TOMMY HILFIGER FOR "WE ARE THE WORLD"
A GRAMMY WINNER / 46.5% OF CD SALES ARE
AMERICAN MUSICAL AWARDS
THE FALCON AND THE SNOWMAN

Soundtrack, produced by Pat Metheny, co-produced by Lyle Mays, featuring THIS IS NOT AMERICA performed by David Bowie and the Pat Metheny Group, produced by David Bowie/Pat Metheny

JASON & THE SCORCHERS

Lost & Found produced by Terry Manning, features WHITE LIES

GREG KIHN

Citizen Kihn produced by Matthew King Kaufman, features the single LUCKY

KAJA

Extra Play produced by Colin Thurston and Kaja, features the single TURN YOUR BACK ON ME

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EDITORIAL

The January 28 gathering of forty five of the United States’ greatest musicians is an event that will not soon be forgotten. A problem has been identified and a solution has been set in motion by members of the music community.

Bob Geldof's impassioned description of the conditions that permeate the African continent have presented to the world at large, the catastrophic and almost inconceivable state of much of the African population. Together with The Band-Aid project, the new single, album and video of “We Are The World” will put a vital and critical message across to the world’s population in the best manner possible-through music.

We call on every segment of the industry to stand behind this altruistic endeavor and ensure the complete success of every phase from manufacture, distribution and collection of funds.

The effort is a great one, the cause is monumental.
Musicians Answer A Call To Arms

Fifty-Four Artists Join Together To Make History At A&M Studios

by David Adelson

LOS ANGELES — Tears were in Bob Geldof's eyes as he explained to the packed room of reporters and TV cameras exactly how bad the conditions in Africa really were. The Boxtown Rats leader and organizer of Britain's Band-Aid project said it pain-stillingly clear why he, Harry Belafonte, Quincy Jones and Ken Kragen were able to gather 45 of the world's top musicians for a marathon recording session which is to start January 28 at 10 p.m. until 8 a.m. the following morning. The song is called "We're Here to Stay," and it's author is Lionel Jackson and Lionel Richie from every indication the final product stands a good chance of becoming one of the top selling singles in history. The project, "USA For Africa (United Support Of Artists For Africa)," is the self proclaimed American answer to the success of the Band-Aid project. The list of participants that gathered at A&M's recording studios directly after the American Music Awards represent nothing less than history in the making. They are: speakers Harry Belafonte; Den Akroyd; Lindsey Buckingham; Kim Carnes; Ray Charles; Bob Dylan; Sheila E.; Daryl Hall; James Ingram; Jackie Jackson; Jermaine Jackson; Latoya Jackson; Marlon Jackson; Michael Jackson; Pancho Jackson; Roberta Flack; John Oates; Jeffrey Osborne; Steve Perry; the Pointer Sisters (Anita, June and Ruth Pointer); Lionel Richie; Smokey Robinson; Kenny Rogers; Diana Ross; Paul Simon; Bruce Springsteen; Tina Turner; Dionne Warwick; and Stevie Wonder.

Kragen, manager of a number of artists on the cut and a pivotal organizer of the session, stated plainly that all money raised through the endeavor will go directly for African aid. "There's only one goal and that's to feed the people. There is no other objective here," he stated.

No record label has yet been contracted for manufacture and distribution of the single. In the meantime, he has been contacted by the presidents of all the majors. "We would like to make a deal in the next couple of weeks," he said.

Kragen pointed to RCA and Columbia as "prime candidates" citing the number of their artists represented on the cut. "They're willing to do it without incurring any cost," he remarked. "I know no one will attempt to make any profit on it."

The personal manager also announced that Record Bar president Barrie Bergman would be spearheading a committee of retailers to, "see that retailers don't make any profit."

In addition to the single, a number of other projects are in the works. There were 75 hours of video footage shot on the night of the recording and the group plans to make a 90-minute movie about the event. Though Kragen noted conversations with both VESTRON and Columbia.

Retailers Feeling The Pinch Of A Dwinding Compact Disc Supply

by Lee Jeske

NEW YORK — "We can't keep 'em in stock, we're selling 'em fast as they can make 'em," said Steve Mills from Oz, Atlanta.

"The demand is so great that the manufacturers can't fill it," said Wayne Grossman of Liberman Enterprises.

"The demand is probably a little stronger than the supply of product right now," said Elden Whiting of Tower, San Diego. "My biggest hassle right now is getting the product here."

The compact disc — which last year was balanced on the precipice between novelty item and standard configuration — has alienated the latter side. With CED Records shutting off their Terre Haute CD plant to custom pressing this week — to try to boost their own stock — it seemed like good time to conduct a spot survey and ask the question, "How are CDs doing?"

What we discovered was that they are doing very, very well in some cases, where the supply can't keep up with the demand, they're doing too well.

"They are becoming more and more viable as a product," said David Robisha of Stereoworks, Cambridge, "People are starting to accept the fact that records are outdated and that CDs are the wave of the future. CDs are selling to everyone, from heavy metal to MOR to classical to country. It's just been universally accepted by people.

Behind The Bullets

'Longevity' Is A Key Chart Word

by Stephen Podgell

Cash Box Research Staff

In the here-today-gone-tomorrow world of pop music, records which make a showing on the LP chart for more than just a few weeks are the exception not the rule. In spite of this, there have been a few albums that have shown remarkable longevity on the chart. Recent examples are, Thriller by Michael Jackson (112 weeks), Eliminator by ZZ Top (96 weeks), Sports by Huey Lewis and the News (71 weeks), and Can't Slow Down by Lionel Richie (66 weeks). This week Behind The Bullets takes a look at another phenomenon chart performer, Break Out, by the Pointer Sisters.

Brooke Oatmeal Break Out debuted in Cash Box on November 26, 1983 and has made a steady, albeit gradual, ascent to a peak of 20 in June, 1984. At that time the record began to repeat what has become its habit over the last several months — falling a little, then regaining strength. The album scratched its way to a new peak of 10 on September 8. This week, Break Out is re-bulletted at 21, jumping up from 24, with reports of top-twenty or better at most Cash Box reporting outlets, including top-ten or better at Musicland in Minneapolis, Gary's in Virginia and Peaches in Kansas.

With charts in the Top 20 for 37 weeks, Break Out is proving to be the most durable album of the year. Break Out's contract with RCA includes a package of 12 million copies, a sum which has been reduced to 4.5 million copies after the first 25-40 copies of the smash hit, She's Into Something Else, was used up.

WINNERS — At the American Music Awards, which was held on January 28 at L.A.'s Shrine Auditorium, most of the music world's top performers were on hand. Although Lionel Richie emerged the big winner, many other artists shared the spotlight. Pictured: (photo 1) Prince, who clearly created the most excitement, accepts one of his three awards; (photo 2). Tina Turner proudly displays one of the two awards she won; (photo 3), Daryl Hall and John Oates display their award as favorite pop/rock group; (photo 4) E/P/A recording artist Cyndi Lauper displays one of the two awards she was given.

Cash Box: February 9, 1985
POLYGRAM SIGNS THOMPSON — Richard Thompson, the folk-rocker and co-founder of Fairport Convention, recently signed to PolyGram Records — his debut LP, "Across a Crowded Room" is due Feb. 7. Pictured at the signing at PolyGram's New York offices are (l-t standing): Jerry Jaffe, senior vice president, rock division, PolyGram; Gary Stamil, Richard Thompson's lawyer, and Bill Levenson, A&R coordinator, PolyGram. (l-t seated): Richard Thompson, and Gunter Henkler, president and chief executive officer, PolyGram.

BUSINESS NOTES

CBS/Sony Suspends Custom CD Pressing At Terre Haute, Ind. Plant

NEW YORK — CBS/Sony and the CBS/Records group have decided to suspend ordering for custom compacts of discs at Digital Audio Disc Corporation, the Terre Haute plant that is the first U.S. CD manufacturing facility, "until the plant can be brought up to a production level sufficient to handle CBS Records' requirements for CDs." The factors cited in the decision were as follows: "Production rates at the plant have been running at less than 50 percent of capacity, falling short of the rates projected by CBS/Sony when the facility opened in September. Domestic Japanese requirements for CDs have pre-empted the bulk of the available supply. The explosion of CD player sales over the holiday season, and the continuing drop in the retail price of players and discs, have made the serious worldwide shortage of CD pressing capacity even worse. Consumers are also buying far more discs per player in the first year after purchase, according to CBS Records market research, "compared with projections of 12 to 18 discs." For those reasons, they said, DADC cannot at present guarantee its customers timely fulfillment of orders. At the same time DADC announced plans to increase production capacity to one million discs per month by the end of 1985. The facility originally operated with a monthly capacity rating of 300,000 discs.

Bebop Pioneer Kenny Clarke Dies

NEW YORK — Kenny "Klook" Clarke, the jazz drummer who helped develop bebop drumming — by shifting the drums' accents — died January 26 of a heart attack at his home near Paris. He was 71. Clarke, who lived in France since 1956, worked with Dizzy Gillespie — one of the founders of bebop along with Charlie Parker — throughout the '40s and was one of the founding members of the Modern Jazz Quartet. He performed regularly in Europe — with his own bands and backing visiting Americans — and co-led the acclaimed Clarke-Boland Big Band with Belgian pianist Francis Boland.

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

NEW YORK — Motown Records will be opening their first full New York office in a number of years, Feb. 5, under the direction of Segio Munizuli, east coast A&R director. . . . Jazz drum great Max Roach will be doing an in-store concert at Tower Records Village store, Feb. 5, after which he will sign copies of his latest Soul Note LPs . . . Stereo Review named Isaac Stern the recipient of their 1985 Mabel Mercer Award for "outstanding contributions to the quality of American musical life" . . . Radio City Music Hall's Scott Sanders, vice president of the concert division, and Mark Felton, director of talent/booking, have been named Talent Buyers of the Year in the Polistar Reader Awards; Polistar provides weekly concert and booking updates of national performances venues . . . Raymond Enrique Acedo, a 12-year-old from Puerto Rico, will become the next member of Menudo, replacing the forced-to-retired Ray Reyes . . . The Wot Trap Farm, and Maryland Public Television have signed an agreement for MPT to produce a series of programs for PBS from Wolf Trap Farm for the Performing Arts during 1985 . . . Roger Miller, of "Dang Me" and "King of the Road" fame, has written 17 new songs for Big River: The Adventures of Huckleberry Finn, opening at Broadway's Eugene O'Neill Theatre, Apr. 23. . . . Ray Barretto, the salsa giant, will be saluted by the Willie Bobo Committee, Feb. 15 at N.Y.'s Club Broadway.

EXECUTIVES ON THE MOVE

Gersh Joins — Gary Gersh has joined the A&R staff of Geffen Records. Gersh comes to Geffen from EMI America, where he served as vice president of A&R for the past five years.

RCA Names Heathery — Bob Heathery has been appointed to the newly-created position of director, special sales, RCA Records. In this new position, Heathery will be responsible for the sales of the RCA and A&M and Associated Labels Compact Disc and mid-price catalogs. In addition, he will direct the sales efforts on behalf of the various labels’ new and developing artists.

Gorman Upped — Tom Gorman has been appointed to the post of national promotion director, Capitol Records, effective immediately. Gorman, formerly Capitol's Minneapolis-based regional promotion manager for the past two and a half years, began his career in 1971 with Elektra Records in Cleveland. From there, he spent two years as regional promotion manager in Chicago for ABC Records, following that with five years as Arista Records' regional director of promotion for the midwest.

Davis Named — Dan Davis has been appointed to the newly-created position of vice president, video distribution and sales for Capitol Records Group Services. This appointment is made concurrent with the creation of a new home video distribution and sales division of Record Group Services, responsible for the licensing, marketing and distribution of home video tape.

Hornell And Bradley Promoted — A&M Records has announced the promotion of Art Hornell and Thomas Bradley to the positions of marketing director and senior director of Rondor Music–London, respectively. As marketing director, Hornell will head all activities at the London-based office. In addition to their duties at Rondor–London, both Hornell and Bradley will also serve as vice presidents for Rondor Music International.

Spungin Appointed — Lawrence D. Spungin has been appointed a vice president of MCA Inc. Spungin joined the Chicago office of MCA TV in 1985 as assistant legal counsel, then began serving in 1987 to Universal City. After joining MCA Development in 1988 he has been promoted to positions of successively greater responsibility, currently he is the executive vice president of MCA Development.

Perrone Promoted — Universal Studios executive, publishing, for Sparrow Records. He was previously director of publishing for Sparrow/Birdwing Music. In his expanded position, Perrone assumes responsibility for Sparrow's publishing operation, which includes the administration of all song licensing, print promotion, and other publishing-related activities.

MCA Promotes — MCA Music has announced that Scott James has become director of motion picture and television music in Los Angeles. In New York, Shawn Alexander is appointed professional manager.

Jeffries Appointed — Paula Jeffries has been appointed to director of operations for Windham Hill Productions, Inc. In her newly-created position, her primary responsibilities will involve overseeing domestic and international production and manufacturing and various special projects. Prior to her promotion, Jeffries was liaison to A&M Records for Windham Hill.

Orescan Appointed — Paul Orescan has been appointed special projects coordinator at the newly created post of executive vice president of MCA Television Networks.

Thomas Promoted — Famous Music Corporation, a part of the Entertainment and Communications Group of Gulf & Western Industries, Inc., has appointed Ed Thomas, currently assistant to the president of Sparrow/Birdwing Music, to the newly-created position of executive vice president for the company's domestic publishing arm.

Seidel Named — Richard Seidel has been promoted to the newly-created position of director, PolyGram Jazz. Seidel joined PolyGram Classics in August 1982 from the jazz-oriented label Contemporary Records, where he was general manager and marketing director. He first was promotion manager at PolyGram Classics and more recently product manager. Seidel was responsible for doubling the sales of the company's jazz catalog in 1984.

Vancy Appointed — Universal Records president and Bill Varney, venture Academy Award-winning re-recording mixer, have reached an agreement whereby Varney will become supervisor of Universal's sound and re-recording operations.

Two Vice Presidents/Sales Named — John Fabian and Michael Rich has been named vice president/sales for McGaven Guild Radio. Both previously held account executive titles on the New York sales team.

Dera Named — Rogers & Cowan Public Relations has named Joseph Dera to the newly created position of director of the New York Entertainment Division. Dera's direct responsibility will include administration and the development of the firm's corporate entertainment division. He will also continue to supervise the New York music, video and sports division.

Trakin Resigns — Roy Tarkin, public relations director for the Recording Industry Association of America (RIAA), has resigned his post, effective February 1, 1985, to become the position of director of promotions for Audio Environments, Inc., working in Los Angeles.

Jukebox Agreement Concluded

LOS ANGELES — At press time the following statement was issued by BMI: "Further details were not available at deadline.

Jukebox operators, AMO, and Jukebox Manufacturers. Terms are in the drafting process and will be available when the agreement is formalized."
Van Halen frontman Roth has already scored a hit from this debut solo EP with his cover of "California Girls," but each track on "Crazy From The Heat" is a good natural effort which showcases Roth perfectly. Featuring such heavyweights as Edgar Winter, Willie Weeks and Eddie Martinez, this EP is vintage party music, and the full treatment by the party king. The catchy breathy cover of John Sebastian's "Coconut Grove" is especially brilliant.

DIAMOND LIFE — Sade — Portrait 39581 — Producer: Robin Millar — List: 8.55
While "Diamond Life" has already taken the international pop world by storm, Sade's unique vocal stylings are only beginning to create a buzz here. The first single from the album "Hang On To Your Love" has gotten enthusiastic response in the clubs and on B-C Radio, with cuts such as "Smooth Operator" and "Your Love Is King" reappearing at the heart of the LP's jazzy pop sound. Inventive lyrics and studio-driven musicianship round out this package which may take America by storm.

MADONNA (Sire 7-29863)
First, "Like A Virgin." Madonna is now a "Material Girl," and while the theme may be different the Nile Rodgers sonic boom is intact. The cut still emphasizes a danceable backbeat, but "Material Girl" has a sense of humor and Madonna doesn't sound quite as sassy as on past cuts. Automatic adds on CB and B-C Radio will ensure this track wide exposure and should push Madonna one step further into the fold of Top 10 singles. A playful follow-up to "Like A Virgin" which should achieve the same multi-format successes.

PHIL COLLINS (Atlantic 7-88688)
One More Night (4:25) (Pan Music, Inc./ASCAP) (Collins) (Producers: Phil Collins-Hugh Padgamm)
"One More Night" is one more winner from Phil Collins. The song is gentle, free-flowing and touching and lives up to Collins' usual high standards as a writer/producer/performer. There's no dramatic buildup or explosive chorus here, but instead a thoroughly pleasing and subdued melody and lyrics which work through. With so many artists having based their careers on one big hit, it's always nice to hear an artist who's clearly turned out good material and Collins does just that.

SINGLES

FEATURE PICKS

PRINCE AND THE REVOLUTION (Warner Bros. 7-29079)
Take Me With U (3:32) (Prince) (Producer: Prince and the Revolution)
The most mellow of the cuts from "Purple Rain," "Take Me With U" will show many CHR listeners a different side to the often explosive performer. A mid-tempo ride which features Apollonia on vocals. "Take Me With U" features some beautiful melodies and some well-placed string sections which are proof of Prince's varied talents. Should debut strongly on both the pop and R/C charts in what is just one more Princely gem.

JACK WAGNER (Qwest 7-29185)
Premonition (3:12) (YellowBrick Road Music/ASCAP/Music Corp. of America, Inc./Nerophub/Toomag/EMI) (Magnussen-Ballard-Cif Magnussen) (Producers: Glen Ballard-Cliff Magnussen)
Jark Wagner is back, but this time he's in high gear with a pulsating song which should keep him on the pop charts. "Premonition" gives Wagner the chance to show he can handle the harder-edged cuts as well as the ballads and the song is a perfect vehicle for him. On top of its strong melody and lyrics, "Premonition" also offers superb tracks and solid production. Wagner appears to have another hit on his hands, and deservedly so.

GREG PHILLIPGANES (Planet JH-13943)
The debut single from Phillipganes, the man who has worked with everyone from Michael Jackson to Stevie Wonder, is a high-tech pop gem which at once recalls the hard funk of current Hall & Oates while striking out with a charm of its own. The unique influences of co-writers Michael Jackson, Ryuchi Sakamoto and Chris Mosdell are all distinct, yet ultimately Phillipganes proves himself to be a major crossover artist to contend with.

SIMPLE MINDS (A&M 2703)
Don't You (Forget About Me) (4:40) (MCA Music-ASCAP/Music Corporation of America-BMI) (Forsey-Schiff) (Producer: Keith Forsey)
The first single from A&M's upcoming soundtrack to The Breakfast Club is from British groundbreakers Simple Minds. This Keith Forsey-mastermined effort is a solid and confident rocker. Though the lyric theme is a simple enough declaration, the lead vocals and vivid orchestration make the tune complex and moving. While Simple Minds has only attained limited commercial success in America, this single should break the group big.

EURYTHMICS (RCA B-14015)
Julia (4:05) (Copyright pending) (Stewart-Lennox) (Producers: David A. Stewart)
While the group's first single from the '84 soundtrack is still receiving club and airplay, Eurythmics' latest cut should catch many people by surprise. "Julia" is a dreamy and ethereal piece which is almost exclusively Lennox' airy vocals and David Stewart's synthesizer meanderings. Capturing the textures of the film adaptation of the Orwellian classic, "Julia" is a sad tune which at once haunts and enchants the listener. More material from a group which is constantly expanding its horizons.

REVIEWS
CELEBRATING A LEGEND — Bonnie Raitt was just one of the luminaries who were on hand at the Music Machine to celebrate the career of Big Joe Turner.

EXENE AND WANDA — By the time you read this, Wanda Coleman and Exene Cervenka will have finished recording their live spoken word album at McCabe’s. The Cervenka/Coleman collaboration will be jointly released on Fastway/Rhino with each artist having a single on which to expound. The album is set for release on April 1. Other news regarding Rhino is The Beat Farmers’ “Tales Of The Other Side,” which is already gaining notoriety on the streets and it should easily be Rhino’s most popular contemporary release to date. The Beat Farmers are famous for their banding live shows which seem to be an endless stream of drummers behind the kit, and the album unveils some new textures and power in its songwriting and production. The result is an excellent release.

LIVING IT UP — Big Joe Turner (l) is seen during a good time at the tribute held for him. His guitars guitarist Pee Wee Crayton is at right.

Key West

If you took away Hillary Kanter’s vocal ability, her powerful presence, her imaginative approach to the music business or even her good looks — or if you were to be told that she was from a different element, which constitutes the core of the world’s most respected musicians. Hillary Kanter is a composer’s composer.

"I always felt performing and songwriting went together," said RCA Nashville’s newest star. "But I also felt the need to learn about songwriting so I could write great songs, not just good ones.

The singer/composer/arranger’s initial project for RCA is “Crazy In Love,” which features songs penned by Kanter, her widely respected producer Evern Stevens and John McGlone, with whom Kanter toured as a backup singer on a two-month European tour. The songbook, “Hey,” is currently charting on Cash Box’s Country Singles chart, a follow-up to her successful single of “My Heart’s Saying Yes” (co-written with Kanter and Stevens).

What is most striking about RCA’s newfound talent is her understanding of the intricacies of commercial success. Some may attribute that to genetics — her mother, Nancy Reed, was a big band singer and father, Benny Goodman, her father is a film producer. The singer cites her diverse musical background as a factor in her pragmatic approach. A classically trained musician at age seven, Kanter spent her college and post-college days writing pop and disco in New York. She was frustrated about being in New York and not being able to get anywhere with the music she was doing,” the charismatic singer said. "So I took a short trip to Nashville.

That "short" trip culminated in a

HOLLY HOLLY RECORD SWAP RETURNS — The infamous Hollywood Record Swap is returning this April. The Bob Gilbert-promoted monthly event will take place at the Hyatt Hotel on Sunset Blvd. and will be held the first Saturday of each month beginning April 6. The event is free and is a perfect place to find collectors in the rest of the country. Gilbert is organizing the first National Record Swap to be held on July 27-28. An Elvis Presley/Buddy Holly Record Swap is also set for August 14-15 in Memphis. For more info contact Gilbert at P.O. 117265, San Diego, CA 92117.

CLOSING THE EDIT — Exposure PR firm which has had heavy media success to credit with having helped bring BBQ, has confirmed its signing of Atlantic’s latest headbangers, Loudness. Is Loudness the beginning of the Japanese Invasion? No one can tell yet, but the group’s first single “Crazy Nights” is already creating a lot of excitement on AOLs all over the country. Also, check out the Capitol’s King Cobra . . . it took 10 years, but Burt Bacharach and Dionne Warwick are together again with the release this week of the single “Finder Of Lost Loves.”"
DEBORAH ALLEN: NASHVILLE TO NEW YORK — Deborah Allen (no, not the *Fame* star) is talking about her days as a lounge singer in Nashville, before she gained prominence as a writer and recording artist with tunes like her biggest hit, "What a Liar."

"I was singing at this little lounge and George Jones was in the audience. Jones, unbeknownst to Allen, was recently divorced at the time from country superstar Tammy Wynette. "I know he was there," Allen goes on, "and I said, 'I'd like to do a duet with you.'" His manager called, "We arranged an impromptu duet with George Jones and I sang the duet."

That kind of duet is as common to Allen's career as to anyone who sticks it out in the music business, but the Memphis-born Allen may have more in store for her success. She is about to embark on a career move that could make or break her as a recording artist. Allen is the latest in a series of well-known country artists to have come up through the Nashville scene, a trend that has helped Nashville become the center of the country music world.

Allen is the latest in a series of well-known country artists to have come up through the Nashville scene, a trend that has helped Nashville become the center of the country music world.

NILIE ROGERS — "I'm a big fan of American music."

A guy who worked in the store ladd some new stuff on me — George Benson's album and stuff like that — but I wasn't there to buy that stuff, I was there to buy "Roxanne, Roxanne" and all that. It's the only stuff that I really get a big kick out of. I guess 'cause it reminds me of nursery rhymes. I just dig the feeling of that kind of song.

On the other hand, Rogers' work, especially with Madonna, exhibits an almost uncanny familiarity with a form one might not expect to see in his repertoire. "I'm a big fan of old fashion beach music, kind of drum beats. It's funny how that stuff has gotten popular again, like surf music. When I did "Modern Love," with Bowie, it was great working that beat out. I have a massive collection of surf music. That's one part of my record collection that's really intact. I have really obscure bands from California. I'm a big fan of American music." But Rogers is quick to credit Madonna for the input that has resulted in one of the fastest selling albums of the year."That was her concept..."

All is not strictly a stranger to the pop audience. Her songs have been recorded by Diana Ross and Sheena Easton, among others. And her sense of style puts her in the vanguard of music's image-makers, in terms of image, at least. The time may be just right for a Tennessee-bred artist to stretch beyond the traditionally-based pop success of a Dolly Parton, Kenny Rogers or Willie Nelson to more with a contemporary edge. If anyone is capable of it, Allen is..."

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..."I love country music," Allen says, "but I have a lot of other loves. My biggest dislikes are categories, because they cheat the listeners and the artists out of being themselves."
### Regional Album Analysis

#### NATIONAL BREAKOUTS

1. BEVERLY HILLS COP
2. POINTER SISTERS
3. THE TIME
4. REO SPEEDWAGON
5. GEORGE BENSON
6. SHEENA EASTON
7. GENERAL PUBLIC
8. TEENA MARIE
9. FAT BOYS
10. TALKING HEADS
11. WHODINI
12. BRONSKI BEAT
13. LOS LOBOS
14. SURVIVOR
15. GIUFFRIA

#### NORTHEAST

1. POINTER SISTERS
2. FAT BOYS
3. SHEENA EASTON
4. BEVERLY HILLS COP
5. REO SPEEDWAGON
6. TALKING HEADS
7. TEENA MARIE
8. THE TIME
9. GEORGE BENSON
10. WHODINI

#### SOUTHEAST

1. POINTER SISTERS
2. THE TIME
3. BEVERLY HILLS COP
4. FAT BOYS
5. GEORGE BENSON
6. WHODINI
7. REO SPEEDWAGON
8. BREAKIN’
9. TEENA MARIE
10. THE TEMPTATIONS

#### BALTIMORE/WASHINGTON

1. FAT BOYS
2. TALKING HEADS
3. LOS LOBOS
4. SHEENA EASTON
5. THE TIME
6. BEVERLY HILLS COP
7. REO SPEEDWAGON
8. GENERAL PUBLIC
9. WHODINI
10. WHODINI

#### MIDWEST

1. REO SPEEDWAGON
2. BEVERLY HILLS COP
3. SHEENA EASTON
4. THE TIME
5. SURVIVOR
6. POINTER SISTERS
7. GENERAL PUBLIC
8. GEORGE BENSON
9. GIUFFRIA
10. JOHN PERR

#### NORTH CENTRAL

1. THE TIME
2. REO SPEEDWAGON
3. POINTER SISTERS
4. BEVERLY HILLS COP
5. GENERAL PUBLIC
6. GEORGE BENSON
7. MANHATTAN TRANSFER
8. SHEENA EASTON
9. FAT BOYS
10. TALKING HEADS

#### DENVER/PHOENIX

1. POINTER SISTERS
2. SHEENA EASTON
3. GEORGE BENSON
4. THE WHISPERS
5. THE TIME
6. BEVERLY HILLS COP
7. REO SPEEDWAGON
8. FAT BOYS
9. TALKING HEADS
10. GENERAL PUBLIC

#### SOUTH CENTRAL

1. SHEENA EASTON
2. BEVERLY HILLS COP
3. REO SPEEDWAGON
4. POINTER SISTERS
5. THE TIME
6. GEORGE BENSON
7. BREAKIN’
8. THE Jjuds
9. FAT BOYS
10. TALKING HEADS

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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.**

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**Cash Box/February 9, 1985**
Changes Precede NARM Convention

LOS ANGELES — Two new scholarships and an agreement dealing with compact discs have been announced in advance of the NARM Convention, which will open March 29 at the Diplomat Hotel in Hollywood, Florida from March 29 to April 1.

The dinner is scheduled for Saturday evening, March 30 and the star entertainer this year will be Stevie Wonder. Tax dollars being distributed to music programs by NARM itself totals $8,000 c/o NARM Scholarships. A $20,000 contribution creates a Platinum Endowment, and yields four $5,000 scholarships because of interest earned over the life of the fund.

Regarding compact discs, at the meeting of the NARM board of directors held in Scottsdale, Arizona January 22 and 23, the board approved several important policies.

MERCHANTING

Retailers To Manufacturers: More CD's

WHAT'S IN-STORE


BOSE KNOWS — Bose Corporation's 302 Tuned Cobra "Bass System is a new system from one of the leaders in its field. Consisting of a powerful subwoofer, the system was designed to provide high sound pressure levels with greater efficiency than conventional professional loudspeaker designs. In the 302's innovative transducer system, sound is radiated from each side of the two 12" low-frequency woofers, which fire through two specially tuned chambers into the listening environment. Each transducer is loaded by two ported chambers, one tuned to 164Hz and the other to 100Hz. This results in smooth response throughout the speaker's passband. Designed to withstand high output, each Bose LF-88B transducer uses four-layer copper voice coils and 54 ounce Ferrite V magnet assemblies. These features which enable the 302 Bass System is low in distortion throughout its operating range. The system adds flexibility to the Bose Pro line. It can be used with the company's 902 and 402 full-range loudspeaker systems, as musical sound reinforcement, or as a loudspeaker for recording. The Bose 302 Tuned Bass System has a full two-year transferable warranty, and is available through authorized Bose Professional Products dealers.

A WORTHY CAUSE — Vestron Video has announced that Do They Know It's Christmas?, the all-star music video program featuring the all-star band Band Aid has recorded opening orders in excess of 150,000 units, generating the largest initial shipment recorded by any non-theatrical title in the home video industry. Vestron Video released the title on December 18, 1984. The 30-minute videocassette is priced at an unprecedented $9.95 in the U.S. and Canada. In addition to the music video of Do They Know It's Christmas?, the program features behind-the-scenes footage of the stars, interviews, comments, and messages from many of the music superstars. With only a 5-day sell-in period, the videocassette was able to record higher initial orders than those for The Making Of Michael Jackson's Thriller and Video Reward. The Rolling Stones Great Video Hits — the industry's biggest selling music video titles to date — both of which are also distributed by Vestron Video. The Band Aid project set new production records in tape duplication and packaging. The videocassette was printed, duplicated, packaged and in stores in an unprecedented two weeks — a process which usually requires a four-month cycle. This was accomplished by a unique cooperative effort among many of the major tape duplicators, tape suppliers and vendors — a first for the home video industry. According to Jon Peisinger, president, Vestron Video, "the entire home video industry has embraced this project from start to finish. As a result of a substantial contribution of goods and services, the majority of the money spent by consumers for the purchase of this videocassette will go directly to The Band Aid Trust on behalf of the Ethiopian Famine Relief Fund. While this has been accomplished on a nonprofit basis, I believe our industry has clearly been enriched by its involvement in such a timely and worthwhile project.

LABEL WATCH — Available now from Azimuth Records are two solo albums from Kit Watkins. Formerly with Happy The Man and Camel, Watkins has experimented with musical styles ranging from serious to pop, with albums that would appeal most to the 18- to 30-year-old buyer of instrumental music. Write Azimuth Records, Box 2485, Atlanta, VA 22203, or call Sally Heidrich at (703) 949-8436.

JVC PROMO — The magnetic tape division of JVC Company of America recently announced an audio tape promotion which offers consumers an attractive cassette storage device free with the purchase of four DA7 high bias 90-minute audiocassettes. The rack, constructed of injection molded plastic, will hold up to 30 cassete's and can be wall or shelf mounted (Part #DA7-90-4PK).

CREDIT CARD RADIO — The new FM stereo Walkman radio from Sony is in the size of a credit card, measuring just 2¾ inches high by 3¾ inches wide by only ½-inch thick. The SHF-301 will be available in April at a suggested retail price of $74.95.

with reduced cone motion, ensure that the "Hi-fi" music is reproduced in all those subtle ways.

The space issue is being dealt with in various ways. Oz in Atlanta is currently 50 percent CDs, while Strawberries in Cambridge is building a new mezzanine to house them, and Tower in San Diego is keeping a close eye on developments and moving the compact discs to a center aisle. The smaller stores are complaining, but apparently, they're finding the room to carry an ever-growing selection of titles. One of the important factors cited is the feeling that compact discs are no longer attracting strictly an audience of audiophiles. "I don't think it's a specialty item anymore," said Steve Mills, "it's main-steam now."

Ettien Whiting said, "It's getting a much bigger presence and the car lot we are coming in saying, 'A friend of mine has one of these things and I'm checking them out.' Last little old lady said, 'I don't think it's the same thing anymore,'" said Steve Mills, "it's mainsteam now."

aggressive promotions were also cited as a reason for the CD demand. Kathy Orlovicz said that doing a co-promotion with a Minneapolis stereo retailer, Best Buy, caused sales to skyrocket, and mentioned the help given by a local radio station that plays CDs on a regular basis. But, she said, the problem of not being able to get the product fast enough is hurting a little.

David Robinsa said that a lot of people were coming in to replace their albums with compact discs, looking to leave the past behind. He quoted a seemingly brilliant idea: "One of our label salesmen thinks there should be a program where the labels will give back some money if people give back their album wide discs."

Why not — it's always worked for Detroit.

Compact discs, still in their infancy, are having unusual growing pains. Consumer demand and awareness are starting to build up, but manufacturers of software, and to a lesser extent hardware, are having trouble keeping up with the demand and are having trouble increasing the number of simultaneous versus CD collections. Their life may soon turn into the Cabbage Patch Dolls of the audio world, but at least they're not being ignored.

"Based on the demand," said Camelot's Bob Varcho confidently, "I'd say they're here to stay.

MORE THAN A BAND-AID — Morris Levy (I), owner of Strawberries Records and Tapes, a New England-based record store chain, has donated $30,000 to the Ethiopian Relief Effort. The check was presented to John Madison, CBS Records Boston branch manager, Vestron Video has announced a project between Strawberries Records and Tapes and CBS Records, who joined forces to aid the starving people in Ethiopia.
VIDEO ALIVE—Are you familiar with Island Alive? O.K., have you heard about/ seen the new video released under the name of John Blondie, also known as Blondie? Or Choose Me? Island Alive released them. The company has only been around for a year and a half and it's doing quite well, thank you. Of course, considering the fact that we're seeing a Gold Rush whereby more and more people are finding it difficult to understand from whence this spark of success may emanate: Island is the island of Chris Blackwell, as in Island Records, as in the B-52's, U2, Grace Jones and Frankie Goes to Hollywood. (As in Compass Point Studios in the Bahamas and ABC Studios in London, France, New York, L.A. and Jamaica doing very well, thank you). Alive is Alive Enterprises. As in Blondie, Alive Enterprises has managed the careers of Steve Pendergrass, City & Colour, Sister Variety and Blackwood. The company also promotes the production/distribution company of Island Alive in the spring of 1988.

Embassy Home Entertainment enters the picture from under a new leaf video home, pay cable and television rights to a minimum of 11 music releases. This means a fresh product for video viewers. Embassy promotes—among others—the children's programming of Liao and Apple, It's My Birthday, a hit to be released in the 18 months ahead. The programming will be accompanied by a rock music video for every Christmas theme. There are several reasons for this. First, Embassy has recently expanded its programming line-up and now includes Nicolas Roeg's Insignificance, Stephen Frears' The Hit and Alan (Choose Me) Rudolph's Trouble in Mind, each to be released in the next 18 months. Two albums have been considered for a video release: Eurythmics' Be with Me and the soundtrack for Atari's Star Trek. Embassy, Inc. are well aware of that. With the Criterion Collection laserdiscs, the company hopes to revamp and revitalize the videogame business, banking on the popularity of the new format. The company can't wait to enter the market and take advantage of the novelty of owning or renting their screen entertainment and are now beginning to discriminate levels of quality — and as far as quality goes, laserdiscs are certainly way ahead of videocassettes. Criterion proved that recently at a special presentation at the American Film Institute in Los Angeles. Criterion and the American Film Institute, Citizen Kane and King Kong, were on display, both of them beautifully restored and mastered for disc under exclusive license from RKP. Ron Havill, the distinguished film preservationist, supervised the project (Citizen Kane was mastered from a negative found in the KRO vaults in Albany, New York, King Kong from a 35mm negative in the Library of Congress) and the results are magnificent. The film look better than most prints in circulation. While RCA ballyhooed (throughout a half-million in losses), the CED-type videodisc players ceased to be manufactured, but LaserVision, the second of the two formats, continues to be produced by Pioneer. Laser is superior to CED. Have you every seen a misconstrued disc — that's what the CED format is called by many ? The LaserVision disc is made of plastic, that also accommodates compact discs! Laserdisc players are unique enough without the added feature of a CD, however. You can scan, freeze-frame, fast-forward, etc. In fact, there's no better way to watch movies. With the LaserVision disc, everything that's possible is possible. The format is not only easy to use, but it's also that the quality of many players and software products of video on the market don't improve, they may just gain a following. Problems with the discs do exist, however. They only run a half-hour per side (one side per disc) which means they have to be changed several times during the course of an average length film. Also, the things are rather bulky — they're as large as an LP — so storage isn't as convenient as videocassettes. The largest drawback for most consumers is most assuredly the fact that laserdisc players do not record, they just play. The quality is there, however, and laserdisc players are comparable priced to VCRs ($300 to $800, approx.).

TRIVIAL MINUTIAE—Oh, c'mon. I mean who really knows which video a car with license plate number YK8876 gets "stuck up in"? Do you? If you don't, you'll hate the Music Video Trivia Quiz from Avon Books. It's full of questions like that ("What is Rod Stewart's apartment number in Infatuation?"). 600 trivia questions are included in this 107-page paperback, arranged in categories. (Animals, Clothes, etc.) along with eight pages of photos. So, ah... "How many boxes of pizza are delivered to Cyndi Lauper's room in Girls Just Want to Have Fun?"

VIDEO VALENTINE—Lookout Hallmark, Videographe, a New York based computer animation company, has moved video into the realm of personal greetings. They're called Vidis — 2 to 5 minutes videos that can be personalized, personalized and personalized, also includes names, photos and added video. They retail for $14.95 (extra for the extras), and for Valentine's Day the company has three new Vidis: Sonnet In The Sand, You're The Top and Love Rock Vidi-O.

SEMINAR NO. 15—Yes, indeed, The 15th Annual International Tape/Disc Association "update" Seminar is slated for March 20-23 at the Saddlebrook in Tampa, FL. The video sessions will include a presentation on 8mm video, a roundtable discussion on pre-recorded video distribution patterns and a panel on the blank videodisc market.

Gregory Dobrin
THE BEACH BOYS — Twenty-five years later, thanks to the V-a-l-i-d-a-t-i-o-n-a-r-y, the American band is still tremendously popular. A new film titled The Beach Boys: An American Band should only earn the group more attention. Leo already described his initial involvement with the project, which incidentally, was undertaken with the complete cooperation and participation of the Beach Boys (Brian and Carl Wilson, Al Jardine, Mike Love, and Bruce Johnston). "Around the end of '65," he began, "I was approached with the project for the first time. I told them I wanted to make sure there was a film out there to be made. Even the Beach Boys weren't quite sure of the format and I knew I wasn't interested in making either a concert film or a hard-information music biography." What did intrigue Leo as the basis for a theatrical film was the family aspect of the Beach Boys. "Here you had three brothers, a cousin, a best friend, the father as manager and the mother singing harmony," Leo pointed out. "They've spanned 25 years and went from class teacher's pet in Hawthorne, California, performing in front of the president at the White House. Also, along the way, Brian became a creative genius who inspired and set the tone for many, many singers and producers," he added. "In making this movie, I wanted to put the story and the family on top, and not just concentrate on the music." This approach was unanimously approved, but tragedy struck only two weeks later with the death of Dennis Wilson. Despite their tremendous loss, however, the Beach Boys and everyone connected to the group felt the time was more appropriate than ever to push ahead with the project.

Why have the Beach Boys endured? As Leo sees it, "Certainly there's a dark side and they lost popularity and were out of favor. Tangible changes and they became passe and they knew it, too. But the Beach Boys were always a working band, touring all over the world, even behind the Iron Curtain in the '60s. I think that exposure and the fact that they're a family have kept them together." Over the years, it took the kind of strong emotional ties a family ideally has to keep the band running, particularly in light of hard times that entailed death and drugs. Nevertheless, according to Leo, "they're survivors, and they've always rallied when problems arose.

Regarding the music itself and the Beach Boys' career, Leo said "the legacy of musical managers and lawyers and record companies that are in the wake of that legacy is this concept that Warhol created that Brian really broke ground, though, along the way as a producer and created masterpieces of production." Leo also stressed the fact that the music for which the Beach Boys are best known evokes good feelings and brings to mind a time of seeming innocence and has a universal appeal despite its focus on California. However, he also added that "they were smart enough to go beyond that innocence and refine their work in the mid-60's and even though the press occasionally ignored them 25 years later the catalog of songs they've accumulated is of enormous value.

The film features clips which are designed to reveal both the personal and public personas of the Beach Boys over the years, as well as new conversations with the present band members. Leo also mentioned that the quality of the sound will enable the audience to hear the band as never before and also that the soundtrack will feature several songs which were never released.

The Beach Boys will be heading back into the studio shortly to record a new album for CBS Records, which will be produced by Culture Club's producer Mike Love. The recording attention the band is getting, a lot of people clearly agree with Leo, who summed up his feelings about the group's resurgence when he said, "They still have what it takes."

RE-QUEST — Although the soundtrack to the upcoming feature Vision Quest was briefly mentioned before in this column, here's a bit more on it. The film comes from Warner Bros./Guber-Peters and is being released February 15, and stars Matthew Modine and newcomer Linda Fiorentino. The first single is the film's theme song, titled "Only The Young," which comes from Journey. Also, Madonna has contributed two songs for the film, which marks the first time she's written music for a movie. She also makes her screen debut, as a rock singer.

Feature Film On Hendrix Underway by Peter Berk

LOS ANGELES — September 18, 1970. London. That's when and where the extraordinary life of Jimi Hendrix came to an end. Now, a film based on his life is currently in production with Elliot Golding, Joe Allegra and Don Kirshner producing. Tentatively titled Electric God, the film will attempt to capture the essence of Hendrix' public and private life without being a traditional film biography. Golding's film credits include The Amityville Horror and The Night The Lights Went Out In Georgia, while Allegra, his partner in their company Joel Entertain-ainment, produced The Great Adventure, which starred Joan Collins. Kirshner has long been at the forefront of the music business and he'll personally supervise and coordinate the soundtrack album and all music in the film.

Cash Box spoke with Golding about the project, starting with its origins. "My partner's son is a singer and composer at a New York club, and there he met a performer named Jack Hammer, who mentioned his desire to make a film about Jimi Hendrix. Hammer had already been in his own stage version of Electric God, but wanted to transfer it to film very much."

Entertainment backed the project and started working on revising Hammer's screenplay. Golding described the script as it stands now, saying it "touches lightly on Hendrix' youth and picks him up later on when he's become well known. It focuses on the highlights of his career, but it's not a bio at all," he stressed. "To do a bio about Jimi Hendrix is very difficult, because the man was so much larger than life. For that reason, the film has to be larger than life. A bio wouldn't

Continued on page 28
WORD OF MOUTH — Radio personalities from all over the country gathered after an Atlantic recording group. The Kinks finished up the first part of their tour with two sold-out performances at Madison Square Garden in New York City. Pictured backstage (l-r) are: Donny Jenner, vice-president/promotion, Ariya, Paul Yeisel, associate director, national album promotion, Ariya, Oliver Davis, president, Ariya, Ray Davies, Kinks; Val McIntosh, program director, KUPD; Kid Leo, music director, WMMS; Tom Stein, music director, WZMX; Sean Coakley, director national album promotion, Ariya; and Greg Solk, program director, WUUP.

Two Named At Westwood One

LOS ANGELES — In the second major expansion of Westwood One's national advertising sales force during the past six months, Dan Sessler has been appointed a national account manager and Dan Holler has been named director of new business development.

Most recently an account executive with NBC Radio Networks, Sessler is now responsible for interacting with major Westwood One national advertising accounts and agencies based in the New York, New England, and Washington, D.C., areas.

Hiller, most recently a sales manager with KKO Radio Shows, is now responsible for developing new advertising business for Westwood One's special event and regularly-scheduled long-form programs. Both Sessler and Holler are based at Westwood One's New York office on Madison Avenue and both report directly to Ron Huntermann, the company's New York-based vice president/advertising sales.

Ray Edwards Named Director Of Planning, CBS

LOS ANGELES — Ray Edwards has been named director, planning for the CBS Radio Division. He will be responsible for a variety of financial analyses and administrative functions for the division.

Pardatzek Promoted

LOS ANGELES — The ABC Radio Network has promoted Beverly Pardatzek to director of special programming. She succeeds Denice Oliver who left to program WNYL in New York.

Pardatzek joined the company as manager of special programming in May of 1984. She was formerly with NBC's The Source.

Abridlov Named

LOS ANGELES — Bonnie Abridlov has been named director/corporate development for the United Stations Radio Network. In the position she will be responsible for developing special programs designed to tie in with the specific needs of companies.

Abridlov comes to the United Stations from WPX-FM/New York, where she has served as national sales manager and director/new business development. She also spent four years as an account executive with WOR/New York, and functioned in a similar capacity for WHN/New York.


FOGERTY, OFF THE RECORD — Westwood One will be airing WB recording artist John Fogerty's first national radio interview in over 10 years February 11, on Mary Turner's Off The Record. The show will be carried by 200 stations nationwide.

New York — KUUF-FM in Orem, Salt Lake City has named Robert M. O'Brien general sales manager. KZL-FM in Phoenix has added a position of assistant general sales manager. The station also announced the addition of Michael Collins as local sales manager.

ARE YOU KIDDING? — Newsmaker Interview service, the Los Angeles-based celebrity interview service that offers personalities each month to most of the top five radio talk stations in the U.S. and Canada has announced the top 10 interviews of 1984. The top 10 interviews are: (1) Bob Hope; (2) Andy Williams; (3) Pia Zadora; (4) Bob Hope; (5) Paul Anka; (6) Toni Tennille; (7) Michael Landon; (8) John Travolta; (9) Steve Garvey; (10) Sen. S.H. Hayakawa. The thought of an on-air interview with the company's top 100 list as a bit of something new to Michael Levine PR will gladly stuff you in on the rationale for such choices: (213) 267-6400.

THE BUZZARDS FLIES HIGH — WMMS in Cleveland, the poll ratings champion and AOR pioneer has done it again. For the sixth straight year the station has been named Radio Station Of The Year by Party Magazine's readers poll. Every year for the past six years the station has responded to this honor by offering listeners a number of major events, most of them offered free. Congratulations to John Gorman, Kid Leo, Dee Stein and everyone else at the Buzzard for continuing to put out nothing but the best in rock and roll radio.

THE JOB MART — CBS affiliate KWWF is looking for a nighttime personality for its beautiful music-formatted station. Applicants must have a class first license and be willing to work a 40-hour week. fringe benefits include life insurance. Send T&R to KWFF, P.O. Box 40, Wichita Falls, Texas 76307 RWR in Lebanon, Pennsylvania is looking for an afternoon drive personality. Send T&R to Ed J. Burris, WLBH, P.O. Box 120, Lebanon, PA 17042. Morning and afternoon personalities are being sought for Great Lakes FM outlet. Females encouraged. Send tape and resume to Jim Lil, P.O. Box 207, Washburn, WI 54892. (715) 733-5152-EOE...

Send T&R to KYYH, Box 1738, Bismarck, N.D. 58502. Stations wishing to post job openings in this column should contact Darryl Lindsey, Cash Box, 6363 Sunset Blvd., Hollywood, CA 90029.

CASH BOX/FEBRUARY 9, 1985

Changes — KMET in Los Angeles has tapped George Harris of Metromedia sister station WMMR to fill the PD post Mike Harrison recently vacated. Speaking of Mike Harrison, his "Rockers 85" Conference is shaping up quite nicely. The event runs from March 10-13 at The Sheraton Premiere Hotel in Universal City, California. We'll have more on this infor-conference in the June issue of Radio & Records immediate information call: (312) 343-3952... The word from CBS Radio has Judy Muller and Frank Sestipani as newly-appointed CBS News correspondents. In addition, the network announced that we'll now host a daily afternoon edition of "Sportsbreak" on the network's Radio & Records beginning in mid-February. And congratulations to the network's Frank Cammarata for receiving the Third Annual Radiodisc Jockey Award. Cammarata was just named manager, southern region... The folks at Drake-Chenault have announced the addition of DESK-AM in Jackson-Joplin, Miss. The station has an oldies/band format... Blair Radio's Detroit office has announced the appointment of Rita DiStefano as office manager, John A. Chichester to the position of sales manager and Anne Pantalone to the position of account executive... Hillier, Newmark, Wechsler and Howard announced the representation of WINS-FM in Greenville, North Carolina (country) and KORQ AM & FM in Oklahoma City... WBBX in the district has been tapped as the new sales manager at WBMG-FM in High Point, North Carolina... The New York Post reported that WPBS in Binghamton, N.Y. has added a position of manager, promotion, and the promotion of John Mason to the position of assistant general sales manager... John L. Ridge, former news/manager WPBS, has been named general sales manager with WPBS/WSNY New York... New York's WPIX-FM/New York has named Michael Abdelnour as station Promotions Manager. Abdelnour has been with WPX-FM for the past six months where he was responsible for promoting and managing special events and campaigns. He comes to the station from WPIX-FM/New York where he served as national sales manager and director/new business development. Abdelnour comes to the United Stations from WPX-FM/New York, where he served as national sales manager and director/new business development. She also spent four years as an account executive with WOR/New York, and functioned in a similar capacity for WHN/New York. Abdelnour fills the position of the late Michael Levine PR will gladly stuff you in on the rationale for such choices: (213) 267-6400.

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David Adelson
It's 2/2 get 26 OPEN 36 would 1 22 love 9 LINDA 18 STAN (Windham RIDDLE do 35 7 6 can't 15 don't 29 like. 40 7 mean, 7 iash from 21x345 acompaniment with 21x385 play my 21x403 keyboard—growing above and Nicolas Clarke, too. I'm musician band Corea's 21x498 pressure — fusion" focal point to my—letting me—definitely come — the — I have never really—guitar. and pursuing 10 19 me. Like, anything — the 10 — Lee Ritenour (Asylum FC 39530) 11 — BASS, album, 10 19 Mahavishnu. 9 15 15 — my (Windham HILL-WA-1105) 8 — 13 DODD WOPP — DAVIE TRANSITION — 2 31 — AYERS (Tappan ST-12372) 1 31 — 2, 1990, Chick Corea has led, and recorded with the store—mentioned trio, two different quartets (one with Steve Gadd, Mike Brecker, and Eddie Gomez; the other with Roy Haynes, Gary Peacock, and Joe Henderson), the all-star "Echoes of an Era" Band (Henderson, Freddie Hubbard, Stanley Clarke, Lennie Nievera, either Chaka Khan or Nancy Wilson), a reunion of Return To Forever (with Corea, Wilkens, and Al Di Meola). Burton and string quartet, the jazz classique (which appeared on Live From Lincoln Center), a fusion band, and two classical pianists (Federico Gulda and Nicolas Economou), in addition to completing a cycle of "Children's Songs." The album won a Grammy. A welcome for the past time, can be found in Telarc, Decca, Gramavision, Elektra, Musician and Warner Bros., with some of it still in the can There is no moss growing on Chick Corea. Where then to begin? How about with the electronic band? I think that when I was with this band, schwartz—successful — commercially and critically — of all the 70's "fusion" bandleaders.

"It's one of the things I've been missing through these past two or three years," he says. "I'm preparing the band now. I don't have any musicians that I'm working with as yet, but I'm working with my electronic instruments and getting the conception of it together, beginning to write music and that sort of thing. It's really in the concept and thinking stage. I definitely am going to get a basic strong rhythm section together and have that be the core. The rhythm of the band is going to determine where the focal point and the core; and my own keyboard playing and my own approach as a keyboardist and a pianist is definitely going to be a feature. Which, maybe, is a little bit different from what I've done in the past where, in my own estimation, I've put the keyboard role more in the background, as an accompaniment and as an orchestral color. I'll write some more music and we'll play some of the older things. The pressure of recognition usually does that and sometimes causes the musicians already know the music and it having a readily 'grooved-in' rendition."

As to his current dabbling in classical music, Corea (who got his nickname from an aunt who grabbed his cheek and went, "Cheeky, cheeky, cheeky") says, "As for classical, I'm, new, I'm not comfortable with it, but I love do it. I mean, I'm comfortable with the music itself, I love music. That's why I'm beginning to get some mileage in on it, so I improvise and get better at it."

"Studying Mozart's music has really been inspiring, but I could see how I could modify my life to fit it and don't want to. I love Mozart, but there are other things, too. There's so much I find to be interested in, you know — I just have to challenge myself to keep an integrity about each thing that I do to make sure it's not just ... like any line that you pursue, you can go deep, deep, deep until you hit the source. Like, if I get really into Latin music, I'm going to find myself living in Cuba or something and joining some drummer's band and finding out the history of the Zulu rhythm or something. I can't do that, I've got to stay in L.A. and keep my own estimation. So it's a challenge to keep the presentation and music and high and be able to draw the right elements and just keep the creation my own."

Interestingly, Chick Corea has been able to do just that — a visit to the Blue Note reaffirmed, for me, his position as one of the finest pianists in jazz. Chick Corea never lets anything go — there's nothing in his past that isn't present in his future. He has a strong, a strong up again a couple of minutes down the road — he borrows from here to give to there and, somehow, it all seems to fit. Ballets, symphonies, fusion bands, jazz combos, it is all part of the same thing. Is there anything he still wants to try?

"I would like to someday participate in and write the music for a great film. I haven't actually pursued it — and there have been some slight requests that have come along — but it's something that I would like to do at some point. I would definitely give that a whirl sometime."

"Anything else?"

"That's about it for me. The more involved I get with music and the more projects I have to do, the happier I get. And that's why I'm trying to juggle more and more." — leesjke


Waxing up, to to meet up and stephanie Grappelli, one of the men who defined jazz violin, with L. Subramaniam, the violinist who has forged a successful fusion of jazz and the carnatic music of India. Grappelli, who on record is perhaps the best violinist, is fitting nicely into Subramaniam's Indo-jazz context. An interesting set of "conversations" from a Frenchman and an Indian who both have advanced good old American jazz.

**DUKE ELLINGTON AND HIS ORCHESTRA FEATURING PAUL GONZALEZ** — Duke Ellington — Fantasy F-9363 - Producer: uncredited — 8.98 — Bar Coded

This never-before-issued Ellington LP is an unusual one — it features a single soloist. Paul Gonzales was a great and highly influential tenor saxophonist who was this is a disappointed by some of his fellow Ellingtonians. Here he snaps, crackles and pops through a slate of timeless Ellingtony pieces. Featuring Gonzales was a worthy idea and this LP didn't deserve two decades of gathering dust in a vault.

**STRICTLY FOR OUR FRIENDS** — The Ganelin Trio — Leo LR 120 — Producer: Leo Feigen — List: 9.98

Some of the most shining, original and electric contemporary jazz of the past few years has had been coming from an unlikely source: the Ganelin Trio. Redman Vladimir Chekasin, drummer Vladimir Tarasov and pianist and leader Vyacheslav Ganelin are virtuoso players and their collaborations are uncanny colleagues and a perfect pair. their music is so much and it reeks on very long roots. This album, recorded in 78, is a delight.

**STARDUST** — Earl Coleman — Slash ST-243 — Producers: Bernard Brightman—Michael Abene — List: 8.98

Earl Coleman's bass/baritone, one of the creamiest in the business, is used to good advantage on this relaxed set of ballads. The players are first-rate (Mike Abene, George Davizier, Walter Bolden, Jerry Dodgion and, particularly, Tom Harrell), as are the chosen tunes ("The Gipsy," "The Things We Did Last Summer," "Goodbye," etc). For those who like romantic singing, this is the ticket.
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BLACK CONTEMPORARY

TOP 75 ALBUMS

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<td>17 CATCH A FALL OUT</td>
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<td>28 MAKE IT BIG</td>
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Black Contemporary A&R: Finding Tomorrow’s Top Five

by Peter Holden & Darryl Lindsey

First article in a series

LOS ANGELES — There is no position within a record company more important and yet more flexible than that of an A&R person. While A&R people traditionally have been the discoverers of new talent, purists feel that the label’s business is good business, a sense of common vision and large measures of psychology and direct action.

In this first part of Cash Box’s A&R survey, we will speak to representatives from four major labels’ R&B departments, touching on the things that labels are looking for in a new signing and detailing into the ever-evolving duties of an A&R person.

Recently appointed Motown A&R head Steve Buckley illuminated a number of crucial aspects regarding his position and the roles he must play. "The structure and roles of A&R departments are different at each label, and very dependent on the owner’s own way of doing things. From signing new bands to finding songs and a producer if the group is not a self-contained unit, one to choosing the publicity photos for the press package; to me a total A&R package means the total concept of the artist. If you are the creative person who has signed the band out of a club, listened to the tapes, etc. you have to be in vision with the artist and have you to transfer that image to the public."

With each label and roster, there are peculiar problems, weaknesses and strengths which must be addressed. A good example of adjustment to a label’s weaknesses is the case of MCA’s R&B department. Six months after Irving Azoff took over the head position at the Universal City, California-based label, Jerrel Bussy was brought in as A&R to run the black music division. Bussy brought in promotion man Ernie Singleton and previous labelmate John Brown who joined the A&R division which also included Louie Silas. Together this team has signed a number of successful new artists such as New Edition, Patti LaBelle and Bobby Brown who have increased that label’s B/C strength, while also developing artists already on the label into chart forces. Artists such as Thelma Houston and Alicia Myers who formerly had only mediocre success both have had recent singles in Top 10. John Brown, who is also an A&R division’s role, noted that, "We try to choose the best producer for the artist. For instance, with our next New Edition album we used Rick Timas and Ray Parker, Jr. among others and even though that has given us a winner with ‘Cool It Now,’ we may use another combination for the next project."

As for his general A&R philosophy, Brown stated, “We want them to be effective in an A&R position until you have learned what is commercial and what is not; what works and what doesn’t, leaving your personal taste behind. One thing that to me is especially important is that an act has a very specific sound, so that when a record comes out listeners immediately know what they are dealing with.” One aspect of MCA’s division which is currently being considered is the mixing of New Edition’s “Cool It Now,” Patti LaBelle’s current cut “New Attitude” taken from MCA’s Beverly Hills Volcano and many others. This close contact with the final product is something which few other labels have.

One of the essential elements of an A&R person’s job is to find what is new and current and to maintain travel between cities and to virtually anywhere that there might be a new talent. Yet Wayne Edwards of CBS Records commented that for the R&B division it is much more difficult to find a new act playing at a local club. "I think finding the next musical sensation in one of the clubs around town is a lot more prevalent on the pop side. In the R&B side of A&R, most of the leads I get are from producers, engineers and such — unfortunately, black bands and artists just don’t get the exposure or the showcase in most clubs.”

Look at the acts that come out of Minneapolis. We just signed a guy whose record will be out soon who is from Albuquerque, New Mexico. That’s why you have to travel around.”

An essential ingredient to a successful A&R department is creativity. Finding the right producer for a certain artist, travelling all over the country looking for that unique performer all take a certain amount of

(continued on page 26)
1. **NEW ATTITUDE** – PATTI LABELLE – MCA
   K.M.Q, WHUR, WBXM, WDRQ, WEDR, WLE, WILD, WBD, WLYD, WGCJ, WATV, WPEG, WDAO, KUKG, KDAY, KGJF, WXYY, WOJX, WAJX

2. **IT'S YOUR NIGHT** – ASHANTI – T-section
   WHKQ, WDRQ, WAKC, WGCJ, WBNX, WDCQ, WFXF, WRRR, WHAD, WJAZ, KHQA, WHBC, WJQX, WMCL, WGFS, WSHE, WBOB, WBOC, WURR, WJLL, WJIL

3. **HEARTBEAT** – LL-DUO BAND – MOTOWN
   WDAO, WSW, WJLB, XHMR, WBRD, FM108, WAXY, WKYY, KPRS, WPJS, WPAL

4. **GIMME, GIMME, GIMME – NARADA MICHAEL WALDEN (DUET WITH PATTI LABELLE)** – WARNER BROS.
   WPEG, WHHR, WWDQ, WATM, WWHR, WDCX, WBEX, WBMX, WPJS, KPRS, WPJS, WPAL

5. **THE BIRD – THE TIME – WARNER BROS.**
   WHUJ, WHUR, WBXM, WDRQ, WEDR, WLE, WILD, WBD, WLYD, WGCJ, WATV, WPEG, WDAO, KUKG, KDAY, KGJF, WXYY, WOJX, WAJX

6. **2 FREAKS COME OUT AT NIGHT – WHODINI – ARISTA**
   WHUJ, WHUR, WBXM, WDRQ, WEDR, WLE, WILD, WBD, WLYD, WGCJ, WATV, WPEG, WDAO, KUKG, KDAY, KGJF, WXYY, WOJX, WAJX

7. **3 NIGHTSHIFT – COMMODORES – MOTOWN**
   WHUJ, WHUR, WBXM, WDRQ, WEDR, WLE, WILD, WBD, WLYD, WGCJ, WATV, WPEG, WDAO, KUKG, KDAY, KGJF, WXYY, WOJX, WAJX

8. **CARELESS WHISPER – WHAM! – COLUMBIA**
   WHUJ, WHUR, WBXM, WDRQ, WEDR, WLE, WILD, WBD, WLYD, WGCJ, WATV, WPEG, WDAO, KUKG, KDAY, KGJF, WXYY, WOJX, WAJX

9. **PRIVATE DANCER – TINA TURNER – CAPITOL**
   WHUJ, WHUR, WBXM, WDRQ, WEDR, WLE, WILD, WBD, WLYD, WGCJ, WATV, WPEG, WDAO, KUKG, KDAY, KGJF, WXYY, WOJX, WAJX

10. **FORGIVE ME GIRL – FORCE MD’S – TOMMY BOY**
    WHUJ, WHUR, WBXM, WDRQ, WEDR, WLE, WILD, WBD, WLYD, WGCJ, WATV, WPEG, WDAO, KUKG, KDAY, KGJF, WXYY, WOJX, WAJX

11. **7 THIS IS MY NIGHT – CHAKA KHAN – WARNER BROS.**
    WHUJ, WHUR, WBXM, WDRQ, WEDR, WLE, WILD, WBD, WLYD, WGCJ, WATV, WPEG, WDAO, KUKG, KDAY, KGJF, WXYY, WOJX, WAJX

12. **BASKETBALL – KURTIS BLOW – POLYDOR/POLYGRAM**
    WHUJ, WHUR, WBXM, WDRQ, WEDR, WLE, WILD, WBD, WLYD, WGCJ, WATV, WPEG, WDAO, KUKG, KDAY, KGJF, WXYY, WOJX, WAJX
DANCE ACTION

GOOD NEWS DEPT. — A major talent too long absent from the top of the charts will be making her way back there soon via the clubs if Atlantic-distributed Modern Records has anything to say about it. The label's president, Paul Fishkin, and director of its contemporary music, Marc Kreiner, hosted a listening party in Manhattan last week for their newest signee, Natalie Cole. Natalie, after exploding onto the scene in the mid-seventies with a brilliant string of hits that included "This Will Be," "Inseparable," "Mr. Melody," and "Lovely Day," has put the best funk tunes of the entire decade, "Sophisticated Ladies," fell on hard times in recent years, marked by much-publicized personal troubles. Judging from the still-unfinished material presented last week, however, Natalie is back, and a blazing comeback in '85. Assembling a production team that includes vete- rans of the Pointer Sisters' "Breakout," LP, Natalie has come up with material that sounds thoroughly competitive in the eighties marketplace without sac- rificing any of the soulfulness that made it known for. For look two for tunes to make their way to the clubs before long. "Opposite Attract" is a burning funk anthem that proves horn bands are still a powerful weapon in the syn- dominated eighties, and "Dangerous" is a catchy pop-rocker boun- ded from the team that brought you "Jump (For My Love)."

PAUL HARCASDE — His "Rain Forest," on Profile Records, captures the top spot on the box's 12-inch chart for the second straight week.

THE RHYTHM SECTION

PENNY LOVERS — One of the newest members of the Total Experience family, Penny Love, has a strong single in "Changin' Four Words" on the Chaka Khan-produced Chaka-plaque production that illustrates the many layers of talent that permeate the Total Experience production roster. Helping out on Ford's debut LP are labelmates Calvin Yarbrough and Alisa Peoples, Lonnie Simmons and Robert "Goody" Whitfield, as well as Charlie Wilson of the Gap Band, who will tour this summer. Ford herself comes from good show business stock; her father being Gene Reed, who was instrumental in the development of Kool & The Gang. Ford and Wilson stopped into RCA, the distributor of TE product, in New York recently to discuss various "family" projects.

A LATE NIGHT — Mercury/Poly- gram rap artist Kurit Blow (r) recently appeared on the syndicated talk show Late Night America. Blow's latest album is "Ego Trip." Shown with Blow is show co-host Dennis Whaley.

else and hasn't had a chart life like other stalled in the mid-'80s, the tune dropped repeatedly. The personality of the style similar to its her to have a natural origin. "She doesn't this and I don't mean she's had this in audio sound like somebody it might as well be the best. Her feel kind of came off on me because I listen to soul music a lot. But the church background and, in the particu- lar church where I come from, everybody either sounds like Aretha Franklin, Jennifer Holliday or Chaka Khan. That's why we get so many singers who sound like Peabo Bryson or Stevie Wonder or whatever, because in that particular church, it's nothing new, it's not a new sound, everybody sounds sounds like that." Ford's single, however, doesn't sound like everything records, either. After being seemingly楽しめるさらに前に、新しいレコーディングのリリースを前提に、彼女は更にそれを実現する。そして、彼女はラジオやビデオで視聴者に興奮を提供しており、彼女は今次あがりを望んでいる。Wilson is also accompanying Ford around the country in an effort to draw attention to the Gap's upcoming tour and a more immediate project: his first solo LP, due this spring. "I did most of the playing myself," he says. "It's definitely a Charlie Wilson project. It's got some Gap overtones to it. That sound is incorporated in it. I'm not leaving my brothers at all, it's just that we can incorporate new monies back into the pot. And we'll keep building that which we're already doing here. Building Total Experience is what we're all about. We plan to grow as big as possible." Wilson also reports that he's up for the title role in a new film, The Jimi Hendrix Story, which should come as no surprise to fans of the charismatic Mr. Wilson. Wilson claims no acting experience, but plenty of the performance instincts it will take to pull off the influential legend.

The Gap Band/Penney Ford tour, meanwhile, is shaping up as a major visual event. "It's gonna be fun," says Wilson. "We got some goodies for them too. We spent a lot of money on production. Our usual lot opened the tour and his name's Jim Chapman. They liked the way he did our lights so much they got him to come out and push all the buttons." — rusty cutchins

12 "REVIEWS"

PATTI LABELLE (MCA L33-1263)

Taken from the Beverly Hills Cop soundtrack, Labelle's just released single is her first with some of the group's most effective arrangements. The inherent energy of the cut is only intensified. A driving beat and keyboard riff back up the vocalist's tearing delivery and the mix is filled with a myriad of syncopated effects and vocal edits, which push the cut relentlessly.

PUBLIC GENERAL (IRS 70982)
Tenderness (6,00) (General Public) (I.R.S. Music/BMI) (Producer: General Public (Robbie Robertson-Joey Bellini))

This dynamic remix of General Public's dance single "Tenderness" works the cut's original format into an exciting extended version which makes good use of Dave Wakeling's rhythm guitar and adds a quirky horn fill. Always melodic and beat-heavy, General Public has consistently been as popular in the clubs as the English Beat and this version should continue that tradition.

Cash Box/February 9, 1985
COUNTRY HITS: THE NEARSTED by Bill Fisher

NASHVILLE — When Ricky Skaggs checked into New York City's Hotel Parker Meridian on Jan. 23, he departed from his manager Chip Peay and added the "10" that had been left off the end of his name, written in two-inch-high, black capital letters on an envelope. It was the first time he was waiting with the rest of his luggage. The Epic recording artist (Male Vocalist of the Year in the 1984 CMA awards, a Grammy winner last year and nominated in two NARAS categories this year) is missing no chances to establish his name recognition, especially in the northeast, since he and his band are the subjects of the kind of coordinated media blitz in this area that is usually reserved for big-money rock and pop performers.

Skaggs was in New York to officially kick off the series of radio, TV, retail and print appearances the artist since winning the CMA's new sales for his upcoming tour of northeastern and mid-Atlantic cities. The three-month set of engagements, billed as the first comprehensive northeast tour by a Nashville artist, is being bolstered by a new album giveaway, a personalized radio station IDs, television appearances, merchandising contests and advertising in the daily newspapers of each city in which Skaggs will perform. Additionally, there's an in-store appearance at Tower Records' Manhattan retail outlet in Lincoln Center with coinciding with a Feb. 21 show at NBC's Bottom Line.

The tour announcements came at an after-party press meeting at the hotel, where Skaggs was presented with a conference table by representatives from the Country Music Assn. and the Country Music Assn. of America. Don Wilson, executive director of the CMA, talked about that organization's efforts to increase the popularity of country music everywhere and expressed her association's support of Skaggs' venture, noting the rise of prominence enjoyed by artists like Collin Raye andFilter.
COUNTRY RADIO

MOST ADDED COUNTRY SINGLES
1. THERE'S NO WAY — Alabama — RCA — 28 Adds
2. STEP THAT STEP — Sawyer Brown — Capitol — 22 Adds
3. LOST BUCKAROO — Kathy Lynn Sacra — Rustic — 18 Adds
4. WALTZING ON AIR — Sabrina Fisher — Motion — 17 Adds
5. DON'T TALK TO ME — Wendel Adkins — Delux — 17 Adds

MOST ACTIVE COUNTRY SINGLES
1. ONE OWNER HEART — T. G. Sheppard — Warner Bros./Curb — 65 Reports
2. BABY BYE BYE — Gary Morris — Warner Bros. — 53 Reports
3. AIN'T SHE SOMETHIN' ELSE — Conway Twitty — Warner Bros. — 61 Reports
4. MAKE MY LIFE WITH YOU — Oak Ridge Boys — MCA — 60 Reports
5. MY ONLY LOVE — The Statler Brothers — Mercury — 60 Reports

THE COUNTRY MIKE
KVVO CELEBRATES SIXTH DECADE — Clear channel giant KVVO/Tulsa is celebrating its 60th anniversary this year. The station signed on in January 1925. During the past six decades, KVVO (The "Voice of Oklahoma") has had a hand in the careers of such country luminaries as Bob Wills and the Texas Playboys, who began at the station in 1934, as well as Gene Autry, who also began his career by performing at the station. KVVO has a night coverage that extends into Utah, Wyoming, Arizona, and south of the border into Mexico. KODA/Denver is also celebrating. "Recollections At 60" is a program to be aired in conjunction with the station's 61st anniversary. "Recollections At 60" describes some of the highlights of the station's history, such as KOA programs and newscasts from the past, classic NBC radio shows and other rare recordings including a KOA jingle sung by Bob Wills.

ARBITRON ADDS SURVEY — Arbitron will be adding a summer radio survey in Seattle-Tacoma, the nation's 17th largest market. This will give the market four surveys each year. The summer report will survey from June 20 to Sept. 11, and will be available in October. In September 1984 Arbitron added surveys in Portland, OR and Sacramento, CA giving these markets a Winter survey for the first time. Arbitron currently conducts winter surveys in 25 markets, fall surveys in 130 markets and spring surveys in 260 markets.

STATION PROFILE — KJBS/Bastrop, Louisiana, is a 24-hours, 3,000-watt FM station owned and operated by Hagan Broadcasting. KJ 100 is programmed by Bill Warren, who serves as the program and music director. The air staff is Tim Sergent from 2 p.m. to 10 a.m., Bill Warren from 10 a.m. to 2 p.m., Marie Allen from 2 p.m. to 5 p.m. and Kim Cox on the night shift from 12 a.m. to 6 a.m. Weekend shifts are handled by Sheila King and Stacy McMullen. KJBS covers northeastern Louisiana (including Monroe) and also portions of southeastern Arkansas and western Mississippi.

BYRON WYNKOOP

PROGRAMMERS PICKS
Bill Warren
KJBS/Bastrop
The Cowboy Rides Away — George Strait — MCA
John Donable
CFGM/Richmond
There's No Way — Alabama — RCA
Ed Stanley
WSCG/Corinth
The Cowboy Rides Away — George Strait — MCA
Jeff Gill
WCMX/Leominster
Lost Buckaroo — Kathy Lynn — Sacra-Rustic
Ray Welch
WACO/Waco
Only Love Will Make It Right — Nicolette Larson — RCA
Dave Methune
WDAT/Ormond
Beach Girls Night Out — The Judds — RCA
Charlie Jay
KSJB/Jamestown
Everybody Needs Love On Saturday Night — The Maines Brothers Band — Mercury
Dan Jensen
WDZQ/Decatur
Step That Step — Sawyer Brown — Capitol
Bill Black
WMML/Mobile
It Should Have Been Love By Now — Barbara Mandrell/Lee Greenwood
Mary Jo Kascian
WDSY/Pittsburgh
Girls Night Out — The Judds — RCA
Billy Parker
KVVO/Tulsa
Girls Night Out — The Judds — RCA

SINGLES REVIEWS
OUT OF THE BOX
EDDIE RABBITT (Warner Bros. 7-29389)
"Danger, heartbreak ahead" is the warning Eddie Rabbitts fails to heed in this energetic, fast-shuffling song. His second single from the "Best Year Of My Life." A rockabilly guitar drives Rabbitts reverberating vocal through this track about a hazardous but irresistible love affair. Out of the box airplay action should coincide with heavy retail demand for this tune.

CHARLY McCLAIN (Epic 34-04771)
Radio Heart (3:00) (Tapadero/Tom Collins - BMI) (S. Davis, D. Morgan) (Producer: Norro Wilson)
LEON RAINES (Atlantic America 7-99670)
MASON DIXON (Texas TX-5558)
Only A Dream Away (3:42) (MD5-ASCAP) (P. Dotmer) (Producer: Rob Dixon, Don Schear)
CARLTON MOODY & THE MOODY BROTHERS BAND (Lamon LR-10100)
Old Wounds (3:18) (Laymond - BMI) (C. Moody) (Producer: Carlton Moody, David Moody)
CURTIS POTTER (Step One SOR-338)
I Used To Turn You On (3:21) (Tapadero - BMI) (B. Burton) (Producer: Not Listed)
JEFF BRIDGES & KAREN ALLEN (Varase Sarabande VSR 45002)
All I Have To Do Is Dream (3:53) (House Of Bryant/Acouf - Rose - BMI) (B. Bryant) (Producer: Brooks Arthur)
VANCE CARTER (Ficap P-016)
Love Really Must Be Blind (3:11) (Robbychis - BMI) (C. Miller) (Producer: Robert Jenkins)

NEW AND DEVELOPING
WOLVERINE CANYON (MCA-52539)
These winners from The Nashville Network's "You Can Be A Star" television series are from Firth, Idaho, and their debut single on MCA presents an intriguing liltude as "a work of art to stand the test of time," metaphorically describing it in terms of several artistic genres. This effective device is rendered vocally by a high tenor lead and full, tastefully arranged harmonies on a solid contemporary country tune.

HEADS UP — Producers of the 40th Annual Grand National Rodeo & Horse Show at the Cow Palace in San Francisco were faced with the problem of converting a rodeo arena to a concert hall for the Oak Ridge Boys. Backstage facilities being inadequate, the entire 10,000-ft, fully loaded stage was held by steel cables and lowered with the help of seven motors.
LOS ANGELES — A&M Records has concluded a new international distribution agreement for continental Europe with Polydor International, the Hamburg-based music division of PolyGram International B.V. The agreement is effective April 1.

The new agreement marks the end of A&M’s licensing agreement and distribution pact with CBS Records International.

The decision does not affect CBS’s licensing agreement with A&M for Latin music. As a result of the agreement, A&M will have greater flexibility to develop new artists, as well as further the success of its established artist roster.

THEY KNOW WHAT GOLD IS — While in England recently for a brief promotional visit, the members of Atlantic recording group Foreigner were presented with U.K. gold record plaques for their current album, “Agent Provocateur.” Both the LP and its first single, “I Want To Know What Love Is,” have hit the #1 spot on British charts. Shown are, from left: Atlantic U.K. label coordinator Mary Hooton, Foreigner’s Mick Jones, Robby Krieger, Foreigner’s Mick Jones, Simon Hagger, Foreigner’s Rufus Wainwright, Foreigner’s Manager Bud Prager, Foreigner’s Lou Gramm and WEU/U.K. sales/marketing director Paul Conroy.

IT’S A NEW DAY — Polygram marketing manager Leo Bentivoglio traveled to Cosquin, in the province of Cordoba, to check out the Cosquin Song Festival, a folk music extravaganza that is being aired live by ATV to all of South America. PolyGram invites its artists to function as an outdoor LP festival which gathered more than 1,300,000 fans during 10 days. One of the highlights of the extravaganza is a promotion with the EMI groups (Queen, Iron Maiden, Whitesnake) that were on hand at the festival.

RCA has signed a long term contract with chanteuse Sancia Mihanovich, previously on Microtron. The recordings by Mihanovich will be produced, as before, by Ricardo Kleinman and an international career is forecast for the artist. Mihanovich’s latest effort has sold more than 70,000 units and she is considered one of the best female artists of the country. RCA recently inked another label, Valeria Lynch, and has been very successful with her first LP on that label.

CBS is working full steam ahead on the week of April 4, which will result in the launch of the “CBS International” catalog from 36 countries around the world. The results of 20 years of work will be displayed at the Batifor World Music Convention, with a showcase that the increasing marketplace and new technology have provided in Japan and the Far East.

Former Led Zeppelin manager Peter Grant hands the UK team, with Richard Cole as the concert co-ordinator, to Tony Lee in charge of finance, Matthew Fredwalt dealing with the press, Billy McElroy the radio and V.D. and Don Murrif the security. Cesare Danova is running the Tokyo office assisted by Ruyichi Sakamoto and Miki Simmons.

Polygram has been formed to stage what it claims to be the major musical event of 1985. This takes the form of a massive outdoor concert in Japan, in August, commemorating Hiroshima day.

These are speculations of a roster of magicians — from the UK, the US, Japan and Russia Stevie Wonder, Lionel Richie, The Style Council, U2, Ryukichi Sakamoto and Russia’s Anna Pugacheva are among those rumoured to be taking part. The worldwide estimated audience is 650 million, most of Polygram’s London base is at 28, Gilbert Street, W1F (029 1984).
PLATINUM DANCER — Capitol recording artist Tina Turner was an honoree at Capitol Records’ 1985 promotion conference. Turner was given a triple platinum record plaque in honor of her debut Capitol LP, “Private Dancer.” Pictured (l-r): Bhaskar Menon, chairman of the board, Capitol-EMI America; Turner; Don Zimmerman, president, Capitol Records; Walter Lee, senior vice president, marketing/promotion.

MTV Welcomes ‘The Tube’

(continued from page 2)

of the ordinary, like The Art of Noise video — or if it’s something really special like Michael Jackson’s Thriller — but we tend not to go in for video programming. In the UK there are so many other outlets for video that a good video from an established band is probably seen nine or 10 times a week on UK TV. What you don’t see is a band actually doing something live.

The Tube is produced by Tyne Tees Television of Newcastle-Upon-Tyne, England. Its target demographic is 15-25, though research, according to Gerrie, shows that the actual audience includes much older viewers. Gerrie feels this is due to the archival material aired on every program. A recent acquisition of such footage was made from Swedish television, which is said to have a “gold mine” of archive reels in its possession. Other program elements include a Tube’s handroving camera crew, covering everything from Culture Club’s Japanese dates to the Superbowl. Also, an incendiency part, the studio was made.

The program hosts are British broadcast journalist Paula Yates and A&M recording artist Jools Holland, formerly of Squeeze. The shows to be exported for MTV viewing have been snipped from the original hour long show, which is described as any “parochial” references intended for British audiences have been edited.

Hendrix Film Project Underway

(continued from page 13)

really do it justice.”

Geisinger can best describe the film as “rock-operaish,” but mentioned the idea of the movie is to capture the swirling, confused and eventually tragic world which Hendrix inhabited. As he pointed out, “Hendrix dealt in mysticism, out-of-body experience and astral projection, yet while he led the hard life himself, he was still against the psychic 60’s youth leading that kind of life.” Those often contradictory elements which are so much a part of the Hendrix legend are what Electric God is striving to portray.

“The ambiguity is the central theme because Hendrix was always trying to be better but wound up frustrated with himself and his music,” Geisinger added, adding that the film will deal with Hendrix’s death.

Jack Hammer will play the role of Hendrix and Geisinger discussed the remarkable similarities between the two men. “Jack has been kind of living this project for quite a while. He was a good friend of Jimi’s. He met him many, many years ago and they were always struck by their resemblance. They were almost identical twins,” Geisinger said. “Jimi was kidding around with Jack and saying to him, ‘in five years, I’m going to be dead and I’m going to be a big star and you’re going to play my life story.’ That’s exactly what came to pass.”

Beyond the physical resemblance is the fact that both were left-handed guitarists, who plays and writes (he wrote “Great Balls Of Fire,” among other songs) in the Hendrix style. According to Geisinger, Hammer will play Hendrix on his birthday and as an added coincidence, both even have the same initials.

The film is now in pre-production and will be shot in New York and London, where most of Hendrix’ life was spent. Regarding the music, the soundtrack will feature recreates Hendrix music, which Hammer will perform, some original Hendrix cuts and new music as well. Musician/actor Richie Havens will have a major role in the film and a director is currently being chosen.

A PICTURED AUTOGRAPH — RCA recording artists Autograph recently dropped by American Bandstand to perform “Turn Up The Radio,” off the “Sign In Please” LP. Pictured (l-r) are Autograph’s Steve Plunkett and Steve Isham, Dick Clark, and bandmembers Randy Rand, Keni Richards, and Steve Lynch.

A & R Dept’s Looking For ‘Top Five’

(continued from page 18)

creative spark. In addressing that factor, Jerome Gaspar of PolyGram noted that he will listen to just about anything and, though the Prince-like image is what is hot right now, he and PolyGram look at every kind of artist and group. “You can’t afford to bypass anyone and while it is increasingly difficult to stay in touch with what is happening on the street as your responsibilities increase within the company, I force myself to stay in touch by listening to demos and things from independent writers.” While most A&R people are constantly in touch with publishers and publishing material, Gaspar says he relies on independent writers. “Publishers are in the same struggle we are. I don’t think that you are necessarily going to find what you want from publishers anymore and I have many independent writers who come to me. I can put the word out on the street, I’ll talk to a lot of the producers I know and they will turn me on to people. It just takes a lot of listening and moving around to come up with the creative ideas which will generate a hit.”
Behind The Bullets
Projects Show Longevity

(continued from page 3)

City. This current surge is no doubt due to the success of "Neutron Dance," the album which is featured in the hit motion picture Beverly Hills Cop. It is top ten on most radio playlists, including WRCB, WAAY, and WDRB. The album is made up of forty songs, including "Friends," "What You Want," and "I'll Never Stop Loving You." The album will be released on July 26.

Nile Rodgers: Super Producer

(continued from page 8)

What I did was try to make it sound good — sound authentic with a new edge." One decision Rodgers made early on was to go with a live drummer on "The Like A Virgin" sessions. "The reason why I wanted to use (former Chic drummer) Tony Thompson was that he had been with someone like Madonna, who had to have just a little more musical credibility, just a little more artistry, because when you’re dealing with songs that have the subject matter of Madonna’s songs, critics tend to say that they’re really weak when you go for something that’s a little too self-indulgent, that you can spin to get into, and if you overdid the drum machines and stuff like that with an artist like Madonna, it starts to become a little bit boring. But Chic was gues-t banned, chur-ly-mics, because their subject matter is usually a little bit more political or controversial or, you know, a little too, you can do that, and it sounds great when they do it. Then it’s art, you know, it’s dynamic. But I was talking to someone like Madonna, who’s talking about, you know, a boy that she met last night, and the way that he dresses, and his hair is like this, and his

The single and the album are being propelled by solid sales in the east and south. With 200,000 copies sold in the first week, the album has sold over 500,000 copies in the past month, and upward momentum in the top 10 at radio stations KKKK, KWWG, KLMQ, KCRQ, KTOL, KJEO, VSPT, KTJY, WCQZ, KQFL, WHTX, WYNO, KQDA, and WMEQ.

Whodini, another Arista act, is on its second LP for the label. Combining elements of street-wise rap lyrics and danceable funk beat, the album bullets to 45 this week. As of yet, pop radio has not been very receptive to the album, which is expected to sell between 100,000 and 150,000 copies. In addition, the single, "Freaks Come Out At Night," is currently in the top 10. In spite of this, the album is expected to sell to the top 40 with solid sales in the west and east.

Richie Wins Multiple Music Awards

(continued from page 5)

Diana Ross, both live and on tape, talked of her long-time friendship and musical involvement with Gayle. Footage of Gayle’s career was presented as Ross was heard singing the Lionel Richie song "Missing You." In addition, Ross, John Ritter, and Stevie Wonder had taped tributes to other notable musicians who died last year, namely Count Basie, Ernest Tubb and Jackiel Wilson.

In terms of the record labels, of the 27 awards issued, Motown’s Lionel Richie accounted for six. Next was RCA whose artists Hall & Oates, Kenny Rodgers, Dolly Parton and Alabama earned five awards each. RCA was responsible for four of the evening’s awards, thanks to Tina Turner and Anne Murray, who each won two, while Warner Bros. Prince earned three awards. Portrait’s Cyndi Lauper took two awards, as did Planet Records’ artists the Pointer Sisters. Columbia was also responsible for two awards, as Bruce Springsteen and Willie Nelson each won. At MCA, the Oak Ridge Boys and Barbara Mandrell took one award each. Selling over $60 million worth of records, the CMA took one award, while at Chrysler, Huey Lewis & the News took one. Here follows a complete list of the AMA winners.

Pop/Rock

Favorite Male Vocalist — Lionel Richie; Favorite Female Vocalist — Cyndi Lauper;
Williams Is Not For Sale

CHICAGO — Despite rumors to the contrary that have been circulating in the trade, Williams Electronics, Inc. is not for sale. "There are no circumstances under which we foresee selling the company at this time," said Lou Nicastro, president and CEO, in a brief statement to Cash Box. It has only been a short time since former president Michael Strod's departure and, as Nicastro noted, "We are trying to get a hold on things and are presently re-evaluating the company." He also addressed the rumor that Williams would be sold to Marty Bramley and firmly denied this as well.

"There are two things I firmly believe in," said Nicastro, "one is that arcade and locations for our type of amusement games are not going to disappear and secondly I know for certain that games do not last forever, therefore there has to be replacement coming. The 'Hoolahoop' stage is gone," he added, "and we are reverting back to the basics. At Williams we are looking at a pinball business, a shuffle alley business, novelty games, an occasional spectacular video game, perhaps and are channeling our efforts in this direction."

Century Taps Wico For Distribution

CHICAGO — In a continuing effort to provide operators total support, Wico Corporation will become the exclusive national distributor of parts and board service agent for all Centuri, Inc. games. Centuri recently discontinued its coin-op amusement equipment operation in Hialeah, Florida.

In October of '84, Wico, noted designer, manufacturer and distributor of parts, supplies and accessories for the coin-operated amusement machine industry, signed a similar agreement with Taito America Corp. of Elk Grove Village, Illinois.

According to Centuri vice president of sales Ivan Rothstein, "Wico has an outstanding reputation for providing quality service and parts, both economically and efficiently. Operators of Centuri games can feel confident that this new agreement will limit costly downtime."

Centuri's games known in 1984 includes "Hyper Sports," "Track And Field," "Mike's," "Time Pilot" and "Gyrus," which were under license from Konami Industries.

Eight months ago Wico created its own board repair service at its Niles, Illinois headquarters to support sales of its "Champion Baseball I and II" and "Regulus" conversion kits.

"This is the third step in Wico's commitment to total service for distributors and operators... another major move to support the full needs of our industry," stated Larry Kesselman, Wico's vice president-operations.

Boards will be serviced at Wico's Niles location only and should be directed to Wico Corporation, 6400 W. Gross Point Road, Niles, Illinois 60648. When ordering parts operators may use the Wico technical service number which is 1-800-822-2200.

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A R O U N D  T H E  R O U T E

(continued on page 20)

home of American Shuffleboard Co., where business is just great, as we
learned from general manager Nick Me-
one. Their pool and shuffleboard lines
are doing just beautifully. As Nick
pointed out, distracts who slack off on
buying during the video game craze
have been coming back in big numbers
and with significant orders. The grow-
ing popularity of shuffleboard leagues
and tournaments across the country has
also contributed to the terrific year
American Shuffleboard enjoyed in ’84
—and Nick anticipates that ’85 will be
even better! Here is one of the indus-
try’s solid, long-standing companies; and
when you add up the tenures of their ex-
ecutive team you get quite a figure,
which also says a great deal about
the company, and about it’s president,
Mary Cusano, who has maintained a
strong interest and presence in the
company since her husband Paul’s death 22
years ago. Nick Melone recently cele-
brated his 50th year with the company.
He was only in his teens when he went
to work for American Shuffleboard.
While he was still in school he worked
for an attorney and might have pursued
a different career were it not for some
family set-backs that necessitated his go-
ing out to work rather than continuing
his education. A sales manager Sol Lip-
kin started with American Shuffleboard
in 1931; production manager Dick Delphi-
no has been with the company for 20
years; service manager Leo Shelter is a 26-
year veteran with American Shuffle-
board and controller Jeri Mongolia is
with the company 19 years. This says it
all, besides, this is a heck of a
nice bunch of people to work with!

Coming soon. “Ice Fever” is the next
scheduled pin from Premier Technol-
yogy, with sample shipments to distris
going out in a couple of weeks. Full pro-
duction on the new model will com-
ence in early March, according to na-
tional sales manager Lenore Sayers, so,
watch for it! Meanwhile, the factory
is enjoying plenty of action with its “Elbo-
rado” pin.

Coinco Names Seiter Sales Rep

CHICAGO — William Seiter, Jr. has been
named sales and service representative of
Coin Acceptors, Inc.’s Atlanta, Georgia branch
office, as announced by James Douglass, vice
president, marketing. The St. Louis-based
firm, which markets its products domestically
and internationally under the name Coinco,
is a prominent producer of coin
handling equipment for the vending and
amusement industries.

Seiter, who has been working at Coinco’s
St. Louis headquarters as a mechanical
technician, will now be responsible for sales
and service for Coinco customers in
Northern Georgia, Northern Alabama, Eastern
Tennessee and Western South Carolina.

Seiter, who worked previously in restaurant
management and in sales for a St. Louis

ASl Sets Two Free Seminars ForOps

CHICAGO — All operators attending the
1985 Amusement Showcase International,
March 1-3 at Exposition/Downtown
in Chicago, are urged to attend two free seminars
designed to foster greater communication and
motivation among various industry members,
according to AGMA executive director Glenn
Brasswell.

On Friday, March 1, a blue ribbon panel
of manufacturers and distributors will be
available to discuss the concerns of today’s
operator in “Ask The Experts,” scheduled for
8:30 am in the Sauganash A meeting room
of the Holiday Inn/Mart Plaza. Panel
members will be Joe Robbins, chairman,
Kitsorp, Norman Goldstein, president,
Monroe Distributing; Jon Brady, president,
Brady Distributing; Ben Har-El, president,
Kosami, Inc. and Joe Cirillo, executive vice
president, Betsion Enterprises.

On Saturday, March 2, a motivational
speaker will discuss the importance and “how-
to” of positive thinking in sales and promotional
techniques in a presentation tailored to the
coin-op industry. This session will also be held
at 8:30 am in the Sauganash A meeting room
of the Holiday Inn/Mart Plaza.

New Vid Jukebox Tapes From Rowe

CHICAGO — Less than a year after intro-
ducing its Video Jukebox, Rowe International
is offering diversified programming choices
to satisfy popular demand for music videos.

Beginning in February, a country specialty
tape will be available as an alternative to our
regular mixed tapes,” noted Michael Reinert,
Rowe’s director of video operations. “Another
specialty tape that features urban contempor-
ary music will be introduced in the early
Spring.

With nearly a year of video program production
under our belts, we feel the time is right to
offer more programming choices. This will allow
locations to determine and offer the kind of
music their customers want to
hear and see,” he continued. “At the same
time, we’re extending on this programming
flexibility to make our Video Jukebox an even
more attractive proposition to many
locations.

Reinert cites a particularly heavy demand
throughout the south and the west for
country videos. He points out that “the rapid
increase in country video productions will
enable Rowe to respond to the new
country specialty tape.”

Rowe currently has approximately 300 of
its Video Music Entertainment Centers in
operation throughout the country in locations
ranging from bars and taverns to hotel
lounges, dance halls, video arcades, amusement
parks, colleges and military bases. There is
even a very profitable unit in a Philadelphia
supermarket.

Each program, produced by Rowe for
the Beta Hi-Fi tape players in the Video Jukebox,
features 40 videos or about three hours of
programming. New tapes are produced and
distributed each month and orders can be
made three to four weeks in advance.

“The country specialty tape will feature 20
country videos,” reports Reinert. “The other
20 videos will be primarily rock and pop. The
same formula will apply to the urban
contemporary tape. Those locations that
don’t choose either of the specialty tapes will
get more rock on their machines.”

He also advised that the February regular
mixed tape will feature the top videos of 1984
according to locations that feature the Rowe
Video Jukebox.

THE INTERNATIONAL
★ MUSIC ★
★ COIN MACHINE ★
★ HOME ENTERTAINMENT ★
★ WEEKLY ★

Swashbuckling Pin

CHICAGO — “Captain Hook” is the latest
pinball machine being introduced by Game
Plan, Inc., and, as noted by company officials,
this new flipper is loaded with enormous
player appeal designed to generate substantial
profits.

Symbolic of the legendary swashbuckler for
which it is named, the new game is abundant
in skill shots and heated scoring action, to
present the excitement of high sea piracy in
a pinball format plus the enhancement of
sable ratting sounds, cannon shot fast play
and a pirate ship playground. The outstanding
sound and graphics add to the appeal of the
model.

“Captain Hook” offers maximum ball
counter access to the top and up to
5x bonus, among other scoring awards. There
are stationary targets, drop targets, extra
flipper and other features that are geared to
players, in single credit mode (4 over par ends
the game) or “half round” mode for 5 credits
(can play all holes regardless of score).

“Captain Hook” is proving to be an
appropriate piece for countertop locations,”
Smithwick indicated. “It’s a leisurely paced
game that calls for strategy instead of reflex,
and features a mature game challenge that
creates playing habits instead of the need for
a new game. It will continue the tradition of
Countercade as the game system that has
lived up to its promises.”

In addition to “Captain Hook,” the Digital
Control Countercade game system features
“Game Brains” for the popular trivia game,
“Fax;” the highly successful video card game
“Little Casino” and the super action “Pro
Sports.”

Cash Box/February 9, 1985
MANUFACTURERS

BALLY
Grand Slam (4/83)
Goldball (10/83)
Xs and Os’ (1/84)
Kings of Steel

MYSTOB (see MYSTAR)

GAME PLAN
Sharp Shooter II (10/83)
Attila The Hun (2/84)

COMPUTER KINETICS
Super Montie Carlo, c.t. (10/83)
You Pick It II, c.t. (1/84)

DATA DESTY
Destiny, Non-Video Game (9/83)
Bigb’s Battle, Laserdisc (9/83)
Karate Champ (9/84)
Tag Team Wrestling (3/84)
Boomer Rang’r (1/84)
Cobra Command (6/84)

EXIDY
Fax (5/83)
Crossbow (11/83)
Max A Flex (5/84)
Cheyenne (9/84)
Vertigo (1/85)

FUNAI/ESP
Interstellar Laser (1/84)

GAME PLAN
Hold ‘Em Poker (3/83)
Agents 777 (10/84)

GOTTLEBI (see MYSTAR)

INTERLOGIC, INC.
Roc N’ Rope (6/83)

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

NICHIBU4 USA
Seicross (6/84)
Tube Panic (11/84)
Country Girl (II/84)
Roller Jammer (1/85)

NINTENDO
Mario Bros. (6/83)
Donkey Kong Ill (11/83)
Punch Out (5/84)
VS. Baseball (6/84)
VS. Golf (9/84)
VS. Pinball (9/84)
VS. Tennis (3/84)

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

SIGMA ENTERPRISES
Stinger (12/83)

STERN
Lost Tomb (2/83)
Big 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)
ZoKe’s Peak (3/84)
10-Year Fight (4/84)

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

WILLIAMS
Sinistar (3/83)
Sinistar, Cockpit (3/83)
Bubbles (3/83)
Bubbles-Mini-Upright (3/83)
Motorcycle USA (7/83)
Blaster (10/83)
Star Rider, Laserdisc (11/83)
Turkey Shoot (6/84)

ZACCARIA/BUZAC
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)
Firebox, Laserdisc (1/84)
Major Havoc (1/84)
TX-1 (3/84)
I, Robot (6/84)
Return Of The Jedi (9/84)

BALLY/WAY
Bump N’ Jump (2/83)
Journey (4/83)
Mappy (6/83)
Discs of Tron (9/83)
Granny & The Gitar (10/83)
Aston Belt, Lasterdisc (10/83)
NFL Football (12/83)
Spy Hunter (1/84)
Tapper (2/84)
Galaxy Rager Laser (3/84)
Up Down (4/84)
Two Tigers (7/83)
Big Bat — disc, mech. (8/84)
Pac-Land (5/86)
Timber (1/85)

BALLY SENT
Chicken Shift (11/84)
Goatlie Ghost (11/84)
Hat Trick (11/84)
Off-The-Wall (11/84)
Sente Arcade Computer (SAC)
Snacks ’N’ Jaxson (9/84)
Snakepit (12/83)
Stocker (12/84)
Trivial Pursuit (12/84)

BHUCZAC INT’L
Love Meter (9/83)

CENTURI
Gyrrus (5/83)
Hyper Sports (10/84)
Konami/Centuri Hyper Sports (5/84)
Konami/Centuri Track & Field (11/83)

CINEMATRONICS
Cosmic Chaos (4/83)
Dragon’s Lair, Laserdisc (7/83)
Space Age, laserdisc (4/84)

COCKTAIL TABLES

AMSTAR
Phoenix

ATARI
Dig Dug (4/82)

BALLY/MIDWAY
Ton (8/82)
Soler Fox (6/82)
Blueprint (11/82)

CENTURI
Gyrrus (5/83)
Konami/Centuri Circus Charlie (3/84)
Konami/Centuri Track & Field (11/83)

EXIDY
Fax (10/83)

GOTTLEBI (see MYSTAR)

MYSTAR
O’bert (6/83)

SEGA/GREMLIN
Pongo (1/83)
Champion (1/83)

SEGA/GREMLIN
Pongo (1/83)
CHAMPION (1/83)

WILLIAMS
Bubbles (5/83)
Motorcycle USA (7/83)

PHONOGRAPH

Lowen-NSM Consul Classic
Lowen-NSM Prestige ES-2
Lowen-NSM 240-
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.I., V-Back Shuffleboard
I.C.E., Cheex
I.C.E. Fire Escape
TS Tournament Eight Ball
U.B.I. Bronco
Valley Tiger Cat Bumper Pool (6/82)
Valley Cougar Cheyenne (8/92)
Valley Cougar Cheyenne “New Yorker” (9/84)
Williams Big Strike Shuffle Alley
Williams Triple Strike Shuffle Alley (11/83)

CONVERSION KITS
(including interchangeable games & enhancement kits)

Atari Pole Position II (11/83)
Atari, Clock & Deager (3/84)
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)
Bally Midway ‘Flicky’ (1/85)
Bally Midway ‘S.W.A.T.’ (1/85)
Centuri, Gunziller
Centuri, Circus Charlie
Centuri, Hyper Sports
Cinematrionics, Brix (1/83)
Computer Kitnics, 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 (9/83)
Data East, Boomérang’ry (4/84)
Exidy Hardhat (2/83)
Exidy Pepper II (6/82)
Exidy Retrofit
Exidy, Boulder Dash
Exidy, Flip & Flop
Exidy, Astro Chase
Exidy, Bristies
Konami, Gyrrus
Konami, Time Pilot
Mystr/Gottleib, Royal Flush Deluxe (5/83)
Infralogic Roc ‘N’ Rope (6/83)
Nichibutsu, Rug Rats (3/83)
Nichibutsu, Radical Rail (10/83)
Nichibutsu, Skeleton (10/83)
Sega, Tas/Scan (9/82)
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 Draw (7/83)
Stern, Fast Draw (7/83)
Stern, Goal To Go (1/84)
Taito America, Elevator Action (7/83)
Taito America, Exercion
Taito America, Pit ‘N’ Run (6/84)
Taito America, Jr. Pac-Man (2/84)
Taito America, Zookerpeace (10/83)
Universal, Lady Bug
Universal, Mr. Do
Universal, Mr. Do’s Castle (11/83)
Williams Aerobots (12/84)
Williams, Mystic Marathon
Williams, Blaster

LOWEN-NSM, CITY II
LOWEN-NSM, Soundmaster Compact
Rock-Ola 476, Furniture Model
Rock-Ola 450
Rock-Ola 483 (83)
Rowe R-88 (9/83)
Rowe R-89 (9/84)
Rowe V-MEC (video jukebox) (9/83)
Seeburg Prelude (1/84)
Seeburg Victorian (11/84)
Star Gaze, Video Jukebox
VM Startime Video Jukebox
Wurlitzer Cabanrias
Wurlitzer Tarock
Wurlitzer Atlanta
Wurlitzer Silhouette
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1950-1981

and

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SINGLES CHARTS
1958-1982

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