being sought at WLB in Antigo, Wisconsin. Duties include writing, producing research etc., 2 yrs. min. experience. Apply to WRLO P.O. Box 509 Antigo, Wisconsin 54449... WILE in Cambridge, Ohio is seeking an experienced announcer with four-track experience. Versatility is the key... Contact Bill Elliott, WILE P.O. Box 338, Cambridge, Ohio 43725... WUGS is looking hard for a program director. Send T&R to Dan Kern, P.O. Box 1475, Augusta, Georgia (909) 279-1300... Stations wishing to post job openings in this column should contact Darryl Lindsey, Cash Box, 5063 Sunset Blvd, Hollywood, CA 90028... david adelson
### BLACK CONTEMPORARY

#### TOP 75 ALBUMS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number, Distributor</th>
</tr>
</thead>
<tbody>
<tr>
<td>36 I'VE GOT THE CURE *</td>
<td>STEPHANIE MILLS (Cassette/ Polygram (US) 827-430-1-1)</td>
<td>32-18</td>
<td></td>
</tr>
<tr>
<td>37 QUALIFYING HEAT</td>
<td>THELMA HOUSTON (MCA 5027)</td>
<td>42-46</td>
<td></td>
</tr>
<tr>
<td>38 SISTERS IN THE LADIES ROOM</td>
<td>KMX (Contemporary/MCA 5029)</td>
<td>44-64</td>
<td></td>
</tr>
<tr>
<td>39 EGO TRIP</td>
<td>GEORGE DENTON (Warner Bros. 9-2308-1)</td>
<td>48-32</td>
<td></td>
</tr>
<tr>
<td>40 MAKE IT BIG *</td>
<td>TEDDY PENDERGRASS</td>
<td>48-32</td>
<td></td>
</tr>
<tr>
<td>41 JUST THE WAY YOU LIKE IT</td>
<td>DARYL HALL &amp; JOHN OATES (Casablanca F 2308-1)</td>
<td>49-11</td>
<td></td>
</tr>
<tr>
<td>42 ON THE NILE</td>
<td>GEORGE CLARK</td>
<td>50-32</td>
<td></td>
</tr>
<tr>
<td>43 SEND ME YOUR LOVE</td>
<td>DON BANKS</td>
<td>51-31</td>
<td></td>
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<tr>
<td>45 RUN D.M.C.</td>
<td>50-31</td>
<td></td>
<td></td>
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<tr>
<td>46 VICTORY *</td>
<td>MARVIN GAYE (Motown 26-3940)</td>
<td>52-32</td>
<td></td>
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<tr>
<td>47 SOMETHINGS NEVER CHANGE</td>
<td>RONNIE SPARKS (Streetwize 3304)</td>
<td>53-8</td>
<td></td>
</tr>
<tr>
<td>48 THOMAS McC LARRY</td>
<td>(Warner Bros. 9-2308-1)</td>
<td>58-2</td>
<td></td>
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<tr>
<td>49 NEW PLATEAU</td>
<td>(Warner Bros. 9-2308-1)</td>
<td>59-53</td>
<td></td>
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<tr>
<td>50 THE GLAMOROUS LIFE</td>
<td>SHEILA E (Warner Bros. 1-2501-1)</td>
<td>59-32</td>
<td></td>
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<tr>
<td>51 MADONNA</td>
<td>(Warner Bros. 9-2308-1)</td>
<td>60-71</td>
<td></td>
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<tr>
<td>52 INSIDE MOVES</td>
<td>GROVER WASHINGTON, JR.</td>
<td>60-61</td>
<td></td>
</tr>
<tr>
<td>53 LOVE LETTERS</td>
<td>THE FORCE M D's (Toshiba/BMG 100)</td>
<td>60-61</td>
<td></td>
</tr>
<tr>
<td>54 WAKING UP WITH THE HOUSE ON FIRE</td>
<td>(Antilles)</td>
<td>60-32</td>
<td></td>
</tr>
<tr>
<td>55 THE WORD IS CLOSER TO SUNSET BLVD.</td>
<td>ISLEY, JASPER, ISLEY</td>
<td>60-32</td>
<td></td>
</tr>
<tr>
<td>56 BREAKIN' AT THE TIME</td>
<td>RAY PARKER, JR.</td>
<td>60-20</td>
<td></td>
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<tr>
<td>57 THE MAN WITH THE GOLDEN TOOTH</td>
<td>SHALAMAR</td>
<td>60-19</td>
<td></td>
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<tr>
<td>58 SWEEP AWAY</td>
<td>DANNY ROBINS (RCA AFL-1-6008)</td>
<td>60-22</td>
<td></td>
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<tr>
<td>59 ICE CREAM CASTLES</td>
<td>THE TIME (Warner Bros. 9-2308-1)</td>
<td>60-32</td>
<td></td>
</tr>
<tr>
<td>60 BEVERLY HILLS COP</td>
<td>(Warner Bros. 9-2308-1)</td>
<td>60-22</td>
<td></td>
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<tr>
<td>61 LET ME BE THE ONE</td>
<td>ANGELA BOLL (Atlantic 825-828-1)</td>
<td>60-32</td>
<td></td>
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<tr>
<td>62 BREAKIN' 2 ELECTRIC BOOGALOO</td>
<td>(Polydor/PolyGram 822-410-1-1)</td>
<td>60-32</td>
<td></td>
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<tr>
<td>63 BEST OF THE OLD AND THE NEW</td>
<td>JOHNNY TAYLOR</td>
<td>60-20</td>
<td></td>
</tr>
<tr>
<td>64 WILD ANIMAL</td>
<td>VINCENT (Motown 8210)</td>
<td>60-20</td>
<td></td>
</tr>
<tr>
<td>65 MYERS IN L.A.</td>
<td>ALICIA MYERS</td>
<td>60-20</td>
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#### THE RHYTHM SECTION

STUDIO TO STARDOM — One of the best-known and respected of L.A.’s plethora of top session men is breaking out with his own solo album. In fact Greg Phillinganes’ name is such a staple on contemporary pop, funk and fusion albums that it seems unbelievable that this is his first solo album. “Pulse,” the new LP by Phillinganes, has been released by Planet Records, distributed by RCA, and it’s a clear winner. The LP’s first single is “Behind the Mask,” written by Michael Jackson and Ruiyuki Sakamoto and Chris Mosdell. The album was produced by Richard Perry and features the songwriting talents of a diverse roster of pop tunesmiths. Besides Michael Jackson, Jackie Jackson is present as co-writer of “Playin’ With Fire.” Donald Fagen wrote “Lazy Nina” specifically for Phillinganes, who also includes Rogers and Hammerstein’s “I Have Dreamt” from The King And I on the album. Phillinganes himself co-wrote the song “Signs.” Phillinganes gets backup vocal support from James Ingram, Philip Ingram, Shalamar’s Howard Hewett on “Playin’ With Fire” and Lachance, the Pointer Sisters on “Won’t Be Long Now.” All the songs feature great funk grooves — no surprise considering Phillinganes’ background — and inventive rock-inspired arrangements that should make this LP a prime ingredient in the current success story of the mix-and-match of funk and rock in the ’80s.

Many of Phillinganes’ studio clients showed up for support on the LP as well as the aforementioned writers and singers. He was a musician and rhythm arranger on the Jacksons’ “Destiny” album, performed on Michael’s "Off The Wall" and was associate producer on the Jackson’s "Triumph." He has also worked with superstars such as Thriller, "Fags, The Nightly" and Lionel Richie's "Can't Slow Down." He was a prominent figure in the recording industry, performing on hundreds of albums over the past ten years. His tracks have been featured on hit records by such artists as Michael Jackson, Lionel Richie, Stevie Wonder, Diana Ross, and many others. He has also co-written and produced several original songs that have been recorded by various artists. Phillinganes has been a member of the R&B and Funk genre for over two decades, and his contributions have been widely recognized and appreciated by the music industry and fans alike.

#### GOSSIP FANS — "Pope (Staple) (left) and Stevie Wonder share a moment backstage at New York’s Beacon Theater following a performance by rock legend-turned-singing evangelist Little Richard, The Clark Sisters and the Staple Singers. They appeared on such classic recordings as "Thriller," "Fagan's The Nightly" and Lionel Richie's "Can't Slow Down." He has been associated in some form, either as producer, arranger, writer or performer, with scores of other major artists, including Paul Stax, Stephen Bishop, Burton Cates, Joe Jackson, Artis Frank Fisher, Hugh Hubbard, Ricki Lee Jones, Johnny Mathis, Paul McCartney, the Pointer Sisters, the Jacksons, David Foster, Toto and many more. He has worked on the scores of such films as "Friends," "Night Shift" and "Ice Castles."

A Detroit native, Phillinganes started playing piano at age two and began classical training at six. He ended his formal training in high school to work in local groups, and in 1975, after sending audition tapes to Stevie Wonder, joined Stevie's backup group Wonderland. He remained with the group for four years and later toured and recorded with George Benson. Rarely has such a significant artist's breakout been so long overdue. Although it doesn't seem, however, that Phillinganes has one of the best albums of 1985, it can’t be said that they held up in 11 months.

#### TRIBUTES — Diana Ross was set to lead a tribute to Marvin Gaye on the American Music Awards this Monday (28). Also scheduled to participate were Stevie Wonder and Lionel Richie, who was to sing his tribute to Gaye, "Missing You," with Ross, who recorded it. Count Basie and Jackie Wilson were also to be remembered on the show.

#### CORRECTIONS — It is Sheryl Lee Ralph's debut LP that is being released by the New York Music Company, not her second as was reported here last week. And if you go looking for her appearance on Code Name: Foxfire (Feb. 8) on CBS, you’ll be out of luck. The show is on NBC. Apologies all around.

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**Cash Box/February 2, 1985**
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**WHISPERING STAR**

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**DANCE ACTION**

INVASION OF THE "ROXANNE" PEOPLE — One of the most surprising developments of the new year on the 12-inch scene is growing to phenomenal proportions, spurred by a buzz at the retail level and fanned by the involvement of the number one radio station in America. In the process, what might have been a short-lived rap record has turned into a marketing and pop culture phenomenon, with three "knock-off" records and a barrage of releases leading to CHRF attention.

UFU's "Roxanne, Roxanne," released in November on Fred Munao's Select Records, became a hit at the retail level, latching onto the popular New York's Pro Motion, which serviced the record to the smaller outlets where in-store play is known to generate substantial response. Word on the tune, the band, which features the Kangol Kid, Dr. Ice and the Educated Rapper, spread fast — so fast that holiday distribution hogs prevented Select from delivering sufficient copies for the crucial Christmas rush. With demand increasing and the tune jumping onto urban radio and club playlists, Select seemed to have a minor hit on its hands. What really pushed "Roxanne, Roxanne," a tune about rappers who meet a "stick-up girl" with whom none of the guys can get to first base, over the top was a seven-second cameo by Long Island schoolgirl named Roxanne Shante. The tape contained a response to UFU's musical predicament called "Roxanne, Roxanne." After receiving massive requests on New York's only remaining black/urban station WKTU, UFU was added to the playlist despite the inferior quality of the tape. After the response was rushed-released as a 12-inch by Philadelphia's Pop Art records, it quickly jumped to equal status with "Roxanne, Roxanne" on club and radio playlists (Cash Box's 12-inch singles chart, which is based solely on sales, still shows "Roxanne, Roxanne," significantly out in front.) "Roxanne's Revenge," however, utilized UFU's original rhythm tracks, which brought an immediate response from Select's Munao. Negotiations between select and Pop Art resulted in a new recorded version of UFU's "Roxanne's Revenge" through radio was still relying on the original version when the most significant development in the "Roxanne" saga occurred two weeks ago: both versions were picked up by New York's WHTZ-FM, the number one hit maker in America. "I'm not pleased about the version when the was done, but ultimately I think all the hoopla contributes to UFU and "Roxanne" Roxanne" was what they started. What UFU talks about in the tapes is something everyone can relate to and I think that's why we're getting pop play." "Roxanne, Roxanne" and UFU's "Roxanne's Revenge" are two of the hottest tunes in town. Some fingers are pointing the finger at "Roxanne, Roxanne." UFU's own follow-up featuring the rapper who inspired the tune in the first place, according to Munao. The tune doesn't have the immediacy or homemade quality that UFU's "Roxanne's Revenge" chart play and may well suffer from a "sour grapes" image.

**CARIBBEAN KING — Arsita recording artist Billy Ocean shares a reelection of his homeland with Kimi Christopher, manager of the London office of the Trinidad & Tobago Tourist Board. A resident of the United Kingdom for many years, Ocean was born in the twin-island nation, utilized UFU's original rhythm tracks, which brought an immediate response from Select's Munao. Negotiations between select and Pop Art resulted in a new recorded version of UFU's "Roxanne's Revenge" through radio was still relying on the original version when the most significant development in the "Roxanne" saga occurred two weeks ago: both versions were picked up by New York's WHTZ-FM, the number one hit maker in America. "I'm not pleased about the version when the was done, but ultimately I think all the hoopla contributes to UFU and "Roxanne" Roxanne" was what they started. What UFU talks about in the tapes is something everyone can relate to and I think that's why we're getting pop play." "Roxanne, Roxanne" and UFU's "Roxanne's Revenge" are two of the hottest tunes in town. Some fingers are pointing the finger at "Roxanne, Roxanne." UFU's own follow-up featuring the rapper who inspired the tune in the first place, according to Munao. The tune doesn't have the immediacy or homemade quality that UFU's "Roxanne's Revenge" chart play and may well suffer from a "sour grapes" image.

Meanwhile, Roxanne Shante who says "boys can be stuck-up, too," is Long Island's No. 1 newcomer. One of the hottest newcomers is the key to the recently released single "Le Beau," whose Pro Motion company broke the record in the first place, says, "In a case like this, you can compete with the majors or you can develop a groundswell. And it's from in-store play. In this case, the stores made the hit, and consumers 'incanted' it."

**12" REVIEWS**

**ROXANNE With UFU (Select 62256) The Real Roxanne (4:39) (Full Force/UFU) (ADRA Music-K.E.D. Music-Mokojumbi Music/BMI) (Producer: Full Force) This final (maybe) effort in the continuing saga of Roxanne, this cut features both UFU and Roxanne Shante, it is already the hottest rap in the country. Roxanne delivers a lyrical line which tears into the original "Roxanne," around a minimal bass and drum beat. The verses complements only add to this track's novelty, but watch out, this one's going to rock it!**

**KOOL & THE GANG (De-Lite 335-1) Messages (Bell-Taylor-Kool & The Gang) (Delightful Music/BMI) (Producers: Jim Bonnefond-Ronald Bell-Kool & The Gang) Extended version of this bottom-heavy rocker is prime Kool & The Gang which shows that after 20 years, the magic is intact. Volume and editing spiced up the mix, but for the most part J.T. is left to deliver the goods with all the original soul of the seven-inch.**
1. **FIRST CIRCLE**
   PAT MULLEN GROUP
   (BCM 20019-1)
   1/26

2. **2 HOT FLOWERS**
   WYNTON MARGARILS
   (Columbia 25-371)
   1/27

3. **OPEN MIND**
   JEAN-LUC PONTY
   (Soul Note 7537-1)
   3/14

4. **INSIDE MOVES**
   BILL PETERS JR.
   (Enigma 9 0010-1)
   3/17

5. **NIGHTSONGS**
   EARL KLUGH
   (Capitol-ST 1228)
   5/17

6. **HIGH CRIME**
   AL JARRETT
   (Warner Bros. 35-105-1)
   6/12

7. **12 BOB JAMES**
   (Street 75217-1)
   7/14

8. **THE DREAMS OF CHILDREN**
   WINDHAM HIJAZ
   (Whirlwind HIJAZ-HI 1010)
   9/13

9. **DECEMBER**
   GEORGE WINTON
   (Whirlwind HIJAZ-HI 1012)
   11/14

10. **NIGHT LINES**
    DAVID GROVE
    (GRP-A 1006)
    8/33

11. **RENDEZVOUS**
    BADO WYMAN
    (Enigma 03371-1)
    10/25

12. **20/20**
    GEORGE BENSON
    (Warner Bros. 35-107-1)
    22/2

13. **CAVEMAN MACK (UNDER THE TREE — IN THE CAVE...)**
    ANDREAS STRAIGHT
    (CBS FM 17477)
    13/7

14. **STRAIGHT TO THE HEART**
    RAY WILSON
    (Warner Bros. 35-105-1)
    25/11

15. **TOP DOG - WOOP**
    MANHATTAN TRANSFER
    (CBS FC 51205)
    19/3

16. **LC MASTERS**
    RONNIE LAVINS (Capitol ST 1250)
    18/6

17. **WINNIE HILL RECORDS SAMPLER ’84**
    (Vanguard HYVT 14)
    (Windham BZA AM-H 6-10015)
    12/19

18. **ALBUM ALBUM**
    JACK NEWMAN
    (Special Edition OSM 1206)
    16/10

19. **MAHAVISHNU**
    (Warner Bros. 35-73912)
    15/14

20. **MAKOZONTE**
    (Columbia BZ 1126)
    39/10

**TOP 40 ALBUMS**

1. **LEONARD CROWTHER**
   (Columbia C 105)
   1/26

2. **THE TWO OF US**
   NANCY WILSON
   (Columbia FC 50306)
   17/25

3. **AUTUMN**
   GEORGE WINTON
   (Whirlwind HIJAZ-HI 1012)
   25/6

4. **FIESTA**
   (GEORGE WINTON)
   (Capitol ST 1228)
   36/3

5. **THE GIRL FROM PANAMA/THE BOSSA NOVA YEARS**
   (CAPITOL-5 3703)
   26/2

6. **PUT SUNSHINE IN IT**
   ARTHUR RHYLTHY
   (Columbia FC 50316)
   21/7

7. **WINTER INTO SPRING**
   GEORGE WINTON
   (Whirlwind HIJAZ-HI 1019)
   32/2

8. **DEEDLES**
   RICHARD DOUGLASS
   (GRP-A 1006)
   35/2

9. **MIDNIGHT SUN**
   ROY AYERS
   (Columbia FC 50291)
   34/11

10. **DUSTOFF**
    LEE DECO
    (Enigma 03371-1)
    34/10

11. **COUNTRY**
    DONALD DUNN
    (Columbia FC 50293)
    33/9

12. **LATE NIGHTS**
    EDDIE DAVIS
    (Verve FW39420)
    32/2

13. **TROUBLED**
    LENNY KRAVITZ
    (Columbia FC 50295)
    31/6

14. **THE GROVE**
    WILLIE NELSON
    (CBS FC 51206)
    30/7

15. **MELROSE**
    LONNIE LYNCH SMITH
    (Columbia FC 50297)
    29/7

16. **ALPHEUS**
    WYNTON MARGARILS
    (Columbia FC 50299)
    27/8

17. **ONE MAN JUMP**
    JACK NEWMAN
    (Special Edition OSM 1206)
    27/8

18. **VICTORY CALL**
    BUCKY PISTONE
    ( pacific FC 51211)
    27/7

19. **I SEE YOUR LIGHT**
    SCOTT SMITH
    (Columbia FC 50201)
    27/1

20. **HIGH ANGLER**
    DAVE MASTERS
    (Enigma 03371-1)
    26/8

**FEATURE PICKS**

LIVE AT MONTREAL INTERNATIONAL JAZZ FESTIVAL — New Air — Black Saint BSR 008 (dist. by PolyGram Special Imports) — Producers: New Air — List: 9.38

New Air is what resulted when Phoebe Jean took over Steve McColl's drum seat in Air. Redhead Henry Threadgill and bassist Fred Hopkins are still there and New Air, like the old Air, is a breath of fresh air. This '85 live concert is a typically gale, swinging effort, with Hopkins and Threadgill roaring through live of the latter's compositions, while a laK's canny, breeze tripod gives the group a sound that's lighter-than-Air.


Take a gaggle of interesting percussionists (Roy Brooks, Joe Chambers, Ray Mantilla, Freddie Waits, Warren Smith, etc.), give them a ton of interesting percussion instruments (drums, steel drums, vibes, etc.), and put them under the direction of the great Max Roach and the result is the splendid M'Bopp. Like its last effort, "Collage" is melodic, exotic and quite beautiful.

IMPASSE — Glenn Wilson — Cadence Jazz CJR 1023 (Cadence Building: Redwood, N.Y. 13679) — Producers: Bob Rusch — List: 8.36

A bit easy listening piano trio album from a woman who almost got herself a Columbia contract in the late '60s. She didn't, and though she's been playing away for years, she's not well-represented on vinyl. Here she's in concert in her native Oklahoma and in a varied set of standards she shows off her considerable chops and a fine sense of swing.
'84 Was A Good Year, '85 Is Looking Even Better

By Lee Jeske and David Adelson

LOS ANGELES — Twelve months ago music publishers were reflecting a sense of cautious optimism as they headed into 1984. It now appears the events of the past year have removed any lingering doubts about the longevity of the industry's current state of good health and perhaps have taken a bit of the caution out of what is a readily apparent thriving publishing community.

"It was a hell of a year," said Chappell/Intersong's Irwin Robinson. "It really turned out to be very good."

"For all outward appearances, it looks like the music business is more swinging than ever," said Famous Music's Marvin Kane. "It's from untold sources, between cable and video, records and sheet music, motion pictures, everything seems to be booming. It's the first time in a long time we've looked forward to another year. No trepidation whatsoever, it's almost, 'Let's go buy.'"

Welk Music Group executive vice president and general manager Dean Kay agreed the past year was indeed a good one but added, "I would think that cautious optimism would be the wave of the future as well. Things are certainly looking better and of course the videos are helping us quite a bit but its always difficult to tell when you have a Michael Jackson running around, what the real nature of the business is.

Almo Irving's president Lance Freed echoed the optimism. "The opportunities are just terrific. There has been a real expansion in the use of copyright in many different ways. I'm nothing but optimistic about things in general."

Each publisher had a different view of the always changing state of publisher/recording company relations.

"Insofar as new things are concerned," said Chappell's Robinson, "they're not taking everything. I think they're being much more careful, and what they are taking they're working on, and they're promoting, and they're keeping their commitments. At least it's been so with all of the acts that I have been involved in, so I think the record companies are to be commended. I think our preferences in deciding the kinds of things we're going to sign have been similar. We probably signed fewer things last year than in years past, and yet we had a higher degree of success. We're signing very selectively."

"I think, in the past, a lot of people got scared because a lot of people at recording companies made fools of themselves," said Famous Music's Kane. "I think that element is gone, I really do. I think that record companies are now in the hands of some responsible guys — the Bob Summers and the Russ Regans and the Bruce Lundvalls and the Clive Davis' — they're pretty hip now. And I think this is what you have to base everything on. I feel very secure with those kind of people running the record business."

Almo-Irving's Freed urged a better understanding between publishers and manufacturers. "When I got into publishing, from the record side of the business, I was surprised to see the perspective in the record industry of music publishers. Rather than fighting record companies, I think there can be a little more give and take. We should be able to come to a better understanding of each other.

Connie Heigler, vice president publishing/administration at Mighty Three Publishing concurs. "I understand record companies' position and I also understand publishers'. I think it would be a better meeting of the minds if record companies and publishers could get together before a production takes place."

Other mediums came up frequently in discussion — cable television, music videos, movies. "MTV has had a great, great influence in breaking records," said Chappell's Robinson. "So part of our decisions in making signings is whether or not there's going to be a commitment to do at least one or two clips per album. That's really been very important."

Mighty Three's Heigler stated, "last year a lot of publishers were concerned about their position and how they would gain profits through MTV, videos and cable. Today, not only is it still those media but now it is also the high sales of VCRs. How are we going to partake in that?"

Marvin Kane stressed the importance of motion pictures; Famous Music being owned by Paramount Pictures.

"For us, a lot of the success has been just the culmination of a great catalog and having fallen into a swinging picture company that just got hip, you know, really got hip. They started with Saturday Night Fever, then they hit Officer and a Gentleman, then they went to Flashdance, then they went to Footloose, and they've got Beverly Hills Cop. It's almost like it just happened, you know. And when you're part of that it kind of stimulates everything, the stimulus has been incredible. Although we're a pimple next to Paramount, we are a very important part of their operation."

Welk's Kay and Mighty Three's Heigler both pointed out the respective companies' move into a "user oriented capacity."

"We're changing directions just a little bit," said Kay. "We're moving into a production area — being involved in creating the product and working with the record companies to help create the product."

Kay added, "the problem we have from an independent publishers' standpoint is we don't have a record outlet per say for new product. For an independent publisher to get into a situation where his songs are going to be used on an album is sometimes very difficult. What we are attempting to do is get ourselves involved in the creative process, so that our writers will have access. In general we'll be looking for user oriented situations."

Heigler pointed out Mighty Three's long term commitment towards involving the company in user oriented situations and noted that there have been times in the past where the company's demos have evolved into a record company's master.

(continued on page 27)
STONE FURY SIGNS PUBLISHING DEAL — MCA Records artist Stone Fury has signed an exclusive co-publishing and administration agreement with Screen Gems-Colgems-EMI Music, Inc. effective immediately, according to Screen Gems-Colgems President Lester Still. The co-publishing agreement is between the band’s Stone Fury Music (BMI) and Screen Gems. The Los Angeles Record label is entitled “Burns Like A Star” and the single “Life Is Too Lonely” is currently in release on the label. Pictured at the signing in Los Angeles are (from left): Lenny Wolf, lead singer, Stone Fury; Denise Rendi, BMI president; Tom Sturgess, General Professional Manager, Screen Gems-Colgems-EMI Music, Inc.; Terri Lindsey, professional staff, Screen Gems; Gerd Muller, Screen Gems vice president of Talent Acquisition; and Bruce Gowdy, guitarist, Stone Fury.

Performing Rights Societies Cite Major Issues Of New Year

by Peter Holden

LOS ANGELES — Just as 1984 was deemed a heavy success for almost every other aspect of the music industry, so too did the presidents of ASCAP and BMI look back on the past 12 months as a period of growth and in many ways, with relief. Both Hal David of ASCAP and Ed Cramer of BMI looked upon the partial resolution of the all-important Buffalo Broadcasters vs. BMI/ASCAP as in David’s words, “The lifting of a cloud which had been hanging over the top of the business for the whole year.” Though the suit is now being appealed to the Supreme Court of the United States it is not sure whether that court will even hear the appeal. If it does, not close to $14 million will be freed up to be paid to copyright owners through BMI and ASCAP with the possibility of even more money coming from rates adjusted from the current 1983 payment level.

While 1984 did deliver a strong year of old and new music performances for both BMI and ASCAP, the proliferation of new technologies and new broadcast sources such as cable television, direct broadcast satellite hookups and air subscription services are presenting copyright owners, BMI and ASCAP with new challenges. BMI president Ed Cramer explained in an interview with Cash Box: The situation is such that all of these other options are competing with commercial broadcast television and one of the things we have to monitor very carefully is to whatever extent commercial broadcasting is being challenged by these new methods of programming. BMI or ASCAP will be getting paid. The situation clearly demonstrates the need for legislation so that the writers and publishers will be fairly compensated for the loss in income as a result of these new technologies.

This problem, which is most evident with the advent of alternative television programming, also pertains to audio and video home taping. While no substantive bills are being discussed in the current term of national legislation, ASCAP’s David notes, “There are bills being prepared in both Houses and while I don’t know what the priority of Congress is, countries all over the world are passing legislation to fund royalty payments to copyright owners of audio and video tape off the air and I believe we will too.”

As for ASCAP’s position specifically, David commented, “This has been one of the most marvelous years ever for ASCAP. In the year-end polls we wound up with something like three-quarters of the titles on the charts. It has been an incredible string of successful songs; we have always had so many of the old standards and now we have many of the great new songs. We were once and we are now again the music business.”

BMI also experienced “substantial growth in all areas except for local television” according to BMI president Cramer, who also faces an avalanche of funds should the Buffalo case end this year in favor of BMI/ASCAP. And it is this issue along with that of legislation for new technology and the contractual negotiations with broadcasters such as MTV which will be closely watched. While David noted that ASCAP “now licenses HBO and has agreements with MTV and Showtime” among others, Cramer said, “Income from MTV is not and will not be a major factor in our revenue for the coming year no matter what happens in our negotiations with them. The outcome of the Buffalo case means 10-20 times the income that we are talking about with MTV. Commercial broadcasting represents roughly 90 percent of our licensing income and if there is an erosion in that area, it will mean an erosion of our income. That erosion can take place through people watching programs that do not originate on commercial television stations or by going out and renting video cassettes or buying video tapes. Licensing fees and royalty taxes added on to the sale of such tapes could rectify the current situation and would mean a hefty yearly increase in the distribution of funds for both of the licensing organizations.

In the case of the Buffalo Broadcasters lawsuit, victory for the licensing organizations will mean a very substantial amount of money. According to ASCAP president Hal David, “There has been money that has been held up through a court order in relation to the Buffalo case and with the interest that has been mounting on that money it has reached close to $14 million. Somewhere along the way that will come to us. We are also functioning under a 1980 payment agreement and we’re asking for that to be brought up to date.”

While the case may well be decided ultimately in favor of BMI and ASCAP, legislation dealing with new technology will clearly occur only after a fight. Cramer expounded, “There are clearly views on both sides of these issues and those of us that are concerned with creators and creativity are finding ourselves without enough allies. It seems that more people are willing to say, “It’s easier to rent a video and not pay royalties than to go ahead and pay a nominal royalty fee. The negative side is always easier to take. Nobody wants to pay. The consumers don’t understand why they should have to pay. But if they don’t pay, writers and publishers will not have the economic incentive to create. And that point has long been recognized in American copyright law as the basis of those laws. The economic incentive is in the public interest — the more there is an economic incentive, the more people will create. Thus, it is in the public’s interest, the consumer’s interest to make a payment on a product which ultimately will result in better selectivity and a better product three years from now.”

Clearly, royalty fees added on pre-recorded video cassettes or on blank audio and video tapes will stir controversy, yet it is this type of legislation which will most likely be addressed this coming year. Together with the final result of the Buffalo Broadcasting case, these two issues are the ones to watch for 1985.
Q: What do Barry, Robin and Maurice Gibb, Daryl Hall and John Oates, Elton John, Julian Lennon, Melissa Manchester, RATT, R.E.M., and WHAM! have in common?

(a) successful writer/artists
(b) hit records
(c) represented by the Chappell/Intersong Music Group—USA
(d) all of the above

A: All of the above.

There's absolutely everything musical but nothing trivial about representing the best.

Why not join us?

CONGRATULATIONS TO OUR GRAMMY NOMINEES—TERRY BRITTEN, ELTON JOHN and WHAM!
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<th>#</th>
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<td>What's Love Got To Do With It?</td>
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<td>Say Say Say</td>
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<td>Against All Odds (Take A Look at Me Now)</td>
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<td>Hello</td>
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<td>Owner Of A Lonely Heart--Yes</td>
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<td>Ghostbusters--Ray Parker Jr.</td>
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<td>I Guess That's Why They Call It The Blues--Elton John</td>
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<td>Breakdance--Steve Earle</td>
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<td>Adult Education--Eurythmics &amp; John Gads</td>
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<td>They Don't Know--Pamela Maines</td>
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<td>An Innocent Man--Huey Lewis</td>
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<td>Cruel Summer--Bonnie Raitz</td>
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<td>Pink Houses--Clyde Gough &amp; Medeski</td>
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<td>Round And Round--Pink</td>
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<td>New Moon On Monday--Stevie Lewis</td>
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<td>Major Tom (Coming Home)--Peter Gabriel</td>
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<td>Magic--The Cars</td>
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<td>Rock Me Tonite--Billy Squier</td>
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<td>100</td>
<td>Ya Mo B There--James Ingram &amp; Michael McCall</td>
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NOW THE GRAMMYS
(83% of the 1984 Nominations for Songwriting)

SONG OF THE YEAR
AGAINST ALL ODDS
(TAKE A LOOK AT ME NOW)
Phil Collins
HELLO
Lionel Richie
JUST CALLED TO SAY I LOVE YOU
Stevie Wonder
TIME AFTER TIME
Rob Hyman
WHAT' S LOVE GONNA DO WITH IT
Terry Britten

BEST INSTRUMENTAL COMPOSITION
THE A-TEAM
Mike Post and Pete Carpenter
GHOSTBUSTERS
(MAIN TITLE THEME)
Elmer Bernstein
HOT HOUSE FLOWERS
Wynton Marsalis
THE NATURAL
Randy Newman

BEST NEW CLASSICAL COMPOSITION
ANTONY AND CLEOPATRA
Samuel Barber
APPLE WALTZES
Morton Gould
THE PERFECT STRANGER
Frank Zappa
WINTER CANTATA
Vincent Persichetti

BEST ALBUM OF ORIGINAL SCORE
WRITTEN FOR A MOTION PICTURE OR A TELEVISION SPECIAL
AGAINST ALL ODDS
Phil Collins, Stuart Adamson, Mike Rutherford, Larry Carlton
FOOTLOOSE
Bill Wolfer, Kenny Loggins, Sammy Hagar
GHOSTBUSTERS
Ray Parker, Jr., Kevin O'Neal, Brian O'Neal, Tom Bailey, Diane Warren, Mick Smiley, Elmer Bernstein
PURPLE RAIN
Prince and The Revolution, John L. Nelson, Lisa & Wendy
YENTL
Michel Legrand, Alan Bergman, Marilyn Bergman

BEST CAST SHOW ALBUM
MY ONE AND ONLY
George Gershwin, Ira Gershwin
A STEPHEN SONDHEIM EVENING
Stephen Sondheim
SUGAR BABIES
Harold Adamson, Irwin Dash, Ray Evans, Dorothy Fields, Jack Frost, Ted Koehler, Jay Livingston, Arthur Malvin, Jimmy McHugh, George Oppenheimer, Herbert Stothart, Eugene West
SUNDAY IN THE PARK WITH GEORGE
(Original cast album)
Stephen Sondheim

BEST RHYTHM & BLUES SONG
CARIBBEAN QUEEN
(NO MORE LOVE ON THE RUN)
Billy Ocean
DANCING IN THE SHEETS
Bill Wolfer
I FEEL FOR YOU
Prince
YA MO B THERE
Michael McDonald, Rod Temperton, Quincy Jones
THE GLAMOROUS LIFE

BEST COUNTRY SONG
CITY OF NEW ORLEANS
Steve Goodman
FAITHLESS LOVE
J. D. Souther

ASCAP
American Society of Composers, Authors & Publishers

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Spotlight on Music Publishing

Independent Music Publishers Seminar Adjourns On A Positive Note

by Peter Berk

Los Angeles — Dozens of highly optimistic voices were clearly audible at Gil’s restaurant in Los Angeles recently when the Association of Independent Music Publishers held its annual year-end review and forecast seminar. On hand to present their points of view were Lester Sill, president of Screen Gems-Columbia-EMI Music; Dan Bourgeois, president of Bug Music; and Tom Snow, a songwriter/publisher who’s written such hits as “Let’s Hear It For The Boy” and “He’s So Shy.” Without doubt, the overwhelming conclusion that all three came to during the course of the seminar was that there’s every reason to believe 1985 will be a year of continued health in the music industry.

Sill spoke first, saying “I think the most important thing that happened in the publishing business last year was the

Bourne Co. ————

and its AFFILIATES

ABC Music

Bach Music Co.

Ben Bloom Music Corp.

Bernard Bros. Music

Boogat Music

Burke & Van Heusen

Goldmine Music Inc.

Harrow Music Inc.

International Music Co.

Lady Mac Music Co.

Murbo Music Pub. Inc.

Murbo Records

Schumann Music Co.

38 Music

Bourne Co.

New York, N.Y. 10016

Buffalo broadcasting cops winding up in our favor.” Briefly, this landmark case deals with the issuance of blanket licenses to local TV stations by the performing rights societies, which at first found it to be an unreasonable restraint of trade, but which was recently legitimized again when the U.S. Court of Appeals reversed that decision. All signs now point toward this last decision remaining in effect, regardless of the approach taken by the broadcasters. “Already some of the writers and publishers are feeling the impact and we feel very confident,” Sill said.

Another issue which Sill felt played a key role in the business was the recent Mills Music case, where the Supreme Court in essence ruled that music publishers may continue to share in royalties on the future sale of recordings and other derivative works although the copyright owners may have ended the grant to the publishers.

Examining current topics as well as offering a prognosis of future issues, Sill continued, “HBO, Showtime and cable in general, as well as the enormous impact of MTV, have all been very important in providing exploitation and promotion in the industry. All of these are going to lead to performances for us and I’m sure they’re beginning to add up, not strongly yet, but I’ll happen. Another area which has become very important to the publishing industry in the U.S.” he also mentioned, “is the enormous use of contemporary songs in film and TV. One show, Miami Vice, almost sets each episode’s tempo based on the songs they’re going to use.” On that show, more than most others, publishers are frequently involved, inasmuch as much of the show’s producers are seeking an authentically successful song as opposed to creating a ‘sound-alike.’ According to Sill, that interrelationship between publishers and producers is an impetus which is now going forward and an area which should be very profitable for all of us.

Talk of film music led Sill to a key issue of the seminar, video cassettes. On that subject, he said “We haven’t yet resolved the royalty problem and the video licensing situation. We’re still dealing with modified buy-outs, no buy-outs — it depends on the independent publishing company and what it wants to do. Unfortunately, the publishers can’t get together to discuss this because it would be considered price fixing. We have to sit back and wait and let it take its natural course.” Sill stressed the need for patience on the part of publishers, saying that “You may want to look for that money right now, but then if that video goes through the roof, you’ve got a problem.” Many estimates suggest that by 1990, 25 percent of all videos will be music videos, so clearly the potential for lucrative deals will and already does exist.

One of the by-products of the recent trend toward utilizing contemporary music in film, according to Sill and the other panelists, is the establishment of separate departments to deal strictly with that medium. Companies such as EMI, ATV, CBS and Warner Bros. have done just that, already, with others presently under way. The market for commercially-oriented music in film has been steadily increasing over the last few years and with TV joining in, there’s no end in sight to the role that publishers will play in dealing with film and TV producers’ musical needs.

While Sill’s overriding emphasis was on the positive elements at work in the industry, he also delved into some of the ongoing problems. “First, we have to remember what’s happening to the publishing companies,” he said, referring to the recent suits of Chappell and the impending sale of ATV. “A lot of good people may not be working a year or so from now,” Sill added. One of the primary concerns was the publishing Examiners trial revolving around the self-containment of so many of the current artists. More than ever before, the artists are also the songwriters (65 percent of the songs on the charts today were written by the performers, Sill mentioned). This occurrence has caused a tremendous depletion in the A&R staffs, people who Sill refers to as ‘street rats’ in a non-derogatory way. “No one now in a publishers’ catalog gets, by the way, he commented, ‘if you don’t influence new material into it, it will eventually degenerate. New songwriters are the key to our industry.’

Despite any negatives still lurking in the

Making Headlines — Headlines were made recently when the Boston-based group ‘til Tuesday signed with Chappell/Intersong Music Group-USA. The group, already signed to Epic/CBS Records worldwide, will release its debut album “Voices Carry.” In February, Shown at Chappell’s New York offices are: (from left, sitting): ‘til Tuesday members Robert Holmes, Aimee Mann, Michael Hausman, Joey Pesce; (standing) manager Tom Barbera, Chappell/Intersong president Irwin 2. Robinson, manager Randall Barbera, director of talent acquisitions for Epic Records Dick Wingate and the group’s attorney Jay Bergan.

(continues on page 26)
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“YOU’LL NEVER FORGET OUR TUNES”
THE MIGHTY THREE MUSIC GROUP

309 SOUTH BROAD STREET
PHILADELPHIA, PA 19107
215 / 546 - 3510

Spotlight on Music Publishing

IMPA Strikes Optimistic Note
(continued from page 24)

how many of them are American artists.

Another topic which Bourgoise touched
upon is the increasing power which the
record companies appear to have deve-
loped lately in their dealings with major
acts on their labels. While once, according
to Bourgoise, the record companies
frequently accepted whatever material the
artists recorded out of fear of losing those
artists to another label, the practice now
often involves the blatant pushing of them
to deliver a “hit” song, even if that entails
going back into the studio. In standing
up to the performers, the labels are cutting
into that large group who only work with
their own material. Instead, if the labels
are looking for a giant song which the
artist can’t seem to come up with, they’ll
most likely turn to the publishers to check
out their catalogues. Albums by Cyndi
Lauper and Tina Turner, among others,
illustrate the usage of varying songwriters,
which is only beneficial to publishers.

Tom Snow first asserted his total
agreement with the two previous speakers,
but added from the vantage point of a
composer that “there’s now unpreced-
ented respect for the song. We’re now
being looked upon as craftsmen who
can deliver the goods.” Regarding the oft-
mentioned subject of music in film, Snow
said that approximately 55 percent of the
time he’s asked to write a song for a film,
there’s virtually no reason for the presence
of a song at all. The gold rush fever of
inserting hit-oriented songs in film will,
as Snow sees it, run its course in the
foreseeable future. “We’ll go back to using
good songs, but we’ll get over the rash
of contrived spots for songs going on right
now.” This aspect aside, Snow also sees
all the current happenings in the music
industry to be wholly promising. “I
couldn’t feel better about the future,” he
concluded.

For all three, then, the problems are
minimal, the business is thriving and the
prospects are limitless.

SYSTEM INKS — CBS Songs has signed an exclusive copublishing agreement with
David Frank and Mic Murphy of The System. They are currently represented as writers/
producers on new albums by Jeff Lorber, Evelyn “Champagne” King and Angela Bofill
and are the writers of the new Chaka Khan single “This Is My Night.” Pictured at
the signing are (l-r, seated): David Frank and Mic Murphy of The System; CBS Songs
east coast director of creative operations Danny Strick; (standing) CBS Songs vice
president & general manager Harvey Shapiro; and CBS Songs east coast creative
director Deidre O’Hara.

Just a Note... Billing...

WE’RE MAKING MUSIC IN OUR NEW
SOUTHERN TRACKS STUDIO IN ATLANTA . . . .
WHETHER COUNTRY, GOSPEL, POP, ROCK, R&B . . . .
ANY TYPE MUSIC — FROM ATLANTA

WITH LOVE!

Cash Box/February 2, 1985
Publishers Look Back To ’84, Forward To ’85

(continued from page 19)

“We feel that’s very important,” she said.

Another subject on the minds of music publishers is the various legal battles that are being fought over copyrights. Lately, the decisions seem to be going in the way of publishing.

“I think what’s happening is that decisions are going in accordance with where the rights are,” said Robinson. “And we happen to be on the right side. But that doesn’t mean that our problems are ended. There will continue to be people who wish to take away from the rights of copyright owners. As long as we have a copyright law, and we had the change in the law that we did in ’76, effective ’78, there’s a lot more teeth in it for us, and therefore we have a lot more to go on to win these actions. These decisions are made because one looks at the law and one says, ‘Hey, what is the intention and what does it say and which side is right based on the law. And I think we’ve been on the right side. I think it’s a reflection of the fact that the law was meant to protect the owners of copyrights, and that’s what it’s doing.’”

Marvin Kane put it a different way: “The legal questions are always what I call the big question mark. But I learned a long time ago that I’d rather be lucky than smart. I would say it definitely has been a stroke of genius and luck that the publishers have been getting a very, very good shake.”

Eccentricism seems to be another major contributor to the current good climate in music publishing.

“Generally speaking, the music climate is much more varied at this point,” said Robinson. “I think that, more than in times past, there is room for heavy metal, room for good hard rock and roll . . . . I don’t think one sound is dominating. And I think that left the possibility for so many different kinds of things to break through. It’s really what made the year a good one, and I feel, for 1985, that it’s going to continue. I think the varied music market is going to be, perhaps, even more varied.”

LUBA SIGNS PUBLISHING AGREEMENT — Capitol Records artist Luba has signed an exclusive co-publishing and administration agreement effective immediately with Screen Gems-Colgems-EMI Music, Inc. The agreement is with Ready To Wear Music, a division of Luba Inc. The Canadian-based band has its American debut album out currently, titled “Secrets and Sins,” on Capitol Records. Pictured at the signing in Los Angeles are, from left (seated): Gerd Muller, Screen Gems vice president of Talent Acquisition; Luba; Lester Sill, president of Screen Gems-Colgems-EMI Music, Inc.; and Paul Levesque, Luba’s manager. From left (standing): Peter Marunzak, Luba’s drummer and cowriter; and David Landau, Screen Gems creative manager, motion pictures and television music.

For the 12th straight year... number one.
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label/Number, Distributor</th>
<th>Weeks On</th>
<th>Work On</th>
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<tbody>
<tr>
<td>33 EMERGENCY</td>
<td>Kool &amp; the Gang (De-Lite 602 843-1 M-1) POL</td>
<td>35</td>
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<tr>
<td>34 HEARTBEAT CITY</td>
<td>The Cars (Epic 60266-1) WEA</td>
<td>20</td>
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<td>35 STAY HUNGRY</td>
<td>Twisted Sister (Atlantic 7 80156-1) WEA</td>
<td>33</td>
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<tr>
<td>36 MADONNA</td>
<td>(Sire 23587-1) WEA</td>
<td>24</td>
<td>71</td>
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<tr>
<td>37 FAT BOYS</td>
<td>(Sugar S.T. 16019) FAD</td>
<td>42</td>
<td>8</td>
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<tr>
<td>38 2:00 AM PARADISE CAFE</td>
<td>Barry Manilow (Atlantic 62456) RCA</td>
<td>37</td>
<td>9</td>
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<tr>
<td>39 SOLID</td>
<td>Ashford &amp; Simpson (Capital 7-12386) CAP</td>
<td>43</td>
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<tr>
<td>40 WHEELS ARE TURNIN'</td>
<td>Red Speckled Wagon (Epic 33593) CBS</td>
<td>48</td>
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<td>41 STOP MAKING SENSE</td>
<td>Talking Heads (Gim 9 12121-1) WEA</td>
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<td>42 EMOTION</td>
<td>Eurythmics (Capital 12048) CBS</td>
<td>32</td>
<td>14</td>
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<td>43 ALL THE RAGE</td>
<td>General Public (I.R.S. A&amp;M SP 7049) RCA</td>
<td>47</td>
<td>16</td>
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<tr>
<td>44 HIGH CRIME</td>
<td>Al Jarreau (Warner Bros. 25116) WEA</td>
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<td>45 WAKING UP WITH THE HOUSE ON FIRE</td>
<td>Culture Club (Virgin / Epic 0198) CBS</td>
<td>36</td>
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<td>46 ALL I NEED</td>
<td>Jack Wagner (Qwest / Warner Bros. 25119) WEA</td>
<td>29</td>
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<td>47 STARCHILD</td>
<td>Tisha Marie (Epic 3358) CBS</td>
<td>52</td>
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<tr>
<td>48 ANIMALIZE</td>
<td>Kiss (Mercury 363 495-1 M-1 POL</td>
<td>49</td>
<td>18</td>
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<tr>
<td>49 ESCAPE</td>
<td>WHODINI (Atlantic 62561) RCA</td>
<td>54</td>
<td>10</td>
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<tr>
<td>50 BEVERLY HILLS COP</td>
<td>Original Soundtrack (MCA-4051) RCA</td>
<td>67</td>
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<tr>
<td>51 EDDIE AND THE CRUISERS</td>
<td>Original Soundtrack (Columbia 66258) CBS</td>
<td>56</td>
<td>26</td>
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<tr>
<td>52 THUNDER SEVEN</td>
<td>Triumph (MCA-5071) RCA</td>
<td>49</td>
<td>9</td>
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<tr>
<td>53 ONCE UPON A CHRISTMAS</td>
<td>Kenny Rogers &amp; Dolly Parton (RCA ASL1-10070) RCA</td>
<td>41</td>
<td>8</td>
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<tr>
<td>54 ISOLATION</td>
<td>TOYO (Columbia QC 30996) CBS</td>
<td>50</td>
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<td>55 DON'T STOP</td>
<td>Run-D.M.C. (RCA SP 1017) RCA</td>
<td>58</td>
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<tr>
<td>56 REAL LIVE</td>
<td>Boz Scaggs (Columbia FC 30994) CBS</td>
<td>49</td>
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<td>57 GIVE MY REGARDS TO BROAD STREET</td>
<td>Paul McCartney (Capitol 5 15007) CBS</td>
<td>53</td>
<td>13</td>
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<td>58 WORD OF MOUTH</td>
<td>The B-52's (A&amp;M SP 0167) RCA</td>
<td>59</td>
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<tr>
<td>59 SWEPT AWAY</td>
<td>Diana Ross (RCA APL-1 6009) CBS</td>
<td>63</td>
<td>26</td>
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<tr>
<td>60 VOA</td>
<td>Sade (A&amp;M SP 0145) CBS</td>
<td>56</td>
<td>25</td>
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<td>61 AMADEUS</td>
<td>Original Soundtrack Recording (Fontana / WAML 7114) IND</td>
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<td>62 20/20</td>
<td>Village Vanguard (Warner Bros. 25117-1) WEA</td>
<td>94</td>
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<td>63 1984</td>
<td>Billy Idol (Chrysalis FC 41413) CBS</td>
<td>57</td>
<td>62</td>
<td></td>
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<tr>
<td>64 VITAL SIGNS</td>
<td>(Turtle CRY-20300) Bellton FZ 95781 CBS</td>
<td>65</td>
<td>14</td>
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<tr>
<td>65 REBEL YELL</td>
<td>Billy Idol (Chrysalis FC 41413) CBS</td>
<td>57</td>
<td>62</td>
<td></td>
</tr>
<tr>
<td>66 1984 FOR THE LOVE OF BIG BROTHER</td>
<td>Original Soundtrack/MCA-Eurythmics (RCA ABL-6245) RCA</td>
<td>56</td>
<td>7</td>
<td></td>
</tr>
</tbody>
</table>

**Title, Artist, Label, Number, Distributor**

* = Available on Compact Disc
** = Platinum (RIAA Certified)
+ = Gold (RIAA Certified)
COUNTRY TOP 75 ALBUMS

COUNTRY COLUMN

KEEP THOSE CABLES COMING — The Nashville Network has announced that its subscription programming house will now feature the Music and Entertainment Network. Nielsen ratings also indicate that the network's country/music/entertainment service, which offers programming 18 hours a day, is showing strength in the largest markets sampled — those with a population in excess of 150,000. Nashville's distribution efforts for the M&W are being conducted by Group W Satellite Communications, whose senior sales vp, Lloyd Werner, told us recently that "NWN is the time to be in the cable business. We have a number of stations now that are sampling our service and showing interest, not only in NWN but also in TNN, the fastest growing advertiser-supported service in terms of subscribing households, but our viewership is growing at an even more dramatic rate."

RADIO SEMINAR AHEAD — Unfortunately, our schedule has become so hectic that we've been separate panel discussions have been arranged for the attendees of the upcoming 16th Annual Country Radio Seminar, to be held March 7-9 at the Opryland Hotel in Nashville, March 7-9. The 1985 agenda chairman, said that "sessions will be held in the areas of programming and promotion, sales and management, designated to reach the various aspects of station operation." The Country Music Association is once again involved in this year's activities through its sponsorship of the concurrent Music Industry Professionals Seminar, which will give members of the broadcasting community some insights into the workings of the major music management firms, booking agencies and promotion businesses. MIPS panels will offer their views on the marketing, distribution, and advertising, among others.


LET'S GET DIGITAL — Two Nashville firms are moving into the digital recording field. Music Resources, headed by Steve Schaffer, is offering band recordings on location computer-driven recording equipment. The studio is located at 1616 Houston Street, Nashville. The studio complex, backed by a group of Nashville investors, is expected to be completed by June and will house two separate studios with digital multi-track recorders, two areas for programming and dubbing, two private lounges and extras such as a restaurant, a bar and a spa, according to publicists for Putnam. Groundbreaking is set for mid-February.

PUBLICATIONS — The Country Music Foundation is planning a cookbook featuring photos, biographical sketches and "food-related anecdotes" of country celebrities, announced CMF chief examiner director Kyle Young. The book is a joint project of the CBF and the Music Foundation of America and will be published by Little, Brown.

NASHVILLE WRITERS HELP STUDENTS — A contingent of Music City songwriters participated in a benefit for the Musicwriters group at Middle Tennessee State University in mid-January. The showcase, held at Mr. Martini's Club on Main Street, gave student composers the chance to hear hit-writers such as Jim Sales (co-writer of Vern Gosdin's 1984 Top-20 hit, "I Wonder Where We'll Be Tonight") and Sammy Johns, whose 1975 single "Chevy Van" hit number five on the pop chart. Johns also made inroads on the country scene last year as the writer of "Wakin'  Jennings' top five tune, "America," and will also be assisted on the agenda.

COMPOSER HOSPITALIZED — Songwriter John Hurley, the man responsible for Peggy Lee's 1969 country hit, "Son Of A Preacher Man," is in Nashville's St. Thomas Hospital. Hurley, who was hospitalized in Los Angeles last fall due to severe heart problems, is now in critical condition after being diagnosed with mitral valve disease. Hurley's version of "Love Of The Common People," a tune that has been covered on numerous occasions, most notably last year by Paul Young, whose version spent 11 weeks on the Cash Box pop listings and hit number one in England, remains on British charts for over 100 weeks. Hurley's version was sent to Hurley in care of Tre International, P.O. Box 1273, 8 Music Square West, Nashville, TN 37203.

bill fisher
COUNTRY RADIO

MOST ADDED COUNTRY SINGLES

1. THE COWBOY RIDES AWAY — George Strait — MCA — 32 Adds
2. I'M THE ONE MAMA TOLD YOU ABOUT — Mickey Gilley — Epic — 26 Adds
3. GIRLS NIGHT OUT — The Judds — RCA — 25 Adds
4. IT SHOULD HAVE BEEN LOVE BY NOW — Barbara Mandrell/Lee Greenwood — MCA — 25 Adds
5. WINO THE CLOWN — Bill Anderson — Shawnee — 25 Adds

MOST ACTIVE COUNTRY SINGLES

1. AIN'T SHE SOMETHIN' ELSE — Conway Twitty — Warner Bros. — 65 Reports
2. IT'S NEVER GONNA WIN YOUR HEART — Eddy Raven — RCA — 85 Reports
3. ONE OWNER HEART — T. G. Sheppard — Warner Bros. — 62 Reports
4. MAKE MY LIFE WITH YOU — Oak Ridge Boys — MCA — 60 Reports
5. BABY'S GOT HER BLUE JEANS ON — Mel McDaniel — 56 Reports

THE COUNTRY MIKE

MORE WASHINGTON COUNTRY — WMZQ: Washington, D.C. has provided a grant to the Central Virginia Educational Television Corporation for the production of The Country Express, a weekly half-hour television program dedicated to country music and country music personalities. The show will incorporate country music videos, interviews and country music trivia. The Country Express will air Saturdays at 8 p.m. on KBRQ/Denver general manager R. W. "Skip" Schmidt has announced his resignation from KBRQ and his move to the position of general manager of WWDF, an adult contemporary station in the Miami/FL. Lauterdale area. His replacement is to be announced in the near future. KKXY/San Antonio and the Paseo del Rio Association presented the 16th Annual Great Country River Festival January 25, 26 and 27. A Friday evening show at the San Antonio Convention Center kicked off this year's festivities and was followed by two days of country music along the San Antonio Riverwalk. Among those scheduled to appear this year were George Strait, Keith Stegall, Terri Gibbs, Gary Morris, Vince Gill, Vern Gosdin, and Darrell Clanton. KFDI/Wichita has certainly been in the giving spirit of late. During a Christmas promotion the "Radio Ranchhands," in conjunction with a local department store, found homes for 12 Cabbage Patch Kids. Later the station teamed up with a local Ford dealer to distribute 300 ignition keys, 12 of which started a new Thunderbird.

CHART FACTS — This week's #1 position is occupied by "Fire In The Night," the fourth number one single from the album "Roll On." This tune was preceded by "I'm Not That Way Anymore," "Roll On" and "If You're Gonna Play In Texas." The only other artist to achieve this distinction is Earl Thomas Conley, whose "Don't Make It Easy For Me" album produced its fourth number-one with "Angel In Disguise" on July 29, 1984.

byron wynkoop

PROGAMMERS PICKS

Wade Jesse KNEU/Rooselvelt Wino The Clown — Bill Anderson — Shawnee
Tom Tucker KKJX/fayetteville Time Don't Run Out On Me — Anne Murray — Capitol
Nikki Courtney WUSN/Chicago Walkin' A Broken Heart — Don Williams — MCA
Dave Scott KRSY/Corpus Christi The Cowboy Rides Away — George Strait — MCA
Randy Rowley WWNN/Kalamazoo Girls Night Out — The Judds — RCA
Dan Sullivan KLXL/Dubuque Let The Heartache Ride — Restless Heart — RCA
Kevin Herring WWDF/Detroit Walkin' A Broken Heart — Don Williams — MCA
Rocky McCumbee WVAM/Altoona The Cowboy Rides Away — George Strait — MCA
Todd McClary WQTE/Adrian There's No Way — Alabama — RCA
Kevin McGhee WIVK/Knoxville It Should Have Been Love By Now — Barbara Mandrell/Lee Greenwood — MCA
Larry Byers KFYO/Lubbock Girls Night Out — The Judds — RCA
Don Roberts KFGO/Fargo The Cowboy Rides Away — George Strait — RCA
Bill Corey WOW/Omaha Girls Night Out — The Judds — RCA

SINGLES REVIEWS

OUT OF THE BOX

REBA McEntire (MCA-5257)
"Somebody Should Leave" (3:13) (Tree/Choskeez Bottom/Cross Keys—ASCAP)
(H. Howard, C. Rains) (Producer: Harold Shedd)
This song concerns the terrible choices faced by a couple which has lost love for one another but still love and need their children. The production features a country piano and fine fiddle playing and Reba McEntire's compassionate vocal, which could make this her second number one of 1985.

FEATURE PICKS

KEITH STEGALL (Epic 34-04771)
SAWYER BROWN (Capitol P-B-5446)
"Step That Step" (2:47) (G.I.D.—ASCAP) (Mark A. Miller) (Producer: Randy L. Screggings)

LOBO (Epic 34-04771)
"Am I Going Crazy" (3:44) (Bol/Log Jam—ASCAP) (R. Aerts, W. Robinson, Lobo)
(Producer: Lobo, Johnny Morris)

CLIFTON JANSKY (Abarx AX-6033)
"Will You Love Me In The Morning" (3:10) (Abarx—BMI) (Clifton Jansky) (Producer: Tommy Miller)

CARLETT (Oak OR 1079)
"Any Way That You Want Me" (2:43) (Blackwood—BMI) (Chip Taylor) (Producer: Ray Huff)

J. W. HUTCHINS (Tandem TR 027)
"Maybe I Do Better Loving You" (2:52) (Timberree—BMI) (J. W. Hutchins) (Producer: Joe Deaton)

GARY LONDON (Colt 45S C45-10464)
"Angel On A Wing" (3:09) (Colt 45—ASCAP) (Stevens, McGillvray) (Producer: Not Listed)

BILL BOHANNON (Bouquet BO301)
"Freeborn Man" (2:16) (Boom—BMI) (Keith Allison, Mark Lindsay) (Producer: Billy Sanfor)

DANNY DAVIS AND THE NASHVILLE BRASS / ARLENE BAIRD (Wartrace WT 730)
"I Dropped Your Name" (2:58) (Hall-Clement—BMI) (Ken Bell, Terry Skinner)
(Producer: Davis-Gant-Viennau)

NEW AND DEVELOPING

SIMON & VERITY (EMI-America P-B-8207)
"We've Still Got Love" (3:48) (Pacific Island/Tree—BMI) (J. P. Pennington, S. LeMaire) (Producer: Terry Choaite, Dennis Wilson)
This English-beat duet stands a good chance for extensive airplay with this debut single from the super-writers of Exile, Pennington and LeMaire. The song has a hook to hang a hit on and the couple's voices blend superbly. Stations with contemporary country formats should be pleased with this one and hope for more from the act.

Stonewall Jackson

NEW RELEASES

"Side Steppin' The Blues" By Stonewall Jackson
"Rainy Night These Days" By Earl Clark

Produced By:
Bobby Rich

Universal Artist Records
P.O. Box 1128
College Drive
Madison, TN 37116
GOSPEL COLUMN

GOSPEL GRAMMY NOTES — The only type of music exceeding gospel in total numbers of potential Grammy Awards is represented by the categories of classical recordings; furthermore, gospel is found again this year among the Best Recording for Children nominees: Birdwing/Sparrow Records is listed for “Agapelaine At Play With Holly Heart,” and the Maranatha!/Word label comes in with “Kids Praise 4.”

BUSINESS LINE — Spencer-Brooks, Inc. of Nashville has announced the formation of Passage Records, which is described as a “Contemporary Christian Music label.” Artists signed include Candy Hemphill, The Dixie Melody Boys, and Tim Daniels. These three acts were presented by the new company in a show at Nashville’s Belmont College on Jan. 17 to benefit student mission programs. Sandi Patty, DelGarmo and Key, Daniel Amos, The Front, and Prodigal are the first compact disc releases from the Benson Company, Inc., a Nashville firm whose publishing wing recently renovated its facilities. With the addition of administrative, engineering and orchestration personnel, Producer Lari Goss commented that his firm’s goal is to “invest time in working to develop the talent of people who desire to record and just need the guidance and support of a team such as ours.”

IN SEVENTH HEAVEN — David Meece (I.), shown here in the studio with producer Keith Thomas, recently finished seven weeks of work on a new project which has involved seven producers. The album, scheduled for a February release on Myrrh Records, is appropriately entitled “Seven.”

Bobby Jones: Breaking Gospel Out Of Nashville
By Bill Fisher

Bobby Jones is known in gospel circles in many ways: as a singer; as the leader of Light Records, a California-based company; and although an LP is scheduled for this year, the most exciting things happening currently, according to Jones, is the new video and an expanded presence on television.

The song chosen for New Life’s video is “What’s Going On,” from the early 70’s album of the same name by the late Marvin Gaye. When Cash Box asked what led to the choice of that song, Jones explained that the timing of the song’s perspective on coping with the modern world has not diminished. He continued, “It makes a statement; it puts the problem on each individual who listens to it. We started planning this long before Marvin was killed, with the hope that he would be able to hear it done again from a gospel artist...I think he realized that there is a superior being who has answers for us.”

The clip will be produced by Sanchez Harley and Derrick Lee and the visual concepts have been coordinated with graphic artist Paul Harmon. Jones elaborated, “It will have a fresh sound, and I think it will be appealing to everybody...I think the Lord uses all of these people in ways to disseminate information. I believe we’ve been chosen to be part of that diversity, but yet held on to our traditional values.”

Jones told Cash Box that his TV appearances are becoming increasingly important: “Television has such an impact on all levels and ages and it’s not as discriminatory as radio, in a way, because you go into the house in the comfort of your own and everybody watches; so my excitement there leads to this point — we are taping an hour show at channel 2 (in Nashville), WKRN. We have top artists; we are continually including all facets of the music world in the show, so it becomes a music show with heavy gospel overtones.” The show will feature appearances by Rick Skaggs, The Whites and the Rev. Dr. Bobby Jones. The latter two performers have been on the Cash Box gospel charts for over 80 weeks with their “Rough Side Of The Mountain” LP and Skaggs and The Whites have been nominated for a total of three Grammys among them this year. Eve Greco at WKRN commented that everyone

(continued on page 37)

When you hear her music...You hear her heart!

Available at your local Christian bookstore or through PTL Enterprises, Box 1068, FL MILL, SC 29715; (704) 542-6000.

From her heart to yours...the music of Tammy Faye.

Bobby Jones

TOP 15 ALBUMS

<table>
<thead>
<tr>
<th>Week</th>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
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</thead>
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<tr>
<td>1</td>
<td>KINGDOM OF LOVE</td>
<td>WESLEY BROWN (Sparrow)</td>
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<td>2</td>
<td>2 MORE THAN WONDERFUL</td>
<td>SANDI PATI (impact)</td>
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<td>3</td>
<td>MICHAEL W. SMITH &amp; MICHALE W. SMITH (Watchman)</td>
<td>Open</td>
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<tr>
<td>4</td>
<td>STRAIGHT AHEAD</td>
<td>MARITAN (Impact)</td>
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<td>5</td>
<td>SIGNS OF THE LIMIT</td>
<td>LEO PATTYLO (Word)</td>
<td>Open</td>
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<td>6</td>
<td>HEART &amp; SOUL</td>
<td>CATHY TRACCOLI (Christian SPN)</td>
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<td>7</td>
<td>VITAL SIGNS</td>
<td>STEPHEN BROWN (Word)</td>
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<td>8</td>
<td>CHOICES</td>
<td>FARRELL &amp; FARRAR (StarSong)</td>
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<td>THE WARRIOR IS A CHILD</td>
<td>LISA &amp; JAMES PATTY (At Home)</td>
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<td>10</td>
<td>MAN IN THE MIDDLE</td>
<td>WILLIAM MATSON (Milk &amp; Honey)</td>
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<td>11</td>
<td>SONGS FROM THE HEART</td>
<td>SANDI PATI (Impact)</td>
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<td>12</td>
<td>THE PROVIDER SON</td>
<td>KEITH GREEN (Pretty Good PFG)</td>
<td>Open</td>
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<td>13</td>
<td>RICH TALK ME</td>
<td>MICHELLE PEARL (Sparrow)</td>
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<td>15</td>
<td>PERSON TO PERSON</td>
<td>LINDY LEALAND (Harland)</td>
<td>Open</td>
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When you hear her music...You hear her heart!

Bobby Jones and Jim Bakker have become the most viewed husband-wife team in Christian television today. Day after day, year after year, Tammy Faye and Jim Bakker share the inspiring musical messages that speak the language of God's heart to millions of listeners.

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Talent on Stage

A Tangle with the Bangles — Columbia Records hosted a party for the Bangles following their June 15 performance at Chicago’s Palais, and the event was attended by (from left) Peter Philbin, Columbia director-talent acquisition, west coast; Debbie Peterson of the Bangles; group manager Mike Gormley, Sunanna Holts of the group; Columbia senior vice president and general manager Al Talier; Michael Stein and Debbie Peterson of the Bangles; and Columbia vice president marketing Bob Sherwood.

Johnny Rivers

THE PALACE, L.A. — There is a tradition — a long one for Los Angeles — of rock clubs and the performers they incubate. When Johnny Rivers set the newly opened Whiskey A-Go-Go ablaze with his twangy-rock tunes back in ’63, the young musician from the bayou was destined for international success 20 years and 17 gold records later. Johnny Rivers shook Hollywood’s current number one club with his string of familiar songs from the ’60s and ’70s when he played a one-night engagement at the Palace recently.

Certainly an uncharacteristically “Palace” audience assembled to greet Rivers, with attitude and artifice (such as sitting on the dance floor in little huddles waiting for the show to begin) reminiscent of the late 60’s. The mood was a long-awaited comeback and Rivers, though recently signed to MCA, gave a performance that could have been sent via molecular transport directly from 1967. Even the clothes — a black suit with country-style piping — seemed of nostalgic significance during the Saturday show.

The music, however, is timeless. With considerable deference to Chuck Berry (including a borrowed “Duck Walk”), Rivers’ show was a coterie of covers from rockers of every stripe and every period. The larger repertoire of River’s own standards: opening with Berry’s “Reelin’ and Rockin’” and moving swiftly to the Four Tops’ “It’s the Same Old Song,” one wondered if Rivers hadn’t gone the route of becoming just another cover crooner in his absence from the studio. Two or three oldies, later, as Rivers drifted into “The Tracks Of My Tears,” Rivers became rivers. The series of covers proved little more than warm-up material, priming Rivers and his musicians for the bulk of Rivers hits tunes, from the pensive “Summer Rain” to the recently revived New Wave fade “Secret Agent Man.”

Blues influences abounded in the Saturday show. Full-blown jam sessions erupted on at least two occasions, the most notable being a rather long-winded but musically satisfying foray into the some-posting blues of “Mountains of Love.” Of special mention was the sax lead of Gary Herbig.

Skip Edwards’ piano and keyboard boyfriends forged a hook as Rivers backup, lending spice when some of the lowered-rockabilly on certain tunes threatened to become lugubrious. His fateful addition to “Stay” was comically successful.

Rivers’ ability to maintain the life in his tunes was a refreshing and mystifying element of the show. The fact that the man looks as though he could hardly have been old enough to drive in 1963, let alone play the Whiskey A-Go-Go, may have helped. But there was nothing timid about what Rivers had to offer when the show finally found its way to his music and the hard-line blues overtones of a rather lengthy encore left title to be desired in the way of any genuine artistic connection between the man and the music he most obviously loves to play.

Gregory Dobin

The Waterboys

THE PALACE, L.A. — Scotland’s Waterboys took time off as opening act for UB40 to headline their own show at Hollywood’s Palace Theatre. Although only the more hard-core and devoted fans of the Waterboys to their playlist, a faithful following has emerged on the strength of two superb albums available on Island.

The faithful were out in force for their first glimpse of The Waterboys intellectual and spiritual leader, Mike Scott. And they were not disappointed as the slight but commanding Scotcon lost his power band through two hours of emotion-laden and exhilarating performances.

The promise of The Waterboys recorded output left doubt as to how those emotional peaks and valleys would translate into a live setting. But with apparent effortless something (one guest expects one should expect from such a transparent songwriter as Scott), The Waterboys managed to expand every nuance of each song’s recorded version. From the breathtaking ecstasy of “The Big Music” to the anguish of “All The Things Shes Gave Me,” one looked in vain for a sign of pretense or wavering commitment. The Waterboys delivered on the promise.

Indeed, The Waterboys are a band with which one must contend. Scott represents a courageous alternative to the vacant fashionable pop exports of the U.K. and the sincere but ill-conceived pathos of post-punk. The show at The Palace underscored this fact. Set in pop music is one confronted with emotional honesty in such raw and energetic forms. It is this non-stop intensity that is no doubt responsible for putting off some of those who enjoy safer fare. But here you find the spiritual Celtic mix of soul and melodic perusal of the lyric and the listener permeating a thrashing, jagged-edged guitar/vocal shrill reminiscent of Patty Smith.

The excitement of rock and roll delivered by a disciple of honesty, passion, and truth yields an explosive result. Mike Scott will not fade away. He is an artist of consummate integrity. The Waterboys gave a show that lived up to this integrity.

Steve Pagelt

Romeo Void

The Ritz, N.Y.C. — Debrah Yall is a big woman with a little girl’s face, a voice that coos, demands and chronicles the dark side of the human psyche and an odd assortment of moves. She shakes her silver fringe bracelets as her routines were tambourines, literally kicks up her heels with the musical punctuation, and strikes witchy-woman and kittenish poses which are at odds with her size. A weird blend of the insightful, the sexual and the unsettling, Yall’s stance embodies Romeo Void’s essence as a band. Their songs are no-nonsense forays into the land of love, often more quixotic than melodic; their show is a tour through an emotional funhouse. It’s a bumpy ride, but that’s intended; this is not a lackluster appeal. Romeo Void affords their audience is their stunning musicianship. And even that is geared to startle and awaken.

Central to the band’s force is Ben Boos’s versatile sax, which he commands like a deranged lover, taking it through wondrous curves, shrewdly screams and impassioned bounces, depending on the mood of the moment. Bussi also helps with the physical momentum, bologically shaking his head about and stomping across the stage in blissful abandon, Frank Zingavce may look like he’s glued to the spot, but one listen to his intriuging basslines tells you where his energy’s going. From the menacing to the melodic, his notes resound in low-end intensity. Peter Woods’ guitar rams the background from warm leads to forceful strums, all delivered with a throwback to the ‘70s and ‘80s.

And Aaron Smith’s accomplished drumming sounds equally at home in complicated cross-rhythms, tribal beats and heartbeat builds. Ray Banks’ voice, recently placed by Bussi to the band intermittently throughout the evening, provided an extra filip with a raunchy bleeding sax and an attitude of playful sins. An interesting crew at the helm of a sonic set.

Romeo Void’s show was gifted with some rock theatricality (Yall adrift in a dark stage, lit only by the candle in her hand) and wonderfully pithy lyrics (“You have the cigarette, I’ll have the headache.”)

But the almost-salmonic progressions and brooding speak-singing of many of the songs made for an uneasy, though dramatic, set. “Just You and I,” “Chintztown” and “Shake The Hands Of Time” were jarring lurches of tranchant emotion. The irresistible, buxom girl in a collective jugal. The songs that wielded the most power, though, were those which returned to the sweetness of melody “A Girl In Troubled,” “I Love You, Honest,” “It’s Current” and the single and most melodious cut to date) had everyone dancing as Yall cavorted with the insinuating rhythm that echoed Bussi’s fast and furious sax. And “Innocent” — the title tune off the band’s current 415/Columbia LP — created a moving mood of haunting vulnerability. Romeo Void’s innovation is to be commended, but they make their point better when they don’t overdo it. The background vocals may stay closer to the mainstream, their discerning lyrics and fine musical technique are much better appreciated.

Robin J. Schwartz

Kiss To Build A Dream On — Mercury/PolyGram mega-metal band Kiss recently announced their first U.S. concert of 1987 at Madison Square Garden on April 14. At the show are (l-r): Bill Levenson, A & R coordinator, PolyGram, Linda Walker, artist development manager, PolyGram; Gene Simmons of Kiss, Jerry Jaffe, senior vice president, rock division, PolyGram; Paul Stanley of Kiss, Drew Murray, director of national album promotion, PolyGram, and John Weston, New York local promotion manager, PolyGram.

Cash Box/February 2, 1987
By the end of the night, the small table set up in the back of the club had sold out of Bull Moose Jackson T-Shirts (I bought two) and copies of the new single. As he descended the stage, the Moose was surrounded by fans seeking autographs. There was an undeniable gleam on Bull Moose Jackson's face as he signed the singles and conversed with his fans. Suddenly 1947 didn't seem so far away.

David Adelson

ARLINGTON THEATRE, SANTA BARBARA -- White X, long a critic's favorite with a commercial cult following, usually releases a new album each fall, but it has not had a new album since September of 1983. Yet the lack of new material didn't seem to faze the hysterical throngs which greeted the band here. Opening with the political anthem "The New World" X proved that it has the intensity and sheer velocity to rock with America's best.

The personas might be the same: Exene as theailing dove, Doe as John Doe's arching bass and lead vocals rich with conviction; Billy Zoom as the seemingly disregarded guitar idol and the unassuming D.J. Bonebrake pounding out the beat on a minimalist drum kit, but X has evolved greatly since its early days at the Masque in Hollywood. Forays into heavy metal-punk have always been apparent -- "Nausea" from the band's debut album, for example -- but its cover of "Wild Thing" vaulted X onto many AOR playlists when it was released as a 12" last year and on this night almost brought the house down.

As the band's principal writers, Doe and Exene have always written honestly about their lives (emotionally and spiritually) and with the break-up of their marriage in the last year the group's new material has reflected their emotional songs which go along with the situation. New material such as "Little Honey" cowritten by Dave Alvin and also appearing on the Blaster's upcoming disc, "What's Wrong With Me" and others are typically brutal and insightful visions which gained surprisingly enthusiastic responses from the mostly young crowd.

Yet it was explosive X classics such as "Make The Music Go Bang!", "Devil Doll", "Female Girl" and "In The Woods In That I Call Home" which ignited the audience. The band seemed in an especially good mood, away from its typical home crowd and without参照文本中的内容。
Argentina

BUENOS AIRES — At a year-end party celebrated in the recording studios of the company, RCA general manager reported that his company has inked top pop-rock star Sandra Mihanovich to a worldwide recording contract. Sandra has been one of the top sellers in this market during the past years, and the linking follows a trend set by RCA, which effective January 1 is starting to promote Ariola, Columbia Española, and Motown. The company is also distributing PolyGram in this country and it is understood that the agreement will be renewed in a short time.

PolyGram marketing manager Leo Bentivoglio is planning a heavy promotion campaign for a two-LP set tagged "Cosquin '85" and devoted to the Cosmos Folk Festival, which this year celebrates its 25th anniversary and features the top local folk artists every year in a seven day extravaganza that will probably be aired nationwide by ATC, the state-owned TV station. The idea is to start with radio ads in the province of Cordoba and then extend the campaign to Buenos Aires and other regions.

Mexican chanteuse Daniela Romo will visit Argentina again in February. According to the manager involved by Siamericana. The artist has been in Argentina in mid-84 and her two albums have been selling well after the promotion campaign built around her arrival. Fernando Ubiergo, Chilean chunter who won recently the OTI song festival, is also scheduled to come to Buenos Aires soon.

Mario Kaminsky, president of Microton, is starting a tour of Europe and Israel that will take nearly two months and will include some business talks with people in Spain and other markets. The label has been very successful lately with Los Continentales and other "cumbia" groups, since tropical music has gained a steady following in this market. Norberto Kaminsky, vice president, will be in charge of operations during Mario's trip.

CBS reports very good results on the latest Quarteto Imperial album, "Continuo Esperanzante," which features, as a novelty, cumbia versions of hits by Michael Jackson and other pop and rock artists. The album is aimed at regional markets but also sells well in urban zones; the group was formed nearly 25 years ago by Colombian residents in Argentina and has sold nearly seven million records.

Francisco Vital of Tonodisco is set to attend MIDEM in Cannes. The company has sold around 40,000 units of the "Pitufos" (Strumpets) album, thanks to a strong campaign and the fact that ATC is airing the kiddie programs with these characters. Vital is also busy with the release of a new two-LP set by heavy rock star Pappo, who has many followers in the teen crowds.

miguel sminoff

KERSHAW GETS CANADIAN GOLD — MCA recording artist Nik Kershaw (left) was recently presented a gold album for Canadian sales of his debut LP, "Human Racing," by Ross Allen, (right), vice president and general manager of MCA Records Canada. The presentation was made in London at Sarm East Studios where Kershaw was putting the final touches on his second album, "The Riddle."


TOKYO — According to the survey by the Cash Box Tokyo office, the sales of the first week of 1985 ending Jan. 7 throughout Japan increased over the same period of the previous year. While traditional items, records and pre-recorded tapes, showed some decrease from the comparable term of the prior year, so-called "new media" items indicated surprising results and have contributed additional sales over the previous comparable term. Among the new media merchandising, CDs (compact discs) have shown spendid sales with widespread attention throughout the country. Beside this, videocassettes have contributed to increased sales with good results across the board. Many retailers in both the Tokyo metropolitan area and other local districts said that the fine weather during the beginning of the year have given nice conditions to absorb unexpected traffic to the record retailers.

The sales of both discs and pre-recorded tapes (including "new-media") on Nov. 1984 in Japan were, according to the survey of JPGA and (Japan Phonograph Record Association) were $29,551,000 yen (123,000,000), up 11 percent and down one percent in comparison with the prior month and the comparable month of the previous year respectively. However the net sales excluded CD were down six percent from the same month of the previous year.

To send relief money to many countries in Africa plagued by widespread famine, "Japan Amateur Musical Culture Association" (JAMCA) will hold a contest by amateur singers in this country. This event is called by "All Japan Non-pro Singer's Contest" which will be held on Apr. 18, 1985 in Tokyo. JAMCA said the income of this event will be donated to the countries suffering from severe famine in Africa.

Kozo otsuka

ITALIAN BESTSELLERS

United Kingdom

<table>
<thead>
<tr>
<th>TOP TEN 45s</th>
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<tbody>
<tr>
<td>1 Careless Whisper - Wham! - CBS/Epic</td>
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<tr>
<td>2 I Just Called To Say I Love You - Stevie Wonder - Motown/Ricordi</td>
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<tr>
<td>3 The Wild Boys - Duran Duran - MCA/Pataphone</td>
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<td>4 The Neverending Story - Liman - EMI</td>
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<td>5 Freedom - Wham! - CBS/Epic</td>
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<td>6 Forever Young - Alphaville - WEA</td>
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<td>7 Chico - Heather Papil - PolyGram/Polydor</td>
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<td>8 Smallest Boy - Snip - PolyGram/London</td>
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<tr>
<td>9 Your Love Is King - Sue - CBS/Epic</td>
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<td>10 I Love Rock 'n' Roll - Joe Louis Moreno - Cinex</td>
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<th>TOP TEN LPs</th>
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<td>1 Michel Camilo - Michel Camilo - CBS/Epic</td>
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<td>2 Make It Big - Wham! - CBS/Epic</td>
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<tr>
<td>3 The Woman In Red - Stevie Wonder - Ricordi/Motown</td>
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<td>4 Catena - Mina - PDL</td>
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<td>5 Odisea Venezolana - Rondo Venezolano - Baby</td>
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<tr>
<td>6 Time - Various Artists - EMI</td>
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<td>7 Mixage (4) - Various Artists - EMI</td>
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<tr>
<td>8 Anna - Duran Duran - EMI/Pataphone</td>
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<tr>
<td>9 Diamond Life - CBS/Epic</td>
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<td>10 Bimbo Mix (2) - Various Artists - Baby</td>
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Japan

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<tr>
<td>1 Everything She Wants/Last Christmas - Wham! - Epic</td>
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<tr>
<td>2 I Want To Know What Love Is - Foreigner - Atlantic</td>
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<td>3 Like A Virgin - Madonna - Sire</td>
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<td>4 Shout - Tears For Fears - Mercury</td>
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<td>5 Da They Know It's Christmas - Band Aid - Mercury</td>
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<td>6 Step Off - Grandmaster Melle Mel - Sugar Hill</td>
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<td>7 Ghostbusters - Ray Parker Jr. - Arista</td>
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<td>8 Music Must Change - Paul Young - CBS</td>
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<td>9 Nellie The Elephant - The Toy Dolls - Volume</td>
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<td>10 Police Officer - Smiley Culture - Fashion</td>
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<td>1 Abraxas - Meco - CBS/Epic</td>
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<td>2 The Hits Album - Various Artists - CBS/EWA</td>
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<td>3 The Collection - Ultravox - Chrysalis</td>
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<td>4 What's That I Call Music - Various Artists - Virgin</td>
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<td>5 Diamond Life - Sied - EMI</td>
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<tr>
<td>6 Welcome To The Pleasuredome - Frankie Goes To Hollywood</td>
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<td>7 The Riddle - Nik Kershaw - MCA</td>
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<td>8 Paradise - Spandau Ballet - Reformation</td>
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<td>10 Party Party - Black Lace - Flair</td>
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Melody Maker

Cash Box of Japan

Cash Box/FEB 20 1985: 196
was the sole computerized ticket service in the area until 1983.

According to Rosen, “because Ticketron was the only game in town, it didn’t push hard for best available seating. When we came into the city we saw that if we were going to have an impact, we had to make arrangements to do a active marketing job for venues. In order to do that we required exclusive arrangements. If you work over the last year. Such Capitol and Manhattan artists as Sawyer Brown, The Touch, Twin Images, World Sitizen, Alcatraz and Patrice Rushen were on hand for the festivities. Pictured here (1-t-r) are: Don Grissom, vice president, A&R; Don Zimmermann, president, Capitol; Frankie Beverly of Maze; Joe Cocker; Martha Davis of the Motels; and Bhaskar Menon, chairman of the board, Capitol.

Rogers decision was made due to his current national tour with Dolly Parton, from which he would be forced to cancel certain dates in order to fulfill his host responsibilities. “The stature and complicated nature of the Grammy Awards telecast,” Rogers stated, “requires a host who is able to devote enough time to preparing properly for the show.” Rogers hopes to host next year’s show.

CAPITOL SUCCESS — At a recent gathering at L.A.’s Sheraton Premiere Hotel, which kicked off Capitol Records’ 1985 Promotion Conference, the field promotion managers were congratulated by many of the label’s top executives and artists for their successful promotions and marketing efforts in November. Some of the highlights, according toLABEL; TIME, Week in, World Sitizen, Alcatraz and Patrice Rushen were on hand for the festivities. Pictured here (1-t-r) are: Don Grissom, vice president, A&R; Don Zimmermann, president, Capitol; Frankie Beverly of Maze; Joe Cocker; Martha Davis of the Motels; and Bhaskar Menon, chairman of the board, Capitol.

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RCA Finds Success Through Various Marketing Strategies

After days of sleepy openers, RCA found a warm reception for its hot-selling line of phonograph records. The company's new marketing campaign, which includes such titles as "The World's Greatest Hits," "The Best of the Best," and "The Greatest Hits," has been a hit with consumers. RCA's strategy involves cross-promoting its records with other products, such as radios and televisions. The company's focus on quality and value has paid off, resulting in increased sales and profitability.

Behind the Bullets

The British Invasion Continues

(continued from page 5)

Champagne! "King's album, an Autograph poster de...
**AROUND THE ROUTE**

*by Camille Compassio*

Chuck Arnold, formerly of Bally Northeast in Norwood, Mass., has been named vice president-midwest region for Bally Distributing Corp. and will be based in the distrib's Franklin Park headquarters. Welcome back to the Windy City, Chuck, and much good luck to you in your new post . . . Will Laurie, formerly of Bally Advance, has joined Betson Pacific in San Francisco, where he will head up the distrib's sales efforts in the northern California area. We spoke with Will this past week and he is most pleased to be a part of the Betson organization . . . Tom Siemieniec, formerly of Centuri, recently joined Digital Controls as national sales manager. He is currently in the process of relocating his family from Florida to the Georgia area and is proud to be associated with all of the good people at DC . . . Again, to all three gentlemen, our best wishes.

Adding on, Seeburg's marketing director Bob Breither, who was in attendance at the recently held ATEI convention in England, advised that a new Seeburg distributor appointment was made in the U.K. — namely, Seeburg Phonograph Corp. Ltd., located at Theale House 3-5 High St., Reading, Berks, England. Firm's principals are (continued on page 40)

**Bally Distributing Corp. Names Chuck Arnold VP — Midwest Region**

CHICAGO — Charles H. Farmer, president of Bally Distributing Corp., announced the promotion of Charles D. (Chuck) Arnold to the position of vice president-midwest region. Arnold will be responsible for all the operations of the midwest region.

Formerly president of Bally Northeast (Dedham, MA), Arnold brings to his new position over 14 years experience in the coin-operated amusement industry. Prior to joining Bally, he held various sales and management positions for Rowe Distributing and worked for several coin-operated equipment manufacturers.

Arnold was recently named “Coin Machine Man of the Year” by the Coin Machine Industry of New England.

“We are very pleased to have a man of Chuck’s experience with us and have been extremely happy with his performance,” stated Farmer. “His dedication, drive and ability to manage certainly makes him deserving of this promotion.”

Arnold and his wife, Mildred, have four children and four grand-children, and will be relocating to the Chicago area.

**AMOA Sets New Quality Control Measures With U.S. Mint**

CHICAGO — During last year's AMOA convention (10/24-10/27/84), it was brought to the attention of Dock Ringo, who was president of the association at that time, that east coast operators in particular were experiencing machine malfunctions due to defective quarters.

Operators were puzzled at first, at the increased service calls for jammed coin mechanisms, until it was discovered that certain quarters, causing the jams, were defective quarters. Samples of these quarters (1984 and marked with a “F”) were given to Ringo and it was discovered that the source of the problem was a raised edge or a so-called "tin" on the defective coins that was causing the jams.

AMOA attorneys were contacted and a sample quarter was immediately sent to the
ARRIANG THE ROUTE

Robert Gaines Cooper, Michael A. Pant and Sandy Powell. The distributorship was a first time exhibitor at ATEI (where the Seeburg "Prelude" phone was prominently showcased) and was awarded a special place prize for the most attractive shell stand at the show. Understand it was a real class exhibit! Firm will represent Seeburg in the U.K. with equipment and spare parts. Relative to the ATEI, Bob said, "In spite of the dollar and pound exchange problem, orders were written. Many operators stopped by and took the time to express their delight that Seeburg is once again making its presence felt in the overseas market!"

Welcome aboard. AGMA signed up two new members at its mid-December board meeting in Chicago — Dynamo Corp. of Richland Hills, Texas and Premier Technology of Chicago. Century ICMAO, the Illinois state ops group, is about to launch its first statewide darts tournament, which is open exclusively to association members. Thus far about 60 locations will be participating, with 14 qualifiers from each, so it should be a big event. Competition will run over a four or five week period with finals scheduled to be held in late December in Illinois at the same time as this year's ICMAO pool tournament — March 31.

Doing something about it. Defective quarters are a growing problem for operators and AMOA has taken the initiative that will hopefully provide a solution. The defective coins reportedly surfaced initially in the Boston area and, as we learned from AMOA's executive vice president Leo Droste, the problem has since become most severe in the east coast area. AMOA has already taken action to keep by contacting the U.S. Mint and making it aware of the situation. The objective is to recall these coins and ultimately get them out of circulation. It is now up to the operator to cooperate with the U.S. Mint and get these coins out of circulation.

Seeburg Execs Appear On T.V.

Chicago — Seeburg executives Ed Blanckenbeeker, president, and Nick Hindman, executive vice president, recently talked about the new Seeburg organization in a five half-hour interview with Ben Larson, host of Channel 26's Business Newsmakers television show in Chicago. The show was carried throughout Chicago land and on 125 cable systems reaching 200,000 business people throughout the Midwest.

The presentation focused on Seeburg's current research and development and on incorporating Seeburg's research and development into its product line. A Seeburg phonograph was being designed just for that purpose. Blanckenbeeker described this as the "most significant innovation for the industry since Seeburg introduced the 45 r.p.m. stereo phonograph."

CONTINUED ON PAGE 30

New Quality Controls At U.S. Mint

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In follow-up action, AMOA was informed that the defective coin was coined in 1992. In addition to its accounting responsibilities, Seeburg will continue to oversee the company's safety program.

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The letter reads, "As 1984 concludes, the industry has come a long way corporately and hopefully 1985 will bring healthy growth via a return to industry fundamentals incorporating a level of integrity which existed prior to the repercussions created by the video boom. "The shake-out" process continues. Soon only those who have the right to be a part of our business will remain. The inherent ability of the true professionals in our business is resulting in the reshaping and return of our coin-up business to a practical and profitable profile."

"In 1985, distributor and operator alike will be looking for new profit-producing equipment to reinforce and replace outdated and obsolete equipment currently on location. "Game Plan views 1985 with most positive anticipation and have committed our resources to timely introduction of product required in the field as the growth curve improves."

"For example, a new pinball "Captain Hook" will be introduced in January, 1985. This new flipper will be available along with our popular "Agents 777" which will run throughout February. "Captain Hook" will be followed by 'Lady Sharpenho' in a cabinet design which has been requested by many distributors and operators throughout the country."

"We promise even more as 1985 develops. We are confident you will be extremely pleased and impressed with the results of current and future planning."

AMA Launches Membership Drive

Chicago — Herading the formation of the American Amusement Machine Association as "the dawn of a new era," coin-op distributors have launched a membership drive for what has become the official organization of industry manufacturers and distributors.

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All distributors and manufacturers interested in becoming members of AMOA are invited to attend the association's February 26 meeting to be held at the Hyatt Regency Inn/Mart Plaza, Chicago, just prior to the opening of the 1985 Amusement Showcase International.

Valley Names Bob Shepard

Chicago — Robert D. Shepard has been appointed controller of The Valley Company, according to an announcement by Charles P. Milhem, president of the Bay City, Michigan manufacturer of coin-operated pool tables. Valley is a subsidiary of Kidde Inc.

"Bob Shepard's addition to our executive staff is in keeping with Valley's ongoing commitment to developing and proving the high caliber management people we need to maintain our position as leader in the pool table industry," said Shepard.

Shepard joined Valley's financial staff in 1976 and was promoted to accounting manager in 1982. In addition to his accounting responsibilities, Shepard will continue to oversee Valley's sales program.

February 22-24: Minnesota Operators of Musicals & Amusements; Radisson Hotel; St. Paul; state convention & exhibit.

Mar. 1-3: ASI annual trade convention; Expocenter/Downtown; Chicago.

Mar. 22-24: NAMA Western Convention; MGM Grand Hotel; Reno, Nevada.

April 18-21: Florida Amusement Vending Assn.; Hyatt Regency; Miami; state convention & exhibit.

Sept. 5-8: Northern Carolina Coin Operators Assn.; Adam's Mark; Charlotte, N.C.; state convention.

CALENDAR

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by Gregory Dobrin

LOS ANGELES -- As the coin industry enters the 1985 Jukebox Fee Issue, an estimated number of $50 is still in effect -- a sore point for the suffering industry. Credited with current cost of $50, in the number of jukeboxes in operation, the annual fee has been a point of controversy since its designation by the Copyright Royalty Tribunal during the 1985 rate adjustment. With a substantial leap from the previous $8 set in 1976, the burden has greatly felt.

The bill in the last Congress written by Senator Edward Zorinsky (D-Nebraska) that proposed a one-time only fee of $50 per machine and would substantially alleviate the situation, was not acted upon and died in the 98th Congress in December of 1984. No new bill has been introduced, according to Amusement and Music Operator's Association legal counsel Robert Schuckman. "There is no jukebox bill that has been introduced this year and, if it becomes necessary to legislate, the specifics of a new bill have not been determined," said Schuckman.

AMOA officials, jukebox manufacturers and distributors are awaiting the results of a meeting scheduled this week in Washington, D.C. between coin factions and the performing rights organizations before any new bills will be composed. The meeting is thought to be of pivotal importance to final settlement of the issue. In terms of negotiations between the two opposing factions, Schuckman felt "guardedly optimistic" that the meetings could result in some sort of final resolution to the problem. "I suspect that this meeting will resolve the issue one way or another," Schuckman said.

A delegation from the AMOA, plus representatives from among the manufacturers and distributors of jukeboxes will be involved in the meeting, along with representatives from ASCAP, BMI and SESAC.

As for the AMOA plan of operation for 1985, said Schuckman, "We will continue to urge our members to continue to comply with the law and, at the same time, they will work to get some sort of relief from the fees which they feel are too high." AMOA executive vice president Leo Droste was unable to comment on the situation in an effort to avoid saying anything that might jeopardize the outcome of the meetings. Needless to say, tension is high within the industry as this meeting, which some feel may be the final and deciding meeting, takes place in Washington.

A NEW HORIZON
in the coin-operated amusement industry
awaits you at the 2nd Annual
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You will not want to miss this opportunity to preview the latest ideas and developments in the coin-operated amusement industry at the 1985 AMUSEMENT SHOWCASE INTERNATIONAL, the total showcase for the total coin-operated amusement industry.

Leading manufacturers and suppliers will occupy more than 70,000 net square feet of exhibit space at the Expocenter/Downtown Chicago, displaying the latest in coin-operated amusement technology.

More than 30 hours of educational sessions have been designed covering a broad range of topics critical to the industry at large.

Distributors, operators, suppliers and a large contingency of trade press will cover this major industry event. Do not miss this chance to interface with leading industry executives about the new and upcoming products and marketing trends that will set the stage for the coming year.

We'll be there, won't you?

NOTE: $5.00 FEE TO REPLACE LOST BADGES. NO EXCEPTIONS.
Housing forms, travel information and schedule of events will be sent separately.

Complete and return the coupon below with your check for $10.00 per person (U.S. currency), made payable to AMUSEMENT SHOWCASE INTERNATIONAL, 7237 Lake Street, River Forest, IL 60305 USA.

Cash Box/February 2, 1985
A compilation of music and games equipment (new and used) with approximate production dates included in most cases.

**BALLY MACHINES**

- Grand Slam (4/83)
- Goldball (10/83)
- X's and O's (1/84)
- Kings of Steel

**MYSTAR**

- Qbert's Quest (2/83)
- Super Orbit (4/83)
- Royal Flush Deluxe (4/83)
- Amazon Hunt (5/83)
- Rack 'Em Up (7/83)
- Ready, Aim, Fire (8/83)
- Jack's To Open (11/83)
- Alien Star (4/84)
- The Games (5/84)
- Touchdown (9/84)

**WILLIAMS**

- Defender (2/83)
- Warlord (2/83)
- Joust, 2-pl. (3/83)
- Time Fantasy (4/83)
- Firepower II (6/83)
- Laser Cue (4/84)
- Pennant Fever (6/84)
- Starlight (9/84)
- Space Shuttle (11/84)

**ZACCARIA/BHUZAC**

- Soccer King
- Pinball Champ (5/83)
- Time Machine (6/83)
- Farfalla (10/83)
- Devil Riders (2/84)

**VIDEO GAMES (upright)**

**ATARI**

- Crystal Castles (6/83)
- Star Wars (7/83)
- Firetox, laserdisc (1/84)
- Major Havoc (1/84)
- TX-1 (3/84)
- I, Robot (6/84)
- Return Of The Jedi (9/84)

**BALLY/MIDWAY**

- Bump 'N Jump (2/83)
- Journey (4/83)
- Mappy (6/83)
- Dots & Boxes (9/83)
- Granny & The Gator (10/83)
- Astor Belt, Laserdisc (10/83)
- NFL Football (5/83)
- Spy Hunter (1/84)
- Tapper (2/83)
- Galaxy Ranger Laser (3/84)
- Up 'N Down (4/84)
- Two Tigers (7/84)
- Big Bat — elec. mech. (8/84)

**BALLY SENTE**

- Chicken Shift (11/84)
- Galoic Ghost (11/84)
- Hat Trick (11/84)
- Off-The-Wall (11/84)
- Sente Arcade Computer (SAC)
- Snacks 'N Jaxxon (9/84)
- Snakepit (12/84)
- Stocker (12/84)
- Trivial Pursuit (12/84)

**BHUZAC INT'L**

- Love Meter (9/83)

**CENTURI**

- Gyrrus (5/83)
- Konami/Centuri Hyper Sports (5/84)
- Konami/Centuri Track & Field (11/83)

**CINEMATRONICS**

- Cosmic Chasm (4/83)
- Dragon's Lair, Laserdisc (7/83)
- Space Ace, laserdisc (4/84)

**COMPUTER KINETICS**

- Super Monte Carlo, c.t. (10/83)
- You Pick It II, c.t. (1/84)

**DATA EAST**

- Destiny, Non-Video Game (9/83)
- Sega's Battle, Laserdisc (9/83)
- Karate Champ (8/84)
- Tag Team Wrestling (3/84)
- Boomér Rang'r (4/84)
- Cobra Command (6/84)

**EXID**

- Fix (5/83)
- Crossbow (11/83)
- Max A Flex (5/84)
- Cheyenne (9/84)

**FUUNA/ESPA**

- Interstellar Laser (1/84)

**GAME PLAN**

- Hold 'Em Poker (3/83)

**GOTTLEB**

- (see MYSTAR)

**INTERLOGIC, INC.**

- Roc 'N Rope (6/83)

**MYSTAR**

- Mad Pilots (3/83)
- Krull (5/83)
- Juno First (7/83)
- M.A.C.H. 3, Laserdisc (10/83)
- Three Stooges (6/84)

**NICHIBUTSU USA**

- Seicross (6/84)
- Tube Panic (11/84)
- Country Girl (8/84)
- Roller Jammers (1/85)

**NINTENDO**

- Mario Bros. (6/83)
- Donkey Kong III (11/83)
- Punch Out (3/84)
- VS. Baseball (6/84)
- VS. Golf (9/84)
- VS. Pinball (9/84)
- VS. Tennis (3/84)

**SEGA/GREMLIN**

- Star Trek (2/83)
- Star Trek, cockpit (2/83)
- Champion Baseball (6/83)

**SIGMA ENTERPRISES**

- Stinger (12/83)

**STERN**

- Lost Tomb (2/83)
- Bag Man (2/83)
- Mazer Blazer (3/83)
- Cliff Hanger, Laserdisc (9/83)
- Goal To Go, Laserdisc (1/84)
- Great Guns (1/84)
- Super Bagman (5/84)

**TAITO AMERICA**

- Zoo Keeper (4/83)
- Elevator Action (7/83)
- Change Lanes (7/83)
- Ice Cold Beer (11/83)
- The Tin Star (3/84)
- Zeke's Puck (3/84)
- 10-Yard Flight (4/84)

**TECHSTAR**

- Spirit Casino, c.t. (12/83)

**WILLIAMS**

- Sinistar (3/83)
- Sinistar, Cockpit (3/83)
- Bubble's-Mini-Upright (3/83)
- Motorace USA (7/83)
- Blaster (10/83)
- Turkey Rider, Laserdisc (11/83)

**ZACCARIA/BHUZAC**

- Money Money (7/83)
- Jackrabbit (2/84)
- Shooting Gallery (6/84)

**COCKTAIL TABLES**

**AMSTAR**

- Phoenix

**ATARI**

- Dig Doug (4/82)

**BALLY/MIDWAY**

- Tron (8/82)
- Solar Fox (8/82)
- Blueprint (11/82)

**CENTURI**

- Gyruss (5/83)
- Konami/Centuri Circus Charlie (3/84)
- Konami/Centuri Track & Field (11/83)

**EXID**

- Fixy (10/83)

**GOTTLEB**

- (see MYSTAR)

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- Champion (6/83)

**WILLIAMS**

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- Motorace USA (7/83)

**PHONOGRAPHs**

- Lowen-NSM Consul Classic
- Lowen-NSM Prestige ES-2
- Lowen-NSM 240-1
- Lowen-NSM Satellite 200

**POOL, SHUFFLE, TABLE GAMES, ETC.**

Bally Midway, 10 Pin Deluxe shuffle alley (4/84)
Coin Computer, V-Back Shuffleboard
Irving Kaye Silver Shadow
Irving Kaye Lion's Head
Dynamo Big D Pool Table (9/83)
Dynamo Soccer Table
Exidy Whirly Bucket (11/82)
Exidy Tidal Wave (10/83)
G.T.R., V-Back Shuffleboard
I.C.E., Chess
I.C.E. Fire Escape
TS Tournament Eight Ball
U.B.I. Bronco
Valley Tiger Cat Bumper Pool (6/82)
Valley Cougar Cheyenne (8/82)
Valley Cougar Cheyenne "New Yorker" (8/84)
Williams Big Strike Shuffle Alley
Williams Triple Strike Shuffle Alley (11/83)

**CONVERSION KITS**

- Atari Pole Position II (11/83)
- Atari, Ciock & Dagger (2/84)
- Atari, Crystal Castles (3/84)
- Atari, Major Havoc (3/84)
- Atari, Millipede (3/84)
- Bally Midway, Pac-Man Plus (12/82)
- Bally Midway, Jr, Pac-Man (12/83)
- Centuri, Gozer
- Centuri, Circus Charlie
- Centuri, Hyper Sports
- Cinematronics, Brix (1/83)
- Computer Kinetics, You-Pick-It
- Intrepid Marketing, Encore Retro-Kit (1/83)
- Data East, Burger Time
- Data East, Bump 'N Jump (2/83)
- Data East, Multi Conversion Kit
- Data East, Cluster Buster (7/83)
- Data East, Pro Bowling (7/83)
- Data East, Pro Soccer (8/83)
- Data East, Boom'er Range' (9/84)
- Exidy Hardhat (2/83)
- Exidy Pepper II (8/82)
- Exidy Retro
- Exidy, Boulder Dash
- Exidy, Flip & Flop
- Exidy, Astro Chase
- Exidy, Brittles
- Konami, Gyrrus
- Konami, Time Pilot
- Midway, Moller/Gottlieb, Royal Flush Deluxe (5/83)
- Interlogic Roc 'N Rope (6/83)
- Nichibutsu, Rug Bags (3/83)
- Nichibutsu, Radical Radical (10/83)
- Nichibutsu, Skelagon (10/83)
- Sega, Tae/Scan (8/82)
- Sega, Monster Bash (11/82)
- Sega, Super Zaxxon (1/83)
- Stern, Lost Tomb (2/83)
- Stern, Pop Flamer (3/83)
- Stern, Pop Flamer (3/83)
- Stern, Super Drive (7/83)
- Stern, Fast Drive (7/83)
- Stern, Go Go To (1/84)
- Taito America, Elevator Action (7/83)
- Taito America, Extention
- Taito America, P.N.'n Run (6/84)
- Taito America, Tin Star (3/84)
- Taito America, Zookkeeper (10/83)
- Universal, Lady Bug
- Universal, Mr. Do
- Universal, Mr. Do's Castle (11/83)
- Williams, Mystic Marathon
- Williams, Blaster
SEVEN SPANISH ANGELS — Ray Charles ( Columbia)
EDGE OF THE RAZOR — Stephanie Mills (Casablanca/PolyGram)
THIS TIME — Champaign ( Columbia)
GIRL, CUT IT OUT — Roger (featuring Shirley Murdock) ( Warner Bros.)
THIN WALLS — Thomas McClary (Motown)
DO IT AGAIN — The Kinks (Arista)
OOH OOH SONG — Pat Benatar (Chrysalis)
KEEPING THE FAITH — Billy Joel ( Columbia)

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OOH OOH SONG — Pat Benatar (Chrysalis)
KEEPING THE FAITH — Billy Joel (Columbia)

COUNTRY
1 FIRE IN THE NIGHT ALABAMA (RCA PB-13926)
2 ME AGAINST THE NIGHT CRYSTAL GAYLE ( Warner Bros. 7-29153)
3 A PLACE TO FALL APART MERLE HAGGARD (Epic 34-04693)
4 SOMETHING IN MY RICKY SKAGGGS (Epic 34-04668)
5 MAKE MY LIFE WITH YOU OAK RIDGE BOYS (MCA-42886)
6 AIN'T SHE SOMETHIN' ELSE CONWAY TWITTY ( Warner Bros. 7-29113)
7 SHE'S GONNA WIN YOUR HEART EDDY RAVEN (RCA PB-13920)
8 ONE OWNER W.T. SHEPARD ( Warner Bros./Curb 7-29167)
9 LET ME DOWN EASY JIM GLASER (Noble Vision NV-107)
10 YOU TURN ME ON ED BRUCE (RCA PB-13937)
11 YEARS AFTER YOU JOHN CONEE (MCA-52470)
12 BABY BYE BYE GARY MORRIS ( Warner Bros. 7-29131)
13 MY BABY'S GOT GOOD TIMING LEE SCALIS (EMI America 8-8243)
14 ALL TANGLED UP IN LOVE MIKE LOVE (BMG-3250)
15 MY ONLY LOVE THE STATLERS (Mercury 880 411-7)
16 CRAZY FOR YOUR LOVE EXILE (Epic 34-04723)
17 IF THAT Ain'T LOVE LADY J. DALTON (Columbia 38-04696)
18 BABY'S GOTT HEAVEN BLUE SHELLEY MARSEN (BMG-32513)
19 NO WAY JOSE* DAVID FRIZZELL (Viva 7-29158)
20 HALLELUJAH, I LOVE YOU SO* GEORGE JONES WITH HENDRA LEE (Epic 34-04724)
21 A LADY LIKE YOU C. CAMPBELL (Atlantic America 7-99617)
22 YOU'VE GOT A GOOD LOVE COMIN' MEL MCDANIEL (Capitol 8-54155)
23 SEVEN SPANISH ANGELS RAY CHARLES (Columbia 38-04715)
24 MISSISSIPPI SQUIRREL REVIVAL RAY STEVENS (MCA-52492)
25 EYE OF A HURRICANE JOHN ANDERSON ( Warner Bros. 7-29127)
26 COUNTRY GIRLS* JOHN SCHNEIDER (MCA-52492)
27 WHAT SHE WANTS MICHAEL MARTIN MURPHY (EMI America 8-8743)
28 WHAT I Didn't DO STEVE WARNER (MCA-52506)
29 CRAZY KENNY ROGERS (RCA PB-13975)
30 WALKIN' A BROKEN HEART* DON WILLIAMS (MCA-52514)

BLACK CONTEMPORARY
1 TREAT HER LIKE A LADY THE TEMPTATIONS (Motown 1765 GF)
2 LOVE LIGHT IN FLIGHT STEVIE WONDER (Motown 1766M)
3 OPERATOR MIDNIGHT STAR (Stat/Elektra 7-99694)
4 MR. TELEPHONE MAN NEW EDITION (MCA 52494)
5 LIKE A VIRGIN MADONNA (Sire 7-29210)
6 MISLED KOOL & THE GANG (De-Lite/PolyGram 880 431-7)
7 I WOULD DIE 4 U PRINCE AND THE REVOLUTION ( Warner Bros. 7-29131)
8 BEEP A BREAK THE GAP BAND (Total Experience/RCA TRS 2460)
9 GONNA GET YOU HOME TONIGHT EUGENE WILDE (Philly World/Atlantic 7-99710)
10 YOU USED TO HOLD ME SO TIGHT THELMA HOU STON (MCA 52491)
11 MISSING YOU DIANA ROSS (RCA PB-13960)
12 SOLID ASH FORD AND SIMPSON (Capitol 8-5339)
13 LOVERBOY BILLY OCEAN (Jessie Astra JS 1-9284)
14 THE MEN ALL PAUSE KLYMAXX (MCA 52496)
15 CONTAGIOUS WHISPER'S (Solar/Elektra 7-69663)
16 JAMIE RAY PEARKER JR. (Arista AS 1-9293)
17 THE BORDERLINES JEFFREY OSBORNE (A&M-2698)
18 EASY LOVER PHILIP BAILEY (with PHIL COLLINS) (Columbia 36-04639)
19 MECHANICAL EMOTION VANITY (Motown 1767M)
20 LOVE IN MODERATION OWEN GUTHRIE (island/Atlantic 7-99685)
21 HANG ON TO YOUR LOVE SADIE (Portrail/CBS 37-4664)
22 SHOW ME GLENN JONES (RCA PB-13873)
23 20/20 GEORGE BENSON ( Warner Bros. 7-29120)
24 NO ONE'S GONNA LOVE YOU THE S.O.S. BAND (Tabu/CBS ZS-04665)
25 RAIN FOREST* PAUL HARCUSTLE (Profile PRD-708)
26 YOU'LL LITTLE BROTHE* MOLAN THOMAS (Emergency/Mirage 7-99687)
27 WHAT YOU DO DONALD J. JACKSON (Arista AS-19279)
28 TONIGHT* JERMAINE J. JACKSON (RCA PB-13873)
29 COOL IT NOW TEENA MARIE (Epic 34-04618)
30 NEW EDITION (MCA 52495)
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VIDEO ON NOW

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DANNY ELFMAN
"GRATITUDE"
CLUB VERSION JUST RELEASED

P.S. The Film Just Grossed Over $150,000,000.

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