AN OPEN LETTER TO EVERYONE IN RADIO:

On Thursday, March 7 you will be receiving your first copies of "We Are The World," written by Michael Jackson and Lionel Richie, produced by Quincy Jones and recorded by 45 of the biggest stars in American music.

The making of this record was an historic event, but it was only a step — the first step — in a major effort to alleviate hunger, both in Africa and here in the U.S.A.

The 45 artists of “United Support of Artists for Africa” (USA for Africa) gave freely of their energy and talents. Columbia Records has carried the task to the next level by manufacturing and distributing this record at no profit.

Now you, Radio, have been handed the ball, with an opportunity to truly make a difference. Playing this record is not enough. Listen carefully to its message and then tell your listeners how they can become involved; where they can contribute money, energy and commitment; and how to continue this effort long after “We Are The World” is no longer on the air.

The release of this record on March 7 and the subsequent album on April 1 is not just about raising money — it is about raising awareness and changing our priorities so that everyone’s right to live without unnecessary pain and suffering from malnutrition or lack of shelter is guaranteed.

As Bob Geldof said recently, “We in the music business have made drugs fashionable, we’ve made wild hairstyles and clothes fashionable, and now it is time for us to make compassion and generosity fashionable.” Another leader in this fight, the late Harry Chapin, once said to me, “When in doubt — DO SOMETHING!”

We have done something, and now it is up to radio to use its power. An incredible opportunity is at hand. Please respond to it.

Ken Kragen
Ken Kragen
USA FOR AFRICA

1112 N. SHERBOURNE DRIVE  LOS ANGELES, CA 90069 (213) 854-4400
CASH BOX

CASH BOX MAGAZINE has been making changes. Changes that underline the commitment and dedication to the music/record industry that we have served effectively for more than 40 years.

Some of these changes are clearly visible, some invisible. On the visible side, we have debuted many new features. BEHIND THE BULLETINS is a weekly view of the strongest records, including both retail and radio information to help you make professional and educated decisions on what records to program or stock. THE WINNERS CIRCLE (featured on this page) is an accurate assessment of a record that indicates, from radio and retail activity, top potential. The pop singles charts now highlight, in color, the number one record, the weeks highest debut and The WINNERS CIRCLE choice for the week. The CASH BOX editorial, a tradition for more than 40 years, will now frequently be turned over to industry leaders for the pros and cons of today's most vital problems and innovations. Last week we were proud to have the views of one of today's major voices in programming, Mike Harrison of Goodphone Communications. The Album and Singles reviews have been expanded in two pages, to bring to your attention more current product that might otherwise be overlooked. The radio column, AIRPLAY, has introduced a free job service to the broadcast industry, if you need a job or have an opening in the broadcast industry, call us, we will help.

Many more visible changes are coming. This week, programmer picks debuts — an analysis in a specific market area by a leading programmer. New editorial features and columns are coming. Ben Edwards, a respected columnist and record executive debuts "Left Field," an incisive and penetrating new editorial view in our April 6 issue. On the invisible side, we have broadened our information universe. To increase accuracy, our charts now encompass more information then ever before. More of all kinds of information both retail and radio. We are adding basic content information to radio growth for absolute accuracy and continually broadening that base with reports from all over the country. When you add a record to your playlist because of its bulleting position in CASH BOX or stock a record for sale based on the CASH BOX chart you can do so with complete confidence. When CASH BOX singles a record we have looked at the complete view, including continued growth pattern. You will never add a record because it isbulletin only to find the same record dropping the following week. Our information is always up to date. We will bring to the attention of our reporters, records that are showing strong growth patterns in the early stages of development, new records that are growing in markets where they are played and records that are selling in markets where they are stocked. We will help you get the jump on your competition. Now it is time to bring our changes face to face with the people we serve.

The first CASH BOX Radio/Record Seminar will be held at the Fort Lauderdale Marriott Hotel and Marina, 1831 S.E. 17th Street, Fort Lauderdale, Florida in Atlantic rooms one and two on March 28 beginning at noon. There will be a buffet lunch followed by a presentation of our new programs and methods, followed by an exchange of ideas and information on how best we can serve your needs.

If your business is selling, promoting or playing records, we urge you to attend. You need only R.S.V.P. to Spence Berland, CASH BOX MAGAZINE, 0363 Sunset Boulevard, Suite 930, Hollywood, California 90028 (213) 464-8241 or Jeff Shane, E/P/A, 1321 Golfview Drive E, Pembroke Lakes, Florida 33160, (305) 431-2732.

This is only the first of many CASH BOX radio/record seminars to be held all over the country, watch for announcements of future seminars in the pages of CASH BOX.
BMI SALUTES OUR
GRAMMY WINNERS

AWARD WINNING BMI WRITERS:

David Foster, Jeremy Lubbock,
HARD HABIT TO BREAK

Jeremy Lubbock,
GRACE
(GYMNASTICS THEME)

Graham Lyle, co-writer, PRS,
WHAT'S LOVE
GOT TO DO WITH IT?

The Pointer Sisters,
AUTOMATIC

John Williams,
OLYMPIC FANFARE
AND THEME

BMI MULTIPLE AWARD WINNERS:

Tina Turner

The Pointer Sisters

Cyndi Lauper

BEST NEW ARTIST:

And BMI WINNERS IN ALL CATEGORIES:

Al Green
Ron Haffkine
Merle Haggard
John Hammond
Herbie Hancock
J.B. Hutto
James Ingram
Michael Jackson

Luther "Guitar Junior"
Johnson
The Judels
Pat Metheny Group
Eddie Palmieri
Gunther Schuller
Thomas Z. Shepard

Shel Silverstein
Ricky Skaggs
"Weird Al" Yankovic
Yes; Trevor Rabin, BMI, Alan White, PRS, Chris Squire, PRS.
Jon Anderson, Tony Kaye, PRS

Wherever there's music, there's BMI.
You’re Invited
To The
First Cash Box Radio
And Retail Seminar
Thursday March 28 At 12 Noon
The Fort Lauderdale Marriott Hotel
1881 S. E. 17th Street
Fort Lauderdale, Florida

RSVP: Spence Berland
Cash Box
(213) 464-8241

RSVP: Jeff Shane
E/P/A
(305) 431-2752

(see CASH BOX editorial, this issue
for agenda and complete details)

We Want To Hear From You!

CASH BOX TOP 100 SINGLES

THE RHYTHM SECTION

REGIONAL ALBUM ANALYSIS

BLACK RADIO HIGHLIGHTS

CASH BOX

More Essential Than A Speeding Bullet

1
**CBS To “Solicit” CD Orders Following Recent Cancellations**

by David Adelson

LOS ANGELES — CBS Records will begin “soliciting” CD orders from dealers this week following last week’s cancellation of all outstanding back orders.

**CBS RECORDS HOSTS POST-GRAMMY PARTY** — At Los Angeles’ Rex Restaurant, CBS Records hosted a gala post-Grammy party in honor of the label’s nominees and winners. Joining in the festivities at the celebratory affair were several of CBS Records’ artists and executives. Pictured in photo 1 (l-r) are: Walter Yetnikoff, president of CBS Records Group; Columbia recording artist Philip Bailey; and Bill Graham, promoter. Pictured in photo 2 (l-r) are: Columbia recording artist Kenny Loggins (a nominee for Best Pop Vocal Performance, Male); Al Teller, senior vice president/general manager of Columbia Records; and Columbia artist Herbie Hancock (who won in the Best R&B Instrumental Performance category).

**British Government Opens Door For Blank Tape Tax**

by Chriseis Iley

LONDON — In a rare government u-turn, Mrs. Thatcher has decided to give her blessing to the principle of a levy on home taping. The levy will be on the price of the blank tape to compensate rights holders for lost royalties through home taping.

This decision is considered a great victory for the UK music industry which has fought a 12-year battle to achieve the levy. The government Green Paper concludes that copyright owners are entitled to payment for the home taping of their material and that a levy on blank audio and videotape is the only practicable way of passing such payment to record and tape manufacturers and consumer bodies.

**Behind The Bullets**

**Collins Continues Chart Climb**

by Stephen Padgett

Cash Box Research Staff

Phil Collins’ “No Jacket Required” takes a 15 point surge and Diana Ross “Swept Away” catches a fresh breath of life and re-bullets to 43. Behind The Bullets look at these two LP chart movers as well as REO Speedwagon and Madonna, two acts enjoying enormous success this week on the singles chart.

Genesis band leader Collins’ third solo project for Atlantic shows dramatic momentum in its second week on the LP chart. At 15 bullet after a debut last week at 30, “No Jacket Required” is accumulating the sort of sales reports that all but guarantee top 5 performance. The record is strongest in the east and west, but is pulling in top reports in every region, with number one rankings at Camelot, Crazy Eddie’s in New York, Western Merchandisers in Texas, Peaches in Kansas City and Show Industries in Los Angeles. Collins also dominates the singles chart.

**Two Versions Of Springsteen Song Arrive At Country Radio**

by Bill Fisher

NASHVILLE — Bruce Springsteen’s “I’m On Fire” single was sent to country radio stations the first week of March, according to Jack Lameir, CBS regional promotion director. Just days later, MTM Records in Nashville released a version of the same song by the Debonaires, a new group from Texas that won the 1984 Wrangler Country Showdown talent contest.

Bruce Shindler, head of radio promotion for MTM, indicated that he was not worried about competing for airplay with the CBS single. Said Shindler, “We had the ‘I’m On Fire’ version in the can well before we knew that Bruce Springsteen was coming out with his. We had heard that he was coming out with his, which we felt would be an advantage. We still feel it’s an advantage for us, even though they’re working it countrified. I think anybody would admit, whether in radio or at CBS, that the Debonaires is a more countrified version of the song.” Shindler said that Tommy West, producer for the Debonaires, had heard “I’m On Fire” on Springsteen’s “Born In The U.S.A.” album and had recognized the song’s potential for country radio. He stated further, “We were very happy with the results. Bruce will get some country airplay, but I know too many radio programmers hard-liners out there who just won’t play a pop artist.”

Lameir, when contacted by Cash Box, (continued on page 32)
Sanyo Announces First CD Release

LOS ANGELES — Sanyo’s Compact Disc Pressing Division has announced the commercial release of the first CD to utilize that company’s High Reliance pressing technology. The release is Mobile Fidelity Sound Lab’s “Woodstock,” a four-disc set. The High Reliance disc is supposedly far less vulnerable to damage caused by exposure to high temperatures and has a more durable surface coating.

Sanyo has also announced the availability of the graphics display and short playing time CD. This allows for the display of text material, musical information or still images such as photographs, synchronized with the musical content. The short playing time disc will store up to 12 minutes of music.

In an effort to expand its production capabilities, Sanyo has established a CD packaging facility at Sanyo’s complex in Compton, California. Ken Kreisler, president of Miller & Kreisell Sound Corp, RealTime Records and Perpetual Records, will act as technical consultant at the new facility. He will work additionally as a liaison to record labels of the company’s CD pressing plant.

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

NEW YORK — The sales, marketing, and promotion offices of Palo Alto/TBA Records have expanded and moved into new, larger quarters at 11026 Ventura Blvd., Suite 3, Studio City, CA 91604; the new phone number is (213) 877-5106. The company has also hired Manual Hackett as sales and merchandising coordinator; he will work out of the new office. The NMPA has invited Dean Kay of T.B. Harms Co., Chuck Kaye of Warner Bros. Music, William Lowery of the Lowery Music Group, Ralph Peer II of Peer-Southern Ore., and Irwin Z Robinson of Chappell/Interorg to discuss the evolution of music publishing at their March Music Publishers Forum, March 18, in the Essex/Sussex Room of the Warwick Hotel, beginning at 3:00 pm “Public Relations and Publicity in the Music Business” will be Richard Gerah’s topic when he lectures at NYU, March 20, at Professor Richard Broderick’s invitation. The Apollo Theatre will once again be jumping when Bill Cosby hosts a variety special there, April 27, to celebrate the Harlem post’s 50th anniversary and official reopen. The Motown Production is due in May from NBC. John Hill has signed Stuff, the R&B/jazz group, to an exclusive production contract. Brigham Young U. is sponsoring the Barlow International Competition 1985 for new choral music; manuscripts must be received at Box 99, Harris Fine Center, BYU, Provo, UT 84602 by May 1. Everything — everything — you’ve ever needed to know about the American Musical Theatre is available in a splendid new double volume from Facts on File: American Song: The Complete Musical Theatre Companion, 1900-1984, by Ken Bloom ($35). A less weighty new tome on bookshelves is Julio Iglesias: The New Valentino by Steve Gitt ($4.95, Cherry Lane Books).

WHAT’VE THEY GOT TO DO WITH IT? — Almo/Intervin Music and the Chappell/Intersong Music Group-USA hosted a party for Chappell songwriter/producer Terry Britten and Almo/Intervin songwriter Graham Lyle, winners of the Song Of The Year Grammy for “What's Love Got To Do With It.” As producer, Britten also shared Record Of The Year honors with artist Tina Turner. Shown in Chappell/Intersong's Los Angeles office are, from left: Lance Freed, president of Almo/Intervin/Rondor; Graham Lyle; Mrs. Lyle, Chappell/Intersong professional manager Jim Vellutato (rear); Terry Britten, Chappell/Intersong president Irwin Z. Robinson, director of professional activities, west coast Linda Blum and Irnaaffe, s.v.p., talent acquisition.

BUSINESS NOTES
Tina Turner Among Feb’s RIAA Gold, Platinum And Multi-Platinum Awards

NEW YORK — Tina Turner’s “Private Dancer” led the list of the RIAA’s February album certifications. Turner’s LP — which includes the Grammy-winning “What’s Love Got To Do With It” — was certified multi-platinum for sales of 5 million. Five other LPs were certified multi-platinum: Midnight Star’s “No Parking On The Danases” (2m), Duran Duran’s “Area” (2m), the Pointer Sisters’ “Break Out” (2m), Madonna’s “Like A Virgin” (3m), and Chicago’s “17” (3m).

Concurrent gold and platinum album awards went to Bryan Adam’s “Rockless” and Foreigner’s “Agent Provocateur,” Irish rock band U2 earned platinum album awards for “The Unforgettable Fire” and “War,” the group’s first platinum certifications.

The month’s other gold albums included Leo Greenwood’s “You’ve Got A Good Love Comin’” Toto’s “Isolation” and the soundtrack from the motion picture Beverly Hills Cop.

EXECUTIVES ON THE MOVE

Blonstein Brander O’Keefe Hunt

Powers Awarded — Stephen Powers has been appointed to the position of assistant vice president of the label. Directing the Nashville/Los Angeles operations from the west coast office, Orleans brings to Morada 27 years of record business experience. Orleans has served in executive ranks as vice president and sales and distribution, ABC Records, Inc., senior vice president marketing, 20th Century Fox Records, Inc., and division vice president sales and distribution, RCA, A&M and associated labels. Most recently he has been involved in independent consulting.

New Appointments At CBS Masterworks — CBS/Records Group has announced the promotion activities for the lauders and other contracts entered into by Masterworks. Nancy R. Allen has been appointed supervisor, contracts, A&R administration, CBS Masterworks, reporting to Brander. She will monitor contract compliance for all Masterworks recordings and review synchronization license and similar music usage agreements. Daniel L. Gorgolgonone has been appointed supervisor, copyrights, A&R administration, CBS Masterworks, also reporting to Brander. He will be responsible for the administration of recording contract information as well as the management of all releases.

Star Song Appoints — Susan E. Hunt has been appointed as publishing administrator for Star Song Publishing Group.

Manhattan Names Varnell Johnson

LOS ANGELES — Manhattan Records has appointed Varnell Johnson to the position of vice president, black music marketing. it was announced today by Bruce Lundwall, vice president, marketing, and John Reed, president and chief executive officer. Varnell Johnson is based in New York City. Johnson has been responsible for merchandising for several years. Johnson previously served as the publisher, music industry, for the past six years.

LOS ANGELES — Manhattan Records has appointed Varnell Johnson to the position of vice president, black music marketing. It was announced today by Bruce Lundwall, vice president, marketing, and John Reed, president and chief executive officer. Varnell Johnson is based in New York City. Johnson previously served as the publisher, music industry, for the past six years.

Varnell Johnson

Most recently, Johnson served as Capitol Records’ divisional vice president, black music A&R. "Varnell’s impressive background in marketing, promotion and A&R, as well as his previous experience with Blue Note Records, make him the ideal choice for this position," said Reed. "I am absolutely delighted to have an executive of his caliber for this critical role," stated Reed.

Varnell Johnson
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. MICK JAGGER
3. SADÉ
4. TEENA MARIE
5. DIANA ROSS
6. AUTOGRAPH
7. RUN D.M.C.
8. LOS LOBOS
9. COMMODORES
10. THE ALAN PARSONS PROJECT

### MIDWEST

1. MICK JAGGER
2. THE FIRM
3. SADÉ
4. THE ALAN PARSONS PROJECT
5. LOS LOBOS
6. VISION QUEST
7. DIANA ROSS
8. VAN MORRISON
9. AUTOGRAPH
10. BRONSKI BEAT

### SOUTH CENTRAL

1. THE FIRM
2. AUTOGRAPH
3. ALABAMA
4. VISION QUEST
5. MICK JAGGER
6. TEENA MARIE
7. BRONSKI BEAT
8. GEORGE THOROGOOD
9. JOHN PARR
10. SADÉ

### TOP 30 COMPACT DISCS

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks On 3/5 Chart</th>
</tr>
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<tbody>
<tr>
<td>LIKE A VIRGIN (Madonna, Sire 25157-2)</td>
<td>15.96 15.96 15.96</td>
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<tr>
<td>AGENT PROVOCATEUR (Foreigner, Atlantic 81999-2)</td>
<td>4.5 4.5 4.5</td>
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<tr>
<td>3 SPORTS (Huey Lewis and the News, Chrysalis VK 41412)</td>
<td>3.6 3.6 3.6</td>
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<tr>
<td>4 THE DARK SIDE OF THE MOON (Pink Floyd, Capitol CD-4001)</td>
<td>2.27 2.27 2.27</td>
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<tr>
<td>5 CENTERFIELD (John Fogerty, Warner Bros. 25203-2)</td>
<td>5.4 5.4 5.4</td>
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<tr>
<td>6 CHICAGO 17 (Chicago, Warner Bros. 25009-2)</td>
<td>5.19 5.19 5.19</td>
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<tr>
<td>7 PRINCE &amp; THE REVOLUTION (Warner Bros. 25110-2)</td>
<td>5.27 5.27 5.27</td>
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<tr>
<td>8 BORN IN THE U.S.A. (Bruce Springsteen, Columbia CK 3563)</td>
<td>7.27 7.27 7.27</td>
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<tr>
<td>9 BUILDING THE PERFECT BEAST (Don Henley, Geffen 24006-2)</td>
<td>9.7 9.7 9.7</td>
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<tr>
<td>10 CAN'T SLOW DOWN (Lionel Richie, Motown 6059M)</td>
<td>11.27 11.27 11.27</td>
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<tr>
<td>11 BIG BANG BOOM (Daryl Hall &amp; John Oates, RCA FCD 1-536)</td>
<td>10.9 10.9 10.9</td>
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<tr>
<td>12 S'HE'S THE BOSS (Mick Jagger, Columbia CK 3940)</td>
<td>16.2 16.2 16.2</td>
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<tr>
<td>13 HEARTBEAT CITY (The Cars, Elektra 60296-2)</td>
<td>13.27 13.27 13.27</td>
</tr>
<tr>
<td>14 BREAK OUT (Pointer Sisters, Planet PCD 47854A)</td>
<td>14.21 14.21 14.21</td>
</tr>
<tr>
<td>15 MAKE IT BIG (Wham!, Columbia CK 3950)</td>
<td>17.4 17.4 17.4</td>
</tr>
</tbody>
</table>

### NATIONAL BREAKOUTS

1. THE FIRM
2. MICK JAGGER
3. SADÉ
4. TEENA MARIE
5. COMMODORES
6. THE ALAN PARSONS PROJECT
7. AUTOGRAPH
8. DIANA ROSS
9. BRONSKI BEAT
10. LOS LOBOS
11. THE BREAKFAST CLUB
12. ALABAMA
13. COMMODORES
14. VAN MORRISON
15. RUN D.M.C.
THE LAST DRAGON — Original Motion Picture Soundtrack — Motown 6120ML — Executive Producer: Barry Gordy — List: 9.98 — Bar Coded

This soundtrack lists a variety of Motown artists and includes the current DeBarge smash "Rhythm Of The Night." Rockwell's "Peeping Tom" has also been released as a single and expect radio attention to the selections from Vanity, Smokey Robinson and Stevie Wonder whose "Upset Stomach" track is one of the real finds on the LP. Expect crossover interest with so many strong cuts from consistent artists.

BEYOND APPEARANCES — Santana — Columbia 39527 — Producer: Val Garay — List: 8.98 — Bar Coded

It has been a long time since Carlos Santana brought us a myriad of soaring AOR hits, but "Beyond Appearances" marks the guitar virtuoso's return to top form. From the stirring "Breaking Out" which features a driving pop rhythm, an excellent lead vocal from Greg Walker and a blues injected solo from Santana to the touching single "Say It Again," "Beyond Appearances" is cut for cut a solid AOR and CHR LP.


Thoughly satisfying vocally, melodically and lyrically from start to finish, this latest album is further proof of Larson's consistent versatility as a performer.

INTO THE NIGHT — Original Motion Picture Soundtrack — Various Artists — MCA 5561 — Producers: John Landis — Ira Newborn — List: 8.98 — Bar Coded

Looks like another winning soundtrack, this time featuring new and old songs by such tremendous performers as B.B. King, Marvin Gaye, Thelma Houston and Patti LaBelle.

LOVE CYCLES — MCA-5532 — Producers: Various — List: 8.98 — Bar Coded

"Love Cycles" is a satisfying album throughout which features a well balanced mixture of upbeat and laid-back tracks. The performances are all strong, as is the material itself, making this a viable candidate for retail action.

COLOR OF TEARS — The Raves — Hologramophone TLEE 04300 — Producer: Don Sevar — List: 8.98

This LP provides an impressive dose of rock cuts which allow the Raves to demonstrate a definite vocal, instrumental and compositional flair.

ROCK AND ROLL COWBOYS — Billy Chinnock — Alliance NF614 — Producer: Harold Bradley — List: 8.98

Strong interweaving of country and rock from this talented lyricist. Look for initial south east breakout on progressive rock outlets.


A provocative debut from the Canadian-born Dalbelo who combines with Mick Ronson on this eclectic and powerful LP. Combines primal and modernistic musicianship for a groundbreaking blend.


Robbins first disc for MCA is his strongest yet with "We Belong Together" already charting. The real gem, however, is the LP opening "I've Got Your Number."

GUITARS, CADILLACS, ETC., ETC., — Dwight Yoakam — Oak Records 2358 — Producer: Pete Anderson — List: 6.98

Primarily a country artist, Yoakam is nonetheless gaining a strong crossover audience with his live shows in Los Angeles. Strong songwriting and the musical roster includes David Mansfield and Blaster Gene Taylor.


The roots of Steely Dan expose the eccentric lyric themes and formidable musicianship of Becker, Fagen and Denny Dias, Elliot Randall and others.

LIVE ON THE BBC — The Zombies — Rhino 120 — Producer: Harold Bronson — List: 8.98

This classic British band is caught live on various BBC broadcasts which include excellent versions of "Tell Her No," "Just Out Of Reach" and others. An LP which holds up against some of the most cutting edge rock out today.


FUTURE MEMORIES II — Patrick Moraz — Passport 8927 — Producer: Eric Christen — List: 8.98 — Bar Coded

CRAZED — Crazed — JCI-1111 — Producer: Various — List: 8.98 — Bar Coded

DRAWINGS OF OT — Einsturzende Neubauten — PVC 9902 — Producer: Einsturzende Neubauten — List: 12.98


HIGH ENERGY — Various Artists — JCI 1108 — Producer: Various — List: 8.98 — Bar Coded

MIDNIGHT — Various Artists — JCI 1109 — Producer: Various — List: 8.98 — Bar Coded
SINGLE RELEASES

USA FOR AFRICA (Columbia 7-04839)
We Are The World (6:22) (Mijac Music—BMI/Brockman Music—ASCAP) (Jackson-Richio) (Producer: Quincy Jones)
From the first ringing symphonic chords to the first passionate and tender lyrics vocalized by Lionel Richie, Bruce Springsteen, Tina Turner, et cetera to the first melodic rock sweetened by Michael Jackson, this anemic plea is everything it should be: singable and a showcase for the many voices that have contributed to it. It is long by CHR standards, but radio and retail will immediately gather around this chilling effort produced by Quincy Jones.

TOM PETTY AND THE HEARTBREAKERS (MCA 52546)
Don't Come Around Her No More (4:19) (Gone Gator Music-Blue Network/ASCAP) (Petty-Stewart) (Producers: Tom Petty-Jimmy Iovine-David A. Stewart)
This long-awaited single from Petty's "Southern Accents" LP is co-written with Eurythmics' David Stewart and features a surprisingly ethereal assortment of sounds including purely psychedelic guitars. Stewart's trademark lush production sound is apparent, yet finally it is Petty's gut-wrenching lead vocal which is the captivating soul of the song.

DARYL HALL & JOHN OATES (RCA JK-14035)
A moody ballad from the ever popular "Big Bam Boom" LP, this latest single moves with a grunging guitar back up. A CHR must.

NEW EDITION (MCA 52553)
Lost In Love (3:50) (Colgins-EMI Music/ASCAP) (Kramer) (producer: Richard Rudolph-Michael Sembello) After the success of two solid dance cuts, this phenomena New Edition should do well entering the charts with this first ballad.

TOTO (Columbia 38-08448)
How Does It Feel (3:50) (Rahatkal Veets Music/ASCAP) (J. Lukather) (Producer: Toto) "How Does It Feel" is a pensive rock tune filled with ornate instrumentation and a full rock guitar sound. An AOR certainty, possible CHR.

'TIL TUESDAY (Epic 34-04795)
Voices Carry (3:59) Intersong - USA, Inc./til tunes/BMI (Mann-Hausman-Holmes-Pesco) (Producer: Mike Thorne)
From this original group, this latest single is a compelling song which features particularly powerful vocals. "Voices Carry" has certain CHR potential.

DWAYNE DAVID (Motown 1785MF)
The Last Dragon (4:14) (Stone Diamond Music Corp./Golden Touch Music Publ./BMI) (Whitfield-Miller) (Producer: Norman Whitfield)
This title song from "Berry Gordy's Last Dragon" is a high-tech musical excursion with multi-format possibilities and dance club appeal. An effective song throughout.

GWEN GUTHRIE (Island 7-99660)
Just For You (4:16) (Tricky-Trac Music—BMI) (K. Barnes, J. Barnes) (Producer: Edmund Deoisto)

BMP (Epic 34-04837)
Loc-it-Up (2:42) (Citisound Music—BMI) (C. Cumbo) (Producer: Gene Redd)

BOY MEETS GIRL (A&M 2713)

KEITH POLE (Super Tronics RY-005)
Fulfill Your Fantasy (4:00) (Supertronics—BMI) (K. Pole) (Producer: Keith Pole, Warren Dorris)

WILL KING (Total Experience 1-2417-DJ)
I'm Sorry (3:59) (Temp. Co/BMI) (Hamilton-Hayes) (Producers: Jimmy Hamilton-Maurice Hayes)

ALFIE (Motown 1777MF)
Star (4:54) (Jobje Music Company, Inc/Old Brompton Road Publ. Co./ASCAP) (Crockett-Barnes-Fuga) (Producer: Gregg Crockett)

KLOCKWIZE (Shinban 0028)
Kiss Me Now (4:14) (JC Shinban-ASCAP) (Powell-Ector) (Producer: James Carpenter-Jerome Jackson)

JOHN FOGERTY (Warner Bros. 7-29053)
Rock And Roll Girls (3:26) (Wenaba Music/ASCAP) (Fogerty) (Producer: John Fogerty) While "The Old Man Down The Road" re-introduced the sheen substance and mysticism of Fogerty's swampland songwriting, this cut gives us pure rock celebration. A sing-along chorus and a clear-toned horn break push "Rock And Roll Girls" along and Fogerty's lead vocal is classic. Expect immediate adds on CHR and AOR as listeners nationwide will revel in this track.

THE POWER STATION (Capitol B-5444)

RICKIE LEE JONES (Warner Bros. 7-29059)
It Must Be Love (4:23) (Easy Money Music-ASCAP) (Jones) (Producer: Rickie Lee Jones-James Newton Howard) Though "The Magazine" LP has been out for some time, Rickie Lee Jones could find a new commercial spark with this wonderful cut which blends Jones' rich romantic insight with a solid groove and a beautiful bridge.

KATRINA AND THE WAVES (Capitol B-5466)
Walking On Sunshine (4:00) (Gorman Gems — EMI Music- Megasonic Ltd/BMI) (Rew) (Producer: Katrina and The Waves-Pat Collier)
Already creating a buzz with their two Attic LP's, this group's rocking debut American single is an excellent showcase for Katrina Leskanich's lead vocals and Kimberly Rew's guitar.

TOMMY SHAW (A&M 2715)
Free To Love You (4:01) (Almo Music-ASCAP/Tee Base Songs-BMI) (Shaw-Wilford) (Producer: Mike Stone)
A solid rocker from Styx guitarist Tommy Shaw in his second solo effort which should gain immediate adds on AOR.

ROCKWELL (Motown 1782MF)
Peeping Tom (4:00) (Joe Beta Music-ASCAP) (Rockwell, J. Cole, A. Greene) (Producer: C.A. Nolan, Rockwell)
This slickly-produced dance tune features lush instrumentation and an infectious beat. Certain CHR programming with club appeal.

EXPOSE (Arista AS-9325)
Point Of No Return (3:34) (Panchin Pub. Inc.—BMI) (Lewis A. Martinez') (Producer: Lewis A. Martinez')

ROCKIE ROBBINS (MCA-52516)
We Belong Together (4:23) (Fire Horse Music/Rainbow Horse Music—ASCAP—BMI) (M. Lewis, W. Jones) (Producer: Richard Evans)

MICHAEL BOLTON (Columbia 38-04823)
Everybody's Crazy (4:00) (Emboe Music—ASCAP) (M. Bolton) (Producer: Neil Kershaw)

STONE FURY (MCA 52523)

SNUFF (MCA-52554)
United Or Divided (3:10) (Watchpocket Music—BMI) (P. Robinson, H. Schook) (Producer: Phil Gernhard)

CHAMPAIGN (Columbia 38-04834)
SHARING THE SPOTLIGHT — Phil Alvin (l) and John Lee Hooker (r) are caught backstage after a recent McCabe’s show featuring the artist.

POINT WEST

THE UNFORGETTABLE LIVE SHOW — Rarely can a band inspire the almost spiritual devotion that U2 brings out in its legions of followers. But, it is indeed even more rare that a band can write songs about such things as the Soviet occupation of Poland, the bloody riots in N. Ireland or the murder of Martin Luther King, Jr. and still sell records — lots of records, and mostly to people under 25. Well, such is the case with U2, whose latest island release “The Unforgettable Fire”—the name is taken from an exhibition of photographs taken after the nuclear bombings of Hiroshima and Nagasaki—has spawned the group’s biggest single “Pride (In The Name Of Love)” and has become its biggest selling album on the “Boy” and “Wax” and “Under A Blood Red Sky” continue to do very well as well.

While the band’s sales base has expanded with the success of their debut album, the “Under A Blood Red Sky,” the record has been lauded for its intimate, too much or too intimate. Intimate action with the audience, but Bono seemed to thrive on wearing whatever apparel was thrown on stage and making contact with over-enthusiastic fans who looked past the band to touch the vocals. His latest album release “The Unforgettable Fire” made it even more difficult for the many Petty/Heartbreaker fans. Highlights of the album include three Petty/David Stewart (Eurythmics) compositions, including the first single “Don’t Come Around Here No More” as well as one tune of the greatest rock groups. It is called “The Bats.” Robbie Robertson co-producing with Petty and Jimmy Lovine and other Band members Garth Hudson and Richard Manuel contributing instrumentation. The BANGLES BREAK-OUT AGAIN — Just back from a highly successful European tour — the girls reportedly had to turn away hundreds of requests for their new album. “The Bangles are being serviced at radio with a remixed version of “Hero Takes A Lifetime.”

INDIE ROUN-UP — Rhino Records just keeps coming up with those gems! This time it’s George’s “Blow Up the Jewellery” and White’s “Give Me Something Good.” Rhino has the originals — four albums originally recorded on the Cadence label. The Everly Brothers is the duo’s first LP and includes “Bye Bye Love,” “Wake Up Little Susie” and others; "Some Songs Our Daddy Taught Us;" "Vocal Roundup;" folk, country and bluegrass roots and "The Fabulous Style Of The Everly Brothers" catch the remaining Cadence tracks. Also available is a picture disc. All is for $8.98. Rhino has also just released "The Zombies - Live On The BBC" which is a must for rock aficionados — good recordings and classic songs.

EASY ACCESS — Stewart Copeland, drummer for The Police, is seen programming his composition into his Fairlight CMI for the production of King Lear. The music was composed by Copeland for the San Francisco Ballet Company.

Gold Mountain Defines Itself Through Rock Acts With A Consciousness

by Peter Holden

LOS ANGELES — With just over a year behind it, Gold Mountain Records has begun to come into its own. The recent surprise chart success of Bruce Cockburn’s single “If I Had A Rocket Launcher” and the immediate retail and AOR enthusiasm over the just released Keel debut LP, has Gold Mountain president Danny Goldberg and label co-founder Burt Stein pleased, yet it is clear that they feel the fight has just begun.

Few independent labels start off with so much experience in its favor. Goldberg has literally grown up with the music industry, from working with various industry trade magazines to becoming executive vice president of the late Zappa’s Swan Song label, to forming Modern Records with Stevie Nicks and Paul Fishkin. Stein enjoyed a long career through Elektra’s heyday, eventually leaving as vice president of national promotion. Gold Mountain was formed in November of 1983, soon after the sale of Modern Records, and while Goldberg is hesitant to mention all the records that didn’t happen” in the label’s first six months, it is clear that the experimentation and learning process of that initial period has paid off with the label’s recent output. 

Recently released such as Thomas and The Hyts — both still signed to the label — albums by Bruce Cockburn, You Are Here over Keta has achieved both critical kudos and hard won sales figures. Goldberg explains, “One thing I’m trying to do is to stick closer to my own personal tastes in music. One of the early mistakes we made was trying to calculate the market in a cerebral way. But the most important thing is that I enjoyed the album. It had a passion which I really loved. If you look at his songs and those of the Textones and even those of Keel — the “Right To Rock” emphasizes freedom of speech and freedom of expres- sion — there is a pattern developing. The things they are talking about are really my psychic roots in the rock business.

From its inception, Gold Mountain has been distributed, and in part promoted and marketed through A&M, a label which has had great success nurturing independent artists such as IRS, Windham Hill and most recently with the signing of Word. With IRS leaving the A&M lot next month, it seems Gold Mountain will enjoy more attention. Goldberg expressed respect in regards to IRS: “I was very impressed with them for a long time. The commitment they have to their artists, gridding it out over a period of months at the AOR level — retail that really connected with how I feel a label should work with their artists. I really feel like everybody on our roster is wonderful and they all should have platinum records. And I don’t give up (continued on page 32).
Artie Shaw Returns To Recording, 47 Years After 'Begin The Beugne'  
by Lee Jeske

NEW YORK — Almost 50 years after he started his first band, and 30 years after he laid down his clarinet for the final time, Artie Shaw is ready to flex his name into some newly-minted recordings. The records — of the Artie Shaw Orchestra under the direction of Dick Johnson — were produced, financed and master-minded by Artie Shaw, who, after three decades of refusing to allow anyone to “reform” his band, gave the go-ahead to Johnson and company in late ’83. (Now there are two versions of the same band — Artie Shaw and his Orchestra, on the rare occasions the ex-clarinet player is on hand, and the Artie Shaw Orchestra under the direction of Dick Johnson. In both cases, Newman Johnson is Shaw’s clarinet surrogate.)

“I made a bunch of records with this band because I’ve had a lot of people, while we’re on the road with the band, asking whether we were going to record,” says Artie Shaw. “Well we did record — I recorded for about 12 hours in Boston last November. Now I’ve just got through mixing and mastering one LP out of that, and there’s going to be another one and a third one. The problem, of course, is I’m realistic enough to know that nobody’s breaking down anybody’s doors lately to any big band recordings today. So I don’t know exactly what I want to do with what I have. I’ve done one record, but I’ve got two more records coming out, and I’ve decided which way to go. Me and a friend of mine are in the process of trying to decide whether we want to pick up a label and make our own recording company — in which case I’d make these an asset of the company — or whether I want to do it through an established company on a lease basis, or what. As soon as we get some more information, I’ll be able to make a rational decision. We’re waiting to find out about a certain catalog we’d be interested in getting. If we get that, then I’d put those records in with it. If we don’t, I don’t know. I may do it myself. I have no idea yet. The records are done, they’re ready to go — I’m going to press them and I’m going to get them up to the point where they meet my very exacting standards. When they meet that, then I’ll either talk to an existing company and work a deal on it, or do them myself some way or other.

The “exacting standards” which Shaw refers to are exactly the exacting standards that caused him to kiss music goodbye during the early years of the Eisenhower Administration. After 20 somewhat unsent years in the music business (years in which he’d periodically disdain his big band during the height of its success, and years in which he was in the news as frequently for his numerous marriages — including brief unions with Ava Gardner and Lana Turner — as for his music), Artie Shaw stopped playing the clarinet, a decision he doesn’t regret.

“Sure you get the itch,” he says now. “But it was like I cut off a little arm that was gangrenous. If you have gangrene, you lose an arm. Sure you miss it, but you want to live. I couldn’t keep playing, it was hopeless, it was a slavery. And when you get to a certain stage, such as I had, when you’re chasing after a thing called perfection, you’re never going to quite get it; it’s constant torment. And I couldn’t handle that. I haven’t even touched that thing in 30 years.” Thirty years in which he also resisted many offers to send some new version of the Artie Shaw Orchestra (“probably the highest priced band in America,” says Shaw about the band’s status during the Swing Era) out on the road.

“I’ve resisted it because I went away from the business for the same reasons that I’m still staying away. I don’t care much for the business — people put you in a mold and they want you to sit there, like Jell-O. And I’m sorry — what they like that I did was what I did on my own terms — This is a stage in a continuing development; and if people don’t want you to develop, the only thing you can do is to be yourself, remain your own man, when you’re ahead you keep going.

There are two different kinds of people: one thinks things are good; the other has been trained and both are fine, both serve a function — I’m not saying one is better than the other, but they’re different creatures. The entertainer’s out there to please an audience, and if he does, he’s happy. The artist is essentially out there to please himself, and if the audience gets in his way he’s miserable. That’s why Glen Gould stopped playing for an audience and only recorded — if I had my way that’s all I’d do, I’d play subscription concerts and record. And the audience, believe it or not — aside from the fact that they support you — is irrelevant. If you care about what you’re doing musically, it’s all been done at rehearsal. When you’re satisfied with it, it’s finished; the minute you get out in front of an audience, it’s exhibitionism, bascally. People come up to me every once in a while and say, ‘I saw your show.’ And I say, ‘We don’t do a show, we play a concert; it’s meant to be heard. We’re just sitting there, nobody’s waving trombones around, we’re not doing any of that Glenn Miller crap, or Horace Heidt, or Lawrence Welk, or any of those showmen. We play music.

Which is why the original big band recordings of Artie Shaw — available on the RCA Bluebird line — hold up nicely today, as does his small band work with The Gramercy Five. Artie Shaw always did (continued on page 28)
ROYAL CONTRACT — Herb McCord, group vice president/radio for Greater Media Inc., flew to Los Angeles to witness the signing of a special contract. Emperor Bob Hudson signed a series of multi-year contracts with Greater Media Inc. Emperor Bob will be heard on weekdays on KRLA in Los Angeles 5 a.m.-9 a.m. Pictured (l-r) are: Bob Moore, vice president/general manager KRLA AM and KHJZ FM; Kent McCord and Emperor Bob Hudson.

New Campaign For AOR

LOS ANGELES — Balon and Associates, the radio consulting and research firm, has announced a new series of 30- and 10-second on-air image campaigns for rock-oriented stations looking to pull in 25-44 listeners.

The campaign, "You're never too old to rock and roll," features celebrity voices exuding on the virtues of rock and roll.

Bob Balon, president of Balon and Associates said, "Our research has shown that there are lots of listeners who are closest rock fans who are afraid to admit it. This campaign is designed to legitimize attitudes that are more prevalent than we might expect as well as to help our clients create significant benchmarks!"

The campaign, while emphasizing the station's own air, can also be tied into billboards and television.

SMN To Galaxy 1

LOS ANGELES — Satellite Music Network began transmitting all four of its live, 24-hour radio programming formats on Galaxy 1, Transponder 3, effective March 1, 1985. The network had formerly been carried on SatCom III, Transponder 2.

"Galaxy 1 will enable us to provide our affiliates with a more powerful, better quality satellite signal," said Satellite Music Network chairman and president John Tyler. "It will also give us coverage in Hawaii for the first time."

"We will transmit via both satellites simultaneously for three weeks," added the Network's director of engineering, Carl Hurd, "in order to give our affiliates plenty of time to adjust their earth stations to receive Galaxy 1."

Satellite Music Network originates live, 24-hour programming in the Country Coast to Coast.

Pop Programmers' Pick

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<th>Programmer</th>
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<td>Mike Bazoo</td>
<td>KMLE</td>
<td>San Francisco</td>
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Song: "Everybody Wants To Rule The World"
Artist: Tears For Fears
Label: Mercury/PolyGram

Comments:
"There's presently an abundance of quality "hip," yet adult appeal product coming from Britain. I'm impressed with the new releases from Howard Jones, Sade, but especially Tears For Fears' latest, "Everybody Wants To Rule The World." The efforts of this talented band have researched and sold well in the Bay Area, and I believe if enough programmers give this great song a shot, Tears For Fears will soon have their first mass appeal smash."

RATTACK — Stephen Pearrow, lead singer of Atlantic recording group Ratt recently visited New York City for a series of media interviews. Following the multi-platinum success of Ratt's debut "Out Of The Cellar," the label recently reissued the California-based band's original self-titled mini-LP, released via Time Coast Communications Inc. While in New York, Ratt's Stephen Pearrow (left) was interviewed by Roma Elliott (right) for NBC's Source Radio Network.

CHANGES — Jeff Pollack Communications has promoted Laurie Woolsoncott to music director of the L.A. based firm. She has been with the company for the last year, coming from ABC Watermark/WLS in Chicago and Karen Wesley as its new account executive specializing in co-op sales. She comes to the station from WMJX in Boston. Sound Concepts Inc. co-founder Jeffrey Hedquist has left Connecticut to form Hedquist Productions.

Joe Patrick, former program director at KCBO in San Diego, has joined Drake-Chenault as a national programming consultant. He will direct a research and strategy music will consult the company's country clients. Shane Media Services has announced a consulting agreement with the KILT stations in Houston.

THERY KNOW WHAT LOVE IS — Atlantic recording artists Foreigner stopped by IS Inc. to be interviewed for "The Hot Ones." Pictured (l-r) are: Rick Wall, bass player Foreigner, Joe Interrante, president IS Inc., and Lou Gramm, lead singer Foreigner.

It, "The Bob and Rhea show on KJJO represents the dawn of a new and lasting era in Bay area radio — with an option to renew in 1987," according to Chicago outlet has announced the return of Veronique to the 7 p.m.-midnight shift. KTHL Los Angeles' Mary Lyons took top honors in the California Associated Press Telethon-Radio Association competition. The manager of news and public affairs took the Best Newswriting, Best Documentary and Best Use Of Sound awards. KSRR Houston's Pat Ready and Bill Mollott were awarded Media Ten Awards for Best Radio SAlerperson and Best Creative Production, respectively. KRLA Los Angeles' Jane Platt picked up the Best Newswriting and Best Radio Entertainment reporting awards at the Los Angeles Press Club's 27th Annual Journalism Awards. In addition, the station's sports director took first place for Best Sports Reporting, Casey Kazen and Fred Paul for "Best of the Week" and Veronique for the Best Newswriting company.

WMMs For Charity — Deep Purple and members of their road crew drowned Cleveland's WMMs Buzzards in a action-packed soccer match played recently for charity during the "Perfect Strangers" tour stop-over in Cleveland for two SRO shows at the Richfield Coliseum. The final score was 9-5, with Purple lead guitarist Richio Blackmore leading his team in scoring. Roger Glover, one of the Who's, has been named as recipient of the NAB's Radio Hall of Fame Award. The induction will be made at the Tuesday radio luncheon of NAB's convention April 14-17 in Las Vegas.

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ALL STAR CHARITY CLASSIC — 98 KZW Mavericks held the first 3 on 3 All Star Charity Classic in Reunion Arona in Dallas (l-r) are: Mike Rhyer, KZWE sportscaster and Pete Marovich, formerly of the New Orleans Jazz.

KACE MAKES HISTORY — Will Davis' KACE-FM in Los Angeles made history recently when it became the first rock/urban station on the west coast to broadcast with compact discs. The station has entered into an agreement with Sony Music and is now using a pair of DP 105 modulator modules. The output's MD, Pam Robinson is now accepting the CD from all record companies. According to the station the move was timed to coincide with Black History Month.

COMPUTER SEMINAR — Waters Information Services in Binghamton, New York will conduct a seminar on the use of personal computers in radio station management at its international videoconference, Tuesday, May 14. According to the company, "radio broadcasters in the U.S. and Canada will learn to use personal computers to increase sales, reduce costs and improve productivity at this 30 city seminar."
Slugging It Out In Los Angeles With KLOS And KMET

by David Adelson

LOS ANGELES — The PD's names have recently changed, but the war between Los Angeles' two AOR outlets in the market came to a close last week when KLOS and KMET dropped the term "Zoo" concept, offering listeners various promotional material (T-shirts, mugs, etc.) each morning. At KMET, they're taking their zoo very seriously.

KLOS on the other hand has virtually ignored its competitor. "I think its great," said the station's new PD, Tim Kelly. "We're just doing what we're doing and they're simply reacting to that. If they want to call us names that's fine.

This is not the first time the two stations have engaged in direct battle. A few years back when KLOS had adopted the term, "Rocktor," for their line up of events in October, KMET hit the roof. Again on-air attacks were the rule of thumb, with morning man Gonzer dedicating Randy Newman's "Short People" to the KLOS PD.

Ironically it was Jim Ladd, then KMET's staple from 10 p.m. to 2 a.m. who labeled his competitor "Clone Radio." Ladd now does a Saturday evening show on KLOS opposite Fraser Smith who is Shara's predecessor in the mornings at the ABC O&O.

How long this war of words will continue is unknown. KMET's Harris was unavailable for comment. In some markets such a strategy proves popular with listeners (as Scott Shannon has proved at WHTZ with his scathing attacks on the competition). But Los Angeles has always been a unique market and some are wondering if this new war might not drive not an already saturated market of AOR listeners closer to L.A.'s plethora of CHR outlets. Only time and Arbitron will tell.

ZeBRA plays for Martell — Atlantic Recording group Zebra recently played a benefit concert in Atlanta with all proceeds going to the T.J. Martell Foundation. The benefit was sponsored by its radio staff, goal oriented. People manager Zebra; Kent Griggs, owner of the Strand in Atlanta; Dave Preschol, Twin Lion Productions, Randy Jackson, Zebras; Bob Bailey, music director WKL; Larry King, Local promotion representative; and Felix Hamann, Zebra.

The Job Market

Editor's note — Due to overwhelming response to The Job Market, we are pleased to introduce it as a separate column. All listings are either contributed or solicited from radio people and are all Equal Opportunity Employers. All stations are invited to contribute.

The job market — KSOl 107.7, a top five radio market is seeking a dynamic and versatile morning announcer. Submit all resumes & resumes to: Bernie Moody, Program Manager, KSOl Radio 1770 S. Ampthill Blvd. #327, San Mateo, California 94402 EOE/MF — WANS-FM 177 in Greensville, South Carolina — 100,000 watts strong has an opening for a news director. Should have a personality compliment the morning team. Excellent pay for the right team player sent Tape & Resume to Bill McCawn, WANS-FM, 1421 Laurens Road, #F, Greenville, SC 29607 — WAMO in Greensville is seeking applicants for all drive shifts. Females are encouraged. Contact Allen Harrison, 1500 Chamber of Commerce Building, Pittsburgh, PA 15219 — "Music Director is needed at WCCC says David Grossman, program director. The station is looking for a qualified M.D. and afternoon personality. Must be an adult communicator with personality." Send T&Rs to: David Grossman, program director, WCCC, 243 South Whitney Street, Hartford, Connecticut 06105. — Successful small market station is seeking an on air program director with one to two years experience. T&R: General Manager WLK, 711 N. 1st., Dekalb, III. 60115 EOE.MF — KLIN in Lincoln, NE is looking for a stable personality to handle the nighttime slot for the AM'er. "It's an excellent opportunity to grow into," says Jim Miller. Send resume to P.O. Box 30181 NW 68503 — KNBs in Vallejo is seeking an on-air news reporter and program director who excel in front-of-the-camera situations and also be a go-to person. If you are that person contact Lou Rips. (707) 644-8944 or send T&R to; 3267 Sonoma Blvd., Vallejo, California 94590. — Pittsburgh's recent addition to the radio market is WKCO, the format is A/C during all day parts and they need a morning show killer immediately. T&R: To Mark Rivers, WVC0, 232 North Ave., Pittsburgh, PA 15209 — WDXI in Jacksonville has an immediate opening for a jock/enginner send T&R to Mike Turner, P.O. Box WJDI, Jackson, TN 38301 — 1290 KOL AM stereo is accepting T&Rs for future opening. T&R to Terry Mason, 3000 Farnam St., Omaha, NE 68131 — Brad Hartman says, "If you have to spark, ambition and creativity by our PM drive announcer." Send all T&R's to KFOR, P.O. Box 6609, Lincoln, NE. — KISS-FM/Columbus, GA is seeking a highly motivated and enthusiastic sports personality. T&R: WXLK, Box 92, Roanoke, VA 24022 — WRRV in Memphis needs a news director for the AM/ FM combo. The applicant should be on air, goal oriented. Send T&R to: a must. T&R to Jim Robertson, 590 Ridgeway Pkwy., Memphis, TN 38119 — WLEQ is looking for a warm and clever adult personality for possible future opening. Send T&R's to: Jeff Edwards, WLEQ, Box 472Q, RT 22, Ft. Myers, Fla. 33908 — A/C information station is looking for a talented personality. Morning jock will be working with the news morning and midda day personalities. Morning jock will be working with the news, sports and weather staff, play 4-6 records per hour and to relate to a 30-55 audience. Midda day jock will weave music and features into a friendly adult presentation. One of the above will double as music director and other as production director. T&R to Joe Corcoran, PD WCPA, 240 Central St., Lowell, MA 01852 — BST-FM New Orlean's top rated CHIR is looking for an aggressive, up tempo morning personality to handle "Three in a row" format. Minimum 5 years experience. Great pay, benefits and EZ Communications. T&R to: Kris O'Kelly, WZB, P.O. Box 53447, New Orleans, LA 70153 — There is an immediate opening at WVLW and WLGA. "The stations are growing in a tremendous market and they need good one-to-one personality types," says Michael Jetter, operations manager. T&R to MD Johnny Taylor or Jetter P.O. Box 1527, Valdosta, Ga 31601 — KEZY currently needs to CHIR personalities, with one very strong on production. Please send T&R to Jeff Salgo, 1190 E. Ball Road, Anaheim, CA 92805.
1. **FRESH** — Kool & The Gang — De-Lite/PolyGram

    2. **RETAIL BREAKOUTS**

        1. **BACK IN STRAIGHT** — MAZE — CAPITOL
        2. **IN THE HOUSE** — MARY JANE GIRLS — GORDY/MOTOWN
        3. **RHYTHM OF THE NIGHT** — DEBARGE — MOTOWN
        4. **SCIENTIFIC LOVE** — MIDNIGHT STAR — SOLAR/ELEKTRA
        5. **INNOCENT** — ALEXANDER O'NEAL — TABU/CBS
        6. **RAINBOWS** — EUGENE WILDE — PHILLY WORLD/ATLANTIC

    5. **YOU SEND ME** — The Manhattan — COLUMBIA

3. **KING OF THE ROAD** — RUN D.M.C. PROFILE

4. **BLACK RADIO HIGHLIGHTS**

    **WAKO — ATLANTA** — LARRY TINSLEY — #1 — B. BAILEY


    **COLD TEARS** — SAM BOSTIC — Atlanta, EXECUTIVE

    WHRK, WOKS, WJAX, WJYR, WHAW, WAOK, WIN, FM108, KDAY, WGCQ, WJYR, WJSU, WRBD, WED, KUKO, KDKO

    **WHERE DO OUR LOVE GO** — The Reddolls — Polygon/PolyGram

    KMJQ, KYHS, WCN, KGFJ, WBXM, WRAP, WBN, WRBD, WJSY, WXWY

    **MY LOVE IS TRUE** (TRULY) FOR THE World, Ashford & Simpson, M. Madina, J. Vann, Whitney, J. Gill, L. Vann, Whitney, WAOK, KYHS, WCN, KDAY, KGFJ, WPAL, WRBD, WJSY, WXWY

    6. **YOU SEND ME** — The Manhattan — COLUMBIA

3. **KHY S**

    **WJAX-FM** — JACKSONVILLE — TONY MANN

    WMEL, WOKS, WJAX, WJYR, WPAL, WJYR, WHAW, WAOK, WPAL, WJSU, WRBD, WED, KUKO, KDKO

    **KHY S**

    **WJAX-FM** — JACKSONVILLE — TONY MANN

    WRMD, WPAL, WJAX, WJYR, WPAL, WJYR, WMEL, WHAW, WAOK, WPAL, WJSU, WRBD, WED, KUKO, KDKO

    **KHY S**

    **WJAX-FM** — JACKSONVILLE — TONY MANN

    WMEL, WOKS, WJAX, WJYR, WPAL, WJYR, WHAW, WAOK, WPAL, WJSU, WRBD, WED, KUKO, KDKO
The Rhythm Section

ONE FOR ALL AND ALL FOR ONE — Clearly, the USA For Africa project, like its English predecessor in 1985, is a phenomenon that will be compared to other great fundraising events. It’s also an effort whose objective makes critical evaluation pointless, but it shouldn’t be forgotten that the project is block-initiated and black-executed for the most part. It almost seems to have been the work of Quincy Jones, who is one of the true creative forces of American music, who was responsible for the project, assuming any “supergroup” project developed at all, unless it included Muhammad Ali, who, come to think of it, is about the only black person to emerge from the single “We Are The World,” released last week by Columbia.

The project was a purely American, fascinating to the artists involved, on record. There really could be nothing more representative of America, and the mixed bag of A-list culture, than listening to the pure, resonant vocalizing of singers like Stevie Wonder and James Ingram mixed with the raucous wailing of Bruce Springsteen, the gentle twang of the late George Jones, or the cool, crisp upper tenor of Cyndi Lauper. Impressive as always on the record are Tina Turner, who moves more freely and expertly through black and white, and Johnnie Taylor or any other artist on the record, Ray Charles, who comes through as the conscience of the whole piece, and Dionne Warwick, who is just about the only thing in black and white, anything other artist on the record, Ray

BITE OF PIECES — Even the acting world is beginning to show a stronger black presence, thanks in large part to the ongoing success of Dreamgirls. First, show alumsherry Lee Ralph was picked to play ‘NQBO for NBC’s new Cop Rock’ series, which was recently picked up for the duration of the current season. Ralph is also on her second single from her debut solo LP on the New York Music Company label “I’m a right” after a couple of shows and a rock record. A second single has been “Justify My Love” confirmed as the lead in the new George Faison musical Sing Mahalia Sing scheduled to begin a national tour shortly with New York dates and a national booking. Now comes word that another single, “I’m a right,” is also coming. It will portray “an aspiring actress who learns the perils of show biz and the sad twists of fate” in I Could Have Been Dorothy Dandridge, a cabaret show to Don’t Tell Mama in New York on three consecutive Sundays, March 10, 17, and 24.

DANCE ACTION

THE RAP YOU’RE BEING WAITED FOR — You’ve heard the hype, you’ve seen the dancers, you’ve seen the movie posters — it’s just you just want to know where it came from, Tommy Boy has finally put together the compilation album of the young year. “Tommy Boy Greatest Beats” is likely to be this year’s smash with everything from Afrika Bambaataa’s “Jazzy Sensation” with the Jazzy J’s, “180 Degrees for NCB” from New York’s Fused Force, to the Soulsonic Force” to the Jonzun Crew’s “Pack Jam (Look Out For The OVC)” and “Space Cowboy” and everything in between, including Planet Patrol’s “Play At Your Own Risk,” Protection’s “Rock The World” and The Whiz Kid’s “Play That Beat, Mr. DJ,” Force M.D.’s “Let Me Love You,” Beattie Project’s “When All夜’s Night,” Plus Special Request’s “Take It To The Max” and Planet Patrol’s “Danger Zone.” Other highlights include the musical version of “No Sell Out” featuring the voice of Malcolm X and a previously unreleased “Tommy Boy Megamix,” produced by Ralph Da- dignosto, Tom Musto and Tommy Sozi. All the Tommy Boy all-stars are included who represent some of the most important and influential recordings of the eighties. P’er ars Arthur Baker, Pete Pettibone, John “Jellybean” Benitez, Marcie Starr, John Robie, Tom Silverman, Craig Harris, Mr. Magic, John Luongo and John “Jazz” Diaz are all represented.

Tommy Boy also wins the press release of the century award with their “release schedule” for 1985, a list that makes the perfect comment on the twelve-inch scene so far this year.


Unfortunately, Tommy Boy was not able to obtain “Heart of Roxanne Roll” by Huey Roxanne and the News. Congratulations anyway to Tommy Boy publicist Roxanne Lynch (or, Monica) for

rhythmic culture
PolyGram Takes The Club Road With Harmony, The Vels

by Rusty Cutchin

NEW YORK — After significant success in the areas of heavy metal, soundtracks and black music, PolyGram, PolyGram Records' marketing, promotion and sales teams ran into different obstacles with new music groups Animation and the Vels. These different promotional needs of these groups resulted in adjustments that have paid off, according to Harry Anger, senior vice president of PolyGram marketing.

"We went out and tried to establish them in slightly different ways," Anger said. The Vels worked a couple of twelve-inch records out to stores to the point where we were ready to go with a seven. With Animation we had an album out of the gate with their track "Cherished," which has done so well, written by Holly Knight, the girl who wrote "The Warrior" for Patty Smyth. What we really felt with both these bands was we had a chance to have a real potential with a dance base. With this kind of music we felt if we could establish the dance base and chart them which we were able to do with both of them that we could create a street buzz on the record that would help us and support us as we went down the line to our CHR radio. We came out with these things in the fall of last year and we tried to create the dance buzz because it's very difficult to start something new at any chart at that point of the year. Through the fall we kept them alive through a variety of promotional efforts. The second single was a video promoting the song. Then we made the decision that we could come after the first of the year with their three-inch records and go to radio with them and really try to see if we could crack the market and bring them home that way."

Animation's "Obsession" was released at number 27 on this week's Cash Box top 100 singles chart, and was issued as a 12-inch in September in Canada and clubs throughout the rest of 1984, in the process earning solid positions on industry dance charts. At the Christmas season, PolyGram issued the 7-inch version, an alternative radio stations on the west coast, including L.A.'s KROQ, picked it up. The company then set up print and radio campaigns, re-serviced the LP to sales accounts and created in-store merchandising contests. Ultimately, CHR acceptance, beginning with KUSR-FM, Los Angeles; KMEL, San Francisco; and KHTI, Seattle, has allowed PolyGram to extend their marketing efforts throughout the country and push the song up the pop charts.

The Vels' campaign has developed similarly, although the group is now on its second single "Look My Way," and its first with an accompanying video. The first single was "Look My Way," and its first with an accompanying video. The first single on Cash Box top 100 singles chart, and was issued as a 12-inch in September in Canada and clubs throughout the rest of 1984, in the process earning solid positions on industry dance charts. At the Christmas season, PolyGram issued the 7-inch version, an alternative radio stations on the west coast, including L.A.'s KROQ, picked it up. The company then set up print and radio campaigns, re-serviced the LP to sales accounts and created in-store merchandising contests. Ultimately, CHR acceptance, beginning with KUSR-FM, Los Angeles; KMEL, San Francisco; and KHTI, Seattle, has allowed PolyGram to extend their marketing efforts throughout the country and push the song up the pop charts.

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<tr>
<th>Title, Artist, Label, Number, Distributor</th>
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</thead>
<tbody>
<tr>
<td><strong>MAKE IT BIG</strong></td>
<td>1</td>
</tr>
<tr>
<td>K'NAAN (Columbia FC 39598) CBS</td>
<td>1</td>
</tr>
<tr>
<td><strong>BORN IN THE U.S.A.</strong></td>
<td>2</td>
</tr>
<tr>
<td>BRUCE SPRINGSTEEN (Columbia QC 3963) CBS</td>
<td>2</td>
</tr>
<tr>
<td><strong>CENTERFIELD</strong></td>
<td>3</td>
</tr>
<tr>
<td>JOHN FOGERTY (Warner Bros. 9.25029-1) WEA</td>
<td>3</td>
</tr>
<tr>
<td><strong>LIKE A VIRGIN</strong></td>
<td>4</td>
</tr>
<tr>
<td>MADONNA (Sire 9 25121-1) WEA</td>
<td>4</td>
</tr>
<tr>
<td><strong>AGENT PROVOCATEUR</strong></td>
<td>5</td>
</tr>
<tr>
<td>FOREIGNER (Atlantic 81999-1) WEA</td>
<td>5</td>
</tr>
<tr>
<td><strong>PRIVATE DANCER</strong></td>
<td>6</td>
</tr>
<tr>
<td>TINA TURNER (Capitol ST-12330) CAP</td>
<td>6</td>
</tr>
<tr>
<td><strong>CHICAGO 17</strong></td>
<td>7</td>
</tr>
<tr>
<td>CHICAGO (Warner Bros. 9 25036-1) WEA</td>
<td>7</td>
</tr>
<tr>
<td><strong>BUILDING THE PERFECT BEAST</strong></td>
<td>8</td>
</tr>
<tr>
<td>DON HENLEY (Geffen GHS 24206) WEA</td>
<td>8</td>
</tr>
<tr>
<td><strong>WHEELS OF TURNIN'</strong></td>
<td>9</td>
</tr>
<tr>
<td>REO SPEEDWAGON (Epic EC 39903) CBS</td>
<td>9</td>
</tr>
<tr>
<td><strong>VALIOTE</strong></td>
<td>10</td>
</tr>
<tr>
<td>JULIAN LENNON (Atlantic 7 60184-1) WEA</td>
<td>10</td>
</tr>
<tr>
<td><strong>BEVERLY HILLS COP</strong></td>
<td>11</td>
</tr>
<tr>
<td>ORIGINAL SOUNDTRACK (MCA-5550) MCA</td>
<td>11</td>
</tr>
<tr>
<td><strong>PURPLE RAIN</strong></td>
<td>12</td>
</tr>
<tr>
<td>PRINCE AND THE REVOLUTION (Warner Bros. 9.25110-1) WEA</td>
<td>12</td>
</tr>
<tr>
<td><strong>CRAZY FROM THE HEAT</strong></td>
<td>13</td>
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<tr>
<td>DAVID LEE ROTH (Warner Bros. 9.25522-1) WEA</td>
<td>13</td>
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<tr>
<td><strong>RECKLESS</strong></td>
<td>14</td>
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<tr>
<td>EDDIE ADAMS (A&amp;M SP-5013) RCA</td>
<td>14</td>
</tr>
<tr>
<td><strong>NO JACKET REQUIRED</strong></td>
<td>15</td>
</tr>
<tr>
<td>PHIL COLLINS (Atlantic 7 71240-1) WEA</td>
<td>15</td>
</tr>
<tr>
<td><strong>BREAK OUT</strong></td>
<td>16</td>
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<tr>
<td>POINTER SISTERS (Arista 7-6140) RCA</td>
<td>16</td>
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<tr>
<td><strong>SUDDENLY</strong></td>
<td>17</td>
</tr>
<tr>
<td>BILLY OCEAN (Jive/Arista JLB-9213) RCA</td>
<td>17</td>
</tr>
<tr>
<td><strong>CHINESE WALL</strong></td>
<td>18</td>
</tr>
<tr>
<td>PHILIP BAILEY (Columbia FC 39542) CBS</td>
<td>18</td>
</tr>
<tr>
<td><strong>CAN'T SLOW DOWN</strong></td>
<td>19</td>
</tr>
<tr>
<td>LIONEL RICHIE (Motown 80505M) MCA</td>
<td>19</td>
</tr>
<tr>
<td><strong>NEW EDITION</strong></td>
<td>20</td>
</tr>
<tr>
<td>(MCA-5515) MCA</td>
<td>20</td>
</tr>
<tr>
<td><strong>SHE'S SO UNUSUAL</strong></td>
<td>21</td>
</tr>
<tr>
<td>CYNDI LAUPER (Portrait BFR 39396) CBS</td>
<td>21</td>
</tr>
<tr>
<td><strong>BIG BAM BOOM</strong></td>
<td>22</td>
</tr>
<tr>
<td>Daryl Hall &amp; John Oates (RCA-FL 1-3070) RCA</td>
<td>22</td>
</tr>
<tr>
<td><strong>THE FIRM</strong></td>
<td>23</td>
</tr>
<tr>
<td>(Atlantic/91239) WEA</td>
<td>23</td>
</tr>
<tr>
<td><strong>SHE'S THE BOSS</strong></td>
<td>24</td>
</tr>
<tr>
<td>MICK JAGGER (Columbia FC 39940) CBS</td>
<td>24</td>
</tr>
<tr>
<td><strong>STARCHILD</strong></td>
<td>25</td>
</tr>
<tr>
<td>TEENA MARIE ( Epic FC 39778) CBS</td>
<td>25</td>
</tr>
<tr>
<td><strong>ICE CREAM CASTLES</strong></td>
<td>26</td>
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<tr>
<td>THE TIME (Warner Bros. 9.25129-1) WEA</td>
<td>26</td>
</tr>
<tr>
<td><strong>A PRIVATE HEAVEN</strong></td>
<td>27</td>
</tr>
<tr>
<td>SHEILA E EASTON (EMI America ST-1132) CBS</td>
<td>27</td>
</tr>
<tr>
<td><strong>SOLID</strong></td>
<td>28</td>
</tr>
<tr>
<td>ASHFORD &amp; SIMPSON (Capitol ST-12368) CAP</td>
<td>28</td>
</tr>
<tr>
<td><strong>SIGN IN PLEASE</strong></td>
<td>29</td>
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<tr>
<td>AUTOCOURT (RCA NFL-8040) RCA</td>
<td>29</td>
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<tr>
<td><strong>DIAMOND LIFE</strong></td>
<td>30</td>
</tr>
<tr>
<td>SADE (Portrait BFR 39381) CBS</td>
<td>30</td>
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<tr>
<td><strong>EMERGENCY</strong></td>
<td>31</td>
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<tr>
<td>KOOL &amp; THE GANG (De-Lite BBR 943-1 M-1) POL</td>
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<tr>
<td><strong>PERFECT STRANGERS</strong></td>
<td>32</td>
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<tr>
<td>DEEP PURPLE (MCA 6029-1 M-1) POL</td>
<td>33</td>
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<tr>
<td><strong>20/20</strong></td>
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<tr>
<td>GEORGE BENSON (Warner Bros. 9 25171-1) WEA</td>
<td>33</td>
</tr>
<tr>
<td><strong>40 HOUR WEEK</strong></td>
<td>34</td>
</tr>
<tr>
<td>ALABAMA (RCA AHL-1-5339) RCA</td>
<td>34</td>
</tr>
</tbody>
</table>

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<tr>
<td><strong>WELCOME TO THE PLEASUREDOME</strong></td>
<td>1</td>
</tr>
<tr>
<td>Frankie GOES TO HOLLYWOOD (ZTT/7 20033-1 M-1) WEA</td>
<td>1</td>
</tr>
<tr>
<td><strong>THE AGE OF CONSENT</strong></td>
<td>2</td>
</tr>
<tr>
<td>BROOKLYN BEAT (London/MCA-0338) MCA</td>
<td>2</td>
</tr>
<tr>
<td><strong>VITAL SIGNS</strong></td>
<td>3</td>
</tr>
<tr>
<td>SURVIVOR/Scottdi Brothers FZ 39758) CBS</td>
<td>3</td>
</tr>
<tr>
<td><strong>SPORTS</strong></td>
<td>4</td>
</tr>
<tr>
<td>JUHEY LEEWS &amp; THE NEWS (Chrysalis FC 41142) CBS</td>
<td>4</td>
</tr>
<tr>
<td><strong>VOLUME ONE</strong></td>
<td>5</td>
</tr>
<tr>
<td>THE HONEYDIPPERS (Ele Pacare 90220-1-1) WEA</td>
<td>5</td>
</tr>
<tr>
<td><strong>KING OF ROCK</strong></td>
<td>6</td>
</tr>
<tr>
<td>RUN D.M.C. (Profile PKO-1362) IND</td>
<td>6</td>
</tr>
<tr>
<td><strong>HOW WILL THE WOLF SURVIVE?</strong></td>
<td>7</td>
</tr>
<tr>
<td>LOS BIZOS (Bitch/Warner Bros. 9 25171-1) WEA</td>
<td>7</td>
</tr>
<tr>
<td><strong>ARENA</strong></td>
<td>8</td>
</tr>
<tr>
<td>DUJAN DUHAN (Cap) SWAV-12734) CAP</td>
<td>8</td>
</tr>
<tr>
<td><strong>SWEEP AWAY</strong></td>
<td>9</td>
</tr>
<tr>
<td>DIANA ROSS (RCA AFL-1-5009) RCA</td>
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</tr>
<tr>
<td><strong>PLANETARY INVASION</strong></td>
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<tr>
<td>MIDNIGHT MACH/E (Epic) 60364-1) CBS</td>
<td>10</td>
</tr>
<tr>
<td><strong>VISION QUEST</strong></td>
<td>11</td>
</tr>
<tr>
<td>ORIGINAL SOUNDTRACK (Geffen GHS 24206) WEA</td>
<td>11</td>
</tr>
<tr>
<td><strong>ALL THE RAGE</strong></td>
<td>12</td>
</tr>
<tr>
<td>GENERAL PUBLIC (J.R.S./A&amp;M SP-7046) RCA</td>
<td>12</td>
</tr>
<tr>
<td><strong>MAVERICK</strong></td>
<td>13</td>
</tr>
<tr>
<td>GEORGE THOMAS/THOMAS AND THE DESTROYERS (EM America ST-17440) CBS</td>
<td>13</td>
</tr>
<tr>
<td><strong>STOP MAKING SENSE</strong></td>
<td>14</td>
</tr>
<tr>
<td>TALKING HEADS (Sire 9 25121-1) WEA</td>
<td>14</td>
</tr>
<tr>
<td><strong>ESCAPE</strong></td>
<td>15</td>
</tr>
<tr>
<td>WHODINI (Jive) (Arista JLB-8251) RCA</td>
<td>15</td>
</tr>
<tr>
<td><strong>I FEAR FOR YOU</strong></td>
<td>16</td>
</tr>
<tr>
<td>CHAKA KHAN (Warner Bros. 9 25162-1) WEA</td>
<td>16</td>
</tr>
<tr>
<td><strong>THE WOMAN IN RED</strong></td>
<td>17</td>
</tr>
<tr>
<td>(Atlantic/10163) WEA</td>
<td>17</td>
</tr>
<tr>
<td><strong>JOHN PARR</strong></td>
<td>18</td>
</tr>
<tr>
<td>Original SOUNDTRACK (Motown 61096M) MCA</td>
<td>18</td>
</tr>
<tr>
<td><strong>THE UNFORGETTABLE FIRE</strong></td>
<td>19</td>
</tr>
<tr>
<td>URI (Island) 7 60203-1-1) WEA</td>
<td>19</td>
</tr>
<tr>
<td><strong>GIUFFRIA</strong></td>
<td>20</td>
</tr>
<tr>
<td>(Columbia MCA-5564) MCA</td>
<td>20</td>
</tr>
<tr>
<td><strong>HEARTBEAT CITY</strong></td>
<td>21</td>
</tr>
<tr>
<td>THE CARS (Elektra) 9 62026-1) WEA</td>
<td>21</td>
</tr>
<tr>
<td><strong>TROPICO</strong></td>
<td>22</td>
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<tr>
<td>PAT BENATAR (Chrysalis FC 41747) CBS</td>
<td>22</td>
</tr>
<tr>
<td><strong>NIGHTSHIFT</strong></td>
<td>23</td>
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<tr>
<td>COMMODORES (Motown 6124M) MCA</td>
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<tr>
<td><strong>LUSH LIFE</strong></td>
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<tr>
<td>LINDA ROSS/RANDREW WITH NELSON RIDDLE &amp; HIS ORCHESTRA (Asylum 9 50007-1) WEA</td>
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<tr>
<td><strong>FAT BOYS</strong></td>
<td>25</td>
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<tr>
<td>(Supe SUS 1015) IND</td>
<td>25</td>
</tr>
<tr>
<td><strong>TRULY FOR YOU</strong></td>
<td>26</td>
</tr>
<tr>
<td>(Gordo/Motown 61096M) MCA</td>
<td>26</td>
</tr>
<tr>
<td><strong>SLOCUT</strong></td>
<td>27</td>
</tr>
<tr>
<td>JEFFREY OSBORN (Warner Bros. 9 25170-1) WEA</td>
<td>27</td>
</tr>
<tr>
<td><strong>STEEL FIRE</strong></td>
<td>28</td>
</tr>
<tr>
<td>BILLY IDOL (Chrysalis FC 41450) CBS</td>
<td>28</td>
</tr>
<tr>
<td><strong>GIVE ME YOUR HEART</strong></td>
<td>29</td>
</tr>
<tr>
<td>PAUL MCCARTNEY (Columbia FC 39613) CBS</td>
<td>29</td>
</tr>
<tr>
<td><strong>MEAT IS MURDER</strong></td>
<td>30</td>
</tr>
<tr>
<td>THE SMITHS (Sire 9 25263-1) WEA</td>
<td>30</td>
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<tr>
<td><strong>ROLL ON</strong></td>
<td>31</td>
</tr>
<tr>
<td>ALABAMA (RCA AHL-1-4989) RCA</td>
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The Whispers' 20th Anniversary
Congratulations
To The
Whispers
On Their
20th Anniversary
We are proud to be a part of your family
For these past many years
And we wish you many
More years of success.

Norby Walters Associates

Jerry Ade       Sal Michaels       Norby Walters
The Whispers' 20th Anniversary

Twenty Years Young and Still Growing

By David Adelson

"Twenty years, it just doesn't seem like 20 years," reflected Whisper Wallace "Scotty" Scott. "I just looked around and somebody said, 'Hey, it's our 20 year anniversary.'"

Indeed, that is the reaction of all the Whispers: Scotty, Walter Scott, Nicholas Caldwell, Marcus Hulzen, and Leavelhaad. "It's hard to believe 20 years can go by so fast."

To say the Whispers' past two decades have been eventful would be an understatement. Personnel changes, management changes, ups, downs, and eventual success marked the constant evolution and education of the Los Angeles-based combo. It was a long and often difficult road to the top.

"We met in junior high school and officially became the Whispers in the last part of 1963," said Scotty Scott. "Nick, Marcus and myself were singing in a trio in high school and kept the group together after we graduated. Like most of the kids in the projects, we would sit around and sing at night."

At that time the group got together with a friend named Gordy Harmon who was singing professionally with a band called The Supers. Harmon introduced the band to a man named Lew Beeld, president of Dow Records. "Beeld was the guy who said, 'guys you sound like Whispers,'" said Scotty. "He came up with the name." Bedell took the band which now included Harmon into the studio. "That's where the Whispers really started," said Scotty. "We recorded quite a few singles with Lew Beeld." (See Discography Page W11).

According to Walter, "we fooled around and sort of had a hit record with 'As I Sit Here,' and at the time there was an unknown Bay area disc jockey named Sly Stone who brought us up there to play some dates."

"We had never done a live show before," explained Scotty. "We went up there for two weeks with a two week option and ended up working at a club for six months. We were the opening act for all the major bands that came through the area and that included all the Motown acts. It was the spot in the area."

The band then returned to Los Angeles, quit whatever jobs may have been waiting and officially became professional entertainers. "I think mom said professional mental patients," recalled Scotty.

The band cites the educational benefits of working in the bay area for an extended period of time. "There were the Motown people, the Stax people, Otis Redding and Curtis Mayfield," said Walter. "But I would have to say the ultimate came when we ran into a group called the O'Jays. After we saw them, we really got our act together." And around this time that Walter was drafted into the service, leaving his twin brother to handle the front man duties.

After cutting their teeth in the bay area the band moved out on the road, sometimes for six and seven months at a time. "The reason for that," explained Scotty, "is usually you could afford to get out but you had to work your way back."

Despite the lack of recorded product on the market, the band was accumulating a following. "Crazy as it sounds, we didn't need a record to work because we had become so well known then that we were working strictly off the act," said Scotty. At this point a producer named Ron Carson stepped into the picture and convinced the band to sign with him as an independent producer. Carson was at the time signed to Bell Records. Under Carson the band laid down a number of tracks including several for the Chess/Janus label. A number of minor hits resulted including "Somebody Loves You" and "Planets Of Life."

1965 also marked the band's affiliation with Lewis Chis. Chis was a meticulous business man who had a flair for working with figures. According to Walter, "He was probably one of the best business managers. He didn't have a great knowledge of the recording industry but he was great with figures." Chis would end up managing the band into the early 70s and a deep emotional bond would develop between the band and its new manager.

One of the most interesting chapters of the group's history occurred with the return of Walter from the army. "When I left, I was the leader of the group," said Walter. "Scotty would do nothing. We had to push him to the front of the stage. We really didn't have a stage show when I left. We would run on stage and when we got there, the rest of it would be the voices. When I got back after two years, I realized they had been a two-year learning process."

Walter's first exposure to the band after his two-year hiatus occurred at a high school reunion in Los Angeles. "I almost didn't recognize them," he said. "No more running on stage. They walked in a sophisticated manner. They had this way of standing on stage and pulling at their cuff links and putting their hands down and bowing really gracefully. I thought that these were not the same four guys I knew when I left. I was so flabbergasted and felt completely in the background. The truth is that I really was, because obviously they had graduated to a point where I had to catch up and that amazed me because I was the leader when I left."

Suddenly the band was in a state of uncertainty. Walter was his head time adjusting to the new situation and several band members, particularly Scotty, were doubting he would make it. According to Scotty, "when we went on stage, we had set things that we had to do and he literally was messing up. It wasn't intentional. It was the fear." Scotty secretly met with the rest of the band and shared his doubts about his brother's future as a Whisper. "They said let's hang a little longer, let's give him a little more time."

(continued on page W10)
In a business as volatile as the music industry, it is amazing that any one group can stay intact and find consistent chart dominance. It is doubly amazing that The Whispers are seemingly set for another 20 year stretch of delivering the finest stand-up vocal music available. Dick Griffee, the group's President, has been working with the group for the past 16 years of their existence. Together with Griffee since the inception of Soul Train and later Solar (Sound Of Los Angeles Records), Harris recalls his early link with The Whispers. "I had been very much aware of The Whispers prior to our signing them. I was a fan of the band, and I remember them back to their early Chess/Janus days with songs like 'I Only Want To Be Your Man' and their very earliest things. Even at that time the group had something of a national following and so it was really a pleasure when we had a chance to work with them."

After signing with Soul Train/Solar, The Whispers immediately found success with the single called "One For The Money," and Harris remembers how that single took off. "I distinctly remember that we had all gone to a NATRA Convention down in Antigua, it must have been 1976, and everyone had their hospitality suites which were actually little beach huts. We kept playing 'One For The Money' on ours and eventually, the song became the smash of the island. Naturally, we had a captive audience of radio people from around the country, so I knew when we got back home we were going to have a smash, and sure enough 'One For The Money' went through the roof. That was the first hit that they had with us in our new relationship."

The Whispers had had success on Chess/Janus and other independent labels, but that association with Solar, Dick Griffee and Leon Sylvers gave the vocal group the team that was needed to consistently push The Whispers' albums past the gold mark. Griffee commented, "Along with the Temptations, the Four Tops and some of the other stand-up vocal groups, The Whispers are the epitome of that musical style. First of all, they are all super-talented, they have had great A&R work and together with the producers and songwriters who have made a contribution to what they do, The Whispers have been stars of a very talented and hard-working team."

A turning point for the band was Griffee's introduction of Leon Sylvers' production on the 'Love Is Where You Find It'. LP Sylvers, from the famous musical family of the same name created a distinctive sound with The Whispers which in many ways influenced the overall sound of popular music in the '70s. Griffee explained how that association began. "I originally met with Leon a few years ago when he had left The Sylvers, he had brought in some songs he had cut with his family and was trying to get a deal for his sister Olivia. I listened to this stuff and thought, 'this kid's got some talent and nobody's giving him a chance.' So I brought him in to work with me and the first thing we did was Shalaman's first record on Solar. Then we worked on a live Lakeside album; his formative years were spent with me at the board and after a while it was clear he was ready."

"During that time, I brought me 'And The Beat Goes On' and some other songs that were cut by another group, they were actually completed masters by somebody else, but I told Leon, 'we've got to have those for The Whispers!' At first it was a little different for them, they weren't necessarily enthusiastic about doing the songs, but once they got in the studio with Leon it was obviously a great marriage of talent and, it worked. That Leon Sylvers sound — synthesized string fills mixed in with cool vocal harmonies and a sometimes进行式 bass — became a dominant musical theme that was picked up on by everybody from George Benson to Kashif, and The Whispers were the main exponent of that sound."

While Sylvers' production created a surge of interest in the band, Griffee noted that there was never an attempt to mold the Whispers to a commercial trend. "We have never tried to force the group's sound, it has always been just a question of finding great songs for the guys to sing. It has been a key to The Whispers' success, and we've been fortunate that we are in contact with writers such as Reggie Calloway and others who have helped to provide us with that material. To me, there isn't a song these guys can't sing great, but the song is always the key no matter how talented the singers are or how good the production team is.

While Solar enjoyed a long and successful relationship with ECA through the late '70s, in 1981 the label switched to Elektra. In 1983, Greg Peck took over the post of vice president of promotion and marketing for the label, and since that time Solar has enjoyed a handful of top-charting gold and platinum singles and LPs. The Whispers have enjoyed a piece of this pie, and Peck explained how The Whispers are handled by the label. "When the Whispers release an album, Dick picks the first single — that is something that is written into the deal between Elektra and Solar. Then I will choose the second and third singles. These singles will be based on a variety of things. The Whispers have been recently known to do two extremely strong up-tempo cuts — that happened last year and is also the case with 'Some Kinda Lover' and 'Contagious' from the 'So Good' album. After those two quick-burn up-tempo numbers a ballad or two will usually surface through radio which will help buoy album sales until we choose which ballad to release. Ballads are what the group is known for, and when a new Whispers album comes out, radio will almost immediately play the single and three other album cuts."

After so many years of quality music, it seems the industry and the consumer knows what to expect and likes what it hears on a Whispers album. Peck elaborated: "It is kind of a unique situation with The Whispers because they are one of the few acts in the industry which has

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TAKING A QUICK BREAK — At North Hollywood's Devonshire Studios, the Whispers pose with co-workers during a brief respite from recording. Pictured (1st row) Leon Sylvers, producer; and Wallace "Scotty" Scott of the Whispers. (2nd row) Kirk Farrell, engineer; Leaveil Degree of the Whispers; Carmon Davis, assistant to the Whispers; Walter Scott of the Whispers; and Regina Jones of Solar Records. (continued on page W8)
CONGRATULATIONS ON YOUR 20TH ANNIVERSARY

WE WISH YOU ANOTHER 20 YEARS OF SUCCESS

The very best to all of you from all of us.

Dick Griffey
and your
DGP/Solar Family

MICHAEL GARDNER COMPANY
The Whispers' 20th Anniversary
To The Whispers, Good Business Means Friendship

by Gregory Dobrin

LOS ANGELES — Since the early sixties and that first record deal with the Dome label, The Whispers have gained more than popularity — they have gained friends. After 21 years, there is nothing so unusual about that. What is unusual is that much of this friendship comes from people within the entertainment industry with whom the Whispers have worked, people who are themselves the first to recognize it as being instrumental to their success. The warmth generated by those relationships is surprising — not your usual B-list celebrity atmosphere. This is the kind of people who characterize The Whispers, an act known for the warmth feeling in its tunes, as people who are known for the same situation as well.

One of the Whispers' earliest business associates was record producer Lew Bedell, whose Dome Records was responsible for such classic hits as The Teddy Bears' "To Know Him Is to Love Him" and Jan and Dean's "Baby Talk." Bedell, who signed the group in late 1964, and is attributed with having named them, said "I had a group called The Superba. It was a black group, and we did a song called "Baby, Baby, All The Time," which was a pretty good hit. Gordy Harmon (The Whispers' original tenor) was a part of that group and I wanted to break away from it. He said he had a couple of twins that were real good singers, and I said "Bring 'em in. Let's see." He brought them in, Walter and Wallace, and I liked them. So, the Whispers were kind of a spin off.

It was an early show early on thatBedell was struck by the softness of the group's sound, before a name for the fledgling act had been decided. "I came up with the name The Whispers," said Bedell. "I registered it and assigned it to them because they were that kind of group, you know. They had a soft sound."

The association between Dome Records and the Whispers didn't last, despite minor success with "As I Sit Here." Years later, Bedell recalls a chance meeting with Walter Scott. The Whispers' lead singer, "I ran into Walter when they were in the middle of "And The Beat Goes On," the one that went platinum. Oh boy, we embraced and we started to cry — we hadn't seen each other in so long. And he said "Leo, why don't you put out some of that stuff we did? I said "Hey, good idea." So I put together all the singles and put out an album called "Shhh, The Whispers." With the release of his collection of Whispers classics, Bedell finds a second round of involvement with the group he named.

"We trust each other," said Sal Michaels, vice president of Norby Walters and Associates, the group's booking agency. "They're very warm, very family oriented, and so am I . . . That's the best kind of business relationship you can have, when it becomes pleasurable to do business — and with people you can trust."

The relationship began in 1975 when an agreement was made between the group's manager Dick Griffey and Norby Walters Associates, who would begin handling the Whispers on a major cabaret circuit. "They were very lively, spirited people," recalls Michaels. "They worked so well together that we figured moving with the act would be of tremendous benefit to our company and theirs. We've toured them for many years now, and each season they continue to almost sell-out or sell-out every single market they go to."

Michaels describes the houses the Whispers play and the audiences they play to as "class. Their audience is a sophisticated audience mostly of young adult couples, according to Michaels.

Still in the planning stages is a European tour, tentatively scheduled for the fall 1985. The tour is the result of increased European recognition for the act. "The Record company has been getting their records played in Europe, and so we're going to start them there, the way we started coming on a major cabaret circuit in the U.K." Michaels commented. European cabarets are much larger, with seats numbering as much as 5,500, rather than the typical U.S. "club," with capacities limited to roughly 3 and 4 hundred, Michaels explained.

The Whispers audience in Europe is a pop audience, primarily, said Michaels. There is no black audience, per se, and he anticipates the same sophisticated atmosphere and as always, the emphasis on romance ("Because," added Michaels, "they have a lot of love songs. A lot of songs with meaning."

A tour of Southeast Asia is also on the drawing boards.

Concert promoter Al Hayman of Al Hayman Productions first began promoting The Whispers' shows in 1977. "One of the most important things about the act is that they are real entertainers," Hayman said. "They have a show for the public. Records are not their only avenue — they're showmen also."

Hayman is especially attuned to the group's attention to the black community, and to society at large. "They have a commitment to work for black presenters and to utilize services in the black community in various cities," he said. "They try to employ as many black people as possible. That's their commitment, and they show it in their crew. It's something that I respect most about them."

Like many of The Whispers' business relationships, the relationship Hayman feels with the group transcends their dealings. "Our business relationship is based on our personal relationship. The guys are everyday guys. They're normal guys and they act as such when they're on the charts or not. Their attitude doesn't change to one of superiority when things are going real well for them. They remain as they can always talk to them." Hayman, who has featured the group on many of his Budweiser Superfest tours, will be including them on several of the forthcoming Superfest dates.

The Whispers success in recent years has brought with it the crystallization of their business interests under one roof: Whispers Music Inc. The corporation is involved

CONGRATULATIONS ON YOUR CONTINUING SUCCESS
YOUR FRIENDSHIP HAS MEANT A GREAT DEAL TO ME THROUGH THE YEARS AND I LOOK FORWARD TO MANY MORE.

ALAN HAYMON PRODUCTIONS

"I have learned the most here, not only about the industry and the innerworkings of a successful male standup group, but about things of the heart. They would always tell me, "The most important thing is what's in your heart."

Carmen Davis
Good Business Means Friendship To The Whispers

(continued from page W6)

with everything from developing young acts to sponsoring children in poverty ridden countries (the company currently sponsors a child in Haiti). A new child is sponsored every month), Whispers Music Inc. is basically a production company, according to executive administrator Carmen Davis. “We have a leasing company. We sign young acts, develop them, and produce them. We work with songwriters — things of that nature,” she said.

Davis came to work for the Whispers on the heels of The Jacksons’ 1979 world tour, with which Dick Grigg was also involved. “When the tour was over he asked me to come and work for his Solar Galaxy of Stars tour, which is where I developed an excellent, warm relationship with the Whispers.

“I think you could say I work for the fairest men in show business,” said Davis. “They are concerned with the ‘little guy.’ Their main concern is for the people that make their thing happen — the guy that drives the bus, the mechanic — they pay them first before they pay themselves.”

They’re soft-hearted guys.

Even so, Davis is quick to emphasize the group’s strict attention to business matters. They may be soft-hearted, but when it comes to discipline, the Whispers are notoriously martinet. “They’re wise businessmen,” Davis explained. “They’re very meticulous about the future. The Whispers are what I would call a finely tuned piece of machinery. They have their system of recording, performing and touring down to a science — yet they continue to grow.

“Through her experience with other acts Davis has learned a great deal about the entertainment industry, but she maintains that she has learned the most from the Whispers.

“I have learned the most here, not only about the industry and about the inner-workings of a successful male standup group,” Davis said, “but about things of the heart. They would always tell me, ‘The most important thing is what’s in your heart.

“One person without which a story about the business associates of the Whispers would not be complete is Karl Dickenson, often referred to as ‘the sixth Whispers.’ Originally a fan, Davis met the group in Oakland and wound up playing percussion for them, which eventually led to his joining as road manager (a post he vacated last year to pursue other goals).

“There’s a lot of things about the true talent of the Whispers that people don’t really know about. They can do it all. They’re very creative songwise, and they can do all types of songs, not only R&B. Some of the guys can even tap dance. There are sides to the Whispers that people never see.”

Soul Train president Don Cornelius had this to say about the Whispers: “They are loyal to each other, and they are in turn loyal to whomever they deal with.”
The Whispers' 20th Anniversary

Building The Foundation For Commercial Success

(continued from page W4)

a selling base of 500,000, which you can take to the bank every time out. Most groups like The Manhattans and The Commodores, stand-up vocal groups, fluctuate saleswise between a couple of hundred thousand units or maybe one million based on whether there is one big single. But with The Whispers, you can be sure of selling at least 500,000 with every release."

"Superfest, Los Angeles

Many groups and record labels would be content with that figure and the consistently gold measure of success, yet it is the hour of the crossover, and Greg Peck is looking for ways to break The Whispers, long confined to B/C radio, to other formats. "The plateau that we at Elektra would like to help The Whispers reach is at least an A/C hit. It is not really a question of material as it is of timing. When a new Whispers album has dropped in the past, there has always been a Shalamar cut or a Midnight Starr cut dropping at the same time. Shalamar was on the verge of crossing over last time out, and what I have found is that CHR radio generally does not break two black artists from the same company. You might see several black artists cross to CHR, but if you notice, it is seldom that you will see two at the same time from the same company. The independent financial burden is such that the labels can't spend the money that it takes to cross a record over, especially two from the same label at the same time."

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Building The Foundation For Commercial Success

Another factor which may help the group in its attempt to break into other formats is the addition of Allen Mink as the The Whispers manager through Michael Gardner Management. With The Whispers a year, Mink explained the recent appointment and the reasons behind it. "What they are looking for is what so many black groups are striving for right now to be able to play in front of other than just black audiences. I came in during the recording of 'So Good,' but when the group next goes into the studio, we will be looking for a producer who we feel can engineer an A/C, CHR or even a dance single." Mink, in managing Denise Williams and most recently Tamera Marrie, has clearly had success with crossing black artists to CHR, and together with Elektra and Solar, The Whispers may just attain that lucrative but elusive crossover. Regardless of those goals, The Whispers continue to sell albums and chart singles with a consistency that is truly rare. The music and constantly fresh production sound is a factor, but ultimately, it comes down to the perseverance and talent of the five members of The Whispers. Gralley remarked, "Being in a band for that long is like being married or being in a family. There are five different personalities involved, but this is a business — it's not a plating. There is a lot of hard work and the guys treat it very seriously. Unfortunately, a lot of these younger kids start believing their press and the lights and all, but it can go away as quickly as it came. The Whispers are a mature, fair-minded group of gentlemen that have been able to co-exist for some 20 odd years and their success is a tribute to them."

Ray Harris concurred: "Anybody that knows The Whispers knows what fine people they are to work with, and anybody that knows their style, their attitude and manners must have respect for them. It is amazing that they have been able to stick together for so long — in any relationship like that, there has to be minor rifts but with The Whispers, if they have had them, they have certainly kept them to themselves. It is obvious that they are professionals because I certainly couldn't tell you of one."

Professionalism, diligence, talent and a hard working team of producers, promotion and marketing people ultimately have made The Whispers one of the most respected and successful groups in the world, and while 20 years may seem to some an entire career in the music industry, to The Whispers and their business associates, it seems like only the beginning.

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ash Box/March 16, 1985
Twenty Years Young And Still Growing

(continued from page 3)

remarked Scott. "Nick in particular had a lot of patience, I had seen.

It was at that point an event happened that mystifies the band to this day. Scotty came down with a form of valley fever. For the next year he would be in the hospital and for a year after that he would be an outpatient. At the same time Walter was beginning to blossom into a real performer.

According to Walter, "Scotty had become such an entertainer until there was no room for me. When Scotty went into the hospital, I had the band's confidence behind me and once I got out there on my own, then I developed eventually into what he had become."

Nicholas added, "we never lost a step. A lot of people didn't even know Scotty had a twin brother."

For the next year and a half The Whispers performed with Walter in Scotty's place. An ironic twist of fate for the two identical twins. The band's reunion with Scotty came in 1970 at a club called the Black Fox in Los Angeles. According to Nicholas, it was a night to remember. "Scotty had come to the show with Walter, and Walter was excited since this was one of the only chances for a mother to see him on stage. Walter was really burning. I mean they have always been competitors but this was something. Well, Scotty decided that he was going to come up in the middle of the show and sing a part of this tune. He sang the real high part and he hit it perfectly. Walter could see he was singing and he took over the song without missing a lick. At the end, they embraced as a whole room was in tears. It was an emotional thing."

No sooner had The Whispers jumped that hurdle in their career, another catastrophe happened. Grady Harmon was in a car accident and suffered major damage to his legs. All of a sudden there was one fewer Whispers.

Faced with the dilemma of finding a replacement, Scotty remembered a friend of his from the bay area named Leavel. Degree. "He always liked the group," said Scotty. "One day driving to the airport, some tune came on the radio and Leavel started singing this clear, high, first tenor. I thought to myself, if something ever happened then we have a guy who can step right in." When something did happen Scotty called Leavel.

"I was so in awe of Scotty being my friend or wanting to be my friend that when he came into town, I would take off work," said Leavel. "I was shy and in awe of him and I said, 'I'll never hear you sing any notes. Well one day I slipped and started singing but he never said anything else about it."

Leavel got the call from Scotty to come down and join the band. The first order of business would be getting with Nicholas to work on the various routines. After his first session, no one was sure if the band had indeed found its newest member.

"After I walked out of that first session," said Leavel, "I wasn't sure if I could sing or walk or talk. Nicholas said, 'no, you're not the one.'"

It is through the band's tales of these experiences that the important role Nicholas Caldwell played in the band comes to light. He is the cohesive bond that keeps everyone together. He coordinates all the band's stage motions, making sure they're done right, but not holding back a minute when mistakes are made. In a way he can be considered the backbone of The Whispers.

According to Leavel, "Nicholas said this is going to take five to seven years, so I was really depressed at the time. But Scotty told them on the fact that I was a clean cut guy, who doesn't smoke, doesn't drink and it would be worth the energy to bring me around because they wouldn't have to worry about the other things."

After much deliberation, Leavel Degree became a Whispser, though his official onstage appearance would not occur for some time. "They took me out on the road with them and every day I would go to Nick's room and we would work," said Leavel. When show time came around four Whispers would take the stage and Leavel would remain behind the curtain singing his part. The voice was there but the person singing was missing.

"One night at a club Leavel was expecting to sing off stage as he always did and we told him he was going on that night," explained Walter. "He nearly passed out. You could see his heart pounding through his shirt. We knew that once he got out there and started doing it over and over again, he would get it down. But that night it was funny."

With personnel problems cleared up The Whispers began to look to the future. It was then that they met a man named Dick Griffey. Griffey had seen the group perform a year earlier in Houston and approached Scotty with an offer to be the band's manager. The band was still being managed by Louis Chin. "Louis had brought us to a break," said Walter. "But we reached a point where Louis couldn't do much more for us and that was an extremely emotional time for the band. If you look back on our entire career, it's always been difficult to leave a long-standing situation and move on to the next level. We had a very strong relationship with Louis, but it was very obvious we had to move on."

Griffey at the time was one of LA's leading concert promoters. He met with the band in Scotty and Walter's cousin's garage. "We sat down in the garage and he told us within five years we could be the biggest vocal group in the business. In 1975, Dick Griffey became the sole manager of The Whispers.

Under Griffey's direction, The Whispers entered a new realm: the concert hall. Scotty states, "we'd toured the clubs but we'd never done concerts. We found out what it was like for the first time for people to first come into a show and not pay any attention to you because they were there to see the star. We got used to people coming in and arguing over a seat while you were singing a ballad. We learned to put that out of our minds and entertain. Eventually we got "special guest star" billing."

In 1976, the band signed with Soul Train Records, a joint project of Griffey's and Don Cornelius. The Whispers recorded two critically acclaimed projects for the label, "One For The Money" and "Open Up Your Love."

When the label dissolved in 1977, Griffey took The Whispers to his own venture, Solar Records.

The Whispers' tenure on Solar Records has been a successful one, though not every step of the way. Their debut Solar project, "Headlights," just missed going gold and established the group as a real commercial contender. Then something unforeseen happened. Then something unforeseen happened. Then something unforeseen happened. Then something unforeseen happened. Then something unforeseen happened. Then something unforeseen happened. Then something unforeseen happened. Then something unforeseen happened. Then something unforeseen happened. Then something unforeseen happened. Then something unforeseen happened. Then something unforeseen happened. Then something unforeseen happened.

"One word came into the industry and immediately recalled Walter. "All these people were going into the studio and getting million sellers with up tempos. Just as we finished recording "Whisper In Your Ear, " disco came along. At that time if you didn't have a disco album, you couldn't get played on the radio. After the album was done, we were recorded in six months of the year to six weeks. Overshadowed by Disco, "Whisper In Your Ear, " and we were gone.

Having reached one of their lowest emotional points, The Whispers headed back into the studio hoping to salvage the commercial success they had once experienced. With Leon Squires behind the board, the band laid down tracks for "The Whispers." The album was recorded in a month. On the strength of the single, "And The Beat Goes On," the album went gold after its second month of release, only attaining platinum status. The Whispers were suddenly superstars.

"Out of nowhere all of the pieces began to fall into place for Scotty. "We didn't accept the label superstar — it took us 15 years to get there and we didn't go crazy. We really appreciated it."

The next five years with Solar would produce nothing less than gold and would establish the Whispers as a staple in popular American music. "I think what helped us more than ever was upbringing," said Scotty, who related exactly what each of his partner's mothers would do when they messed up. The same sense of family that exists in the Whispers is a direct carry-over from each member's personal background. They are indeed a family.

As Nicholas put it, "you have in The Whispers five guys who don't have to be together in order to make a living. I think the one thing that makes it different is that we want to be together. There aren't any fakers or any other group of guys that I would rather be with."

Marcus concluded, "the key to the success of this group is working together and really wanting to do something together. You don't find too many men in this business that think that way — especially five guys. And once that chemistry was formed the rest was easy."

1985 marked 20 years of love and respect for The Whispers. With the attitudes and outlooks of these five talented performers, the next 20 should be a snap.
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<td>Chess Janus — 1972</td>
<td>“Life And Breath”</td>
<td>Can We Love Forever? Does She Care, Give Me A Little Love, Here Comes Tomorrow, I Love The Way You Make Me Feel, Life And Breath, My Illusions, Set This Happiness Inside Me Free, Somebody Loves You, Speak Softly Love</td>
<td>—</td>
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<tr>
<td>Soul Train BXL1-1450 June, 1976</td>
<td>“One For The Money”</td>
<td>One For The Money, Living Together In Sin, Put Me In The News, You're Only As Good As You Think You Are, Sounds Like A Love Song In My Heart, I've Got A Feeling</td>
<td>—</td>
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<tr>
<td>Soul Train BXL1-2270 June, 1977</td>
<td>“Open Up Your Love”</td>
<td>Make It Wish You, Chocolate Girl, Love Is A Dream, Open Up Your Love, I Fell In Love Last Night (At The Disco), You Are Number One, Never Miss Your Water (Till Your Well Runs Dry), I’m Gonna Make You My Wife</td>
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<tr>
<td>SOLAR RECORDS</td>
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<td>RCA BXL1-3105 March, 1979</td>
<td>“Whisper In Your Ear”</td>
<td>Homemade Lovin’, Jump For Joy, If I Don’t Get Your Love, Whisper In Your Ear, Love At Its Best, Can’t Do Without Love, Pretty Lady, You’ll Never Get Away</td>
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<tr>
<td>RCA BXL1-3489 — September, 1980</td>
<td>“Happy Holidays To You”</td>
<td>Various Christmas Selections</td>
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<tr>
<td>RCA BXL1-3976 — August, 1981</td>
<td>“This Kind Of Lovin’”</td>
<td>This Kind Of Lovin’, I’m The One For You, What Will I Do?, Got To Get Away, Gonna Love You More, I Think About Bright Lights And You, Can’t Stop Loving You</td>
<td>—</td>
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<tr>
<td>RCA BXL1-4242 — February, 1982</td>
<td>“The Best Of The Whispers”</td>
<td>Love For Love, Tonight, Keep On Loving Me, This Time, Had It Not Been For You, Do They Turn You On? Keep Your Love Around, Lay It On Me, Let’s Try It Again, I Believe This Time</td>
<td>Gold</td>
</tr>
<tr>
<td>Elektra/Asylum 60216 — March, 1983</td>
<td>“Love For Love”</td>
<td>The Dip, Needle In A Haystack, Story Book Of Love, Dr. Love, As I Sit Here, You Got A Man On Your Hands, Never Again, You Can’t Fight What’s Right, I Was Born When You Kissed Me, It Only Hurts For A Little While</td>
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<tr>
<td>(Dore LP-338 — 1983)</td>
<td>“Shhh” (Re-releases)</td>
<td>Suddenly, Don’t Keep Me Waiting, Are You Going My Way, So Good, Never Too Late, Some Kind Of Lover, Contagious, Sweet Sensation, On Impact</td>
<td>—</td>
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<tr>
<td>SOLAR RECORDS</td>
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<tr>
<td>Elektra/Asylum 60356 — November, 1984</td>
<td>“So Good”</td>
<td>Videos: This Time, In The Raw, Keep On Loving Me</td>
<td>—</td>
</tr>
</tbody>
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TWENTY YEARS AND STILL

So Good

MICHAEL GARDNER  ALAN MINK  MARC W. GURVITZ

MICHAEL GARDNER COMPANY
10350 Santa Monica Boulevard, Suite 200
Los Angeles, California 90025
(310) 459-2048
Executive Monitor

LOS ANGELES — Kevin Metheny has been appointed vice president of VH-1 Video Hits One production/music programming and MTY: Music Television music programming. Aside from responsibilities in the areas of music program- ming and research for both channels, Metheny is in charge of production of the VH-1 VJ segments and on-air promotions. He comes to MTV Networks, Inc. from WBNC Radio where he served as director of marketing and operations. Embassy Home Entertainment has an- nounced the appointment of Jess Wittern- berg as its vice-president of promotion of Witternberg most recently served as an associate attorney at the law firm of O'Melveny and Meyers. Also at EHE, Carolyn Derry and Fred Eggink have been named marketing executives for the western region. Lisa Curtright joins the company as marketing representative for the southwestern region. Darlene Linton will serve as marketing represen- tative for the central region. Vickie Barber has been named marketing executive for the southern region. Barbara Chinsky has been appointed marketing represen- tative for the central region. All in sales, Dana Plautz has been promoted to man- age of the entire region. All in sales, Dennis Handler as controller.
VEGAS BACKSTAGE — Members of RCA's new group, Restless Heart, and Las Vegas radio programmers met with Dolly Parton following her recent show at the Thomas and Mack Center. Pictured above (l-r): Carson Schreiber, RCA national country promotion manager; Rick Diego, KFMS program director; Parton, Doug Shane, KVEG program director; Restless Heart members Larry Stewart and Dave Inns.

Educational Programs For Songwriters Around The Nashville

by Bill Fisher

NASHVILLE — Educational opportunities for aspiring songwriters will be plentiful in the coming weeks: this weekend's NSAI symposium (see Cash Box, March 2), ASCAP's fifth songwriter workshop and a lecture series by Music Publishing Consultants, a Nashville group, are all designed to help songwriters improve their work by offering a variety of classes, critiques and guest speakers.

NSAI's seventh annual symposium will feature discussion panels addressing topics in composition, production, and publishing, and also scheduled are "Song Critique & Collaboration Sessions" addressed by professional songwriters and publishers. The three-day event begins March 15 with a showcase of songwriters such as Fred Knoblock, Dave Loggins, Thom Schuyler, Troy Teals, Paul Overstreet and Keith Stapp.

ASCAP's workshop will be led by their 1984 Country Writers of the Year, Charlie Black and Tommy Rocco. The society's southern director, Connie Bradley, has announced that the two writers will meet with workshop participants for six consecutive Tuesday nights from 7 to 9 p.m. beginning March 26 at the ASCAP building in Nashville. In addition to a review of previously submitted songs, the workshop will feature special guest speakers from the fields of composing, lyric-writing, producing, arranging, and publishing and steering passengers tentatively scheduled to speak are Woody Bomar, Tim Dubois, Austin Roberts, Buddy Cannon, Rick and Janis Spears, Carol Chase, Karen Conrad, Chris Dodson, Mike Hollandsworth, Richard Leigh, Pat McManus, J.D. Martin, Charlie Monk, Ralph Murphy, Gary Nichols, Gary Lynn Petty and Don Wayne.

The workshop sessions are free, but participation is limited to 40 and the deadline for entry is March 15. Interested writers are requested to send a resume and cassette of original songs to ASCAP Country Workshop, Two Music Square West, Nashville, Music Publishing Consultants (MPC) is offering a five-week "Writer/Publisher Awareness" seminar beginning this week. The seminar, according to MPC president Richard Perenna, will consist of three-hour lectures held in Nashville's Holiday Inn Vanderbilt each Monday and Tuesday, March 13 - April 9, from 7-7 p.m. Guest speakers will also be part of the seminar: Malcolm L. Mims, entertainment attorney for the firm of Gilbert, Frank and Milom, will speak on "Copyrights & Contracts during March; Terry Smith will discuss aspects of foreign publishing in April. Perenna describes the seminar as an "in-depth educational program developed to address the various problems and misconceptions about music publishing." Tuition for the MPC seminar is $150, which includes a $50 non-refundable holding fee that must accompany each application. Further information is available by calling (615) 297-9816.

Tree Begins West Coast Operation With Singing Of Two Songwriters

by Bill Fisher

NASHVILLE — Vice-president Donna Hilley of Tree International has confirmed that the publishing company has started making inroads on the west coast with the signing of two songwriters, Pam Barlow and Janet Minto. According to a report in the Nashville Tennessean, songwriter Jeff Sibar, who has been in Los Angeles for six months looking for talent, signed the two writers in the first phase of a venture that Tree hopes will bring pop and rock success to the company, which has been phenomenally successful in the area of country music publishing.

Hilley indicated that the publishing company intends to progress gradually toward the goal of establishing a major presence on the west coast publishing scene; she also said that Tree staff writers such as Madeline Stone and Don Cook, among others, will be traveling to Los Angeles in the coming weeks to assist in the new operation.
COUNTRY RADIO

MOST ADDED COUNTRY SONGS

1. DON'T CALL HIM A COWBOY — Conway Twitty — Warner Bros. — 24 Adds
2. TWO PEOPLE MAKING LOVE — Wolverine Canyon — MCA — 23 Adds
3. LET IT ROLL — Mel McDaniel — Capitol — 19 Adds
4. KNEE DLUG HIGH — Merle Haggard — Epic — 18 Adds
5. WILL YOU LOVE ME IN THE MORNING — Clifton Jansky — 18 Adds

MOST ACTIVE COUNTRY SINGLES

1. WHAT I DIDN'T DO — Steve Wariner — MCA — 59 Reports
2. CRAZY — Kenny Rogers — RCA — 58 Reports
3. HONOR BOUND — Earl Thomas Conley — RCA — 57 Reports
4. HIGH HORSE — Nitty Gritty Dirt Band — Warner Bros. — 57 Reports
5. THERE'S NO WAY — Alabama — RCA — 57 Reports

1985 Cash Box Reporting Stations

Due to a technical error last week, an updated list of country reporting stations was omitted from the Country Radio Directory. We apologize for any inconvenience.

1. CFGM RICHMOND HILL, ON
2. CHOW WELLS, ON
3. CJET SMITH FALLS, ON
4. WCKY LINDSEY, KY
5. CKFR-CY CALGARY, AB
6. KAKA MONTICELLO, AR
7. KAYE BOWMAN, TX
8. KBED DENTON, TX
9. KBUC-FM SAN ANTONIO, TX
10. KCJRI MINOT, ND
11. KKRN-AM ROSEVILLE, MN
12. KEED EUGENE, OR
13. KFDI WICHITA, KS
14. KFEO ST. JOSEPH, MO
15. KGFG NAGO, HI
16. KFRD ROSENBERG, TX
17. KFYD LUBBOCK, TX
18. KGCJ SPENCER, WI
19. KIKK HOUSTON, TX
20. KJBS RASTROP, LA
21. KKAT-SALT LAKE CITY, UT
22. KKIX FAYETTEVILLE, AR
23. KLIC MONROE, LA
24. KLIX TWIN FALLS, ID
25. KLXJ-FM DUBUQUE, IA
26. KMIK-MODESTO, CA
27. KNEU ROOSEVELT, UT
28. KORA-FM BRYAN, TX
29. KRDG BREMERTON, WA
30. KROW RENO, NV
31. KRPN-FM TAMACO, WA
32. KRYS-FM CORPUS CHRISTI, TX
33. KRZY ALBUQUERQUE, NM
34. KSBJ JAMESTOWN, ND
35. KDQ DERRY, NH
36. KSOP SALT LAKE CITY, UT
37. KTOM SALINAS, CA
38. KTOM-BELTON, TX
39. KUGN-FM EUGENE, OR
40. KVYK LAS VEGAS, NV
41. KVQD-TULSA, OK
42. KVOX-FM MOOREHEAD, MN
43. KWEN-TULSA, OK
44. KWXJ PORTLAND, OR
45. KWOJ POPULAR BLUFF, MO

PROGRAMMERS PICKS

Billy Parker
KVOO/Tulsa
Is There Anything I Can Do — Bill Medley
RCA

Jerry Howard
WAAM/Anderson
Natural High — Merle Haggard — Epic

Barry Kent
WTHI/Terre Haute
There's No Love In Tennesse — Barbara Mandrell MCA

Larry Dean
KAKA-Monticello
I'd Rather Be Crazy — Con Hunley — Capitol

Cathy Martinale
WSM/Nashville
Natural High — Merle Haggard — Epic

Mike Laurel
KRYJ/Corpus Christi
You're Going Out Of My Mind — T. G. Sheppard — Warner Bros

Joe Flint
KSP/Salt Lake City
Don't Call Him A Cowboy — Conway Twitty — Warner Bros

Don Roberts
KFGO/Fargo
Natural High — Merle Haggard — Epic

SINGLES REVIEWS

OUT OF THE BOX

Crystal Gayle (Warner Bros. 7-29050)
Nobody Wants To Be Alone (3:48)
Crystal Gayle's latest single is the title cut from her forthcoming Warner Bros. album. The mid-tempo track leads off with a beautiful keyboard melody, and the song's blending of Gayle's emotional country vocal delivery with a pop-style instrumentation produces a recording which should be an immediate add across the nation.

Ricky Skaggs (Epic 34-04831)
This song could very well serve as Ricky Skaggs' signature tune: the theme of the lyric (e.g., "I'm just a country boy, country boy at heart") fits perfectly with the Epic artist's national image, and the musicianship is nothing short of stupendous. Everyone in the band takes a solo turn, and if there is anyone left in America who doesn't understand why Skaggs and his group have won virtually every "Best Instrumental" award in the book, this record will explain all when it hits the air.

FEATURE PICKS

Emmylou Harris (Warner Bros. 7-29041)
White Line (3:43) (Emmylou Songs—ASCAP/Irving—BMI) (E. Harris, P. Kennerley) (Producer: Emmylou Harris, Paul Kennerley)
The Oak Ridge Boys (MCA-5256)
Little Things (3:24) (Reynsong—BMI) (B. Barber) (Producer: Ron Chancey)
Dan Seals (EMI-America P-14855)
My Old Yellow Car (3:35) (DebDave/Briarpatch—BMI) (T. Schuyler) (Producer: Kyle Lyning)
The Wright Brothers (Warner Bros. 7-29056)
A Few Good Men (2:40) (Hall-Clement—BMI) (K. Bell, M. Buckins) (Producer: Steve Buckingham)
The Wright Brothers (Mercury 880 596-7)
Fire In The Sky (3:03) (LongJohns—ASCAP) (J. Cymbal) (Producers: Mike Daniel, Jim Dowell)
John McEuen (Warner Bros. 7-29047)
Blue Days Black Nights (2:09) (Rightsong—BMI) (B. Hall) (Producers: Marshall Morgan, Paul Worley, John McEuen)
Ed Bruce (RCA 51067)
When Givin' Up Was Easy (3:26) (Cavesson—ASCAP) (K. Palmer) (Producer: Blake Mevis)

Cypress Records
150 N. 5TH STREET P.O. BOX 5107
JACOBVILLE, ILL. 62050
312-499-0682

COUNTRY RADIO

WALT OGDEN
Debating At
90

NATL PROMO

BOB WITTE
1619 HORTON
NASHVILLE, TN 37212
615-297-2820

ash Box/March 16, 1985

25
NO COMPLAINTS DEPT. — The Recording Academy in Nashville had its own Grammy Gala on the big night, held at the Ryman Auditorium hotel. The 800 or so attendees viewed the awards telecast from L.A. and enjoyed food, drink, and talk in the festive atmosphere. There were isolated grumblings from a few persons (who for some incomprehensible reason) expected the affair to compete with the Who, Rolling Stones, or other internationally known celebrities, but the evening was a success — a chance for music business professionals and others to watch the industry salute itself on an occasion that executive director Paul Jackson called "a celebration of the growth the Nashville chapter of the Academy has experienced during the past year.

EXCLUSIVELY THEIRS — David Frizzell and Shelly West are now represented by McFadden & Associates, Inc. . . . Shelly West has signed a Top Billing International for booking . . . Vern Gosdin recently signed with Buddy Lee Attractions, Inc. for representation . . . The Oak Ridge Boys, Mac Bandy and Joe Stampley has signed with Encore Talent of San Antonio; also, Stampley is with Encore for solo bookings . . . JCM/Nashville has signed MCA artist Nicolle Larson and former CMA Entertainer of the Year, Eddy Raven, to booking.


GOSPEL PICKS — Kingsbury is the new editor for the Country Music Foundation Press, which publishes the Journal of Country Music, a quarterly newsletter, books and special projects for the CMF. He will serve as editor for both the Journal and the newsletter, and "will assist in various ongoing projects at the Foundation," according to Bill Ivey, CMF director. Kingsbury was formerly an editor and writer with Vanderbilt University's Office of alumni publications.

LA CONCERT SERIES — The City of Tuscumbia, AL, has donated 20 acres to the state's Alabama Music Hall of Fame, a planned $3 million tourist attraction and library. Gov. George Wallace signed the document authorizing the transfer Feb. 21, along with Hall of Fame Board chairman Terry Woodford, and Hollis Bendall, mayor of Tuscumbia. A more concrete proposal will be discussed in the near future following the purchase of additional land by the city, which also plans to keep a portion for complementary tourism development. At a press conference held in Tuscumbia, the city's civil defense director, Bob Biddle, said that the state agency's goal is to make the facility "the foremost research library in the nation studying southern musical forms and their interaction with southern culture." Funding for the construction project is continuing.

MAKING MORE FRIENDS — One of the most entertaining programs on the small screen, Bobby Bare and Friends, begins its third season on The Nashville Network April 13. The show focuses on songwriters, and Bobby Bare's serene expertise in the host's chair coupled with the appearances of some of the most successful writers and performers in the business has garnered the show several accolades and awards, including a Gold Medal from the International Film and Television Festival of New York and the People magazine roof for Best Country Music TV Show. Bare also received a special Friendship Award from the Nashville Songwriters Association International for his support of the songwriter. Some of Bare's guests for the new season are: Richard Leigh, Roger Murrah, Keith Stegall, Leona Williams, Brenda Lee, Whitey Shafer, Owen Bradley, Bob Beckham, Tom T. Hall, Jerry Kennedy, Ray Stevens, Bill Anderson, Connie Smith, Buddy Kel, Paul and Mentor Williams, Hillman Hall, Kieran Kane and Bruce Channel. The proceedings are videotaped at the Bullet recording studio in Nashville, and the set for the new series of shows will retain its basically informal, "working studio" look, except for the addition of a drum booth and a "living room."

IRISH FOLK — The Chieftains (see Cash Box, Feb. 23, 1985, p. 12) have been described as "the most famous exponents of traditional Irish music in the world." Their home country from the old country is coming to the Tennessee Performing Arts Center March 22. The group is 22 years old and has played previous dates worldwide. Their Nashville appearance, co-hosted by WPLN, Nashville, will be followed by a "complete reception" provided by Jimmy Kelly's restaurant (Irish food, of course). Tickets for the event are $15.

GOSPEL SONGS OF THE YEAR

RHYTHM, ROMANCE, ROSANNE — Paul Smith, senior vp/CBS marketing, flew from N.Y. to Nashville recently to plan sales strategy for Rosanne Cash's "Rhythm And Romance" LP, scheduled for an April release. Smith is pictured above with a poster advertising the album, set to be shipped in a few days, and the title is a sobering one: "A Bar With No Beer."

JUDY & THE ALLMAN BROTHERS — Mike McEuen, a writer, screen, and TV writer for "Easy Rider" director Peter Bogdanovich, is the new producer for Judy Collins, the folk singer. "The spring tour is sold out, and Sam Charters of the Greatful Dead has written a song for the album. The sound of the band is a departure from the old sound of the Allman Brothers. It's a very different sound."

OLD REVIVAL BACK HOME — Joe Ligon — Myrrh SPVN 7-0167955-7 - 6.98
HEART OF ETERNITY — Wendell Burton — Lamb & Lion 3308 — Producer: Tom Howard — List: 8.98
MOSAICS — Mark Heard — Myrrh SPVN 7-0168006-7 — Producer: Mark Heard — List: 8.98
WITHIN THE REACH — Scott Roley — Refuge R84011 — Producers: Scott Roley, Bill Deaton — List: 8.98

TOP 15 ALBUMS

TOP SPiritual Inspirational

1. NO TIME TO LOSE (Light LS 5863) Right Now) 1 25
2. WHAT WE DO FOR ME (Rev. Clay Evans (Sammy BL 5702) 2 21
3. SAY I'M SHIRLEY CAESAR Myrrh SPVN 7-1057326-1) Open 3 33
4. TRUTH IN GOD AS GREEN (Myrrh SPVN 7-0167955-7) Open 4 17
5. CHOOSE (Vanessa Bell ARMSTRONG) (Reunion 3025) 5 13
6. WE SING PHRAES (SANDRA CRUCH (Light-5861) 6 72
7. NO TEARS IN GLORY B (Rev. CLAY EVANS & REV. JANICE SHOWN (Alabaster 11-1007) Open 8 71
8. PERFECT PEACE.. (Light-PARIS & Ro 3743) 9 87
9. ANGELS WILL BE SINGING (Tommy SMITH) ( 받아서 마사지 (Birthright 8405) 10 21
10. ROUND SIXTEEN THE MOUNTAIN (MADIVES & REV. JANICE BROWN) (Alabaster 1059) Open 11 97
11. TOMORROW THE WHIMS (Light 5857) 12 7
12. LOVE ALIVE III THE SINGING BROTHERS (Light 5857) 13 14 2
13. MAJOR SEISMPPI (SANDRA SOUTHERNRIE (Macon 8672) 14 21
14. PRAISE (RICHARD SMALLWOOD SINGERS) 15 3
15. I'M DONNA HOLD OUT THE GEORGIA MASS CHOR (Atlanta 3045) 16 5
DIZ HORNS IN ON KEYS — Dizzy Gillespie trades in his trumpet for a piano, when he guests on Marian McPartland's Piano Jazz show. "All That Jazz" (which included a rare Benny Carter vocal) and the swingin' "Evening Star.

Norvo, one of the fathers of the bebop, was a master of arrangements. Two notable pieces: Bix Beiderbecke's "Candlelight" the first night — an intense, compelling performance — and Duke Ellington's delightful "Dancers In Love" the second. He was also impeccable lending his patented "poop-poop" sound to the ensembles. Only Tenoró, his bevelled horn, was not playing well — he was "out of his usual exuberance. This was an interesting development — Wilson, who was absent during most of the ensemble pieces, was forced to cast his solos in a new light: they were played much as considered. This, from Fleisch, "undecided," which Wilson has played thousands of times. His features, backed only by DuVivier, were freshly-wrought and buoyant, not as tickly-split as his playing usually is, but not as perfunctory as it sometimes can be.

His absence, during the major of the evening, was made up for by the presence of Freddie Green, seemingly the last man on Earth who can play effective rhythm guitar without dreaming of a solo. Freddie's constant strumming gave the group the same thrilling lift that it gave the Count Basie Band for almost 50 years. The other two members of the Reunion, DuVivier and Palmier, fit in beautifully, contributing solid, impressive work to the ensemble — DuVivier has few peers in this area — and soolding effectively (though Palmier's Charlie Christian-inspired work was given too much of a show, particularly the second night). Beelson was just too busy and he solaced far too often.

The two evenings should yield some good albums for the Book-of-the-Month Club, which deserves a look — along with co-producer Ed Kiggen — for initiating the memorable project.

WORRIES ON THE DIAL — Marian McPartland's Piano Jazz, the National Public Radio show (90.5 FM, The Sioux Falls Educational Radio Network) that has pianists down where they belong and has them play with their piano-playing hosts, will deliver the following ivory-ticker-to-your FM receiver: Dizzy Gillespie and the Reunion (5/21-22), also Anthony Braxton (5/27-28), Bill Evans (5/16-17), that Fats Waller (5/11-12), Jimmy Rowles (5/5-6), Anne Tackett (5/14-15), Winton Felder (5/22-23), Jon Hendricks (5/23-24), and Roscoe Mitchell (6/1-2). Check your local listings.

BOPPING AROUND — Columbus has just issued 7-inch and 12-inch versions of Miles Davis doing Cyndi Lauper's "Time After Time," a beautifully-remembered, and very jazzy, version of the tune, from Miles' forthcoming LP, Real Art Ways, which brings all sorts of fine contemporary art to Hartford, Conn. has slated the Philip Glass Ensemble (3/16), the Art Ensemble of Chicago (3/29), the Cecil Taylor Unit (4/13), and Leo Smith's opera, The Seventh Prayer (4/27) for performances at various venues... Judy Roderick, a fine blues singer in the Bonnie Raitt mold and a former member of the Big Sky Mudflaps, has a delightful new tape available; contact Raw Deal Music, Benton Rd., Sardinia, N.Y. 14134 for info... Keith Jarrett will not be in town on either April 7th at Mr. K's or 22nd at Mr. K's Café and in New York City, April 19th and 22nd, at the Whitney Museum's 42nd St. branch (in the Philip Morris building) for free six p.m. performances... The Los Angeles Modern String Orchestra will join forces with Varden Silver for an evening of the classics at the Wilshire Ebell Theatre... In an interesting confrontation, Andy Statman's Klezmer Orchestra, which plays Jewish music from Eastern Europe and Poland, which plays music from the Irish, will team up for concert dates in Boston (3/29), Boulder (April 13th and 14th, New York City, April 21st and 22nd), Philadelphia (3/24, Irvine Auditorium); they both record for Shanachie... Maragon Bold Jazz will present "An Evening with Dave Brubeck," Mar. 21 at Chicago's Auditorium Theatre... Late Pianos In Concert (March 25-26, April 1-2), the weekly mainstay.

FEATUE PICKS

I HATE TO SING — The Carla Bley Band - Waltz/12 (dist. by New Music Dist. Serv.) – Producer: Carla Bley - List: 8.98 Bar Coded

Carla Bley — whose music is sort of Charles Mingus meets Bugs Bunny — has come up with another winner here: a droll, satiric, toe-tapping extravaganza played perfectly by her loyal ensemble. This should appeal to anybody with a pair of ears, a sense of humor, and a taste for one of the finest composer/arranger/bandleaders in jazz.


Kip Hanahan is a musical auteur: he puts uniquely combinations of talents into wonderfully eclectic settings that, usually, work. "Conjure" features a number of poems by Ishmael Reed, whose works are inherently musical, put to music and played by a blissful hodge-podge that includes Taj Mahal, Allen Toussaint, David Murray, Jamaaladeen Tacuma, Steve Swallow, Bunky Green and many others. It's a triumph that can only have been improved with a lyric sheet.


Another Kazu Matsui goulash — a little bit of Japanese music (Kazu's shakuhachi flute is featured), a little bit of black contemporary (vocals by Carl Anderson and Grant Gullickson), and a whole lot of jazz fusion (including a heavyweight quartet of Matsui, Anthony Davis, Carlton McDonald and Dave dedicate). A hard-boiled fusion date, wrapped up with a fairy tale theme.


This one has been issued before — on Polydor originally — but now it comes home to roost on GRP. Grusin's evocative keyboard stylings fuse here with Grover Washington, Ron Carter, Dave Valentin, Steve Gadd, Ralph McDonald and other fusion bigwigs for a date that is sunny, funky, and, certainly, "One of a Kind."
In The Studio

WEST COAST

Maurice White is recording his first solo album away from Earth, Wind & Fire. Columbia is setting a release date sometime this early summer. White will be tracking at Soundcastlesoundstudio. Dennis Edwards is also tracking at Soundcastesoundstudio for Motown... A&M studios reports that Richard Carapella is in Los Angeles’ Victor Cruchole in studio “C” with producer Jose Quintana. Benny Faccione is the engineer. The sessions are Total Experience studios reports that Lonnie Simmons handled the remix and production for the already platinum single in Europe by Jermaine Jackson and Pia Zadora “When The Rain Begins To Fall.” Oceanway studios are hosting Supertramp while they are mixing their upcoming project. Engineering the sessions are Dave Kershenaum and Mark Elle. Actor Robert Guillaume of Benson is recording an LP with producer Kevin Guillaume. Ralph Sutton is handling all of the work at the board. Cheech & Chong are back in recording also at Oceanway with engineers Jeff Eyrich and Dennis Dragon. Lou Silas, west coast A&R for MCA Records, reports that Ready For The World is in the process of recording their debut LP for the label. Ready For The World is currently on the charts with their hit single “Tonight.”

EAST COAST

Trutone records Disc Mastering Labs has just purchased in Durham and Manila the new SGT. Slaughter single “The Cobra Clutch” on the Cobra label. Phil Austin was in the studio tolling for SGT. Slaughter producer Broccoli Rabe, in Fairfield, New Jersey is handling the production.

No Changes For Licorice Pizza

(continued from page 7)

I was fortunate enough to add video to the chain’s 164 mall outlets. All the Licorice Pizza stores are freestanding.

Expansion plans and the name of future stores will be based on current dividing lines, according to Bergman. “It’ll be interesting. Quite possible if we go in milk style, it might be Record Bar. Most probably if we go in freestanding it’ll be Licorice. But we really haven’t decided. It’s pretty early in the game for us. We just want to see what we have and get Licorice people used to us and get us used to them.”

Record Bar, which had previously predicted 1985 revenues of $120 million, is now projecting sales in the $160 million-plus range with the addition of Licorice revenues and Record Bar’s ongoing revenues from its Mid America video distributorship. The company will also open from 10 to 15 new Record Bar stores this year. “And that will be a gracious welcome,” said Bergman. “It’s an important point, because that’s all we can do to go with this big chunk we just bit off,” Bergman said.

But the company told the new Record Bar, a west coast warehouse, from which Mid America will operate its new west coast distribution activities, and offices, Record Bar/acquires 700 additional employees through the transaction.

CBS Compact Disc Orders

(continued from page 7)

MUTUAL ADMIRERS — Following the Grammy Awards. Al Green stopped by to say hello and congratulate Album of the Year winner Lionel Richie at a reception hosted by Motown in Los Angeles’ Bonaventure Hotel. Pictured (l-r): are: Richie; Jay Lasker, president of Motown Records and the Motown Music Group; and Green.

Artie Shaw Returns To Recording

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things his own way — hiring Billie Holiday and Tony Esposito when it still wasn’t au- courant for black musicians to play with white bands; adding a large string section to his big band. Although the current Artie Shaw Orchestra is usually not led by Artie Shaw ("I don’t want to do too much of that, so I ask an awful lot for my personal appearances hoping to discourage people. I make them an offer I hope they will refuse."") it still is quick to point out. "It’s my band. I wouldn’t let it go out if it weren’t, if it didn’t meet my specifications and my standards. The ironic part about the whole recording situation for bands is that, at the time the bands were at their peak, the recording state of the art was pretty disasterous. Everything was being done by tape. So what we’ve got now is a combina-

tion of state of the art recording, which sounds awfully good and a good orchestra. It plays some of the old charts and some of the new charts and we’re trying to get an evening out of the difference by playing the old ones in a kind of new way, opening ‘em up and doing different things with them. See, when I started the band I had sort of promised myself I would eventually sound as if the band had continued all the way up until the ’80s.

The former Artie Arshawksky is not exactly sitting still as he approaches his 75th birthday. The subject of a soon-to-be-released biography through documentary by Canadian filmmaker Bridget Berman, who has previously been the subject of CBS Compact Disc Orders

(continued from page 7)

Record Mart stated plainly. "It leaves me where I’ve always been. I haven’t been able to get CDs for quite a while now."

In late February, CBS/Sony and the CBS Records Group suspended ordering-taking for all formats at CBS Digital Compact Discs at CBS Digital Audio Disc Corporation, the first U.S. CD manufacturing plant located in Terre Haute, Indiana. At that time the label stated no orders would be taken, "until the plant can be brought up to a production level sufficient to handle CBS Records’ requirements for CDs."

One of the factors cited by the company for both actions is the production rates at the Terre Haute plant, which have been running at less than five discs per day. That figure is considerably lower than the rates projected by the plant when it first opened in September of 1984.

Artie Shaw: Time is All You’ve Got, Shaw considers himself to be a man with a mission. "Let me put it to you as briefly as I know how," he says. "The symphony orchestra is subsidized, it couldn’t exist otherwise. And we do that because without the symphony orchestra we would never have heard of Haydn, Mozart, Beethoven, Brahms, Stravinsky, Bartok, Debussy, etc. We’ve heard never that music if we didn’t have symphonies. Well, we’re never going to hear the music — and it’s a hell of a legacy — that was built in the so-called Big Band Era, the ’30s into the ’40s. My idea is to get that subsidized, play weekly or monthly or twice-weekly or twice-monthly concerts with subscription tickets sold, and make a nonprofit foundation of it."

Put string in it, put whatever you need, make a foundation to commission new works written in the idiom, and you gradually build up what I consider to be the American classical music. I feel like I’m filling away at the Great Wall of China with a nail file, but you make a dent here and there."

Forty-seven years after “Begin the Beguine” was the biggest hit in popular music, Artie Shaw is again trying to make a dent. But one thing he will never do, he says, is play an instrument again. “If I’d stayed with it, like many of my colleagues, I’d be dead. I don’t want to be there, I’m not going to go gently into that dark night, I’m about to stay, as this is the only crap game in town.”

The Studio

China Bound

into the country we get invited,” said Summers. “And now we’re invited.”

The main significance is that everyone has been trying to play China,” Summers continued. “The Rolling Stones, Elton John and others have tried and they chose us.”

Asked if any restrictions have been placed on the group by Chinese officials, Summers responded that the Chinese have been flexible and have paid close attention to all aspects of the trip. “The important part is the mixture of cultures,” he said. “The fact that Wham! is the first Western pop group to play in China is real history in the making.”

There are now five different recordings of the band’s “Careless Whisper” in Cantonese and there are Mandarin versions of four other Wham tunes recorded by various Chinese artists.
WHAT'S IN-STORE

CD NEWS — Released in January, Arista's compact disc sampler of 10 of the label's greatest hits has met with enthusiastic response at retail according to Jim Cawley, the label's national sales director. "Arista's Perfect 10," which contains tracks by such artists as The Alan Parsons Project, Thompson Twins, Air Supply, Gino Vanelli, and Jermaine Jackson, had the "largest initial sales solicitation of any Arista CD to date," said Cawley. According to Cawley, there are indications that in-store play of the CD spurred sales of Arista's regular CD LP releases, most notably those of The Alan Parsons Project and Air Supply. The 7400, which has prompted strong interest in a follow-up, and Arista is currently putting together a second CD compilation, "Arista's Perfect 10 Rides Again" set for release this summer.

DIGITAL EXCITEMENT — The Technics SV-100 Digital Audio Processor lets recording enthusiasts make digital recordings and edit them with the touch of a button. The processor, which can be used in conjunction with any audio equipment, can digitally record a song on a home recorder, then use the processor to make changes to the recording. The processor can also be used to make changes to a CD or Vinyl record, allowing for a "clean" recording.

LOCKING CD STORAGE — Ring King Vises (312-263-8144) recently introduced the CTD12, an attractive locking storage unit for audio discs. Its features include 40 disc storage, exchangeable handles and dividers for indexing discs, and a locking mechanism to keep the contents of the unit secure.

SURGE SUPPRESSION — Discwasher recently released its complete line of SpikeMaster products designed to safeguard valuable audio and video equipment and their signals from damaging surges in electrical current. While most industry attention has been placed on protecting computer hardware from software programs designed to cause the damage, Discwasher is encouraging dealers to explain the benefits of surge protection devices to audio and video equipment. Paul Peters, president of Discwasher, explained that the use of such devices with audio equipment can make the music sound better by cleaning up the signal and suppressing annoying cracks and pops. Likewise, when used with video equipment, the video image or television picture can come in cleaner and sharper when protected by a surge suppressor. Surge suppression works to reduce the "noise" that can come in over the AC line to a low enough level where it will not affect the operation of the equipment. Surge protection is often caused by such electrical devices in the home as hair dryers and vacuum cleaners. Another common cause of damaging surges is lightning. The complete Discwasher line includes the FP-1000 with multimode protection, five active surge suppression devices and filtering for both Electromagnetic Interference (EMI) and Radio Frequency Interference (RFI). It has an energy rating over 80 joules (a joule is an energy rating that measures watts per second — a higher joule rating allows the device to handle a higher surge) and carries a suggested retail price of $79.95. The FP-3000 also offers multimode protection, and has three active surge suppression clamping devices and RFI suppression. Suggested retail price is $59.95. The P-3000, rated at 38 joules, offers RFI suppression and carries a suggested retail price of $21.95.

SOUNDS GREAT — A data cassette containing 120 new sounds developed by OB-8 owners from across the globe and compiled by Oberheim staffers was recently made available to the public. The sounds range from traditional instruments to esoteric sounds, and can be loaded into any OB-8 synthesizer via the cassette interface. There is a $10 charge for the cassette to cover shipping and handling. Orders should be directed to: OB-8 Patch Hunt, Oberheim Electronics Inc., 2205 S. Barrington Ave., Los Angeles, CA 90064.

BRYAN ADAMS IS SOMEBODY AT PIZZA — A&M recording artist Bryan Adams recently made an in-store appearance at Licorice Pizza's North Hollywood location where he signed copies of his "Reckless" LP for fans. Attendees included former manager (and current manager) of Bryan's band, Business Manager's Sleazy Leesan, John Miles of the A&M publicity department, and John's new assistant, Robyn Snow, Licorice Pizza manager; Joanne Petrowich, district manager; Adams Aud Briner, Licorice Pizza; Randy Gerston, Licorice Pizza marketing director; Bruce Allen, Adams' manager; and Kelly Summers, A&M Records.

MERCHANDISING

Citidisc: An Old-Fashioned Store Selling New-Fangled Technology

by Lee Jeske

NEW YORK — Does it look like the new Madonna 45, the new Sade 12-inch, or the new Blasters LP at Citidisc? If you're looking for the hit of the week, then you're in the wrong place. Citidisc, the Broadway retail outlet on New York City's Upper West Side, is a compact disc. If it ain't a CD, it ain't at Citidisc.

"We've been in business since July 4 of last year," says Louis Podover, Citidisc's owner/operator. "I was in the advertising business before this and I was interested in CDs. I'd made some trips to Europe and Japan and bought a machine in Hong Kong before this machine was out here and lots of discs. About a year and a half ago I said, 'If it's going to work anywhere, it's going to work in New York. So that's what I did.'

Citidisc carries about 3,000 titles — "on a good day," according to Podover — and stocks two or three of each item, up to 10 copies of new releases. Their volume is mostly in classical music and jazz, Podover claims that there's just too little pop product available. Business, he says, has doubled since the store's opening, something that he attributes to both an increase in the number of people already playing CDs and the increase in people's awareness of the store. He has attracted enough customers to make it possible to be at WNYC for bringing in goods from Europe.

"We have about 3,000 core customers who are through the store once a month. And when we advertise we pick up a lot of new people. Overhead's high, but we can still eke out a living and it will get only better from here. I want to open up stores in other cities. There are a couple of others now, but we were the first. There are lots of mail-order places that are attached to bigger companies. But compact discs are hot and we're in the right place at the right time."

Ironically, one of the things that Podover cites as one of Citidisc's attractions is that they sell their high-tech inventory. Despite the fact that Citidisc is a stone's throw from the CBS Compact Discs branch, Citidisc is still the preferred stopping point for many customers.

Most of my customers are older and affluent," says Podover, "they like their classical music, they don't like being pushed around, they don't like waiting in line. We'll play things for people before they buy it and we don't have blaster piles — all of our discs are just out there, they can touch them, they can feel them, they can look at them. We give them a lot of service, we even deliver to people's homes.

Another thing that makes Citidisc stand out is that they sell CDs for between $7.95 and $15.99, but, according to Podover, "when Tower runs a blitz sale we're down there with them." The growth of compact disc has taken another step — its own specialty store in New York City. "We're pioneers," says Louis Podover.

JWV's New CD-ROM Player Combines Full Motion Video With Sound

CHICAGO — JWV Electronics Inc., a recently organized Chicago-based firm, has developed a new laser-scanned video and digital memory system in compact audio systems.

The impact of the compact disc in the record industry has been phenomenal and the growth pattern is continuing. As further evidence, check the Cash Box CD chart and notice the number of major labels and artists whose product is available and selling, on compact discs.

The JWV CD-ROM player is designed for use in any combination of CD-ROM players, as well as military simulation, industrial training, general education, point-of-sale merchandising, as well as personal mass storage device in the rapidly expanding optical disc drive market. It can also be applied as a low cost laser player for coin-op amusement games.

Utilizing a proprietary encoding scheme, JWV's CD-ROM player is the first to combine 15 minutes in CAV (constant angular velocity) mode or 25 minutes in CLV (constant linear velocity) mode of continuous video. The CD-ROM player provides full-motion video and digital sound concurrently.

We hope to establish our CD-ROM player as a standard for the entertainment market," commented JWV president John von Leesen. The company plans to present a prototype within the next 3-4 weeks.

Further information may be obtained by contacting Mr. von Leesen at (312) 562-7400.

AJC HONORS J&R MUSIC WORLD'S JOE AND RACHELLE FRIEDMAN — Joe and Rachelle Friedman, owners of New York's J&R Music World, were recently honored with the Human Relations Award by the American Jewish Committee at a black tie affair at the Waldorf Astoria Hotel. The Friedmans were presented with the "Humanitarian Justice" by famed artist Mordechai Rosenzen for their endeavors in fostering human relations throughout the music industry and their community. Pictured at the ceremony are, (L to R) Michael Gotetski, national sales and marketing manager for Mavrel and Bob Rifici, RCA Records' director, commercial sales-eastern region, who were co-chairs of the dinner committee; and Rachelle and Joe Friedman.
TOGETHER AND HAPPY — The 1985 “Happy Together” Tour will bring back the 60s from Apr.-Dec. in 150 cities. The U.S. Sponsored by Members Only, the tour will feature the Turtles, Gary Lewis & The Playboys, The Grass Roots and the Buckingham. Shown here at the kickoff breakfast are (l to r) Bottom Row: Gary Lewis, Mike Smith, Howard Silverman (Fishhop Prods.), Ed Wachtel (Members Only), Bob Grill (Grass Roots) and Howard Kaytan (Turtles).

Sting

THE RITZ, N.Y.C. — It’s an idea whose time has come: the meeting, on equal footing, of jazz and rock n’ roll. Not namby-pambly jazz/rock projects that end up being a lot of neither, but a mixing of the gritty vocals of rock and the sophisticated instrumentalizing of jazz. Sting’s three-night stand at the Ritz — a gig for his upstart A&M solo album — managed to bridge the gap between the two musics by paying careful attention to their common rhythmic elements, by allowing the instrumental work to stand on equal footing with the singing, and thanks to Sting’s excellent choice of young musicians who are comfortable in either milieu. With Branford Marsalis on tenor and soprano sax, Kenny Kirkland (Bruford’s cohort in Wynton Marsalis’ Quintet) on electric piano and organ, Darryl Jones on electric bass (he’s with the Miles Davis band), and ex-Weather Report drummer Omar Hakim, behind him, Sting’s gravelly/sweet rock and roll belting found a fresh context. The 90-minute set on night three was hard-driving and exciting: sort of like the Police meets Weather Report.

Sting, who played guitar most of the evening, began his concert alone on stage — the singing — along with nearly everybody else in the sold-out house — "Rockaxx." Soon, however, he was joined by the haunting sounds of Branford Marsalis’ soprano sax swooping around the vocals and, in short course, the rest of the band, setting the evening’s course. There would be a mixture of Sting favorites — especially effective were "Message In A Bottle" and “I Burn For You” — and new material — a song about the British coal miners’ strike and a provocative, eerie number, based on Anne Rice’s An Interview With A Vampire, which gave Bruford a chance to play some New Orleans lattitude-work patterns on the soprano — and everybody would have the chance to blow. Branford, particularly reminiscent of Wayne Shorter, in this context, on soprano, and very much sounding like Branford Marsalis on the tenor, was the co-star, playing gusyi, moving solos and sharp-edged obbligato and regaling his audience with the story of the seething rock audience (he muggeid and shook hands and kibitzed with the ringleaders), Kenny Kirkland solced less frequently, but his solos were funky, jazzy and wonderfully upbeat, and his fills were full and effective (Kirkland is an optimistic player, it was his cheerful playing that kept the band from sounding too much like Weather Report, which sometimes groans under the weight of Joe Zawinul’s dourness). “The Munch” Jones was a firm bass anchor, but it was Omar Hakim who was the band’s busiest member — playing up a jazz-rock storm and-a-half on the traps. (There were also two little-used female vocalists, Janice Pendarvis and Dollette McDonald.) The band easily moved through reggae-rhythms, jazz-funk, and a blues blowout on Johnny Mars’ “I’ve Been Down So Long,” which Sting infused with his best British rockisms and the band jumped all over like fruitflies on a pomegranate. The audience, it should be pointed out, was there every step of the wall — heartily applauding the jazz solos and greeting the new numbers with the same enthusiasm as old favorites.

Perhaps the reason this collaboration was so successful was Sting’s back ground in jazz — he went from playing bass in British trad bands to co-leading last Exit, a popular English jazz-fusion outfit — but, in any case, it should result in a handsome LP and, perhaps, would open the doors to some other intriguing “Jazz Meets Rock” projects.

Lee Jccke

Ronnie Laws

THE RITZ, N.Y.C. — Ronnie Laws’ current band answers the question, “If guitarist Al McKay is returning to Earth, Wind and Fire, what has happened to Roland Bautista?” As you might have guessed, Bautista, the fiery fusion guitarist, is spearheading Laws’ new lineup, and this fact goes a long way toward explaining the Houston sax hero’s show, which played to a small but appreciative crowd at the Ritz recently.

Laws, with sisters Debra and Eloise in tow, dished out a solid dose of his particular brand of R&B-based fusion, and showed signs of a dynamic performer behind the jazz “cool.” Laws made this clear to radio audiences a few years back with his hit duet with sister Debra, “Mean For You.” The performance of this song was a high point at the Ritz, as the band segued smoothly from the obligatory “band-intro” funk vamp into the sultry groove of the due. Debra proved she still has a solo voice to be reckoned with.

Ronnie Laws, meanwhile, proved his blowing still has that sexy wal that gets a rise out of the right audience. Although the rest of the group was dressed for “funk bar band,” Laws was ’80s all the way and exhibits enough stage presence and sex appeal to be a much bigger star. And although his music may seem grounded in the late ’70s jazz/cross movement, it exhibits a sophistication that, refined for the proper audience, could win him a following the size of George Benson’s, or bigger. And he does have a repertoire to build on. The finely tuned backup rhythm section burned on Laws’ hits and exhibited particularly tasty accents on the sublime “Night Breeze.” With a small injection of contemporary grit, Ronnie Laws could again make a splash on the scene beyond the jazz sales list.

Rusty Cutchin

Billy Ocean

BEVERLY THEATRE, L.A. — Billy Ocean is one of Arista’s premiere entertainers who has had amazing success on both the pop and B/C charts, and after experiencing Ocean’s dynamic live performance, it is easy to see the reason behind his success and his recent Grammy win for Best R&B Vocal Performance.

Mixing soul vocal stylings with solid dance grooves and calypso rhythms, Ocean had the right energy to ignite the sold-out-crowd from the very beginning. The crack band which backed Ocean up was very nearly as versatile as Ocean himself, and the charisma of this ensemble made the audience feel right at home. At one point, Ocean, who grew up in England by way of Trinidad commented, “when we hear music like this back home, we just dance to the rhythm.” That rhythm took hold at the show’s beginning and didn’t let up.

Performing such cuts from his “Suddenely” LP as “Syncopation,” and “Mystery Lady,” Ocean acknowledged the blending of the classic Tangerine Dream albums and the British soul which he grew up on. After displaying some of these uptempo cuts, the mood turned mellow and Ocean’s vocals were given room to open up on his moving cover of the Beatles’ classic ballad “The Long And Winding Road” and his own “Suddenly.” And even though this album has given the vocalist popular recognition, Ocean didn’t hesitate to reach back to the tunes which initially broke him to radio and retail such as “One Of The Nights.”

However most of the songs during the hour-and-15 minute set were from the platinum “Suddenly” disc and it was easy to see why crossover success has come so quickly to this young artist as he finished the show with the smash “Lover Boy” and the popular album cut “Lucky Man.” But of course many in the crowd had waited all night to hear Ocean’s biggest hit, “Catching You.” The formidable melodic hook which makes up the heart of the tune swept the audience away, just as it should have, leaving all in attendance satisfied and wanting more.

Ocean has been touring for the last several weeks, and unfortunately he was unable to attend the Grammy awards, but in a gesture of respect and admiration, Arista president Clive Davis and NARAS president Ron Kramer came on stage — to the surprise of the audience and Ocean — to present Ocean with his first Grammy.

Darryl Lindsey

LIMAHLE TELLS THE STORY — EMI recording artist Limahl is seen performing the theme from Never Ending Story on an early March American Bandstand appearance.

GOIN’ BACK WITH HOUSTON — New Arista signing Whitney Houston made her first solo New York City appearance at Sweetwater’s, previewing songs from her just released debut album, “Whitney Houston.” Shown at Sweetwater’s following one of Houston’s sold-out performances are: Arista; Whitney Houston; Saul Licitra, executive vice president and general manager; Arista; and Kenneth Reynolds, director, R&B product management, Arista.

Cash Box/March 18, 1985
The Unforgiven

THE PALACE, L.A. — The Unforgiven is an American Band. Not only that but: 1) It is an American band in an “era” of American bands. 2) It is about to be signed to a big American record label. This is not to pigeonhole the band as a gung ho group of patriots who refuse to drive their Firebirds anything less than 90 mph. There is an international awareness and sensitivity on the part of this six-piece Southern California band (The Inland Empire area to be exact). Perhaps this is derived from lead singer John Henry Jones’ years in Germany (where the band has just returned from a series of dates). Whatever the reasons, The Unforgiven temper their respect and admiration for what’s American with a cautionary awareness that is reflected in Jones’ moving lyrics.

When the curtain rises six young men dressed in confederate looking garb stand before you with Old Glory hanging high above them. The instrumentation and vocal intertwining is tight. The initial visual and aural impact is quite effective.

Opening up with “Last Hard Men,” the band displayed its ability to utilize its four guitars (and one bass) in a manner that really doesn’t sound like there are four guitars. Leads are primarily shared by Todd Ross and John Hickman who meld traditional rock and roll riffs with a personalized touch to produce a melodic and engaging sound. Ross particularly has a way of making his guitar not sound like a guitar (he was later joined on stage by his brother, Rack and file’s Jeff Ross who is considered one of the innovators of that style).

Continuing on with “The Gauntlett,” “Hang ‘Em High” and “The Call,” the band displayed its ability to portray a unique blend of “Bonanza” meets “Combat” rock and roll. There was even a few hints of “The Ponderosa” in one of Hickman’s leads. When the band gave guitarist Ross center stage for a moving rendition of “Amazing Grace,” there wasn’t a sound from the audience. People were suddenly feeling pretty American.

From there it was on to “Die With My Boots On,” “Shane,” and “Home Among The Born Losers,” lyricist Jones’ reflections of the European perceptions of America. Perhaps the highlight of an evening of highlights was the band’s cover of Presley’s “Suspicious Minds,” done in a manner that would have made Elvis proud. It was on this tune that the_scope of Jones’ voice was really displayed. He is a perfect front man for a band of front men.

The rumor mill is churning with potential labels for The Unforgiven. Patrick Goldstein recently wrote in The Los Angeles Times that The Unforgiven is creating more of a buzz around town than any band has for years. The Palace resembled an A&R convention that night.

One can only hope that when The Unforgiven is signed (and it’s only a matter of time), they are packaged and promoted properly. The band cannot be categorized as any one particular style. It is a group of diverse styles strung together to produce a unique and moving sound. This is definitely a band to watch. The Unforgiven are that good.

david adelson


Daryl Hall & John Oates

MADISON SQUARE GARDEN, N.Y.C. — Daryl Hall and John Oates must be doing very well. If bassist/bassist Ross’s list of the best bands he has ever played with and lead vocalist Daryl Hall’s recent 198?½?œHistory of the American Band” lecture is any indication, Hall & Oates are one of America’s premier bands. The band’s current show offers nothing in the way of visual matches even the “Big Bam Boom” album cover, not to mention some of the visual (and musically) superior shows that have passed through town in the last 12 months. Pretty surprising when you consider that these guys are now commonly regarded as superstars who draw top dollar and that their tour is sponsored by General Motors(??)

That noted, it is also true that the duo’s impressive string of hits makes up for a lot, and one might have been hard pressed to find a dissatisfied customer among the cheering throng, which seemed to be glad for whatever showcase “H2O” afforded them. And, in terms of energy and execution the two-some really comes through. Daryl Hall for the most part lives up to claims that he is one of the finest pure singers in rock, never faltering on some of the group’s most taxing material, such as “Method of Modern Love,” “You Make My Dreams Come Through,” “One On One” and “I Can’t Go For That.” John Oates showed signs of finally emerging from the vocal shadows with a thoroughly competent reading of “Possession Obsession.” Throughout the show those close to the stage were treated to Hall’s willingness to mingle and illustrated that Hall and Oates fans are serious fans. The duo’s top band provided most of the theatrical flair, with their bassist providing the best and introduction ever with an extended “I Love New York.”

Hall and Oates, who deservedly wear the crown of “blue-eyed soul” champions, provide two commanding presences with an impressive battery of hit songs with which to rouse fanatical fan support in concert. Although it might be intellectually justified to claim, as is my personal feeling, that their music is sufficient for a great evening, it is nonetheless surprising to see, in a highly visual climate, so little attention paid to visual support in a multi-platform act with corporate sponsorship. It would be nice to say Hall and Oates offered the show, as well as the songs, of the year, but in his case, “no can do.”

rusty cutchin

MUSICAL STROKES — Calvin Yarbrough and Alisa Peoples, Total Experience recording artists, meet Different Strokes’ Todd Bridges at an L.A. bash. Yarbrough & Peoples are currently in the studio working on their upcoming LP. From left to right: Alisa Peoples, Calvin Yarbrough and Todd Bridges.
LA PRES. Frederick Elected C.E.O.

LOS ANGELES — Robert R. Frederick, president and chief operating officer, RCA Corporation, was elected chief executive officer by the RCA Board of Directors. Thornton F. Bradshaw, chairman of the board and chief executive officer since July 1, 1981, will continue as Chairman.

Bradshaw said, "Bob Frederick has done a superb job as chief operating officer. With RCA restored to record profitability, with our balance sheet in excellent condition, and with our business strongly repositioned for long-term growth, this is the natural time for a transition. The Board and I are confident that Bob Frederick will become one of the outstanding CEOs in corporate America.”

Bradshaw said that as CEO Frederick will be in charge of all of RCA’s businesses and all operating units will report to him.

In addition he said as chairman he will provide advice and oversight for the CEO in the areas of entertainment (NBC, Records and video), public and government affairs, and major acquisition plans.

At the same time, William French Smith, who served as Attorney General of the United States from January 1981 to February 1985, and Grant A. Tinker, chairman and chief executive officer of the National Broadcasting Company, Inc., an RCA subsidiary, have been named to the Board of Directors of RCA Corporation. Smith is rejoining the law firm of Gibson, Dunn & Crutcher in Los Angeles as a senior partner.

Tinker has been the head of NBC since July 1981. Their elections increase membership in the RCA Board of Directors to 13.

**Springsteen Played On Country Radio**

(continued from page 7)

was unaware that Springsteen's original had been covered. Citing the CBS artist's image as the "hero of the blue-collar worker," he said, "In my opinion, the blue-collar country song is a dying art. I don't see why any of the stations would have any problem with playing Bruce Springsteen... We serviced the record because there was a feeling out there that it was playable. It somebody cares to cover it, that's their business.

Of the Springsteen release, MTM's Shindler said, "I was a little taken off guard by the CBS push on country, but at the same time I'm glad it's happening." Shindler claimed that the CBS single will not alter the MTM marketing plan for the

**British Tape Tax**

(continued from page 7)

The bigger disappointment for the industry though, is the amount of levy due to be imposed: 10 percent on audio tapes — approximately 10 pence per tape. this will raise a mere 5 million a year — a lung way short of the £320 million yearly loss gauged by the BPI.

The Green Paper makes it clear that the government feels it has a case on copyright, and it is stated that it is a possible economic practice, and it noted that it will not fund the administration costs amount to more than the levy.

**Goldberg's Gold Mountain Label**

(continued from page 12)

quickly with a record. I feel this philosophy has been vindicated with Bruce Cockburn's record which came out in July but only started "flipping around Thanksgiving."

After redlining the label's strategy from the originally planned release of 12 albums this year to six or eight, Goldberg and Stein also decided to stick more to singles with very limited promo for individual AOR base. "That's my background at Swan Song and at Modern," said Goldberg. "That's Burnett's background at Elektra and ABC and it's been a company that has a very strong orientation toward AOR acts.

Unlike many in the music industry, Goldberg sees AOR as a strong and vital radio format that is instrumental in breaking many new and unrelied artists and sounds. "For all the shots it has taken, for all the format changes, for all the threats from other formats and from video, AOR is still the place in the industry where you can introduce the most original ideas. It is still the place where you can take something new and different and you will get a shot. I don't think the political or social climate of either the Teutones or Cockburn hurt us, in fact I think it touched a chord in the AOR community and that is why we are able to place records.

We believed from the start that Cockburn is a gold, a platinum artist, but we never would have had a shot if it hadn't been for AOR."

While Gold Mountain has yet to see its first number one, with a philosophical error and a hard working attitude, it seems certain that day is not far off.

**Behind The Bullets**

Collins, Ross Climb Charts

(continued from page 37)

as "One More Night" takes a nine point leap to number 1. The response to the single at radio has been overwhelming, with jumps in the survey of 10 or more at 94Q, WCHG, WSNX, WHOT, WLEX, WSEZ, KSXD, KKRZ, KHHR, Z106, WMAP, WNYX, WCAU, WZOT and KHTR. Also impressive are the retail reports on the Top 100 albums in Connecticut, Hartford, and the West Coast where Atlantic's Hot House in Detroit, Spear's in Florida and Danjay in Denver are among retailers that report "One More Night" as their best selling single.

Diana Ross makes a dramatic turn around as this week's single, "Swept Away" and its single, "Missing You," take big jumps. "Missing You," a moving tribute to Marvin Gaye, was voted the "Easy Listening" top record by the people voting in the very beginning. The single debuted on December 1 as a modest 87. From there it rose to a strong 7 this week as the single jumped to 10, and radioactivity continued its upward trend to 21, on January 26. The following week it fell to 59. Fortunately for Ross and her company, RCA Records, the American Music Awards telecast on January 28 brought the song and its stirring message before a huge audience and instantly reversed the downward trend. On February 3, the song was rebuffed to 53, and his climbed dramatically to its 29 bullet perch this week. The single was last week's winners Circle (showing Top 10 potential), and makes its seven point jump this week due to 31 national new adds at radio and top five retail reports, among them are帘林 at Pittsburg, Sneak's in Kansas City, Peaches in Cincinnati, Harmony House in Detroit, Spear's in Florida, Tower in Seattle and The Wharehouse in Los Angeles. The album also reaps the benefit of this renewal, climbing to 43 bullet from a downward 50. "Swept Away" improves its standing with top 30 reports at most Cash cities, with sales approaching a top five at Rose Records in Chicago.

Another act improving upon their past performance is the New Kids, the first single from the "Wheel's Are Turnin" LP, "I Don't Want To Know," peaked at 28 on December 11, a poor outing by BOP standards. The new single,  "Can't Fight This Feeling," climbs to the summit this week on the strength of near-blanket number ones at radio, including six major market stations as Q107 in Washington, D.C., WWBM in Chicago, 94Q in Atlanta and KUBE in Seattle. This showing at radio is amidst with equally impressive numbers at retail for the irresistible one-two punch consistent among all charted records. "Can't Fight This Feeling" this week appears as a top-seller with 6 percent of all retailers polled, including number one reports from NRM in Pittsburgh, KXIS in Des Moines, Elected in Cleveland, and many others.

Madonna may well become the first act this year to have two singles in the top 10 simultaneously (unless you consider Phil Collins, who this week holds down number 6 as a soloist and number 7 as half the duet on Philip Bailey's "Easy Lover"). "Material Girl," the second single from "Like A Virgin," bullets to 6, while "Material Girl," with a five week jump on the other side of the top ten.

50 Q, BHQ, KIIS, KBAB, WWOR, WKNX, WSNX, WHOT, WVAL, WSEZ, WZOT, WHOT, WZUS, WCAU, WHTX, WPX, Z100, WHTZ, WHTW, WLOL, WZ4, WCZ, Z299, WWBM and WPST. "Crazy For You" shows similar growth on the airwaves with 15 new adds and jumps on 10 or better at WWKZ, WWKZ, Z104, KCW, WCZ, Z299, WWBM, K101, WWZ, WBY, WWG, K101, WPLX, KCQ, KISS, ZPP and KMLE. "Crazy For You." in the stores only a week, is breaking out nationally at Richman Bros, in Philadelphia. "Can't Fight This Feeling." in Chicago, Handelman in Dallas and Tower Records in Sacramento, among others. "Material Girl," with a five week jump on "Crazy For You," at retail, is raking up huge sales nationally including number one reports from Kemp Mill in Washington D.C. and Big Apple in Denver.
LONDON — For the first time ever Musexpo will be held in London. This year marks the 10th anniversary of the "International Music Industry Market." All previous Musexpo have been held in various states of America. This change follows the successful move of Musexpo's headquarters to London in 1984. Three thousand companies from 100 countries are expected to attend the exhibition and the range of delegates will be from 45 different countries. It will encompass major and independent record companies, music publishers, producers, artists, managers, agents, wholesalers, dealers, trade press and various impresarios.

Video '85 will be held simultaneously. This will be the first international Music Festival in London. Musexpo '85 will be held from May 31 to June 1, at the London Convention Center, Olympia, London W10.

Argentina

BUENOS AIRES — Roberto Lopez, president of CBS, Nestor Casorso, commercial director, and Norberto Tejero, creative director, will attend the CBS International convention to be held this month in Hawaii. The local branch of CBS recently received a visit from Nick Cilento, in charge of CBS Latin America operations division of the group, and D’Aldo Romano, responsible for marketing at LACO, to discuss future plans and the state of the market as well as the development of local and international artists in the future.

Spanish artist Miguel Gallardo arrived in Buenos Aires for a series of promotional appearances in the cities of Mar del Plata, Buenos Aires, and other cities in Argentina. His new album, "La Dama," will be released by CBS later this month.

United Kingdom

LONDON — Zarrjazz, the new label set up by Madness is releasing a double A-side single in aid of the starving in Ethiopia. The tracks are "Starvation" and "Tambourine." "Starvation" was written by the reggae trio, The Pioneers, and was a hit for them in 1969. The record also features The Pioneers themselves in a pivotal vocal role. The record connects the leading lights of British two-tone and reggae by bringing together members of UB40, Madness, The Specials and plenty of General Public. The project will have Jerry Deming producing.

While this record has not been organized on the same scale as the Family Hit Parade, it is receiving considerable industry support. It will be sold at normal price to the dealers.

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN LPs
1. Ghostbusters — Soundtrack — RCA
2. First In The World — Various Artists — CBS
3. First In The World — Various Artists — CBS
4. El Farolito — Various Artists — CBS
5. Sera Polvo El Sur — Mercedes Sosa — Sony
6. Padre Pio — Various Artists — RCA
7. Convivencia — Prensario (CBS)
8. Pasion — Various Artists — CBS
9. Penteado Tachos — Facundo Cabral — Intercord
10. Palermo Tachos — Facundo Cabral — Intercord

United Kingdom

TOP TEN 45s
1. You Spin Me Round — Dead Or Alive — Epic
2. I Know Him So Well — Elaine Page & Barbara Dickson — RCA
3. Too Shy — King — CBS
4. Solid — Ashford & Simpson — Capitol
5. Dancing In The Dark — Bruce Springsteen — CBS
6. Close (To The Edit) — The Art Of Noise — ZTT
7. Things Can Only Get Better — Howard Jones — RCA
8. Nightshift — Commodores — Motown
9. Run To You — Bryan Adams — A&M
10. Nippon — Yuki Yamada — Toshiba

TOP TEN LPs
1. Ghostbusters — Soundtrack — RCA
2. First In The World — Various Artists — CBS
3. First In The World — Various Artists — CBS
4. El Farolito — Various Artists — CBS
5. Sera Polvo El Sur — Mercedes Sosa — Sony
6. Padre Pio — Various Artists — RCA
7. Convivencia — Prensario (CBS)
8. Pasion — Various Artists — CBS
9. Penteado Tachos — Facundo Cabral — Intercord
10. Palermo Tachos — Facundo Cabral — Intercord

Japan

TOP TEN LPs
1. Tenkai No Wink — Sekio Matsuda — CBS
2. Nippon — Anzanchyai — Kitty
3. Ira Tokyosu Yugasu — Ikko Yoshi — Tokuma Japan
4. Furakenkure No Rock ‘N Roll — Tom Cay — Sony
5. You Gotta Chance — Koji Yoshikawa — Sony
6. Sotettei Bokuwa Toki Kure — Yoshiyuki Osawa — Sony
7. Genga No Shiwa — Yoshihiko Tawara — Sony
8. Romantic Ga Tomanaray — CBS — Polydor
9. Ichimannen Konen No AI — Hideyuki Iwatai — RVC
10. Tonki — Yuki Yamada — Toshiba

INTERNATIONAL DATINGLINE

Musexpo '85 Set For U.K. Site; Videxpo Debut To Be Included

by Chrissie Iley

TOKYO — Toshio Ozawa, president of CBS Sony Group, explained business strategies for 1985 at the recent management conference held in Tokyo. “The upbring of attractive artists and sales increases of CDs are our main two objectives in 1985,” Ozawa said, and continued, “Exciting business is our slogan for this year.” Together with the two main targets mentioned above, we are going to expand sales both in domestic and overseas purchase, and Polydor of Japan, Taurus-Records Inc. has disclosed a drop in the retail price of vinyl records to 3,500 yen ($14.50) to 3,000 yen ($13.30) per piece which will start on March 20, 1985. This new retail price will be adopted to new titles which will be released on Mar. 20, 1985.

K.K. Nippon-Chukushin (a representative record-needle manufacturer in Japan) went into bankruptcy on Feb. 14, 1985 with total liabilities of 3,545,000,000 yen ($14,200,000). Tomokazu Nakajima, president of the company, said “the sales of our company has begun to decrease, and we will not be able to find a way out of the difficulties.” For the first three months, we have made efforts to cut costs, increase efficiency by both rethinking and expediting of new copies in production, and gain,” By the way, the company has asked the Tokyo district court to acknowledge that it went into bankruptcy proceedings.

kozo otsuka

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s
1. El Pecado Original — INXS — PolyGram
2. Self Control — Laura Branigan — RCA
3. Tienta — José Luis Perales — Music Hall
4. Babala De Honor — Luis Miguel — EMi
5. Buenos Dias Corazon — Danyo — EMi
6. Amor Supernatural — Donna Summer — EMi
7. Some Guys — Rod Stewart — EMi
8. La Noche Y Tu — Sheena Easton — EMi
9. Thriller — Michael Jackson — CBS
10. Ahora Decide — Pinemella — CBS

Japan

TOP TEN 45s
1. Tenkai No Wink — Sekio Matsuda — CBS
2. Nippon — Anzanchyai — Kitty
3. Ira Tokyosu Yugasu — Ikko Yoshi — Tokuma Japan
4. Furakenkure No Rock ‘N Roll — Tom Cay — Sony
5. You Gotta Chance — Koji Yoshikawa — Sony
6. Sotettei Bokuwa Toki Kure — Yoshiyuki Osawa — Sony
7. Genga No Shiwa — Yoshihiko Tawara — Sony
8. Romantic Ga Tomanaray — CBS — Polydor
9. Ichimannen Konen No AI — Hideyuki Iwatai — RVC
10. Tonki — Yuki Yamada — Toshiba

TOP TEN LPs
1. 5.5 Carat — Yosui Inoue — Fuji
2. La Plata — Madonna — Warner
3. Confusion — Yoshiyuki Osawa — Epic
4. Make It Big — Wham! — Epic
5. Dakiyacht — Anarchizyai III — Kitty
6. Altex — Against All Pioneer
7. The Soundtrack — Koji Yoshikawa — Sony
8. No Side — Yumi Yoshimura — Toshiba EMi
9. Mottol Checkers — Checkers — Sony
10. Chinese Waltz — Phillip Bailey — CBS

— Cash Box of Japan
AROUND THE ROUTE

by Camille Compasio

As we began this week’s column at ASI ’85 was just about ready to open at Expocenter/Downtown in Chicago. Deadline permitting, we hope to include some show material in this edition of Cash Box; otherwise, we’ll have full coverage in our 3/23 coin machine section . . . Here’s a round-up of some of the previously unannounced activities that will be taking place during the convention. On Thursday evening, (2/28) Konami is hosting a dinner party for distributors at the Marriott, to formally present the new Konami “Bubble System,” which encompasses copyright protection, software replacement and interchangeability, for a cost-efficient conversion . . . Also on Thursday, Williams Electronics planned a 10 a.m. distributors meeting at the factory with prexy Lou Nicastro presiding. Main purpose of the event is to re-emphasize Williams’ commitment to the industry (putting to rest rumors that the company was for sale) and to premiere some new products, including their latest pingame “Sorcerer,” the new conversion kit “1942” and their latest video game “Inferno” . . . Atari scheduled a cocktail party on Saturday evening at the

CHICAGO — John C. von Leesen, president of the newly formed JVW Electronics, Inc., announced that JVW has acquired the exclusive world-wide rights to certain of Mylstar Electronics’ microprocessor-based graphics technologies. Mylstar, a unit of Columbia Pictures Industries, Inc. and The Coca-Cola Company, was a major designer, manufacturing and marketer of coin-operated electronic games until it discontinued operations in late 1984. Mylstar was the developer of “M.A.C.H. 3,” widely acknowledged as one of the industry’s most successful and operationally reliable videodisc-based games; and “Qbert,” a top rated model in the video game category and a popular, long-standing hit for the company.

According to Boyd W. Browne, Mylstar president, the sale to JVW includes Mylstar’s new CD-ROM player combining video and digital sound; Mylstar’s proprietary interactive video graphics development system, all M.A.C.H. 3 hardware, software, trade name and patents; and the Mylstar Symbolic Debugging (MSD) Program for IBM Personal Computers. Terms of the sale were not disclosed.

Founded by three former officers of Mylstar, JVW’s senior management team consists of John C. von Leessen, president; William R. Jacobs, vice president-hardware/software design; and Ronald A. Waxman, vice president-systems design.

The new firm is headquartered in Chicago and is engaged in the design and integration of a new CD-ROM player which combines continuous, full motion, random access video with digital sound for use in military simulation, industrial training, home entertainment, and as a mass storage device in the rapidly expanding optical disc drive market; an interactive video system with applications in simulation and training.

JVW Acquires Mylstar’s Microprocessor-based Graphics Technologies

ASI ’85 Update

Cash Box will have full coverage of ASI ’85 in next week’s issue, but here are a few of the highlights. First off, Rowe International hosted a distributors meeting on Friday, March 1, the opening day of the show. Firm introduced its new president Gilman (Gil) R. King (former prexy Merrill Krakauer now assumes the newly created post of chairman of the board) and unveiled Rowe’s new video jukebox leasing program. Details later . . . ASI ’85 saw Sega making its comeback with Gene Lipkin as president. Plans call for setting up facilities in northern California and this includes production . . . Loewen America showed the NSM conversion system for pinball games, which is a first for the company and they also planned to feature the company’s first universal video cabinet, which can accommodate any video game currently on the market — however, there were some transportation problems between the starting point in Germany and the U.S. destination, which delayed the arrival of the piece . . . It’s

(continued on page 38)
New Equipment

Valley's New 'Lynx' Table

The Valley Company recently introduced a new coin-operated pool table called the "Lynx," which employs a number of design innovations.

"This new table is the result of our belief for a few years ago that the coin games operator would be looking for an alternative to what the industry was then offering," commented Chuck Milhem, president of Valley. "The Lynx meets that need for a competitively priced pool table designed for both quality and durability. This new table is an opening for those operators who want to move into, or expand, their pool table routes, but who have not been able to do it because of financial constraints," he continued. "Or, in some cases, an operator may have a location that doesn't warrant a premium table, but he can place the Lynx in such spots and still be certain he will have a durable, profitable pool table. Instead of a table also presents an opportunity for distributors who can now provide their customers with a choice of tables — the Lynx or the "Cougar."" Milhem added. The "Cougar," Valley's top-of-the-shelf model has long maintained a position of popularity and wide acceptance in the market for pool tables. Both models, as he further pointed out, represent "the high quality for which Valley is known and preferred. Another important factor is that the Lynx gives us an opportunity to introduce on a production basis some new features that we've been thoroughly field-testing for some time, concluded Milhem.

Initially the Lynx will be available only in the Model 32 size, the 93-inch bar table that is so popular with operators, location owners and players. Valley introduced the Lynx at the recently held ASI '85 trade convention in Chicago and will also feature the new model at the upcoming AOE convention in New Orleans.

The 'Thinking Players' Game

Now the highly popular home computer game has been adapted into a dramatic arcade game by Digital Controls, Inc. The Atlanta-based manufacturer has released "Lode Runner," the thinking player's climbing game.

"There already is a built-in player base for 'Lode Runner,'" stated Digital Controls chairman Mike Macke. "The same players that made 'Lode Runner' the biggest selling home game during most of 1983 and 1984 have been anxiously awaiting the arcade version. We think the game has all the strategy, variety, and exciting play it needs to become a classic."

"Lode Runner" has already received important accolades. Electronic Games magazine (January, 1984) named it the "Computer Game of the Year," calling it "proof that gamers' tastes are growing more sophisticated." A Sky magazine (November, 1984) story called "Lode Runner," "the game that moved away from the simplistic arcade games of two years ago."

As an arcade game, "Lode Runner" has remained on the Top 10 charts in Japan since early summer, 1984. In "Lode Runner," the player is a Galactic Commando, thrust deep into the underground Bungellike Empire where great quantities of treasures of gold which have been stolen from Bungellike people are stored. The player tries to collect all those treasures scattered in various places on the 24 different levels while avoiding deadly Bungellike guards. Armed with a laser pistol to blast holes on the brick floor, the player traps the pursuing guards in the holes while he digs tunnels, scales ladders and shimneys across ropes in pursuit of the motherlode.
**MANUFACTURERS**

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

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

**DATA EAST**
- Destiny, Non-Video Game (9/83)
- Bega’s Battle, Laserdisc (9/83)
- Karachi Caper (9/84)
- Tag Team Wrestling (3/84)
- Boom Banger (4/84)
- Cobra Command (6/84)

**EXEY**
- Fax (6/83)
- Crossbow (11/83)
- Max A Flex (5/83)
- Cheyenne (9/84)
- Vertigo (1/85)

**FUNAI/ESP**
- Interstellar Laser (1/84)

**GAME PLAN**
- Hold 'Em Poker (3/83)
- Agents 777 (10/84)

**MYSTERY (see MYSTAR)**

**INTERLOGIC, INC.**
- Roc ‘N Rope (6/83)

**MYSTAR**
- Mad Planets (3/83)
- Krule (5/83)
- June First (6/83)
- M.A.C.H. 3, Laserdisc (10/83)
- Three Stooges (6/84)

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

**NINTENDO**
- Mario Bros. (6/83)
- Donkey Kong Ill (3/84)
- Punch Out (3/84)
- VS. Baseball (6/84)
- VS. Golf (8/84)
- VS. Pinball (9/84)
- VS. Tennis (3/84)

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

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

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

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

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

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

**ZACCARIA/BHUZAC**
- Super Snacks Sente
- Mappy
- Crystal
- ATARI
- Starlight
- Super Q’bert’s Return
- Major Pennant Defender
- Royal Timber
- GAME
- Pac-Land
- Gyruss
- Captain
- Konami/Centuri
- Eldorado
- Space
- Cosmic
- Dragon’s Lair, Laserdisc (7/83)
- Space Ace, Laserdisc (4/84)

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

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

**CONVERSION KITS**

(including interchangeable games & enhancement kits)
Atari Pole Position II (11/83)
Atari, Clock & Dagger (2/84)
Atari, Crystal Castles (3/84)
Atari, Major Havoc (3/84)
Atari, Millipede (3/84)
Bally Midway, Pac-Man Plus (12/82)
Bally Midway, Jr. Pac-Man (12/83)
Bally Midway ‘Flicky’ (1/85)
Bally Midway “S.W.A.T.” (1/85)
Centuri, Gussler
Centuri, Circus Charlie
Centuri, Hyper Sports
Cinematrix, Brix (1/83)
Computer Kinetics, You-Pick-It
Intrepid Marketing, Encore Retro Kit (1/83)

Data East, Burger Time
Data East, Bump ‘N’ Jump (2/83)
Data East, Multi Conversion Kit
Data East, Cluster Buster (7/83)
Data East, Pro Bowling (7/83)
Data East, Pro Soccer (9/83)
Data East, Bowler Kings (4/84)
Exidy Hardhat (2/83)
Exidy Pepper II (6/82)
Exidy Retrofit
Exidy, Boulder Dash
Exidy, Flip & Flop
Exidy, Astro Chase
Exidy, Bristles
Konami, Gyrrus
Konami, Time Pilot
Konami, Time Pilot 84
Mystar/Gottlieb, Royal Flush Deluxe (5/83)

Interlogic Rock ‘N Rope (6/83)
Nichibutsu, Rug Rats (3/83)
Nichibutsu, Radical Radial (10/83)
Nichibutsu, Skelagon (10/83)
Sega, Tac/Scan (5/82)
Sega, Monster Bash (7/83)
Sega, Super Zaxxon (1/83)
Stern, Lost Tomb (2/83)
Stern, Pop Flamer (3/83)
Stern, Pop Flamer (3/83)
Stern, Super Draw (7/83)
Stern, Fast Draw (7/83)
Stern, Goal To Go (1/84)
Taito America, Elevator Action (7/83)

**PHONOGRAPH**

Lowen-NSM Consul Classic
Lowen-NSM Prestige ES-2
Lowen-NSM 2401
Lowen-NSM Satellite 200
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THE ASCAP SWEEP CONTINUES

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BEST CAST SHOW ALBUM
"SUNDAY IN THE PARK WITH GEORGE"
Stephen Sondheim

BEST CLASSICAL COMPOSITION
"ANTHONY AND CLEOPATRA"
Samuel Barber

SONG OF THE YEAR
"WHAT'S LOVE GOT TO DO WITH IT"
Terry Britten (PRS)

BEST INSTRUMENTAL COMPOSITION
"THE NATURAL"
Randy Newman

BEST RHYTHM & BLUES SONG
"I FEEL FOR YOU"
Prince

BEST ALBUM OR ORIGINAL SCORE WRITTEN
FOR A MOTION PICTURE OR A TELEVISION SERIES
"PURPLE RAIN"
Prince and The Revolution, John L. Nelson, Lisa & Wendy

BEST COUNTRY SONG
"CITY OF NEW ORLEANS"
Steve Goodman

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