When the rain begins to fall

with

JERMAINE JACKSON & PIA ZADORÁ

a multi-platinum smash in Europe
is now breaking strong in the United States

When the rain begins to fall

featuring the hit single

When the rain begins to fall

now available on
MCA RECORDS
ALBUM MCA-5557
SINGLE MCA-52521

SPECIAL MERCHANDISING MATERIALS AVAILABLE. CONTACT YOUR MCA DISTRIBUTOR.
EDITORIAL

The music community has of late been particularly involved in causes which are designed to benefit others. Now, after Band Aid and USA For Africa, comes the latest testament to the fact that the industry has the power to do more than just entertain. Rock musician Devon Payne, inspired by the TV movie Adam, has tackled the problem of missing children in his video “Foolin' Around.” At the end of this video, a public service announcement has been added which is designed to show missing children’s faces in the hope that viewers may have seen them.

CONTENTS

DEPARTMENTS
Black Contemporary
Classifieds
Core Machine
Country
International
Jazz
Merchandising
Radio
Video
FEATURES
East Coasts
Executives On The Move
In The Studio
New Faces To Watch
Points West
Talent On Stage

CHARTS
Top 100 Singles
Top 20 Albums
Black Contemporary Albums
Black Contemporary Singles
Country Albums
Country Singles
Gospel Albums
Jazz Albums
Jukebox Programmer
Top 20 Compact Discs
Top 50 12" Singles
Top 15 Music Videos

REVIEWS
Albums
Singles

ON THE COVER
For most teen-ageer, work means a part-time job after school which provides a little money and a little freedom. For Ricky Bell, Ralph Tresvant, Bobby Brown, Ronald De Voe and Michael Bivins, work is a way of life, but there’s no doubt that their efforts have paid off. New Edition has already turned out a string of hits which have climbed to the top of both the B/C and the pop charts, and the group’s popularity seems to be increasing steadily.

New Edition’s members somehow already seem like music veterans, yet it was only four years ago that the group made its first professional appearance at Boston’s Strand Theatre. The event was called the “Hollywood Talent Night” contest, and although New Edition came in second, it sufficiently impressed producer Maurice Starr, who was in the audience. Starr then took the embryonic group in the studio, and there “Candy Girl” was recorded. When the song wound up topping charts in five countries, it was clear that New Edition had been born. (See Story Page 16.)
The image appears to contain a list of names and possibly some musical or sound-related information. However, it is not clearly readable due to the quality of the image. Without clearer text, I cannot provide a meaningful transcription or translation.
Pop Tracks Dominate Academy Award Music Nominations

LOS ANGELES — As perhaps the most prestigious testament to the enormous popularity and success of placing popular music in film soundtracks, virtually all five of this year's Oscar nominees for original song have been top 10 singles. The five songs are "Against All Odds," "Footloose," "Ghostbusters," "I Just Called To Say I Love You" and "Let's Hear It For The Boy." Clearly, the Academy's approval of the popular song format is well warranted, as the film constitutes a nod not only to the financial boost which so often results from a hit song's tie-in to a movie, but also to the quality of the music itself.

In the original sound song category, Prince was again praised for his songwriting and industry support. Prince's accomplishments during 1984 were unparalleled by any other writer/performer. Nominations also went to Kris Kristofferson for his songs for Songwriter, which has found a new life at the box office recently after a slow start last year. Finally, Jeffrey Moss, a Grammy winner best known for his contributions to Sesame Street, was nominated for his song for The Muppets Take Manhattan.

In the original score category, the list includes John Williams' scores for both Indiana Jones: The Temple of Doom and The River; Randy Newman's score for The Natural; Maurice Jarre's score for A Passage To India; and Alex North's score for Under The Volcano.

In terms of the record labels, the final tally gives three nominations each to Warner Bros., Columbia Records, and Geffen Records. The other labels, Atlantic, Arista, Motown, MCA, Capitol and Polydor all had one nomination apiece.

Here follows a complete list of this year's Academy Award nominees in the music categories:

**Original Song**
- "Against All Odds (Take a Look At Me Now)" from Against All Odds, a New Visions Production, Columbia. Music and lyrics by Phil Collins. (continued on page 30)
- "I Just Called To Say I Love You" from The Five Heartbeats, an Anjel Productions/Tri-Star Pictures/Interscope Records Production. Music and lyrics by Smokey Robinson and Allee Willis. (continued on page 30)
- "Let's Hear It For The Boy" from the movie boys on the side, a Columbia Records Production. Music by Andrew Lloyd Webber. Lyrics by Don Black. (continued on page 30)
- "Footloose" from Footloose, a Columbia Pictures/Ertegun; Columbia Pictures Production. Music by Kenny Loggins. Lyrics by Albert Hammond. (continued on page 30)
- "Ghostbusters" from Ghostbusters, a Columbia Pictures Production. Music by Ray Maylan. Lyrics by Allee Willis. (continued on page 30)

WELCOME TO AMERICA — Atlantic recording artist John Parr was greeted by several of the label's executives recently when he arrived in the United States to begin an extensive cross-country tour. The tour is in support of his debut album, which features the single "Naughty, Naughty." Pictured at Atlantic's New York headquarters are (l-r): Atlantic executive vice president/general manager Dave Glue; Atlantic chairman Ahmet M. Ertegun; Parr; and Atlantic president Doug Morris.

Rock In Rio Changed Industry's Perception Of 'Third World' Market

**Rock In Rio Changed Industry's Perception Of 'Third World' Market**

Rock in Rio in international music, which took place in Rio de Janeiro, Brazil, between Monday, January 11 and Sunday, January 20, surpassed all expectations, including those of the organizers and participating international artists. It goes down as one of the musical events of the decade, an event which will change the way the music industry views the so-called "third world" as a market.

"Rock in Rio" was a media blitz, attracting saturation coverage which pushed even the country's Presidential elections off the front page, although it should be noted that this media "cooperation" was no doubt helped by Arptalan's (the promoter) position as one of Brazil's largest advertising agencies, with a lot of ad revenue to spread around.

The end of 10 days and 90 hours of music Roberto Medina, the head of Arptalan, calculated that the festival will have brought in over $9 million to the country, which is to be covered by the box office receipts from the paying public, which numbered a staggering 1.4 million, and the sponsors including the brewing giants, Branham, who sold 1.6 million litres of beer, MeNards, who operated its largest brand name suit ars and sold close to 1 million burgers; and Hollywood Cigarettes, a Brazilian brand which on sales is one of the 10.4 largest in the world Arptalan

However won't finally start to see a return on its investment until after "Rock In Rio II," slated for next January. "Rock in Rio," despite its name, offered a diverse mix of acts ranging from international, covered James Taylor, Al Jarreau and George Benson—who on their night attracted a crowd in excess of 250,000, the largest crowd of the festival—all the way to the Go-Go's, B-52s and Nina Hagen and on to the "superstar" attractions of Quinone, Roy, Yes, Stewart, Iron Maiden and AC/DC. The Brazilian acts were similarly diverse and included Gilberto Gil, Elba Ramon, Ivan Lins, Rita Lee, Moraes Moreira and Blitzz.

Behind the Bullets

**The Presence Of New Music**

**Behind the Bullets**

**The Presence Of New Music**

Stephen Pedrazzi
Cash Box Research Staff

Just about the time a phrase becomes widely used in the music business, one can also generally expect it will soon lose its currency. "New music" is such a phrase. It was coined to make a distinction between "new wave," which meant the kiss of death commercially and "pop music," whose commercial viability was unquestioned, but which was seen as artisticly suspect. With the increasing dominance of so-called "new music" artists which has been so sharply and rapidly crumbling, yielding a definition of "pop music" which is certainly broader in scope. I.R.S. and Slash, two labels which have been one of many new music artists in the '80s, have continued to make moves on the top of the charts. With I.R.S. acts like the Go-Go's, R.E.M., The Alarm and Let's Active and Slash acts like The

Rockers Eighty-Five: A Meeting Of Rock Radio Minds

**Harrison's Conference Won't Try To Solve AOR's Problems, Just Identify Them**

by David Adelson

LOS ANGELES — "It is very important for our industry and this music industry to get together for some kind of focus and focal point — to analyze itself, find itself and most importantly, inspire itself." With those words Mike Harrison was off and running with the upcoming "Rockers Eighty-Five," an all encompassing conference to explore the many facets of the rock/rock format of album oriented rock (AOR) radio. This unique conference, expo, awards ceremony will be held on Saturday, March 10 through 13 at the Sheraton Premire Hotel in Universal City, California. It promises to be a radio conference unlike any other.

"There has never been a better time than at this moment for a gathering of forces, said the Goodphone Communications president. "There needs to be a sharing of information and mutual commitment to continue the progress and evolution of this major American art form and culture."

The four day conference will feature panels on many subjects vital to rock radio and will include keynotes addresses by Scott Muni of WNEW-FM, Richard Palemese of MCA Records and an idea exchange forum for station managers with Jeff Pollack of Pollack Communications. There will also be an ongoing college radio/college radio record labels forum at the conference, here by the College Music Journal (CMJ) and local radio station KXLU.

In addition to the various conferences, there will also be the First Annual Academy of Rock Awards. "It's more of a statement than it is just another awards program," said Harrison. "It's time for the rock and roll world to be the rock and roll world. That is to say, for the core of the rock and rollers, let it be known that there is a..."
IT'S TURRENTINE'S TURN — Manhattan/Blue Note executives celebrate the signing of saxophonist Stanley Turrentine, whose first album for the label is a collaboration with George Benson and Jimmy Smith and is slated for a mid-March release. Pictured (l-r): Stan Snyder, vice president of sales and merchandising; Bruce Terrill, vice president of business affairs; Stanley Turrentine and Manhattan/Blue Note president Bruce Lundvall.

BUSINESS NOTES

CBS SET TO SELL FENDER

LOS ANGELES — An agreement was made in principle last week between CBS, Inc. and a group of employees and investors led by Fender president William G. Schultz over the sale of Fender Musical Instruments. Though the actual transaction will not be completed until early March, the agreement ends speculation that Fender would be sold to a Japanese group or go out of business altogether. Schultz, hired away from Yamaha in 1981 to try and turn Fender's sagging business around will be chairman and chief executive of the company while other investors involved in the sale are touted to be leading management officials at Fender. The Schultz led buying group has also agreed to purchase the other Fender lineup of equipment including Rhodes pianos, Rogers drums and others.

IFPI REACHES GOAL AGAINST PIRATES

LONDON — Pirate taping is costing the industry an estimated one billion dollars a year and could be the difference between life and death for legitimate business in some sectors of the world. So says Ian Thomas, director general and chief executive of the IFPI, in announcing that the organization had awarded itself a "gold disc" for seizing one million counterfeit tapes in Africa. Thomas said that the effects of piracy were being felt increasingly in Europe and South East Asia and Africa and were almost killing off many traders. Pirating of Band Aid's "Do They Know It's Christmas?" has focused public attention on the issue. There is now a feeling of revulsion because starving people are being deprived of food by the pirates. The outcry resulted in the government in Singapore raiding pirates on its own initiative and prosecuting offenders for the first time. Thomas hopes that this will start off an anti-piracy mood in other governments. Anti-piracy coordinator Mike Edwards said operations in Africa have been spectacularly successful. "In 18 weeks we seized 1 million pirate recordings. It was the most successful anti-piracy raid ever, anywhere in the world."

FINAL JUDGMENT IN PARALLEL IMPORT CASE

NEW YORK — Citicisc, Inc., a local retail outlet specializing in compact discs, and its President, Louis J. Podover, were named by plaintiff CBS, Inc. — A&M Records, Inc., Warner Bros. Records, Inc., and the David Geffen Company statute damages of $25,000 for infringement of copyright by their importation or distribution of parallel import compact discs in a Final Judgment entered on January 23, 1985. This judgment was signed by Judge John E. Sprizzo of the U.S. District Court for the Southern District of New York. In the judgment, Citicisc and Podover admitted that their activities infringed copyrights owned by individual plaintiffs by either the importation of phonorecords of sound recordings without authorization from the copyright owners or by the distribution of phonorecords of such sound recordings without authorization, both violations of copyright law.

EXECUTIVES OF THE MOVE

HARRIS

HARRIS NAMED — Rowena Harris has been named vice president, promotion, urban contemporary/black music division, PolyGram. Ms. Harris was formerly national director, A&M Records, promotion and public relations in the same music division. A 14-year music industry veteran, she came to PolyGram last year from Arista Records where she held the title of regional district manager.

PHILBIN

PHILBIN NAMED — Philbin has been named executive vice president of A&R, west coast for Elektra/Asylum Records. Philbin will be based in the label's Los Angeles office and will report directly to E/A chairman Bob Krasnow. Philbin comes to Elektra/Asylum after more than eleven years at CBS Records, where he was most recently west coast director of talent acquisition for the Columbia label.

SMITH

SMITH NAMED — Ray Smith has been named national promotion director of dance music for A&M Records. Smith will coordinate all dance club and dance pool promotional efforts for the label. Before joining A&M, he had served as national promotion director for Vanguard and had most recently headed his own promotion company. Smith will continue to base out of New York City.

BOZZI

BOZZI NAMED — Bozzi will move into the newly created post of national director of promotion and marketing of distributed labels at A&M Records. In his new position, Bozzi will manage the promotional and marketing efforts between and A&M and the Word and Windham Hill distributed labels.

ZOMBA/JIVE NAMES

— Rachelle Greenblatt is named vice president of music publishing of Zomba/Jive. Greenblatt was formerly director of music publishing. She has been with the London-based company since the opening of its New York office six years ago. Barry Weiss is now director of artist development. Mr. Weiss was formerly manager, artist development. He has been with the company for three years. Ann Carl becomes associate director of publicity and artist relations. Ms. Carl has been with the company for a year and previously held the position of manager, creative services. Laurie Parris joins as office co-ordinator.

CBS CANADA PROMOTES

— Len Friedman, senior director, CBS direct marketing and special products has promoted Ted Southam to the position of director of special products in Canada. The promotion comes after five years on the sales division's Kim Zarac has been appointed to the position of director of national promotion, Canada, for CBS after a four-year stay with Capitol EM. Dan Winnick, vice president, director of special products and promotion, Canada, announced that the rejoining of Zarac will be effective January 1, 1985.

FREDERICK

FREDERICK NAMED — Duncan Frederick has been named special national projects manager for Sony/owed by Sony Columbia Pictures for Sony’s Video Software Division. Prior to that he was responsible for audio visual, sales and promotion in Canada. Frederick moved from the division’s sales Kim Zarac has been appointed to the position of director of national promotion, Canada, for CBS after a four-year stay with Capitol EM.

WELLIKOFF

WELLIKOFF NAMED — Peter Wellikoff has been named vice president of Tandberg’s consumer and professional audio video products division. In addition, Wellikoff was also a member of the company’s board of directors. In his new position, Wellikoff will assume responsibility for sales and promotion in the United States, as well as working in international product development and marketing.

HILL EXPANDS

HILL EXPANDS — Ed Bilous and Lynn Doeming have joined the staff of John Hill Music as staff arranger/composer/producer and office manager respectively. Ed Bilous has conducted workshops and lectures throughout the country for the Lincoln Center Institute. He received his Ph.D from Juilliard where he later became a professor of music theory. Doeming was previously a booking and scheduling manager for the Hit Factory and a talent coordinator for Susan Aus Enterprises.

JOHNSON

JOHNSON NAMED — Brent Jessie has been promoted to the position of technical services manager for RCA Duplicating Corporation/Midwest. In his new post, Jessie will supervise the firm’s duplicating, quality control and engineering departments, reporting directly to Vavra. A member of the VCA team for 6 years; Brent Jessie most recently served the company as Engineering Group Leader and Engineering Supervisor.

IRWIN

IRWIN PROMOTED — Scott J. Irwin has been promoted to the post of videotape editor at NEP Productions, Inc., the post production arm of NEP Communications, Inc. Irwin joined NEP in mid-1983 as a videotape operator, was promoted to chief operator within a year and is currently handling on-line and off-line editing chores at the facility. Prior to joining the firm Irwin was senior video technician at video dub in New York.

GORDON

GORDON NAMED — Scott Gordon has been appointed the director of music programming for “New Grooves,” the progressive music video show produced by Blue Room Video Network. Gordon joins B.R.V.N. from RCA Records where he is responsible for making the musical selections and obtaining he videos for the program.

LEVY

LEVY NAMED — Len Levy has been elevated to the newly-created position of senior vice president and general manager of International Video Entertainment, Inc., according to Noel C. Bloom, chairman of the board of independent videocassette company. Levy is being promoted from his current position as vice president, marketing & sales, and assumes his new role immediately, remaining based at IVE’s Canoga Park, Ca., headquarters.
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.

NATIONAL BREAKOUTS
1. REO SPEEDWAGON
2. BEVERLY HILLS COP
3. DAVID LEE ROTH
4. THE TIME
5. GEORGE BENSON
6. GENERAL PUBLIC
7. TEENA MARIE
8. BRONSKI BEAT
9. AUTOGRAPH
10. STEVE PERRY

NORTHEAST
1. REO SPEEDWAGON
2. BEVERLY HILLS COP
3. THE TIME
4. TEENA MARIE
5. DAVID LEE ROTH
6. GENERAL PUBLIC
7. GEORGE BENSON
8. BRONSKI BEAT
9. AUTOGRAPH
10. LOS LOBOS

SOUTHEAST
1. THE TIME
2. REO SPEEDWAGON
3. BEVERLY HILLS COP
4. GEORGE BENSON
5. AUTOGRAPH
6. DAVID LEE ROTH
7. THE TEMPTATIONS
8. STEVE PERRY
9. GENERAL PUBLIC
10. TEENA MARIE

Baltimore/Washington
1. REO SPEEDWAGON
2. DAVID LEE ROTH
3. BEVERLY HILLS COP
4. THE TIME
5. TEENA MARIE
6. AUTOGRAPH
7. BREAKIN' 2 ELECTRIC BOOGALOO
8. LOS LOBOS
9. STEVE PERRY
10. TEENA MARIE

MIDWEST
1. REO SPEEDWAGON
2. BEVERLY HILLS COP
3. DAVID LEE ROTH
4. SURVIVOR
5. GIUFFRIA
6. THE TIME
7. GEORGE BENSON
8. GENERAL PUBLIC
9. TEENA MARIE
10. AUTOGRAPH

NORTH CENTRAL
1. REO SPEEDWAGON
2. THE TIME
3. DAVID LEE ROTH
4. BEVERLY HILLS COP
5. GENERAL PUBLIC
6. GEORGE BENSON
7. TEENA MARIE
8. SURVIVOR
9. AUTOGRAPH
10. BRONSKI BEAT

DENVER/PHOENIX
1. REO SPEEDWAGON
2. BEVERLY HILLS COP
3. GIUFFRIA
4. GENERAL PUBLIC
5. DAVID LEE ROTH
6. AUTOGRAPH
7. THE WHISPERS
8. THE TIME
9. GEORGE BENSON
10. TEENA MARIE

SOUTH CENTRAL
1. REO SPEEDWAGON
2. BEVERLY HILLS COP
3. THE TIME
4. DAVID LEE ROTH
5. AUTOGRAPH
6. STEVE PERRY
7. GENERAL PUBLIC
8. GEORGE BENSON
9. TEENA MARIE
10. SURVIVOR

TOP 30 COMPACT DISCS

Title, Artist, Label, Number, Distributor

1. LIKE A VIRGIN
   MADONNA (Sire 25157-2) WEA 12
2. THE DARK SIDE OF THE MOON
   PINK FLOYD (Capitol CDP-46001) CAP 23
3. PURPLE RAIN
   PRINCE AND THE REVOLUTION (Warner Bros. 25110-2) WEA 23
4. BORN IN THE U.S.A.
   BRUCE SPRINGSTEEN (Columbia CK 36353) CBS 23
5. CHICAGO 17
   CHICAGO (Warner Bros. 25950-2) WEA 15
6. SHE'S SO UNUSUAL
   CYNDI LAUPER (Portrait RK 36300) CBS 23
7. HEARTBEAT CITY
   THE CARS (Elektra 60596-2) WEA 73
8. CAN'T SLOW DOWN
   LIONEL RICHIE (Motown 69950MD) MCA 23
9. PRIVATE DANCER
   TINA TURNER (Capitol CDP-46041) CAP 28
10. BIG BAM BOOM
    DARYL HALL & JOHN OATES (RCA PCD1-5336) RCA 10
11. BREAK OUT
    POINTER SISTERS (Planet PCD1-47050A) RCA 11
12. BUILDING THE PERFECT BEAST
    DON HENLEY (Capitol 46026-2) WEA 17
13. THE BIG CHILL SOUNDTRACK PLUS ADDITIONAL CLASSICS
    VARIOUS ARTISTS (Motown 5128206) MCA 13
14. SPORTS
   HUEY LEWIS AND THE NEWS (Chrysalis VR 41412) CBS 21
15. RECKLESS
    BRYAN ADAMS (A&M CD-5013) RCA 19

16. WHO'S NEXT
    THE WHO (MCA-MCADC-37217) MCA 18
17. THE WOMAN IN RED
    ORIGINAL SOUNDTRACK (Motown 51084D) MCA 4
18. STOP MAKING SENSE
    TALKING HEADS (Sire 25185-2) WEA 12
19. TROPICO
    PAT BENATAR (Chrysalis VR 41471) CBS 10
20. AGENT PROVOCATEUR
    FOREIGNER (Atlantic 80199-2) WEA 1
21. AMADEUS
    ORIGINAL SOUNDTRACK (Fantasy FCD-900-1791-2) IND 23
22. 1984
    VAN HALEN (Warner Bros. 25985-2) WEA 23
23. VALLOTTE
    JUAN LENNARD (Atlantic 80184-2) WEA 1
24. TIME WARP
    CINCINNATI POPS ORCH. (KUNZEL) (Telarc CD-80106) IND 4
25. ARENA
    DURAN DURAN (Capitol CDP-46048) CAP 23
26. AYA
    STEELY DAN (MCA-MCADC-37214) MCA 5
27. MADONNA
    ELTON JOHN (MCA-MCADC-37217) MCA 18
28. GOODBYE YELLOW BRICK ROAD
    DARYL HALL & JOHN OATES (RCA PCD1-4688) RCA 23
29. ROCK 'N SOUL PART 1
    THE GLENN MILLER ORCHESTRA (GRP GRP0 9502) IND 23
30. IN THE DIGITAL MOOD
    "THE GLENN MILLER ORCHESTRA (GRP GRP0 9502) IND 23
Immediate AOR adds and imminent CHR success awaits this first vinyl collaboration from Jimmy Page, Paul Rodgers, Tony Franklin and Chris Slade. The first single, "Radioactive," is already an across-the-board hit and Atlantic’s expecting multiple singles off this all-star project. Retailers can expect initial metal maniac response followed by a new legion of CHR listeners.

TUFF TURF — Original Motion Picture Soundtrack — Rhino 308 — Producers: various — List: 8.98 — Bar Coded

FINDER OF LOST LOVES — Dionne Warwick — Arista AL8-8262 — Producers: Various — List: 8.98 — Bar Coded
There's a great deal of talent represented on this LP, as Dionne Warwick’s tremendous vocal abilities are enhanced by the participation of such notables as Barry Manilow, Burt Bacharach and Stevie Wonder. Standing out among the smooth and sultry cuts on this album are Warwick’s two duets with Wonder in material from his Woman In Red soundtrack; the title song; and duet with Manilow of the tune “Run To Me.” A must for this talented singer’s many fans.

During her tenure as a recording artist with husband Richard Thompson, Linda Thompson emerged as an imaginative writer and evocative vocalist and where those qualities have only been partially exposed in her past work, "One Clear Moment" is the blossoming of Thompson’s talents. Accompanied by Albert Lee, Betsy Cook, Jerry Donahue and others.

NO MUSS...NO FUSS — Donnie Iris — HME Records BFW 39949 — Producer: Mark Avsec — List: 8.98 — Bar Coded
Tremendous effort from hit maker Iris which could break his career wide open. Just right for CHR with AOR cuts also.

Phillinganes second LP is a well-produced effort which features some of the country’s most respected musicians adding spice to the keyboardist/vocalist’s already formidable talents. Best known for his work with Michael Jackson and Stevie Wonder’s Wondervlove, Phillinganes should have a solid hit on his hands with the LP’s first single “Believe The Mask,” yet there are a number of excellent tunes on “Pulse.”
SINGLE REVIEWS

**DEBARGE** (Gordy 1770GF)
From the forthcoming motion picture, *The Last Dragon*. De Barge and Richard Perry team up to deliver a strong, danceable cut with a touch of caribbean rhythm. This is De Barge at its vocal best and regardless how the movie fares, it promises to be a multi-format success. With a hit movie behind it, it could be a monster.

**GREG KIHN** (EMI America B-8255)
*Lucky* (3:30) (Lexy Girl Music — Well Received Music/ASCAP) (Kihn-Wright) (Producer: Mathew King Kaufman)
Taken from Greg Kihn’s upcoming solo disc, “Lucky” at once sounds like a Motown classic with an injection of 80s soul. A brooding verse kicks into a celebratory chorus which is made most effective by its understated tone which recalls Todd Rundgren’s best pop moments. A high debut on this week’s pop singles chart, expect strong response at retail.

**THELMA HOUSTON** (MCA-52439)
*It Gussa It Must Be Love* (3:59) (Flyte Tyme Tunes/ASCAP) (Moir) (Producer: Monte Moir)
Thelma Houston’s in top form in this well produced and melodic dance cut from her “Qualifying Heat” LP. A winner for B/C stations.

**SANTANA** (Columbia 38-04758)
*Say It Again* (3:27) (Black Mountain Road Music/BMI) (Garay-Goldstein-La Peau) (Producer: Val Garay)
From “Beyond Alliances,” this is a solid, driving and melodic rock tune which should easily propel Santana up the CHR charts.

**MARY JANE GIRLS** (Gordy 1714GF)
*In My House* (3:59) (Stone City Music Co./ASCAP) (James) (Producer: Rick James)
A strong effort from this talented foursome. With its captivating dance groove and good melody, this is a viable candidate for B/C success.

**SHERYL LEE RALPH** (New York Music NYMS-7001)
*You’re So Romantic* (3:33) (Blackwood Music/Till Dawn Music/F.M. Music/BMI) (Lawrence-Musker) (Producer: Trevor Lawrence)
“Dreamgirl” Sheryl Lee Ralph sends commanding vocals to this upbeat and highly entertaining dance cut. Look for strong B/C chart action.

**JOYCE KENNEDY** (A&M 2710)

**THE TUBES** (Capitol B-5443)

**THE MANHATTANS** (Columbia 38-04754)
**You Send Me** (3:50) (CBS Inc.-ABKCO) (S. Cooke) (Producer: Mickey Eichner, Morrie Brown, Joe McEwen)

**FATBACK** (Cotillion 7-96655)
**Girls On My Mind** (3:57) (Fired Up Music/Sign Of The Twins — ASCAP) (R. Damper, G. Thomas, B. Curtis) (Producers: Bill Curtis & Gerry Thomas)

**GLADYS KNIGHT & THE PIPS** (Columbia 38-04871)
**My Time** (3:31) (Knight-Dees-Knight) (Pubs Music—ASCAP/Invive Music-Lijesika Music-BMI/Shakopee Inc.—ASCAP) (Producers: Knight-Dees-Knight)

**ROBERTA FLACK** (CBS 7-29446)
*Find Your Own Way* (3:45) (Ronald’s Recordings/ASCAP) (Flack) (Producer: Roberta Flack)
A strong effort and a fine example of Flack’s smooth, melodic stylings.

**LESLEY GRIFFIN** (Columbia 38-04837)
**Never Will I** (3:51) (Montmarte Music—ASCAP) (E. van Zanten) (Producer: Leslie Griffin)
A good mid-tempo R&B cut. Leslie Griffin delivers some of her best vocals to date.

**JACQUELINE JONES** (Columbia 38-04871)
**Will the Wolf Survive** (CBS 7-29446) (Shubert Music—ASCAP) (F. Lons) (Producer: Tony Chapman)

**DONNA SUMMER** (MCA 12103)
*Interest In The Idea* (3:54) (ASCAP) (Summer) (Producer: Michael Omartian)
A smooth R&B cut featuring Summer’s fine vocals.

**KIM RICCARDI** (Columbia 38-04871)
**Continued* (3:30) (ASCAP) (Riccardi) (Producer: Kim Riccardi)
A mid-tempo R&B cut featuring Kim Riccardi’s fine vocals.

**B.B. KING** (MCA 52530)
*That’s The Way Love Goes* (3:30) (ASCAP) (King) (Producer: John Landis & Ira Newborn)
A nice R&B cut featuring B.B. King’s fine vocals.

**FRANK MILLS** (Capitol B-5455)
*The Poet And I* (3:41) (Peter Piper Music Ltd.) (F. Mills) (Producer: Frank Mills)
A nice R&B cut featuring Frank Mills’ fine vocals.

**ALFONSO RIBIERO** (Prism 7-99661)
*Not To Young To Fall In Love* (4:16) (Philo Music/Ensage Music — BMI) (Ernesto Phillips) (Producer: Maurice Starr)
A nice R&B cut featuring Alfonso Ribiero’s fine vocals.

**ROY FIRESTONE** (Erica — ER-1046)
*Goodbye To You* (3:58) (Blackwood Music Inc./Just Friends Music — BMI) (Zack Smith, Roy Firestone) (Producer: Dean Chamberlain)
A nice R&B cut featuring Roy Firestone’s fine vocals.

**JERMAINE JACKSON/PIA ZADORA** (MCA-52521)
A nice R&B cut featuring Jermaine Jackson and Pia Zadora’s fine vocals.

**HARRY BELAFONTE** (Columbia 38-04759)
*Annie* (4:09) (ASCAP) (Belafonte) (Producer: Harry Belafonte)
A nice R&B cut featuring Harry Belafonte’s fine vocals.

**GREG KIHN** (EMI America B-8255)
*Lucky* (3:30) (Lexy Girl Music — Well Received Music/ASCAP) (Kihn-Wright) (Producer: Mathew King Kaufman)
Taken from Greg Kihn’s upcoming solo disc, “Lucky” at once sounds like a Motown classic with an injection of 80s soul. A brooding verse kicks into a celebratory chorus which is made most effective by its understated tone which recalls Todd Rundgren’s best pop moments. A high debut on this week’s pop singles chart, expect strong response at retail.
POINTS WEST

LISTEN CLOSELY — Listening parties are usually an invitation by record labels to various components of the music industry and employees of that label to listen to what the latest "hit product" will be. Sometimes that product is a hit, other times not; yet it was clear from the buzz at CBS' recent listening party for Sadie in West Hollywood, that this product is definitely going to hit. Though Cash Box was quick to pick up on this young British pop vocalist, it seems that only records that releaseitials will be able to retain Sadie. With her single "Your Love" to the top of the B/C singles chart and literally a slew of singles which have already charted highly across the world available on the "Diamond Life" LP, Sadie seems certain to become a star. So much so that Eric Clapton seems content to promote her as an R&B act, there were strong desires voiced by members of the promotion staff as to the vocalist's cost-conscious production potential. Singles such as "Smooth Operator" and "Your Love Is King" among others offer soulful pop with a jazz feel which is most engaging by Sadie's pure toned vocals and her band's sparse but confident sound. And, meeting the industry's latest requirement, there is a strong and appealing visual image, attested to by the five (count 'em, five) videos reeled off at the listening party and ready for exposure.

THE RUMOR MILL — In more CBS news, the label's top release on Beverly Glen soon. Jem Records are especially excited about Beverly Glen's newest signing Kevin Wells whose "Never Too Late" single is getting strong play on west coast radio. Also, Al Green Music has formed a west coast public relations division which will be located in Oxnard (!) Green may need a positive push here in the west. Beverly Theatre engaged a few feathers with the performer arriving two hours late.

OWEST BEEFS UP — While Harold Childs enjoys his formal inception into the Quincy Jones fold last week, MCA east coast A&R man John Brown has made plans to become A&R director at Owest. Though the move will come shortly, Cash Box congratulates Brown on the appointment, and together with Childs, Brown should make a significant difference in Owest's strength in the industry.

REPLACEMENT'S SIGNED — When someone was bound to do it — Twins/Tower/Minneapolis transplant rock band The Replacements, their services have been signed to Sire. Who knows what Paul Westerberg and Co. will do with all the money they will save. Good luck to both the band and the label it's bringing some of the country's best.

ROIR Rears Its Head with "Garage Sale" — The label that only releases cassette, ROIR out of New York, has just released its 36th collection, this time with garage bands from around the world. With cuts from garage groups like the Shoutless, The Aromatic, Wildfang, The Band With 1,000 Names and others, "Garage Sale" is an invaluable addition to any rock music fan's late-age-old tradition of garage bands. Put together by Jeff Tamarkin, "Garage Sale" is a unique tribute to the roots of music that provided the background for much of our future hitmakers, "Garage Sale" features bands from San Francisco to Salt Lake City.

PAYING HOMAGE TO THE LEGENDARY — Time-Life Music, well known for its compilation of anthologies containing music from the world's most popular artists, is releasing a disk entitled "Legends of American Music: '60s," literally. The set to release its latest package entitled "The Legendary Singers." This package, which will only be available by mail order, will feature great American vocalists of the '40s and '50s, premieres this month with four "rare" songs. Highlights include: "Unforgettable," "Too Young" among others, the double-album set will be accompanied by future releases profiling the music of Frank Sinatra, Lena Horne, Peggy Lee, Sarah Vaughan, Tony Bennett, and others. Each set will be out this spring... Ria McKee and MCA's Andy McKee are the proud parents of a baby boy, Alexander Ryan McKee, born January 28. Congratulations! Julie Budd will be at the Backlot in West Hollywood Feb. 7-10. Don't miss the chance to catch this wonderful vocalist and performer. Peter Holden.

NEW FACES TO WATCH

When 1984 rolled around, a good question might have been, "Who will be the biggest star of the Jackson family?" 1985 was Michael and Jermaine's year for sure, of course. Michael and Jermaine would be easy to predict, but you could have gotten great odds that big sister Rebbie would emerge with the bronze medal. Although brother Michael definitely was a factor in that success, Rebbie Jackson knew before "Thriller" that she could assemble a fine production team and execute the material like someone who's been singing professionally as long as, well, Michael Jackson. In fact Rebbie had no plans to enter show business at all when the Jackson Five first started. Notten with the strength of her giant single "Centipede," written and produced by Michael, she's been busier than any of the other Jacksons of late. On a recent swing through New York she did track dates at Roseland, the Paradise Garage and the Phased II club during a tour that also took her to Miami and San Francisco. She was a judge on the Miss Teenage America Pageant and a presenter at the American Music Awards. That kind of viability is common to the Jackson family but even better for Rebbie Jackson, it's a whole new ball game.

"I had never really gotten involved in the entertainment business," says Rebbie, "until '74. I was living in Kentucky, and when my brothers first started singing, I wasn't even of age. I had a 10-year-old son, and I was in their contract with Motown." By 1979 however, Rebbie had become part of the Jackson Family, being especially active in the family summer replacement series that ran for 12 shows in 1979. Trivia buffs may remember Rebbie's version of "Feaver" and her dance routines with Martin and Michael on the series. When the show folded after ten shows, "No body in the family was really doing anything better right after that Michael went off to do *The Wic* I had

Rebbie Jackson

was getting incentive and encourage-
ment from the different people we were working with on the set to think about
singing. So it was in the back of my
mind, but I was pregnant with my
second child. So I spent time with that.
When she was about two years old I put
somewhere together and I thought in the
direction of recording." Rebbie is now
working with Wanda Hutchison (The Emotions) and Betty Wright, among others. The
decision to shop the resulting demo
led to her association with ex-Crusader
Wayne Henderson and the securing of a
deal with CBS, "I met Wayne through a
former management company. He remembers, "I had known about him and I used to listen to his music all the time. It was through a friend of his, a
unice on the hook and that's how it got into him." Rebbie is now with the right person for Rebbie to get into, because when you take away the timeliness of "Centi-
pede's" sound, it is still a fine piece of pop production, marked by Hendon's tasteful arrangements and Rebbie's natural soulful slickness. She hopes to put a ring together and be recording in the coming months. And with a lot of luck she might even move up a notch or two in terms of Jackson popularity.

PolyGram brings Velvet Underground into the '80s

by Peter Holden

LOS ANGELES — The Velvet Underground, since its inception in 1966, has been referred to by musicians, critics and a cult of fans as one of the most influential rock groups of the late sixties, a part of the almost iridescent Vanilla Bong of the sixties, and the group's three albums, released originally on Verve/MGM, have never created a commercial splash. As PolyGram A&R man Bill Levenson puts it, "They have been well-documented in print, but for many people, their albums have been inaccessible." To help remedy that situation, Levenson came up with the idea of compiling and reissuing The Velvet Underground, and in that spirit of that project, Levenson literally stumped upon a cache of Velvet Underground material, much of which was to be released for the first time, "fourth* LP. That material has

now been released as "VU." As Levenson explains it, "Lou (Reed) got word that I was working on the Velvets-' sixties deal, so I went over to the studio, and looking through our vaults, I spoke to him again and he told me, 'by the way, there is a tape of a rare performance.' I had heard about it, and you read about it, but I thought it was just a rumor." Stumbling on to forty tapes in the mis-
cellarous "V" section of PolyGram's
records, Levenson then set to the task of transferring the material from the original twelvemonth tape format to twenty-four track in order to remix. That turned out to be the least of the album's technical problems.

"I got the o.k. from PolyGram, hired Mike Barbiero to engineer and we went into the studio. After converting a twenty-four track head to play the twelve track tapes, we had to do with water damage which had frayed one side of the tapes. They were disintegrating quickly because they had been stored properly, and we found that they would only play back-
wards. So we had to play the tapes backwards, transferring them to twenty-four track. It worked like magic, and from there we listened to some bootlegs and some live tapes of the band to see how the songs were performed. Then we just built the songs up from the drums. We had to use a lot of outboard equipment because the tracks were so dirty, but it came out pretty good." Most of the material on "VU" was (continues on page 52)
EAST COASTINGS

LINDA THOMPSON — A cult figure of the seventies emerges with one of the eighties strongest debut albums.

For Linda Thompson, there’s been no shortage of opportunities in the entertainment industry. After a brief fling in the daytime soap opera world, Linda began soloing on the concert circuit. Among her many credits were an album with the band America and TV’s Bay City Brothers. She also had a role in the television show “L.A. Law,” and has been featured in several films, including “Death Wish II.”

In 1981, Linda took a break from her music career to marry singer/actor Michael Landon. The couple’s marriage lasted for several years, and Linda has since divorced Landon and moved on to other relationships. She has also continued to pursue her music career, releasing several albums over the years. Most recently, she released a duets album with her ex-husband George Jones.

LINDA THOMPSON — One of the most successful and moving albums of the young year has arrived from Linda Thompson. Entitled “One Clear Moment,” the record deals in large part with Thompson’s efforts to cope with the breakup of her marriage to singer songwriter Richard Thompson. This debut solo L.P. for PolyGram was released Feb. 7. The LP, on Warner Bros., is a thoroughly commercial endeavor full of lifting pop melodies but with a contemporary edge and sophistication that should capture large audiences. It’s not the stuff one might associate with Linda’s past, but it’s still undeniably her. She even refers to the album as “A Virgin” at the top of the heap. “It was a cathartic act,” she explains, “something I had to do after such a major event in my life. If you’re a singer or if you write songs sometimes you have to use it to express what’s going on inside or you’ll implode. In the end it’s a pretty painful experience, I suppose, but I didn’t really have too much choice.”

Richard and Linda were among the most innovative and influential creative forces to emerge from the English folk/rock movement of the early 70’s. Richard Thompson, founding member of Fairport Convention, and Linda, a successful session singer, first joined forces in 1972 for “I Want To See The Bright Lights Tonight.” Five more albums during the following 10 years built the couple a respectable following, but in 1982 both their creative partnership and marriage came to an end. Over the next two years Linda assembled a host of new material, including a pair of country tracks which were among the first LP excerpts to be heard. The LP, on Epic (RCA 65073), is her most ambitious and successful project to date.

In the studio, Linda and Richard Thompson worked with a nucleus of musicians and producers that included fellow singer/songwriter/keyboardist Betsy Cook and Cook’s producer husband Hugh Murphy. “It was a bit haphazard,” Thompson states, “We did a lot of it over the phone. For me, it was really an attempt to get it all out of my system.”

The album’s title track is a particularly powerful moment, with Linda delivering a passionate and powerful performance. The song, which was written by Linda and produced by Richard, is a powerful statement about the pain and heartache of a broken relationship. It’s a song that speaks to anyone who has experienced the pain of a breakup, and it’s a song that has resonated with audiences around the world.

In addition to the title track, the album features several other standout songs, including “What’s Wrong With Me Tonight,” “Turn Around,” and “Nevermind.” Each of these songs tells a story of pain and heartache, and each is delivered with a powerful vocal performance.

Throughout the album, Linda Thompson’s voice is at its most powerful, and her songwriting is at its most evocative. She is a master of emotional storytelling, and she uses her voice to convey the pain and heartache of her songs in a way that is both powerful and moving.

The album’s production is also a standout, with Richard Thompson delivering a powerful and evocative performance. He is a master of the guitar, and he uses his instrument to create a powerful and evocative atmosphere for each of the songs.

Overall, “One Clear Moment” is a powerful and moving album, and it is a testament to Linda Thompson’s talent as a songwriter and performer. It is a album that is sure to resonate with audiences around the world, and it is a album that will stand the test of time.
THE CATS SIGN IN — The Pink Panther made a rare public appearance recently to watch James Galway and Henry Mancini autograph their new Grammy-nominated RCA recording, "In the Pink." Pictured here at Tower Records' new Lincoln Center outlet are the celebrated Panther, composer/conductor Henry Mancini, RCA Red Seal Division vice president Thomas Z. Shepard.

WHAT'S IN-STORE

KEMP MILL OPENS 26TH — Kemp Mill Records recently announced the grand opening of another Kemp Mill Records Shop in White Flint Plaza, Rockville, MD. The opening of the White Flint Plaza store brings the number of Kemp Mill Record Shops to 26 in the Washington-Metropolitan area. The new store represents another effort by Kemp Mill to bring its music discount retailer to a greater share of the discs market. "Because of high volume turnover, we're able to discount our records well under list prices and continually pass this savings on to our customers," said Daryll Sherman, president of Kemp Mill.

EDUCATIONAL VIDEO — Jay Morgens, president and Frank Military, executive vice president and general manager of Warner Bros. Publications, Inc. have announced their association with DCI Music Video, Inc. as official distributors of the instrumental video tapes for musicians which DCI produces and manufactures. As a result, Warner Bros. Publications, Inc. is launching an advertising campaign that will introduce the videos to its approximately 30,000 dealers and jobbers nationwide and in Canada. The 60-minute, full color, stereo videotapes (available in VHS and Beta formats) feature leading musicians such as drummers Steve Gadd, Louie Bellson and Ed Thigpen, guitarist Adrian Belew and John Scofield and keyboardist Richard Tee. A 22-minute "sampler" tape suggested as an in-store sales aid for previewing purposes is also being offered to music dealers. The "sampler" is free with an order of three videos or more by March 31, 1985. The videos will retail for $69.95.

CASIO KEYS — Casio's CT-410W, carrying a suggested retail price of $499, is a 49-key full-sized keyboard with 20 basic preset sounds and a filter section that allows the user to create synthesizer sounds. It also features automatic bass-chord accompaniments, built-in stereo speakers, and an optional breath filter control.

CASIO PHOTO BOOKS — A new series of books featuring photographs of today's hottest pop and rock music personalities is now available from Robus Books. Each book is 9" x 12" in size, saddle-stitched and ranges from $2.64. A multitude of spectacular full-color and black & white photographs portray each artist of the group in candid shots, in performance and in professional studio poses. The accompanying text in each book provides biographies on the artists and groups, chronological data tracing their careers and rise to fame, complete discographies and special information on interviews and interviews that fans may contact them. In addition, numerous photos include captions written either by the book's research editor or actual quotes by the artists themselves. As a valuable bonus, most books also feature a full color 17" by 22" pull-out poster. Some of the featured artists are Def Leppard, Elvis Presley, Van Halen, Bruce Springsteen and Robert Plant just to name a few. Retail prices on these books range from $3.95 to $7.95. Further information may be obtained by contacting Robus Books, P.O. Box 15319, Wauwatosa, WI 53213 (414) 774-3630.

LABEL WATCH — For the entire month of March, 1985, Enigma Records will be staging a national retail promotion in conjunction with the scheduled mid-February release of "The Enigma Variations." This release is the first in a planned series of sampler LPs for the record buying public. With a list price of $6.98, this double album set will contain 26 tracks by Enigma artists. Retail stores are invited to enter a photo display contest with the grand prize winner receiving a Sony Compact Disc Walkman and the first Enigma compact disc release "Stranger." For more information contact Sandra D. Gutchens at (213) 328-9407 or (800) 421-2095.

New On The Shelves

Discwasher

Discwasher, is repackaging its video head cleaner with a new cosmetic appeal to maximize its visibility and emphasize its state-of-the-art performance. The package sleeve is boldly designed in yellow, red and black.

In terms of head cleaning performance, Jon Risch, Discwasher engineer, explained that the latest cleaner uses a tape 1mm thick, the same thickness as recording tape. In the past, competitive cleaning tapes measured up to 7mm thick. "The obvious advantage in using a thinner tape one that matches the actual recording tape — is that it allows the video head drum to travel at the proper speed so as not to trigger the sensitive shutter sensors found on many of the portable and top-of-the-line machines," he said.

Technics

Technics' CD player, Model SL-P3, is a top-of-the-line unit which incorporates many features commonly found on more expensive models. Features include 15-step random access programmability, multi-function wireless remote control, separate volume control for the headphone jack, and expanded repeat functions. All major operations are performed via soft-touch keys positioned on an angled control panel at the base of the player for easy accessibility. The Technics SL-P3 Compact Disc Player is available at the suggested retail price of $690.

Sony

T-120 Ultra High Grade video tape from Sony is designed for use on special occasions when durability and high quality are demanded. The superior performance tape is a companion to Sony's successful T-120 regular Dynacron VHS video tape. T-120UHG, with a running length of 6 to 8 hours, is manufactured in the Sony plant in Dothan, Alabama.

Keynote Speakers Set For NARM

LOS ANGELES — Gil Friesen, president of A&M Records; Jack Eugster, president of the Musicland Group and chairman of Sam Goody; and Quincy Jones, composer/arranger/producer and president of Qwest Records, have been set to deliver keynote speeches at the upcoming NARM Convention. The convention will be held from March 29 to April 1 at the Diplomat Hotel in Hollywood, Florida.

Friesen and Eugster will both speak at the opening business session on Saturday, March 30, while Jones will keynote the general business session on Sunday. "A Gala Celebration of Music and Video" is the theme of this year's gathering of members of the recording industry.

QUITE A DISPLAY — Wide window, transparent shells give Sony audio cassettes contemporary styling for high visibility. Colorful packaging and the bold Sony logo provide an attractive display for dealers and easy brand identification for consumers.
MUSIC VIDEO REVIEWS

MONEY CHANGES EVERYTHING • CYNDI LAUPER • 6:50 • PORTRAIT RECORDS • CBS VIDEO ENTERTAINMENT/NFL FILMS PRODUCTIONS

This video, featuring Cyndi Lauper’s hit song “MONEY CHANGES EVERYTHING,” is a tribute to the power of music and its impact on our lives. It showcases Lauper’s talent and the universal appeal of her music, making it a must-watch for fans of all ages.

TREAT HER LIKE A LADY • THE TEMPTATIONS • 4:05 • GORDY RECORDS

The Temptations, a legendary soul group, perform their famous track “TREAT HER LIKE A LADY” in this visually stunning video. The video features the iconic Motown sound and style, making it a classic that stands the test of time.

CHRIS CAVALO TRANSPORTS

This video transports viewers to a world of musical adventure, featuring Chris Cavalo’s incredible performances and the vibrant energy of his music. It’s a captivating journey that will leave you in awe.

IMMUPE • HEARTBREAK U.S.A. • 4:00 • PREPPY RECORDS • PREPPY PRODUCTIONS

IMMUPE, a band known for their unique sound and style, present their latest single “HEARTBREAK U.S.A.” in a video that captures the essence of their music and style. It’s a beautiful blend of art and music that you won’t want to miss.

EXECUTIVE MONITOR

The executive monitor is a tool that helps companies track and analyze their performance metrics. It provides valuable insights into areas such as sales, marketing, and customer satisfaction. By using this tool, companies can make data-driven decisions that drive growth and success.

LOS ANGELES: RKO HOME VIDEO has announced Kimberly A. Caplinger’s appointment as west coast regional sales manager for the company. Caplinger most recently served as financial analyst and planner for CBS television. Jere Hausteller has been named vice president of legal and business affairs for Media Home Entertainment. Hausteller comes to MHE from K-Tel, where he was vice president for four years. The Vice President of Sales at CVA Duplicating Corp. has been promoted Brent Jesse to the post of midwestern sales division manager. Scott Irwin, who has recently been appointed videotape editor at NEP Productions. Irwin formerly served as videotape operator for CG and is currently with Metro Video Dist. Inc. Chris Rothman national accounts manager. S/T VideoCassette Duplication Corp. has appointed Jan F. Scrimmoff to the position of sales representative. Also at NEP Productions, Pamela Saletan has been named key accounts representative. William Fowkes has been named director of CBS Video Clubs marketing, Columbia House Division. Fowkes comes to CBS from Home Box Office, where he most recently served as director of retention marketing. Also at CBS Records, James Edwards has been named director of marketing systems. Information Systems Department and Charles Potuzak has been appointed director of financial systems in that department. Phil Boyer has been named vice president of international development for ABC Video Enterprises, Inc. Boyer formerly served as vice president for the company.
CHANGES — Neal Mirsky is the new program director at New Haven’s WPLR. He most recently at WCKO in Miami/FL. Lauderait. ... WABC, New York has tapped Frank DiGio John Gregera who has assumed the VP/GM duties at KSRR in Houston. DiGiorgio has been account executive at the station since September 1983. WABC has also named Lynne H. Sachs as director of advertising and creative services. Klein has announced the account executive appointments of Lynn M. McAdams, Jenna Jergen and Ronald M. Hyams ... D.J.R. Broadcasting has promoted Scott Kusner to the department of affiliate relations. He will be responsible for station clearance.

Josephson Communications has purchased WHFM-FM, a 50,000-watt outlet in Rochester, New York. FCC approval is pending ... The CBS Radio Network has named Anthony C. Miraglia director of marketing, CBS Radio national sales. He comes to the network from McGaun Communications Radio. In addition CBS has named Barbara Sculce account executive. She joins the network from WOR in Long Island.

ONE NIGHT FOR ROBEY — Silver Blue/CBS recording artist Robey was the guest of honor at a party to honor his hit record “One Night In Bangkok.” The party was held at the home of Lois and Mike Greer. The evening included the musical entertainment of Jimmy Salter and his band.

ABC Radio Network To Broadcast The Firm

LOS ANGELES — The ABC Radio Network will broadcast a live news conference, Thursday, February 14 with Atlantic recording artists The Firm. Band members Jimmy Page and Paul Rodgers will announce tour dates and play selections from the new LP. Among the radio personalities present will be Scott Muni from WNEW-FM in New York and Ondipus from WBCN in Boston. The broadcast will begin at 3 p.m. eastern time.

In addition the network plans a Superbowl broadcast of the band’s premiere concert at London’s Hammersmith Odeon.

That broadcast will occur April 11 at 10 p.m.

Christians Named

LOS ANGELES — Edward K. Christian has been named president of Josephson Communications Inc.

Christian previously served for 10 years as executive vice president/radio group manager for Josephson radio station WNLC-AM/FM in Detroit, Michigan; WNOR-AM/FM in Norfolk, Virginia; WSNY-FM, WKWO-AM in Columbus, Ohio; WMGF-FM in Milwaukee, Wisconsin and, pending FCC approval, WHRM-AM in Rochester, New York.

Moss Named President — Laser 558

LOS ANGELES — Music Media International, the worldwide sales representative for Laser 558 — all Europe radio, has announced the appointment of John L. Moss as president and chief executive officer of the organization.


Pollack Names Hedges

LOS ANGELES — "There is a real synergy that can develop when we work with the right people, and the staff at JCP are the best at what they do," said KLOS Los Angeles PD Tommy Hedges on his recent appointment as executive vice president of Jeff Pollack Communications.

Hedges, who will remain in the KLOS spot until his replacement has been found, stated, "my experiences with Jeff as consultant to KLOS since 1980 have made me aware of his keen skills in radio programming and promotion."

A spokesperson for KLOS said the station will announce a new PD in the next couple of weeks.

Taft To Buy Seven Stations

LOS ANGELES — Taft Broadcasting has announced an agreement where by the company would purchase seven radio stations (as well as five television stations) from Gulf Broadcast Co. The estimated price of the sale is $75 million.

The radio stations are: WKLS-AM and FM in Atlanta; KTXQ, Dallas; KLTR-AM, Houston; WNDE-AM and WBDG-FM in Indianapolis and WTFT-FM in Washington. Taft currently owns 13 radio stations.

Moss Named President — Laser 558

LOS ANGELES — Music Media International, the worldwide sales representative for Laser 558 — all Europe radio, has announced the appointment of John L. Moss as president and chief executive officer of the organization.


Rockin’ Scheerer — Mark Scheer of ABC Radio Network was recently on the case at the Rock In Rio festival in Rio De Janeiro. Pictured are: photo 1: Tina Weymouth, bassist, Talking Heads; Chris Frantz, drummer Talking Heads; Scheerer. Photo 2: Dizzy Osborne and Scheerer.

Greenwood Visits — Lee Greenwood (c) stopped by WNOE-AM in New Orleans to chat with midday personality Cindy Brooks (t) and program director Ron Harper (l).

500 AND GROWING — The Associated Press has signed more than 500 stations to subscribe to its new "AP NewsPower" service. AP NewsPower 1200 over the 500 mark were Mike Lynch, president and Mike Oltsen, chief executive officer of Great Empire Broadcasting, a Wichita-based owner of 10 radio stations in five cities.

The Job Market — WCRF is looking for a news director. Production skills are necessary. Send T&R to WCRI, Box 800, Springfield, Vermont 05156 ... KLXK-TT is looking for a chief engineer, eight hours, night, Monday-Friday. "Putting AT" NewsPower 1200 over the 500 mark were Mike Lynch, president and Mike Oltsen, chief executive officer of Great Empire Broadcasting, a Wichita-based owner of 10 radio stations in five cities.

The Job Market — WCRF is looking for a news director. Production skills are necessary. Send T&R to WCRI, Box 800, Springfield, Vermont 05156 ... KLXK-TT is looking for a chief engineer, eight hours, night, Monday-Friday. "Putting AP NewsPower 1200 over the 500 mark were Mike Lynch, president and Mike Oltsen, chief executive officer of Great Empire Broadcasting, a Wichita-based owner of 10 radio stations in five cities.

Cash Box/February 16, 1985

david adelstein
**WLOU — LOUISVILLE — BILL PRICE, MD — #1 MANDONNA**

**WXIS — MIAMI — GEORGE JONES**

**WNOV — MILWAUKEE — BOBBY CONNPD, MD — #1 NEW EDITION**

**WLM-FM — SUSIE AUSTIN, PD**
**HOTS:** P. Hardcastle, P. Bailey, Commodores, Pointer Sisters, D. Ross. ADDS: Ray, Goodman & Brown, Ashford & Simpson, R. Jackson, P. Libelie, Wham!

**WHAR — MEMPHIS — JIMMY SMITH, MD — #1 ELIWE**

**WGDJ — DALLAS — MIKE HARDCASTLE**

**WBGX — CHICAGO — GRAHAM ARMSTRONG**

**WCKL — CINCINNATI — SID KENNEDY, PD**

**FM108 — CLEVELAND — DEAN DEAN, PD — #1 UTFO**

**WZAK — CLEVELAND, LYN LOLLIVER, JR., MD — #1 WHODINI**

**WEXR — DETROIT — JAMES ALEXANDER, PD**

**WXOK — ATLANTA — LARRY TINLEY, PD — #1 NEW EDITION**

**KW2N — NEW YORK — JENNY BURTON — ATLANTIC**
**HOTS:** WHDQ, KDAY, WRAP, WHRK, WNRK, WZAK, WADS, WDJS, WJDL, WSGG, KQCI, GVG, WGWN, KPRZ, WPAL, WLLE, KUKO, WENN

**3. WEEKEND GIRL — THE S.O.S. BAND — TABU/CBS**
**HOTS:** WADQ, KDAY, WRAP, WHRK, WNRK, WZAK, WADS, WDJS, WJDL, KQCI, GVG, WGWN, KPRZ, WPAL, WLLE, KUKO, WENN

**BAD HABIT — JENNY BURTON — ATLANTIC**
**HOTS:** WXX1, WUFO, WEDR, KMJQ, WGGG, XHRM, WGVN, WDN, WADQ
New Edition: Multi-Format Success

by Peter Berk

LOS ANGELES — Blending five young and talented black singers together has been a winning formula in the business before and now musical history may be repeating itself with the tremendous success of New Edition. While Ronald De Voe, Ralph Tresvant, Ricky Bell, Bobby Brown and Michael Bivins are highly fettered by the inevitable and frequent comparisons to the Jackson Five, the consistency and staying power, as well as the crossover appeal they've demonstrated all suggest that they've created a stylistic identity of their own. New Edition's latest single, off its self-titled first album on the MCA label, is called "Mr. Telephone Man," and it's not only topping the R&B charts, but is rapidly ascending the pop charts as well, quickly closing in on the top 10.

New Edition was born barely 10 years ago as a group of five young were. From its early beginnings in the late '70s on the streets of Boston, when all five of its members were mainly concerned with making enough money to see a movie, New Edition had risen to its current status as an international force in the music industry. De Voe, Bell and Bivins recently discussed the group.

"We all grew up in the Boston area," De Voe said and started singing in talent shows just to make small amounts of money. There was one big show called 'Hollywood Talent Night,' and the first prize was a recording contract. We actually came in second, but producer Maurice Starr liked us and decided to take us into the studio." There New Edition recorded "Candy Girl," which wound up as a major hit in five countries, including the U.S. A first album followed on the Streetwise label in 1981 and the young group's climb to the top was well underway.

Bell commented that "As a group, our main influence was the Jackson Five and it's a big compliment for us to be compared to them. We hope, though, that one day people will say someone else sounds like New Edition." When asked about their style and image, Bivins said that "Our music relates to all people," and De Voe cited the group's clean cut image and teen-related lyrics as being chiefly responsible for the success and widespread appeal of New Edition.

The price of success can be steep, and for New Edition's members, it's paid in the form of a constantly heavy workload, which entails promotional appearances, charitable activities, tours and studio recording sessions. Despite the long hours, none of the group's members seem to feel in any way cheated of a more traditional lifestyle. In fact, their careers are highly rewarding, particularly when performing live. As Bell explained, "We love to be on stage. There's so much energy up there with people in the crowd cheering you on and showing their appreciation. It's a great feeling."

Studio recording requires the most time, according to New Edition, but the rewards are tremendous and the opportunities for creative growth are always welcome. As Bivins sees the process, "There are certain things we have to listen to and we don't know about, but as far as giving opinions, we do get a chance to contribute." De Voe continued by saying, "We hear a song and sit down and figure out the harmonies. We all have input when recording our songs." Already, New Edition has worked with such notable producers as Ray Parker, Jr., Michael Sembello and Richard Rudolph. A new team, Vincent Brantley and Rick Timas, joined the group in creating four of the new album's tracks, including the highly successful first single, "Cool It Now."

Another creative outlet for New Edition's members has come recently in the form of songwriting. "We were in the process of working on our first MCA album," Bell said, "and they were encouraging us to write our own songs for it. Once they gave us the word, we started to compose some tunes." Two of the album's songs were written by New Edition.
CHIP OFF THE OLD BLOCK DEPT.— Whitney Houston will be singing tunes from her upcoming Arista album this week at Sweetwaters in New York. The club, at 68 St. and Amsterdam, will present the singer February 12-14 at 9 p.m. and morning January 31, and most of the sales proceeds from the show will go to a family of fine vocalists that includes cousin Dione Warwick and mother Cissy Houston. At the age of 21, Whitney has already made great strides, leapfrogging the footsteps of her illustrious relative. Mom Cissy shared the stage with sister Arthel Franklin and a recent find, Chaka Khan, one of the 9 to 5 Motel's Sweet Inspirations. Whitney understandably got an early start, singing gospel in the choir of the New Hope Baptist Church, where Cissy is the Minister of Music. By 15, Whitney was singing nightly in her nightclub act, first as a background vocalist, later sharing the spotlight. Whitney was simultaneously able to develop a modeling career, with covers and photo spread in Glamour, Seventeen, Young Miss and Cosmopolitan. From there she gravitated into session work, working as background vocalist on albums by Lou Rawls, Paul Jabara, Chaka Khan, the Neville Brothers and Material, on whose album she was featured as guest vocalist. She was praised by the Village Voice for her performance on the ballad 'Memories.' Soon after signing to Arista, she was showcased to a national TV audience by Aretha Franklin, who invited her to sing 'Respect' on her Red Shoe. Her recording career began to take off in '84 with hit duets with Teddy Pendergrass ('Hold Me, Thrill Me, Kiss Me') and Chaka Jackson ("Take Good Care of My Heart"). Their relationship with Jackson has carried over to her solo LP with Jermaine Dupri. Her conducting two of the many hits from her new singing with Whitney on the song "Nobody Loves Me Like You Do." Jackson and Houston even shared an appearance on As The World Turns recently. The self-titled debut LP will also feature contributions from Michael Masser, Kashif and Narada Michael Walden.

"CHAMPAGNE" VIDEO MAKER— Evelyn "Champagne" King has been in London working on two videos aimed at capturing different markets. The shoots were for "Over Control," the latest U.S. single from King's RCA LP "So Romantic," and "Make One Reason," which will be the next U.S. single from her album On Your Side. The Out of Control clip was directed and produced by Michael Geoghegan and Marry Gwatkin for Eagle Eye Productions Limited.

"DAVID" DANCE

MCA FINDS SUCCESS WITH IN-HOUSE REMIXES— "12" singles continue to establish themselves as an effective marketing tool — to break a new record or inject new life into a charting single — and as a purely enjoyable and respected music format. The remix also continues to make up the bulk of those 12" singles. While Arthur Baker, Jellybean, Francois K. etc. still grab the headlines — and the — for remixing, MCA has found a new ace in its black contemporary-dance camp. Signed to the label last February, the New York City-based DJ/producer

WE AM IAM — The dance music department of Columbia Records recently hosted a series of promotional visits to New York City clubs by the group IAM Siam. Pictured at Limelight are (from left) Gail Brussewitz, manager, dance music promotion, Columbia Records; Choo Choo of the Siam dance troupe; Fred Rothschild, Mista of Limelight; Steven Saban, editor of Details; and Brian Rothchild, vocalist on the group's "Talk To Me."
S22nd STREET THEMES — For better or for worse, Columbia Records has the most active jazz roster amongst the major labels (though Blue Note may be aiming to give them a run for their money). However, in recent years, Columbia's resale policy has been spotty, at best. Their admirable Contemporary Jazz Masters series has, in fact, seen a deep-sixed, as was their short-lived mid-line Jazz Odyssey series. A couple of years ago Columbia announced plans for an ambitious "Jazz Masters Special Series," which would have been a director's cut celebration of its vaulted vaults. Now, finally, it seems the first 15 volumes will see the light of record bins: "Spring" is when the first albums should spring into the stores. The breakdown is a decade-by-decade survey — something like "Instrumentalists, Vocalists, the '20s, etc., and there is also an LP called "Miles Davis and His Band," since Miles has been an exclusive Columbia recording artist for the last 50s. Jim Fishel produced the series, Dr. George Butler executive produced, and Baroe-Taylor Associates produced it.

As usual, there is plenty to report about Columbia's living and breathing roster. Miles Davis — predictably unpredictable — has just finished up You're Under Arrest," the LP that will likely be the LP's interpretations of "Time After Time" (the Cyndi Lauper, not the Jule Styne, tune), "What's Love Got To Do With It" and "Hindenburg" will be hitting the jazz festival circuit again this summer. Wynton Marsalis is also finishing up work on his LP. Bechet Farmer, Otha Garner has been featured on the "19.045." LP. Benny Golson, Alvin Younger, and Horace O'Delivera, and Bob James (another artist with his work in classical), who have all had recent outings, count on the road.

Bisected, Miles Davis and Alphonse Mouzon, both Grammy nominees, will share a bill opening this year's New Orleans Jazz and Heratage Festival (that's Apr. 26 at the Theatre for the Performing Arts).

FRANKIE AND BENNY — Herbie Mann, Errol Garner, one of Europe's finest jazz pianists, is making a rare visit to the States from his home in Italy. Pianarunzi whose "Isis" LP (Soul Note) features Art Farmer and who has just recorded a soon-to-be-released-statistically Timeless LP with drummer Joe Bonet and bassist Marc Johnson, will be performing at N.Y.'s Club 27 (214 & 15), at the U. of Alabama at Tuscaloosa (216), and Boston's The Willow (2/18 & 19).

A MOST HAPPY PUBLICATION — Errol Garner: The Most Happy Piano by James M. Doran is a welcome new addition to the Institute of Jazz Studies; Studies in Jazz series (which previously has issued volumes about Benny Carter and Art Tatum). Garners's keyboard style was 100% his own — he was a true original and his influence is wide-ranging. This book is, more or less, a plausibility of the pianist, and it includes a useful discography. Unfortunately, Martha Glaser, the pianist's long-time manager, didn't cooperate with Doran, but he's managed to get a long list of Garnet's discography and an all-encompassing list of recordings.

This book is available for $29.50 from Scarecrow Press, Inc.; 52 Liberty St., P.O. Box 656; Menlo Park, N.J. 08040.

IT JUST TAKES — It relates to its roots and branches. The Alternative Museum has been bringing in a number of interesting musicians from all parts who perform music not normally heard in the clubs and concert halls of New York. Their Carnegie Recital Hall series, American Folk Roots, was SRO a couple of weeks back for Otha Turner's and Drum Band, Algüa Mac Hinton, Horace "Spoons" Williams, and John Jackson — a valuable program called "Southern Roots." Up next in that series is "the Gospel Tradition" (2/16 & 17), bringing together the Fairfield Four, Daniel Womack, and the Carolyn Bryant Ensemble, followed by "Hispanic Heritage" (3/16) and "Cajun Music" (4/20). At the American Museum of Natural History in March (the 12, 19 and 26 to be precise) the same people will present "A Spring Festival of World Music," with David Amram, Henry Threadgill, Lloyd McNeil, Jerome Cooper, Olatunji, and dozens of others, including players of Turkish reeds, North India flutes, shakuhachis, Cambodian reeds, Uilleann pipes, dubleons, balafons, and the like. The Alternative Museum offers a true alternative.

BLOWING AROUND — Less than two weeks to the Blue Note extravaganz. What ever happened to non-festival-season jazz concerts anywhere... ?

— A possible reunion of Max Roach and Cecil Taylor (their "Historic Concerts," now available), is one of last year's gems, May 1, the tentatively titled, "The Union's Spring Series that will also include free concerts by the James Emery Ensemble (3/8) and the Steve Cohn Trio (3/15)... The Modern Jazz Quartet has just wrapped up a Japanese tour; their next LP, "Jazz at the Philharmonic," is due in the spring... Gurry Mulligan will be premiering "Entente for Saxophone Ensemble," Feb. 25, at an Alisky Tully Hall concert with the American Composer Orchestra conducted by Dennis Russell Davies... Morgana King, the jazz singer cum actress (she was Mrs. Corleone in The Godfather), has finished her upcoming film Miracles in a Manager, in which she co-stars with Donald O'Connor... London's National Jazz Center (how's that for a good idea?) will finally open May 6. It will include a 400 seat theater, a bar, restaurant, rehearsal space, research archives, etc. and, musically, will begin presenting a festival of U.K. jazz. In the meantime, the NJC will co-present this year's Camden Jazz Festival, Mar. 18-23, which will feature the World Saxophone Quartet, the Tony Oxley/Enrico Rova Quintet, Hermeto Pascoal, and many others.

Lee Jeske

FEATURE PICKS


Batiste is a master clarinettist and composer — whose music genuinely encompasses the entire history of jazz — who spends most of his time teaching in southern Louisiana. Thus, incredibly, this haunting LP is his debut as a leader. The music, which is a sparkling blend of jazz and contemporary classical music, is evocative and beautiful and should help put Batiste more firmly on the Jazz map.


Charlie Rouse's name is most frequently linked with Thelonious Monk (he spent 11 years with Monk and is a co-founder of Sphere, which, in part, perpetuates Monk's music); he is usually overlooked as a tenor saxophonist in his own right. Here he displays his warm, unique sound and his uncanny abilities in his work with the company of drummer Red Rodney, who is featured to good advantage, Albert Dailey, Cecil McBee and Kenny Washington. Strong work from all.

INvOCATIONS — Anatoly Vapirov — Leo LDR 121 — Producer: Leo Felign — List: $9.98

Anatoly Kapirov is an original and extremely talented reedman and Leo Records — which deserves and enormous amount of credit for its continuing commitment to Soviet Jazz — has once again come up with a winner. The music is impassioned and powerful and the three compositions here, in particular, are beautiful and memorable. Vapirov is, indeed, a major talent, not some Soviet retreat of the American avant-garde.

ICE — Fuse One — GNP/Crescendo — Producer: David Matthews — List: $9.98

Bar Code

David Matthews composed, arranged and produced this all-star fusion date. Tom Brown, Ronnie Cumber, Larry Coryell, John Tropea, Steve Gadd and other wellknown world-class musicians. The result is on six attractive pieces, all written for a world-class band. The production is incredibly well balanced between guitarists Coryell and Tropea (the former frequently acoustic) and a fine, breezy feeling for the entire trip.
Jean-Luc Ponty Moves On
by Ron Rosenthal

LOS ANGELES — "I have quite a career behind me. I have played with so many great musicians in so many groups for almost ten years, and put out nine band albums. I can't repeat what I have not done before, because I am not that kind of musician," said Jean-Luc Ponty. Despite the need to go on to new adventures, one might think of the same work in the same vein. Ponty's primary instrument on the instrument which he has almost single-handedly popularized in contemporary music — the violin. Ponty is a member of The Mothers of Invention and the Mahavishnu Orchestra in the early 1970s. Ponty has gone on to record eleven albums of rock music, a genre in which few have had continued success.

Why has Jean-Luc Ponty endured? One strong reason is his music appeal to a wide-base of the record buying public. Both young and old are hooked by his superior musicianship which he has developed from a strong classical background. Ponty's compositions are graced by a host of gifted improvisers, including recent deserters George Benson and Chick Corea, who contribute their powerful solos to the violinist's melodic background. Ponty has also grabbed the jazz and rock buyer by combining jazz improvisation with the power of rock. Add to this his skill at playing a wide spectrum of music with a broad base of appeal.

Ponty's latest adventure was into the studio where his last two projects "Individual Choice" and "Open Mind" were developed. Moving away from the band get-together jazz improvisations, Ponty now plays many of the keyboard parts and uses a drum machine to guide his solo improvisations. One rational reason that I have chosen the use of a drum machine is because I have been writing this type of music. I like the idea of using repetitious lines to create a hypnotic feel, but it is hard to ask a drummer to play very repetitive patterns.

It is a bit humbling because you are asking a person to work like a machine, so I would rather use a machine to get that feeling. When I want a more creative feel I use a live drummer, in fact I used two drummers on the last album to keep up with Ponty's soloing and put drummers out of work. The machine has its limits, and it is fun to use for a change. I have never been that great of a drummer, so I can't do that. It is a good opportunity to experiment with a way that a human can not do, and vice versa.

I use a drummer when I want a living pulse, and creative syncopations which are improvised. On "Individual Choice" I didn't use a drum machine except for one piece. I found that the sequencer creates such a percussive sound on its own, so I did not need to add any percussion at all. But on "Open Mind" I found that the drum machine fit in very well on some pieces.

PolyGram's Velvet Underground
(recorded in 1969, after original member John Cale's exit; continues from page 10)

"I Can't Stand It," "Lies Says" and "Foggy Notion" are clearly the Velvet Underground at its best. Lou Reed's songwriting, singing and guitar work have always been the centerpiece of the band, yet Sterling Morrison and Maureen Tucker's drumming and minimal percussion have made a difference throughout, as is Doug Yule's bass playing. Cale is even included on two cuts ("The Idiot," "New York Inside Your Head") — recorded in February of 1968.

In a recent interview with Cash Box, Cale commented on "VU": "I think the album sounds surprisingly good after all these years. The two songs that I'm on were done as stereo, when we were looking for a single in 1968 and I think those songs show a great sense of humor in the band which I had forgotten about — and therefore it shows that things weren't as miserable then as they were portrayed." On a solo tour in support of his island "John Cale Comes Alive" LP, Cale also noted that "this album doesn't establish a new persona for the Velvet Underground, although a new generation of people may get turned on to it, but it shows a lot of change within the band from "Stephanie Says" back to "VU" and through the other things on "VU".

Along with "VU," which is sure to stir renewed interest in the group, PolyGram is also releasing the band's debut LP, with the original Andy Warhol "bananas" cover art, "White Light/White Heat" and the final "Loaded" disc.

Josephson Intl Acquires ATI

LOS ANGELES — International Creative Management, Inc. (ICM) a subsidiary of Josephson International, has purchased the management division of Trust International, an up and coming management group for the emerging of ATI's talent roster which includes the Cars, Joni Mitchell, John Cougar Mellencamp, Neil Young and others with the New York concert Department of ICM.

The announcement which was made by Martin Josephson, Chairman of International and Jeffrey Franklin, chairman of ATI equities also called for the appointment of William Elson, formerly president of ATI's agency division to become senior vice president of ICM and head of the New York concert department. Sheldon Schwartz remains overall head of the Sony Music Entertainment division of Nashville while Alex Hodges is head of the concert department in Los Angeles with Jim Murray head of locations.

In a release, Elson and Schwartz commented, "The combination of ICM and ATI gives the combined organization the opportunity to be of greater service to all of our clients."

RCA at the AMA — After the recent American Music Awards show, in Los Angeles on January 28th, some RCA Record executives took time out to visit with one another. Pictured (l-r): John Ford, RCA records division vice president U.S. and Canada; Julie Newton, RCA recording artist and a presenter on the American Music Awards; and Joe Galante, RCA records division vice president Nashville.

Producer Profile: Greg Mathieson

(recorded from page 71)

With Helen Reddy's group as pianist. He also toured with Olivia Newton-John. He began concentrating on session work as a piano player around 1977 and a meeting with Giorgio Moroder led to Mathieson handling all the keyboard work on the Midnight Express score, for which Moroder picked up an Oscar. After some English dates, Mathieson returned to help out the disco producer on Donna Summer's "Live and More" album, which included Mathieson's brilliant "MacArthur Park Suite" arrangement and the hit "Heaven Knows," co-written with Summer. Through his European connections, he was involved with the original "Gloria;" before Laura Branigan picked up the tune. He arranged the Summer-Barbra Streisand duet "No More Tears," arranged for Barry Manilow on the smash Dionne Warwick LP "Deja Vu" and finally began producing himself, scoring a hit the first time out with Tony Basil's "Mickey." He then re-did "Gloria" for Branigan and saw the two songs reach number one and two on the charts the same week. That, to put it mildly, got him some attention.

Perhaps the most impressive thing about Mathieson's current success is that for all his undeniable quality work, he might easily have been branded an MOR producer on the basis of the artists he's worked most closely with, a string that wouldn't have seemed to change with the acceptance of a Sheena Easton project. But a clear effort by Easton to broaden her appeal has recently been exploited brilliantly by Mathieson. "A Private Heaven" features guitar parts, pounding digital drum parts that out-hip-hop hip-hop and sophisticated arrangements that augment material worthy of, well, Al Jarreau, for whom Mathieson wrote and arranged the hit "Trouble in Paradise" under the aegis of old friend Grayton. All this without sacrificing the smoothness and balled finesse that won Easton her audience in the first place.

The thing is, when you're somebody like Sheena, Mathieson points out, "it's silly to lose all the other people who have supported her. The last thing she can be is that kind of singer. I don't see any reason why we can't do a lot of different kinds of styles. We just need to get a bit of anger at certain aspects of music. We didn't want to forget where Sheena had come from. She stretched out a lot on this album. She's very far my favorite female vocalist. She's a wonderful woman to work with. She shows up on time. She's got a great attitude. She's studied. She knows the tunes she's gonna sing and she works real hard.

If this kind of testimonial sounds like Mathieson and Easton will be working together again, that is indeed the case. Not to mention other interesting projects that Mathieson plans to disclose and finalize in the coming weeks. In the meantime, EMI America will be spending much of '85 trying to continue "A Private Heaven's" initial deserved success. One thing the label may be doing is releasing what Mathieson and this writer, for one, think is the best tune on the LP, the hard-driving funk-rocker "Hungry Eyes," a tune co-written by Mathieson and collaborator Trevor Veitch. The next single will probably be the dramatic but still rocking "Swear." It only goes to show on how many levels Mathieson's work works. It should be another step on the road to "best producer of '85" for him. If you're into production, check out "A Private Heaven" and turn it up — loud. And yes! EMI! Check out "Hungry Eyes." Again.
Volunteer Jam: SRO Onstage And Off
by Bill Fisher

NASHVILLE - Despite uncommonly bad weather which left over six inches of snow on the ground and dangerous sheets of ice on the roads, Nashville's Municipal Auditorium was filled to capacity Feb. 2 for the Charlie Daniels Band's Volunteer Jam XI, sponsored by Sound and Seaboard smoky tobacco. The audience was augmented by radio broadcasts of the Volunteer Jam Radio Network, a group of four Tennessee stations, and by a pay-per-view satellite telecast from ConcerTView, a Nashville-based program distributor; additionally, live radio segments were worldwide in 15 languages via the Voice of America. In a large area beneath the auditorium's main floor, another 2,000 invited guests, press and music industry people watched the mammoth event on big-screen monitor, and Daniels saw to it that everyone was well supplied with food and drink. The U.S. Tobacco Co. makers of Skoal, Charlie's preferred dip, had a table in the guest area providing samples of its product, and there was even a stack of Bibles near the backstage ramp, free for the taking.

The show started at 6 p.m. with Myrh Records' Amy Grant as the first guest and ended after eight hours, following appearances by recording artists presenting virtually every facet of country music, with rock 'n' roll and gospel artists intermixed for good measure.

The longest set other than that of the CDB itself was presented by Kris Kristofferson, whose ten-song performance included many of his now-standard compositions. The biggest surprise for the crowd (in an evening which was really all surprises, given the traditionally subdued guest list) was the appearance of RCA's super-group, Alabama, who opened with the crowd-pleasing "Tennessee River," and played five more songs, including three from their just-released "40 Hour Week" LP.

Veterans of previous Jams also contributed to the excitement: Papa John Creech, who made his tenth appearance, added his fiddle-playing; Toy Caldwell and Paul Riddle, former Marshall Tucker Band members and attendees of Jam I performed their ex-group's hit "Can't You See." Ted Nugent announced "I have come to rock your ass off," and did just that with "Cat Scratch Fever" and "Route 66." Dickey Betts, former Allman Brothers Band guitarist, played a medley of his familiar songs; and the Winters Brothers got some help for their performance by Daniels himself sitting in on drums.

One of the first-time guests to appear was Little Richard, who gave the crowd a taste of his legendary voice on two gospel numbers. He also exhibited some of his old stage antics, throwing his shoes and his sweater into the crowd during his performance. Charlie Daniels closed out the evening with another rendition of his show-capper, "The Tennessee Waltz," as the clock passed 2.00 a.m.

In addition to the live media coverage mentioned previously, the Jam was taped by Showtime, the nation's second-largest pay television service, for a 90-minute special which will be made available to its 5.4 million subscribers in April.
MOST ADDED COUNTRY SINGLES
1. SOMEBODY SHOULD LEAVE — Reba McEntire — MCA — 26 Adds
2. FALLIN' IN LOVE — Sylvia — RCA — 18 Adds
3. A LIGHT IN THE WINDOW — Ray Griff — RCA — 17 Adds
4. YOU'VE GOTTEN HER EYES — Jim Collins — FAL — 16 Adds

MOST ACTIVE COUNTRY SINGLES
1. BABY BYE BYE — Gary Morris — Warner Bros. — 61 Reports
2. MY ONLY LOVE — The Statlors — Mercury — 60 Reports
3. MY BABY'S GOTT GOOD TIMING — Dan Seals — EMI America — 64 Reports
4. WHAT I DIDN'T DO — Steve Wariner — MCA — 54 Reports
5. WALKIN' A BROKEN HEART — Don Williams — MCA — 53 Reports

ARBITRON DEVELOPS SALES TOOL — Arbitron Ratings has developed a Multi-Week Cum Slide Rule which will allow radio stations and advertising agencies to more accurately gauge a station's cumulative audience for periods of up to four weeks. Now it will be possible to confirm that station/day cumulative increases beyond the normal one week period, and that average reach increases as a fixed spot schedule is spread over multiple weeks. The Multi-Week Cum Slide Rule enables its users to quantify this increase in a two, three, or four week cumulative audience for 17 different dayspart using estimates from the Arbitron Information on Demand (AID) System. The Slide Rule is based on a mathematical model developed by Arbitron's statistical consultant, Dr. Martin Frankel, working with data from a 1982 four-week cumulative study conducted by Arbitron. The Slide Rule is mailed to all Arbitron radio and full service clients at no charge...KOTM/SaLinas recently held its "First Annual KOTM Country Favorites Poll." Over 500 call-in voters participated in the week-long event. The Winners are: Favorite Male Country Vocalist-Merle Haggard; Favorite Female Country Vocalist-Barbara Mandrell tied with Loretta Lynn; and Favorite Country Group-Alabama.

OAKS VISIT TWIN CITIES' STATIONS — While in Minneapolis/St. Paul recently, the Oak Ridge Boys stopped by KEET and WDGY; flanking the Oaks above are (l) Art Saunders, WDGY program director, and KEET's PD, Dave Malmberg.

Michael Martin Murphey, Pinkard & Bowden and The Whites. Shows are planned for the Great Empire Broadcasting stations. KOA/Denver recently won the highest number of National Association of Broadcasters Association in January. Three Awards went to the KOA News Department for "Best Regularly Scheduled NewsCast not to exceed 15 minutes in length," "Best Single Event Covers," "Best In-Depth News Reporting in a Series." Other awards were "Best Single Sports Program," "Best Promotional Campaign" and "Best 60-second or Longer Commercial Spot Announcement."


These three ex-Opryland performers have put together a big, happy vocal sound on a southern anthem with a hook 'n' holler, hand-clapping chorus. Strengthened by two extra members, the group is currently touring the Midwest and has six-song EP due for release at the end of this month. By the sound of this debut single, it'll be worth looking for.

ALBUM REVIEWS
THE BALLAD OF SALLY ROSE — Emmylou Harris — Warner Bros. 1-25205 — Producer: Emmylou Harris, Paul Kennerly — List: 8.95 — Bar Coded

This album is: 1) a song cycle partaking of every traditional country theme imaginable; 2) a potential source of singles success with cuts such as "Rhythm Guitar," "Bad News," and "White Line"; 3) a triumph for co-producer Paul Kennerly, completely eclipsing his previous "concept" efforts; 4) the semi-autobiographical product of Ms. Harris' focused and piercing artistic vision, and 5) just about as beautiful as music can sound.
JIM ED BROWN HELPS MARCH OF Dimes — A locally-produced cable TV telethon in the Danville, VA area raised some $56,000 for the March of Dimes on Feb. 2 and 3. The show was hosted by Jim Ed Brown and his band, the Gems, who also handled the telecast. Brown, whose hosting performances on The Nashville Network’s You Can Be A Star show led the network’s board of directors to tab him for this benefit, told Cash Box, “I was very happy to be associated with this, though I usually do only the Children’s Hospital.”

OL’ WAYLON, NEW WRITER — Waylon Jennings and Kathy Hyland, regional director of The Songwriters Guild Foundation, greet Gary Gray, the first songwriter receiving a free studio time in Nashville through the newly-formed Sue Brewer Fund, established last year by Jennings and administered by the Foundation. Gray is a production coordinator, then began organizing various nashville recording sessions in 1983. In his new position he will direct artist relations for all 25 acts on the Halsey roster. Also, Warner Bros. artist T.G. Sheppard has signed with Halsey for Kathy Hyland, director of the Los Angeles branch of the Songwriters Guild has named Tony Falzano as its Special Projects Director. Gloria Cox, formerly publishing coordinator for Meadowgreen Music, is now the production assistant for Nineteenth Street Productions’ executive, Greg Nelson. The Calvary Music Group has signed with the Hyland Co. for representation. Rick Hanson Productions has been formed to do producing and promotion chores for Rick Rie Rarbro. Randy King, president of Disc Mastering Inc., has announced the addition of mastering engineer Jim Loyd to his staff. There is still room under Buddy Killean’s branches — Terrie International has signed 14 more staff writers. Max D. Barnes, Max D. Barnes Jr., Tom came on board. Michael Hyland, associate manager; Larry Beatty, office manager; Jane Smith, in sales; and Donna Dixon, in production. The New York Times John McEuen of the band has a solo LP set to be released March 11 on the Warner Bros. label which will have one side devoted to contemporary country tunes with guest artists such as the Oak Ridge Boys, and an acoustic, more traditional side showcasing what McEuen likes to refer to as “sympathetic bluegrass.”

Gospel

Miller Pens Tunes For B’Way Show

by Bill Fisher

NASHVILLE — Rehearsals for a new Broadway musical featuring songs by Grammy-winning composer/performer Roger Miller have begun in New York. The play is called Big River: The Adventures Of Huckleberry Finn,” and the production comes in the 100th anniversary year of the publication of the Mark Twain classic upon which it is based. The musical is set to open at the Eugene O’Neill Theatre on April 23 after a trial run in New Haven’s Shubert Theatre March 26 through April 7.

The present production has evolved from a shorter work which first premiered last year at Harvard University’s American Repertory Theatre and which received the Boston Critics Circle’s Best Musical of the season honors. An expanded version of the show was produced this past summer at the La Jolla Playhouse.

Producers are Michael David, Rocco Landesman, and John Strong. Production coordinator is McNamur and Sherman Warner. Big River will be the first theatrical effort for Miller, who garnered a total of 11 Grammys in the mid-60’s. McNamur, who has been the director of the play since its inception and who will continue those duties with the current production, has already directed Miller’s folk/lyricism to that of Twain himself. The 17 songs composed for Big River reportedly contain gospel, folk, blues and Cajun influences.

The book for the show was written by William Hauptman, an Obie Award-winning playwright who was given the formidable task of adapting Twain’s novel by producer Rocco Landesman, whom he first met when both were students at the Yale School of Drama. Hauptman says of his treatment, “It was critical to retain the narrative voice. Huck is our narrator” just as he is in the novel, which allowed Twain and us to tell a story and, at the same time, explore the America of the 1840’s.”

The musical’s 65 roles require the talents of 20 players. “From the start, we’ve seen this as an ensemble piece,” says McNamur. “It is a company of actor playing numerous parts in several scenes. All of the production elements must work for a unified whole.” The cast is also well-chosen. Among the technical aspects of the technical elements are set designers Heidi Landesman and James Lapine (both Broadway veterans), costume designer Patricia McCarthy who worked on the design for The Pirates Of Penzance, and lighting designer Richard Rodgers, who has experienced the English National Opera and the Royal Shakespeare Company.

McNamur credits include the staging of Joseph Papp’s production of Henry IV, Part One in Central Park’s Delacorte Theatre.

COUNTRY COLUMNS

TOP 15 ALBUMS

Spirual

Inspirational

1. NO TIME TO LOSE
   ANDREW CREDE (Light LS 5083)
   (Right Now)
   1 21

2. WHAT’S HE DONE FOR ME?
   ANDREW CREDE (Sunny SE)
   (14772)
   2 17

3. SAILING
   PETE CAZARS (Mythic SPSCN 7-1601-15)
   3 29

4. TRUST IN GOD
   GAYLE RUSSELL (Gospel SP 7030-5)
   4 13

5. CHOSEN
   JANICE JOHNSTON (Jennings SP 7030-5)
   5 08

6. NO TEARS IN GLORY
   RE: F.C. BARNES & RE: JANICE BROWN (Atlantic Int’l 19077)
   6 27

7. PSALMS
   CYNTHIA ANDREWSON (Ox76033)
   7 19

8. ANGELS WILL BE SINGING
   JIMI HENDRIX (Jesus Christ Mass CHORD) (Birrthrs BRS 4016)
   8 17

9. ROUGH SIDE OF THE MOUNTAIN
   PETE JONES & JANICE BROWN (Atlanat Int’l 10095)
   9 26

10. PERFECT PECUL
    DONNY ROXY ROX781
    10 14

11. THIS TOO WILL PASS
    PETE JONES & JANICE BROWN (Atlantic Int’l 10095)
    11 27

12. MADE IN MISSISSIPPI
    JIMI HENDRIX & JACQUES TONGH (Atlantic Int’l 10095)
    12 67

13. TONIGHT AT THE SMITH FAMILY BARN
    JIMI HENDRIX & JACQUES TONGH (Atlantic Int’l 10095)
    13 27

14. TOMORROW
    THE WMNS (Lights 5857)
    14 27

15. IMPOSSIBLE DREAM
    JANICE JOHNSTON (Valentine 14745)
    15 09

16. THE OLD ROAD
    JANICE JOHNSTON (Valentine 5961)
    16 19

17. LOST IN LOVE
    PETE JONES & JANICE BROWN (Atlantic Int’l 10095)
    17 29

18. OCEANS
    PETE JONES & JANICE BROWN (Atlantic Int’l 10095)
    18 39

19. ANGELS WILL BE SINGING
    PETE JONES & JANICE BROWN (Atlantic Int’l 10095)
    19 49

20. THIS TOO WILL PASS
    PETE JONES & JANICE BROWN (Atlantic Int’l 10095)
    20 59

GOSPEL PICKS


SMOOTH SAILING — The Dixie Hummingbirds — Atlanta International AIR-10078 — Producer: Ron Freeman — List: 8.96

I GIVE MYSELF TO YOU — The Rance Allen Group — Myrh SPSCN 7-01-67406-1 — Producer: Rance Allen — List: 8.96

SUPER SPOTS PLUGS PETRA — Petra’s production has hired Super Spots to oversee their product and distribute all regional radio and TV ads for Petra’s television show. Beat The System Tour. Pictured (l-r): Michael Harrett, Super Spots sales manager; Mark Hollingsworth, Petra manager; Joe Kelly, “The Voice” of Super Spots; Jerry Bryant, producer of Super Spots.

Cash Box/February 16, 1985
Canada

TOKYO — In the past two months, Canadian artists have received three awards at their respective freelance unit sales. CBS

This World Masterworks recorded three Gold Record awards, with the "Night of the Dawnless World Masterworks" for sales exceeding

50,000 units in Canada, to Lioya Boyd and the Glenn Gould Estate.

Boyd, who also recently received a "gold" award from the Vinyl Masterworks of CBS Records Ltd., and Norman Gray, president of "The Best of Lioya Boyd," released October 5, 1983.

For the recent Jono Award winner this marks her second Gold Record, the first being "A Guitar for Christmas," which reached the 50,000 unit sales mark in December.

On behalf of the Glenn Gould Estate, Stephen Posen accepted the gold award on behalf of Boyd, who also received a "gold" award from Vinyl Masterworks, denoting "Golding Ventures," released November 9, 1982. The Record will be housed with the recently established Glenn Gould Collection at the National Library of Canada.

In the recent celebration of the Montreal Symphony Orchestra’s (MSO) 50th anniversaries, the ensemble received a Platinum Record for their 1981 recording of the Beethoven symphonies, released under the conductorship of Louis Briskin. This became the first Canadian album to sell more than 100,000 units in Canada. Luciano Pavarotti’s "O Holy Night" went Platinum in Canada, 1982. Charles Dutoit, conductor of the MSO, accepted the award from Peter Erdmann, president of Sony in Canada, in the presence of Jeane Drapeau, Mayor of Montreal.

Their up and coming tour includes dates in Toronto, Vancouver, Edmonton, Calgary, Vancouver, five dates in Japan and one at the Hong Kong Arts Festival. Corporate sponsors for the month long tour include Warner’s, Gulf, CP Air, Wood Gundy and WonderBrta of Canada. The Quebec ministries of Cultural Affairs, and International Relations have combined their sources to contribute $100,000 to the Touring Office of the Canada Council also contributing another $100,000.

grant lawrence

United Kingdom

LONDON — Beggs Banouet has signed veterans of punk, The Ramonos, for the UK. Beggs, apparently delighted to pre-

sent a number of other UK bands, are releasing the album "Too Tough Too Die," previously on import, it has already received critical acclaim and a flood of sales.

The single taken off the album is "Howling At The Moon," produced, oddly enough, by Dave Stewart of the Eurythmics. Although the sound is up to date, punk roots remain audible in the overall punk influence.

The Ramonos are well known for their new band "Out Bar" (previously known as Out Bar Squeek, they were advised to change their name when signing with U.S. sister company Manhattan, who deemed it "too ridiculous"). Out Bar was founded by David Hughes, who, after returning from 2 years in New York, where he worked intensively in a close-knit jazz community and decided to find eight highly accomplished musicians as the right vehicle for his musical ideas.

Out Bar showed themselves to be highly polished and inspired musicians. Their style is very difficult to define, which perhaps makes them not suitable for the commercial market — very sad if that is the case.

Queen’s Roger Taylor will be producing some songs for Virgin’s new signing, Sideway Look. The band’s debut LP, released late last year, is receiving great critical acclaim. They are currently touring in Europe.

Tina Turner is adding three more dates to her UK tour because the demand has been overwhelming. The new dates are due and will play to full capacity.

The reformed partnership of Elton John and Bernie Taupin seems to have many projects in store. They are both currently in England and after they have completed the new album they intend to write a musical together. At the moment they are unsure if their project will be for screen or stage.

February 1985 sees the Commodores regrouped. They have a new vocalist, JD Nicholas of Heat Wave fame. The band’s single, "Nightshift," released to Marvin Gaye and Jackie Wilson is likely to be their biggest crossover hit to date. The strange thing about it is that the vocals actually remind one of Paul Young. Is it possible that Nicholas could have taken inspiration from Young’s biggest hit? Certainly the delivery is very right for now.

One of the latest buzzes around is the Big Scott Authority’s debut single "This House Is Where Your Love Stands" (MCA). At present the band is preparing for a nationwide tour. Heavily influenced by Paul Weller, they now rival The Style Council themselves.

chrisley iley

Japan

The first Festival of Japan Music Copyright" will be held on Feb. 13, 1985 at the Tokyo Ginza Hall in Tokyo with the sponsorship of MPA (The Musical Publishers Association of Japan) to introduce the best through the TV program of TBS. These titles will be selected by both MPA and TBS from the music released during the last year.

INTERNATIONAL BESTSELLERS

Japan

TOP TEN LPs

1 Caras Whispers — Wham! — CBS/Epic
2 I Just Called To Say I Love You — Stevie Wonder — Ricordi
3 The Neverending Story — Linnal — CBS
4 The Wild Boys — Duran Duran — Elton/Parlophone
5 Ghostbusters — Ray Parker Jr. — C.G.D./Arista
6 Freedom — Wham! — CBS/Epic
7 Do They Know It’s Christmas? — Band Aid — PolyGram/Mercury
8 I Should Have Known Better — Jim Diamond — CBS
9 Ritz — Heathen Pills — PolyGram/Polydor
10 Forever Young — Alphaville — WEA

TOP TEN TIPS

1 Make It Big — Wham! — CBS/Epic
2 I’ve Got A Feeling For You — John Lennon — Ricordi
3 The Next Time — Stevie Wonder — Ricordi/Motown
4 Mix Time — Various Artists — EMI
5 The Thrill Is Gone — B.B. King — MCA
6 Boondoos — Various Artists — PolyGram/Vangelis
7 Ennio Morricone — Ennio Morricone — CBS
8 Various Artists — Paper Chase
9 Be Happy — Various Artists — PolyGram/Polydor
10 Cold — Pieno Danielle — EMI/Biaruga

INTERNATIONAL DATELINE

Electra Forms United Kingdom Branch To Search For New Signings

by Chrissie Iley

LONDON — Elektra Records is about to begin a search for new UK and European releases. Elektra’s UK operations have just been set up with a heavy A&R bias.

Elektra chairman Bob Krasnow has chosen to handle the search in store. They now have a new London office.

Chairman Krasnow reports, “This is going to be the most exciting thing to happen. Elektra in a long time. Apart from being a talent source, the UK has tremendous influence on international record markets and I regard the creation of a new Elektra UK as being vital to our future development.

We have deliberately put together a strong A&R department here in London to find and sign the best talent around.”

Out Bar showed themselves to be highly polished and inspired musicians.

Her Masterwork — CBS Masterworks recording artist Lioya Boyd recently received two gold awards from the Canadian Recording Industry Association for album sales topping 50,000. Pictured (l-r) are: Bernie Fielder, Boyd’s manager; Norman Miller, director of CBS Masterworks; Boyd; and Bernie DiMatteo, president, CBS Records, Canada, Ltd.

Japan

KOYO — With the sales explosion of CDs (compact disk) at the end of the year and the first week of the new year holiday sales season in Japan, the main seven record manufacturers of Japan have announced reductions of the retail price of CDs. The first record manufacturers which disclosed plans to reduce the retail price of CD were CBS-Sony, Epic-Sony, Nippon Phonogram and Polydor of Japan. Among these four labels, CBS-Sony and Epic-Sony have reduced the retail price of CDs from 3,800 yen ($15.8) to 3,200 yen ($13.3) per copy which started Nov. 1, 1984, followed by CBS on Nov. 29, 1984 and Polydor on Dec. 16, 1984.

Also Nippon Phonogram has decided to drop to 3,200 yen (provincial) and to 3,500 yen (classic). At the same time, Polydor of Japan has adopted a new retail price of 3,500 yen (classic) and 3,300 yen (provincial) per copy, respectively. Following these manufacturers, Nippon Columbia and Tokuma-Japan and Warner-Pioneer have announced reductions of the retail price in Jan. 1985. Among these three manufacturers, Nippon Columbia disclosed its reduced price of 3,500 yen ($14.5) to 3,200 yen ($13.3) on Jan. 25, 1985. Finally, Warner-Pioneer will follow these labels by dropping its own price to 3,300 yen ($14.5) to 3,200 yen ($13.3) on Feb. 25, 1985.

The First Festival of Japan Music Copyright" will be held on Feb. 13, 1985 at the Tokyo Ginza Hall in Tokyo with the sponsorship of MPA (The Musical Publishers Association of Japan) to introduce the best through the TV program of TBS. These titles will be selected by both MPA and TBS from the music released during the last year.
Rock Candy Mountain" and the set closing "California Kid," which was really a showcase for Dick's hilarious/precarious showmanship. The Best Farmers are a first-rate band who have showed that their songwriting contains much more than meets the eye. County Boss, a tuning-fork-sounding, rollicking character, was played with a confidence and purpose as if they will be around for a long time to come.

Peter Holden

**Beat Farmers**

**CLUB LINGERIE, L.A.** — The sawdust on the floor, the bilbies of hay supporting the band's amplifiers and the aroma of the vats of chili cooking in the kitchen gave away the image of this band if the name didn't give it away. And while the cow-punk thing seems to have just run its course, bands like the Beat Farmers from San Diego are keeping the "Tales Of The True West" on Rhino — just keep coming up with new ways to fuse the music of early countrified rock 'n roll with the energy of the punk revolution of 1976.

The album's choice of cover tunes also gives away some of the four-piece group's influences — they do rousing and meaningful versions of the Velvet Underground's "There She Goes Again" and Springsteen's "Reason To Believe," but the Beat Farmer's live performance here really showed what they are all about. With Jerry Haney and Buddy Blue trading lead vocal chores and guitar riffs, the Beat Farmers immediately rolled up a head of steam with the good-time rockers "Goldmine," "Showbiz" — which featured Blue on some tasty blues harp — and the raucous "Last Weekend." The band is solid in its musical formation with the rhythm section of Rolle Dicter on bass and Country Dick on drums, but the Best Farmers have a secret weapon.

Country Dick is a voracious drummer a perfect timekeeper who seems at times ready to destroy his drum kit with pure power — but more than that, Country Dick is a bear of a man who loves to sing. On another night, we've seen three of the Beat Farmers play drums, but on this evening, Country Dick only got a chance to vacate his kit and sing two songs: "Big

**Annie Ross**

**THE OAK ROOM, ALGOQUIN HOTEL, N.Y.C.** — Annie Ross, through her work with Lambert, Hendricks, and Ross, was once one of the most influential of all jazz singers. Her high, piercing voice — soaring over the top of Dave Lambert and Jon Hendricks; her ability to sing triphammer lyrics with every word clearly enunciated; her own madcap lyrics to jazz solos ("Twisted," a Wardell Gray solo, is, of course, the most well-known, having been covered in the modern era by Bette Midler and Jon Mitchell); and her cool, insouciant persona, has been copied dozens of times over in the more-than 20 years since she left L,H&R for "personal reasons." Although Dave Lambert and Jon Hendricks carried on the trio (with Yulande Bavan and Anne Marie Ross) in the few years before Lambert's fatal car accident, it was never the same. Today, Annie Ross' legacy from those years can be heard in the work of the Manhattan Transfer and dozens of similar vocal ensembles, including Jon Hendricks' own group.

Annie Ross, in the years since, L,H&R has been on and off the scene — as a club act in London (and, with Ross, a member of the "Lost Weekend." We're so happy to have her back in town this evening, and we can hardly believe that the first rate showmanship. Annie Ross covers a wide-range of material — from show tunes to jazz standards and contemporary hits, and always with a touch of panache and class.

**SHARING A SPOKEN WORD**

Exene Cervenka of X, Debrah Farentino, and Harvey Kubernick are seen at a recent taping of a spoken word LP featuring Cervenka and Coleman due out in April.

**Scottish music-hall numbers (she is of Scottish parentage) to some of the jazz classics she waxed with Lambert and Hendricks — and wraps it up with a witty running commentary.**

Opening her set with "Anyplace I Hang My Hat Is Home" and "Our Love Is Here To Stay," Annie Ross displayed a deeper, darker, more mature voice than one remembers — yet her jazz phrasing, her ability to toy with the beat, was there. After rippling through three Scottish numbers, which won her a talent contest as a lass, she dipped into the obligatory "Twisted" and the razor-sharp high notes returned, though they are burnished. The set continued with a slow, emotive "Tea For Two" and a rollicking "Rondo a la Turk" — proving that she can still spot out lightning lyrics — before she performed the only other L,H&R chart of this evening, "Good To Chicago." She took all four parts here (the song was recorded with Joe Williams) and the performance glistered. She continued with a wonderful reading of Stephen Sondheim's "I Never Do Anything Twice" — utilizing her actress' training and a red box to good, comedic effect, an old, funny spoof of "The Girl from Ipanema," a tender and sad Cy Coleman/Caryn Leigh ballad; and a rousing, slightly out of character, blues, "Six Feet of Wine (the before song with Joe Williams) and the performance glistered. She continued with a wonderful reading of Stephen Sondheim's "I Never Do Anything Twice" — utilizing her actress' training and a red box to good, comedic effect, an old, funny spoof of "The Girl from Ipanema," a tender and sad Cy Coleman/Caryn Leigh ballad; and a rousing, slightly out of character, blues, "Six Feet of Wine (the before song with Joe Williams)

Annie Ross is not the nose-in-the-air princess of three-part-harmonies and scarlet any longer. But she is an engaging, well-rounded cabaret performer with varied roles, a definite presence, and a whole lot of jazz timing and feeling rounding it all out. Her vocal and instrumental abilities are such that the band is solid in its musical formation with the rhythm section of Rolle Dicter on bass and Country Dick on drums, but the Best Farmers have a secret weapon.

Country Dick is a voracious drummer a perfect timekeeper who seems at times ready to destroy his drum kit with pure power — but more than that, Country Dick is a bear of a man who loves to sing. On another night, we've seen three of the Beat Farmers play drums, but on this evening, Country Dick only got a chance to vacate his kit and sing two songs: "Big

**Life of the Party**

Shoreline/A&M recording artist Raffi recently wound up his U.S. tour at the San Gabriel Civic Center in southern California, where he performed here signing autographs. The Canadian performer has won the hearts of countless children and many parents with his simple, honest approach toward children's music, and is the first children's singer to sign with a major American record label.

**Cash Box/February 16, 1985**
THE HOLLYWOOD PALLADIUM — As pop sensations go, Columbia recording artist Wham! has taken its place as one of the most immediately popular of all acts to make the transcontinental leap in recent years. Suddenly, this British duo that was once thought of (when thought of at all) as a vaguely Teddy Boy bad guy dance band-gone-video, has attacked American audiences like a wave that can’t turn the dial without snatches of their top 10 tunes, as any 13-year-old will attest and the band’s pop, teeny-bop, sound brought the adolescent set out in droves for a recent engagement here. Tuesday’s Palladium show was a screaming match wrangling on Beatlemania proportions. Nevermind the music, vocalist George Michael had only to point at the near-hysterial crush of barely possessed females to inspire waves of uninhibited panic among them. At least one such fan was carried away unconscious by security guards at the limit of her hysteria. This was the unflagging emotional level of the entire Tuesday show.

Listening to Wham’s performance above the din brought the perhaps unfair criticism that there were problems beyond the audience ruckus and notoriously bad Palladium acoustics. Vocal accompaniment, as on the ever-danceable "Wham Rap" were as faint as the young audience — apparently due to bad mike. Michael’s richly-toned baritone appeared overworked, with less presence of note than its recordings. A tight horn section and the guitar playing and drumming on Wham’s other half helped keep the tunes at an even, strongly staged pace, however. Like most pop acts these days, Wham! provides audiences with the kind of spectacle the video age demands from its artists. Precision choreography and a series of natty costume changes for singer/dancers Pepsi Demaque and Shirley Holliman lended particular exuberance to Wham’s spider-shape stage show. An intervideo reel presentation of the duo’s clips furthered that visual presence and proved to be one of the most stunning segments of the evening. The youthful team of Michael and Ridgeley played well to their mostly young audience. Michael’s command of the pop idol persona is undeniable, a commercial vehicle executed with utmost poise. No clough either in pop department is Ridgeley, whose white frock-coated guitar wielding frame was slightly nimbly and only slightly upstaged by Michael’s vocal focus. gregory dobrin

THE ROXY, L.A. — Garnering plenty of progressive rock airplay for the recent release after its initial hit “Obession,” it was no surprise that the Wham! fans would want to find this L.A.-based band playing to a packed house in the fabled Hollywood venue. The show was sponsored by Agree shampoo in conjunction with Pasadena CA’s own KROQ FM. Needless to say the evening was well publicized. Nevertheless, the show was not particularly on the Julie Brown-esque line-up of many ticket hopefuls as it did those with entry guaranteed.

Opening the Friday shows (there were two) was Animotion, a band slowly emerging from the L.A. rock shadows. With no uncertain dexterity, Boy Waiting charged the stage with its own brand of the ironic rock/pop. Vocalist Debbie Mussen’s girl-rock sound at the cutting edge of each tune, Boy Waiting mastered tune after danceable tune. Lacking slightly in stage orientation, the band seems to have found most of its attention on perfecting its solid tracks. Audibly the group has gained strength. Ed Sauro’s guitar enter tained savagely during several leads, particularly on the pulsing track "Where Did All The Boys Go?" The show took another more sophisticated tuck by the keyboard and string music and Animotion continued to tackle the stage. At a further level of maturation than its opener, Animotion presented the look and feel of a slick techno-rock band. An eye-catching keyboard and strong dance rhythms, Astrid Plane’s cutting vocal tore into “Fun Fun.” Uneasy to forgettable before the last encore and the whole crowd lacked force in the Friday show, but again, here was a band whose strength lay in its tunes. Covering the Marvin Gaye, Tammi Terrell duet "What’s Going On," Plane’s guitar and vocalist writer Bill Wadhams gave a new rock sheen to the aged tune.

Animation’s energy peaked during "Pandora’s Box," a frenetic techno-rock tune with overloading rhythms. Plane’s charging vocal lent much to the tune — a high point in the Friday show. A faithful (to the recording) rendition of “Obession” was delivered, though the tone seemed slightly out of place among the less technopop oriented bulk of material. gregory dobrin

ROXY'S EM IN RIO — George Benson was just one of the many performers who contributed to the successful 10-day Rock In Rio music festivals held in January.

BENSON WOOG’S ‘EM IN RIO — George Benson was just one of the many performers who contributed to the successful 10-day Rock In Rio music festivals held in January.

IRON MAIDEN’S GOLD POWERSLAVE — Capitol Recording artists Iron Maiden gathered backstage after a recent performance in Seattle to receive their gold album awards. "Powerslave," the fifth Capitol LP is the third gold LP for the band. The picture (1/2) are: (kneeling) Russ Martin, Seattle CSR; Iron Maiden’s Bruce Dickinson, lead vocalist; Steve Harris, bass; Steve Morgan, Seattle sales; and Dave Murray, lead guitar. (2/row) Ray Tusken, vp of A&R, Capitol Records; Adrian Smith, lead guitar; Jon Donvan, EMI promotion; Nicko McBain, drums; Stan Forman, N.W. promotion manager; Don Zimmerman, president; Capitol Records; Rod Smallwood, Iron Maiden manager; Walter Les, vp, marketing & promotion; George Nunes, Seattle sales. Back row) Bill Bartlett, director of promotion; Bob Osborne, promotion manager and Steve Stalon, KISW MD.

ROXY’S EM IN RIO — George Benson was just one of the many performers who contributed to the successful 10-day Rock In Rio music festivals held in January.

Like most pop acts these days, Wham! provides audiences with the kind of spectacle the video age demands from its artists. Precision choreography and a series of natty costume changes for singer/dancers Pepsi Demaque and Shirley Holliman lended particular exuberance to Wham’s spider-shape stage show. An intervideo reel presentation of the duo’s clips furthered that visual presence and proved to be one of the most stunning segments of the evening. The youthful team of Michael and Ridgeley played well to their mostly young audience. Michael’s command of the pop idol persona is undeniable, a commercial vehicle executed with utmost poise. No clough either in pop department is Ridgeley, whose white frock-coated guitar wielding frame was slightly nimbly and only slightly upstaged by Michael’s vocal focus. gregory dobrin

IRON MAIDEN’S GOLD POWERSLAVE — Capitol Recording artists Iron Maiden gathered backstage after a recent performance in Seattle to receive their gold album awards. "Powerslave," the fifth Capitol LP is the third gold LP for the band. The picture (1/2) are: (kneeling) Russ Martin, Seattle CSR; Iron Maiden’s Bruce Dickinson, lead vocalist; Steve Harris, bass; Steve Morgan, Seattle sales; and Dave Murray, lead guitar. (2/row) Ray Tusken, vp of A&R, Capitol Records; Adrian Smith, lead guitar; Jon Donvan, EMI promotion; Nicko McBain, drums; Stan Forman, N.W. promotion manager; Don Zimmerman, president; Capitol Records; Rod Smallwood, Iron Maiden manager; Walter Les, vp, marketing & promotion; George Nunes, Seattle sales. Back row) Bill Bartlett, director of promotion; Bob Osborne, promotion manager and Steve Stalon, KISW MD.

ROXY’S EM IN RIO — George Benson was just one of the many performers who contributed to the successful 10-day Rock In Rio music festivals held in January.

Like most pop acts these days, Wham! provides audiences with the kind of spectacle the video age demands from its artists. Precision choreography and a series of natty costume changes for singer/dancers Pepsi Demaque and Shirley Holliman lended particular exuberance to Wham’s spider-shape stage show. An intervideo reel presentation of the duo’s clips furthered that visual presence and proved to be one of the most stunning segments of the evening. The youthful team of Michael and Ridgeley played well to their mostly young audience. Michael’s command of the pop idol persona is undeniable, a commercial vehicle executed with utmost poise. No clough either in pop department is Ridgeley, whose white frock-coated guitar wielding frame was slightly nimbly and only slightly upstaged by Michael’s vocal focus. gregory dobrin

Like most pop acts these days, Wham! provides audiences with the kind of spectacle the video age demands from its artists. Precision choreography and a series of natty costume changes for singer/dancers Pepsi Demaque and Shirley Holliman lended particular exuberance to Wham’s spider-shape stage show. An intervideo reel presentation of the duo’s clips furthered that visual presence and proved to be one of the most stunning segments of the evening. The youthful team of Michael and Ridgeley played well to their mostly young audience. Michael’s command of the pop idol persona is undeniable, a commercial vehicle executed with utmost poise. No clough either in pop department is Ridgeley, whose white frock-coated guitar wielding frame was slightly nimbly and only slightly upstaged by Michael’s vocal focus. gregory dobrin

ROXY’S EM IN RIO — George Benson was just one of the many performers who contributed to the successful 10-day Rock In Rio music festivals held in January.

Like most pop acts these days, Wham! provides audiences with the kind of spectacle the video age demands from its artists. Precision choreography and a series of natty costume changes for singer/dancers Pepsi Demaque and Shirley Holliman lended particular exuberance to Wham’s spider-shape stage show. An intervideo reel presentation of the duo’s clips furthered that visual presence and proved to be one of the most stunning segments of the evening. The youthful team of Michael and Ridgeley played well to their mostly young audience. Michael’s command of the pop idol persona is undeniable, a commercial vehicle executed with utmost poise. No clough either in pop department is Ridgeley, whose white frock-coated guitar wielding frame was slightly nimbly and only slightly upstaged by Michael’s vocal focus. gregory dobrin

ROXY’S EM IN RIO — George Benson was just one of the many performers who contributed to the successful 10-day Rock In Rio music festivals held in January.

视频:Atlantic recording artist Phil Collins and Columbia recording artist Phillip Bailey (both at mikes) are pictured during the shoot of their video for the single "Easy Lover" from Bailey’s Columbia LP, "Chinese Wall." The video was produced by Paul Flatter and directed by Jim Yukich.

IRON MAIDEN’S GOLD POWERSLAVE — Capitol Recording artists Iron Maiden gathered backstage after a recent performance in Seattle to receive their gold album awards. "Powerslave," the fifth Capitol LP is the third gold LP for the band. The picture (1/2) are: (kneeling) Russ Martin, Seattle CSR; Iron Maiden’s Bruce Dickinson, lead vocalist; Steve Harris, bass; Steve Morgan, Seattle sales; and Dave Murray, lead guitar. (2/row) Ray Tusken, vp of A&R, Capitol Records; Adrian Smith, lead guitar; Jon Donvan, EMI promotion; Nicko McBain, drums; Stan Forman, N.W. promotion manager; Don Zimmerman, president; Capitol Records; Rod Smallwood, Iron Maiden manager; Walter Les, vp, marketing & promotion; George Nunes, Seattle sales. Back row) Bill Bartlett, director of promotion; Bob Osborne, promotion manager and Steve Stalon, KISW MD.

ROXY’S EM IN RIO — George Benson was just one of the many performers who contributed to the successful 10-day Rock In Rio music festivals held in January.

ROXY’S EM IN RIO — George Benson was just one of the many performers who contributed to the successful 10-day Rock In Rio music festivals held in January.

ROXY’S EM IN RIO — George Benson was just one of the many performers who contributed to the successful 10-day Rock In Rio music festivals held in January.

ROXY’S EM IN RIO — George Benson was just one of the many performers who contributed to the successful 10-day Rock In Rio music festivals held in January.

ROXY’S EM IN RIO — George Benson was just one of the many performers who contributed to the successful 10-day Rock In Rio music festivals held in January.

ROXY’S EM IN RIO — George Benson was just one of the many performers who contributed to the successful 10-day Rock In Rio music festivals held in January.
Harrison's Rockers Eighty-Five

Behind The Bullets

The "New Music" Presence

(continued from page 5)

Harrison's Rockers Eighty-Five

Indeed one of the criticisms of AOR is restricted playlists and lack of crossover material. "That will certainly be addressed," remarked the former KMET-FM program director. "It's a major issue and one that most people who have a conscience and concern for fairness are addressing. We're increasing fractionalization of rock music and the conspicuous lack of black mainstream rock and roll will turn a ray that will force the situation. It should prove to be an interesting conference topic. Harrison hopes that through "Rockers Eighty-Five" collectively we can find new life. "I hope that we not only can identify where rock radio is," he remarked, "but we also can collectively give a kick in the can. When you get that many people together and the vibes get going, it could turn to a rally that will force the situation."

For further information about "Rockers Eighty-Five" call (818) 343-3952.

Attic Signs

Distrib Deal With A&M

LOS ANGELES — Canadian based Attic Records which has broken such acts as Triumph, The Nylons, Katrina and the Waves and others has signed a distribution pact with A&M Records.

"We are pleased to announce that Attic Records, a division of Ontario Music Enterprises, has signed a distribution agreement with A&M Records," A&M Canada president Gerry Lacoursiere said. "Attic has always held the respect of the industry for their keen ear and their dedication to finding and nurturing talent.

Forthcoming Attic releases under the A&M distribution pact include the debut single and album from Belinda Metz, plus new product from Warriors, The Rovers, The Nylons and others.

Oscar Nominations: Pop Tracks Reign

(continued from page 5)

The Muppets Take Manhattan, A Tri-Star Pictures Production, Jeffrey Moss (Warner Bros. Records)

Original Score

Indiana Jones And The Temple Of Doom, A Lucasfilm Production, Para mount, John Williams (Polydor)

The Natural, A Tri-Star Pictures Production, Randy Newman, (Warner Bros. Records)

A Passage To India, A G.W. Films Limited Production, Columbia, Maurice Jarre (Capitol)

The River, A Universal Pictures Production, John Williams (MCA Records)

Under The Volcano, An Ibaca Enterprises Production, Universal, Alex North (unreleased)

Dan Davis

Jacksonville, Fla., and Los Angeles with new video product from its own artists, along with that of Capital affiliate label EMI America. The new division distinguishes once and for all that Capital's video rentals were from PMI and Thord/EMI HBO Home Video, which are owned by Capital Records parent company Thorn EMI.

New Edition

(continued from page 18)

Edition, Film Leaving You Again" and "The Same...Like A Rock Star"

"Cool It Now and "Mr. Telephone Man" were both recently shot as videos, an executive of Intermedia Films said. "The shots are a lot of hard work, but when you see them on TV, it's really good. Elvis added. "When shots look at the videos, it gives you the chance to really get to know what the songs are about."

While Do Voe describes New Edition as a "hit," he also recognizes the limitations inherent in sticking to only teen-related lyrics dealing primarily with new love and fragile relationships. "But," he continued, "Our '80s will mature with our age.

New Edition is touring the country through early April and will return to the studio by the summer to prepare and record its next album.

Blasters, Violent Femmes And Del Fuegos, there has been no shortage of "new music" representations on the charts.

This week, Behind The Bullets investigates whether markets which for the outlets serve but he did state, "just because there are differences doesn't mean there aren't universals and the key to a conference like this is to compare and contrast, to share universals that some people may be missing.

Behind The Bullets

The "New Music" Presence

(continued from page 5)

Among the critics are publications such as PopMatters, who for the outlets serve but he did state, "just because there are differences doesn't mean there aren't universals and the key to a conference like this is to compare and contrast, to share universals that some people may be missing.

Behind The Bullets

The "New Music" Presence

(continued from page 5)

Blasters, Violent Femmes And Del Fuegos, there has been no shortage of "new music" representations on the charts. This week, Behind The Bullets investigates whether markets which for the outlets serve but he did state, "just because there are differences doesn't mean there aren't universals and the key to a conference like this is to compare and contrast, to share universals that some people may be missing.

Behind The Bullets

The "New Music" Presence

(continued from page 5)

Blasters, Violent Femmes And Del Fuegos, there has been no shortage of "new music" representations on the charts. This week, Behind The Bullets investigates whether markets which for the outlets serve but he did state, "just because there are differences doesn't mean there aren't universals and the key to a conference like this is to compare and contrast, to share universals that some people may be missing.
AROUND THE ROUTE  
by Camille Compasio

Rock-Ola Mfg. Corp. will soon be operating out of its new facilities in suburban Addison, Illinois. Firm began moving the factory equipment in February — and this is a mammoth task that will take a few weeks, considering the fact that there was 500,000 sq. ft. of space on several floors in the old N. Kedzie Ave. building and now everything will be contained in 160,000 sq. ft. on a single level, in this modern, new plant. Once the factory portion is settled in, the administrative offices, etc. will relocate. Production out of the new facilities is targeted for April, as we learned from executive vice president Bette Lockhart. The new plant is located at 313 Rohlwing Road in Addison. . . . Bette also advised that, while Rock-Ola will not have its own exhibit at ASI ’85, the firm will indeed be participating in the show through its distributors — and will be featuring its lineup of current models . . . Among recent additions to the Rock-Ola sales team are Bill Gillam (formerly with Arda) who will be covering the east and George Furquero (of Sonata) who will be handling the west territory. Welcome aboard!

Something to brag about. The recently held Data East conclave in Phoenix (continued on page 37)

IMA '85 Draws Record Crowd

FRANKFURT, GERMANY — This year's International Trade Fair for Amusement and Vending Machines (IMA), which was held during the period of January 17-19 at the Frankfurt Fairground, was proclaimed the "best ever" by convention officials. On the closing day of the show, Mr. Paul Gauselmann, a trade show spokesman, made the following statement:

"We are more than happy about the number of visitors and the turnover in 1985. Our expectations have been exceeded in all product sectors. In the domestic amusement sector we registered a growth rate of ca. 10 percent. We are especially glad about the fact that exports have more than doubled. This is a consequence of the constant high dollar exchange rate. For example, production facilities were created in the FRG for flipper games (flipper is a classical US product), so that the European market can now be supplied from Germany; supplies will even go to the USA. With this, the FRG has become a leader in amusement technology."

AMOA Alerts Ops On Taxation

CHICAGO — AMOA issued a bulletin to operator members regarding the 1984 Treasury Department tightening of restrictions on the tax-free treatment of various "fringe benefits," among the most serious of which concerns the treatment of automobiles furnished to employees.

As stated in the bulletin, "the new regulations on automobile use will not only create a burdensome recordkeeping requirement for employees, and probably increase the tax liability of those individuals, but will also create new recordkeeping requirements for employers who, under the new rules, are required to withhold tax on the portion of the use of an automobile that is attributable to personal use."

Two bills have been introduced in Congress, namely, Senate Bill 260 and House Bill 531, which would set aside the current regulations and burdens of recordkeeping regarding the method of determining personal use of company vehicles.

A similar trend has been registered in vending machines. The export business has experienced marked growth rates. Domestic business remained stable. The accent lies on technological novelties, such as micro-processor control and moneyless accounting systems, according to Mr. Norbert Lohre, who is from the vending machine department of VDAI (Verband der Deutschen Automaten Industrie e. V — the association of the German Amusement and Vending Machine Industry).

Despite unfavorable weather conditions, a record number of visitors were registered at this year's sixth annual convention. Fair director Mr. Gerhard Korber of Heckmann GmbH Messen + Ausstellungen in Wiesbaden, organizer of IMA '85, underlines this with figures. The total number of trade visitors was around 13,000 which is an increase of 10 percent compared to last year. The share of foreign visitors from 31 nations, which accounts for about 15 percent of the total attendance, was also remarkable.

(continued on page 32)
ICMOA Launches Dart Tournament

CHICAGO — ICMOA, the Illinois operators state association, has launched its first statewide dart tournament, offering up to $3,000 in cash prizes, trophies and player certificates. Participation is open to ICMOA members only and, as of this writing, it is estimated that the entries for the 64 location kits will be utilized, since initial announcement of the event brought immediate response. ICMOA is confident that the tournament will bring more business for operators and locations.

In announcing the 1985 Illinois State Dart Tournament, Dwan Kramar, (Kramar

CALENDAR


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

Mar. 26: Amusement and Music Operators of Tennessee; Hermitage Hotel, Nashville; state convention.


INDUSTRY NEWS

AROUND THE ROUTE

(continued from page 31)

(1/25-27) was a "super" event — or, as many an attending distrub put it, "the best distributors meeting we've ever attended." The open discussion session, which was a focal point of the meeting, saw some healthy and productive dialog. In many cases, the lines of communication between manufacturer and distributor. As Data East marketing manager Jolly Backer observes, the gathering helped to forge the ties that will carry the line of communication with its distributor network. Another major highlight was the introduction of "Kung Fu Master," a worthy followup to the red hot "Karate Champ," and the new piece made quite an impact, to the tune of on the spot orders and much enthusiasm on the part of distrbs. Look for delivery in mid or late February. As for "Kung Fu Master," the factory was about ready to wrap-up production, however, since the model is still in demand and will be featured (under the title of "Kung Fu Master") at ASI '85, production will continue on a "build to order" basis.

More to come. Seeburg successfully launched its service school program, with a demonstration in Chicago, February 23 and will be scheduling additional classes in the months to come. Attendees at the January series also had an opportunity to tour the Seeburg facilities in Addison, Illinois.*

A call for applications. The Wayne E. Hesch Memorial Scholarship Fund, under the sponsorship of AMOA's Education Foundation, is currently accepting applications from persons wishing to pursue educational opportunities in any field of study. Under the terms of the scholarship, a cash gift is awarded on a yearly basis, with applicants being evaluated according to academic record, scholastic achievement and extracurricular and community activities. Donations to the Fund are also welcome and these donations are tax deductible. Those wishing to contribute should check or money orders payable to the Hesch Fund. To receive a scholarship application or make a contribution contact AMOA at 2000 Spring Rd., Suite 320, Oak Brook, Illinois 60521 or telephone the association at 312-654-2662, for additional information.

Change in plans. With regard to the two free seminars being offered at this year's ASI '85 convention, through the ASI Coin-Op College, (Cash Box, 2/2/ 85) AGMA executive director Glenn Brasswell advised that the motivational seminar "Winning in the '80's," has been cancelled and the "Ask The Experts" panel has been rescheduled from Friday, March 1 to Saturday, March 2, at 8:30 a.m. in the Sauganash Ballroom of the Holiday Inn/Mart Plaza. Brasswell explained that many industry members felt very strongly that "Ask The Experts" be used as a forum for all segments of the industry to meet and discuss common concerns. The Saturday morning session will be black and white chosen by the only one without competing seminars and is expected to have the largest audience. Brasswell said that ASI had been hard pressed to find a competent sales/motivational speaker who could adequately address the issues facing the coin-operated industry, for a reasonable fee.

ICMOA Launches First Service School

CHICAGO — Seeburg Phonograph Corporation conducted its first in a series of ongoing service schools, which will be scheduled in the months ahead. This initial session was held January 21-23 at the Rosemont O'Hare Kennedy Holiday Inn and attended by 19 servicemen representing Seeburg distributorships from throughout the United States.

Although the focus of the school was Seeburg's "Prelude" phonograph, refresher courses were given for Seeburg phonographs going back four models. Seeburg is well stocked with parts for the older phonographs. Among those in attendance were Jack Clark of Palmetto State (S. Charleston, SC), Kua Manufacturer of Midwest Dist (Kansas City, MO), Larry King of Mountain Coin Dist. (Salt Lake City, UT), Brian Beane of Mountain Coin Dist. (Phoenix, AZ), Dave Landfer of Mountain Coin Dist. (Denver, CO), Jim Schmied of Mountain Coin Machine Dist. (Denver, CO), Loo Smuth of London Dist. Corp. (Milwaukee, WI), Dave Theising of Hadson-Mullin (Jacksonville, FL), Scott Nelson of Hanson Dist Co. (Bloomington, MN), Mike Morin and Don Shockly of Galaxy Dist. (Toles OK), Edward Thomas, Donald Saison and James Duo of Red Novelty (Wilkes Barre, PA), George W. Sammons, Jr. of Sammons Pennington Co. (Memphis, TN), Jeffrey D. Tariamidi of T.O.P. Dist. Co., Inc. (Rochester, NY), August Bergfeldt of Bally Central of Ohio (Columbus, OH), Max Wright of MVS Amusements, Inc. (Indianapolis, IN), and Jervis Robson of World Wide Dist. Inc. (Chicago, IL).

Instruction at the school were Bally's Dewey Conley, who covered mechanism and Cass Dabrowski, who focused on electronics. Pictured in the accompanying photo is Dewey Conley instructing some of the participants on the mechanics of the Prelude phonograph.

Brown & Williamson Intro's New Cigarette For Vending Machines

CHICAGO — "COINS," a private label discount cigarette made especially for vending machines, has been introduced by Brown & Williamson Tobacco Corp. It carries a manufacturer's suggested retail price of 25c, less than popular-priced cigarettes in participating vending machines. All prices, however, remain optional with wholesalers and vendors.

COINS, with its accompanying discount is a first for the vending segment of the cigarette market, according to B&W. "COINS provides an ideal solution to declining vending sales on a national basis," said Ivy Otto, director of vending for Brown & Williamson. Otto also noted that the majority of today's machines are equipped with dual pricing capabilities, so no costly retrofitting is necessary for vendors.

According to tobacco and advertising analyst John C. Maxwell of LaTooth Anderson Inc., the discount segment was the only growth area within the tobacco industry in 1984, accounting for approximately 5.7 percent of total industry sales.

COINS is being manufactured for and distributed through NVBG, Inc. The National Coin Machine Institute through its president, Art Fein, has recommended that NCMI members and, all vendors, should participate in this program as "COINS provides an economic breakthrough that will enable us to increase our profit." Since NVBG, Inc. has the rights to distribute the brand, interested vendors may want to contact NVBG to set up the procedures for buying COINS through regular distribution channels.

COINS is available in two brand styles, King Size Filter and King Size Filter Lights, and is packaged in red with gold lettering and beige with red lettering, respectively. Each pack includes the statement "tobacco pack" at the bottom, which designates the brand is made for vending machines.

This is B&W's second venture into the economic segment of the market in the last eighteen months. In 1984, B&W launched its own family of generic cigarettes. Brown & Williamson Tobacco Corp. also is the manufacturer of KOOL, Barclay, Viceroy, Belair, Raleigh, and Richland cigarettes as well as Sir Walter Raleigh Pipe Tobacco and other fine tobacco products.

Further information may be obtained by contacting Brown & Williamson at 1500 Brown & Williamson Tower, P.O. Box 35090, Louisville, Kentucky 40232.
**PINBALL MACHINES**

BALLY

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

GOTTIEB (see MYSTAR)

GAME PLAN

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

**MYSTAR**

Q'bert's Quest (2/83)
Super Orbit (4/83)
Royal Flush Deluxe (4/83)
Amazon Hunt (5/83)
Rock Em Up (7/83)
Ready, Aim, Fire (8/83)
Jack's To Open (11/83)
Alien Star (4/84)
The Games (5/84)
Touchdown (12/84)
Eldrado (1/85)

WILLIAMS

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

ZACCARIA/BHUAZAC

Soccer King
Pinball Champ (7/83)
Time Machine (6/83)
Farfalla (10/83)
Devil Riders (2/84)

**VIDEO GAMES (upright)**

ATARI

Crystal Castles (4/83)
Star Wars (7/83)
Firefox, laserdisc (1/84)
Major Havoc (1/84)
TX-1 (3/84)
I, Robot (6/84)
Return Of The Jedi (9/84)

BALL/BIMIDWAY

Bump 'N Jump (2/83)
Journey (4/83)
Mappy (6/83)
Discs of Tron (7/83)
Granny & The Gator (7/83)
Astron Belt, Laserdisc (10/83)
NFL Football (12/83)
Spy Hunter (3/84)
Tapper (2/84)
Galaxy Ranger Laser (6/84)
Up 'N Down (4/84)
Two Tigers (7/84)
Big Bat — elec. mech. (8/84)
Pac-Land (1/85)
Timber (1/85)

BALL SENTIE

Chicken Shift (11/84)
Gooish 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)

BHUAZAC INT'L

Love Meter (9/83)

CENTURI

Gyrus (8/83)
Hyper Sports (10/83)
Konami/Centuri Hyper Sports (5/84)
Konami/Centuri Track & Field (11/83)

CINEMATRONICS

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

**MANUFACTURERS**

**EQUIPMENT**

A compilation of music and games equipment (new and used) with approximate production dates included in most cases.

**COMPUTER KINETICS**

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

**DATA EAST**

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

**EXIDY**

Fax (3/83)
Crosstown (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)

**GOTTIEB (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. S, Laserdisc (10/83)
Three Stooges (8/84)

**NICHIBUTSU USA**

Sneicross (6/84)
Tube Panic (11/84)
Country Girl II (8/84)
Roller Jammer (5/85)

**NIKON**

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

**SEGA/GREMLIN**

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

**SIGMA ENTERPRISES**

Stinger (12/83)

**STERN**

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

**TAITO AMERICA**

Zoo Keeper (4/83)
Elevator Action (7/83)
Change Lanes (7/83)
Ice Cold Beer (11/83)
The Tin Star (3/84)
Zako'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)
Motorace USA (7/83)
Blaster (10/83)
Star Rider, Laserdisc (11/83)
Turkey Shoot (6/84)

ZACCARIA/BHUAZAC

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

**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's Lion's Head
Dynamo Big D Pool Table (8/83)
Dynamo Soccer Table
Exidy Whirly Bucket (11/83)
Exidy Tidal Wave (10/83)
G.T.V., 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 (8/82)
Valley Cougar Cheyenne "New Yorker" (6/84)
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, Cloak & Dagger (2/84)
Atari, Crystal Castles (3/84)
Atari, Major Havoc (3/84)
Atari, Millipede (3/84)
Bally Midway, Pac-Man Plus (12/82)
Bally Midway, Jr. Pac-Man (12/83)
Bally Midway, Flicky (1/85)
Bally Midway, S.W.A.T. (1/85)
Centuri, Guzzler
Centuri, Circus Charlie
Centuri, Hyper Sports
Cinematronics, Brix (1/83)
Computer Kinetics, You-Pick-It
Intrepid Marketing, Encore Retro-Kit (1/83)
Data East, Burger Time
Data East, Bump 'N Jump (2/83)
Data East, Multi Conversion Kit
Data East, Cluster Buster (7/83)
Data East, Pro Bowling (7/83)
Data East, Pro Soccer (9/83)
Data East, Boomranger (4/84)
Exidy Hardhat (2/83)
Exidy Pepper II (6/82)
Exidy Retrofit
Exidy, Boulder Dash
Exidy, Flip & Flop
Exidy, Astro Chase
Exidy, Bristles
Konami, Gyruss
Konami, Time Pilot
Konami, Time Pilot '84
Mystar/Gottlieb, Royal Flush Deluxe (5/83)
Interlogic Roc 'N Rope (6/83)
Nichibutsu, Rug Rats (3/83)
Nichibutsu, Radical Radial (10/83)
Nichibutsu, Skelargon (10/83)
Sega, Tacc/Scan (5/83)
Sega, Monster Bash (11/82)
Sega, Super Zaxxon (1/83)
Sega, Lost Tomb (2/83)
Sega, Pop Flamers (3/83)
Sega, Pop Flamers (3/83)
Sega, Super Draw (7/83)
Sega, Fast Draw (7/83)
Sega, Goal To Go (1/84)
Taito America, Elevator Action (7/83)
Taito America, Exersion
Taito America, Pit 'N Run (6/84)
Taito America, Tin Star (3/84)
Taito America, Zookeeper (10/83)
Universal, Lady Bug
Universal, Mr. Do
Universal, Mr. Do's Castle (11/83)
Williams Aerobots (12/84)
Williams, Mystic Marathon
Williams, Blaster

**COCKTAIL TABLES**

AMSTAR

Phoenix

ATARI

Dig Dug (4/82)

BALLY/BIMIDWAY

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

CENTURI

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

EXIDY

Fax (10/83)

GOTTIEB (see MYSTAR)

MYSTAR

Q'bert (6/83)

SEGA/GREMLIN

Pengo (1/83)
Champion (6/83)

**PHONOGRAPH**

Lowen-NSM Consul Classic
Lowen-NSM Prestige ES-2
Lowen-NSM 240-1
Lowen-NSM Satellite 200
YEARS OF CHARTS AT YOUR FINGERTIPS
TWO CUMULATIVE VOLUMES

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

15% savings off list price for CASH BOX subscribers

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

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

THE CASH BOX SINGLES CHARTS
1950-1981
and
THE CASH BOX COUNTRY SINGLES CHARTS
1958-1982

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

Yes, please send me
_____ copy/copies of the CASHBOX SINGLES CHARTS, 1950-1981 at the special price of $41.50 each + $2.00 postage and handling.

_____ copy/copies of THE CASH BOX COUNTRY SINGLES CHARTS, 1958-1982 at the special price of $37.50 each + $2.00 postage and handling.

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

Name ________________________________
Address ______________________________
City ___________________ State ______ Zip ______

N.J. residents please add 6% state sales tax.
PRESENTING THE DEBUT ALBUM FROM

The Firm

The Firm is:
Jimmy Page, Paul Rodgers, Chris Slade, Tony Franklin.

Includes the single, “Radioactive.”

A thoroughly unique merger of rock talent. Become a member of The Firm.

Produced by Jimmy Page and Paul Rodgers.

ON TOUR: