MICK JAGGER
She's The Boss.

ON COLUMBIA RECORDS,
CHROME CASSETTES
AND COMPACT DISCS.
Recognizing Black History Month

"I don't think a lot of kids are into black history and they should be because it is a part of this country. It's just like people coming over on the Mayflower. You have to know where you come from before you know where you're going."

Rowena Harris
Vice President Promotion UCM/Black Music Division
PolyGram Records

"As people become more familiar with the contributions of black people, the society at large benefits and I think an enlightened society is a better functioning society."

Tom Draper
Vice President Black Music Marketing
Warnin Bros. Records

"Black music is the root of all American music. I think you have to give the people the type of recognition that is due them after so many years."

Willie Dixon
American Blues legend

"Black music has come to the forefront of today's music. Every act will tell you they were influenced by somebody and nine times out of ten it was a black artist."

Vernell Johnson
Vice President Black Music Marketing
Manhattan Records

Cash Box's focus on Black History Month begins on page 23.
Bmi's Hot 100

Congratulations to all our Grammy nominees.

Not pictured: August Darnell.

Wherever there's music, there's BMI.
HILLARY KANTER
Expect to hear more from RCA Nashville's newest star following the success of her debut LP "Crazy In Love."

LOU REED
A new generation of fans can hear him in his days with The Velvet Underground thanks to PolyGram's new "VU," a cross section of works from the now legendary band.

GENERAL PUBLIC
Look for them to perform the previously unreleased, "Don't Cry On Your Own Shoulder," in the upcoming film "Head Office," scheduled for Summer release.

EACH AND EVERY WEEK, WATCH FOR HIGHLIGHTS OF THE POP, COUNTRY AND BLACK CONTEMPORARY CHARTS!
January RIAA Certifications Mark Continued Strong Sales

NEW YORK — The RIAA certified eight multi-platinum albums, 16 gold albums, 11 platinum albums, two gold singles, eight gold theatrical video awards, seven platinum theatrical video awards, 13 gold non-theatrical video awards and three platinum non-theatrical video awards for the month of January.


Six titles achieved concurrent gold and platinum theatrical video awards: Dreamscape, The Philadelphia Experiment, Police Academy, The Neverending Story, Cibap and Dapper and The Woman In Red. A platinum award was also won by Duran Duran and a gold award by Sahara.

Non-theatrical gold and platinum awards, with cover titles that have not been exhibited in cinemas prior to their release as videos, are given for sales of 20,000 units or a value of at least $800,000 in suggested retail value for a gold award and $1,500,000 for a platinum award.

Ron Kramer On The Grammys: No Popularity Contest

By Gregory Dobrin

LOS ANGELES - As February 26 draws near, the judging industry gears itself once again for the annual Grammy Awards presentation at L.A.'s Shrine Auditorium. The announcement of results is scheduled for Feb. 11 on CBS. Meanwhile, as with any annual awards ceremony, questions as to the voting process and the general scope of the awards circulate among the recording community as they have every year for the past 27 years.

Cash Box recently spoke with Ron Kramer, president of the Los Angeles chapter of the National Academy of Recording Arts and Sciences (NARAS) on this year's Grammys and the role of NARAS both in Grammy decisions and as a force in the music industry.

Kramer was elected president of NARAS in July of 1984, and has since busied himself with two points of primary concern: the integrity of the Grammy voting process and the NARAS image. He is firm in his belief in the system of Grammy voting. "The Grammy Awards are certainly not supposed to be a popularity contest," Kramer told Cash Box. "Our voting process is screened more thoroughly than ever before, and we are proud of it."

Behind The Bullets

Crossover Continues Rapid Pace

By Stephen Padgett

Cash Box Research Staff

In honor of Black History Month, Behind The Bullets, this week highlights the achievements of black artists on the pop LP and singles charts. Of course, the black influence in popular music is undeniable and well documented. Indeed, both of this week's LP and singles charts stand as ample testimony to this influence. Thirty two percent of the top 100 Pop LPs and 30 percent of the Top 100 Pop Singles are by black artists. In addition, 19 of this week's top 20 Black Contemporary albums are among the top 75 pop LPs. Also, six of the top 10 Black Contemporary singles are on the pop singles chart.

Prince and Tina Turner continue their domination of the charts which began last year. Both Prince and Turner hold on to their top 10 spots, with Purple Rain and "Private Dancer," respectively. "Take Me With U," the fifth single from Purple Rain, and the title track from Turner's LP both take impressive jumps on the singles charts.

During the past week in the "Black" contemporary charts, Hip Hop/R&B took home the majority of the spotlight. Since Hip Hop/R&B albums and singles have become more and more popular, RIAA officials are monitoring the genre for potential awards.

Despite Initial Setback, Super Concert I To Be Held July 11

By David Adelson

LOS ANGELES — Despite the controversy that resulted from Elton John's sudden departure from Super Concert I scheduled for July 11 at Exhibition Stadium in Toronto, the concert appears to be on again with the announcement of Rod Stewart as the new headliner. The show will also feature Culture Club and an opening act to be named at a later date.

John recently pulled out of the concert issuing an angry statement that condemned the organizing capabilities of Trans World Concerts and its president Brad Borison.

Borison has arranged the broadcast of the concert to 200 closed circuit locations that will feature multi-track satellite sound mix at each location, providing a long awaited quality sound experience through satellite transmission.

In addition, the company claimed the concert would be broadcast to 150 pay-per-view outlets as well as simulcast on radio. No further details of those plans were revealed.

"I'm not involved in whatever the controversy was with Elton and I don't care," Arnold Stiefel, Rod Stewart's manager told Cash Box. Stiefel stated he

Inauguration Ceremonies — At a party at Palette in Los Angeles recently, Quincy Jones welcomed Harold Childs aboard as the new president of Qwest Records. Childs, who's been a major force in the industry for many years, takes over as the president of Jones' label immediately. Pictured here: (Photo 1): Childs, Cash Box president and publisher George Albert; Jones, Warner Bros. chairman Mo Ostin and singer James Ingram enjoy the festivities. (Photo 2): Childs cuts a huge cake brought in for the ceremony. (Photo 3): Jones welcomes the assembly and prepares to introduce Childs. (Photo 4): Mo Ostin, chairman of Warner Bros. Records, which distributes the Qwest label, makes some opening remarks. (Photo 5): Childs addresses the crowd.
Portnow Named A&R VP At EMI America

LOS ANGELES — Former 20th Century Fox Records president, Neil Portnow has joined EMIAmerica Records as vice president of A&R. Portnow, who will oversee all EMI America talent acquisition and product evaluation, will join the label after serving for three years as vice president/west coast for Aristas Records.

Jim Muzza, president of EMI America Records, commented on the appointment. “We feel very fortunate that an executive of Neil’s caliber was available to us when the position of head of A&R for our company opened up. Neil’s integrity and stature bring to EMI the kind of professionalism that will help lead our company through the challenges that lie ahead.”

Executive on the Move

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<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Kiernan</td>
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<td>Crutchfield</td>
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<td>Lewis</td>
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BMI, THE GANG’S ALL HERE — Kool & The Gang was recently feted by BMI during a visit to the music licensing organization’s New York headquarters following a pair of benefit concerts at Avery Fisher Hall. The members of the band each received a Commendation of Excellence “for long and outstanding contribution to the world of popular music.” Shown joining in the celebration are (1-1): drummer George Brown, BMI president Edward M. Cramer; trombone player Clifford Adams; keyboardist Curtis Williams and bass player Robert “Kool” Bell.

BUSINESS NOTES

CBS Reports Record Earnings

NEW YORK — 1984 was a record-setting year for CBS Inc. with income from continuing operations, net income and revenues all at new highs. Although net income was down for the fourth quarter, CBS reported a 28.2 percent rise in income from continuing operations, a 13.5 percent rise in net income and an 11.8 percent rise in revenues for the year over 1983. The Broadcast Group led in profit increase — 40 percent — with the Records Group showing a 13 percent rise in profits and a 9 percent rise in revenue. The Record Group’s gains were sparked by the solid results of its domestic CBS Records Division and its Columbia House Division. Although revenues for CBS Records International rose modestly, profits declined due partially to the effect of the strengthening dollar against foreign currencies. A profit decline in the CBS Songs Division reflected a non-recurring gain in 1983 on the sale of a print music unit. On February 13, the CBS Board declared a cash dividend of 75 cents per share on CBS common stock and 25 cents per share on CBS preferred stock.

Walters Agency Forms Sports Division

NEW YORK — Norby Walters Associates, a leading music agency, has just formed a new sports division, World Sports and Entertainment, headed by Loyd Bloom. The new company will represent athletes from all sports. In addition to negotiating their contracts, the company will begin, in Walters’ words, “a major push for sponsorship and endorsements, similar to our music division, to develop the careers of the individual athletes.” Walters also says, “WSE will be developing sports oriented special events for live or syndicated television programming.” The first event will be an all-star basketball game featuring such professional football stars as Pro Football Hall of Fame members and the San Francisco 49ers. The profits from the game, which will be held in N.Y. sometime in April, will be donated to the Ethiopian Relief Fund. According to Norby Walters, “The blending of a music division and a sports division … will definitely help enhance the overall entertainment business for everyone.”

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

NEW YORK — Famous Music has added three new signings: Ernesto Phillips and his Philesto Music, Eugene Redd of BMP and Chip Donelson, of Riza Records. … The 3rd annual “Rock ‘n Bowl” tournament for the benefit of the T.J. Martell Foundation for Leukemia and Cancer Research will be held Sun., Mar. 10, at the South Bay Bowl, Redondo Beach, CA. Z.Z Top, Hall & Oates, the Blasters and many others have already secured their lanes; for info. contact Jon Scott or Anita Webb at Music Vision (818) 906-9955. … Theodore Presser Co. has been appointed sole selling agent for the publications of Carpenter Music, Inc. … Pinнет Leon Fleischer has been appointed artistic director of the Tanglewood Music Center, succeeding Gunther Schuller. … The Touring Entertainment Industry Assoc. (TEIA) has been formed to “gather together the divergent segments of the live entertainment touring industry into an organization which will raise the public consciousness regarding the responsibility and professionalism of the industry.” According to Barry Mollich, chairman of the TEIA board of directors; for more info, get in touch with them at 1022 Currie St., FL Worth, TX 76101, or at (817) 370-8919 or (800) 433-5569. … Treasures from the N.Y. Public Library, which will run at the 42nd St. Central Research Library until May 24, includes autograph manuscripts of Mahler, Bach and Beethoven and other rare musical memorabilia. … The 3rd annual Philip Morris/Miller High Life Live Reel For This Stars Country Music Competition, will get things hopping at the East Hall of the KY Fair and Exposition Center, Apr. 29, with the winner coping an opening spot on a Conway Twitty concert. It’s not too late to enter; call (502) 245-5585 for info. Two music-related shows will air on PBS this and next week: More Than Music, which captures a concert in prison by pianist Mona Golabek (Feb. 20) and William Grant Still Trailblazer From The South, which profiles the “dean of American black composers” (Feb.26).

Kiernan Resigns — Jack Kiernan has resigned his position as executive vice president of sales and marketing, at PolyGram Records. He had been with the company since 1977.

Walters And Anderson Named — Don Walters has been promoted to the position of vice president, promotion, for Arista Records. Walters’ expanded responsibilities will include the direct supervision of the label’s national promotion efforts in all areas, including pop, AOR, adult contemporary and R&B. Being named vice president, R&B promotion is Tony Anderson, joining the label from Motown Records, where for the past year and a half he’d been national director, R&B promotion. In this new capacity, Anderson will have responsibility for the direction of Arista’s R&B promotion staff and the implementation of R&B campaigns at the national level. He will be based in New York.

MCA Announces — MCA Music president Leids Levy announces the following appointments in the Nashville office: Jerry Crutchfield has been named sr. vice president and general manager of the MCA Music Nashville office. He has been with MCA for over 20 years since its beginnings in 1964 and previously with Leeds Music. Pat Higdon is named vice president. He was previously director of creative services. Eugene Epperson becomes director of creative services. Marty Griffin is promoted to management of promotions and information services. Steve Day is appointed engineer and professional manager.

Freiser Appointed — Quartz Records has announced the appointment of Manny Freiser to the position of national director of marketing. Freiser was formerly an independent marketing consultant for various record labels including PolyGram and MCA, in addition to his tenure at A&M Records as executive assistant to the president and director of marketing administration.

Cooper Appointed — Shelly Cooper has joined Atlantic Records in the position of creative director/advertising & video, based at the company’s New York headquarters. In this position, Cooper is responsible for the creative areas of print, radio and television advertising preparation. As a member of Atlantic’s video department, she oversees the creative aspects of video production, working closely with directors and producers. She is also involved in the development of various audio/video presentation.

Ensenat Joins — A&R manager, has joined the A&R staff at Geffen Records. Prior to her appointment, Ensenat was an A&R representative at Elektra Records, a post she held since July of 1984.

Goldstein Named — Michael Goldstein has been named regional west coast marketing manager for Warner Bros. Records. Goldstein began his career in the music industry in 1971 as a WEA sales representative, serving in, alternately, Seattle, Portland, San Francisco and San Diego. In 1979 he became Los Angeles WEA sales representative, a post he held until his recent appointment.

Vickers Joins — Tom Vickers joins the staff of Almo/Irving/Rondor Music Inc. as a professional manager. He was working formerly as an independent A&R contractor for various labels including A&M, MCA, EMI and PolyGram. Prior to that he served as west coast director of publicity for A&M Records.

Singleton Appointed — Steve Singleton has been appointed professional manager of Scren Gems/Colgems-EMI Music, Inc. Prior to joining Scren Gems, Singleton was co-owner and director of the OAS Music Group, OAS/Wirt Tracks Recording Studio and Spirit Horse Productions & Songs.

Lewis Joins — Lenny Lewis has been appointed executive coordinator and head of national promotion for Jewel-Paula Records in Shreveport, Louisiana.

Morris Appointed — Prism Entertainment Corporation has appointed Chris Morris to the newly-created position of manager of publicity services. Morris will be responsible for the company’s press liaison and publicity functions. Morris comes from...
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.

**NORTHEAST**
1. DAVID LEE ROTH
2. THE TIME
3. GEORGE BENSON
4. ASHFORD & SIMPSON
5. AUTOGRAF
6. 10 LOS LOBOS
7. SURVIVOR
8. 10 GUFFRIA

**SOUTHEAST**
1. DAVID LEE ROTH
2. THE TIME
3. 10 LOS LOBOS
4. 2 ASHFORD & SIMPSON
5. GEORGE BENSON
6. 8 BRONSKI BEAT
7. 9 TEENA MARIE
8. 10 BREAKIN' 2

**Baltimore/Washington**
1. DAVID LEE ROTH
2. GEORGE BENSON
3. 3 THE TIME
4. ASHFORD & SIMPSON
5. ALABAMA
6. 7 STEVE PERRY
7. 8 RUN D.M.C.
8. 10 ASHFORD & SIMPSON

**MIDWEST**
1. DAVID LEE ROTH
2. THE TIME
3. GEORGE BENSON
4. 4 ASHFORD & SIMPSON
5. 5 AUTOGRAF
6. 6 LOS LOBOS
7. 7 ALABAMA
8. 8 DAVID SANBORN
9. 9 SURVIVOR
10. 10 GIUFFRIA

**North Central**
1. THE TIME
2. 2 SURVIVOR
3. 3 GEORGE BENSON
4. 4 LOS LOBOS
5. 5 GEORGE THOROGOOD
6. 6 DAVID LEE ROTH
7. 7 TEENA MARIE
8. 8 ASHFORD & SIMPSON
9. 9 10 AUTOGRAF

**DENVER/PHOENIX**
1. DAVID LEE ROTH
2. GEORGE THOROGOOD
3. AUTOGRAF
4. SURVIVOR
5. GIUFFRIA
6. THE WHISPERERS
7. 7 THE TIME
8. 8 GEORGE BENSON
9. 9 TEENA MARIE
10. 10 ASHFORD & SIMPSON

**SOUTH CENTRAL**
1. AUTOGRAF
2. 2 THE TIME
3. 3 DAVID LEE ROTH
4. 4 TEENA MARIE
5. 5 BREAKIN' 2
6. 6 JOHN PERR
7. 7 RUN D.M.C.
8. 8 ALABAMA
9. 9 GEORGE BENSON
10. 10 ASHFORD & SIMPSON

**TOP 30 COMPACT DISCS**

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks On 2/16 Chart</th>
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<tbody>
<tr>
<td>1 LIKE A VIRGIN (MADONNA) (Sire 25157-2)</td>
<td>13</td>
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<tr>
<td>2 THE DARK SIDE OF THE MOON (PINK FLOYD)</td>
<td>24</td>
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<tr>
<td>3 PURPLE RAIN (PRINCE AND THE REVOLUTION)</td>
<td>24</td>
</tr>
<tr>
<td>4 CHICAGO 17 (CHICAGO FROM WARNER BROS.)</td>
<td>16</td>
</tr>
<tr>
<td>5 BORN IN THE U.S.A. (BRUCE SPRINGSTEEN)</td>
<td>24</td>
</tr>
<tr>
<td>6 SHE'S SO UNUSUAL (PRINCY LAUPER) (Columbia CK 38930)</td>
<td>24</td>
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<tr>
<td>7 CAN'T SLOW DOWN (LEONEL RICHIE) (Motown 6059M)</td>
<td>24</td>
</tr>
<tr>
<td>8 HEARTBEAT CITY (THE CARS) (Elektra 60296-2)</td>
<td>24</td>
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<tr>
<td>9 SPORTS (HUEY LEWIS AND THE NEWS) (Chrysalis VK 41412)</td>
<td>14</td>
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<tr>
<td>10 BUILDING THE PERFECT BEAST (DON HENLEY) (Geffen 52042-2)</td>
<td>12</td>
</tr>
<tr>
<td>11 BIG BAM BOOM (DARYL HALL &amp; JOHN OATES) (RCA PCD-1-5336)</td>
<td>12</td>
</tr>
<tr>
<td>12 CENTERFIELD (JOHN FOGERTY) (Warner Bros. 25203-2)</td>
<td>1</td>
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<tr>
<td>13 RECKLESS (BRYAN ADAMS) (A&amp;M CD-5013)</td>
<td>14</td>
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<tr>
<td>14 AGENT PROVOCATEUR (FOREIGNER) (Atlantic 81999-2)</td>
<td>20</td>
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<tr>
<td>15 WHO'S NEXT (THE WHO) (MCA MCAD-37217)</td>
<td>16</td>
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<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks On 2/16 Chart</th>
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<tbody>
<tr>
<td>16 PRIVATE DANCER (TINA TURNER) (Capitol CDP-46041)</td>
<td>9</td>
</tr>
<tr>
<td>17 BREAK OUT (POWYER SISTERS) (Warner Bros. PCD-1-5336-2)</td>
<td>11</td>
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<tr>
<td>18 THE BIG CHILL SOUNDTRACK PLUS ADDITIONAL CLASSICS (VARIOUS ARTISTS) (Motown 61050M)</td>
<td>13</td>
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<tr>
<td>19 VALLOTTE (JULIAN LENNON) (Atlantic 80184-2)</td>
<td>23</td>
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<tr>
<td>20 THE WOMAN IN RED (ORIGINAL SOUNDTRACK) (Motown 6105M)</td>
<td>17</td>
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<tr>
<td>21 AMADEUS (ORIGINAL SOUNDTRACK) (Fantasy CD-900-1781-2)</td>
<td>21</td>
</tr>
<tr>
<td>22 MAKE IT BIG (WHAM! (Columbia CK 38950))</td>
<td>1</td>
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<tr>
<td>23 ARISTA'S PERFECT 10 (VARIOUS ARTISTS) (Arista ARCD-8266)</td>
<td>1</td>
</tr>
<tr>
<td>24 TIME WARP (CINCINNATI POPS ORCH. (KUNZEL)) (Telarc CD-91080)</td>
<td>24</td>
</tr>
<tr>
<td>25 WHEELS ARE TURNING (REO SPEEDWAGON)</td>
<td>2</td>
</tr>
<tr>
<td>26 TROPICO (PAT BENATAR) (Chrysalis VK 41471)</td>
<td>11</td>
</tr>
<tr>
<td>27 STOP MAKING SENSE (TALKING HEADS) (Sire 25216-2)</td>
<td>15</td>
</tr>
<tr>
<td>28 SAMPLER III (VARIOUS ARTISTS) (American Gramaphone AGCD-366)</td>
<td>1</td>
</tr>
<tr>
<td>29 MADONNA (Sire 25267-2)</td>
<td>27</td>
</tr>
<tr>
<td>30 ROCK 'N SOUL PART 1 (DARYL HALL &amp; JOHN OATES) (RCA PCD-1-4858)</td>
<td>24</td>
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NO JACKET REQUIRED — Phil Collins — Atlantic 781240-1 — Producers: Phil Collins—Hugh Padgham — List: 8.98 — Bar Coded

All that is required by anyone listening to this album is the time to enjoy it thoroughly. The endlessly productive Collins is very, very generous on this LP as writer, performer and producer, in providing consistently effective and original material. The songs are, by and large, more dance-oriented and upbeat than is usual for Collins and they all work well.

REAL LOVE — Dolly Parton — RCA AHLI-5414 — Producer: David Malloy — List: 8.98 — Bar Coded

Dolly Parton has always been able to perfectly capture the essence of whatever style of music she's sung, and this latest album reinforces that convincingly. With such powerful cuts as "Real Love" (a duet with Kenny Rogers), "Don't Call It Love" and "I Can't Be True," Parton is an irresistible as ever. The consistently strong vocal and instrumental performances on this album make it another winner for Parton.


Though the hit "This Is Not America" is the only Metheny contribution, Pat Metheny and Lyle Mays create two sides full of excellent melodic fusion.


Walden's spiritual slant gets a healthy dose of pop arranging including help from Randy Jackson and a duet with Patti Austin.


With "Be Your Man" already taking off on the B/C charts and in the clubs, Jesse Johnson seems to have found a ready and waiting crowd for this precious blend of Princey funk and stylistic rock.

CHEMISTRY — Johnny Gill — Cotillion 7 90250-1 — Producers: Linda Creed-Dennis Matkosky-Bill Neale — List: 8.98 — Bar Coded

Only 18, Johnny Gill sounds like a veteran singer already. The songs are equally good also and just right for B/C with CHR potential.


Pulsating, unrelentingly energetic cuts dominate this latest winner from multi-talented John Waite. "Change" and "I'm Still In Love" are the two featured singles.

ACROSS A CROWDED ROOM — Richard Thompson — Polydor 825 421-1 — Producer: Joe Boyd — List: 8.98 — Bar Coded

Thompson's legendary songwriting and guitar playing which were nurtured as a solo artist and in Fairport Convention are true to form on this new collection. Thinking man's rock.

NEW DAY RISING — Husker Du-SST 031 — Producers: Spot-Husker Du — List: 8.98

Hardcore has never been so melodic, so lyrically touching. Minneapolis thrash phenoms Husker Du follow-up last year's acclaimed "Zen Arcade" with a blistering set.

THE BREAKFAST CLUB — Original Motion Picture Soundtrack — A&M 5045 — Producer: Keith Forsey — List: 9.98 — Bar Coded

Includes a number of strong singles, including Simple Minds "Don't You," Wang Chung's "Fire In The Twilight" and Karla DeVito's "We Are Not Alone" along with instrumentals.

THEY SAID IT COULDN'T BE DONE — Grandmaster Flash — Elektra 60380-1 — Producer: Grandmaster Flash — Gavin Christopher — List: 8.98 — Bar Coded

LP's "Sign Of The Times" single is charting well, and while rap-dance cuts are in abundance - "Alternate Groove" is excellent - ballads also get attention. B/C immediate add.


SPOT THE DIFFERENCE — Tulpeo Chain Sex — Selma SRLP-003 — Producers: Tony Cahill and Dave Dahlston — List: 8.98 — Bar Coded


NEW AFRICA — New Africa — Celluloid Cell 6110 — Producer: Oliver Holland — List: 8.98 — Bar Coded

THIS IS KEITH MACDONALD — Keith MacDonald — Landmark LLP-503 — Producer: Helen Keane — List: 8.98 — Bar Coded

TRANSLUCENT WORLD — Terry Brooks & Strange — Psycho — 34 — Producers: Terry Brooks — List: 8.98 — Bar Coded

ALIVE IN JAMAICA — The Blue Riddim Band — Flying Fish FF325 — Producers: Otis G. Taylor — List: 8.98 — Bar Coded

STEP ON IT — BOSS — RCA NFL1-8044-A — Producer: Eddie Hansen & Boss — List: 8.98 — Bar Coded


STAY HARD — Raven — Atlantic 7 81241-1 — Producers: Raven — List: 8.98 — Bar Coded

Dance, a Found Publishing BMI) Just and success BIG McFarlane) winner Along (C. ISLEY, A Fields) I If NORMAN STEVE Forever THE (Producer: 04707) Shadow” A well. tremendously with Perry) set (Epic 34-04822) this with a gritty rocker. Penned by longtime L.A. session guitar player Danny Kortchmar, “All I Want To Do Is Dance” is a humorous and soulful vehicle for Henley’s distinctive vocals.

BARBRA STREISAND (Columbia 39- 4070) Emotion (4:07) (Almo Music Corp./ ASCAP) (Bliss) (Producer: Richard Perry) The title song from Streisand’s latest album, “Emotion” is a strong and gripping cut. The song may not provide Streisand with the greatest vocal challenge of her career, but she’s still tremendously effective as always. A top-notch production by Richard Perry also serves this melodically rich song well. Strong CHR action is likely.

CHICAGO (Warner Bros. 7-29082) Along Comes A Woman (3:47) (Double Virgo Music/ASCAP/Music Corp. of America, Inc./Frieddleleedle Music/BMI) (Cetera/Goldenberg) (Producer: David Foster) Harder-edged than Chicago’s most recent cuts, this is a dynamic and melodic winner no doubt destined for a rapid ascent up the CHR charts.

BIG COUNTRY (Mercury 880 542-7) Just A Shadow (3:59) (Virgin Music — ASCAP/Nymph Music — BMI) (Adamson-Breszicki-Butler-Watson) (Producer: Steve Lillywhite) Though Big Country’s latest LP “Steeltown!” has not taken off as expected, “Just A Shadow” may re-install AOR interest in this powerful group. Utilizing its signature bagpipe-mode guitar riffs, Big Country offers a lyric of depth and a driving beat, and vocalist Stuart Adamson is as always riveting in his delivery.

THE GAP BAND (Total Experience 1-2412) I Found My Baby (3:50) (Tempo Co. — BMI) (Calhoun) (Producer: Ronnie Simmons) A more sensuous and soulful effort from The Gap Band which is again finding success with the cut “Beep A Freak.” Excellent vocals on the chorus should catapult this cut.

JENNY BURTON (Atlantic 7-85583) Bad Habits (3:59) (Puff Publishing: Captain Keyboard/BMI) (A. George, F. McFarlane) (Producers: A. George, F. McFarlane) Funky synthesizer, dance beat punctuates this strong B/C tune. Burton’s vocal drive the cut with strong club appeal and certain B/C airplay.


MTUME ( Epic — 34-04522) I Simply Like You (3:54) (Mtume Publishing — BMI) (J. Mtume, R. Jackson, P. Fielder) (Producer: James Mtume)

STEVE EARLE (Epic 34-04784) A Little Bit In Love (2:23) (Goldline Music Inc. — ASCAP) (S. Earle) (Producer: Emory Gordy Jr.)


LOU RAWLS (Epic 34-04773) Forever I Do (The Wedding Song) (3:46) (C’index Publishing Inc. — BMI) (D. Wansel, C. Biggs) (Producers: Dexter Wansel)

THE MONK FAMILY BAND (Royce Records U-12805) Charlie’s Theme (2:48) (Keith Stogall Music/April Music — ASCAP) (Charlie Monk) (Producer: Keith Stogall)

ALEXANDER O’NEAL (Tabu ZST 04718) Innocent (4:43) (Flyto Tyme Tunes — Avante Garde Music Publishing/ASCAP) (Harris-Lewis) (Producers: Jimmy Jam-Terry Lewis) Hardcore funk effort which has already gained a strong following in the clubs. Should do well on the B/C charts.

LUTHER VANDROSS (Epic 34-04760) ’Til My Baby Comes Home (3:46) (April Music Inc.: Uncle Ronnie’s Music Inc; Thriller Miller) (L. Vandross, M. Miller) (Producers: L. Vandross, M. Miller) A bright B/C tune with strong rhythm and a tight brass instrumentation, “’Til My Baby Comes Home” is danceable Vandross. Perfect B/C fare with possible CHR crossover.


CAROL LYNN TOWNES (Polydor 84 NP 6844) Believe In the Beat (Edit) (3:38) (Watch Hill Music & Unichappell Music Inc. — ASCAP) (L. Martine) (Producer: Ollie E. Brown)

RED ROCKERS (Columbia 38-08244) Just Like You (4:39) (Squash Music/Strangeseongs) (D. Amott) (Producer: Rick Chertoff/William Wittman)

KEVIN WELLS (Beverly Glen BG235) Never Too Late (4:00) (Slimy Limy Chubs/Love Dogs — BMI) (K. Wells, J. Main, A. Pessis, M. Wilder) (Producers: Peter Bunetto, Rick Chudacoff)

DEODATO (Warner Bros. 7-29000) Are You For Real (4:00) (Kenya Music Inc. — ASCAP) (R. Suchow) (Producer: Emur Deodato)


GLENN JONES (RCA PB13999) Bring Back Your Love (3:42) (Richer Music — ASCAP) (W. Potts, Jr. — Ricky Smith, Dana Marshall) (Producer: Louise C. West)

DIGNET FIGNUS (Columbia 36-04759) The Girl With The Curious Hand (2:53) (Figtone Music — BMI) (D. Fingus) (Producer: Leroy Radcliffe)
NEW FACES TO WATCH

Eurogliders

Eurogliders do not come globing to these shores from Europe. Nope. They come from the other side of the pond. This island as their first Columbia LP refers to — Australia. And they don't come from Sydney— although they are the capital of that particular island, they come from Perth. And it's a long way from Perth, Australia to an extensive two-episode tour which began a week ago and will end April 9 in Florida. A very long way indeed.

"Let me tell you, Lynch, a bit about Perth," says Eurogliders' Bernie Lynch. "In Perth the majority of bands cover music, they play other people's songs. And people in the hundreds and thousands go out and watch these cover bands and prefer to watch cover bands over the real bands. So the next step is to create a sincere effort to do something worthwhile with our own music in that town."

Karma — Eurogliders (which, Bernie Lynch points out, is not named after the word) are ready to play out of the set on which they played in Perth playing original music, probably the most successful band yet to come out of Perth. We finally moved over to Sydney after about a year.

That was three years ago — three years during which Eurogliders established themselves as folkies of the hick bands in Australia, not an easy task. Now Eurogliders (Grace Knight, lead vocalist; Amanda Vincent, keyboards; Crispin Akerman, guitar; John Bennett, drums; and Ron Franklin, bass) are going to take on the world with their soul-inspired blend of a little of this and a little of that. Bands locally, don't think we've really tried to follow any particular philosophy," says Bernie Lynch. "We've never been afraid to try anything or anyone new. The style of the songs are not the sort of band where you can pick up an album and you'll find two or three songs that were probably the singles and the rest of the album usually follows in that strain. When we are not in the studio, in this, go out and buy albums, we get pretty annoyed if we hear two or three songs and the rest of the album like that. In some ways, we're back to the days when we used to try and keep our interest up in the music we're playing and the people who buy our records' interest up — by providing as much of a varied album as possible.

For many Americans, the first taste of the good-time, suggest-a-rock-and-roll, high-tech Eurogliders came early on New Year's morning — the band's first tour that put them on the map, the closing spot on MTV's New Year's extravaganza. Now they're back, not for "Another Day in the Big World," as their new single says, but for a grueling two-month tour that should put Eurogliders on the map and make everyone wonder that they didn't give into the popular demand and just cover Men at Work hits in Perth.

After 22 Years The Chieftains Still Have That Magic

by David Adelson

LOS ANGELES — They have been together since 1963, released 13 albums (number 14 will be out March 1). Travelled all over the world — including hundreds from their native Ireland, won an Oscar and remain the only band to ever play inside the United States Capitol building before a Congresssion attendance. They have just returned from China where they played with Chinese musicians to meet two distinctly different styles into one. They are the Chieftains and while they remain a respected and popular band in the U.S., in Ireland they are a virtual institution.

"We've never compromised on a commercial basis," said the Chieftains' leader Paddy Moloney. Moloney is one of the best known and respected traditional Irish musicians around. He has scored numerous television shows (such as "This Week" and "The Chieftains" airing March 6 on PBS) and films (such as "The Oscar-winning effort for Barry Lyndon.

In 1983 the Chieftains took their brand of traditional Irish music to China for a two-week tour. The band had performed in performances in Beijing, Shanghai and The Heavenly City of Suzhou. During this trip, China and other countries, the band decided to perform as a group to perform with a Chinese Folk Orchestra and filmed The Chieftains in China, produced and directed by Allan Wray. The same name was just released on Shanachie.

The band has just embarked on its longest American tour ever, a 40-city sweep of the country, and has included a new member — Chen-Shi-Chuan, a Chinese erhu player. An erhu is a two-stringed violin used by traditional Chinese musicians and when blended with the traditional Irish instruments of the six-piece band, it becomes obvious that music is indeed a universal language.

"In China I was concentrating on the conservatories and the music itself," said Moloney, who related an interesting experience on the Great Wall. "We had haggled all the instruments up and began to play. We were playing for about five minutes when our guide came up to us and told us to stop playing because there was something important. So the band put the experience on film.

Even if you're not Irish, The Chieftains will have you doing a jig and thinking of a 'lass back in Dublin. They are an enchaning group of powerful musicians that have mastered their craft to the fullest. The band's tours will be around for a long time to come.
fused ensemble called Brand X. “Face Value” was Collins’ first solo album, which was released on Atlantic Records, with which Genesis and Collins are associated. The LP spawned the singles “In The Air Tonight” and “I Missed Again” and established his solo credentials. The following year, 1980, saw the release of “Hello, I Must Be Going,” which contained the hit song, “You Can’t Hurry Love.” While straddling his two performing careers, Collins turned to producing to quench his thirst for change. In the past three years, he has produced for such artists as Adam Ant, Philip Bailey (of Earth, Wind and Fire) and most recently, Eric Clapton.

Although Phil Collins had known many years of success, it was last year’s title song for the movie Against All Odds which proved the greatest boost to his career. As both writer and performer, he molded “Against All Odds (Take A Look At Me Now)” into a number one single and a top contender for Grammy and Academy Award victories this year. Most recently, he took part in the Band Aid recording of “Do They Know It’s Christmas,” and with Philip Bailey, wrote, performed and produced the current hit “Easy Lover.” Another chart climbing Collins cut is called “One More Night,” which comes from his latest album, “No Jacket Required.”

He asserts that he is first and foremost a drummer, “I sing with Genesis and I sing my own things,” he said, “but I don’t think of myself as a singer as such, rather as a drummer. I’ve been playing since I was five and my ambition was to be respected by other musicians who might say, ‘I like what you’re doing.’” Of his solo career, Collins commented that “the big difference between my work and the band’s is that there is one person at work and it’s just that individual dictatorship that’s fun every now and again.”

Regarding his style, Collins said he likes to “write about personal experiences, like personal relationships. I think most of my best songs have been about situations between people.” Of the new album, Collins does however see some changes, as he mentioned when saying, “The songs are a lot harder and more danceable. I

Cover Story
Phil Collins: Multi-Faceted Success
by Peter Berk

LOS ANGELES — You might call Phil Collins somewhat of a Renaissance man in the music industry. At 34, he’s already carved out a lofty niche for himself as a singer, drummer, writer and producer. Also, in what perhaps represents the most significant testament to the quality of his music and the extent of his following, Collins has succeeded both as a member of the band Genesis and as a solo performer. Many rock artists have abandoned soaring careers with established bands only to plummet to obscurity on their own. Collins, however, is among those who have instead attained more popularity than ever before as a result.

Collins has been in show business almost all of his life. In 1956, only five years after his birth in Chippenham, England, he discovered a portentous pleasure in playing a small toy drum he had been given. That enthusiasm for music was enhanced when he finally received a complete drum set some seven years later. Nevertheless, the young performer’s first taste of the entertainment business wasn’t as a musician, but rather as an actor. In that capacity, he also achieved success, never more so than when he took on the role of the Artful Dodger in London’s West End production of “Oliver!” Although the theatre had its allure, Collins was ready to march to a different drummer... himself.

In 1969, Collins and several other musicians formed the band Flaming Youth, but despite some critical acclaim and popular support, the group folded. Soon after, however, a routine perusal of the British music paper Melody Maker proved to be a key turning point in his career. Buried inside, the 19-year-old Collins saw an ad which read, “Band seeking a drummer sensitive to acoustic music.” The time was perfect, the audition was successful and the band was Genesis.

Since that time, Collins went on to take over the reigns as the band’s lead vocalist, and with him at the helm, Genesis rose to the ranks of superstardom. Along the way, Collins has had to fight for diversity led him to session work with such people as Brian Eno, Peter Gabriel and John Martyn, and from 1975 to 1982, he was with a jazz fusion ensemble called Brand X. “Face Value” was Collins’ first solo album, which was released on Atlantic Records, with which Genesis and Collins are associated. The LP spawned the singles “In The Air Tonight” and “I Missed Again” and established his solo credentials. The following year, 1980, saw the release of “Hello, I Must Be Going,” which contained the hit song, “You Can’t Hurry Love.” While straddling his two performing careers, Collins turned to producing to quench his thirst for change. In the past three years, he has produced for such artists as Adam Ant, Philip Bailey (of Earth, Wind and Fire) and most recently, Eric Clapton.

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SOUND ADVICE — With the street date approaching, MGM/UA Home Video recently issued review copies of Gone With the Wind for inspection by the press. 

Good thing they did, too, because lo' and behold, just minutes into the film's florid prologue, Washington Post entertainment writer Tom Shales discovered what would have been the equivalent of a comic book blunder: The wrong music. Instead of what should have been peaceful, sentimental musical accompaniment during the film's rather flowery opening tribute to the anti-bellum South, there appeared raucous, battle music. Pieces belong to Max Steiner's original score, but the sentimental stuff was intended for domestic viewing and the other, scored to accompany a description of how the Civil War erupted, was meant only for the International version. 

The mix-up, but no small affair to film historians, buffs and the brass at MGM/UA Home Video. Forty-five seconds of the wrong score aren't likely to go unnoticed given the painstaking restoration MGM/Ua performed in releasing the film on cassette, the mistake is a glaring flaw. The tape was made from a negative found in a vault in Kansas — with quality so poor, the wise men, most of whom have witnessed nothing but shoddy prints, will be discovering Gone With the Wind all over again. 

If the error is corrected, the menu in upgrading the sound (it was digitally remastered). In short, the biggest videocassette release over the months as such. After all the attention to detail, this 45-second boo-boo raised a panic among executive vice president and general manager of MGM/UA Home Video, Gallagher, executive vice president and general manager of MGM/UA Home Video, Willoughby, and you've got 30,000 copies, in all. The correction is expected to cost the company in the neighborhood of $100,000. 

Shelley Taylor in the March 1 show was following along to Max Steiner's music and selling tapes and DVDs, apparently a few days. Pre-orders for the cassette have reportedly exceeded 200,000, and to Shailes, the most colossal release in all of Hollywood history makes his point. 

SPEAKING OF CORRECTIONS — Under the caption “Credible” in the February 9 Audio Video fastidiously are inaccurately described as having one playing side per disc, which is hardly the case (unless the program runs over onto a disc without a break). 

BEAN DEPARTS — As of February 28, David Bean will leave his post as president of Pacific Arts Video Records. No one has been appointed to replace him at the press time, but the company says an announcement is forthcoming. Bean has been with the company for nearly seven years, decided that with the forthcoming Agatha Christie series, PAVR is now fully equipped to be successful on his own. 

Time for new challenges, says Bean. 

TAX TAPES — Like death, a videocassette that tells you how to do your taxes is an inevitable commodity. RKO Home Video got wise to that idea recently and released the result is a video guide to 1984 federal tax forms 1040A and 1040EZ. Also, there is a similar guide to 1040 federal tax forms and schedules A & B. Forget tax preparation companies. Forget reading all those aggravating instructions. (RKO Home Video deserves a medal for this one). The tapes went out to retail February 24. They can also be ordered (15640 Ventura Boulevard, Suite 303/305, Encino, CA 91436). Like a short form; $24.95 for the long form. Ya know what else? They're tax deductible! 

VIETNAM — A 60-minute documentary is being released by Lion Recording Services. It was produced for Washington, D.C. Public Television in cooperation with the National Geographic Society and is scheduled to air on PBS stations in Washington, D.C. and New York City. 

Segal, the young British doo that is currently burning up every pop chart in creation, is soon to be available on longform videotape. It's the first time a release of this kind has been made while the artist reigns as a chart topper. 

Seven conceptual videos from the band's two CBS LPs, "Fascination" and "Make It Big" come in the package. They are Wham! Rap: Bad Boys; Club Tropicana; Wake Me Up Before You Go-Go; Last Christmas (not released domestically — the only one to watch) and, exclusive to the package, Make It Big. 

"This one, "Make It Big" that will debut on MTV the same date that the videocassette makes it to the shops. (The title of this mysterious new single has yet to be announced. So has the exact release date). Wham! The Video will cost for the suggested retail price of $19.95, 50% of that will be available in VHS Hi-Fi and Beta Hi-Fi stores. 

JANUARY SALES STATS — As you might guess, VCRs continue to sell like hot cakes. Last month, sales of recorders took a 64 percent leap over January of 1984 — that's 630,000 units sold last year's 389,000 video cassettes up 45 percent from last year, with a total of 33,000 sold in January. Projection TV sales were up 13 percent over January of 1984, with 14,000 units sold last month. That's not bad, but not, however, carry over into the color TV market: they've slipped 18 percent from last year's 692,000 units. Compare that to black & white TVs, which plunged an estimated 57 percent in sales to approximately 168,000 units. The Electronics Industries Association's Consumer Electronics group predict that some 5.5 million VCRs will sell in 1984 (a 7.6 million sold last year). VCRs, by the way, were introduced into the U.S. market in 1975, and since then, 17 million have been sold to dealers. 

GROSS-OUT — Gross meaning filmmaker Martin Scorsese's grotesque (some call it disgusting) film style, and out meaning Media Home Entertainment's decision to cancel its forthcoming set of four Water's... uh, classics. Female Trouble, Discipline, Living, Mondo Trasho and Multiple Maniacs have been deemed too sleazy for MHE. 

Gregory Dobrin
Dean Pitchford: A Lyricist’s Rhymes and Reactions

by Peter Berk

LOS ANGELES — He found Fame a relatively short time ago, but since that film’s Oscar winning song was first heralded by the critics and the public, lyricist Dean Pitchford has amassed a lifetime’s worth of acclaim and success. In addition to winning an Academy Award in 1980, Pitchford also won a Golden Globe award and the BMI Film Music Award for his work with composer Rupert Gore. In addition, he’s written top selling songs for such artists as Diana Ross, Kim Carnes, Barbra Streisand, Parton and others, and co-wrote with Tom Snow the Melissa Manchester hit, “You Should Hear How She Talks About You.” Pitchford then went on to co-write and co-compose the score and lyrics for Footloose. The soundtrack to that film has gone multi-platinum, and accounts for two of this year’s five Oscar contesting songs. Additionally, the songs have garnered a Golden Globe nomination and six Grammy nominations.

Despite his current status as a lyricist and writer, Pitchford started as a performer, as he discussed in a recent interview. “I had a whole day on Broadway, working with a band, working off-Broadway, doing rock musicals and singing in clubs. I happened to hook up with Rupert Holmes,” he continued, “and he was interested in me not only as a singer but as a producer, he said. I had been writing poetry, but I didn’t realize that what I was writing were actually long lyrics.”

When Pitchford showed up for work in England, Pitchford, enthused about a potential career as a writer, contacted the only other notable music writer he knew, Peter Allen. When Allen responded to his lyrics enthusiastically, Pitchford was on his way. Together the two wrote the successful stage show Up Where We Belong, which wound up playing across the U.S. and in Australia. The next turning point in Pitchford’s career came during the run of that show when, “One night Michael Gore was dropped in by his sister Leslie, who’s an old friend of Peter’s, to see the show. Michael had just been contacted to do the music on a new film called Hot Lunch, which eventually became Fame.

The immense popularity of the score to that film secured Pitchford a place on the highest plateau of the industry. He very quickly proved to have the consistent commerciality and impressive level of quality that his peers had so carefully demonstrated. “You Should Hear How She Talks About You” was a smash hit for Melissa Manchester, and soon after, Pitchford moved on to write the screenplay and score for Footloose, for which he co-wrote songs with such composers as Gore, Kornel, Parton and Eric Carmen. The score to Footloose, released last year on Columbia Records, contained “Let’s Hear It For The Boy” and “Footloose,” both of which are up for Academy Awards this year, and the hit “Almost Paradise,” among others.

Regarding his approach toward writing for film as opposed to records, Pitchford said, “They’re both equally difficult. With a motion picture, there are certain things the song can say and some it just can’t. With a pop tune, it can say just about anything. I want to, but that freedom sometimes can be more taxing. When the concept is already established, as it is in connection with a film, the process is easier, but if I just have a melody to work on, it may take weeks of diving back and forth until finding the approach.

The fact is, this is a completely exhaustible trend toward utilizing commercially oriented songs in film soundtracks has of course proved to be a welcome one for Pitchford. Nevertheless, he still recognizes how frequently songs are simply thrown out in out of context, as the center of the screenplay in Footloose, he had the insight into the story and characters which enabled him to keep the film’s approach to the score for Pitchford, that made “the film experience and the record experience so much the
**Elliott Named**

LOS ANGELES — Mike Elliott has been named program director for WISN radio in Milwaukee. In making the announcement, Steve Downes, vice president/general manager of WISN/WBTT said, “We’re extremely fortunate to have Mike joining our team. He has a wealth of experience and expertise very few people in this industry can match and we’re very glad he was available. We have high expectations.”

**Cox Reports Record Earnings**

LOS ANGELES — Cox Communications reported for the year ended December 31, 1984 operating revenues of $742,055,000, a 21 percent increase over $614,023,000 for 1983. Operating income was $169,645,000, up 20 percent over $141,092,000 for 1983. Net income totaled $87,282,000, or $3.09 per share, a 12 percent gain over last year’s $77,950,000, or $2.75 per share.

Reporting fourth quarter results, Cox president William A. Schwartz said operating revenues were $202,401,000 up 17 percent over $172,631,000.

**Holiday Named**

LOS ANGELES — Harvey Holiday has been named program director at WFIL-AM. The announcement followed his work at WDSAS-FM since 1968. “I am truly excited about this opportunity,” said Holiday. “At WFIL, a tremendous challenge for me.”

**Finalists Selected**

LOS ANGELES — Finalists have been selected in preliminary judging for the 10th Annual Big Apple Radio Awards. It was announced by E. Patrick McNally, vice president and general manager of WAPP and chairman of the event. The awards ceremony held by the New York Market Brokers Association (NYMBA) will take place on Wednesday, March 13, at a luncheon in the Sheraton Centre’s Imperial Ballroom where agency, advertiser and radio personnel along with industry leaders will be welcomed by NYMBA Chairman, R. Jon Simonson, vice president and general manager of WJMO Radio. Presentations of top awards will be made by chief executives of radio station group operations.

**Changes**

Randy West has been named director of program services/marketing for the Creative Radio Network of Woodbridge, N.J. He has recently served as general manager of KMGG-FM in Los Angeles. Arbitron Ratings has promoted Andrew J. Norris to manager, marketing research services. He will be based in the company’s Laurel, Maryland office. Tom Marro has stepped down as station manager of KYYW-FM in San Francisco. He is now at KQKS in Dallas. Ft. Worth... Blair Radio’s Atlanta office has promoted Glen R. Woolsey to sales manager and Ashley Holding to account executive. For one year, Mr. Roy has been vice president and general manager of the NBRA...

The California Broadcasters Association was named a 1985-86 legal fellow. Tony Gray has been named music director at WUSL, Power 99 FM in Philadelphia. He was most recently PD at WOWI-FM in Norfolk, Virginia... WZKZ in Nashville has promoted Howard Schiffer to general sales manager of the station. He was most recently assistant sales manager... Judith K. Bremer has been named manager of WAPP and WWiFi, the station manager for radio stations WHWH and WHWU in Providence, Rhode Island.

**Bell Talks with WFOX**

— ABC news anchor Steve Bell (l) was guest co-host for Ed Busch Talk Show. The show is a four-hour talk and call—in show on Saturday’s and Sunday’s from 4 to 8 p.m. eastern standard time.

**WBC-AM’s House Party**

WBNB-AM has a contest promising afternoon personality Howard Stern would do a live remote broadcast and hold a live house party from the winner’s home. The host point of the event was a psychic who broadcasted the broadcast on broadcast only that predicted that Stern’s daughter would be a brain surgeon but also predicted that Stern would have a high-successful T.V. career. Picture (l-r) are: Allison Stern, Howard’s wife; Emily, Howard’s daughter; Robin Quivers, The Psychic; Howard Stern. Picture in the rear (l-r) are: Greg Ault, engineer, and Fred Norris, Stern’s producer.
PLAY TO WIN

NARADA MICHAEL WALDEN “GIMME, GIMME, GIMME”
Produced and Arranged by Narada Michael Walden for Perfection Light Productions • From the Warner Bros. album THE NATURE OF THINGS 1/4-25176

SIEDAH GARRETT “DO YOU WANT IT RIGHT NOW”
Produced and mixed by John “Jellybean” Benitez for Jellybean Productions, Inc. • From the Qwest sound track album FAST FORWARD 1/4-25263

DAVID SANBORN “LOVE & HAPPINESS”
Produced by Marcus Miller • Executive Producer: Russ Titelman • From the Warner Bros. album STRAIGHT TO THE HEART 1/4-25150

WARNER BROS. RECORDS SALUTES BLACK HISTORY MONTH

CIRCUITY PLUGS INTO ATLANTA — Atlantic Records recently announced the signing of vocalist/composer/multi-instrumentalist Sam Bostic, hailing from the northern California town of Richmond. The unit’s debut album is entitled “Circuity — Starring Sam Bostic.” Produced by Harold Beatty M.D.A.P., with Edward Holland, Jr. serving as executive producer, the LP features the new single, “Cold Tears.” Shown celebrating the signing of Sam Bostic (seated) by Atlantic Records are, from left: Standing: Brian Holland, Edward Holland, Atlantic A&R rep Kenny Ostin, producer Harold Beatty, Atlantic president Doug Morris and attorney Richard Davis.

Motown Record Corporation Wins Pickwick Distribution Lawsuit

LOS ANGELES — A Federal District Court jury in Los Angeles returned a verdict for Motown Record Corporation against Pickwick International Inc. awarding Motown $250,000 in damages. The jury rejected Pickwick’s pricing claims against Motown and also returned a verdict for Motown on Pickwick’s counterclaim.

According to Motown the suit arose out of Pickwick’s termination of distribution without notice. Motown filed suit in 1983 claiming Pickwick breached a written distribution agreement when, without any notice it closed the distribution doors in late March, 1983, stating that it was conducting a “normal” inventory. This was at the time Arista annulled its independent distribution and going to RCA.
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<tr>
<th>Artist</th>
<th>Title</th>
<th>Year</th>
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<tbody>
<tr>
<td>Aretha Franklin</td>
<td>Rocksteady</td>
<td>1969</td>
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<tr>
<td>The Beatles</td>
<td>Hey Jude</td>
<td>1968</td>
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<tr>
<td>Bob Dylan</td>
<td>Like A Rolling Stone</td>
<td>1965</td>
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<td>The Rolling Stones</td>
<td>(I Can't Get No) Satisfaction</td>
<td>1965</td>
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<td>The Who</td>
<td>My Generation</td>
<td>1965</td>
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<td>Jimi Hendrix</td>
<td>Purple Haze</td>
<td>1967</td>
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<td>Led Zeppelin</td>
<td>Stairway To Heaven</td>
<td>1971</td>
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<td>Fleetwood Mac</td>
<td>Dreams</td>
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<td>Queen</td>
<td>Bohemian Rhapsody</td>
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<td>Elton John</td>
<td>Rocket Man</td>
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<td>Eagles</td>
<td>Hotel California</td>
<td>1976</td>
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<td>Bruce Springsteen</td>
<td>Born To Run</td>
<td>1975</td>
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<td>Queen</td>
<td>We Will Rock You</td>
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<td>Queen</td>
<td>We Are The Champions</td>
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<td>Freddie Mercury</td>
<td>Mr. Bad Guy</td>
<td>1985</td>
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<td>Def Leppard</td>
<td>Don't Stop 'til You Get Enough</td>
<td>1981</td>
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<td>Van Halen</td>
<td>Jump</td>
<td>1984</td>
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<tr>
<td>Michael Jackson</td>
<td>Thriller</td>
<td>1982</td>
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**ALPHABETIZED TOP 100 B.C. (INCLUDING COUNTRY)**

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<th>Rank</th>
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<td>Aretha Franklin</td>
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<td>2</td>
<td>The Beatles</td>
<td>Help!</td>
<td>1965</td>
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<td>3</td>
<td>The Beatles</td>
<td>I Want To Hold Your Hand</td>
<td>1963</td>
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<tr>
<td>4</td>
<td>The Beatles</td>
<td>She Loves You</td>
<td>1963</td>
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<tr>
<td>5</td>
<td>The Beatles</td>
<td>Can't Buy Me Love</td>
<td>1964</td>
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<tr>
<td>6</td>
<td>The Beatles</td>
<td>A Hard Day's Night</td>
<td>1964</td>
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<tr>
<td>7</td>
<td>The Beatles</td>
<td>Long Tall Sally</td>
<td>1964</td>
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<tr>
<td>8</td>
<td>The Beatles</td>
<td>I Saw Her Standing There</td>
<td>1963</td>
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<td>The Beatles</td>
<td>Ticket To Ride</td>
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<tr>
<td>10</td>
<td>The Beatles</td>
<td>Please Please Me</td>
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**TOP 100 BLACK CONTEMPORARY SINGLES**

<table>
<thead>
<tr>
<th>Week No.</th>
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<tbody>
<tr>
<td>1</td>
<td>(I Can't Get No) Satisfaction</td>
<td>The Rolling Stones</td>
<td>Polydor</td>
</tr>
<tr>
<td>2</td>
<td>Respect</td>
<td>Aretha Franklin</td>
<td>Atlantic</td>
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<tr>
<td>3</td>
<td>Like A Rolling Stone</td>
<td>The Rolling Stones</td>
<td>Atlantic</td>
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<td>4</td>
<td>Ruby</td>
<td>Aretha Franklin</td>
<td>Atlantic</td>
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<tr>
<td>5</td>
<td>Ain't No Mountain High Enough</td>
<td>Marvin Gaye</td>
<td>Tamla Records</td>
</tr>
<tr>
<td>6</td>
<td>Ain't Nothing Like The Real Thing</td>
<td>Marvin Gaye</td>
<td>Tamla Records</td>
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<td>7</td>
<td>Ain't No Mountain High Enough</td>
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<td>10</td>
<td>Ain't No Mountain High Enough</td>
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**TOP 2000 ALBUMS**

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<tr>
<td>1</td>
<td>The Beatles</td>
<td>Sgt. Pepper's Lonely Hearts Club Band</td>
<td>Apple/Parlophone</td>
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<td>2</td>
<td>The Beatles</td>
<td>Rubber Soul</td>
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<td>The Beatles</td>
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<td>The Beatles</td>
<td>Let It Be</td>
<td>Apple/Parlophone</td>
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<tr>
<td>5</td>
<td>The Beatles</td>
<td>Rubber Soul</td>
<td>Apple/Parlophone</td>
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<td>The Beatles</td>
<td>Sgt. Pepper's Lonely Hearts Club Band</td>
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<td>The Beatles</td>
<td>Help!</td>
<td>Apple/Parlophone</td>
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<td>8</td>
<td>The Beatles</td>
<td>With The Beatles</td>
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<td>A Hard Day's Night</td>
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**TOP 2000 SINGLES**

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<td>Like A Rolling Stone</td>
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<td>10</td>
<td>Ain't No Mountain High Enough</td>
<td>Aretha Franklin</td>
<td>Atlantic</td>
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NEW EDITION  MR. TELEPHONE MAN
COOL IT NOW  SOON TO BE RELEASED  LOST IN LOVE

PATTI LA BELLE  NEW ATTITUDE

KLYMAXX  THE MEN ALL PAUSE
SOON TO BE RELEASED  MEETING IN THE LADIES ROOM

ROCKIE ROBBINS  WE BELONG TOGETHER

READY FOR THE WORLD  TONIGHT

KLIQUE  BE READY FOR LOVE

WILTON FELDER FEATURING BOBBY WOMACK
(NO MATTER HOW HIGH I GET)
I’LL STILL BE LOOKING UP TO YOU

THELMA HOUSTON  (I GUESS) IT MUST BE LOVE
LOS ANGELES — "The idea of Black History Month goes all the way back to 1926," explained Spencer Weston, assistant executive director for the Afro-American Historical and Cultural Museum in Philadelphia. "It was started by a man named Carter G. Woodson who established Negro History Week. His idea was to raise the level of recognition of the accomplishments and contributions that black people have made to American society."

Weston explained the evolution of Woodson's idea as the decades passed. "What happened in the late '60s and early '70s was the black consciousness movement began and flourished and the week was expanded to a month. Today you'll find all types of celebrations, tributes and programs that are aimed at some aspect of the black experience."

One aspect of the black experience that has left its indelible mark on American culture is music. "Black artists and entertainers have made an incredible impact or contribution to Western music that has been enjoyed and appreciated by people all over the world," said Tom Draper, vice president, black music marketing for Warner Bros. Records. "I think there has been an awakening, a tearing down of barriers and I think as we become more homogenized as a people, black music will become even more of an influence on society."

Draper cited the educational importance of Black History Month. He stated "this is an imperfect world that we live in and I don't know if we'll ever achieve a level of utopia so that all will receive a similar level of recognition and compensation. All we can do is work to right these wrongs. The important thing is to try to overcome those ills."

William Dixon reflected a moment on the countless number of artists that have covered his tunes, many of them finding fortune through those recordings. "The legendary blues composer/performer and founder of the Blues Heaven foundation (an organization dedicated to furthering and protecting the blues and their musicians) claimed he doesn't get angry when he thinks of the many black artists that never received just compensation for their musical contributions. "I don't get angry because I feel time will change it all any way," said Dixon. "People take advantage of people based on their ignorance. It means that people haven't been exposed to the true facts."

"However horrible the middle passage was, a lot of slaves found time to sing," Harris explained. "During slavery when people were picking cotton in the fields there was always music whether it was music of sorrow or happiness. It has always been a part of our lives."

Harris reflected on the black influence on rock and roll. "You have your Chuck Berry's, your Little Richard's, your Sam Cooke's and your Jackie Wilson's. Everyone's every now and then you can hear these people in the new stars we have today."

"In the past they called them race records," said Harris. "The only way they were going to get mass appeal was to have somebody white cut it. I can't get angry about it. It upsets me but I just keep hoping that the black artists that are coming up today learn from the past."

"Black History Month gives us the opportunity to explore the history of black music, from the early days up until the present time," said Manhattan Records vice president of black music marketing, Vernell Johnson. "From the Paul Robeson days to the present days of Michael Jackson, you have to have a chance to educate the young and this affords us that opportunity on a national level. It gives everyone a chance to reemphasis black music."

"Recognizing the musical aspect of Black History Month is important because a lot of artists were not given their just due and black music probably influences every form of music today including the rock and roll," said Johnson. "I see the month as a vehicle to educate the young on the history of black music and its influence."

And the future of black music? "I think it will be up there when it should have been — at the forefront of the music industry, not taking a back seat to any musical form but being a leader," replied Johnson. "It's already started to happen," he added. "It's music plain and simple. There's no way Michael Jackson's last album could have come from a black music album and this one pop. It's the same artist, it's music. All of a sudden now Prince is a rock and roller, it's what Prince has been doing all along. Now Tina's a pop artist. Tina has always been a pop artist. Those are the kind of things that are being recognized now."

Johnson concluded, "I'll look at the top three or four artists — Michael Jackson, Lionel Richie, Prince — and then I'll say top black artist. well, they're not just making great black music. They're making great music period. So the fusion is definitely coming together. It's music and it's working."

The Afro-American Museum's Weston stated plainly, "we must retain, maintain and project that tradition of black music and its importance to the culture of this country. It's crucial."
Black History Month 1985

In The Jazz Of '85, The Present Is The Past

by Lee Jeske

In 1959, Ornette Coleman — at the time the avant-garde's most avant-garde — boldly titled an album "Today's The Question." To the jazz musicians of 1985 — young and old alike — it seems that an apt title for any one of a hundred records is "Yesterday Is The Question." The entire history of jazz is being utilized and evaluated, and indeed other forms of music — rhythm and blues, go-go, reggae, blues — are being employed by musicians who can only be categorized by their refusal to be categorized.

Many of today's younger musicians grew up listening to what their peers were listening to — soul music, rock and roll, pop. They weren't born into the jazz world, they chose the jazz world. Many of them also went to music schools, so while they were studying Ellington and Monk by night, they were concentrating on Bartok and Mozart during the day. The result is that today's musician in well versed in all sorts of music, is interested in all sorts of music, and approaches jazz without prejudice or awe. In other words, while many of the older jazz players remember the trial by fire that Charlie and Dizzy Gillespie went through in putting bebop across, or that Ornette Coleman and Cecil Taylor went through in advancing the avant-garde, to players born in the 50s and 60s, it is all part of history. They didn't necessarily hear Louis Armstrong before Roy Eldridge; their study of jazz wasn't necessarily chronologically ordered. In many cases, they just let their ears fall where they would.

Saxophonist Branford Marsalis, one of the musicians born in the 60s, used to giggle with his brother Wynton over how old the records in his father's collection were — Branford was an Earth, Wind and Fire man. When he did start listening to jazz saxophonists, he did so selectively. First he became enamored of Cannonball Adderley — learning Adderley's solos by rote — then he dipped heavily into Wayne Shorter ("I was scared to deal with John Coltrane," he says, "because everybody who tried to sound like him failed and they just get locked into a cheap sound"), before becoming interested in Ornette Coleman.

"I had to learn something about Wayne to get into Ornette," he says. "Ornette was just too far ahead, you can't just jump into Ornette. When I was with Blakey's band... I'd decide, 'Well, who do you want to play like today?' So I'd bring a couple of Ornette tapes on the gig and some Lester Young tapes on the gig. And I would just sit there and dissect that music.

Cannonball Adderley to Ornette Coleman to Lester Young. A circuitous route, history-wise, but a perfectly logical route to somebody just getting involved in playing jazz.

At the same time, many of the musicians who were part of the 60s avant-garde have delved into the history of the music. Drummer Barry Altschul says, "There are a bunch of people now who for many years have been what would be called avant-garde musicians and who are now finished with that period of experimentation and are now open to use the history as well as what they discovered. This would do what bebop did for the music progress it." While jazz eclecticism is certainly omnipresent here in the 80s, there were always players who emphasized and utilized, their musical pasts. Charles Mingus, Rahsaan Roland Kirk, Mary Lou Williams, Sun Ra and others played music that combined foresight with hindsight all through their careers. And the Association for the Advancement of Creative Music in Chicago, one of the prime forces in the music of the past two decades, always emphasized history — Muhal Richard Abrams, one of the AACM's leading lights, would play "The Lion" Smith compositions back-to-back with raucous improvisations.

So how does all this stack up in 1985? Well, directly, it can be seen in such living repertory bands as the Mingus Dynasty (which concentrates on the music of Charles Mingus), the vibration society (Rahsaan Roland Kirk), Bob Wilber's Bechet Legacy (Sidney Bechet), Sphere (Thelonious Monk), Panama Francis and the Savoy Sultans, (The Savoy Sultans) Old and New Dreams (Ornette Coleman), Djangó's Music (Django Reinhardt), and the Duke Ellington Orchestra led by Mercer Ellington.

It can be seen in albums of Amina Claudine Myers playing Besiege Smith, Air playing Jelly Roll Morton and Scott Joplin, Arthur Blythe playing Thelonious Monk, and Contemporary Warms, Keith Jarrett, Larry Coryell and many others, playing standards (David Murray, one of the top young saxophonists, recorded "Body and Soul," the oldest saxophone warhorse, on his last album). It can be seen in concerts like one Frank Low did of the music of W.C. Handy.

It can be seen in collaborations like "Clarinet Summit" (which brought Jimmy Hamilton, the great Ellington clarinetist, together with John "Lee" Anderson, Alvin Faust and David Murray, "Pieces of Time" (which united bebop drum pioneer Kenny Clarke with Don Moye, Andrew Cyrille and Milford Graves), the James Newton jazz dance band — and still be part of the world's greatest quartet. And Lester Bowie, when he's not part of the Art Ensemble, leads both the Brass Phantasy, which includes "In the Still of the Night" and other r'n'b classics as its repertoire, and the well-named "From the Root" to the Source Band, which has less trouble moving from "Let the Good Times Roll" to "Everything Must Change," with three r'n'b/gospel singers singing up a storm every step of the way.

And that's not all. Anthony Davis and many other players are blending classical music in with their jazz — making the composition as important as the playing of the composition. Violinist Billy Bang and a few others are even mixing country music into their portfolios — who'd ever thought that a contemporary jazz album would include a version of "Skip to My Lou?" And many players are delving even further back — Craig Harris performs on the didjeridoo, an Australian aboriginal instrument. Jay Hoggard performs on the balafon, an African precursor of the vibes and other instruments of the ancient world are finding their ways to the modern jazz stage.

The Art Ensemble sometimes uses the slogan, "Great Black, Ancient to the Future," and that about sums it up.

Says Craig Harris, "Through my travels, a big influence over me has been Africa and Australia. At a festival in Africa I heard a couple of representatives from every country in Africa, from every country in the world. You could see the African diaspora — like I'd go into one room and I'd see an Algerian orchestra playing violins, cellos and basses, and I'd go into another room and see a ceremony with chicken heads being cut off and drums and stuff. So you really get to see how broad this thing is — it's broad, it's broad, it's an endless reservoir to draw from. It's just getting back to the root. That's pretty much it."
COLUMBIA RECORDS SALUTES BLACK HISTORY MONTH. AN IMPORTANT PART OF WORLD HISTORY.
Memphis Sings The Blues

Remembering Their Black Roots

by Sharon Ralraf Crews

Editor's Note: Sharon Ralraf Crews is a freelance writer who has spent the past few months talking with those who helped establish Memphis as an innovator of American music styles. She talks candidly with those of the blues, both black and white, who share a common bond: their black roots.

MEMPHIS — Ever since W.C. Handy first pushed his distinctive sound through a barrel in P. Wee's Saloon on Beale Street, Memphis has had a phenomenal impact on all types of music. The blues — in its rhythmic raw form — was a sultry, mournful tune born from the guts of Southern black slaves and nurtured by Handy, a talented black composer, who popularized blues music in the early 1900s.

The blues grew at an infectious and saucy pace, positively contaminating the music world — an industry eager to modify an original art form. By the time the 20th century had reached its 50th birthday, the blues had given transcendence to birth to quintuplets: jazz, country, rhythm & blues, rockabilly, and rock 'n' roll.

For those like rock 'n' roller Elvis Presley and pioneer country recording ace Jimmie Rodgers, it was the blues that gave them a propulsive shot at becoming legends.

"They liked, most of the blues babies, were influenced by black music and they never hid that fact from anybody," says sallow-speaking bluesman B.B. King, who's credited with introducing the blues to white America almost single-handedly.

While King, best know for "The Thrill Is Gone," was inspiring a new generation of blues/rock guitarists, including Eric Clapton and Jimi Hendrix, Memphis and Sun Records were cultivating a hybrid of blues.

By the mid-50s, rockabilly's Carl Perkins ("Blue Suede Shoes") and Jerry Lee Lewis ("Whole Lotta Shakin'"), country's Johnny Cash ("I Walk The Line"), jazz pianist/songwriter Charlie Rich ("Lonely Week"") — and rock 'n' rollers Roy Orbison ("Ooby Dooby") and Presley ("That's All Right") were taking their bows.

In the 1960s, high-powered marriage of R&B and gospel resulted in Stax, one of the hottest soul labels in the country. Their disc jockey Rufus Thomas, his daughter, Carla ("King and Queen"), Booker T. and the MGs ("Green Onion"), Sam and Dave ("Hold On, I'm Coming"), Otis Redding, & the Bar-Kays ("These Arms of Mine") and Wilson Pickett ("In the Midnight Hour") quickly became household names.

"I was actually groomed for stardom by Sun Records," says Thomas, recalling his 10-year climb to fame. "Back in '52, I made an R&B single called 'Bearcat,' becoming one of the first black singers on the Sun label. The studio always tried to push the blues side of me.

In fact, when Sun Records was yet off the ground, it brought Jackie Brenston ("Rocket 88") to have America its first taste of rock 'n' roll. It worked out fine because you could tell Elvis was aware that the Ike Turner band was black.

"But when 'Bearcat' was released, many white-owned radio stations refused to play it," recalls Thomas, "because the voice was obviously that of a black man.

So Sam Philips, founder of Sun Rec- cords, searched for another singer, a white man, who could comfortably blend country with R&B. I discovered Elvis and the difficult to make ends meet. It was his blues background that made him extraordinarily unique. Elvis always referred to his black musical roots.

Elvis' first hit, 'That's All Right,' was a number written by Arthur 'Big Boy' Crudup.

As the blues babies reached individual fame, the popularity of the music that helped put them in the limelight began to fade. Memphis' big-name recording luminaries migrated. Ornison and Rich switched to Nashville country. Even some of the high-stepping traditional blues artists packed their bags for a more lucrative climate.

Alberta Hunter carried on the blues/jazz tradition in New York, while world-famous Peter "Memphis Slim" Chatman moved to Chicago and eventually to Paris. It was a musical exodus that left Memphis hungry for a tangible taste of its own-homeplace.

Today, only a handful of artists record in the city as lingering musicians find it difficult to make ends meet. It's a different story for some of my black friends. I was unique." And to his prom-oters, Rich, another white musician propelled by black culture, was destined for fame.

When I was a kid, I wanted to grow up to be another B.B. King," says Vaughan, who, at age 23, was named blues enter- tainer of the year at last year's blues awards. He also became the first non-black to receive the show's highest recognition. "I studied the blues until I could smell it. I practiced it until I could cradle it. Now when I play to audiences, I can drink freely to the point in time when it all began."

Like Rich, Vaughan was reared in a closed environment where blues music was painted with no color, just shaded with inspiration.

"Whether we're country, jazz or pop, we're still the children of the blues," reminds Thomas, who now performs his high-powered, soulful "Funky Chicken" routine for conventions and other large groups. "We may have eased down separate roads, but, in essence, we came from the same homestead.

It's a Tuesday night and the streets are icy. No one expects Beale St. East to overflow with people. But the show goes on. For 30 minutes, the Blues Alley All Stars play their rapid-fire blues tunes, breaking only to briefly remind the audience to "feed the kitty," an old bucket used to collect donations.

At the end of the band's first set, Ms. Dukes, who never grew taller than 4'6", bounces down a set of stairs as energetic as a high school cheerleader.

She sits down at a table next to the stage and sips a cup of warmed coffee, con-stantly peering over an amplifier that's blocking her view of the band. She's as eager to step on the stage tonight as on the night the spotlight first found her in 1914.

"I sang with the best of them, you know," she says, not wanting to miss her cue. "I didn't walk away when times got rough back then and I don't plan on stepping down anytime soon. The thrill ain't gone nowhere."
SING OUT FOR
BLACK HISTORY
MONTH.

The music our artists create has always played a significant part in Black History and to us...that's really something to sing about. PolyGram Records and the entire PolyGram family of artists salute the pride and spirit of Black History Month.

PolyGram Records
Reggae: Its Influence And Future

By Peter Holden

LOS ANGELES — Since the introduction of reggae music, as we know it today, to western pop culture through the film/soundtrack The Harder They Come in 1972 and the first shimmerings of Bob Marley and The Wailers’ influence through such albums as “Catch A Fire” and “Natty Dread,” reggae has had an undeniable force and presence in popular music throughout the world. The unforgettable performance of Jimmy Cliff in The Harder They Come as an aspiring vocalist struggling against oppression and poverty struck a chord among musicians and fans which rings to this day. Marley, who had to not died of cancer in 1981 would have been 40 years old two weeks ago, turned gentle reggae melodies into battle cries for all humanity. The work of these artists and others such as Peter Tosh, Black Uhuru and Linton Kwesi Johnson have transformed reggae from a cultural musical style into a universal beat which has been echoed in the music of many of the world’s most popular artists.

Derivative of Kingston, Jamaica specifically, and gaining a strong foothold in the United Kingdom due in part to the large Jamaican and West Indian population there, reggae is most often associated with the rastafarian culture and religious beliefs. Yet, as most reggae artists and music fans will tell you, the goals of rastafarians are universal in scope. As a result, the distinctive sound of reggae has been easily adopted by believers and non-believers alike. Artists such as the Rolling Stones picked up on the infectious reggae groove relatively early — after traveling and recording in the West Indies, reggae influenced songs showed up on the albums “It’s Only Rock ‘n’ Roll,” “Black And Blue,” “Love You Live” and “Emotional Rescue.”

Yet, as reggae artists became more highly profiled through American tours, projects with major British and American artists and simply consumer awareness, more and more major artists began including reggae-tinged songs and arrangements on their albums. Paul Simon scored a number one single in 1973 with the energetic gospel-reggae workout “Mother And Child Reunion,” and John Lennon incorporated signature reggae bass lines on cuts from the “Mind Games” LP. More recently, the influence of the reggae sound has been apparent on Tina Turner’s smash “What’s Love Got To Do With It” and Billy Joel’s “Keeping The Faith.” And while these major recording artists have consistently made nods to reggae, the new music revolution that was created along with the fiery punk music scene in London in the late 70s resulted in the most firm commitment to reggae and that music’s more upbeat cousin, ska.

At a time when racial clashes were weighing heavy in various parts of the U.K., many youths turned to ska music — originally a reggae/calypso hybrid made popular by the Skatalites and others in the late 50s and early 60s — as a way of exemplifying racial integration and equality, and emphasizing dancing over street combat. The “Two-Tone” sound as it was known was featured by such groups as The Specials, The Selecter, Madness, English Beat, Bad Manners and others. For the most part, these groups were inter-racial, and while most found it difficult to sustain that initial musical spark, the music continues to be popular in America and offshoots of those original groups are still at the forefront of the music scene. General Public and Jerry Dammers’ Special A.K.A. are examples of those offshoots which still incorporate parts of ska music. That British musical period also spawned what is one of the most commercially accepted reggae groups, UB40, whose more traditional sound has built up a loyal following.

Unfortunately, the passing of Bob Marley, the recent break-up of one of reggae’s most powerful group’s, Black Uhuru, and other incidents such as the break-up of Sunny Ade’s group and the jailing of African music fountainhead Fela Anikatapu have all decreased reggae and African music’s visibility. Groups such as Steel Pulse and Third World still enjoy the luxury of major label booking, yet for the most part they are only nods by the industry to a seemingly limited consumer base. Even Island Records, which has by far the largest reggae catalog has considerably lessened its commitment to signing reggae acts. Though Sly Dunbar and Robbie Shakespear, the premier reggae rhythm section, continue to enjoy immense demand as session players for everybody from Mick Jagger to Bob Dylan, their group Black Uhuru has splintered. Ini Kamoze seems the label’s last hope for new success.

As a result of this abandonment by the (continued on page 42)

“People used to turn off when they would see somebody in a big zoot suit, pompadour hair style and make up. Now it’s an old thing — men wear make up and get their hair styled. It’s not odd anymore.”

Rowena Harris
Sr. VP Promotion
PolyGram Records
BLACK MUSIC IS EVERYBODY'S HISTORY... AND FUTURE!

ON EPIC, PORTRAIT AND THE CBS ASSOCIATED LABELS.
### Top 40 Albums

**Available on Compact Disc**

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<td>PAQUITO*</td>
<td>PAQUITO*</td>
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<td>FIRST CRICLE</td>
<td>HOT HOUSE FLOWERS*</td>
<td>WHITE WHISPER</td>
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<td>4</td>
<td>INSIDE MOVES*</td>
<td>OPEN MIND*</td>
<td>JAMAALADEEN</td>
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<td>BOP DOG-D</td>
<td>BOB DOW Transfer</td>
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### Feature Picks


An excellent idea: a teaming of trombonist Johnson, whose playing is the very essence of elegance, with guitarist Pass, who serves very well as both soloist and rhythm section. Nothing else. The playing is often brilliant, always warm, and never less than casually sublime; as Pass lays down the boundaries and Johnson covers his instrument like Brooks Robinson used to cover third base.


A mixed griddle of unreleased JZT performances: there are 11 minutes of fine Lester Young (perhaps the greatest jazz improviser ever), 20 minutes of quite-good Oscar Peterson Quartet, and 15 minutes of typically rowdy JZT jamming — with excellent bits of tooth-and-nail battles between Charlie Shavers and Roy Eldridge, Ben Webster and Flip Phillips, and Benny Carter and Willis Miller.

**SILENT WITNESS** — Skylark — Zora ZR 5004 — Producers: Graeme Coleman, Skylark — List: 8.98

Light-as-a-feather jazz fusion from north-of-the-border. Graeme Coleman produced it, wrote most of it, and plays the keyboards on it. He is an eloquent jazz-rock player, as are his fellow bandmembers — especially guitarist Harris Van Berkum. "Silent Witness" bears witness to the fine sounds available in Canada.


One of the best of Count Basie's composer/arrangers in recent years. Side two here includes three of the Basie charts and the sound is docilely Basieish; Side one is more of a contemporary big band vein, with synthetics. On both sides, the players are the best in the west — Pete Christlieb, Bud Shank, Bill Watrous, Lisle Bellson, Pete Jolly, Conte Candoli, etc. Something for everyone!
JVC's Schwartz On Video Tape: A Seller's Market By Fall

LOS ANGELES — The blank video tape industry should become more of a "seller's market" by fall, despite 1984's cutthroat competition, eroding profits and continuing pressure for profits on the market, according to Gary Schwartz, national marketing and sales manager of the magnetic tape division of JVC Company of America.

"It may not look like it now, but by this fall it is going to be overwhelming the industry's capacity to supply and we will see prices firming up. Accordingly, industry profits will begin to climb from the low level to which they have sunk," Schwartz said.

To buttress his forecast, Schwartz, who has covered a 10-year span of the blank VHS videocassette market for JVC "Tape in just two years' time," projected that "By 1990 it is expected that 45 percent of all homes will own a VCR. Multiply that by an average of 10-15 blank tapes per owner per year and the figures are staggering. In 1985 the industry will sell twice as many blanks as we did in 1984 and in 1986 I think we'll double what we sold in 1985. Demand is fast outstripping the industry's ability to produce."

"We are looking at a new, different VCR buyer," said Schwartz. "There will be a shift away from the currently typical VCR buyer whose average annual income exceeds $30,000 to $40,000, blue collar buyer. The change is due to the intensification of low-cost, non-Japanese VCRs in the U.S. market, coupled with the natural leveling-off of prices that's occurring on Japanese units."

According to Schwartz, it is the combination of these two factors that will eventually make VCRs a common household item.

"As the prices go down, VCRs will become more accessible to all, causing the buyer shift that will bring VCRs to middle America. Concurrently," he added, "blank videocassette sales will soar to meet the demand."

NAMM Endorses MTV Promotion

LOS ANGELES — The National Association of Music Merchants' board of directors has recently endorsed a plan to test market a national promotion for the music industry with advertisements on MTV. Due to MTV's immense popularity, NAMM felt it to be the perfect vehicle for such a test.

The promotion, which was presented to the board by its Combo Segment Committee, will focus on persuading young people to get involved with music. Up to $150,000 in matching funds have been approved by the board for research, development and implementation of the test campaign. Dealers and manufacturers affiliated with the combo segment of the music products industry will be solicited for other contributions.

Wherehouse Inc. Files Statement

LOS ANGELES — Wherehouse Entertainment, Inc. (ASE: WEI) announced that it has filed a Registration Statement on Form S-2 with the Securities and Exchange Commission relating to a proposed public offering of 750,000 shares of the company's common stock, excluding shares subject to over-allotment options. 700,000 shares will be offered by the company and 50,000 shares will be sold by certain selling shareholders. The company will use the net proceeds from the offering to finance its new store openings and expansion program, increase inventories of home video movies and compact discs and pay off indebtedness under its bank line of credit.

Michael Lynch, Capitol Markets, and Furman Selz, Mager Dietz & Birney Incorporated will co-manage the proposed underwriting.

Wherehouse Entertainment, Inc. operates 134 stores in California and neighboring states and is a major specialty retailer of home entertainment and information software.

A PURPLE ROW IN TEXAS — Deep Purple, not the first "Perfect Strangers" to blow into Texas, penned some of their recent Polagram discs during an in-store at Houston's Texas; Tapes 'N Records. Here (r-l) are Ian Gillian, Jon Lord, Roger Glover and Ian Paice.
12TH ANNUAL
AMERICAN MUSIC AWARDS

#1...AGAIN
FOR
3 HOURS*

65,000,000 VIEWERS**

Our Thanks to:

abc

☆ LIONEL RICHIE...HOST ☆
☆ THE MUSIC SUPERSTARS WHO WON, PERFORMED and ATTENDED ☆
☆ LORETTA LYNN...RECIPIENT OF THE A.M.A. SPECIAL MERIT AWARD ☆

and...OUR PRODUCTION STAFF...THE BEST...Producer, AL SCHWARTZ...Co-Producer, LARRY KLEIN
Director, JEFF MARGOLIS...Writer, ROBERT ARTHUR...Executive-in-Charge-of-Production, FRAN LA MAINA

dick clark television productions, inc.
**RCA Execs Pleased with Progress Of Parton, Alabama LPs**

By Bill Fisher

<table>
<thead>
<tr>
<th>Top 75 Albums</th>
<th>Week Ended</th>
<th>Chart Position</th>
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<tbody>
<tr>
<td>1</td>
<td>Why Not Me</td>
<td>THE JUDGS (RCA/Curb-AHL-1-5319)</td>
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<tr>
<td>2</td>
<td>Heart Over Mind</td>
<td>DOLLY Parton (Columbia KC 39145)</td>
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<td>3</td>
<td>Country Boy</td>
<td>BUCK OWENS (Warner Bros. 9-3210)</td>
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<td>4</td>
<td>Kentucky Hearts</td>
<td>JUDY COLLINS (Columbia KC 39166)</td>
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<td>5</td>
<td>Does Your Faint Heart Ever Remember Me</td>
<td>GEORGE STRAIT (Columbia-KC 5940)</td>
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<td>6</td>
<td>Too Good to Stop Now</td>
<td>JOHN SCHNEIDER (MCA-6456)</td>
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<td>7</td>
<td>Plain Dirt Fashion</td>
<td>THE NITTY GRITTY DIRT BAND (Warner Bros. 9-2511-3)</td>
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<td>8</td>
<td>Treadin' Water</td>
<td>EARL THOMAS CONLEY (RCA-AHL-1-1715)</td>
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<td>9</td>
<td>City of New Orleans</td>
<td>WILLIE NELSON (Columbia KC 39145)</td>
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<td>10</td>
<td>Major Moves</td>
<td>HANK WILLIAMS, JR. (Warner/Curb 9-25001-1)</td>
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<td>11</td>
<td>You've Got a Good Love Comin'</td>
<td>THE MOUNTAIN MEN (MCA-6486)</td>
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<td>12</td>
<td>Roll On</td>
<td>JANIE SMITH (RCA-AHL-1-4292)</td>
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<td>13</td>
<td>Blue Highway</td>
<td>JOHN CONTE (MCA-651)</td>
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<td>14</td>
<td>What About Me?</td>
<td>RONNY ROGERS (RCA-AHL-1-5045)</td>
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<td>15</td>
<td>Friends</td>
<td>RAY CHARLES (Columbia FC 39151)</td>
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<td>16</td>
<td>It's All in the Game</td>
<td>MERLE HAGGARD (RCA-AHL-1-4354)</td>
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<td>17</td>
<td>He Thinks He's Ray Steven</td>
<td>RAY STEVENS (MCA-5517)</td>
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<td>18</td>
<td>Meant for Each Other</td>
<td>BARBRA RANDALL &amp; LEE GREENWOOD (MCA-5477)</td>
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<td>19</td>
<td>The First Word in Memphis</td>
<td>JANIE FRICKE (Columbia FC 39338)</td>
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<td>20</td>
<td>My Kind of Country</td>
<td>SISTA MINTURE (MCA-6486)</td>
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<td>21</td>
<td>Ladies' Choice</td>
<td>GEORGE JONES (Columbia FC 3972)</td>
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<td>22</td>
<td>Conway's Latest Conway Twitty</td>
<td>WARD BOWEN (Warner Bros. 9-2510)</td>
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<td>23</td>
<td>The Best Year of My Life</td>
<td>EDDIE RABBITT (Warner Bros. 9-25001)</td>
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<td>24</td>
<td>Greatest Hits Vol. 2</td>
<td>WAYLON JENNINGS (RCA-AHL-1-4351)</td>
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<td>25</td>
<td>Cage the Songbird</td>
<td>CARLY GAYL &amp; THE GAYLINS BAND (Columbia FC 39351-5)</td>
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**Music Row Studio Closes**

NASHVILLE — Fat Tracks, a 16-track demo studio here, was forced to close in the middle of January. "The real situation was just the economics of trying to keep the rates at $30 an hour and paying the rent on Music Row at the same time," according to Bob Kusren, former operator of the facility.

The studio had been in business for less than five years and had done recent recording work for Ray Sawyer (formerly of Dr. Hook) and songwriter Austin Roberts. Kusren said that when Fat Tracks closed he had been conducting some 24-track sessions from a remote truck parked in back of the building. He said that half of the studio is now in his living room, but adds that he is "looking into a computer system" to strengthen the recording capabilities of his next studio, which he plans to open at an as-yet undetermined location as soon as his upgraded equipment has been assembled.

**Smith To Resume Recording Career**

NASHVILLE — Plans which began late last year have culminated in the signing of singer Connie Smith to the Epic label. Smith, who charted 45 singles between 1964 and 1979, including 10 top tens, has formerly recorded with RCA, Columbia, and Monument.

Sessions for Smith's first Epic LP began on Feb. 14, produced by Jerry Kennedy. Musicians include Johnny Gimble on fiddle; Weldon Myrick, steel; Chip Young, guitar, and Gene Chrisman, drums. Gimble and Myrick have had much disc, including the currently 34-bullet "There's No Way." He also said that Parton's first single from "Real Love," the bulleting "Don't Call It Love," is likely to be followed by the LP's title song, a duet with Kenny Rogers.

Alabama's album, which shipped near platinum, is supported by a video of the title tune that Wheeler said was serviced to about 75 video outlets the last week of January. Galante said that a Home Box Office production featuring Parton and Rogers will be aired in April and May, in addition to the television exposure, he noted that both acts have been touring and promotional materials for their records are now in stores.

**Lynn To Re-sign With MCA**

NASHVILLE — David Skepern of Loretta Lynn Enterprises confirmed that the country superstar is very close to sealing a new pact with MCA Records. The label is making no comment on the subject, but a re-signing appears to be imminent, in Skepern's words: "The contract is technically not signed, but we're proceeding with it." Lynne, who has been recording on the MCA label since 1972, has begun planning for her first studio album since 1983's 'Lynn', Cheetin', Honky-Tonkin', Whiskey-Drinkin' You. "According to Skepern, Lynn and Don Lanier, MCA's director of A&R, "went to every major (publishing) house in town saying, 'show me your material.' The singer will be produced by MCA label chief Jim Bowen. "She will be in the studio with her crew the first week or second week of March," Skepern said, adding, 'I'm glad she's with Bowen and the people he has around him.'
COUNTRY RADIO

MOST ADDED COUNTRY SINGLES
1. WARNING SIGN — Eddie Rabbitt — Warner Bros. — 29 Adds
2. AM I GOING CRAZY — Lobo — Evergreen — 20 Adds
3. SOMETIMES WHEN WE TOUCH — Mark Gray and Tammy Wynette — 17 Adds
4. IN A NEW YORK MINUTE — Ronnie McDowell — Epic — 17 Adds
5. NOTHING CAN HURT ME NOW — Gail Davies — 15 Adds

THE COUNTRY MIKE

NBA Looks At AM Stereo — The National Radio Broadcasters Association has announced the results of its examination of the state of AM stereo. The NBA questioned all major manufacturers of auto and home receivers and tuners and found that all have plans to include AM stereo-capable equipment in their 1985 product line. All major auto makers (including Chrysler, General Motors, Ford, and Volkswagen) also plan to market AM stereo equipment, and some to promote the new equipment either as an option or as standard equipment. There are currently 168 AM stereo stations in the United States.

PERSONNEL CHANGES — WMZQ/Washington,D. C. recently announced several changes within its management and sales staff. Frank Byrne has been named vice president and general manager, leaving his position as general sales manager. Byrne has been with WMZQ since 1985, and has also served in positions at WQAL/ Cleveland, WFLT/Fl. Lauderdale, and WWDC/Washington, D. C. Paul Wilensky has accepted a new position as general sales manager at WMZQ. Wilensky served as media buyer for Goldberg/Manchesano and Associates and as regional buyer for the J. Walter Thompson Agency before moving into a position in radio sales. Wilensky was the national sales manager at WASH/Washington, D. C. immediately preceding his move to WMZQ. Peggy Terrell, who has been with WMZQ since 1982, has assumed her duties as national sales manager. Terrell was formerly an account executive with the Washington station KBBR/Denver also has had a host of staff changes. Frank Gunn was recently appointed to the position of sales executive. . .. Billy Cole, music director for KSO/Denver is celebrating his 25th anniversary in the radio industry during the month of February. Cole began his radio career on Armed Forces Radio while stationed in Anderstrom, Greenland with the United States Air Force . . . Main Street Records and Baxcar Willie recently awarded three color television's to three of MCA Distribution's top sales offices for their successful promotion of Baxcar Willie’s albums. Main Street reported that each of the three branches (Cleveland, Dallas/Houston, and Seattle) had more than doubled sales of Baxcar Willie's product during the promotional period. — byron wynkoop

PROGRAMMERS PICKS

Rob Ryan KKKAT/Salt Lake City Let The Heartache Ride — Restless Heart — RCA
Jay Davis KCJB/Minot Step That Step — Sawyer Brown — Capitol
Dave Hurst WJL/Moanoke Sometimes We Touch — Mark Gray and Tammy Wynette — Columbia
Larry Byers KYFO/Lubbock Side Steppin’ The Blues — Stonewall Jackson — Universal Art
Mason Dixon KRDR/Gresham Country Music Love Affair — David Frizzell — Viva
Nina Ryder WDLW/Waltham Nothing Can Hurt Me Now — Gail Davies — RCA
Jim Murphy WOKO/Dover Fallin’ In Love — Sylvia — RCA
Randy Stanley CHOW/Weiland Fallin’ In Love — Sylvia — RCA
Marc Hahn KTOM/Salinas Warning Sign — Eddie Rabbitt — Warner Bros.

SINGLES REVIEWS

OUT OF THE BOX


John Conlee's second single release from last year's "Blue Highway" LP is a criticism of abusive authority from a working man's boss to the federal government, along with some observations about the American economy. While the song offers no solutions, Conlee's voice is as distinctively believable as over singing "They're making it hard on the working man trying to take a living any way he can." This single will perform well on radio and in retail, and Conlee certainly won't be "making ends meet on the installment plan" as a result.

FEATURE PICKS


BILL MEDLEY (RCA PB-14021) Is There Anything That I Can Do (3:49) (Cross Keys/April/ides of March—ASCAP) (G. Nicholson, W. Holyfield) (Producer: Mark Wright)

MIKE MARTIN (Compleat CP-139) Temptation (3:10) (Blue Lake/Terrace—BMI/ASCAP) (M. Martin, M. Johnson) (Producer: Robert John Jones)

GARY WOLF (Mercury 880 564-7) It's My Life (2:30) (Galileo—ASCAP) (G. Wolf, R. Doyle, R. Shephard) (Producer: Mark Sherrill)

KATHY RITCHIE (BFI Fri 45001) What's Left Of My Heart (2:48) (Fancy Pants—BMI) (B. Faulkner) (Producer: Bernie Faulkner)

OUT OF THE BOX


This song could have been titled "Four Wheel Overdrive," because it kicks in hard from the opening baritone sax notes to the last wail of the Kendall's vocals, pushed throughout by a rocking guitar and a hot horn section. The duo is back with Brien Fisher, producer of their 1979 "Heart Of The Matter" LP, and this single (written by Jeannie Kendall's husband) is the first release from their upcoming "Two Heart Harmony" album. "Four Wheel Drive" sales will be brisk, accompanied by heavy rotation on country radio.

ALBUM REVIEWS

DARLIN', DARLIN' — David Allan Coe — Columbia FC 19617 — Producer: Billy Sherrill — List: 8.98 — Bar Coded

There are only two Coe-written songs on this album, but David Allan Coe not only knows how to pick his covers, he sings them like no one else. If you don't have one of his records, start with this one.

SAWYER BROWN — Sawyer Brown — Capitol/Curb ST 12391 — Producer: Randy L. Scruggs — List: 8.98 — Bar Coded

This is an excellently produced first outing which has ready yielded two hits: "Leona" and the current "Step That Step." The fresh sound of this highly visible new group promises solid sales, especially with younger buyers.

WALL OF TEARS — Gus Hardin — RCA CPL 1-5388 — Producer: Mark Wright — List: 8.98 — Bar Coded

The songs on this album are as strong as any new artist could hope for, and Ms. Hardin's voice, gruff and powerful, is bound to garner a lot of attention.
METROPOLITAN OPERA, N.Y.C. — It took 50 years for Porgy and Bess to end up on the stage of the Metropolitan Opera. 50 years for this opera to be recognized as a beloved and authentic piece of American cultural heritage. Although it has played on countless opera stages in Europe — including La Scala — Porgy and Bess was treated in its home country with great suspicion and even criticism. But this time, it was as a version for a smaller ensemble and as a vehicle for a smaller orchestra and jazz performances. Myles Davis, Ella Fitzgerald, and Louis Armstrong contributed to the sound of the opera, and even Ray Charles and others, recorded entire albums of the music. This was a turning point for performances of the opera, and it has continued to inspire and excite audiences around the world.

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ARCHIVAL TUNESMITHS — ASCAP recently held a luncheon to celebrate the installation of the ASCAP Archive at the N.Y. Public Library for the Performing Arts at Lincoln Center. Pictured at the gala are (l-r): ASCAP members Jacob Druckman and Irving Caesar; singer Tony Bennett; ASCAP member Jules Styne; chairman of Lincoln Center Martin E. Segal; ASCAP president Hal David; and ASCAP members Johnny Marks, Betty Comden and Adolph Green.

IN THE STUDIO

WEST COAST

Over at Larabee Sound Studios the group Kiss’s new video Animalize was mixed by engineer Dave Whitman, assistant was by Brad Coker. Producer John “Jellybean” Benitez and engineer Michael Hutchinson mixed dance version of new singles by Donna Summer on Geffen, and Kenny Loggins, Barbra Streisand and Santana all on CBS records; Sabrina Buchanek assisted the sessions. Motown recording artist DeBarge was in mixing with engineer Steve Hodge, assistant was Fred Howard, producer/re-mixer Loui Silas, Jr. and engineer Silas was in mixing with Maxi Priest’s next release from the LP “Meeting In The Ladies Room.” Rockwell was also in with Loui Silas and crew remixing for Motown records; assisting all session work is Tony Greene ... across at Group IV recording engineer Andy Green was also behind the board with producer Frosty Horton mixing “The Velvetone Rabbit” LP, narrated by Merle Haggard with piano solo by George Winston, for Dancing Cat Productions. Composer Mike Post is scoring another segment for Hill Street Blues for MTM Enterprise. Dennis Sands is handling the engineering ... at Skip Saylor recording percussion King Ericsson is in mixing tracks for Nassau Music. Skip Saylor is engineering and Tom McCaulley is assisting the sessions. Marie Todd and Partners in Crime, is in cutting tracks with Marie Todd producing the project; Saylor is engineering ... producers Dan Seigel and John Colby are in recording music for cable channel ESPN. Skip Saylor is again at the controls ... over at Sound Image recording CBS artist Deneice Williams is tracking with co-writer Monte Seward and engineer Elliott Peters ... it has been rumored that Warner Bros. recording group Prince and the Revolution may be releasing a new LP early in the spring. For PolyGram Records The Bar-kays and Cameo are in rediscoring their next LP’s that are set for possible spring release.

EAST COAST

In Philadelphia producers, Nick Martinelli, Mike Forte, Donald Robinson and Bobby Eli are working with Philly World records artist Joanna Gardner on her debut album for that label. Record Campora is at the controls, along with Al Albertini being assisted by Steve Pala and Richard Weiler. The studio they are currently at Alpha International studios. The popular British recording group called Animal Night Life is working on an album for Island Records. Producers are Robin Trower and Bruce Weeden is in mixing tracks for the band Five Star, producing is Nick Martinelli ... in Maryland at Sheffield Audio Video production The Graingers are working on their new LP, Bill McMillan is engineering. The band Benchbap has just finished recording their new release with McMillan engineering. Congratulations to their chief engineer, Bill McMillan who has been nominated for an Emmy for best engineered album, non-classical ... in New York at Atlantic studios Art Mardin is in producing Elektra artist Peabo Bryson; engineering is Lew Hahn, assisting is Michael O’Reilly. Cheap Trick is also in mixing with producers Jack Douglas and Bill Dooley. Arista’s artist/producer Kashif is in producing tracks for upcoming projects.

darryl lindsey

New Music A&R: Signing The New, The Crossover, The Cutting Edge

2nd Article Of A Series

by Peter Holden

LOS ANGELES — When Cash Box spoke to A&R people in various label’s black contemporary departments, certain parameters and informal characteristics were apparent. Most new B/C acts seem to be found through tapes rather than in the local club. Vocals were consistently mentioned as a pivotal strong point when looking for a new signing, yet songs for black groups and black artists were often acquired through publishers and independent writers, a task that is central in the role of these A&R representatives. In speaking with A&R people more aligned with the pop music field and with “new music” bands, a number of differences arose. It seems evident that labels looking for new signings in these areas are looking for more finished product and more self-contained units, and that many more acts were signed from five performances and through independent releases.

The concept of an artist or a band who can take advantage of the multi-media possibilities that have arisen in the 1980s was also emphasized by Arista’s Jamie Cohen. Formerly national director of A&R with EMI America, Cohen recently joined Arista and explained this notion. “A&R is traditionally a very reactionary business: you wait and see what comes across your desk, you go out and see the latest bands, etc. But my background is very eclectic musically, and I see myself as very cross-media oriented. I look myself now as reacting less — you have no time to create when you are reacting and — more looking for artists to take advantage of the rampant cross-pollination of ideas and media. I’m looking to nurture artists in that area and also to help them develop and reach their own dreams and grand designs.”

Obviuously, an artist such as Prince has broken the traditional boundaries of the industry and taken advantage of the available media which Cohen speaks of, yet others may not go about such goals more modestly. IRS’ A&R representatives and international licensing director John Guarnieri profiled a more immediate A&R philosophy: “At IRS we really don’t have the capacity to nurture along a songwriter or singer for two or three albums. At a larger label, they do have the capacity to nurture artists at the boards on our roster — REM, The Go-Go’s, The Alarm, Let’s Active — all of these bands were very active before we signed them.”

“Working with people and their material — if we think it’s good, we try to sign them and develop them. We’re generally very cautious about overspending money on a recording project that is going to get you into trouble and give you a lot of distribution but not get anywhere.”

New Rotopovich treats guests to a surprise cello performance in gratitude for his having been nominated. Photo 1: Rob O. Summer (center) embraces ACLA’s RCIA President Evelyn Kings sings the “Star Spangled Banner” at the opening of the luncheon ceremonies.

MORE FROM THE ADL AWARDS — Photo 2: The 2nd Annual ADL Awards (right), who holds his ADL Performing Arts Award, as Cy Leslie, chairman of the ADL of B’nai B’rith’s annual luncheon, looks on. Photo 2:

We feel that all of our bands have a certain integrity, they are all bands that were working hard when we signed them. The label and the artists on our roster is definitely a two-way street. We have a relatively small staff, and we work very hard for our artists and we expect them to do the same in terms of touring and doing interviews or whatever.” Needless to say, the groups on IRS, in the most part, work to develop a following and are individually involved in the recording process of their product. Michael Rosenblatt defines his role and the role of A&R at MCA more traditionalally. “Each person on the staff defines his position himself, but we are small enough to be able to get involved with other aspects than just the signing of bands. I work with some acts in selecting songs, to an engineer, someone who is simply able to get the group’s sound on tape. But if the band needs some help, you look for a producer who is more musical and who will be able to work on the final product and offer ideas if they are needed.” Cohen also made the point that “the cornerstone of IRS is the recording studio, and we are very thorough in the way we work, and that is why we have such a small staff.”

Cash Box/February 23, 1985
Behind The Bullets: Crossovers Continue Rapid Pace

(continued from page 7)

chart. Prince bullets to 42, on the strength of heavy new radio adds and top 20 sales reports at various retail outlets, including Harmony House in Detroit, Music Merchandisers in Phoenix and the Big Apple in Denver. The Turner single gets a boost to 28 this week, and a result of very strong sales reports, with top 5 or better at Musicland in St. Louis, Tower Records in Sacramento and Tower Records in San Diego.

Other big performers on the LP chart are New Edition, Billy Ocean, Pointer Sisters, Lionel Richie, Stevie Wonder, Midnight Star, Kool & The Gang, Fat Boys, Chicago and Run-D.M.C. Several singles chart hits Jeffrey Osborne, Commodores, Diana Ross, DeBarge, John Thomas, Jermaine Jackson, The Temptations, Isley, Jasper, Isley, Ray Parker, Jr. and Patti LaBelle all going strong.

This extraordinary overall performance is especially high-lighted by several phenomenal individual success stories. Notable among these are Philip Bailey, George Benson, The Time, Ashford & Simpson and Run-D.M.C.

Philip Bailey’s "Chinese Wall," at 12 bullets, continues to receive excellent sales reports of top 10 or better at the Cameo Stores in Ohio, Home’s in Nebraska, Big Apple in Denver, Sound Unlimitted in Chicago, Record Theatre in Cincinnati, CML in St. Louis and Western Merchandisers in Amarillo. Bailey’s "Easy Lover," holds at 2 this week with number one radio reports at Q102, K107, W100 and WCZY and number one retail reports at Harmony House in Detroit, Home’s in Omaha and The Wharehouse in Los Angeles.

Also looking very strong is "20/20" by George Benson, which jumps to 10 places to 28 bullet. The album shows regional diversity, picking up impressive sales reports throughout the nation, including a number one at Record Theatre in Cincinnati.

The Time continues to charge up the charts. "Ice Cream Castles," their third Warner Bros. LP, bulleted to 23 this week.

The appearance of Morris Day and Co. in Prince’s "Purple Rain" movie, no doubt, has contributed to the success of the LP. The first week, the pair topped the chart with "Ice Cream Castles" and will enjoy many more, if it continues to garner top sales reports like the top five or better it received this week from The Record Bar in Durham, North Carolina, Cameo in Ohio, Downtown Records in Chicago, Records, Inc., in Cincinnati, NRM in Pittsburgh, Musicland in St. Louis and Home’s in Omaha. The first single, "Jungle Love," has peaked at No. 1, and the new single, "The Bird," debuts this week at No. 84 on the pop singles chart.

"Solid," the second Capitol album by veteran group The Isley Brothers, has made an impressive leap to 35 bullet on the pop LP chart and hits the summit at 1 on the Black Contemporary chart. The LP exhibits solid, across-the-board sales, with top 20 reports at Crazy Eddie’s in New York, Rich Sound in Minneapolis, Central One Stop in Connecticut, Oz Records in Atlanta, Sound Unlimited in Chicago, Show Industries (Music Plus) in Los Angeles, The Wharehouse in Los Angeles, Tower Records in San Diego and Tower Records in Seattle. "Solid," the first single from the LP, reaches its peak this week at 14, the highest pop outting to date for the duo.

Perhaps the most surprising success among black artists on the pop chart is "Funky Town," Run-D.M.C. Their second LP for independent Profile Records, "King Of Rock," bullets to 72 this week. The record debuted three weeks ago at 159. The next week it took a 42-point leap to 117. This week finds "King Of Rock" jumping 45 points. Pop radio has yet to discover the interplay of words and tunes of groups like Run-D.M.C., Whodini and Kurtis Blow, but their LP’s continue to sell well among white groups. The second "King Of Rock" chart, he just released a song which exhibits cross-regional strength, with top 30 reports at Record Bar in Durham, Crazy Eddie’s in New York, Central One Stop in Connecticut, Record & Tape Collectors in Baltimore, Show Industries in Los Angeles, Port-O-Call in Nashville and Tower Records in Seattle. "Run D.M.C." the groups first Profile LP spends its 43 week on the chart at 94.

WILDE ABOUT EUGENE: — Philly World/Atlantic recording artist Eugene Wilde recently performed at the Red Parrot in New York City.Shown backstage at the Red Parrot are, from left: Pat Jones of Atlantic/Tollin Records, Philly World sales director Ernest Wilks, audio engineer, and Atlantic Vice President of Field Operations Lou Sicurezza.

Reggae’s Influence And Future

(continued from page 30)

major labels, the grass roots network of fans, independent labels, musicians and radio shows have begun to take up the slack in finding, recording and breaking new reggae artists. Such labels as the Washington D.C. based Rico Records, Shanachie Records, Alligator, Night Hawk, Sonic Boom and others have become instrumental in the process. Independent labels traditionally can sell relatively few records in comparison to the major labels, yet Ras, Shanachie and Alligator have found a steadily increasing audience which has been helped in part by the willingness of its artists to tour. Also, tours such as last year’s Bob Marley Tribute tour which featured the Wallers and Marley’s son Ziggy have helped drum up enthusiasm. It is in these independently backed projects that the future of reggae music lies.

One new development is the plan of Sunsplash promoter Tony Johnson to bring his highly successful concert series to the United States for an extended tour. The Sunsplash festival has always been a pilgrimage for people from around the world to come to Jamaica to see the finest reggae, that plan has now been altered to bring the music to the people — a philosophy which can only heighten reggae’s overall popularity.

Dean Pitchford On Lyrics

(continued from page 15)

"Ike & Tina," that interplay between songs in a film and the rest of the film itself is what’s so often missing in current soundtracks, he added. "Fortunately, the public recognizes a 'greatest hits' package from a true soundtrack.

Regarding soundtracks, this year’s Oscar contending five songs were all near number one hits, which inspired the Academy’s new-found acceptance of pop songs as viable material for inclusion in a film. In the past, such films as 1979’s "Saturday Night Fever" have been neglected musically by the Academy. Now, resistance to contemporary music in film seems to have diminished in the process. Independent labels traditionally can sell relatively few records in comparison to the major labels, yet Ras, Shanachie and Alligator have found a steadily increasing audience which has been helped in part by the willingness of its artists to tour. Also, tours such as last year’s Bob Marley Tribute tour which featured the Wallers and Marley’s son Ziggy have helped drum up enthusiasm. It is in these independently backed projects that the future of reggae music lies.

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Dean Pitchford On Lyrics

(continued from page 15)

AWARD NOMINATED SONGS and wonder what their fate they came from. "There’s an acceptance now of the marriage of music and film."

Currently, Pitchford’s song "I Want To Hear It From Your Lips" and "Don’t Call It Love," performed by Eric Carmen and Dolly Parton respectively, are climbing the charts.

"I was the Starship captain for Marvin Hamlisch for a new film called Daryl, which will be released over the summer. Now, I have been set as of now for that song. Also, Pitchford is involved on a very unusual project, a stage musical version of Stephen King’s "Carrie."

Michael Gore is composing the music, and Larry D. Cohen, who wrote the screen version, is writing the book. Pitchford described it as a "rock-opera." Other projects are in the works, and if the last few years are any indication, Dean Pitchford, who’s only in his early thirties, has a long and highly productive creative life ahead.

Anyone as driven and unwilling to become creatively dormant as Collins is will likely remain an important force in music indefinitely.

MEN WITH HATS — During the recent recording of the Victor Feldman — Palo Alto album, "Fiestal," Chuck Mangione (!) guesting on the title cut, takes a break and is shown here exchanging hats with Victor Feldman.
INTERNATIONAL DATELINE

BBC Facing Chart Competition From ILP - Set To Move Air Date

by Chrissy Iley

LONDON - The battle of the music chart shows between the BBC and independent Local Radio seems to have reached a fever pitch this week.

The charts at Broadcasting House are so concerned at the success of the independent network show, hosted by former Radio One DJ David Jensen on Sundays they want to move forward the BBC chart to the same day.

Until now Radio One has always announced the new chart on Tuesday mornings from information gathered the previous Saturday. That has meant the Sunday Top 40 show is more than a week out of date. In direct competition, the Network show which goes out at the same time, is compiled from information just a few days old.

The fact that the Network show's information is up to the minute will be highlighted by the Band Aid single.

After a few days of release it was number one on the Network show and had not yet charted on the BBC compiled by Gallup. At the end of the BBC program the DJ played "Feed the World" commenting that this was going to be a big selling record next week.

BUENOS AIRES - The opening of a new FM radio station in Buenos Aires, under the "Rock & Pop 106.3" banner, has been one of the issues being discussed at the executive levels in the record industry. In Argentina, although the radio system works in a way much like the U.S. system, there are strict regulations in every city which record producers feel devote too little time to music. Audience research listings have favored, for many years, news, sports and other types of programming aimed at minority groups. The station was given to private owners some time ago and was allowed to launch.

FOR THE RECORD

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FOR THE RECORD

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Kramer On The Grammy Awards

(continued from page 7)

the sand on a beach where people look for conch shells, the initial nomination system as a set of two sections of severe scrutiny through which each entry must pass. The Academy of Commercial Art has over 100 members, working people from within the industry who are not necessarily experienced members, but qualify in voting because of their expertise are brought in to vote. There is more criteria for a record to be eligible given an Academy members at large (some 6,000)," Kramer said. He also explained that on this year's ballot for the female rock category, there were only 18 entries in all, five of which were Tina Turner.

In more specified categories, such as class of record producer of the year, the voting is more selective. Each of the 7 NARAS chapters has its own craft committee responsible for selecting the nominees for its own representative from within select a craft. "Everybody can vote on something like Record of the Year or Song of the Year...the public at large certainly qualifies to vote," said Kramer, "but in certain areas we must be more selective.

The image of NARAS as an institution is something Kramer hopes to build. "We're not just building Grammy awards. We're building something that the public can see," Kramer commented. "We need to create a further awareness of the performers and the members of the music industry to the entertainment industry at large and the public. We need to let them know that we're all about, and that we're concerned with achievement. We still haven't accomplished that which is to have more than one category for which we are involved."

A step in that direction has been made with the annual National Association of Record Merchandisers Grammy award at the retail level, which advertises who is the winner and who is the runner-up. But their designation is that of "from one of our commercial endeavors," said Kramer. "We feel that it is a great boost to us.

Meanwhile, as the big night approaches and tension mounts, Kramer looks forward to making this years program, produced by Pierre Costes Production, every bit as entertaining as last year. A new category has been added — reggae — but no others. "We have so many categories now," Kramer said, "the last thing we want to do is expand them."

An obvious area for expansion is video, but nothing new was added there either. "The videos nominated this year, like Monty Python's "Life of Brian" and "Nights of the Living Dead," are not really surprising music videos. There will be no other categories, but," he stated, "just as the current market is so unique as to what we value, the same can be said for music videos.

Last year's Grammy presentation rated with several awards programs, for being a 45 shelf, the largest ratings in the show's history. It was the seventh-ranked special of the year, long and "much more interesting" than any other homes — the 27,000,000 viewers. Kramer said, "but in certain areas we must be more selective.

A new Music A&R

(continued from page 39)

that what fits into your company circumstan-
tially, what figures into the culture, what fits with the life of the artist and finally the subsequent marketing and promotion of the product within your company. In some ways, an A&R person is simply a salesperson, but a creative salesperson. You have to interact closely with your own staff because that's where the product goes. They have to have a job that is about what you are doing and they have to stand behind the projects that you are doing.

While none would try and predict the next "wave" or musical trend, each seems to have a common goal of finding some-
thing new, although "many," Kramer said, "are clearly a relative term. The Go-Go's were not a new concept and they were not doing anything truly groundbreaking music. When "Beauty And The Best" came out on IRS in 1981. Yet the success of that album and of the group itself has proven to them to have been new enough to capture the imagination of the record buying public. And only time will tell what the next sensation is, but it is certain that someone in an A&R department has already started the ball rolling.

Super Concert

(continued from page 7)

was originally interested in doing Super Concert I but would be unable to do so due to Stewart's studio obligations. John's withdrawal coincided with a change in Stewart's studio dates and an agreement in principle was reached. "It's a new type of partnership to me — this is real or not if they come up with the needed deposit," said Stiefel. "And they did"

The venue, a challenge to the commitment of the deposit or the details of the contract. Stiefel claimed that Stewart and Boy George at the Collection of Club Worlds are considering writing some new material for the show and stated the two would probably play together at the end of the evening.

"People have tried these things before and they haven't happened," said Stiefel. "This is a new type of partnership to me — this is real or not if they come up with the needed deposit," said Stiefel. "And they did"

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ARR0UND
THE ROUTE
by Camille Compassio
Stern Electronics, Inc., which has been experiencing financial difficulties for some time, ceased operations on Friday, November 1 — and this also applies to subsidiaries URL, which is based in Stern’s Elk Grove Village, IL facilities, and August Johnson in Bensenville, IL. It is never pleasant to have to report this kind of news. Cash Box was unable to reach Gary Stern in time for deadline but we hope to have more specific information by next week’s edition.

Another big item of conversation in the trade this past week was the purchase by Namco Ltd. of Japan of controlling interest in the Coin-Op Games Division of Atari. As we understand, the agreement does not include the chain of Atari Adventure arcades which are in operation throughout the U.S. When news of this breaks it is always difficult to get immediate comments from the parties involved (especially when you have a short, weekly deadline like we do), but we learned from industry sources that John Farrand has departed his post as president and CEO at Atari Coin-Op. We also learned that Namco’s Hide Nakajima is now acting as CEO. We’re still trying to get more info. A number of traders who called the Cash Box office regarding this developmen...

NAMA Expects Record Turnout
At Mar. 22-24 Western Show

CHICAGO — A record number of exhibitors and participants is expected for the March 22-24 annual Western Convention-Exhibit of Vending and Foodservice Management as it moves to a new site in Reno for the first time, according to officials of NAMA, the show’s sponsor.

“Seven weeks before the opening we have practically equaled 1984’s actual total in space rental and income and I expect that we will match or surpass the record number of exhibitors of last year,” said Jack Rieley, NAMA director of sales.

Of more than 125 exhibitors who have reserved space, 15 are newcomers to the show and an additional 12 are former exhibitors who did not participate in 1984. The NAMA Western Show is being held at the new Reno-Sparks Convention Center, making it only the second time that NAMA has chosen a site outside California since the show’s inception in 1960.

“Reno is an attractive and exciting convention city and we expect to draw hundreds of visitors from other parts of the country besides the customary constituency from the Western states,” noted Rieley.

A varied convention program, centered on sales, marketing and effective client relations, is planned for the three convention days, reports G.H. Tansey, NAMA director of convention and education.

All meetings will be held at the new Convention Center while the MGM Grand Hotel will be the headquarters and housing facility.

Business sessions on Friday, March 22 will...

AGCF Dinner To Honor Mike Kogan

CHICAGO — The coin-operated amusement industry will pay homage to one of its most accomplished and respected members when the 1985 Amusement Game Charitable Foundation’s annual dinner is held to honor the late Michael Kogan.

Mr. Kogan, who passed away February 5, 1984, is best remembered for developing the Taito Corporation into one of the industry’s largest and most successful enterprises. He was also one of the first to perceive the significant threat that counterfeiters pose to certain aspects of the coin-operated amusement industry.

The 1985 charitable foundation dinner will be held on the evening of the opening of ASI ’85, Friday, March 1, in the Ballroom of the Chicago Marriott Hotel in downtown Chicago. Entertainment for the evening is billed as a “continuum” and will include mime acts, jugglers and comedians. A cocktail reception will be held at 7:00 pm with dinner at 8:00 pm and dancing to follow.

All dinner proceeds will be distributed to charities designated by the AGCF board of directors.

Reservations are available through the foundation office, P.O. Box 1417, Suite D39, Alexandria, Virginia 22313. The phone number is 703-548-0766.
**INDUSTRY NEWS**

**AROUND THE ROUTE** (continued from page 43)

opment experts say positive vibes that this is a good move that could have a stimulating impact on the industry. As to the persistent rumor in Chicago regarding the purchase of Atlas Music Co. by the Marcus and Pellegrini, we have nothing definite to report at this point. However, our sources tell us negotiations are still in progress and, who knows, it could happen — in the not-too-distant future.

In time for AOMA Expo '85. The Hyatt Regency in Chicago, site of the annual AOMA convention, has planned a $12 million renovation of its West Tower, which is expected to be completed in time for Expo '85. Beginning in March, the 970 guest rooms in the West Tower will be redecorated with newly designed furniture, two phones in every room and such extras as hair dryers, make-up mirrors and marble floors in baths. Sounds elegant, right? A computerized locking system that changes with each guest will be installed to provide the highest possible degree of security, which is another plus factor. Completion date for this renovation is August of this year, which will enable AOMA Expo '85 guests who are assigned rooms in the West Tower to fully enjoy the benefits of these new accommodations. Since the dates of AOMA Expo '85 are October 31-November 2, the timing of these improvements at the Hyatt Regency are right on target!

Bally Midway’s service chief Andy Ducey was in Las Vegas February 8 for his annual stint as guest instructor at the Midway Gaming School. Right now there are over 200 students currently enrolled at the school in preparation for careers in coin. While in Vegas, Andy had a chance to visit with long-time friend Tom Hata (former Bally service engineer) who’s been living out there since his retirement and his working at the MGM Grand Hotel.

**NAMA Expects Record Turnout** (continued from page 43)

lead off with the premier showing of a new audio-visual training presentation on coffee vending, titled “Coffe Cops.” Produced by the Vending Task Force of the Coffee Development Group, the training visual is aimed at route personnel and supervisors who service coffee vending machines. It is modeled on the famous Dragnet television series.

Consultant Billy Jarden will teach his systematic approach to becoming a “Memory Master,” which proved very successful at the 1984 convention and 1985 chairman John Darden will highlight industry developments and directions in the Chairman’s Address to conclude the Friday sessions.

The Saturday program will feature roundtable discussions on retaining present clients and accounts, an operator panel presentation on methods of communicating successfully with the customer, and a keynote feature on “Gaining The Competitive Edge,” starring Pat Lynch, chairman of MarketShare, a Boulder, CO marketing consulting firm.

The Sunday program will deal with “the wrong and the right way to motivate employees,” based on a successful program to be presented by Josh Patrick of Patrick Vending of Plattsburgh (Plattsburgh, NY). Timmy advised that social events and the ladies’ activities will also be appealing to showgoers. A “Welcome to Reno” Reception at the Convention Center from 5:30 to 6:30 pm on Friday will be sponsored by the Reno Convention Bureau and the Saturday highlight will be a “Big Night In Reno” reception and buffet party at the famous MGM Grand Hotel from 6:30 to 8:00 pm.

Complimentary bus service will be offered during the morning and late afternoon hours between the MGM Grand Hotel and the Convention Center on each of the convention days.

As usual, NAMA members will be able to register free of charge, while the non-member registration fee will be $30 per person for operator visitors and for non-member directors. Non-member manufacturer and supplier personnel will be required to pay a registration fee of $75 for the first person and $50 each for any additional firm members. March 1 is the deadline for advance registrations.

NAMA will again offer hotel reservations at the MGM Grand Hotel through the NAMA Housing Bureau at 7 South Dearborn St., Chicago Illinois 60603.

George Lane (Servomation Corp., Long Beach, CA) is general chairman of the convention; Mrs. Andy Bevilacqua (Andy’s Vending Service, Seattle) is chairman of the Ladies’ Activities Committee; and Lynn Bump (Automatic Products Co., St. Paul) is chairman of the Trade Show Advisory Committee.

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**Hanson Hosts $10,000 Darts Shootout**

CHICAGO — Finals in the recently held $10,000 English Mark Darts Shootout, sponsored by Hanson Distributing Co. (Bloomington, MN), took place January 11-13 at the Radisson Hotel Metrodome in Minneapolis. Event marked the culmination of a two-year effort to develop the sport, highlighted the end of a five-year championship contract featuring the first and second place finalists from each of the participating locations.

“Forty-eight brand new English Mark Darts boards performed flawlessly for the more than 600 spectators representing five states at this three-day event,” commented Kirk McKennon of Hanson, who served as tournament director. “Hanson has run hundreds of tournaments, at least a dozen major tournaments in pool and foosball, and I’ve never worked with a better group of people than we had at the English Mark Darts Shootout finals.”

Rick Brinkman of St. Paul, MN took first place in two events. In Open Singles, he collected $300 by defeating second place finisher Mike Minter of St. Paul and third place finisher Lane Helgeson of St. Paul. Brinkman and Helgeson teamed up in Open Doubles and took a $350 first place prize with the aid of a Six-Dart-Out by Brinkman in the championship match. Minter and Stan Wartman of St. Paul received $250 for second place and the third place award of $200 went to Bill Pelcher and Craig Barlow, both of Green Bay, WI.

Mike Smith of Rockford, IL won $250 for first place in Women’s Singles. Second place and $200 went to Linda Mudget of St. Paul and 16-year-old Julie Weeks of St. Paul collected $150 for third place finish in this category.

The Green Bay, WI team of Mary Ardnt and Carol Krucik won $300 for first place in Women’s Doubles. A mother-daughter team from St. Paul, Pat and Julie Weeks, took $225 for second place with Debbie Eggers and Nancy Marx of Prescott, WI collecting $175 for third place.

In the Mixed Doubles category, Craig Beiling and Carol Stein from Green Bay, WI won $300 for first place. Steve Johnson of Rockford teamed up with Milled Smith and Mary Ardnt of Green Bay.

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**CALENDAR**

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

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

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

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

**MANUFACTURERS EQUIPMENT**

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

**DATA EAST**
- Destiny, Non-Video Game (9/83)
- Bega’s Battle, Laserdisc (9/83)
- Karate Champ (9/84)
- Tag Team Wrestling (5/84)
- Boomers Flang’r (4/84)
- Cobra Command (6/84)

**EXIDY**
- Fax (5/83)
- Crosshow (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. 3 Laserdisc (10/83)
- Three Stooges (6/84)

**NICHIBUSSA USA**
- Selecross (6/84)
- Tube Panic (11/84)
- Country Girl (11/84)
- Roller-Jammer (1/85)

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

**SEGA/CREMLIN**
- Star Trek (2/83)
- Star Trek, cockpit (2/83)
- Champion Baseball (6/85)

**SIGMA ENTERPRISES**
- Stinger (12/83)

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

**TAITO AMERICA**
- Zoo Keeper (10/83)
- Elevator Action (7/83)
- Change Lanes (10/83)
- Ice Cold Beer (11/83)
- The Tin Star (3/84)
- Zok’s Peak (3/84)
- 10-Yard Flight (4/84)

**TECHSTAR**
- Spirit Cannon, c.o.t. (10/83)

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

**ZACCARIA/BHUZAC**
- Money Money (7/83)
- Knockout (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 Lion’s Head**
- **Dynamic Big D Pool Table** (9/83)
- **Dynamo Soccer Table**
- **Exidy Whirly Bucket** (11/82)
- **Exidy Tidal Wave** (10/83)
- **G.T.I., V-Back Shuffleboard**
- **I.C.E., Fire Escape**
- **TS Tournament Eight Ball**
- **U.B.I. Bronze**
- **Vander Pelt Bumper Pool** (6/82)
- **Valley Coupe Cheyenne** (8/82)
- **Valley Coupe 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** (3/83)
- **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 “Flickerlites”** (1/82)
- **Bally Midway “S.W.A.T.”** (1/85)
- **Centuri, Gussle**
- **Centuri, Hyper Sports**
- **Cinematronics, Brix** (1/83)
- **Computer Kinetics, You-Pick-It**
- **Intrapid Marketing, Encore Retro-Kit** (1/85)
- **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, The Game** (10/83)
- **Data East, Boomerrang’r** (4/84)
- **Exidy Hardball** (9/83)
- **Exidy Pepper II** (6/82)
- **Exidy Retrofit**
- **Exidy, Ringer Laser**
- **Exidy, Flip & Flop**
- **Exidy, Astro Chase**
- **Exidy, Bristles**
- **Konami, Gyruss**
- **Konami, Time Pilot**
- **Konami, Time Pilot”**
- **Mystar/Gottlieb, Royal Flush Deluxe** (5/83)
- **Interlogic Roc ’N Rope** (6/83)
- **Nichibussa, Rug Rats** (3/83)
- **Nichibussa, Radical Radiol** (10/83)
- **Nichibussa, Skelagon** (10/83)
- ** Sega, Taco/Scan** (9/82)
- **Sega, Monster Bash** (11/82)
- **Sega, Super Zaxxon** (1/83)
- ** Stern, Lost Tomb** (2/83)
- **Stem, Pop Flamer** (3/83)
- **Stern, Pop Flamer** (3/83)
- **Stern, Super Draw** (7/83)
- **Stern, Fast Draw** (7/83)
- **Stern, Goal To Go** (1/84)
- **Taito America, Elevator Action** (7/83)
- **Taito America, Exorion**
- **Taito/Pontiac/Pit 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, Alien Invaders** (12/83)
- **Williams, Mystic Marathon**
- **Williams, Blaster**
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<tr>
<th>POP</th>
<th>COUNTRY</th>
<th>BLACK CONTEMPORARY</th>
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</thead>
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<td>1. CARELESS WHISPER</td>
<td>1. YOU TURN ME ON</td>
<td>1. MISSING YOU</td>
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<td>2. CALIFORNIA GIRLS</td>
<td>2. BABY'S GOT HER BLUE JEANS</td>
<td>2. MR. TELEPHONE MAN</td>
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<td>3. THE BOYS OF SUMMER (AFTER THE BOYS OF SUMMER HAVE GONE)</td>
<td>3. BABY BYE</td>
<td>3. EASY LOVER</td>
</tr>
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<td>5. LOVERBOY</td>
<td>5. MY BABY'S GOT GOOD TIME</td>
<td>5. THE BORDERLINES</td>
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<td>6. CAN'T FIGHT THIS FEELING</td>
<td>6. MY ONLY LOVE</td>
<td>6. BEEP A FREAK</td>
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<td>7. METHOD OF MODERN LOVE</td>
<td>7. MAJOR MOVES</td>
<td>7. TONIGHT</td>
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<tr>
<td>8. THE HEAT IS ON</td>
<td>8. ALL TANGLED UP IN LOVE</td>
<td>8. HANG ON TO YOUR LOVE</td>
</tr>
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<td>9. NEUTRON DANCE</td>
<td>9. CRAZY FOR YOUR LOVE</td>
<td>9. SUGAR WALLS</td>
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<td>10. MR. TELEPHONE MAN</td>
<td>10. HALLELUJAH, I LOVE YOU SO</td>
<td>10. 20/20</td>
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<td>11. EASY LOVER</td>
<td>11. A LADY LIKE YOU</td>
<td>11. LOVE LIGHT IN FLIGHT</td>
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<td>12. SUGAR WALLS</td>
<td>12. IF THATAIN'T LOVE</td>
<td>12. LOVE IN MODERATION</td>
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<td>13. I WANT TO KNOW WHAT LOVE IS</td>
<td>13. SHE USED TO LOVE ME A LOT</td>
<td>13. NIGHTSHIFT</td>
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<td>15. ONE MORE NIGHT</td>
<td>15. YOU'VE GOT A GOOD LOVE COMIN'</td>
<td>15. ROXANNE, ROXANNE</td>
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<td>16. SOLID</td>
<td>16. SEVEN SPANISH ANGELS</td>
<td>16. UNIVERSITY DANCE</td>
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<td>17. COUNTRY GIRLS</td>
<td>17. TREAT HER LIKE A LADY</td>
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<td>18. ONLY THE YOUNG</td>
<td>18. HONOR BOUND</td>
<td>18. THIS IS MY NIGHT</td>
</tr>
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<td>19. TOO LATE FOR GOODVES</td>
<td>19. CRAZY</td>
<td>19. LIKE A VIRGIN</td>
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<tr>
<td>20. PRIVATE DANCER</td>
<td>20. WALKIN' A BROKEN HEART</td>
<td>20. OUTTA THE WORLD</td>
</tr>
<tr>
<td>22. ROCKIN' AT MIDNIGHT</td>
<td>22. THE FIRST WORD IN MEMORY IS ME</td>
<td>22. OPERATOR</td>
</tr>
<tr>
<td>23. MISLED</td>
<td>23. WHAT I DIDN'T DO</td>
<td>23. CARELESS WHISPER</td>
</tr>
<tr>
<td>24. KEEPING THE FAITH</td>
<td>24. EYE OF A HURRICANE</td>
<td>24. WHAM! (featuring GEORGE MICHAEL)</td>
</tr>
<tr>
<td>25. I WOULD DIE 4 U</td>
<td>25. THERE'S NO WAY*</td>
<td>25. THE BIRD</td>
</tr>
<tr>
<td>26. MATERIAL GIRL</td>
<td>26. I NEED MORE OF YOUR LOVE</td>
<td>25. GONNA GET YOU HOME TONIGHT</td>
</tr>
<tr>
<td>27. LOVERGIRL*</td>
<td>27. ROLLIN' LONELY</td>
<td>26. PRIVATE DANCER</td>
</tr>
<tr>
<td>28. SAVE A PRAYER*</td>
<td>28. WALTZ ME TO HEAVEN</td>
<td>27. (NO MATTER HOW HIGH I GET) I'LL STILL BE LOOKING UP TO YOU*</td>
</tr>
<tr>
<td>29. NAUGHTY, NAUGHTY*</td>
<td>29. TIME DON'T RUN OUT ON ME*</td>
<td>27. (NO MATTER HOW HIGH I GET) I'LL STILL BE LOOKING UP TO YOU*</td>
</tr>
<tr>
<td>30. HIGH ON YOU*</td>
<td>30. MAKE MY LIFE WITH YOU</td>
<td>28. NEW ATTITUDE*</td>
</tr>
</tbody>
</table>

**Records to Watch**

**Ooh Ooh Song** — Pat Benatar (Chrysalis)
**My Time** — Gladys Knight & The Pips (Columbia)
**Rhythm Of The Night** — DeBarge (Motown)
**Lucky** — Greg Kihn (EMI America)
**The Cowboy Rides Away** — George Strait (MCA)
**Now There's You** — Shelley West (Viva)
**Don't Call It Love** — Dolly Parton (RCA)

**Girls' Night Out** — The Judds (RCA)
**Let The Heartache Ride** — Restless Heart (RCA)
**Take Me With You** — Prince (Warner Bros.)
**Obedience** — Animotion (Mercury)
**Along Comes A Woman** — Chicago (Warner Bros.)
**Say It Again** — Santana (Columbia)

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**Black Contemporary**

**Missing You** — DIANA ROSS (RCA PB-13966)
**Telephone Man** — NEW EDITION (MCA 52484)
**Easy Lover** — PHILIP BAILEY (Duett with PHIL COLLINS) (Columbia Pib 34-0679)
**The Men All Pause** — KLYMAXX (MCA 52486)
**The Borderlines** — JEFFREY OSBORNE (A&M 21595)
**Beep A Freak** — THE GAP BAND (Total Experience/RCA TES-21-2406)
**Tonight** — READY FOR THE WORLD (MCA 5207)
**Hang On To Your Love** — SADE (Portrait/CBS 37-4654)
**Misled** — KOOL & THE GANG (DJ-Line/PolyGram B-401-1-7)
**Sugar Walls** — SHEENA EASTON (EMI America B-4053)
**20/20** — GEORGE BENSON (Warner Bros. Pib 7-2129)
**Love Light In Flight** — STEFIE WONDER (Motown 76499)
**Love In Moderation** — OWEN BURHNE (Island/Atlantic 1-90585)
**Nightshift** — COMMODORES (Motown 1773 M)
**Roxanne, Roxanne** — UTOO (Spect FMS 62554)
**University Dance** — POINTER SISTERS (MCA B-1361)
**Treat Her Like A Lady** — THE TEMPTATIONS (Motown 175051)
**This Is My Night** — CHICK HAN (Warner Bros. Pib 7-21697)
**Like A Virgin** — MADONNA (Sire 7-20118)
**Outta The World** — ASHFOURD & SIMPSON (Capitol B-5402)
**I Would Die 4 U** — FEAR AND THE REVOLUTION (Warner Bros. Pib 7-21610)
**Operator** — DILLINGER (RCA/PolyGram B-13925)
**Careless Whispers** — WHAM! (featuring GEORGE MICHAEL) (Columbia 38-0491)
**The Bird** — THE TIME (Warner Bros. Pib 7-21694)
**Gonna Get You Home Tonight** — EURUSWille (Philly World/Atlantic 7-96110)
**Private Dancer** — TINA TURNER (Capitol B-1423)
**(No Matter How High I Get) I'll Still Be Looking Up To You** — WILTON FIELD (featuring BONNIA WOACK and TRAHERRA GREYSON) (A&M 04067)
**New Attitude** — PATTY LABELLE (MCA 05217)
**Be Your Man** — JESSE JOHNSON (A&M 2209)
**Till My Baby Comes Home** — LITTLE TANDOIDS (Es-Pib 34-06700)

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**Releases to Watch**

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**Obedience** — Animotion (Mercury)
**Along Comes A Woman** — Chicago (Warner Bros.)
**Say It Again** — Santana (Columbia)

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