Greg Kihn
New Label, New Enthusiasm
Story on Page 11
An amazing success story.

From the second it hit the streets less than six weeks ago, “Back In Stride,” Maze’s first single of 1985, has been generating more chart heat at black radio than any song of their career. And retailers everywhere have been feeling the impact with singles flying over the counter faster than even we thought possible.

Now, the album it’s from, “Can’t Stop The Love,” is set for release and from all indications, it’s shaping up to be the biggest Maze success story ever written.

Play it. Display it. “Can’t Stop The Love” by Maze featuring Frankie Beverly is one album that’s got everything it takes to “all-the-way” it.
EDITORIAL

On March 1, 2 and 3 Chicago will once again play host to the annual Amusement Showcase International, which is among the newest of the industry’s trade conventions. Last year’s event drew a respectable audience (considering the fact that it was the first time it was held) and a great deal of praise for its content, organization and educational program.

ASI ’85 will offer an equally productive format, including an expanded seminar schedule of some thirty or more hours of sessions dealing with a full scope of topics, geared to provide the essentials for improving business practices and operating profitably under present conditions.

The timing of the show is on target, particularly with respect to the exhibit portion, in that spring is not far off and what better time is there for manufacturers to display their new spring wares and operators to examine the merchandise and decide what to buy for the coming season. Besides which, there’s the added bonus of all of the fine seminars that are being presented and, of course, the opportunity for dialogue with manufacturers, distributors and fellow operators.

What remains to be seen is how many trade people will take advantage of all ASI ’85 has to offer and come in to Chicago for the show. The manufacturers will be there in good numbers, as evidenced by the preliminary exhibitor list. Distributors were well represented in ’84 and have displayed equal enthusiasm this year. But what about the operators? Operator attendance at trade conventions has been slackening off, despite the efforts of exhibitors and show officials who provide the incentive and all of the ingredients that should guarantee a successful turnout.

Granted, the industry has been experiencing hard times. Money is tight. Over the past several months some major manufacturers have shut down and others have cut back in factory personnel and production. Operators are not exactly beating down the doors to buy new equipment. But this does not necessarily translate into down for the entire coin machine business. What is needed is some adjustment of business practices that would be compatible with today’s market climate. As one veteran reader put it, “things are tough... but I’m not going to lie down and play dead... there has to be a turnaround, but we’re all going to have to pull a little to get started.”

Reflections On ASI ’85

ON THE COVER

Greg Kihn is becoming a rock and roll veteran. After a recording career that has spanned nearly a decade and has seen the release of nine LP’s and a number one single, Kihn has signed with EMI America and released his first “solo” LP, “Citizen Kihn.” The first single of the LP, “Lucky,” is already bulletping up the Cash Box pop Singles chart and it is still in its infancy.

With The Greg Kihn Band, the singer had a record of success, including “Jeopardy,” his first number one single (1983) from the “Kihnspiracy” LP. His first EMI release promises to follow in that winning tradition.

Greg Kihn has the perserverance and the patience to reach both the artistic and commercial goals he seeks. With a new label and new approach, those goals may not be that far away. See the cover story on page 11.
Lady Pank: MCA's Venture Into Eastern Bloc Talent

by Gregory Dobrin

LOS ANGELES — The universal language of Rock'n'Roll is making a dent in the Iron Curtain. Currently, the rising Polish rock group Lady Pank to the American MCA Records label. It is the first time an eastern bloc rock band has entered a U.S. recording contract, a move that signals the loosening of east-west cultural exchanges.

Likened in popularity to a Polish Rolling Stones, Lady Pank has been a top selling eastern supergroup on the Pop LP chart (chart shot number 2) on the Polish pop charts in early 1983. Intensive eastern bloc touring (over 300 dates in one year), radio play and publicity on the order of the most popular western acts have made the band the most successful ever on the considerable Polish rock scene. (For one eighteen-week period, the top position on the Polish Gazeta Mlodzycz charts was occupied by Lady Pank.)

The world-wide MCA deal, including eastern bloc nations, came about through the persistence of New Jersey based Kee Management, whose president Brian Kee was given one of the band's tapes at the 1984 MIDEM conference in Cannes, and in June, at the west coast A&R staff. Kee sparked the interest of MCA vice president of A&R Steve Moir, who designed east coast director of MCA A&R Mike Rosenblatt to go to Poland and catch Lady Pank's Poznion rock festival performance.

A deal was struck with the Polish management firm Pagart, the largest of the three state-owned Polish artist agencies, who saw that passports were obtained for the band to make an initial promotional tour of the U.S., something that few eastern bands would ever do. The reason for compliance, according to Brian Kee, is the money. "Pagart realizes the fare of Lady Pank and the greatness of the opportunity to have a record released in the U.S."

"Then there are the dollars they can expect to receive out of it, too, which I am sure is also appealing." A large percentage of the band's earnings will go to the Polish government.

Aside from the money, it is Lady Pank's eastern bloc status that caused them to be permitted to make a promotional visit to the U.S. for the first time in the history of their country, with the Polish government. "They've been more than cooperative," Kee explained.

Government intervention is felt mostly on radio airplay, for which some of the supergroup's material has been deemed too controversial (such as the near subversive lyrics to "The Zoo That Has No Keeper.")

Considerable leeway, however, has developed in the eastern bloc rock world since the rise and fall of the Polish公益性 movement. Songs that would have been banned altogether can now be heard in concert, though not on radio. Rock concerts themselves, once a symbol of western sensibilities, are now a common fixture in eastern bloc entertainment.

Behind The Bullets

Diverse Acts Continue Chart Climb

by Stephen Paggett

Cash Box Research Staff

The big movers on the Pop LP chart this week are a diverse collection. David Lee Roth, Alabama, Sade and Commodores would seldom be lumped together in any list except one dealing with success on the charts. These four acts and their current hit LPs are creating a lot of excitement around the nation, on the radio, in the record stores and on the charts.

Come From The Heat, the first solo venture for Van Halen frontman David Lee Roth, jumps from 27 to 17 bullet. The phenomenal success of this EP, in only its third week on the chart, is notable in that Roth has chosen to cover material completely dissimilar to that of his band, Van Halen. From John Sebastian's "Coconut Grove" to the swing sound of "Just A Gigolo/I Ain't Got Nobody," there is hardly a trace of the bone crunching, metallic assault of Van Halen. But Roth's commercial appeal is undeniable, as "California Girls," the Beach Boys classic and his first single, bullets to 3 on the pop singles chart. The single garners top five radio reports at WMEE, KEYN, KJYO, KWOI, KISTR, WWAY, WPBB, WRSE, WQOT, WBQB, WWXW, WANS, KHTN, WHTX, WPXY, WCIR, KLUC and KBUE.

David Delivers ASCAP Financial Rpt.

LOS ANGELES — The American Society of Composers, Authors and Publishers held its Los Angeles membership meeting at The Beverly Hilton Hotel on February 20. Included in the meeting, chaired by ex-MCA president Hal David, were a slide and film presentation recapitulating the past year's events as well as the financial report delivered by ASCAP's managing director, Gloria Messinger.

According to the report which covered the year 1984, receipts from licenses (including symphonic and concert) were $17,639,000. Receipts on interest on investments were $4,625,000 and receipts from membership dues were $587,000, for a total of $18,851,000. Foreign Societies brought in an additional $26,832,000 (total receipts were $46,683,000).

In addition the report stated, "The salaries for the home office and the 21 branch offices amounted to $18,220,000. At December 31, 1984, the society employed 752 of which 500 were at the home office and 252 at the branch offices. Home office and branch office expenses amounted to $22,518,000. Total salaries and expenses amounted to $40,739,000. According to the report, the percentage absorbed by the cost of operating the society for the year 1984 based on domestic and foreign receipts amounted to 19.52 percent.

The balance available for domestic distribution after deducting salaries and expenses amounted to $314,113,000. During the year 1984, we distributed to our members and set aside for foreign societies a total of $156,800,000."

The Society broke down the quarterly amount as follows: first quarter, $26,500,000; second quarter, $28,000,000; third quarter, $33,000,000; fourth quarter, $49,300,000.

According to the report, "the remainder of the funds available for domestic distribution, $4,313,000, consists mainly of interest earned which was included in the foreign distribution and other adjustments."

The meeting's slide presentation was "ASCAP 27 Decades of America's Music," an exhibit at the New York Public Library at Lincoln Center (February 6- March, 1985) inaugurating the recent establishment of a permanent ASCAP archives there.

There were also film clips from ASCAP's First Annual Pop Awards Dinner, "Oscar Saluest ASCAP" as well as other events. Attending the membership meeting were ASCAP board members: Stanley Adams, Leon J. Brettlar, Arnold Broido, Sammy Cahn, George Duning, Sammy
BUSINESS NOTES

U.S. Court Upholds BMI, ASCAP Victory in Buffalo Broadcasting Case

LOS ANGELES — The U.S. Supreme Court has sided with two performing rights societies, BMI and ASCAP, by upholding the previous Appeals Court decision which affirmed the legality of their issuance of blanket licenses to local TV stations. The battle over this issue has raged in the courts for over 10 years. The final decision, favoring the broadcasters, which was in 1982, was overturned two years later, at which time the broadcasters appealed to the U.S. Supreme Court. With the denial of that application for a rehearing, the Supreme Court has seemingly now closed the case once and for all.

In a prepared statement, ASCAP president Hal David said, “The Supreme Court refusal to grant certiorari to the Buffalo Broadcasting Company affirms and confirms the ASCAP position that the blanket license was and is a proper and legal way to license our music to the local television stations. We look forward to sitting down and working out our business arrangements at the bargaining table rather than in the courts.

Despite the Supreme Court’s decision, the All Industry Television Music Licensing Committee, as well as other petitioners, will likely continue to pursue an alternative resolution to the case.

CBS Files Copyright Complaint

NEW YORK — CBS Records has filed a complaint against Reminiscence-by-This Inc. (a/k/a The Tape Connection), a Chicago-based foreground music company, and its owner, Tony Paxton, for the unauthorized use of CBS recordings on foreground music tapes.

The complaint, filed January 25, 1985 in U.S. District Court, Northern District of Illinois, Eastern Division, states that CBS Records is seeking to enjoin and restrain the defendants from all future infringement of CBS copyrights. According to the complaint, the defendants made and distributed foreground music tapes without authorization by or payment to CBS. The tapes included sound recordings by Earth, Wind & Fire, Billy Joel, Eddie Money, Steve Perry and other artists. In addition to the injunction, CBS is seeking to recover damages and attorney’s fees.

Foreground music companies rent tapes of various styles of music to restaurants, clothing stores and the like. CBS Records has been licensing such companies for the past three years.

Morris Appointed At PolyGram Intl.

LONDON — After seven years as managing director of PolyGram Records UK, A.J. Morris is being promoted to regional director of PolyGram International.

His replacement at PolyGram will be former marketing director John Preston. Before achieving his position at Polydor, Morris headed Phonogram UK for five years. His knowledge of both companies thus puts him in a unique position to contribute to the activities of PolyGram Operations.

Gordy Named Exec. VP at Jobete

LOS ANGELES — Robert L. Gordy, Sr., executive vice president of Jobete Music Company, Inc., has been promoted to the newly created position of Vice Chairman of the publishing company, it was announced by Berry Gordy, Chairman of the Board.

"Robert has been at the helm of our world-wide music publishing operation almost from the inception of the company and his contribution has helped build it into the preeminent position it enjoys today in the industry," Gordy said.

"The promotion," said Gordy, "is keeping with the company’s policy of promoting from within. The new position will allow Robert L. Gordy to concentrate on expanding our over-all music base in the area of the advanced technology of music entertainment. As a member of the board of directors, he will also be involved in diversification, acquisitions and new ventures."
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. THE FIRM
2. GEORGE BENSON
3. ASHFORD & SIMPSON
4. AUTOPHAG
5. RUN D.M.C.
6. GEORGE BENSON
7. BRONSKI BEAT
8. SADIE
9. LOS LOBOS
10. STEVE PERRY

SOUTHEAST
1. GEORGE BENSON
2. ALABAMA
3. RUN D.M.C.
4. THE FIRM
5. AUTOPHAG
6. COMMODORES
7. TEENA MARIE
8. SADIE
9. GEORGE THOROGOOD
10. JOHN PARR

BALTIMORE/WASHINGTON
1. SADE
2. THE FIRM
3. DARYL AMON
4. BRONSKI BEAT
5. ALABAMA
6. LOS LOBOS
7. RUN D.M.C.
8. GEORGE THOROGOOD
9. JOHN PARR
10. STEVE PERRY

SOUTH CENTRAL
1. GEORGE BENSON
2. TEENA MARIE
3. ASHFORD & SIMPSON
4. ALABAMA
5. AUTOPHAG
6. BRONSKI BEAT
7. GEORGE THOROGOOD
8. RUN D.M.C.
9. LOS LOBOS
10. THE FIRM

TOP 30 COMPACT DISCS

1. LIKE A VIRGIN — MADONNA (Sire 25157-2) WEA 15 14
2. THE DARK SIDE OF THE MOON — PINK FLOYD (Capitol 46001) CAP 2 25
3. CHICAGO 17 — CHICAGO (Warner Bros. 25265-2) WEA 15 37
4. SPORTS — HUEY LEWIS AND THE NEWS (Chrysalis VK 41413) CBS 9 4
5. BORN IN THE U.S.A. — BRUCE SPRINGSTEEN (Columbia CK 36853) CBS 5 25
6. CENTERFIELD — JOHN FOGERTY (Warner Bros. 25203-2) WEA 15 52
7. PURPLE RAIN — PRINCE AND THE REVOLUTION (Warner Bros. 25119-2) WEA 1 325
8. AGENT PROVOCATEUR — FOREIGNER (Atlantic 61992-2) WEA 15 3
9. BUILDING THE PERFECT BEAST — DON HENLEY (Geffen 24026-2) WEA 15 5
10. SHE'S SO UNUSUAL — CYNDI LAUPER (Columbia 36930) CBS 6 28
11. BIG BAM BOOM — DARYL HALL & JOHN OATES (RCA PCD1-5336) RCA 7 7
12. CAN'T SLOW DOWN — LIONEL RICHIE (Motown 69589MD) MCA 7 25
13. RECKLESS — BRYAN ADAMS (A&M CD 5013) RCA 13 5
14. HEARTBEAT CITY — THE CARS (Elektra 60296-2) WEA 8 25
15. WHO'S NEXT — THE WHO (MCA MCAD-32717) MCA 15 6
16. BREAK OUT — POINTER SISTERS (Planet PCD1-4708A) RCA 17 19
17. PRIVATE DANCER — TINA TURNER (Capitol 46041) CAP 15 9
18. VALLOTTE — JULIAN LENNON (Atlantic 80184-2) WEA 19 3
19. MAKE IT BIG — WHAM! (Columbia CK 39909) CBS 22 2
20. THE BIG CHILL SOUNDTRACK PLUS ADDITIONAL CLASSICS — VARIOUS ARTISTS (Motown 61204MD) MCA 18 10
21. TIME WARP — CINCINNATI POPS ORCH. (KUNZEL) (Telarc CD-80106 MD) 24 6
22. ARISTA'S PERFECT 10 — VARIOUS ARTISTS (Arista ARCD-9266) RCA 23 2
23. VOICES IN THE SKY — THE BOSTON BLUE BLOODS (The Brightside 820-155-2) POL — 1
24. WHEELS ARE TURNIN' — RED SPEEDWAGON (Epix EPX 39969) CBS 25 2
25. GREATEST HITS — SIMON & GARFUNKEL (Columbia CK 31350) CBS — 1
26. AMADEUS — ORIGINAL SOUNDTRACK (Fantasy FCD-900-1791-2) IRC 21 5
27. SAMPLER III — VARIOUS ARTISTS (American Gramaphone AGCD-396) MCA 26 2
28. TROPICO — PAT BENATAR (Chrysalis VK 41471) CBS 26 12
29. THE WOMAN IN RED — ORIGINAL SOUNDTRACK (Moton 61686MD) MCA 20 7
30. ROCK 'N SOUL PART 1 — DARYL HALL & JOHN OATES (RCA PCD1-45858) RCA 30 25

ash Box/March 2, 1985

This long awaited and star-studded debut solo LP from Stone alone Mick Jagger lives up to all the many expectations and more. Hard rocking with Jeff Beck and Eddie Martinez on guitar, "Lonely At The Top," "Running Out Of Luck" and the humorous "She's The Boss" are meaty R'n R while the tender "Hard Woman" and the desperate single "Just Another Night" provide some tempered moments.


Alabama continues to embody the very best of country music. Yet the group is also able to crossover into strains of pop and therein lies its greatest asset. By mixing styles, Alabama never seems predictable or musically limited and this latest album is further evidence of that. The title song, "There's No Way," and "Down On Longboat Key" are perfect showcases for the group's vocal and instrumental abilities. Looks like yet another top-seller for this talented foursome.


Some of the best cuts from one of the top R&B bands. From "Party Train" to "You Dropped A Bomb On Me" to "Burn Rubber."

VULTURE CULTURE — The Alan Parsons Project — Arista 8263 — Producer: Alan Parsons — List: 8.98 — Bar Coded

High-tech pop from the masterful Parsons which includes cuts such as "Let's Talk About Me," "Sooner Or Later" and "Somebody Out There."

SO DELICIOUS — Fatback — Cotillion 7 90253-1 — Producer: Bill Curtis-Gerry Thomas — List: 8.98 — Bar Coded

Excellent new set from the longtime funk band, which on this LP takes a jazzy danceable slant. Special help from David Sanborn and Ben E. King.

TENSION — Pablo Moses — Alligator 8311 — Producer: Pablo Moses — List: 8.98 — Bar Coded

Legendary roots rocker Moses turns in a superior collection of reggae tunes with an especially vital political tone.

LIFE PART II — Bang-Bang — Epic BFE 39623 — Producers: R. Margouleff, B. Salvy

Bang-Bang makes its Epic debut with this waxing of R&B influenced hardline progressive rock. Certain to gain rock and alternative radio airplay.

FIONA — Fiona Flanagan — Atlantic 7 81242-1 — Producer: Peppi Marchello — List: 8.98 — Bar Coded

This debut disc from Fiona merges the hard rocking intensity of Patty Smyth and the sheer gutty balladry of Bonnie Tyler into an appealing collection of tunes which should succeed on both AOR and CHR. Featuring a crack band including a blistering Bobby Messano on guitar, Fiona's vocal phrasing is often powerful and the bulk of the material which was penned by producer Peppi Marchello stands up with some of the best on the air today. An excellent debut.

ONLY FOR YOU — Mary Jane Girls — Gordy 6093 — Producer: Rick James — List: 8.98 — Bar Coded

Sultry pulsing funk from one of Motown's brightest hopes. Pure dance material from producer Rick James and a quartet of versatile vocalists.

SECRET SECRETS — Joan Armatrading — A&M 5040 — Producer: Mike Howlett — List: 8.98 — Bar Coded

Longtime critic's favorite Armatrading delivers - as always - consistently challenging songs with a somewhat harder edge. Moving vocals and spicy arrangements also should propel "Secret Secrets."

THE DIFFERENCE IS... — Mood Six — Psycho 33 — Producers: Tony Conway — Ian Shaw — List 8.98

Sombre and sometimes exhilarating pop from one of Britain's cult bands. Good new music potential.


Sometimes punkish, sometimes sixties, always cutting, The Jet Black Berries deliver a full set of ingratiating underground pop.


Prophetic vocalist/lyricist Ini Kamoze hailed by many as the next Marley gets assistance from Sly & Robbie and Willie Lindo on this solid reggae LP.

WHITE WINDS — Andreas Vollenweider — CBS FM 39963 — Producer: Andreas Vollenweider — List 8.98 — Bar Coded

STRICTLY FOR LOVERS — Reggae Greats — Island MLPS 9786 — Producer: Various — List 8.98 — Bar Coded

REGGAE GREATS — Linton Kwesi Johnson — Island MLPS 9786 — Producer: Linton Kwesi Johnson — List 8.98 — Bar Coded

DECODE YOURSELF — Ronald Shannon And The Decoding Society — Island 7-90247 Producer: Bill Laswell — List 8.98 — Bar Coded

CONTRABAND — The Crackers — Edison ER 1002 — Producer: The Crackers — List 8.98 — Bar Coded

PLASTICLAND — Plasticland — Enigma 72011-1 — Producers: Glenn Rehsle And John Frankovic — Listed 8.98 — Bar Coded

INSTANT EXCITEMENT — Chris Stamey — Coyote 007 — Producer: Don Dixon — Listed: 8.98 — Bar Coded

VOICES IN THE SKY — The Moody Blues — PolyGram 820 155-1 R-1 — Producer: Various — Listed 8.98 — Bar Coded

REBEL SOULS — Aswad — Mango 9780 — Producer: Aswad-Mike Campbell — List: 8.98

AUER SCULPTURE — The Stranglers — Epic 39959 — Producer: Laurie Latham — List: 8.98 — Bar Coded
SINGLE REVIEWS

OUT OF THE BOX

LINDA RONSTADT (Asylum 7-69053)

When I Fall In Love (2:21) (Intersong USA-Chappell & Co./ASCAP) (Heyman-Young) (Producer: Peter Asher)

Rondeau does this classic melody wonders and Riddle’s arrangement is at once traditional and fresh. Expect immediate A/C adds.

BONNIE POINTEER (Private I ZS9-04189)


High-tech synth dance rocker features departed Pointer sister Bonnie in a sly cut on the Heavenly Bodies soundtrack. Dance crossover potential.

ROBEY (Silver Blue ZS4 04774)

One Night In Bangkok (3:35) (MCA Music/ASCAP) (Anderson-Rice-Ultimate) (Producer: Joel Diamond)

From the “Chosis” score, “One Night In Bangkok” is a highly compelling and thoroughly unique song. Robey offers a dynamic and captivating vocal which entails a bit of rap as well, and the instrumental tracks are consistently powerful. The tune is dance oriented and may well make its way up the CHR charts. Refreshingly original, this one’s definitely worth checking out.

NEW AND DEVELOPING

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FEATURE PICKS

THE TEMPTATIONS (Gordy 1782GF)


A lush, tender and melodic song which should have a wide appeal and prove another winner for this deservedly durable group.

ALISON MOYET (Columbia 55-04781)

Invisible (5:36) (Dou-i-d-o-do Music-All Boys Music/BASCAP) (Dazio) (Producer: Tony Swan-Steven Jolley)

European vocal sensation Moyet has power and stylistic phrasing which shines on this broken heart ballad. Pure pop potential with a world of songwriting integrity.

TRIUMPH (MCA-03540)

Follow Your Heart (3:21) (Triumphfongs/CAFCAP) (Emmett-Moore-Levine) (Producer: Triumph)

Relentlessly dynamic and energetic from Canada’s premier heavy-metalists. Looks like a big AOR hit for this exciting band.

THOMAS MCLARTY (Motown 1779AF)


Former Commodores guitarist Thomas McClary waxes heavy funk on this thoroughly danceable first solo effort. A B/C, Urban radio must.

RECORDS TO WATCH

THE REDDINGS (Polydor 881-767-7)


SWITCH (Total Experience TES-1-2408)

I'm So Satisfied (5:01) (TX Pub. Co. — ASCAP) (Producer: Oliver Scott)

ULTIMATE CHOICE (Heat HS2023A)

Little Red (3:30) (Jimil Mac Music — BMI) (L. Gibson, E. Glen) (Producers: Mac & Mac Productions)

PRESTIGE (Urban Rock UR77)

Night People (4:00) (Terryplace Music Inc.) (Ed Terry) (Producers: Ed Terry & Ian Consil)

COLORS (Power Light Records PL900)


THE MANHATTANS (Columbia 38-04754)

You Send Me (3:50) (ABKCO Music/BMI) (S. Cooke) (Producers: M. Eichner, M. Brown, J. McEwen)
Simon and Verity have some very deep roots in the music business, both in their career, but the first thing they make clear is that their act is, and will always be, a duo, a double act. "We'll never grow up as brother and sister," said Simon. "We will never perform individually no matter who offers what—we never have."

The couple met while Simon was building a reputation as an entertainer in their native England. Verity was pursuing her academic efforts and invited him to stay in their home as a guest. Eventually, the two fell in love and were married. Their two-part harmony style began to develop.

The couple toured British dance halls and clubs in the '70s and '80s, becoming one of the most popular live shows available. They played to tough audiences in tough clubs across the northeastern sector, where, according to Simon, "they sort of go out with the all-nights..." and "you can't encore us! If they don't like you, they stamp their feet, hiss and throw things. The saying goes: 'If you can survive there, you can survive anywhere.' They have handled the oratorical press, and tour, and ever since have been regarded as artistically equal. They have embraced the hard-core fan base with their indigenous style and commitment to the craft.

They visited the U.S. in 1978, traveling to the west coast to investigate the growing American market. But Simon said, "the music we had been singing for years didn't seem to fit in with the current industry executive in Los Angeles.

On a later American visit, the couple began to look in a different direction. "We made a trip to Nashville and the continental record labels and, and along the way we tuned in the radio, picked up a country station and really started listening. It was the sort of music we'd been performing in England for years. We stopped in Nashville, we knocked on doors, we met a person we met was Terry Chooe, who was a producer at RCA.

Prince and Verity ended up producing us," Simon said. "When we rolled into Nashville, they sent us to the BMI, and we got to meet a lot of people. We met the head honcho, and he said, 'Let's bring these kids in and make a record.' It was a really great experience.

Simon and Verity's EMI/Atlantic album is presently being released for release this spring, depending on the success of the current single. They reportedly listened to some 6,000 songs with co-producers Chooe and Dennis Wilson in order to arrive at their final selections for the LP. "One or two originals will also be on the album," said Simon. "Personal appearances and television work are being handled by McFadden Artists Corp., of which Simmone is a partner. Jack McFadden is from the old school, as we say in England, which means somebody who's got a lot of experience and has been able to take others' struggles and experience into success and still keep his feet on the ground. The fact that counts in this is a hit record. Simon summarized, and the self-confidence, talent and tenacity of Simon and Verity will propel them inevitably toward that goal.

**NEW FACES TO WATCH**

**Simon And Verity**

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All music displayed or otherwise used for purposes of advertising, promotion or demonstration of a product or service is referred to herein as "hype.

**Atkins Previews New Jazz Album by Bill Fisher**

**NASHVILLE — CBS Records and the Nashville Music Commission have announced a series of events (continued from page 29) to celebrate the recording career of Buddy Hatton, who will be on hand to discuss his career at the Monday night event.**

**BILLY & MAMIE — Billy Vera of Billy and the Beekers recently stopped by Columbia Records to chat with the legendary Mamie Van Doren about the show.

**ALL TUNED UP — CBS Records artist Charlie Byrd recently released his new album, "Stay Tuned," a pleasing melange of new jazz released this week. The record is Atkins’ third for CBS, the label he signed with as an artist some three years ago, after his release of the hit single "Stay Tuned".

Following a per-performance champagne reception, music business leaders and celebrity guests (who paid $1,000 a ticket to attend) were treated to a 12-song set from Atkins and the others, backed by a band containing several respected instrumentalists from the pop and jazz fields. David Huganio, producer of the new LP and former member of Toto, played bass; Larry Lindon, one of the most sought-after session players in Nashville, was on drums; Clayton Ivey and Darrel Dybka handled the keyboard work. Terry McMillian played percussion and harmonica, and young Mark O’Connor, a 23-year-old fiddling champion, proved that he also has a feel for jazz.

The show began with a welcome by Rick Blackburn, CBS/Nashville VP and his observation that the new record is a combined effort of CBS Records in Nashville, Los Angeles and New York. Blackburn then introduced Dr. George Butler of the CBS jazz division in New York, who called the musicians on the album "giants in their respective areas of music." Butler went on to present Atkins with a special edition of the record, boxed in a tray with the title of "Stay Tuned," also said, "It is easy to task to pull musicians like this together for a person like Charlie Atkins could do it."

The set was structured around the
Cover Story
Greg Kihn: New Label, Enthusiasm
by David Adelson

"This is the honeymoon album," said Greg Kihn of his first EMI America release "Citizen Kihn." The project represents a departure for Kihn, who is now without The Greg Kihn Band. According to the composer/performer it is virtually a solo album.

"In many ways I feel like this is my first album," said the Northern California resident. "It's a little more open than the past projects I've done, where you have to write for the band and then you have to write within certain parameters. I think if there is a new style, it's a free one.

Kihn has rechristened with Steve Wright, co-founder of the original Greg Kihn Band, to compose a varied collection of songs that may depart slightly from his established style but retain the elements that have established him as an artistic and commercial success. "In the old days I used to write for the band and then you have to write within certain parameters. I think if there is a new style, it's a free one.

Kihn had his first hit single with "The Breakup Song," off the "Rocknrollin'" LP but really rose to national attention with the number one single "Jeopardy," from "Kihnspiracy.

Kihn's fans have come to expect an ear catching title as much as they have good music. "The next one, 'Citizen Kihn,' is the first I ever thought of," he stated. "I was trying to come up with a decent name and it came to me while watching the late show. It's more literate than the last ones and my mom thinks its great."

Greg Kihn is adamant about making his mark as a composer. "I've been a rock and roll musician for the last 15 years, and I guess I've played about three or four thousand gigs," he remarked. "But when


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IN THE STUDIO

WEST COAST

Over at Lion Share studios Quincy Jones is producing the "USA For Africa" single co-writers on the project include Lionel Richie, Stevie Wonder & Michael Jackson. Engineering the session work is Humberto Gatica and John Guess with assistance from Larry Ferguson and Khalig Glover ... Motown has Dennis Edwards at Soundstage studios ... also Michael Lovestone has been at the Village Recorder handling overdubs for his next release, producing is Steve Barri and engineering work is being done by Roger Nichols assi...tising is Tom Nist ... The Waters are in recording their LP. Producing the project is Brian Potter and Steve Barri, at the controls are again Ro...ichard ... The Emotions are recording their first LP for Motown, also Rick James, who's presently riding off the release of the Mary Jane Girls, is tracking material for his own album ... Columbia records reports that later on in the year Maurice White, Eddie Murphy, Fishbone, Bill Withers, Johnny Mathis, Andre Cymone and Roseland Cash will be releasing albums for the label.

East coastings

VAGABOND SHOES DEPT. — Well it's official. On February 19, Mayor Ed Koch declared John Johnson and Fred Ebb's "New York, New York" the official song of New York City, passing up such gems as "Manhattan Madness," "Slummin' On John Kander's and Cwiz's "New York, New York," and "I'm Gonna Get Away." A duet of Mayor Koch and singer Donald Pleasence, "Kochen," performed on "Good Morning America," was among the most notable of the day's events. "New York, New York," which Koch put it, "New York, New York is a world class song," although it never received proper credit in its original form (from the Martin Scorsese film of the same name, which starred Robert DeNiro and Liza Minnelli, who first recorded it). The song is now on one of the few real contemporary standards, such as "Just The Way You Are," by Billy Joel ("New York State of Mind," 1976). At the ceremony, BMI president Ed Kramer presented the Mayor with a specially prepared "New York, New York" manuscript signed by the authors, and the Mayor in turn presented Kander and Ebb certificates of appreciation.

The two writers, who have churned out consistently great work, including songs from the scores of Cabaret, Chicago, Funny Lady, and The Rink, are truly a team with class, in the tradition of, say, Rogers and Hart ("I'll Take Manhattan," 1925).

CALLING ROCK AND ROLL — Com- metul, Inc, an entertainment communications company specializing in tele- communications and phone programming, has announced the formation of 976-ROCK (976-1725), a rock 'n roll phone-in information line currently serving Miami, Baltimore and Philadelphia (in Philadelphia the number is 9-ROCKIN or 976-2546). Plans are underway to introduce the concept in Chicago and Pittsburgh by the end of the year. "We believe that an immediacy and a depth we can provide by constantly changing programs with ballots," says vice president Paul Levine. We may make updates nationwide within minutes remotely.

AROUND TOWN — English cult favorite Richard Thompson will hit New York twice in coming months to support his new PolyGram LP "Across A Crowded Room." Thompson will show up March 13 for a date at the Bottom Line. He will then hit New Mexico, California, Colorado, Missouri, Iowa, Wisconsin, Illinois, Michigan, Wisconsin, Michigan, Wisconsin, Connecticut and Pennsylvania before returning to New York's Beacon Theater April 20 ... UZ's spring tour, which begins in Dallas this Monday (25), will bring the Irish band to Madison Square Garden April 1, Nassau Coliseum April 2, and The Meadows April 12. The three-month junket marks the first time the band will be playing all arena shows. The Dixie Cups, now known for some reason as the Dixi-Kups, made their first New York appearance since 1966 February 15 and 16 at the Bottom Line. The club also played host to first-time Big Apple visitor Ricky Skaggs last week.

THE SMOKING SISTERS — Phil Collins' latest album, "No Jacket Required," will be showcased on Cinema's Album Flash show debuting Thursday, March 12 (9:30-10:00 p.m.) Other playdates include March 16, 20 and 26 and 31. The show was taped in London at Royal Albert Hall.

The medium is the message, and videos, which eons ago were considered promotional materials, are coming more and more an end in themselves. A panel comprised of Gail Sprowar of MTV, Andy Warhol, Jonathan Demme and Scott Millaney of MGM/FOX Productions will judge a competition to create a video for Zee artist John Cale. The winner gets $500.00 cash money, a chance to work with MGM on the next Zee video and his wares exhibited on MTV (news, no programming). Saturday, March 13.

SUMMER CHAMPAGNE — RCA Records president Robert D. Yule is the recipient of the 1985 Human Relations Award presented at a lunch in his honor by the Music and Performing Arts Division of the Anti-Discrimination League of B'nai B'rith at the Waldorf-Astoria Hotel in New York (l) Summer (right) is shown here with producer/singer Kashif and Evelyn "Champagne" King (c), who rendered a soulful cappella version of our National Anthem. (b) Storyboards or written treatments are due by March 1. Anyone is eligible (film/video production houses, home video buffs). Finished tapes are due by May 1. Send to Z Records, 805 Seventh Ave., Suite 1205, New York, New York 10019.

BIG EARS — Manhattan-based In One Ear Productions is a company on the move. The company, headed by president Ken Levy, has radio handled and print campaigns for PolyGram, Solar, Elektra, Arista, Atlantic and Profile. They are also responsible for the successful promotion of the minor hit scare-flick Nightmare on Elm Street. Use of lo-fi credits will be seen in this year's campaign. "When we developed the national campaign on the recent Deep Purple ads with PolyGram," says Levy, "we wanted a unified look. We utilized two teasers, 'Soon it will all come together' and 'Destiny brought them together again' in conjunction with their DP logo." One of the company's ads in the L.A. Weekly drew 900 calls in one day. This kind of success has aided the firm's move into TV campaigns. They will handle a PolyGram presentation at NARM. But their most interesting production at the moment is the 2nd anniversary party taking place this month. The firm is in control where the party will be, but have been sent bus passes and directions to the meeting place. Coming from the firm that advertised the tenth anniversary of The Texas Chainsaw Massacre, it's an interesting prospect.
New On The Shelves

Sony

The first component Digital-to-Analog Convertor for consumers and two compact Disc players were introduced by Sony Consumer Products Company. "It's no coincidence that the introduction of these high-end products follow our portable and automotive CD players," said Thomas J. Steckbeck, senior vice president of audio marketing. "We think these introductions reaffirm Sony's leadership in every aspect of the CD marketplace — including the high end."

The new products are the Sony CDP-520ES Compact Disc Player, the CDP-650ES Compact Disc Player and the companion DAS-702ES Digital-to-Analog Convertor. The convertor is the first to take advantage of the newly established digital audio interface format. The DAS-702ES converts the digital output signal of the CDP-660ES into analog audio. All three models take their place in Sony's ES series of high fidelity components.

TDK

The TDK SA boasts one of the largest market shares in the high-bias, premium-quality category, and we have many years of experience in this highly popular product, observed Kazukawa. "Due to its local users, comprised largely of audiophiles, and general tape players alike, we felt it was important to continue our technical commitment to SA."

The SA audio tapes use an improved Laboratory Standard which is 35 percent stronger and more rigid than the previously used cassette shell. The increased rigidity helps to prevent resonance during recording and playback.

TDK has also given SA's packaging revised; modern graphics. SA's current suggested retail is $7.90 or SA-90's and $2.90 for SA-90s.

JVC

Customers who purchase six JVC Dynarc F1 standard normal bias 90-minute audio cassettes will receive a 30-cassette storage device at no extra charge in a promotion by the Magnetic Tape Division of JVC COMPANY OF AMERICA. Six cassettes come packaged in a durable black injection molded plastic rack that can be wall or shelf mounted.

The promotion was instituted following the success of a similar promotion for JVC's DA7 high bias 90-minute cassettes and is currently being held. Gary Schwartz, national marketing and sales manager of JVC's Magnetic Tape Division.

Magnetic Tape and Cassette

Magnetic Tape has a full line of audio and video cassettes. With its growth in sales and market share over the past two years, it has become a growing factor in the magnetic tape industry.

MULTI CD PLAYER — Technics' Multi Compact Disc Player Model SL-P15 is a versatile disc changer system which can load and program 51 CDs at a time (up to 50 discs can be programmed while one is playing). Optional equipment is available which allows users to program a total of up to 251 discs. The SL-P15 carries a suggested retail price of $1,500.
Ronald N. Beck Named Pres., CEO at Premiere International

NEW YORK, February 18 — Ronald N. Beck has been named president and chief executive officer of Premiere International, the joint venture formed by Columbia Pictures International Pay Television, Home Box Office, Showtime/The Movie Channel, Thorn EMI Screen Entertainment, Twentieth Century Fox and Warner Bros. This new position is effective immediately.

As president, Beck will manage the partnership's participation in pay television services planned for Japan, Germany, Switzerland and Austria. Beck will also be responsible for determining opportunities for the introduction of cable program services into additional countries. Beck will report to the board of directors of Premiere International.

Beck has been based in London since December 1983 as vice president and executive director of Home Box Office International.

Beck joined HBO as associate director of business affairs in November 1982. He was previously associated with the New York City law firm of Paul, Weiss, Rifkind, Wharton & Garrison. Beck holds a BA, as well as law and business degrees, from Stanford University.

Fred Williams New PMI President

LOS ANGELES, February 19, 1985 — Fred Williams has been named president of Picture Music International, succeeding Mark Levinson, who has resigned to pursue outside business interests. Williams is currently vice president of Capitol's music publishing and Magnetic Products interests.

Williams said, "These are exciting times for PMI, and I am delighted to be a part of this vital, young company. PMI is currently in production on both sides of the Atlantic."

Recently completed projects include two music videos for Atlantic recording artist Phil Collins, a video for former teen idol David Cassidy, and a television commercial for Chic Jeans. A commercial for Tender Vittles is on the production slate for later this month.

Executive Monitor

LOUIS ANGELES — Gilla Lewis has formed a full service creative agency, Gilla Lewis Productions. The agency will produce music videos, commercials, radio and print advertising, as well as graphic design projects. Lewis served most recently as creative director of advertising and video for Atlantic Records. William Simon has been appointed to the newly created position of assistant to the president of Hero Communications. William Simon has been appointed vice president of finance and administration at Media Home Entertainment. Prism Entertainment has named Gary Jones as its national sales manager, a new position.

Que Spalding has been appointed president of Playboy Programming Distribution Co., Inc. Spalding presently serves as senior vice president of sales and a member of the office of the President of Rainbow Programming Services. Also at Playboy, Rebecca Sive-Toashphesky has been promoted to vice president of public affairs and public relations for Playboy's video division. ... New World Video has appointed Jan D'Amico as director of customer relations. Richard Kaufman has joined the VCA Telecastics staff as a videotape editor. Kaufman comes to New World Video from National Video Recording Studio, where he served as editor ... Vestron Video announces the promotion of Marilyn Di Girolamo to the post of vice president of distribution; Rita Chiappetta to manager of corporate finance; Elaine Vecca to manager of international reporting; Nancy Haremjer to manager of preproduction and Amy Knoller to manager of contract administration. ... CBS/FOX Video has named Jean Satti manager of program production.

NEW DIGS — You know what they say about growing things in California... "throw some seeds and run!" Well, Media Home Entertainment is proving that the same may be said of video manufacturers, as MHE has expanded so quickly that president Ron Safinick once told Audio Video he's going to have about a hundred hands to shake at the next company party. It's no joke. MHE is hiring right now (and sometimes a week or two, we're told), and they're not just handing out blank tapes to pass out to employees (they're getting that, as well). So in January of this year, MHE left its sprawling 14,000 square foot home in West Hollywood, CA and moved to a truly mammoth abode in a new industrial park area in Culver City (on the southern rim of L.A. basin). The new digs offer 45,000 "count 'em" square feet of space, and that alone should give you some idea of the untold size of which MHE is expanding (Safinick has been quoted as saying the new facility may be a "step on the wrong foot", if you know what we mean). Except for advertising, every aspect of MHE's operation is done in-house, including consolidated editing, production, duplication, duplication, acquisition, sales, marketing, warehousing, shipping and publicity all under one roof. Foreign film dubbing will soon be added to the list.

The company currently employs 130 people, the number is expected to grow in all areas. But, for an independent video manufacturer, the size of the new place is pretty amazing. MHE has doubled its production and marketing physicals in six months, and they've just plugged the new facility, bringing it up to 100% capacity.

TENDERNESS — If the Beck Pictures Switzerland Bros. Productions, Heron has been appointed as senior PMI, Philip Atlantic joint president. As Bezqueant has been formed in the nursery. The has formed Premiere International, the new home to entertainment. In Austria. A joint formation, the Beck Bros. Productions for Austria, has been announced. The joint company will be called Premiere Austria. The new company will be based in Vienna and will be headed by Philip Atlantic, who will serve as president. The company will produce videos and films for distribution throughout Europe.

EXPANSION — Some of the 16,000 duplicating machines Media Home Entertainment customers in its lineup are being doubled its production capacity. The company says that it is currently working through the facility's seemingly endless rows of duplicators — all 16,000 of them. (I don't like to admit that the pathology, in comparison, 8,000 machines I saw at the West Hollywood location seem to be facing almost a comparable challenge). MHE now produces 3 million tapes a year! That number will reportedly rise before the year is out. MHE, by the way, now offers the Nostalgia Merchant classic from catalogue. The new line of classic recordings, Warner's Home Video Library, children's programming and VCL. All of these took shape over the last year. Late last year, MHE branched into yet another line (in conjunction with New Line Productions) — its first feature-length production, A Nightmare On Elm Street. More MHE productions are scheduled to be released in the coming year.

Business blops. The mind boggles. MHE is enjoying the fruits of the seemingly unbounded progress the video industry has been making, as in the days when the great film studios found their footings. Of course, there are still some of the independent video manufacturers such as Vestron, Embassy Home Entertainment and Thorn EMI/HBO who are also making their share of breakthroughs and are undoubtedly the major players in the business. MHE is not immune to the squeeze. Video manufacturing has become big business. If MHE's gigantic new place — soon to be out grown — isn't the most blatant example, I don't know what is.

SPEAKING OF GROWTH — And of Media Home Entertainment, congratulations to Ron and Betty Safinick on the birth of their recent addition to the family — Ashley Elizabeth Safinick, who weighed in at 7 lbs. at Santa Monica Hospital, Feb. 9, 1985.

LOOK SHARP — Keep a lookout for The Cutting Edge, IRS Records answer to the Andy Williams Variety Hour. The show is returning for a new season at its early time slot of 11:30 p.m. EST and 8:30 p.m. PST. February's show includes footage of unsigned bands in the North Carolina rock'n'roll underground (clubs in Durham, Chapel Hill, Raleigh, etc.). Let's Active's Mitch Elsen toot of his Winston-Salem Drive-In Studio (a local video production company) has released a new video, "I'm in Love," starring the amazing Romweber family ("The von Trapps of Tobacco Belt rock" says I.R.S.), and the CMJ New Music Countdown given by host Peter Zaremba-in-store in Chapel Hill. Also on the show are appearances by Devo, John Convertino, The Bachelors, The Three O'Clock, James Brown and Africa Bambaata's Unity video and a rap record by that good' ole rapmaster himself, Ronald Reagan. The show airs Feb. 24.

VIDEO CONTEST — The deal is called "John Cale Come Alive On Tape," and it is being presented by ZE Records. It's a New York based competition for a new video for John Cale. Details on this East Coast event can be had in the Cash Box East Coastings column.

RELEASE BEAT — Eric Clapton has lensed his first music video. It's a tune called "Forever Man" from his forthcoming LP "Behind the Sun." The video is a straight dramatic piece, shot in London, France and Italy. Clapton worked with Bob Godley & Creme. Caliher & Sharipo have just finished a new video for MCA recording artist Stone Fury entitled Life is TooLonely. Orion Picture's The Falcon and The Snowman has been acquired for home video release by Vestron Video. U.S. and Canada will get the tape in mid-1985. Oh! God! You Devil is slated for an April 15 release from Warner Home Video. ... A&M Video has announced the release of 38 Special's Wild Eyes and Alive, 75 minutes of the band's Nassau (NY) Coliseum show during its 1984 tour. Retail price is $29.95, VHS Hi-Fi and Beta Hi-Fi.

CLASS — California State University at Los Angeles is offering the very first academic course in music video ever offered in the U.S. The course is taught by two assistant professors of broadcasting, Alan Bloom and Robert Vianello, and concentrates on five specific areas: the history of music video (including shorts that date as far back as the 1960s), a look at the music video production process and the impact of music video on society in general. The focus is on music video as a further development in our television culture. As Vianello says, "Music video is simply the most advanced form of programming." The television advertising relationship is also explored. Trouble is, most of the reading material for a class of this sort is outdated almost as quickly as it is assigned.

gregory dobkin
ABC Names Two

LOS ANGELES — Daniel J. Forth, director of the ABC Rock Radio Network and Gloria Briggs, manager of the ABC Rock Radio Network, have taken on additional duties as director and manager, respectively, of the ABC FM Radio Network. The announcement was made by John Xanten, vice president of the ABC Radio Networks. Forth and Briggs will be responsible for marketing the network to prospective affiliates and meeting the day-to-day needs of the network's roster of stations.

La Beau Named

LOS ANGELES — KFI 640 Los Angeles assistant program director and afternoon personality Steve La Beau has been promoted to program director effective immediately, it was announced by KFI vice president and general manager Don Davis.

La Beau has been with KFI since 1982 as an air talent and holding various programming responsibilities. Prior to KFI, La Beau served as music director and afternoon drive personality at WDRO in Detroit and worked at WLBC in Tampa, Florida.

KMGG Names Nelson

LOS ANGELES — Don N. Nelson has been named general manager of Emmis Broadcasting's Los Angeles outlet, KMGG/MAGIC 106FM.

Doyle Rose, who has served as the station's general manager since last July, will continue in his position as vice president and regional manager for Emmis. Both announcements were made by Emmis Broadcasting president Jeff Smulyan.

Nelson comes to MAGIC 106FM from San Diego where he was general manager of KSON AM-FM since 1991.

KLOS for Africa — KLOS-FM, the ABC O&O in Los Angeles devoted its programming the weekend of February 22-24, 1985 to a 24-hour radiothon to benefit the American Red Cross African Relief Fund. Beginning at 5 p.m. Friday the 22nd, listeners were urged to phone the station to pledge donations to help aid the famine relief effort. Many celebrities from the fields of music, sports, politics and entertainment joined in live and pre-taped reports from around the world with the KLOS air staff.

Program director Tommy Hodges commented, "We have been greatly inspired by the reports and activities of a number of musicians in England, The United States and Canada in donating their time and talents to projects that aim to alleviate the suffering in Africa. Now KLOS wants to bring this cause directly to the radio listeners of Southern California to demonstrate our support for this worthy cause."

25 Years Young — Harold and Weaver celebrate their 25th year with ABC's WMAL in Washington, D.C. An all-star gala is scheduled to be broadcast live from the Kennedy Center's Grand Foyer on March 7.

THE JOB MART

THE JOB MART — WFAN needs air talent/production/creative services. Send T&R to Lee Tobin, 2260 Lake Ave., Suite 230, Ft. Wayne, Indiana 46805. (219) 423-3676. WYLD-FM needs full time air staff, females are encouraged. Send photo, T&R to Dell Spencer, 200 Tulane St., New Orleans, LA 70119. Savannah's Z102 is accepting T&R's for possible future openings. Production abilities, personality, appearances are necessary. Contact Brady McCreary, WZAT, Box 8247, Savannah, GA 31412. KXOA seeks an "audio journalist" to fill story/feature reporter slot. Send T&R to Ken Hunt, Box 1677, Sacramento, CA 95808. WNIR is looking for air talent. "If your talents lie somewhere between Joe Rivers and Walter Cronkite then we shall talk," said Bob Klaus. Call him at (215) 973-2323.

KIK-FM a group owned country station in Orange County, CA is looking for an experienced PD. Salary is open, good benefits and possibilities for national PD position. T&R to Jim Votaw, 2 City Blvd., East Orange, CA 92656. AM/FM combo in South Central PA is seeking a news director to manage T&R to P.O. Box 479, Chambersburg, PA 17201. WAMO in Pittsburgh is seeking T&R for all shifts. Females are encouraged. Contact Allen Harrison, 1500 Chamber of Commerce Building, Pittsburgh, PA 15219. Part time entertainment is wanted for adult personality station in Syracuse market. T&R to WSEN, Box 1050, Syracuse, NY 13207. WYST AM/FM seeks experienced morning news personality. T&R to Scott Harris, 1111 Park Ave., Baltimore, Maryland 21201. Country Information station is seeking morning personality. Contact T&R to Cliff Somers, KARS, 6566 E, Heald, New Mexico 87020. B94FM is seeking a crazy and zany personality to head up a morning team. T&R to Ron Haney, KEZB, 2501 N. Mesa Ave., El Paso, Texas 79902. Stations wishing to post openings in this column should contact Darryl Lindsey, 6363 Sunset Blvd., Hollywood, CA 90028.
Teena Marie: The Sirellace Succeds

by Rusty Cutchin

NEW YORK — In the wake of last year’s black superstar exodus to the pop charts and the renewed quest for terminology by which to describe the history of modern pop music, there has been a return to classic rhythm & blues, soul, and, currently, black music, as well as other names (New Musical Express calls it, simply, funk, which probably wouldn’t apply to Richard “Dimples” Fields), a comparatively rare occurrence has been overlooked: the appearance of white artists on what we shall call the black contemporary charts. Currently, Phil Collins, Steena Eason, Van Morrison, Paul Hardcastle, Nila Thomas and Hall & Oates are all in the top 50 and this points out the continuing breakdown of barriers as well as the appearance of those, Michael Jackson, Lionel Richie and other black superstars on the top 100. But one artist who has consistently had a place on the black charts, always made serious funk, funk and always, as far as she knows, been white, is Teena Marie. Now the long-time Rick James collaborator is seeing her biggest hit date “Lovergirl,” rocket up the top 20 even as it descends the black charts. Marie, who had black airplay from day one, is now a counter-crossover artist.

(continued on page 28)

UNHARRED WHODINI GETS GOLD — Jive recording artists Whodini recently celebrated the success of their newest LP "Escape" which has been certified gold by the RIAA. Before going on the road with New Jack, the group was presented with their gold discs by members of the Jive and Aristes Records staffs. (The top row, l-r): Ken Reynolds, director, product management, R&B, Aristes; Ann Caril, associate director, publicity and artist relations, Jive Records; Barry Weiss, director, artist development, Jive; Dave Burman, director, modern music promotion, Aristes; David Goldin, Grandmaster Dee, Whodini; Larry Smith producer of "Escape". (bottom row, l-r): Jean Pierre, R&B promotion, Aristes; Jali, Whodini; Echady, Whodini; and Jane Palmes, director, album & single sales, Aristes.
DANCE ACTION

OPERETIC METAMORPHOSES — Where does one go after managing the New York Dolls, an integral hand in the Sex Pistols and “discovering” Bow Wow Wow and Adam Ant, Well, first there is the merging of the sound of the street with traditional square dance music which resulted in the major B/G C/D hit “Buffalo Gal” and the island LP “Duck Rock”. “I can’t say that’s the latest, asked Malcolm McLaren? Opera. And amazingly enough, McLaren’s latest LP “Fans”, which merges a K-TEL package of American old-time square dance bands and the efforts of the Red Onion, a number of areas. The LP’s first 12” “Madam Butterfly” has already made a run in the clubs and names now like Joseph Papp (A Chorus Line, Pirates of Penzance), Columbia Pictures and Geffen are popping up. It’s an album of an album which combines operatic melodies with strictly groove sounds and a very real, what else could you expect from McLaren? “The idea came from a gig actually,” says the British entrepreneur. “After Trevor Horn and I had worked on ‘Duck Rock’, he asked me what I was going to do next. And I was already pilfering some of my ideas, and I said ‘opera’ just to put him off. I had never done anything like it. I had always been interested in it, and it was a bit like putting two different worlds together.”

VICE GUYS — Coattamerka aka Andy Heritage from Kid Creole & The Coconuts invited guests in a recent episode of NBC’s Miami Vice, entitled “Smuggler’s Blues.” During a down time on the show, Campbel, the role of Don Johnson, Coattamerka and Vice’s Phillip Michael Thomas, who Kilgore engineered resulted in a unique package. While “Madam Butterfly” as a 12” single has already had a play on the Cash Box’s dance chart, Island is only now starting to get behind the single and the album “Fans”. McLaren has his sights on other goals. In Los Angeles to shop his services to major film and record labels, McLaren notes that today there must be a strong visual image — he knows, he looks at bow Wow Wow and Adam Ant and still thinks McLaren has no interest in touring. He feels his place in the music world and video. With so many successes in a variety of fields, it is certain McLaren will find some one to buy his ideas, no matter how off the wall they are.

THE RHYTHM SECTION

JAZZ WITH SOUL — It’s an ongoing battle: is it jazz or is it pop (or is it Memorex)? And the answer is yes, and no. But the important thing is to judge for yourself, and T&B productions will give east coast fans another chance Saturday, March 2 in Newark with the New York Jazz Festival at Symphony Hall. The show will feature Ray Ayers, Tom Brownie, Lonnie Liston Smith, Jean Carn and Noel Pointer. Such multi-artist shows with established R&B-oriented fusion performers have been scarce on the concert circuit and fans have taken advantage of the rare appearances. The show should provide a taste, though, of the cool edge missing from black music as it becomes more rock-oriented in the eighties. The show is a collaboration between promoters Teddy Poulter and Chuck Brown of BLOW FAST BREAKS FOR NBA — Bass lines and bass lines finally got together in a big way recently when the Atlanta Hawks signed Kurtis Blow to not a multi-year, no-cut contract but to a one-shot make-good tryout after a recent game with the Cleveland Cavaliers. After the Hawks announced Blow’s post-game 17,000 fans showed up for the game, getting more bang, ball and Blow for their buck. Now the Philadelphia 76ers are bidding for Blow’s services, and the rap star is in competition with other projects as well. He’s just been signed to do a special rap for a major soft drink commercial. And he’s about to begin work starring film role in Kings of Rap. Kurtis actually made his film debut in the new Leon Isaac Kennedy movie "Outta The World." (Willie Bobo)

HALL & STOKES — Daryl Hall and Lakeside producer/lead vocalist Otis Stokes discuss the fine art of songwriting at a recent L.A. bash. City, but Kings of Rap is its first starring role. Blow will also write the soundtrack to the film, which will feature performances by such rap artists as Run-D.M.C., Melie Mel and the Fat Boy Sue. "SOLID SUCCESS" — “I must say I feel very blessed and very satisfied with what we’ve accomplished and the way we’ve accomplished it,” says Nickolas Ashford. Adds his wife and partner Valerie Simpson, “We still haven’t reached our peak and have yet to record our best music.” Whew. If this is true, music fans should get ready for a bombshell. Not only have Ashford and Simpson created their most successful recording project to date, their live show, currently on tour is one of the happiest celebrations of a long, illustrious career to be seen.

TOP 50 SINGLES

SUGAR WALKS (RED & DANCE MIX)/5:30 & 7:01 SHEENA EASTON (EMI America) 9 1 3
ROXANNE (RKO JUKE BOX) 5:09 SHEENA EASTON 2 3 4
RAIN FOREST/5:12 RONALD BURKE BAXLEY (Columbia 44-0158) 11 1
HANG ON TO YOUR LOVE/6:00 VICE GUYS & (FHM/Hollywood, Bros) 3 10
ROXANNE’S REALITY (VOICE 1982)/4:52 ROXANNE SHANTE’ (Pos-Art PA 1486) 10 6
THIS IS MY NIGHT/CAUGHT IN THE MIDNIGHT EXTENDED VERSION)/6:11 & 4:77 THE BORDERLINES (RCA/SMS 3 & 632) 13 4
ROXY DUB 4:11 JEFFREY OSBORNE (A&M-1111) 9 7
REQUEST LINE/6:46 VICE GUYS WITH (HERE I AM)/5:53 THE DYNAMIC 3 (Realite/Fantasy D 350) 4 13
LOVERBOY (EXTENDED CLUB REMIX)/5:08 (Vince King/Jive/Anita) 1 7 4 6 6
LOVERDANCE (DUB MIX & INSTRUMENTAL)/6:10 TEENA MARIA ( Epic-49 0501) 15 19
NEW ATTITUDE JAXEL (EXTENDED MIX)/5:39 PATTI LABELLE & HAROLD FALTER (Jive) 23 2 3
METHOD OF MEDIUM LOVE (ON YOUR LOVE)/VOCAL & (VAN NORMAN)/3:47 & 7:50 (BARI, HALL & JOHN GATES (RCA P-1397)) 11 7 11
NEUTRON DANCE/4:59 POINTER SISTERS (Plan B) 18 11
SMALLTOWN BOY/8:00 BOWANCY (Elektra-bro) 17 2
YOU ARE THE WORD ONE DUB SHORT & EXTENDED)/7:04, 8:23 & 6:52 JERMAINE STEWART (Virgin) 18 11
FAT MAN JAZZY (INSTRUMENTAL)/1:14 & 7:09 PATTI LABELLE & HAROLD FALTER (Jive) 23 2 3
YOU’RE LITTLE Brother (DUB 5:07)/GABY THOMAS (Atlantic) 24 13
BAD HABITS LET’S GET BACK TO LONG LOVE (LONG VERSION)/5:32 & 4:51 JENNY SUTTON (Atlantic 0-86909) 37 10
LIKE A VIRGIN/8:07 MADONNA (Warner Bros. 20339) 12 15
LONELY CHRISTMAS (EXTENDED MIX/10:09 & 6:45 (RE1)) 77 7 11
OUTTA THE WORLD (DUB VERSION)/5:05 & 6:05 (RCA-SURF) 36 2
DREAMBOY (2discs 0-20303) Contact (7:09) (Stewart) (Rashida Music/BMI) (Producer: Virgil Taylor-Dreamboy) (Remix: Kit James)

DREAMBOY has both tech and operative groove propelled by some tasty synths and a snaking bass make this first single from Dreamboy’s second L.P a sure club pick.


This original European dance mix features Sade’s sultry opening rap as well as a Rhodes dominated jam on the outro. This cut broke her internationally.

REVIEW

DYING (2days 0-20303) Contact (7:09) (Stewart) (Rashida Music/BMI) (Producer: Virgil Taylor-Dreamboy) (Remix: Kit James)

Jazzy and tech groove propelled by some tasty synths and a snaking bass make this first single from Dreamboy’s second L.P a sure club pick.


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THE "12" REVIEWS

12" REVIEWS

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This original European dance mix features Sade’s sultry opening rap as well as a Rhodes dominated jam on the outro. This cut broke her internationally.
The King of Latin music is upset. Tito Puente feels that NARAS has gerrymandered him out of a Grammy Award, certainly a Grammy nomination. Last year, Tito Puente walked off with the trophy for "On Enchanted," the bicentennial Picante album that was voted best Latin Tropical album of the year. This year, the follow-up album, "El Rey," was not only not nominated for a Grammy, but, according to Puente, wasn't even considered in the Latin Tropical category.

"It was submitted this year in the same category, but somebody up there in a committee took it and put it into a jazz category. Imagine a person who's involved with Latin music being put into a category with great jazz artists like George Benson, Wynton Marsalis, all the way down the line. Even if I had won a nomination, if I was a jazz artist I wouldn't be happy to see a latino, in there, I wouldn't be happy to see a jazz artist winning a nomination in the latin department; he doesn't belong there. So I think these people are in my chances of getting a nomination this year.

The King has a point. But the King's two nominations came for his Latin Jazz Ensemble, which combines the rhythms and instrumentation of salsa with the harmonies and improvisations of jazz. Certainly, the Latin Jazz Ensemble is as much jazz as it is latin. Then again, that's the case last year with "On Broadway," which copped the latin prize. And Puente's labelmate, Poncho Sanchez, was nominated this year in the Latin category for his latin jazz effort. The answer, of course, is that NARAS needs a Latin Jazz category, which would allow all the vaunted albums ever to be put in it. (Puente, at least, says somebody at NARAS actually told him that if the song titles were printed in Spanish the LP would have been considered in the Latin category.) In any case, Puente has already won a pair of Grammys, and his kingdom seems secure. His inability to be classified is, in a sense, a compliment to the man who has been banging his timbales in front of his own band since 1949.

Freddie Puente, Jr., was born in 1923 in New York City; Spanish Harlem to be precise. He says, "born with timbales." At a very young age he was always playing around with cans and boxes. I was playing rhythm configurations and singing, playing on windowsills. So some neighbors of my parents said, "You know, your kid seems to have a lot of talent, why don't you put him into music school?"

So that's how it started, at about the age of five or six I was going to music school at 25 cents a lesson and I developed my talents that way, more or less.

At the age of 13, the King (at that time just a prince) made his first professional appearance. In 1949, Tito Puente, the band leader, was born.

"By 1950 I was involved in actually playing and performing around the New York area. There used to be a strip in Long Beach, Long Island," we used to play a lot down there in the summers, and we played up in the mountains, the Catskills, during the years of the rhumba, the mambo, the cha-cha, we had a lot of people that followed that kind of music.

"Of course we also performed at the Palladium, the city. During the band and 60's, all the young people used to come up there, there were no music groups at that time. Everybody used to come up there for the music, and if you didn't know how to dance, you would listen to it, or you watched the dancers performing. And the Palladium, which was located at 53rd and Broadway, was right next to Birdland, which was 'The Jazz Corner of the World,' so there was always an interchange — jazz musicians coming up to the Palladium to hear our latin music and our latin bands going down to Birdland to listen to jazz or to perform. So that's how it started, at about the age of five or six I was going to music school at 25 cents a lesson and I developed my talents that way, more or less."

Through the years, Puente has always managed to maintain his salsa dance band while keeping his fingers in the jazz pie. He has, he feels, kept him successful and kept his audience expanding. He is heartened, he says, by the increasing appreciation around the world for salsa. Certainly, rock audiences became very much aware of Puente through Santana's cover version of Puente's "Oye Como Va." Now, it seems, those audiences are going to hear Puente themselves.

"I keep up with the times," says The King, "and my music is more or less international. I do play the typical latin music, but I can commercialize it, too. If I see some big American gig, like we do during the week, playing out at places on the Island, in Brooklyn, on Staten Island, and then on the weekend go uptown and play in a strictly latin ballroom. I switch my book back and go to the Village Gate on a Monday and play with my Latin Jazz Ensemble, which you can't dance to, really. And then the following month I'll play down at the gate with my big band and play yet another type of music, using a lot of vocals. I think it's interesting and it widens our music's scope."

Tito Puente is very active as a clinician and is a frequent performer on the college circuit. He considers himself to be a pioneer, bringing latin music to areas that, perhaps, are not that familiar with that music. He sees it, that he considers it to be simple dance music. "If you maintain your organization," he says, "sounding right and good all the time, every time you present yourself personally, it's very rewarding. It gives people a wonderful time, a wonderful time. And I think people are not that familiar with the band, and how the music sounds better than on the recordings. Any kind of a reaction that way means you're opening up that type of music for other bands to go through that area of that way."

Tito Puente will not win a Grammy Award this year. He will also not have to have the following scenario from last year recreated: "Just before I was leaving the house," he says, "I had my tuxedo on, a beautiful tux, and just as I was walking out my wife tells me, 'Hey King, throw out the garbage.'"
<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks On</th>
<th>Chart Position</th>
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<tbody>
<tr>
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<td>5</td>
<td>12</td>
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<td>13</td>
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<td>7</td>
<td>15</td>
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<tr>
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<td>8</td>
<td>17</td>
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<tr>
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<td>9</td>
<td>19</td>
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<td>21</td>
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<td>11</td>
<td>23</td>
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<td>SHE'S SO UNUSUAL 💯</td>
<td>12</td>
<td>25</td>
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<td>VALIOTE 💯</td>
<td>13</td>
<td>27</td>
</tr>
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<td>WHEELS ARE TURNIN' 🎱</td>
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<td>30</td>
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<td>NEW EDITION 💯</td>
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</tr>
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<td>37</td>
</tr>
<tr>
<td>SUDDENLY 💯</td>
<td>18</td>
<td>39</td>
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<tr>
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<td>41</td>
</tr>
<tr>
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<td>20</td>
<td>43</td>
</tr>
<tr>
<td>CANT SLOW DOWN 💯</td>
<td>21</td>
<td>45</td>
</tr>
<tr>
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<td>22</td>
<td>47</td>
</tr>
<tr>
<td>ICE CREAM CASTLES 💯</td>
<td>23</td>
<td>49</td>
</tr>
<tr>
<td>A PRIVATE HEAVEN 💯</td>
<td>24</td>
<td>51</td>
</tr>
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<td>VOLUME ONE 💯</td>
<td>25</td>
<td>53</td>
</tr>
<tr>
<td>ARENA 💯</td>
<td>26</td>
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<tr>
<td>SOLID</td>
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<td>61</td>
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<td>31</td>
<td>62</td>
</tr>
<tr>
<td>ALL THE Rage 💯</td>
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<th>Chart Position</th>
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<td>FEEL FOR YOU 💯</td>
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<td>20</td>
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<td>9</td>
<td>23</td>
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<td>NO REMORSE 🐶</td>
<td>10</td>
<td>25</td>
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<td>THE AGES OF CONSENT 💯</td>
<td>11</td>
<td>28</td>
</tr>
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<td>ESCAPE 💯</td>
<td>12</td>
<td>30</td>
</tr>
<tr>
<td>STOP MAKING SENSE 💯</td>
<td>13</td>
<td>33</td>
</tr>
<tr>
<td>MADONNA 💯</td>
<td>14</td>
<td>35</td>
</tr>
<tr>
<td>HOUR HOUR WEEK 🎤</td>
<td>15</td>
<td>37</td>
</tr>
<tr>
<td>HOW WILL THE WOLF SURVIVE? 💯</td>
<td>16</td>
<td>39</td>
</tr>
<tr>
<td>GIUFFRIA 💯</td>
<td>17</td>
<td>41</td>
</tr>
<tr>
<td>HEARTBEAT CITY 💯</td>
<td>18</td>
<td>43</td>
</tr>
<tr>
<td>KING OF ROCK 💯</td>
<td>19</td>
<td>45</td>
</tr>
<tr>
<td>BREAKIN’ 2 ELECTRIC BOOGALOO 🎵</td>
<td>20</td>
<td>47</td>
</tr>
<tr>
<td>SWEEP AWAY 🎤</td>
<td>21</td>
<td>49</td>
</tr>
<tr>
<td>DIAMOND LIFE 💯</td>
<td>22</td>
<td>51</td>
</tr>
<tr>
<td>HIGH CRIME 🎵</td>
<td>23</td>
<td>53</td>
</tr>
<tr>
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<td>24</td>
<td>55</td>
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<tr>
<td>EDDIE AND THE CRUISERS 💯</td>
<td>25</td>
<td>57</td>
</tr>
<tr>
<td>SO GOOD 🎤</td>
<td>26</td>
<td>59</td>
</tr>
<tr>
<td>MAVERICK 💯</td>
<td>27</td>
<td>61</td>
</tr>
<tr>
<td>JOHN PARR 💯</td>
<td>28</td>
<td>63</td>
</tr>
<tr>
<td>TRULY FOR YOU 💯</td>
<td>29</td>
<td>65</td>
</tr>
<tr>
<td>THUNDER SEVEN 💯</td>
<td>30</td>
<td>67</td>
</tr>
<tr>
<td>STEALING FIRE 🎵</td>
<td>31</td>
<td>69</td>
</tr>
<tr>
<td>ANIMALIZE 💯</td>
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</tr>
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<table>
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<th>Weeks On</th>
<th>Chart Position</th>
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<td>35</td>
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</tr>
<tr>
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<td>37</td>
<td>81</td>
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<tr>
<td>STRAIGHT TO THE HEART 💯</td>
<td>38</td>
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<td>39</td>
<td>85</td>
</tr>
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<td>87</td>
</tr>
<tr>
<td>BOP DOO-WOP 💯</td>
<td>41</td>
<td>89</td>
</tr>
<tr>
<td>ISOLATION 💯</td>
<td>42</td>
<td>91</td>
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<tr>
<td>GAP BAND 💯</td>
<td>43</td>
<td>93</td>
</tr>
<tr>
<td>WAKING UP WITH THE HOUSE ON FIRE 💯</td>
<td>44</td>
<td>95</td>
</tr>
<tr>
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<td>45</td>
<td>97</td>
</tr>
<tr>
<td>VAN HALEN 💯</td>
<td>46</td>
<td>99</td>
</tr>
<tr>
<td>WORD OF MOUTH 💯</td>
<td>47</td>
<td>101</td>
</tr>
<tr>
<td>CHARTBUSTERS 💯</td>
<td>48</td>
<td>103</td>
</tr>
<tr>
<td>REBEL YELL 💯</td>
<td>49</td>
<td>105</td>
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<tr>
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<td>107</td>
</tr>
<tr>
<td>AN INNOCENT MAN 💯</td>
<td>51</td>
<td>109</td>
</tr>
<tr>
<td>TONIGHT 🎶</td>
<td>52</td>
<td>111</td>
</tr>
<tr>
<td>NO BRAKES 🎵</td>
<td>53</td>
<td>113</td>
</tr>
<tr>
<td>WHAT ABOUT ME? 💯</td>
<td>54</td>
<td>115</td>
</tr>
<tr>
<td>WARRIOR 💯</td>
<td>55</td>
<td>117</td>
</tr>
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<td>GIVE YOUR REGARDS TO BROAD STREET 🎵</td>
<td>56</td>
<td>119</td>
</tr>
<tr>
<td>JERMAINE JACKSON 💯</td>
<td>57</td>
<td>121</td>
</tr>
<tr>
<td>ONCE UPON A CHRISTMAS 🎶</td>
<td>58</td>
<td>123</td>
</tr>
<tr>
<td>OUT OF THE CELLAR 💯</td>
<td>59</td>
<td>125</td>
</tr>
<tr>
<td>RATT 🎸</td>
<td>60</td>
<td>127</td>
</tr>
<tr>
<td>VOA 💯</td>
<td>61</td>
<td>129</td>
</tr>
<tr>
<td>NOT ME 💯</td>
<td>62</td>
<td>131</td>
</tr>
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<td>A GOLDEN CELEBRATION ☀️</td>
<td>63</td>
<td>133</td>
</tr>
<tr>
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<td>64</td>
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<tr>
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<td>65</td>
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</tr>
</tbody>
</table>
THE FIRST SHOW'S OVER — Emmylou Harris is pictured above following the debut performance of her "Sally Rose" concept album Feb. 8 in Nashville. To her left is Merlin Littlefield, associate director of ASCAP; to her right, artist/songwriter Rodney Crowell.

PRINCE

THE FORUM, L.A. — Sex, God, love and right vs. wrong. Prince came to Los Angeles with a message last week and with religious fervor, swept a sold out arena into his emotion laden, often confusing purple world.

"Deeearly Beloved," rang above the almost deafening roar of the crowd as a black silhouette appeared in front of a lit smoky background. Prince was ready to address his disciples and from the reaction of the crowd, it was obvious they would follow.

For the first five songs, Prince and The Revolution practiced nothing less than brilliant showmanship and musical prowess. From the opening, "Let's Go Crazy," through "Delirious," "Take Me With U," the dimenitive figure was all over the stage, jumping, twirling, playing his guitar, throwing flowers to the audience and working his congregation into a furty frenzy.

Then it was time to talk. "What is the difference between life and death?" he asked the audience from behind a piano. "God," he quickly shouted. "I try to be good but you me bad," he agonized as he contorted his body on the stage. "Would you like to take a bath with me?" he asked as he headed to the back of the stage to immerse himself in a smoke filled tub with fluorescent green water crystals flowing down. Then with a sudden upward jerk of his body, the tub sunk below the stage much to the disappoinment of those in the pews.

These theatrics may have seemed distracting from the musical hold of steam which Prince and the five-member Revolution had built up, yet this graphic struggle between earthly temptation and spiritual bliss is at the core of the artist's music and songwriting. The often disjointed link between Prince's solo version of "God" and the pounding funk of "Head" may have seemed indigent to some, but it is element of struggle which made the celebration of "Computer Blue," "Darling Nikki," and finally "When Doves Cry" all the more breathtaking.

The elements of sex and religion, of rock energy and R&B soul which Prince has made his own, are in fact generations old. Most recently they have been dealt with by Jimmy Hendrix, Al Green, James Brown and Little Richard. Yet Prince, on this tour has taken those themes, those dance moves and guitar riffs and created in himself a thoroughly modern and adventurously performer. This was most apparent on this first encore "I Would Die 4 U," during which you felt that he indeed would... and on "Purple Rain" in which Prince exorcised devils of both the spiritual and mortal kind with an extended guitar solo and used the xylophone-like instrument as backing to one final flourish. "Purple Rain" may have indenitely been the album of 1984, yet this show and tour elevate Prince to the stature of an artist for all years.

THAT GOSPEL TRADITION


Rev. Bryant began the program with a long-metered solo rendition of "Amazing Grace," before the 80-year-old Womack took the stage and, with his fierce, piercing, impassioned baritone leavened with an eerie, ruthlessly breaking falsetto, gave us blues-inspired, foot-stomping pieces with a rock of ages beat. Moving from finger-picked guitar to ragtime-inspired piano, Womack shouted out such pieces as "How Did You Feel When You Came Back From The Wilder-ness" like a non-secular Big Joe Turner.

A hard act to follow, Womack was followed by the Fairfield Four ("Soul Soothing Harmonies from the Southland's Finest"), who were more than up to the challenge. In white ties and tails, the Fairfield Four (Five, really, Six if you count the guitarist offered rich, calliope-like harmonies accompanied, frequently, by nothing but the slapping of their own thighs. The soulful, honey-dipped lead singing of 72-year-old Rev. Lawrence Richardson, the ocean-deep bass of Isaac Freeman and the ping pong-perfect harmonies from the rest of the group, got the Recital Hall rocking with "Sign Me Up for the Christian Jubilee," "Row, Children, Row" and other religious ditties. The Fairfield Four, which dates back in its original form to 1921 (there's even one founding member, Rev. Samuel McCrary, still present), and similar jubilee ensembles are the obvious precursors of the black doo-wop groups of the 50s.

Rev. Bryant and her ensemble, mostly members of her family, sing a more contemporary style of gospel music — the more familiar call-and-response variety. She, in a strong, if a little rough, voice, did the belting which her Ensemble responded to with good, brisk harmonies backed by a pulsing piano. Unfortunately, the Bryant Ensemble had to follow the one-two punch of Black and Womack and Fairfield Four and never caught the same fire. Still, the audience left the Recital Hall feeling as if they had the announced spirit, refreshed and uplifted.

Peter David

UNIVERSAL AMPHITHEATRE, L.A. — Between Birmingham, England's UB40 and Los Angeles own Untouchables, reggae may just find the measure of commercial success which it has long deserved. Though The Untouchables choice of high energy set of reggae and soul-influenced tunes sparked the partisan crowd and will work well with the band's Enigma/Twit release "Free Yourself" in breaking the band nationally, it was UB40's creative and soulful performance which satisfied the capacity audience.

The band's "Labour Of Love" LP released on A&M last year, yielded its first real hit single with "Red, Red Wine," and though the LP was a collection of reggae classics — UB40 co-leader Robin Campbell calling it a "midstep" — it gained UB40 the crossover crowd which it has been striving for since its inception. "Red, Red Wine" gained one of the evening's biggest receptions, though other cuts from "Labour Of Love" also played well. "Sweet Sensa- tions" and "Oh Penny (Oh Penny)" showing the group's fondness for its roots also showed that UB40 knows its music very well.

The band's latest LP, "Jeffrey Morgan," features a return to the politically slanted original songwriting which has been its hallmark, and cuts such as the concert opening "Riddle Me" and "As Always You Were Wrong Again" displayed a new edge to its music as well as a continued hard line against the social, economic and political realities in the United Kingdom and the world.

All Campbell's lead vocals, always resonant and emotional, were a high point of the group's performance throughout, yet Campbell, comparisons should not be made to the best representative of his own work. The strongest selection of the evening was "Wanted Man" and "Rebel McLeary" medley that Kenny Rogers parlayed into a commercial smash.

Richard Marx has plenty of time to establish himself as a performing artist in his own right. He's hardly over the hill. What is certain, following his performance at the Music Machine, is that he is a young man of sizable talent and drive that perhaps has only scratched the surface of his musical talents.

B40

RICHARD MARX

THE MUSIC MACHINE, L.A. — Richard Marx is a successful songwriter who wants to be a successful recording artist. At age 27 he has attained more commercial success as a songwriter — Kenny Roger's "Tonight," as well as Mariah Carey's "Chicago 17" LP (he also wrote a song for the band). Despite the stigma attached to even a few credits as a fan player, a behind-the-scenes mover, the backbone of a performance, etc., etc., Richard Marx proved he could have the best of them when he took the stage at the Music Machine.

Music in style, personal appearance and stage manner are perfect AC fare. While he is hardly a head banger, he is hardly a crooner. His vocal range is good, though Billy Joel won't lose any sleep, and he knows how to interact with his audi- ence. Marx has all the makings of a professional recording artist.

Opening up with "Should've Known Better," Marx immediately established the tone of the evening: no flash, no effects, just straight ahead melody. The rest of his 13 song set intermixed his composi- tions with a couple of others and continued to display his obvious talents; the best representative of his own work. The strongest selection of the evening was "Wait to Love" and "It Won't Take Long" medley that Kenny Rogers parlayed into a commercial smash.

Richard Marx has plenty of time to establish himself as a performing artist in his own right. He's hardly over the hill. What is certain, following his performance at the Music Machine, is that he is a young man of sizable talent and drive that perhaps has only scratched the surface of his musical talents.

David Adelson

"I'D GIVE IT A 95 AND YOU CAN DANCE TO IT" — Dick Clark talks to members of The Blasters during a recent American Bandstand appearance. The group performed their smash Warner Bros. album "Hard Line." The song was written by John Cougar Mellencamp. From (l-r): Blasters Phil Alvin, Bill Bateman, John Bazz, Clark and Rhysbande Gene Taylor.
HOT NASHVILLE WRITER — Broadcast Music, Inc. welcomed 150 friends of songwriter Bob McDill at a "Hotter Than Hot" celebration Feb. 13 in recognition of his four simultaneous top 10 country singles. McDill received an entire "red hot" wardrobe at the affair, and he obligingly modeled several items, including the union suit shown above. Pictured with singer Mel McDaniel, BMI vice president artist: McDill: BMI vp Frances Preston; Paul Kennerley, one of McDill's many co-writers.

NASHVILLE — Official's of the Grand Ole, Opry and Opryland USA, Inc. have announced that The Nashville Network will begin weekly, live television broad- casts of 30-minute segments of the Opry's Sunday night show, beginning April 13.

Tom Griscom, senior VP of Opryland USA and Hal Durham, senior VP and general manager of the Grand Ole Opry, revealed that the show, called The Grand Ole Opry Live, will debut as a one-hour special produced to help mark the second annivers- ary of TNN, the 18-hour-a-day, coun- try music cable service currently available to over 20 million homes nationwide. Both the debut special and the weekly series will air at 8 p.m., eastern time.

Previous live Opry shows seen on national television will include 1978-81. The high ratings of the show and the continuing popularity of the Opry, which attracts nearly one million fans each year, are reasons for optimism over the new project among the companies involved. Griscom said the combination of the Opry and TNN a "significant step forward" for both. Durham said that the format of the new TV series will conform to that of the 59-year-old show's successful pro- grammingtradition, featuring point-of-view en- tertainers of one or three songs by country entertainers from the Opry's extensive roster.

Jerry Bailey, press information manager for Group W Satellite Communications, distributor of TNN, told Cash Box that the new show will be TNN's most expensive, explaining, "There will be five minutes of advertising sold for each 30-minute show. Will have a lake show for each 30-second spot." Bailey added that there will probably be two main sponsors for each show and three other "scatter buys" available during the broadcasts.

COUNTRY

Grand Ole Opry Adds TV Coverage by Bill Fisher

NASHVILLE — The Nashville Network will begin the celebration of its second anniversary with an all-CBS artist show at New York's Radio City Music Hall March 7. The concert will be taped for a two-hour telecast by TNN's 2,250 affiliates on April 6. Group W Cable and Manhattan Cable TV, NY cable companies, will air the special at times to be announced later.

Tickets to the show are being distributed free to subscribers on the volatile market of Tri-State, a band of 32 local United Way groups in New York, New Jersey and Connecticut. TNN is also allowing New York's major newspapers to hold three minutes of public service time during the telecasts to the United Way. The audience will view CBS artists Ricky Skaggs, Exile, Loco Melvin, Skynyrd and others in per- formances hosted by one of the most popular country singers ever, George Jones. The concert will be the Radio City debut of each artist on the bill.

The concert is the opening event of a week of special programming marking the start of the third year for TNN, the entertainment service will also bow three new program series. Video Country, a weekend 30-minute video series, will begin its run June 13. Telespecials, a look at past TNN specials, will be held weekly, beginning June 20. "Play It Again, Nashville" will feature a performance each week, "Play It Again, Nashville," which TNN describes as a "nostalgia talk/ show," will be the third offering is Country Notes, which will cover a wide range of country music topics in the form of entertaining, magazine-style shows and will be shown on Saturdays.

TNN carries 18 hours of advertiser- supported programming a day as a division of Opryland USA Inc.; the cable firm is distributed by Group W Satellite Communications, Stamford, CT.

Songwriter Symposium Scheduled

NASHVILLE—The Nashville Songwriters Association International (NSAI) will hold its seventh annual songwriting symposium March 15-17 in conjunction with its yearly awards ceremony, set for March 18.

The symposium will begin with a songwriters' showcase on Friday. Dave Loggins, Bonnie Braford, Lisa Simpson, Linda Ronstadt, Paul Davis, Sammy Johns, Wayne Carson and Russell Smith are among the com- ponents scheduled to perform. Saturday's activities start with the keynote address, "Knowledge Is The Key," by Bill Lowery of the Lowery Music Group in Atlanta. Panel discussions will follow, featuring publishers and managers talking about how to meet and deal with music pub- lishers. Another panel, called "Concept To Completion," will have producers, songwriters/artists and those who record material written by others in a discussion on record production. Artists participating will include Eric's Keith Stegall and members of Warner Bros. Nitty Gritty Dirt Band.

The awards program will be Saturday night when TNN celebrates its second year of Song of the Year and Songwriter of the Year will be presented. The weekend will conclude Sunday with a Planned Entertainment for writers to have their work examined by industry professionals in a song critique session.

Maggie Cavender, NSAI director, said that the group is expecting to attract more than 200 and 300 songwriters for this year's meeting. Registration for the full three days is $125 for NSAI members and $150 for non-members. Contact the organization at (615) 321-5004.
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<td>&quot;I Can't Help Myself (Sugar Pie Honey Bunch)&quot; (Four Tops)</td>
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<td>&quot;I'll Never Love Again&quot; (Barbra Streisand)</td>
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**ALPHABETICAL TOP 100 COUNTRY SINGERS**

1. 97. "I'll Be Your Love" (Delfonics)
2. 98. "I Can't Help Myself (Sugar Pie Honey Bunch)" (Four Tops)
3. 99. "I'll Never Love Again" (Barbra Streisand)
4. 100. "I Will" (Jimi Hendrix)
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

MOST ACTIVE COUNTRY SINGLES
1. MY ONLY LOVE — The Statlers — Mercury — 62 Reports
2. CRAZY FOR YOUR LOVE — Exile — Epic — 62 Reports
3. BABY BYE BYE — Gary Morris — Warner Bros. — 60 Reports
4. WHAT I DIDN'T DO — Steve Wariner — MCA — 58 Reports
5. YOU'VE GOT A GOOD LOVE COMIN' — Lee Greenwood — MCA — 58 Reports

THE COUNTRY MIKE
KWEN AWARDS — KWEN/Tulsa creative director Scott Yates has been named the recipient of two awards from two different commercial production competitions. Yates was awarded the First Place Mobius Award from the United States Radio Commercial Festival for the best radio commercial of the year in the “Health Products/Professional Services” category. The Tulsa chapter of the American Advertising Federation presented Yates with his second award, which was an Addy for best campaign in the “Radio Under $300” category. These two awards are additions to a large collection at KOS FM, which includes five Addy Citations of Excellence, and awards from the International Radio Festival of New York and the Oklahoma Association of Broadcasters.


FEATURE PICKS
BARBARA MANDRELL (MCA-52537)
There’s No Love In Tennessee (3-20) (Tom Collins/Tapadero—BMI) (D. Morgan, S. Davis) (Producer: Tom Collins)

THE WHITES (MCA-52535)
If It Ain’t Love (2-48) (Acuff-Rose—BMI) (D. Frazier) (Producer: Ricky Skaggs, Marshall Morgan)

KATHY MATAAN (Mercury 890 595-7)
It’s Your Reputation Talkin’ (2-45) (Welbeck/Terrace—ASCAP) (M. Johnson, H. Shannon) (Producer: Allen Reynolds)

JIMMY BUFFETT (MCA-52503)

RAY STEVENS (MCA-52548)
It’s Me Again, Margaret (3-26) (Acuff-Rose—BMI) (P. Craft) (Producer: Ray Stevens)

KATHY FORD (Sugarfoot SR 0019)
Let It Be Me Tonight (3-26) (Say It With Music/Lock Level—BMI) (T. Kirby, T. Douglas, R. Leo) (Producer: Ronnie Light)

NEW AND DEVELOPING
JUDY RODMAN (MTM P-B-72050)
I’ve Been Had By Love Before (3-16) (Coal Miners—BMI) (T. Damphier) (Producer: Tommy West)

Rodman is a five-year veteran of Nashville back-up and jingle work and the first artist signed by the new MTM Records label. Her experience shows on this up-tempo, debut single about a misused lover who refuses to be “had by love” again. The production is sharp, the sound is contemporary, and Judy Rodman’s singing is too good for jingles alone — it should gain much more attention when radio hears this song.
OAKS NAMED HONORARY CHAIRMEN — Linden E. Wheeler, president of the National Committee for Prevention of Child Abuse (NCPCA), has announced that the Oak Ridge Boys will serve as 1985 Honorary Chairmen of the group. Their role will be to promote the organization's national public service campaign, which includes print ads, posters and radio and TV spots all designed to promote awareness of the child abuse problem in the USA. The group has been involved in similar endeavors in the past; their annual "Stars For Children" concerts, held from 1979-83 in Dallas Reunion Arena, raised over half a million dollars for child abuse prevention and education. Sales and corporate donations for the child abuse prevention cause. Joe Bonsall of the vocal group is quoted in an NCPCA release with the comment that the appointment will enable the Oaks to "have more of a national impact on the problem." In the words of Wheeler, "NCPCA is very pleased with the appointment of The Oak Ridge Boys as the 1985 Honorary Chairmen because of their long-standing commitment to providing quality entertainment to both children and their families. This commitment is reflected in the music they sing, the concerts they perform, and their consistent desire to be of service to our nation's children, many of whom needlessly suffer the far-reaching consequences of living in an atmosphere of abuse or neglect with the hope that The Oak Ridge Boys will be able to carry our message further."

BETTER REACH FOR THAT MINT JULEP, TOO. — The 1985 Kentucky Derby Festival in May includes in its many events the second RCA LP, "The Things That Matter," a planned spring release. Ronnie Milsap has a "Greatest Hits" collection, also on RCA, scheduled for shipment this quarter. "You Can Dress 'Em Up, But You Can't Take 'Em Anywhere," unless you happen to be Hank Williams, Jr., of course. The Warner Bros. star was at press time to bring several of his "rowdy friends" to the Grammy Awards show for the performance of his song, "All My Rowdy Friends Are Coming Over Tonight," but he won't say who'll be there. Bigger news is that Hank will be touring this spring on headline dates sponsored by Marboro. Cities confirmed are St. Louis, Memphis, Indianapolis, Lexington and Birmingham.

BROADCASTING CONVENTION — The National Broadcasting Convention, Alpha Epsilon Rho, is bringing Roy Danish to Nashville for the group's 43rd annual convention March 27-31 at Opryland Hotel. The keynote speaker is a member of the board of directors of the International Radio and Television Society. The theme of the meeting, which brings together professional and student members of the organization, is "Nashville Bound" and emphasis will be placed on local job market discussions and the country music scene. For further information contact Sue Rozman at ABC-TV public relations: (212) 887-6085.

SPEAKING OF SPEAKERS — MCA recording artist John Schneider and product development VP for the label, Kent Crawford will be the speakers for the third Academy of Country Music Musician luncheon March 5 at the Los Angeles Press Club. The luncheon is open to Academy members, media and the public, but prior reservations are required through ACM's Hollywood office.

New Brass Mix — Ted Sulo has formed his own bluegrass band, New Brass Mix. Ted's band is made up of the following: Timmy Sago, lead fiddle; Gary Sago, rhythm fiddle; Mark Sago, bass fiddle; and Doug Sago, mandolin.

SUNDAY SPECIAL — A 30-minute St. Patrick's Day special titled "Ireland Country," hosted by Bobby Lord will be shown on The Nashville Network March 17. The program takes viewers to Ireland to examine the influences of Irish folk music on America. Lord asks, "how can you not like a country where the people toast you and say "May you be in heaven a half-hour before the devil knows you're dead?" For those in doubt, the Sunday morning broadcast will also be repeated in the afternoon and evening, in plenty of time to get to church and back. bill fisher
**GOSPEL COLUMN**

**LET THE WIND BLOW** — Imperials — Myrrh SPCN 7-01-682006-6 — Producer: Brown Bannister

**REJOINING** — The Speers — River Song ZLP8501 — Producer: Lari Goss

**THE FRONT** — The Front — Refuge R84006 — Producer: Bob Wilson, Tommy Funderburk

**CHOOSE TO BE HAPPY** — Cheryl Prewill — Love Song ZLP5852 — Producer: Lari Goss

**TOP 15 ALBUMS**

### Spiritual Inspirational

1. **KINGDOM OF LOVE** — WESLEY BROWN (Sparks 1081) Open
2. **MICHAEL W. SMITH 2** — MICHAEL W. SMITH (2nd Round 0049-12) Open
3. **SILENT NIGHT** — ANGELS (DOPE 712765) Open
4. **THE SKY'S THE LIMIT** — LEON PATILLO (Work 57/100-7) Open
5. **SONGS FROM THE HEART** — SASE (Impact R3810) Open
6. **HEART OF A SAUL** — KATHY TROCCOLI (Reunion SPCN 7-01-682006-6) Open
7. **MORE THAN WONDERFUL** — SASHI PATTI (Impact R3810) Open
8. **THE WARRIOR IS A CHILD** — WILLIS FOSTER (Mt. Honey Mt 1049) Open
9. **MAN IN THE MIDDLE** — WAYNE WATSON & Mt. Honey Mt 1049
10. **CHOICES** — CARROLL & FARELL (StarSong SPCN 7-01-682006-6)
11. **FACE ME Tende** — WILKIN (Nash EMR-467)
12. **PERSON TO PERSON** — LESLYE LEELE (Harford LR 31-10638-4)
13. **TENDER HEART** — MICHAEL JAMES MURPHY (Mt. Honey Mt 1055)
14. **IN THE HOUSE** — MICHELLE PILLAR (Sparks SPCRN 101-682006-6)
15. **THE MEETING** — PATTI ROSS

**GOSPEL PICKS**

- **LET THE WIND BLOW** — Imperials — Myrrh SPCN 7-01-682006-6 — Producer: Brown Bannister
- **REJOINING** — The Speers — River Song ZLP8501 — Producer: Lari Goss
- **THE FRONT** — The Front — Refuge R84006 — Producer: Bob Wilson, Tommy Funderburk
- **CHOOSE TO BE HAPPY** — Cheryl Prewill — Love Song ZLP5852 — Producer: Lari Goss

**ESPECIALLY FOR YOU** — That's the title of the forthcoming Riversong LP from the Cathedral Quartet, now in its 21st year of concert ministry. Pictured (t-l): Danny Funderburk, tenor; Mark Trammell, baritone; producer Lari Goss; Glen Payne, lead; George Yongue, bass.

**NORWORTH SIGNS WITH ATLANTA INTERNATIONAL** — Gospel singer Dorothy Norworth, former of The Caravans, is now an exclusive artist with Atlantic International Records. She is shown above with Ron Freeman, president of the Atlanta-based label.

**SONGWRITING WORKSHOP** — The Songwriters Guild Foundation of Nashville is sponsoring a workshop to aid Christian songwriters. The workshop will be held April 4 at the Guild offices at 50 Music Square West, Unit Artist Tower. Designed to improve the craft of writing gospel and Christian songs for the present market, the event will include a study of lyrics and melody, a discussion of the state of the industry and a song critique. The fee for the workshop is $130 for Guild members and $175 for non-members. Contact Tony Fatizano Wednesday and Friday only at the Songwriters Guild, (615) 329-1782 for additional information.


**IF YOU KNOW YOUR GOSPEL** — You will want to attend the final of the third annual Kentucky Fried Chicken Gospel Music Competition, to be held Sunday, July 14 at Washington, D.C.'s Convention Center. The lastest of a series of preliminary auditions held in Baltimore and Washington area churches this spring will win trophies and a total of $9,000 in cash donations for their sponsoring churches. Entries are due midnight, July 31, at 3 p.m. Call "Field's Record Hut, Washington, or contact a SASE to KFC Gospel Music Competition, Box 28604, Washington, D.C. 20001.

**PETRA SIGNS MERCHANDISING AGREEMENT** — Petra Productions, Inc. recently signed an exclusive merchandising agreement with Road Star Productions of Boston. The agreement calls for creation of the "Beat The System" tour. Road Star personnel will be traveling from market to market, handling virtually all product-sales concerns for the Star Song recording group.

**PREWITT IN CONCERT** — Former Miss America Cheryl Prewill (see RiverSong/SongLifeSong item above), will debut songs from her new album at the Tennessee Performing Arts Center in Nashville on March 8. The concert takes the album's title, "Choose To Be Happy," as a theme, and release a release that Prewill will "showcase the full range of her entertaining capabilities."

bill fisher
Music Infringement Probed by Panel
by Peter Berk

LOS ANGELES — Responding to the many queries about music infringement from within the music community, the Astoria-based Independent Music Publishers recently held a lunch meeting at the Schlesinger and Guggenheim law firm, Irwin C. Coster of Coster Music Research, and Arvelli C. Pasarow, Esq.

Schlesinger spoke first, and offered a deliciously detailed analysis of the problem, by saying that in the U.S. a copyright holder carries exclusive worldwide rights to all usages of that music and anyone who utters any of those rights is guilty of infringement. "In order for someone to bring an infringement action," Schlesinger said, "there have to be two situations exist. The allegedly infringing composition has to be similar to the infringing part that has had to access the 'original work.' Moreover, access, he asserted, there can be no case. "There's a rule of thumb: the stronger the access, the stronger the test of the similarity and vice versa."

Access entails the various opportunities which exist for a piece of music to be heard, and not their ultimate purpose. This may occur as a result of the direct transcription of musical material to virtually any of its formats. Sheet music, phonorecords, and recordings would normally be used. Conversely, access may also involve a hit song which is used to create copy. This is often used to warn suspicion if another party attempts to copy it and claim it as their own. If the party receiving the piece of music has sufficient exposure on TV or in film, it may constitute access as well. Copyright laws, however, do not address the issue of coincidental similarities frequently do crop up between songs.

Schlesinger concluded that there's an erroneous belief in the music community, when he said "There is a fiction in the business that you can take a certain amount of bars of another song, usually thought to be eight. In fact, you can't take anything. "He added that the rock chorus or vital verse melody is particularly protected, as opposed to an incidental line or chordal pattern. The first and most important test, according to Schlesinger, of whether a similarity exists between two songs to warrant a trial, comes when "lay ears" hear the songs in a pre-trial setting. "If a judge or jury can't hear similarities initially, you've got a big problem," he concluded.

Coster spoke of his "two commandments" in determining infringement violations. These are: (1) those whose work and tone (on recordings only); melody, harmony, rhythm; (2) non-melodic, lyrical or chordal changes or variations; commonmelody, and general similarities. Elaborating, Coster stated, "this applies to the overall structure of both tunes. Very important also, particularly in contemporary songs, are the bass lines." He also said, "You may find them in the introduction, the instrumental solos and possibly in the 'hook.'" Coster also stressed that "examinations of both songs' vocal subtleties, keys, mood, orchestral colors, solo parts and overriding tempo and styles when working on infringement cases.

Pasarow discussed the remedies available to a party in seeking to stop a work of music that exists to get an injunction against the release or continued sale of a potentially stolen work. There are typically two general situations: the first is that they are going to order to get those temporary injunctions, or on which will last until the actual trial (which may be about a decade or so) to prove initially that you are likely to prevail in the lawsuit," he said. He also delved into the implications of copyright and physical property derivatized from the stolen work of music.

The laws involved are certainly complex, but the AIMP seminar clearly helped to solve some of the mysteries of music copyright.

Lady Park: Iron Curtain Talent
(continued from page 5)

According to Kee, Lady Park performed for a full year without playing to audiences of less than roughly 5,000 (10,000 to 20,000 in some cases) of fans in Poland. Record pressings are a major limitation to a band's possibilities in Poland. In America, the same band might press 25,000 records when they're taking a shot on an act. What nobody buys goes into the garage. Over there they make sure every record they press is going to get sold, and a band must have a certain level of popularity before a certain number of pressings are allowed. When they press 300,000 — they sell 300,000. Lady Park may be able to sell a million records if they're lucky, but there aren't the facilities, the man-power or the materials. "It's a real problem," said Kee. The band is scheduled to appear February 27. Titled "Drop Everything," the LP is Lady Park's first English recording. It was recorded in Poland and in London, England. According to Mike Rosenblatt, MCA is counting on some immediate interest from the unprecedented nature of the release, but that the Polish factor will influence the marketing angle. "I think we will gain some attention from the fact that they're Polish," said Rosenblatt, "but that certainly makes no difference if the music isn't any good."

From an A&R standpoint, the deal could mean more communication between eastern record labels and U.S. companies, which means hope of a broader audience for eastern bands. "I don't think they (eastern bands) will feel as limited as just an American audience," commented Rosenblatt. "By selling Lady Park getting signed to a worldwide deal through an American company, they can feel they're getting the most exposure and they got no good."

Lady Park makes its first visit to the U.S. when it arrives for an initial press gathering and a video shoot in New York March.

Greg Kihn's New Enthusiasm
(continued from page 11)

I'm dead and gone, I don't want to be remembered as some who really created something. I'm not going to get into that argument. There is no band and there is no record and there's no hit. So to me, everything becomes secondary and it has become standard to remark that a rock and roll musician has remained untainted and amazingly down to earth despite all the trappings of the rock and roll world. Greg Kihn is precisely the case with Greg Kihn. "Most artists take themselves too seriously," he explained. "They think they're an important part of the world. I enjoy my work and when I go on the radio or in the studio, to me it's fun. I'd rather be a part of a band than doing anything else."

From the initial success of Kihn's debut EMI effort, he'll be there for a long while to come.

Capitol/Manhattan To Release 'Treasured Master XDR Series'

LOS ANGELES — Capitol/EMI recently announced the creation of a new product line of XR (Expanded Dynamic Range) cassettes entitled the "Treasured Master XDR Series." This series will consist of previously released and unreleased "classic" recordings which have been digitally re-mastered from the original two-track master mastering that the fidelity of the original recording is restored while not altering the original sound quality.

Duplication through the XDR process dramatically improves the dynamic range of the cassette. All "Treasured Master XR Series" cassettes incorporate the Dolby B Noise Reduction and the DX PRO systems minimizing tape noise and significantly increasing the overall signal-to-noise ratio.

The first series carrying the "Treasured Master" logo will be the February release of Manhattan/Blue Note's classic jazz series. Noteworthy selections include John Coltrane's "Blue Train," Horace Silver's "Song For My Father," Jimmy Smith's "The Sermon" and Art Blakey's "A Night At Birdland."

Teena Marie Finds Success
(continued from page 10)

"If you're going to be with people, to bring more people, to bring attention to what I'm trying to do. But I don't judge success in terms of dollars and cents. I judge success in terms of how many friends you attain and how much growth you have how much you can bring people together. If my records hadn't been a big pop success, I wouldn't have died. It's like I didn't plan it that way, it just happened, and it's great and I love it and I thank God it did happen, but I'm happy that people buy my records. I'm just blessed that I can do what I want to do."

BRYAN ADAMS DAY IN L.A. — Bryan Adams is "Somebody," or so says Mayor Tom Bradley, who proclaimed February 1, 1985 Bryan Adams Day in the city of Los Angeles. In town for two sold out shows, Ryan stopped by KMET and received an official copy of the proclama- tion from Wendy Treval of Mayor Tom Bradley's office.

WINSTON—SALEM CAVCALEDE IN FUNDRAISER FOR ETHIOPIA — Three hometown acts — Let's Active, the dB's and Chris Stamey — recently filled the auditorium of their alma mater, R.J. Reynolds High School in Winston-Salem, N.C., to raise $5726.90 for the Red Cross Relief Fund for Ethiopia. Despite the worst snowstorm to hit the Southeast in years, fans from the Carolinas and surrounding environs flocked to catch the show. Shown, left to right, are Faye Hunter of Let's Active, Ted Lyons (Stamey's Drummer), dB Will Higby, Mitch Easter of Let's Active and dBs Peter Holsapple, Gene Holder and Chris Stamey. All are Reynolds graduates.
LONDON — This week saw the arrival of the long awaited BPI awards. Politicians and celebrities packed into London’s Grosvenor House Hotel while millions watched the proceedings live on BBC TV. The audience watched how one in four hit records throughout the world had a British connection. And during the awards week, the 100 strongest singles performance of the evening came from Tina Turner, currently in the UK for a series of dates.

The awards were presented by the most well known and well loved industry figures including Pete Townshend, who received the warmest reception. Sting and Meatloaf.

Bob Geldof and Midge Ure received a special award for the Band Aid single and their activities for Ethiopia famine relief. Geldof took the opportunity of live TV coverage to lambast governments for their lack of financial support to the starving nations. Possibly Geldof is going a bit too far these days with his comment that “the situation in Ethiopia make what happened in the concentration camps look like some kind of tea party.” He received a standing ovation for his work.

The company is also working on the promotion of local rock and roll group Soda Stereo and International name Nina Hagen (who was one of the top names at the recent Rock in Rio Festival) and Roger Hodgson.

United Kingdom

LONDON — The indepent Labels Association — advisory service to the indie world — has gone into voluntary liquidation. It blames record industry complacency and lack of financial support for the collapse.

ILA directors Sabrina Roolees and Tricia Okeefe have called in a firm of accountants and called a meeting of creditors at which an official liquidator will be appointed.

They insist that liquidation is not an indication of failure of the company or the impending collapse of the indie market. “This decision is based solely on the fact that while both directors have devoted much time, effort, and money over the last three years in successfully establishing the ILA, the industry itself has complacently and blatantly ignored our efforts and allowed us to battle alone,” comments O’Keefe.

It seems clear that a new representative body needs to be set up on behalf of all independent labels to try to cope with all the problems which exist.

Both directors intend to continue “to pursue forcing vital changes” The administration of the ILA’s record labels register has been passed on to Gallup.

The UK record industry did £320m worth of business in 1984, a rise of 14 percent over the previous year. However, BPI general manager Peter Scaping has warned that this seemingly respectable figure should be seen in the light of turnover value in the recessionary years.

He comments: “In 1980 when sales dropped 10 percent in the face of rapid inflation, industry output was actually worth more in today’s prices than it is now.”

The BPI’s annual survey of the year’s wholesale delivery figures shows that singles were up four percent in volume, LPs were down by one percent, but combined LP, cassette and CD volume were up by 11 percent.

Star areas of growth last year were cassettes and compact discs. Cassette unit deliveries rose by 27 percent and the value rose 24 percent from £84 million to £104 million. The CD trade deliveries rocketed by 220 percent from 250,000 units to 800,000, which meant an increase in value of 25 percent from £1.5 million to £2 million.

chrisley lly

Japan

TOKYO: JASRAC (Japan Association of Rights of Authors and Composers) has released a report with broadcasting companies to raise broadcasting royalties after long negotiations. According to JASRAC, the new broadcasting royalties will be one percent of total revenues of the broadcasting companies. This rate will be effective after 1989. By the present arrangement, broadcasting-royalties are 0.81 percent for NHK (Japan National Broadcasting Association) and 0.76 percent for commercial broadcasting companies.
and top five retail reports at Cavo's in Buffalo, Mobile One Stop in Pittsburgh, Camelot Alabama became the top retailer in Dallas and The Warehouse in Los Angeles. The EP is strong in the east and west, but it shows tremendous momentum in the midwest with top 10 or better at The Flip Side in Chicago, NRM in Pittsburgh, the Karma stores based in Indianapolis and G&L in Minneapolis.

Country music and the pop charts have not exactly been on intimate terms recently. Mountain Alabama became the top retailer in the midwest as well.

One of the real surprises in England, Sade, brings her brand of jazzy, Getz-Gilberto influenced pop/soul to U.S. attention, for the first time. Diamond life debut entry, the chart last week at #6, this week's entry of the chart. The "End of the World," will be looking for a top 10 entry in a couple of weeks.

Behind The Bullets

Diverse Acts Continue Climbing (continued from page 25)

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Show Industrials in Los Angeles and Tower Records in San Francisco, the albums built up to 37 of former member Lionel Richie, the veteran Motown act rack up impressive sales reports, including the second highest debut ever for Tape Collectors in Baltimore, Port-O-Call in Nashville and Record Theatre in Nashville. The title for the EP continues its climb on the singles chart as it bulleted #1 to 42. "Nightshift" is still gathering momentum, the chart this week, getting a fresh bunch of radio adds around the nation, from WMEE in FL, Wayne and WBCY in Charlie to KIS in Los Angeles. The Comedios' tribute to the late Marvin Gaye and Jackie Wilson is showing a surge in retail sales as well, with top 10 reports around the country, including Hill Records in Norwalk, Connecticut, Record Theatre in Cincinnati and Port-O-Call in Nashville.

Other guitarists playing on the album include Dire Straits' Mark Knopfler and Slide Guitarist of Ten, Martin Carin, CBS product manager, Nashville, marketing "will be handled primarily through the offices in Nashville, we'll be involved in everything," says an industry source. Carlson is not allowed to attach the "Surf" label to the U.S., as did Europe. There is a new Nashville newspaper, preferred to tell Cash Box, "urban contemporary — a smoother kind of jazz-oriented music." As mentioned above, Carlson was required to give in connection with the jazz formatted stations and also the A/C stations," said Carlson. He added that "Staten Island" will be sent to AOR stations.
Data East Holds Dists Meeting

CHICAGO — Data East USA, Inc hosted a highly successful new product presentation and business workshop for its distributor network at the Arizona Biltmore Hotel in Phoenix, January 25, 26 and 27. The purpose of the meeting was to introduce the firm’s new “Kung Fu Master” as well as conduct an open workshop session where there could be an exchange of views on key issues as they were presented.

Data East president Bob Lloyd presided over the official unveiling of “Kung Fu Master” and attending distribs were able to get a first hand impression of the new game via the bank of upright models that were placed around the meeting room.

In discussing the new piece, Lloyd stressed that in Japan “Kung Fu Master” was earning as well as the historic “Space Invaders.” He also gave a slide presentation demonstrating the machine’s earning power in the domestic market. Distributors were obviously impressed, as evidenced by the number of orders that were taken by regional sales managers Jolly Backer and Steve Walton and vice president of sales Tom Petit. “Kung Fu Master” will be among the products featured in the Data East exhibit at the March 1-3 ASI ’85 convention in Chicago.

“Karate Champ,” the firm’s current hit, and the top rated game in the industry, was the subject of a slide presentation conducted by vice president of sales Tom Petit, who pointed out that after 18 weeks the game’s earnings were every bit as strong as they were when it was first put in the market.

Another highlight of the three-day gathering was the general workshop, which was set in a relaxed, informal atmosphere with president Bob Lloyd leading the discussion on a variety of pertinent topics including Operator Attitudes and Conditions, Distributor Incentive Programs, Territory Integrity, Laser Disc Business and Quality Control.

Everyone present was given the opportunity to express opinions and furnish suggestions on each of the various issues that were discussed.

Pictured in the accompanying photos are (photo 1) proxy Bob Lloyd, at the dais as he was preparing to unveil “Kung Fu Master”; (photo 2) a view of the general workshop session, which was arranged in a hollow square format, featuring a bank of upright machines along the wall.

CONTENTS

| Industry News                                  | 32 |
| ASI Agenda                                    | 34 |
| Jukebox Programmer                            | 35 |
AROUND THE ROUTE
(continued from page 31)

another encouraging sign... Let us now appeal to the weatherman to im-
pair the lousy weather Chicago has
been having these past several weeks.
There's still an abundance of snow all
over the place, but take consolation in the
fact that the February thaw is expected any
time now!
Calamarj joins IDEA. Paul Calama-
ri, formerly Bally exec, has accepted a po-
sition as vice president of marketing for
IDEA (Industrial Design Electronic As-
sociates, Inc.) of Sycamore, Illinois.
Firm is the manufacturer of a broad
call of environmentally-scored dart prod-
cts. As stated by IDEA president
Don DeVale, in announcing the ap-
pointment, "What is there to say about
the qualifications of Paul Calamarj? He
has worked with Bob who are extremely pleased
and will rely on Paul to guide us in
the industry on the sale of product and re-
commendations for new products."
Nice news about one of the industry's
goodies. Good luck in your new post,
Paul.

Back in business. Gary Stern, who recently
announced the close-down of Stern
Electronics, Inc., has started a new company
called Carrin Electronics, based in Elk Grove Village, Illinois.
Hope to have more details later.

Bally Dist.'s Nat Fredman Retires

CHICAGO — Nathaniel Fredman
retired from his position of president of
G.L.A.C. and director of credit management for Bally
Distributing Corp. on February 8 of this year.
G.L.A.C. is a subsidiary of Bally Distributing Corporation, a subsidiary of Bally Manufac-
turing Corporation.

Fredman came to Bally in 1978 as president
of G.L.A.C. His major duty was to
relocate G.L.A.C. from Detroit to Chicago,
which he accomplished successfully.
In Chicago, he was able to streamline the
operation through the use of data processing
and he also negotiated lower rates of credit
with the financial community.
Fredman turned 65 in March of 1984 but
has continued working while he was eligible
for retirement. He will continue as a consultant
during the transition period for the new
management.

"We, as well as his many friends in the
industry, will miss Nat," stated Chuck
Farmer, president of Bally Distributing Corp.
"His expertise and experience in the amuse-
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INDUSTRY NEWS

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New Equipment

Marble Madness

CHICAGO — "Marble Madness," the first software offering from Atari's revolutionary new System I Conversion system, was recently introduced by the factory and has been steadily gaining popularity in the trade. As stressed by Atari officials, the new system is the result of listening to distributors, operators and players, and offers the right combination of high quality and low prices.

The factory is putting the bulk of its design and engineering resources behind the games that go into the System I to insure support for years to come.

State-of-the-art technology has been implemented to custom-design a powerful, creative, non-restrictive hardware system that allows expansion to meet long term flexibility. It actually has more capability than any previous Atari dedicated game hardware.

Custom IC design, reduced overhead and efficient manufacturing techniques have also made it possible to pass on significant cost reductions, resulting in a powerful, low cost conversion system that is very affordable.

The basic unit consists of a durable, contemporary cabinet designed to accept a variety of game configurations, a monitor, generic side panel graphics and main electronics. Front access to all electronics is also a feature of the new cabinet layout to allow for easy maintenance and easy conversion.

New games kits, scheduled to be available every three to four months, include a pop-up in game board and attraction panel decal. Kits may also include a new fully assembled control panel with appropriate graphics.

System I has over one megabyte of program and graphics memory, which is more than ten times the capacity of all other conversion systems, according to Atari. It also features the Motorola 68010 16 bit processor that can deliver faster processing speed for more screen action capability.

Comprehensive statistics in the self-test mode display data required for operators to select the best options for different locations and player skill levels.

Another significant feature of System I is the outstanding video graphics. Two hundred and fifty-six colors are available on any one screen; 56 motion objects are available (three times more than other systems) plus a 336 x 240 pixel screen resolution, resulting in more detailed graphics and higher quality animation.

The sound system employs three separate audio systems, which include a custom chip designed for special effects, an exclusive music synthesis chip capable of full orchestral reproduction, and a special voice chip for speech synthesis. For maximum effect, all sound is delivered through a 10-watt-per-channel hi fi stereo amplifier.

"Marble Madness," the first in the System I series is a refreshing new and exciting design. It is a competitive two-player simultaneous marble race over three dimensional zig-zagging pathways. Single players play against the computer. A full stereo music score, written especially for Marble Madness, builds emotion and excitement at the intensity and challenge increases.

In the two-player mode, the losing player can buy into the next level to continue the two-player challenge. 3-D playfield scroll along with the rolling marbles provide a realistic feeling of motion and gravity.

The object of the game is simple but challenging. The player controls his marble with a Track-Ball and races against time (and an opponent in a two-player game) to reach the goal line at the bottom of the playfield. Crushing or collision with a variety of humorous (and dangerous) characters and obstacles causes loss of time. There are six different waves, offering changing obstacles and colors with each, and including a "silly wave" where all previous rules and laws are changed, to provide an entertaining change of pace for the player.

As stated by Shane Breaks, vice president of sales for Atari Games, Inc., "Marble Madness is already a proven hit. Test collections are showing it to be a consistent top seller in both street and arcade locations. The record-breaking numbers will make you believe in video games again."

Marble Madness is available now from authorized factory distributors.

Kung Fu Master

CHICAGO — "Kung Fu Master," which is just being released by Data East, is described as the firm's most exciting, fully interactive upright video product ever, according to company officials. It is currently the top earning video game in Japan and is testing extremely well in the United States.

Kung Fu Master offers players a new dimension in competitive action sports games. The player is a Kung Fu Master and the theme focuses on the player's girlfriend who has been kidnapped by criminals and locked up on the fifth floor of their headquarters. The objective is to get to the fifth floor and save the girlfriend but this is not an easy task, since on the way up there are various enemies who will block the way. The player uses his Kung Fu techniques to defeat the enemies and by so doing advances through the various levels of play.

There are also energy and time restrictions to the game which further contributes to the challenge and excitement. Just as in the actual sport, the game offers a high level graphic realism and fast action game play.

Kung Fu Master was successfully introduced to factory distributors at the recent Data East meeting in Phoenix, where it was enthusiastically received. The game will be available in both dedicated upright and cocktail models and is among the exciting new products scheduled to be released by Data East this year.

ASI 1985

Revolutionary Bubble Memory System

CHICAGO — Konami, Inc. announced a breakthrough in coin-op game technology — the integration of bubble memory, which is expected to have a positive effect on the industry. The Konami Bubble System impacts three aspects of the video game business: copyright protection, software replacement and interchangeability of internal memory. Each bubble memory, supplied in the form of a compact board enclosed in a metal housing measuring 6 1/8" x 6 1/2" x 1 1/2", has a unique internal structure which makes software counterfeiting extremely difficult. The individual nature of the bubble memory can best be compared to fingerprints where no two prints are identical.

Software replacement of interchangeability is of utmost importance in the rapidly changing world of the video arcade industry. The Konami Bubble System provides the fastest and most trouble-free system available. The bubble memory is simply replaced with a bubble module, a new header card is installed and the game is ready to play. The Konami Bubble System is also a most cost-efficient system. The cost of the conversion is significantly reduced when compared to that of a typical conversion kit presently on the market. Costly hardware expenditures are completely eliminated.

The increased memory of the Konami Bubble System manifests itself in a number of important ways. It is capable of generating 2,048 individual colors compared to 256 colors that are possible with the present-day technology. The sound synthesizer contained in the system is capable of a greatly enhanced range of effects. Character animation is greatly refined because of the enhanced resolution offered by this new technology.

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The New Album From The Blasters Features “Colored Lights” (coming soon to MTV), “Dark Night” and “Rock And Roll Will Stand” “Hard Line epitomizes tough, taut and durable rock ‘n’ roll — music to save your spirit even as it chills your heart.”

—Musician
March 1985