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# CASH BOX

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

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## EDITORIAL

Midem is upon us and the time is right to look back on the past year and look forward to the coming year in music publishing.

There can be no doubt that 1984 marked another year of prosperity for most music publishers worldwide (see publisher's comments in *Spotlight On Music Publishing* pg. 19). By every indication, 1985 will be equally good if not better.

Despite the undeniably rosy picture painted for music publishing in the coming year, we agree with Welk Music's Dean Kay and many others who continue to follow a path of "cautious optimism."

There are still vital publishing issues to be settled in the courts and appeals are forthcoming for many cases that were ruled in favor of music publishers in 1984.

Add to that the still uncertain areas of home video, music video and cable TV, and the various pleas for exercising caution hardly seem unfounded.

Yes, 1985 will be a very good year for music publishers, but a cautious and tempered approach to our good fortunes will ensure the same for 1986, 1987 and beyond.

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### ON THE COVER

Jesse Johnson has been keeping some very good company. While his solo debut is just out on A&M, Johnson had worked with Morris Day in leading The Time for the past three years. Another offshoot of the Prince empire, Johnson is at once an excellent guitar player, a captivating vocalist and a consistent writer. And while his look and style may recall Prince, Johnson has his own musical and lyric twists which make him unique.

With the first single "Be Your Man" from "Jesse Johnson's Revue" LP already creating a buzz at retail and radio, Johnson is definitely a rising artist to watch. When A&R people at the major labels describe the kind of artist they are looking for, they mention a strong visual image, the talent to write, sing well and play an instrument and above all, the artist must have charisma. In listening to "Jesse Johnson's Revue," it is clear the gentleman has it all.



## TOP POP DEBUTS

### SINGLES

49

SAVE A PRAYER — Duran Duran — Capitol

### ALBUMS

169

FANS — Malcolm McLaren — Atlantic.

### POP SINGLE

#1

I WANT TO KNOW  
WHAT LOVE IS  
Foreigner  
Atlantic

### B/C SINGLE

#1

TREAT HER LIKE A LADY  
The Temptations  
Gordy/Motown

### COUNTRY SINGLE

#1

FIRE IN THE NIGHT  
Alabama  
RCA

### JAZZ

#1

FIRST CIRCLE  
Pat Metheny Group  
ECM

### COMPACT DISC

#1

LIKE A VIRGIN  
Madonna  
Sire

## WINNERS CIRCLE

Cash Box research from  
both radio and retail activity  
indicates the following  
record exhibits  
Top Ten potential.



### POP ALBUM

#1

LIKE A VIRGIN  
Madonna  
Sire

### B/C ALBUM

#1

PURPLE RAIN  
Prince  
Warner Bros.

### COUNTRY ALBUM

#1

COUNTRY BOY  
Ricky Skaggs  
Epic

### MUSIC VIDEO

#1

EASY LOVER  
Philip Bailey  
Columbia

### 12" SINGLE

#1

RAIN FOREST  
Paul Hardcastle  
Profile

# CASH BOX TOP 100 SINGLES

February 2, 1985

		Weeks On Chart			Weeks On Chart
		1/26			1/26
1	<b>I WANT TO KNOW WHAT LOVE IS</b>	3 9	35	<b>ONLY THE YOUNG</b>	45 2
FOREIGNER (Atlantic 7-89596)			JOURNEY (Geffen/Warner Bros. 7-29090)		
2	<b>LIKE A VIRGIN</b>	1 12	36	<b>WE BELONG</b>	21 15
MADONNA (Sire 7-29210)			PAT BENATAR (Chrysalis VS4 42826)		
3	<b>EASY LOVER</b>	6 11	37	<b>TRAGEDY</b>	41 9
PHILIP BAILEY (DUET WITH PHIL COLLINS)			JOHN HUNTER (Private I/CBS ZS4 04643)		
(Columbia 38-04679)			38	<b>CENTPEDE</b>	23 18
4	<b>YOU'RE THE INSPIRATION</b>	5 12	REBBIE JACKSON (Columbia 38-04547)		
CHICAGO (Warner Bros. 7-29126)			39	<b>ROCKIN AT MIDNIGHT</b>	47 3
5	<b>CARELESS WHISPER</b>	11 7	THE HONEYDRIPPERS		
WHAM! (FEATURING GEORGE MICHAEL)			(Es Paranza/Atlantic 7-99686)		
(Columbia 38-04691)			40	<b>PRIVATE DANCER</b>	48 3
6	<b>ALL I NEED</b>	2 16	TINA TURNER (Capitol B-5433)		
JACK WAGNER			41	<b>RELAX</b>	54 3
(Owest/Warner Bros. 7-29238)			FRANKIE GOES TO HOLLYWOOD		
7	<b>RUN TO YOU</b>	4 14	(ZTT/Island 7-99805)		
BRYAN ADAMS (A&M 2686)			42	<b>LOVERGIRL</b>	49 7
8	<b>THE BOYS OF SUMMER (AFTER THE BOYS OF SUMMER HAVE GONE)</b>	12 13	TEENA MARIE (Epic 34-04619)		
DON HENLEY			43	<b>TOO LATE FOR GOODBYES *</b>	56 3
(Geffen/Warner Bros. 7-29141)			JULIAN LENNON (Atlantic 7-89589)		
9	<b>LOVERBOY</b>	14 10	44	<b>HIGH ON YOU</b>	61 2
BILLY OCEAN (Jive/Arista JS 1-9284)			SURVIVOR (Scotti Bros./CBS ZS4 04685)		
10	<b>I WOULD DIE 4 U</b>	10 8	45	<b>NAUGHTY, NAUGHTY</b>	51 7
PRINCE AND THE REVOLUTION			JOHN PARR (Atlantic 7-89612)		
(Warner Bros. 7-29121)			46	<b>20/20</b>	46 8
11	<b>BORN IN THE U.S.A.</b>	8 14	GEORGE BENSON (Warner Bros. 7-29120)		
BRUCE SPRINGSTEEN (Columbia 38-04680)			47	<b>OOH OOH SONG</b>	52 3
12	<b>DO THEY KNOW IT'S CHRISTMAS</b>	7 7	PAT BENATAR (Chrysalis VS4 42843)		
BAND AID (Columbia 38-04749)			48	<b>TREAT HER LIKE A LADY</b>	53 7
13	<b>METHOD OF MODERN LOVE</b>	17 8	THE TEMPTATIONS		
DARYL HALL & JOHN OATES			(Gordy/Motown 1765 GF)		
(RCA PB-13970)			49	<b>SAVE A PRAYER *</b>	— 1
14	<b>COOL IT NOW</b>	9 19	DURAN DURAN (Capitol B-5438)		
NEW EDITION (MCA 52455)			50	<b>DO IT AGAIN</b>	55 7
15	<b>THE OLD MAN DOWN THE ROAD</b>	20 7	THE KINKS (Arista ASI-9309)		
JOHN FOGERTY (Warner Bros. 7-29100)			51	<b>KEEPING THE FAITH</b>	70 2
16	<b>LOVE LIGHT IN FLIGHT</b>	18 10	BILLY JOEL (Columbia 38-04681)		
STEVIE WONDER (Motown 1769 MF)			52	<b>I WANNA HEAR IT FROM YOUR LIPS</b>	59 3
17	<b>NEUTRON DANCE</b>	22 11	ERIC CARMEN		
POINTER SISTERS (Planet/RCA YB-13951)			(Geffen/Warner Bros. 7-29118)		
18	<b>SEA OF LOVE</b>	13 17	53	<b>TURN UP THE RADIO</b>	58 7
THE HONEYDRIPPERS			AUTOGRAF (RCA PB-13953)		
(Es Paranza/Atlantic 7-99701)			54	<b>SMALLTOWN BOY</b>	60 6
19	<b>CALIFORNIA GIRLS</b>	30 3	BRONSKI BEAT (London/MCA 52494)		
DAVID LEE ROTH (Warner Bros. 7-29102)			55	<b>I FEEL FOR YOU</b>	26 22
20	<b>SOLID</b>	24 12	CHAKA KHAN (Warner Bros. 7-29195)		
ASHFORD & SIMPSON (Capitol B-5399)			56	<b>VALOTTE</b>	38 20
21	<b>SUGAR WALLS</b>	32 7	JULIAN LENNON (Atlantic 7-89609)		
SHEENA EASTON (EMI America B-8253)			57	<b>BRUCE</b>	40 12
22	<b>DO WHAT YOU DO</b>	15 15	RICK SPRINGFIELD		
JERMAINE JACKSON (Arista AS 1-9279)			(Mercury/PolyGram 880 405 7)		
23	<b>CALL TO THE HEART</b>	25 13	58	<b>MISTAKE NO. 3</b>	43 8
GIUFFRIA (MCA 52497)			CULTURE CLUB (Virgin/Epic 34-04727)		
24	<b>MR. TELEPHONE MAN</b>	31 7	59	<b>MISSING YOU</b>	44 10
NEW EDITION (MCA 52484)			DIANA ROSS (RCA PB 13966)		
25	<b>OPERATOR</b>	27 10	60	<b>SOMEBODY</b>	— 1
M'DNIGHT STAR (Solar/Elektra 7-69684)			BRYAN ADAMS (A&M 2701)		
26	<b>FOOLISH HEART</b>	28 11	61	<b>THIS IS MY NIGHT</b>	69 3
STEVE PERRY (Columbia 38-04693)			CHAKA KHAN (Warner Bros. 7-29097)		
27	<b>MISLED</b>	29 11	62	<b>UNDERSTANDING</b>	39 13
KOOL & THE GANG			BOB SEGER & THE SILVER BULLET BAND		
(De-Lite/PolyGram 880 431-7)			(Capitol B-5413)		
28	<b>THE HEAT IS ON</b>	34 9	63	<b>MAKE NO MISTAKE, HE'S MINE</b>	42 8
GLENN FREY (MCA-52512)			BARBRA STREISAND (DUET WITH KIM CARNES)		
29	<b>THE WILD BOYS</b>	33 12	(Columbia 38-04695)		
DURAN DURAN (Capitol B-5417)			64	<b>TENDER YEARS</b>	50 12
30	<b>TENDERNESS</b>	25 13	JOHN CAFFERTY & THE BEAVER BROWN BAND		
GENERAL PUBLIC (I.R.S./A&M IR-9934)			(Scotti Bros./CBS ZS4-04682)		
31	<b>CAN'T FIGHT THIS FEELING</b>	37 3	65	<b>LONELY SCHOOL</b>	57 8
REO SPEEDWAGON (Epic 34-04713)			TOMMY SHAW (A&M 2696)		
32	<b>MONEY CHANGES EVERYTHING</b>	35 7	66	<b>IN NEON</b>	62 10
CYNDI LAUPER (Portrait/CBS 37-04737)			ELTON JOHN (Geffen/Warner Bros. 7-29111)		
33	<b>JUNGLE LOVE</b>	36 13	67	<b>THIS IS NOT AMERICA</b>	— 1
THE TIME (Warner Bros. 7-29181)			DAVID BOWIE/PAT METHENY GROUP		
34	<b>JAMIE</b>	19 12	(EMI America B-8251)		
RAY PARKER, JR. (Arista AS 1-9293)					

## ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

All I Need (Yellowbrick Road/MCA-ASCAP/Art Street—BMI) .....	6	In Neon (Intersong—ASCAP) .....	66	No More Lonely Nights (MPL Communications—ASCAP) .....	81	Stranger In Town .....	94
All Through The Night (Funzalo/Juters - BMI) .....	93	Invitation (Moonwindow/Zomba/April—ASCAP) .....	69	Obsession (Pacific Island c/o Careers—BMI/Makiki c/o Arista—ASCAP) .....	79	Strut (Not listed) .....	87
Beat Of (Blackwood/Just Friends/Pink Smoke/Keishmack—BMI) .....	74	I Wanna Hear (E.C.B./Safespace Adm. by Warner-Tamerlane/Pitchford—BMI) .....	52	Only The Young (Twist and Shout, Div. of Weed High Nightmare Adm. by Colgems—EMI—ASCAP) 35		Sugar Walls (Tionna—ASCAP) .....	21
Better Be Good (Chinnichap/Land of Dreams/c/o Arista—BMI) .....	91	I Want To Know (Somerset/Evansongs—ASCAP) 1		Ooh Ooh (Big Tooth/Neil Giraldo/Rare Blue—ASCAP) .....	47	Tenderness (IN General/I.R.S.—BMI) .....	30
Born In The U.S.A. (Bruce Springsteen—ASCAP) .....	11	I Would Die (Controversy—ASCAP) .....	10	Operator (Hiptrip/Midstar—BMI) .....	25	Tender Years (John Cafferty—BMI) .....	64
Bruce (Vogue c/o Welk Music—BMI) .....	57	Jamie (Raydiola—ASCAP) .....	34	Out Of Touch (Hot-Cha/Unichappell—BMI) .....	68	The Belle Of St. Mark (Girlsongs—ASCAP) .....	90
California Girls (Irving—BMI) .....	19	Jungle Love (Tionna—ASCAP) .....	33	Penny Lover (Brockman Adm. by Brockman—ASCAP) .....	99	The Borderlines (WB/Zubaidah—ASCAP) .....	70
Call To (Herds of Birds/Gregg Guiffria/Kid Bird) .....	23	Keeping The Faith (Joel—BMI) .....	51	Playing To Win (Australian Tumbleweed—BMI) .....	77	The Boys Of Summer (Cass Country/Wild Gator—ASCAP) .....	8
Can't Fight (Fate—ASCAP) .....	31	Knocking At (Blackmore/Rugged/Adm. by Chappell—ASCAP) .....	75	Pride (Island Music—BMI) .....	80	The Heat (Famous Music Corp.—ASCAP) .....	28
Careless Whispers (Chappell—ASCAP) .....	5	Like A (Billy Steinberg/Denise Barry—ASCAP) .....	2	Private Dancer (Straitjacket Adm. by Almo—ASCAP) .....	40	The Old Man Down (Wenaha—ASCAP) .....	15
Centipede (Mijac, Adm. by Warner Tamerlane—BMI) .....	38	Lonely School (Tranquility Base/Adm. by Almo—ASCAP) .....	65	Purple Rain (Controversy—ASCAP) .....	97	The Wild Boys (Tritec) .....	29
Cool It Now (New Generation—ASCAP) .....	14	Loverboy (Zomba/Willesden) .....	9	Rain Forest (Oval Music Ltd.) .....	80	The Word (10 Music Ltd. Adm. by Nymph—BMI/Warner Bros.) .....	88
Do It Again (Davray) .....	50	Lovergirl (Midnight Magnet—ASCAP) .....	42	Relax (Perfect Adm. by Island—BMI) .....	41	This Is My (CBS Songs/Science Lab—ASCAP) .....	61
Don't Stop (No Pain, No Gain/Unicity Music/David Batteau—ASCAP) .....	98	Love Light (Jobete/Black Bull—ASCAP) .....	16	Restless (The Hudson Bay/Paperwaite—BMI) .....	86	This Is Not (Donna-Dijon/Jones/Pat-Meth/OPC adm. by Buttermik Sky Assoc.—BMI/ASCAP) 67	
Do They Know (Chappell—ASCAP) .....	12	Make No Mistake (Moonwindow—ASCAP) .....	63	Rockin' At (Fort Knox—BMI) .....	39	Ti Amo (Sugar Melodi/MCA Music—ASCAP) .....	100
Do What You Do (Unicity/Ra Ra La/Aldente—ASCAP) .....	22	Method Of (Hot-Cha/Unichappell—BMI) .....	13	Run To You (Adams Comm./Calypso Toonz/Irving—BMI) .....	7	Tonight (James Osterberg/Bug/Fleur/Jones—ASCAP/BMI) .....	92
Easy Lover (Sir & Trini/Phil Collins/Pun/New East—ASCAP) .....	3	Misled (Delightful—BMI) .....	27	Save A Prayer (Tritec) .....	49	Too Late (Charisma/Chappell—ASCAP) .....	43
Foolish Heart (Street Talk Tunes/April/Random Notes—ASCAP) .....	26	Missing You (Hudson Bay/Paperwaite/Fallwater/Markesen—BMI—ASCAP) .....	59	Sea Of Love (Fort Knox—ASCAP) .....	18	Tragedy (Poetic License/American League—BMI) 37	
Go For It (Rickim) .....	71	Mistake No. 3 (Virgin—ASCAP) .....	58	Smalltown Boy (Bronski/William A. Bong) .....	54	Treat Her (Jobete/Tail Temptations—ASCAP) .....	48
Hello Again (Ric Ocasek, Adm. by Lido—ASCAP) .....	82	Money Changes (Gray Matter—BMI) .....	32	Solid (Nick-O-Val—ASCAP) .....	20	Turn Up The Music (Hatabr—BMI) .....	53
High On You (Rude/WB/Easy Action—ASCAP) .....	44	Mr. Telephone Man (Raydiola—ASCAP) .....	24	Somebody (Adams Comm./Calypso Toonz—PROC/Irving—BMI) .....	60	20/20 (April/Random Notes/Stephen A. Kipner/Adm. by April—ASCAP) .....	46
Holyanna (Hudmar/Cowbella—ASCAP) .....	84	Naughty, Naughty (Carlin—BMI) .....	45			Two Tribes (Perfect Songs Adm. by Island—BMI) .....	96
I Can't Hold (Rude Music—BMI/WB/Easy Action—ASCAP) .....	85	Neutron Dance (Off Backstreet/Streamline Moderne—BMI/Unicity—ASCAP) .....	17			Understanding (Gear Publishing—ASCAP) .....	62
I Do/Wanna Know (Fate Music—ASCAP) .....	95	Nightshift (Walter Orange—ASCAP/Tuneworks/Right-song/Franne/Golde—BMI) .....	78			Valotte (Charisma/Chappell—ASCAP) .....	56
I Feel For (Controversy—ASCAP) .....	55					Wake Me Up (Chappell—ASCAP) .....	76
If I Had (Golden Mountain—BMI) .....	89					We Belong (Screen Gems/EMI Music—BMI) .....	36

\* = Indicates Winner's Circle

• = Indicates Highest Debut



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

## Chrysalis Sale Is Finalized

LOS ANGELES — After a long period of negotiation, Chris Wright has now completed the purchase of the Chrysalis Organization from Terry Ellis who, according to the company, "has resigned to pursue his own business interests."

The company also announced a new management structure, "designed to strengthen the creative development of Chrysalis Records U.K. operations and to pave the way to international expansion."

The following executive changes were announced: Douglas D'Arcy, formerly U.K. managing director, becomes managing director of Chrysalis Records International Ltd.

Roy Eldridge, formerly director of A&R, becomes managing director, Chrysalis Records U.K. Ltd.

Stuart Slater, formerly general manager, Chrysalis Music Ltd. becomes director Chrysalis Records International Ltd.

Roger Watson, most recently at the helm of his own publishing company and formerly director of A&R, Chrysalis Inc., joins the board of Chrysalis Music Ltd. as director in charge of special projects.

In addition the company announced that George Martin, chairman of The Air Group (owned by Chrysalis) has joined the board of the Chrysalis Group of companies.

## Marketing Triumphs Are Keeping RCA Executives 'So Excited'

by Rusty Cutchin

NEW YORK — One of the great success stories of 1984 was the Pointer Sisters' "Breakout" album. The disc, on RCA-distributed Planet Records, was released in late-1983 and spawned another entry on the list of solid hits the Pointers have enjoyed since signing with Planet in the late '70s. That song, "I Need You," was a respectable opener for the intense head of steam "Breakout" picked up in '84, first with the top five funk anthem "Automatic," then with the number one crossover smash, "Jump (For My Love)." At a time when nothing more seemed necessary to

sophy, which has resulted in sales increases for other product as well.

"'So Excited' was a hit in a number of markets and in others it didn't do particularly well," says Omansky of the 1982 Pointers single (and LP), which eventually found its way onto the "Breakout" album as well. "Over all, it probably should have been a top ten single, but it wasn't. The video kept getting airplay — not on MTV but on all the other outlets — then of course once we rereleased 'So Excited' as a single and included it on the album, the video got played on MTV." And clubs, according to Marshall, had kept playing the song all along. Omansky likens the resurgence in popularity of "I'm So Excited," which went top ten the second time around, to the TV series *The Odd Couple*.

(continued on page 38)



**KOOL, UNCF, McDONALD'S AND THE GANG** — Kool & The Gang recently gave two triumphant concerts at New York's Avery Fisher Hall. The shows are part of a massive benefit/promotion campaign involving Kool, PolyGram Records, The United Negro College Fund and McDonald's. Pictured at Avery Fisher Hall are (front row l-r): Dennis "Dee Tee" Thomas of Kool & The Gang; Ken Harris, director of the New York campaign for The United Negro College Fund; Gabe Vigorito, president of De-Lite Records; Curtis Williams, James "J.T." Taylor, and Robert "Kool" Bell of the band; Ormond Skeete, McDonald's owner/operator; Guenter Hensler, president and chief executive officer, PolyGram; Micah Chandler, advertising supervisor, McDonald's regional office, and Nat Jones, McDonald's owner/operator. (Back row l-r): Forrest Smith, McDonald's owner/operator; Richard Christian, vice president and regional manager of McDonald's Corporation, and Lee Dunham, McDonald's owner/operator.

## Ticketmaster Emerges As L.A.'s Number One Ticket Service

By David Adelson

LOS ANGELES — In Southern California it provides tickets on an exclusive basis for: The Forum, The Palladium, The Palace, Irvine Meadows, Los Angeles Philharmonic, The Orange Pavilion, The Hollywood Bowl and now The Universal Amphitheatre. It is located in over 100

retail outlets in Southern California, including every Music Plus and May Co. store. It, is called Ticketmaster and despite the fact it has only been in full operation since Nov. 1, 1983, it appears to have dominated the computerized ticket industry in a market that is extremely hard to dominate.

"A number of factors really account for how fast we have grown in the city," said Ticketmaster's chief executive officer Fred Rosen. Rosen began his career with the company in 1982, nearly six years after its inception. He pointed out the company has outlets and affiliates around the country (Bass in San Francisco, Ticket World in New York) but the real victory has been scored in Southern California.

"We are very promotion and marketing oriented," said Rosen. "We generate everything from event guides to billboards to calendars. You need to provide certain things to give patrons the easiest access to your tickets and you want to keep your attractions as visible as possible."

Ticketmaster's new found visibility has come at the expense of Ticketron, which

(continued on page 37)

## Behind the Bullets

### The British Invasion Continues

by Stephen Padgett

Cash Box Research Staff

The British Invasion (1985 Campaign) continues its assault on the American Top 10. For several years now, pop-mega stars from England have enjoyed immense popularity in the United States. Bananarama, Big Country, Culture Club, Duran Duran, Eurythmics, Human League, Spandau Ballet, Thompson Twins, U2, Paul Young and many others have all extended their popularity to this country. The latest to do so is pop's new pretty boys Wham!, whose second Columbia LP, "Make It

Big", jumps to 7 bullet this week. The duo's previous effort, "Fantastic", peaked at 76 in October 1983 and thus "Make It Big" is both an appropriate title for the new LP and an appropriate focus for *Behind The Bullets*.

The album is strongest regionally in the west where all but one **Cash Box** reporting venue has it in the Top 20 and of those, only two do not report it top 10. The Record Factory in San Francisco is among many who report that the record is number one. Strawberries in Boston and National Record Mart in Pittsburgh are

(continued on page 38)



Michael Omansky  
RCA Records

ensure the LP's success, RCA instituted a move, spearheaded by the company's director of marketing Michael Omansky and director of black music product management Basil Marshall, which has pushed the record over the double platinum mark and reflects the successful results of RCA's overall marketing philo-

## Big Four Publishers Continue To Dominate In Nashville

by Bill Fisher

NASHVILLE — Nashville's publishing community is riding the crest of the crossover wave and bringing new life to material in its older catalogs. The four largest houses are continuing to grow with the acquisition of new titles and writers. Tree International, CBS Songs, the Welk Music Group and Chappell/Intersong are still leading the field in expansion and chart success.

purchase for more than two years. These books are two of more than 25 major publishing additions to the firm that is already the world's largest country publisher.

Other music catalogs obtained last year included Baby Chick, Passkey, Shadowfax and Tuckahoe. Tree's four-year-old gospel affiliate, Meadowgreen Music, also had considerable success on the gospel

charts last year. The most recent honor for Tree was the naming of Killen as the first inductee into the Alabama Music Hall of Fame. With almost 100 writers on staff and continual chart activity by Tree titles and those of Cross Keys, the company's ASCAP affiliate, the future is likely to be bright for Tree International for a number of years.

CBS Songs, Nashville — whose ASCAP company April Music took fifth place on the **Cash Box** list of publishing company Country Awards last October — charted 10 Top 10 hits in 1984, including three of Earl Thomas Conley's record four number one singles: "Angel In Disguise," "Your Love's On The Line" and "Don't Make It Easy On Me," all collaborative efforts by Conley and the versatile Randy Scruggs. The biggest crossover for CBS Songs was the hugely popular Willie Nelson and Julio Iglesias hit, "To All The Girls I've Loved Before." Taking advantage of the current trends, CBS will be moving west coast staff writer Peter McCann to Nashville in 1985. McCann penned "Right Time Of The Night," a pop hit in 1977 for Jennifer Warnes and he has been writing

(continued on page 37)

### Cash Box's Spotlight On Music Publishing Begins On Pg. 19

The goal of Buddy Killen, owner of Tree, is to double the size of his company within five years, according to an in-house publication. In 1984, great strides were made toward the accomplishment of that goal with the company's purchase of several large catalogs. Among the new acquisitions are Blue Book Music and Gold Book Music, the catalogs formerly held by Buck Owens and a Tree target



**BUTLER DOES IT AGAIN** — Veteran Nashville producer/songwriter Larry Butler celebrated another milestone in his career recently when he was signed to an exclusive worldwide publishing agreement by CBS Songs. Butler has won a Grammy in both the Song of the Year and Producer of the Year categories. The signing reunited him with former United Artist co-workers Michael Stewart (left), CBS Songs president and Jimmy Gilmer (right), vice president, creative operations, CBS Songs Nashville.



**OLD NAMES, NEW LABEL** — Singer/songwriter/producers Eric Mercury and Thelonus Monk III (a.k.a. T.S. Monk) relax with Manhattan execs after finalizing their signing to the label. Pictured (l-r): Gerry Griffith, vice-president A&R, vocalist Eric Mercury, multi-instrumentalist Thelonus Monk III, and Manhattan president Bruce Lundvall.

## BUSINESS NOTES

### RCA Reports Earnings Increase

NEW YORK — RCA Corporation had record sales and earnings for the full year 1984. Earnings rose 50 percent to a record \$341 million from \$227 million in 1983. Earnings per share increased 71 percent to \$3.30 per share from \$1.93 per share a year earlier. Sales for the year increased 13 percent to a record \$10.11 billion from \$8.98 billion in 1983. For the full year, record profits were reported by Broadcasting and Electronics (after excluding the special VideoDisc provision).

Earnings for the three months ended December 31, 1984, rose 37 percent to \$102.8 million, equal to \$1.03 per share, from \$74.9 million or 70 cents per share in the fourth quarter of 1983. Sales in the fourth quarter rose 13 percent to a record high of \$2.79 billion from \$2.48 billion a year ago.

Fourth quarter sales records were reported by Electronics, Broadcasting, Communications, and Transportation, with Broadcasting and Electronics posting record profits.

### ASCAP Creates Archives In N.Y.

NEW YORK — The ASCAP Archive, a permanent collection that will contain original music manuscripts, lyric sketches, letters, photographs and memorabilia, as well as audio and video material documenting the history of ASCAP, has been created at the New York Public Library at Lincoln Center. To commemorate the Archive's formation, an exhibit entitled ASCAP: Seven Decades of America's Music will be on display at the Library from Feb. 7-May 6. The exhibit will contain such items as Irving Berlin's piano, Stevie Wonder's harmonica, John Philip Sousa's gold baton and various other pieces of memorabilia, including awards, letters, sheet music and manuscripts.

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

NEW YORK — Wilson C. Wearn, chairman of the board, Multimedia Broadcasting Inc., is the recipient of the National Association of Broadcasters' 1985 Distinguished Service Award. The presentation will be made at the NAB's Las Vegas convention, April 14-17. . . . Nine new members have been elected to the Songwriters Hall of Fame: Kris Kristofferson, Jerry Lieber, Mike Stoller, Charles Strouse, Saul Chaplin, Gene De Paul, Don Raye, Carolyn Leigh and Fred Rose; the presentations will be made at a dinner at N.Y.'s Waldorf, March 18. . . . The Eighth Annual Bay Area Music Awards, which benefit San Francisco's Bay Area Music Archives, will be distributed March 23 in a public ceremony that will feature numerous stars of stage and screen (would you believe records?); call (415) 893-2277 for ticket info. . . . Same area: the Stone, San Francisco's live music nightclub, will, as of Feb. 1, be San Francisco's video and after-hours dance club. . . . Pianists Marcantonio Barone, Alec Chien, Stephen Drury, Frederick Moyer and William Wolfram have been chosen for the Affiliate Artists' Xerox Pianists Program, which provides them with two-week residencies with American symphonies. . . . A Music Video Update: Product and Licensing, will be the Music Publishers' Forum's next panel, Feb. 13 at N.Y.'s Essex House; call (212) 370-5330 for details. . . . Tempe, AZ's Diablo Stadium will be the setting as Huey Lewis and the News square off on the baseball diamond against Brooks Robinson, Juan Marichal, Moose Skowron and other baseball greats in a three-inning game to benefit the Special Olympics; they're a real bunch of "Sports". . . . AKG Acoustics of Vienna, Austria has taken over distribution of all AKG products in the U.S., ending a 20-year relationship with North American Philips; it will operate out of AKG's Stamford, Conn. facility. . . . Hal Leonard Publishing has just come out with "Poster Sheet Music" — after you play the tune on your piano, you can unfurl it into a poster for your wall; Duran Duran's "The Wild Boys" is the first out. . . . Robus Books has just issued a series of photo books: Def Leppard, Elvis Presley, Motley Crue, Judas Priest, Quiet Riot, Scorpions, Bruce Springsteen and Van Halen are the first ones out of the box. . . . Another new item in print is *Hot Sauces: Latin and Caribbean Pop* by Billy Bergman, with Andy Schwartz, Rob Baker and Tony Sabournin (Quill, \$7.95).

## EXECUTIVES ON THE MOVE



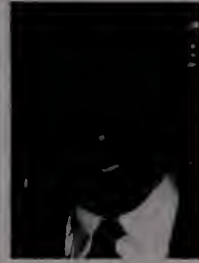
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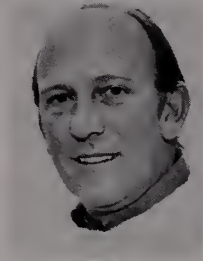
Eckstine



Hunt



Roker



Gilbert



Hopke



Zutaut



DeNigris

**D'Agostino Named** — Doreen D'Agostino has been appointed vice president of Private Music. D'Agostino moved to Private Music from Capitol Records, where she worked for eight years as press and artist development manager and as a national promotion manager. She is reporting directly to Peter Baumann, president of Private Music.

**Eckstine Appointed** — Ed Eckstine has been appointed to the position of vice president, A&R, R&B for Arista Records. Eckstine will be based in Arista's New York office. In this capacity, Eckstine will have responsibility for the acquisition and creative coordination of R&B artists for Arista. He will be involved in the selection of producers and any needed outside material for artists, as well as acting as a liaison with music publishing companies and selecting and editing album cuts for single release.

**Hunt Promoted** — Brad Hunt has been promoted to the position of national director, AOR promotion at Elektra Records. In addition to directing the AOR staff, Hunt will formulate game plans to maintain maximum AOR exposure for Elektra/Asylum releases. He will report directly to Mike Bone, vice president, promotion.

**Roker Promoted** — Renny Roker has been appointed to the position of executive vice president, Total Experience Records. In his new position, Roker will be directing the overall operations of Total Experience Records. Reporting directly to Roker are Don Alexander, v.p. promotion, Mort Weiner, v.p. sales and distribution, Edna C. DeGree, director of marketing and promotion, the production department, A&R and public relations.

**Gilbert Promoted** — Bill Gilbert has been promoted to the position of national sales manager, A&M Records. Gilbert will direct the sales of all A&M product in the United States including the distributed lines of Windham Hill and Word Records. He will also continue to directly handle all key national accounts.

**Hopke Named** — Warner Bros. Records has appointed Jack Hopke to the post of eastern artist development manager for the company. Prior to his appointment, Hopke was New York promotion manager for WEA for over two years, coming from RCA Records where he was a New York promotion representative for three years.

**RCA Names Two** — Waldemar H. Clark, Jr. has been appointed to director, business affairs and Luis Mendez has been promoted to director, marketing and licensing for RCA Records' Latin America and Spain Region.

**Zutaut Joins** — Tom Zutaut has joined the A&R staff at Geffen Records. Prior to his Geffen appointment, Zutaut was vice president/A&R west coast for Elektra/Asylum Records.

**DeNigris Appointed** — Dan DeNigris has been appointed director, national pop promotion, Epic/Portrait/Associated a Labels, CBS Records. He will be involved in overseeing all phases of Top 40/CHR promotion for E/P/A artists. He has been local promotion manager, E/P/A in Minneapolis since 1980.

**Garlick Appointed** — Terry Garlick has been appointed technical operations manager for Campus Network. He is responsible for the management of site surveys for Campus Network VideoCenters, their installations and the training of campuses to operate VideoCenters, among other responsibilities. Mr. Garlick was previously sales/technical operations coordinator for Campus Network.

### Pepsi-Cola Lionel Richie Ads To Debut On Grammy Show

NEW YORK — Filming has been completed on a new series of Pepsi-Cola commercials featuring superstar Lionel Richie. The ads are slated to debut Feb. 26 on CBS's telecast of the Grammy Awards.

An all-star team of creative talent was gathered for the project, including Richie; famed commercial and music video director Bob Giraldo; Phil Dusenberry, the executive creative director and vice chairman of BBDO, Pepsi-Cola's advertising agency; and Alan Pottasch, senior vice president of creative services for Pepsi-Cola USA. The commercials were filmed at Universal Studios in Los Angeles and at a variety of other locations in the

greater Los Angeles area.

Richie contributed three pieces of music to the project — an original composition and two of his major hits. The new campaign will feature Richie in three commercials that builds on the company's 1984 advertising theme, "Pepsi. The Choice of a New Generation."

Collaborating once again with Richie is Bob Giraldo, the award-winning director with whom the songwriter worked on two popular music videos, *Runnin' with the Night* and *Hello*. Giraldo last year directed two Pepsi-Cola commercials starring Michael Jackson.

# REVIEWS

## ALBUMS

### OUT OF THE BOX



**WHO'S LAST** — The Who — MCA 8018  
— Producers: The Who — List: 12.98  
— Bar Coded

Selected cuts from The Who's "final" North American tour make up this textbook double-live album which includes no material later than the "Quadrophenia" "Who's Next" era. Daltrey seems unable to reach the high notes of his youth and without Moon the rhythm section sounds less edgy, but this set is one more testament to The Who's explosive live show and to the inspiration of Pete Townshend, whose guitar playing, as always, is one of the all-time rock'n'roll high water marks. Should do exceptional at retail and on AOR radio.

### OUT OF THE BOX



**CAPTURED** — Rockwell — Motown 6122MLA — Producer: Curtis Anthony Nolen-Rockwell — List: 8.98 — Bar Coded

After scoring a crossover smash with "Somebody's Watching Me," Rockwell has had to contend with the sophomore jinx on this album. Though the first single "He's A Cobra" has only just entered the B/C charts, it seems B. Gordy, Jr. has what it takes. With such strong material and good vocal performances as on "Peeping Tom," "We Live In The Jungle" and others, "Captured" promises to be a strong seller in the crossover market. While Rockwell's limited vocal range hinders some cuts, over all the LP is a healthy follow-up.

### OUT OF THE BOX



**THE FIRM** (Atlantic 7-89586)  
**Radioactive** (2:49) (ASCAP) (Rodgers)  
(Producers: Jimmy Page-Paul Rodgers)

With two of rock's classics on board — Jimmy Page on guitar and Paul Rodgers on vocals — The Firm debuts with this straight-ahead but somehow jagged cut which was *made* for AOR. Featuring eclectic guitar riffs which wind their way around a bounding bass line and the constant strumming of acoustic guitars, "Radioactive" is at once a serious comment on society's most frightening nemesis and a novelty basis for a hit single. Rodgers sounds true to form and clearly the band has what it takes to make a commercial and critical killing.

### OUT OF THE BOX



**MICK JAGGER** — **Just Another Night** (Columbia 38-04743) (Promopub B.V.) (M. Jagger) (Producers: Mick Jagger, Bill Laswell)

Mick Jagger may redefine multi-format success with this first single from his debut Columbia solo LP, "She's The Boss." AOR is already all over it, with strong CHR rotation almost guaranteed. What is readily apparent on this cut, with its highly danceable groove, is its appeal to urban and BC programmers which have more than once embraced Stones cuts in the past. An almost certain club hit, Jagger has launched his solo career in fine style.

## FEATURE PICKS

**TALES OF THE NEW WEST** — The Beat Farmers — Rhino 853 — Producers: Steve Berlin-Mark Linett — List: 8.98

This is a blistering debut from a band which has made its sizeable reputation on its raucous live shows in the Southern California area. From the opening and prophetic "Bigger Stones" to the simple joy of such tracks as "Happy Boy" and "Lost Weekend," The Beat Farmers provide straightforward rock'n'roll that makes John Cougar Mellencamp sound positively tame. Covers of Lou Reed's "There She Goes Again" and Bruce Springsteen's "Reason To Believe" are also injected with new energy as The Beat Farmers here makes a name for itself.

**LIGHT OUTSIDE THAT DOOR** — Shad Weathersby — Dancing Cat 3304 — Producers: Charles "Frosty" Horton — List: 8.98

Shad Weathersby, performing his own material, brings his sincere, down-home quality to this rich and enjoyable LP. Whether the songs are in the rock, folk or country style, each one has the same honest, unpretentious feel. Weathersby, as a singer and a guitarist, excels from start to finish, as do all the musicians, most particularly George Winston, who plays on several of the cuts and wrote one. Windham Hill and Dancing Cat are turning out some superb albums and this one is definitely among them.

**POV-Utopia** — Jem 6044 — Producer: Todd Rundgren — Willie Wilcox — List: 8.98

State-of-the-art sonics and tracks filled with melodic hooks are the ruling characteristics of this latest Todd Rundgren and Utopia release on Jem, yet on many of these cuts it seems the boys are shooting for CHR hit status, a position which Utopia has long deserved. The soulful vocals and fusionistic musicianship of cuts such as "Stand For Something" and "Secret Society" would work immediately if the name was Hall & Oates — hopefully "POV" will give this excellent band the shot it needs at widespread popularity.

**A SHOT IN THE DARK** — Gloria Loring — Glitz 0001 — Producers: Joey Averback-Bob Esty — List: 8.98

Gloria Loring is afforded ample opportunity to deliver her customary emotional and engrossing vocals on this LP, which features songs from the past decade. Included on the album are "Always On My Mind," "The Rainbow Connection" and several tunes penned by Loring and her husband Alan Thicke. Throughout, Loring captures the essence of the lyrics and projects a sincerity often missing in other performers. Although it most certainly stands on its own, it's also worth mentioning that this album is designed to benefit the Juvenile Diabetes Foundation.

**THE FLAMINGO KID** — Original Motion Picture Soundtrack — Various Artists — Motown 6131ML — Producers: Various — List: 8.98 — Bar Coded

The songs listed on the cover of this soundtrack are likely to lure many people, and rightfully so. It's hard to go wrong when listening to an album containing such nostalgic classics as "Runaround Sue" and "He's So Fine." With these and other notable cuts from Little Richard, Martha Reeves and the Vandellas and The Silhouettes, The Flamingo Kid perfectly evokes a time of seeming innocence. Also, a new song called "Boys Will Be Boys" is noteworthy as a solid and successful dance tune which features an impressive performance by singer Maureen Steele. A sure winner.

## SINGLES

## FEATURE PICKS

**DAVID BOWIE/PAT METHENY GROUP** (EMI America B-8251)

**This Is Not America** (3:51) (Donna-Dijon Music Publications; Jones Music; Pat Metheny Music Corp; OPC Music Pub. Inc./BMI, ASCAP) (D. Bowie, P. Metheny, L. Mays) (Producers: D. Bowie, P. Metheny)

A brooding pop tune from the original motion picture soundtrack to *Falcon and the Snowman*, "This Is Not America" features the mellow jazz artistry of Pat Metheny combined with David Bowie's urgent vocal. A light Calypso beat punctuates Metheny's moody synthesizer backing, as Bowie's ever dramatic ballad style surges with characteristic verve. Ironic "sha la la" s lend smirking intelligence to the cut's coyly masked severity. Melodic hooks for CHR, "This Is Not America" is a radio attention-getter.

**JESSE JOHNSON'S REVUE** (A&M 2702)

**Be Your Man** (3:45) (Crazy People Music-Almo Music/ASCAP) (Johnson) (Producer: J. Johnson)

This ex-Time member pieces much of the Prince electro-funk sound together on this seriously enticing piece of love motion. From the metallic drum to the chirping keyboards to Johnson's own falsetto, the sound and image are the current rave. Clearly a dance floor contender, there are enough textures here to fill out a strong 12" and it is sure that B/C radio will pick this one up immediately.

**RUN D.M.C.** (Profile 5064)

**King Of Rock** (4:38) (Protoons Inc. — Rush — Groove/ASCAP) (Smith — Simmons — McDaniels) (Producer: Russell Simmons — Larry Smith)

After last year's successful merging of the best rappers (Run and D.M.C.) and some seriously heavy metal musical backings (the album recently went Gold), the duo is back with an even more slam-bang sound. "King Of Rock" is another in the traditional boasting rap themes which touches on humor and raw social critique and makes Run D.M.C. one of the few rap groups which can transcend its original trappings. Sounds like Hendrix is jamming in the back of this one with Alex Van Halen on drums. Expect immediate B/C adds an club play.

**TOTO** (Columbia 38-04752)

**Holyanna** (3:53) (Hudmar Publishing-Cowbella Music/ASCAP) (Paich-Porcaro) (Producers: Toto)

Able to incorporate musical sounds with a single bound, Toto here utilizes acoustic guitars and pure pop hooks with a countryish lyric and melodic sound which give the cut all the makings of another CHR hit. Punchy horns and a handful of Beatles riffs from guitarist Steve Lukather spice up the band's airtight sound, but it is the chorus of "Holyanna" which is going to rocket this tune. Though the band accumulates some critical slaps for its mechanization, you can't fight good music and this single is just that.

**LRB** (Capitol B-5411)

**Playing To Win** (2:51) (Australian Tumbleweed Music/BMI) (Farnham-Goble-LRB-Proffer) (Producer: Spender Proffer)

The Little River Band definitely plays to win on this single and succeeds without question. "Playing To Win" is a relentlessly energetic exercise in rock and features some very powerful vocal, guitar and synthesizer tracks. The melody is uplifting and singable and perfectly captures the optimistic, determined quality of the lyrics, which deal with striving for the top and not wasting time. The momentum of this song is captivating and should prove a hit with old and new fans of this talented group.

## POINTS WEST

**BEYOND BAROQUE BENEFIT** — After four years of a very hard—hit budget due to President Reagan's fund-slashing, Los Angeles' **Beyond Baroque Literary/Arts Center** is faced with a quick demise. In response to this situation, X along with **Saccherine Trust** and **The Fiends** are performing a benefit concert January 26 at the Stardust Ballroom in Hollywood. X members **John Doe** and **Exene Cervenka** met at one of Beyond Baroque's sponsored poetry groups and feel especially incensed at the rapid deterioration of funding for the organization and for arts institutions in general. Doe had this to say regarding the situation: "There are five of these literary organizations in the United States and our fearless leader had decided that \$30,000 apiece for an entire year to pay the rent, the phone bill and salaries is just not worth it for art. I think that's a pretty sad state of affairs. Basically the situation is that we do this benefit or they go under. And so the money from the show will go to keeping Beyond Baroque solvent." Aside from providing typesetting and publishing facilities, Beyond Baroque also has a quarterly magazine and supports readings and other arts events around the city. Good music for a worthy cause.

### BAMMIE NOMS ANNOUNCED

What started out as a regional awards event eight years ago has now turned into a celebration of national distinction and this year's **BAM Awards** should further that distinction as so many regional San Francisco recording artists have made it recently in a very big way. While the classic (in many senses) Bay Area bands are included in the nominees recently announced — **Journey**, **The Grateful Dead**, **Jefferson Starship** — many other BAM entries are constituting a new generation of top-notch artists. **Huey Lewis & The News**, **Sheila E.** and **Night Ranger** are among the nominees (Best Group, Best Album — "The Glamorous Life," and Best Group, respectively) who have achieved national, commercial and critical success along with other noms such as **Bobby McFerrin**, **John Fogerty**, **Romeo Void**, **Sammy Hagar** and **True West**. It is truly amazing that such a diverse group of musicians and bands all hail from San Francisco. These Eighth Annual Bammies are being held as a benefit for the Bay Area Music Archives and will take place at the San Francisco Civic on Saturday, March 23. **Dick Bright** will again serve as the Bammies' emcee and Bright's **The Sounds Of Delight** rock 'n' roll orchestra will provide much of the evening's entertainment. Celebrity guest hosts and awards presenters will be announced later, but last year's gala was highlighted by **Robin Williams'** comedic stylings and a capella performances of "Little Bitty Pretty One" and "It's Alright" by Huey Lewis & The News.

**MORE REGGAE AT THE PALACE** — As L.A.'s most prestigious night spot, **The Palace** has consistently presented a healthy mix of musics in its downstairs showroom and its upstairs nightclub. As Los Angeles' newest jazz spot, The Palace Court upstairs will in the next few weeks be hosting **Freddie Hubbard** and later in February, **Big Joe Turner** while some recent downstairs shows included **The Blasters**, **Lone Justice**, **Frankie Goes To Hollywood** and **Johnny Rivers**. Through the efforts of bookers **John Harrington** and **Tracy Buie**, The Palace has also become a venue consciously pursuing the best in reggae acts. The latest in this area will be **Alton Ellis'** February 3 performance. Now recording for Sonic Boom Records, Ellis is best known for his "Rock And Soul" LP on Studio One and his three-year stint with the group **Alton and The Flames** and his gig at The Palace with



**TUFF LENE** — *Lene Lovich is just one of the featured artists on Rhino Records soundtrack for the film Tuff Turf. Also included are Southside Johnny, Jack Mack & The Heart Attack and Marianne Faithfull.*

justice to the **Stone's** "Shine A Light" from the classic "Exile On Main St." package. With so much buzz out on the band — didja see the *People* spread? — it may be hard for it to live up to, but if this show was a good example of McKee's on-record charisma Lone Justice will have no trouble making good on its promise.

**NO MOSS AT THIS STONE** — San Francisco's landmark live club **The Stone** in North Beach has undergone a major transformation into "the city's finest New York-style video and after-hours dance club." The Stone will still continue to present top live shows, but they will end before midnight, at which time The Stone will utilize a newly-installed video-dance system which will combine the best dance music — from '60s soul to street rap and everything in-between — with some video/audio lock-ups. To inaugurate the club's new format, The Stone has procured the services of internationally renowned video jock **Stefan** formerly with **Dingwall's** in London. The opening bash will be February 1, will feature an array of special guests and will be hosted by Stone owners **Bobby Corona** and **Freddy Herrera**.

peter holden



**PUTTING THE MEN-ON** — *Capitol recording artist Martha Davis of the Motels offers a sultry pose for the camera with Capitol's chairman of the board Bhaskar Menon at a recent gathering at L.A.'s Sheraton Premiere Hotel.*

**Bob Andy** and the **Soul Defenders** should be an excellent showcase for the "King of Rock Steady."

**YOU'RE NOT ALONE** — If you are fervently awaiting the debut **Lone Justice** LP to be out in March on Geffen. Everyone else who has seen **Maria McKee** and Co. in any of their recent live shows is with you. The band's recent Palace outing proved that McKee *does* have the kind of voice that would get **Dolly Parton** up out of her chair and the originals played that night also displayed a versatility and depth which was only hinted at in the band's 1984 live shows. Famous for her covers of **Lou Reed** tunes, McKee led Lone Justice into a rousing version of "Sweet Jane" for the night's encore and earlier in the set did emotional

## NEW FACES TO WATCH

Sade Adu is 25 and Anglo-Nigerian. The image that is conveyed in her press photographs is soft and precious and vulnerable. She is none of these things — she is earthy, articulate and ambitious. She has no fantasy idea about the music business.

Sade has already proved herself as quite remarkable. Her first album, "Diamond Life" (Epic) has gone platinum in the U.K. Success came suddenly. "It was a shock to the system, something you can never be prepared for."

Does she feel restricted by the American way of categorizing artists (black/not black)?

"They must have had a crisis with me. I was unwilling to be categorized at first, but you have to be realistic if you want to get on. Its a huge place and they have to have some way of pigeonholing people — it's just unfair if you get in the wrong pigeonhole."

"Smooth Operator" typically defines the Sade style: the eloquent lyric, the classy jazz, the saxophone, the cool wit. "It was written very tongue-in-cheek," she says.

Sade considers herself a storyteller rather than a great singer. She is upset by critics who dismiss her as a second rate Billie Holiday; she never set out to be that. She never set out to be a singer at all (she studied fashion design at St. Martin's School of Art.) Her heroes are all great storytellers — Tom Waits, Gil Scott Heron, Bill Withers, Al Green.

"I care more about the songs than the way I sing them — the melody is important, the way it hits home — about most important to me are the lyrics."

The best song she has ever written is called "It's A Crime." She feels so possessive about it that she doesn't want it to be a single. It would make it less special. "You know how hearing something a lot takes the magic away. When a song you really love becomes popular you stop feeling special about it."



Sade

Last year there was a mood, a vogue, for jazz and glamour and the fifties. Sade embodied this and more. She is now being branded as a successful "crossover artist." Does this now mean it is uncool to buy Sade records? Does this mean she is blanding out?

"Not at all, people are really precious about music. They think if their aunties like it they shouldn't. Why does it make something bland simply by exposing it properly — the only way to make something bland is if you did in the first place."

She gets very angry at being misrepresented. "I try never to concede to the demands of the business unless I know its the only way. It's a shame to think because something is big you can't be yourself."

She is very particular about her image, that she should look a certain way (She recently turned down a fashion spread in *Vanity Fair* because it was "more important to promote her music").

"Whatever you do you have to have an image — even if its a non-image, its still an image. Obviously I pay attention to what I'm doing — I would anyway — I like simple things not too glossy — uncrafted — the same with music. That's the way I am."

## Alabama Hall Of Fame Gives Awards

by Bill Fisher

**NASHVILLE** — Honors for Alabamians who have achieved success in the music industry were presented Jan. 17 at the first annual Alabama Music Hall of Fame Banquet and Awards show. The event, sponsored by the Hall of Fame and the Birmingham Music Club's Junior Board, was a benefit with the proceeds marked for the scholarship fund of the Music Club and for the as-yet-unconstructed Alabama Music Hall of Fame Museum and Library to be built in Mussel Shoals.

The first inductee was Buddy Killen, owner of Tree Publishing, Inc. He was given the Lifework Award, Non-Performing category, in recognition of his manifold achievements in the music business as a publisher, producer and songwriter. Killen was born in Florence, AL, and has been with Tree for over 30 years, becoming sole owner and CEO in 1980. Tree International is the world's largest publisher of country music.

Hank Williams, the legendary songwriter and singer from Georgiana and Nat King Cole, the smooth-voiced artist born in Montgomery, were inducted into the Hall of Fame with posthumous Lifework Awards for Performing. Producer Rick Hall of Fame Recording Studios in Mussel Shoals was the recipient of the John Herbert Orr Pioneer Award, which also

places him in the Hall of Fame.

The Commodores and Tammy Wynette received the first annual Sustaining Achievement Awards for Popular Music, which were presented by Gov. George Wallace. These honors were given for distinguished contributions to the performance of popular music during the past decade and do not constitute induction into the Hall of Fame. Other annual awards went to flutist Ransom Wilson for Classical Performance and to jazz innovator Sun Ra in the native American music category. The Musical Creators Award went to Billy Sherrill, songwriter and producer of many top country artists. The Music Industry Award was presented to the show's masters of ceremonies and honorary chairmen, Alabama. Members of the group have encouraged the effort to build the \$3.5 million exhibition hall and library which will eventually house the Alabama Music Hall of Fame. The show in Birmingham also featured performances by various favorite sons and daughters of the state including Percy Sledge, Janie Fricke, Hank Williams, Jr. and Luther Ingram. Lola Scobey, executive director of the Music Hall of Fame, called the affair "a celebration of Alabama's diverse musical heritage." The audience of nearly 4,000 was treated to a rendition of "My Home's In Alabama" by Alabama and many of the other featured performers in a sing-along at the evening's close.



# ROIR: The Vinyl-Less Indie Succeeds

by Lee Jeske

NEW YORK — If you think running a small, independent label with a new wave catalog is tough, imagine Neil Cooper's problem. He runs a small, independent label with a new wave catalog that, for the past four years, hasn't even put out a single record. Reachout International Records (ROIR — pronounced "roar") has a 35-title catalog available on cassette only.

"All my distributors both here and abroad keep telling me, 'Neil, if you only put this stuff out on vinyl, we would be able to sell two, three or four times as much.' This, in spite of the statistics today that say cassettes are doing as well as vinyl or almost as well," says Neil Cooper. "In spite of that, the configuration that is the most exciting to the distributors is vinyl, because of display, radio play and club play. All of these things are difficult for us. Display, because the cassettes are small and they usually get displayed on their spines; radio play, because stations are really not set-up to play cassettes; and club play, because clubs don't play cassettes. So we have those three main problems that confront us every day. And I've ignored it."

The ROIR catalog is nothing if not interesting. The Bush Tetras, Nico, Malaria, the Raincoats, MC5, Johnny Thunders, the Germs, Suicide, the Dictators, Richard Hell, Lydia Lunch, Alfonia Tims & His Flying Tigers, the Bad Brains, Human Switchboard, Shox Lumania, Flipper, Glenn Branca, Prince Far I and the Arabs, the Fleshtones, and many other hardcore, punk and reggae bands are represented by ROIR cassettes.

"We started two or three months prior to the advent of the Walkman," says Cooper. "Of course, I was aware the Walkman was going to be introduced and how well it had been doing in England and in Japan. At the time six records were selling to every cassette, but I knew that

was going to change dramatically with the new technology — I had checked around with all kinds of hi-fi stores in New York and found that they were selling cassette decks in an amazing quantity. So I decided to go into cassette-only, because it would get a lot of attention for my company and establish us immediately with an identity. It was kind of a gimmick."

To date, ROIR has sold, according to Cooper, 250,000 cassettes. The titles, he says, sell from about 1,500 to 9,000 copies each, with the MC5, Johnny Thunders, Television, and the Bad Brains tapes battling it out for the top seller slot in the catalog. All the tapes are done as one-off deals with nothing restricting the artists from re-recording the same material for vinyl. "We're not really trying to build up bands," says Cooper, "which is a very anti-historic approach in the record industry."

Anti-history, of course, is what ROIR is all about. With two fulltime employees, aside from Cooper, the label has managed to get itself distributed by Important, Jem, Greenworld, Dutch East, Caroline's, Midnight, Record Peddler, Twin Cities, Rough Trade and NMDS and they ship directly to Tower and Trip. As Cooper proudly notes, the tapes are in Crazy Eddie's, Discomat, Strawberries, Record Bar, and The Wiz, and ROIR has a mail-order business that, so far, has attracted 4,000 customers and some 14,000 inquiries. Future projects include a compilation called "Garage Sale!" — a collaboration with Goldmine Magazine — and projects by the Master Musicians of Jujuka, the Lounge Lizards, Christian Death and the Skatalites.

"We are, by far, not a major success story," says Cooper, "but we're growing in increments. We do not have hit records, nor do I ever think we will."

Certainly not — if anything, they'll have hit tapes.

## IN THE STUDIO

### EAST COAST

At Normandy Sound studios producer **Le Roy Radcliff** has been recording tracks for a new album by **Mark Dana** with engineers **Phil Greene** and **Tom Soares** . . . also engineer **Phil Greene** has been mixing portions of **Digney Finus'** new album for CBS records . . . engineer **Bob Winsor** has been mixing the new LP by the **David Coate Group** for Artist Management . . . producer **Scott Billington** is mixing for **Duke Robillard's** LP for Rounder Records with engineer **Phil Greene** . . . down at Kajem studios, Philadelphia's favorites, **Witness**, was in cutting and mixing tracks, producing the project was engineer **Mitch Goldfarb** . . . gospel producer **Tony Beck** of Messiah records is recording/mixing an LP for **The Evening Light Singers**, executive producer is **Saul White**, engineered is **Dirk Devlin** . . . at Eastern Artist Recording Studio, (EARS) **Connie Francis** recently visited to record vocal overdubs. **John Lombardo** was at the board . . . **Mtume** was back in the studio re-mixing its next release from the LP "You, Me and He." It will be a 12" version of "I Simply Like"; engineering is **Dave Dachinger** . . . Producer **John Robie** is doing overdubs for his forthcoming solo LP on Island Records . . . **Leslie Ballard** has joined the (EARS) staff as the night manager, audio engineering classes are being offered at the studio for further information contact Leslie at 201 673-5680.

### NASHVILLE

Over at Disc Mastering, Inc. with **Randy Kling** engineering all sessions, producer **Brian Fisher** was in working on the **Kendalls'** forthcoming LP and single for PolyGram. The project marked the first

teaming of these artists since their last smash, "Heaven's Just a Sin Away." A new **Moe Bandy** album is expected from CBS, producer is **Blake Mavis** . . . the country group **Chance** cut a single for PolyGram entitled "To Be Lovers," produced by **Buzz Arledge** . . . In addition to the vast country product, Disc Mastering recently mastered the following two pop projects, both of which were mastered by Randy Kling: a repackaged collections of old **Moody Blues** tunes, entitled, "Early Blues" and The immediate singles story a collection of hits from the 60's by artists who were then on the immediate label, including **Rod Stewart**, **Glyn Johns**, **Small Faces**, **Fleetwood Mac**, and the **Amen Corner**.

### WEST COAST

Artist **Demola Adipoju** from **King Sunny Ade** is in working on a solo project for Moji productions with **John Henning** at the board . . . A.I.P. recording artist **Bravin** is finishing tracks for upcoming LP with **Steve Brown** at the controls . . . producer/artist **Brett Granson** is tracking a solo LP project with **Elliot Peters** engineering . . . over at **Skip Saylor** producer **Patrick Henderson** is in mixing tracks for the soon to be released album from **Carl Anderson** on Epic records. PolyGram recording artist **ConFunkshun** is in tracking a single with producers **Billy Osborne** and **Zale Giles**, **Skip Saylor** is engineering the project . . . producer **Evan Pace** is cutting tracks on **Chubby Checker's** latest, **Tom McCauley** is at the board . . . at Group IV Recording; Composer **Mike Post** is scoring a **Hill Street Blues** segment with engineer **Dennis Sands**, assisted by **Andy D'Addario**, for MTM Enterprises . . .

darryl lindsey

## EAST COASTINGS

**RIO AND ROLL** — The "Rock In Rio" festival in Rio de Janeiro set attendance and revenue records in its first four days, attracting over one million people to the first four concerts and realizing opening day ticket sales of over \$1 million. (The windfall is aiding peripheral industries too, as McDonald's more than doubled its previous highest one-day sales totals in the area.) The festival, which ran through January 20 with 14 of the world's top rock/pop acts including **Queen**, **Rod Stewart**, **AC/DC**, **George Benson**, **B-52's**, the **Go-Go's**, **Nina Hagen**, **Iron Maiden**, **Al Jarreau**, **Ozzy Osborne**, **Whitesnake**, the **Scorpions**, **James Taylor** and **Yes**, as well as Brazilian artists, was the brainchild of entrepreneur **Roberto Medina**, president of one of the country's top ad agencies, ArtPlan Publicidade. "The festival has



so far surpassed even our greatest expectations," he said during the festival's eight-day run earlier this month. "We hoped for a million people attending the entire festival. Now we hope for two million." The success of the event has also meant more than 100,000 extra tourists to the city of Rio, which is likely to bring in over \$50 million extra revenue to the country."

Medina also takes pride in the fact that the atmosphere of the event has been exactly as he had predicted. The festival was remarkably free of arrests, medical problems or other threatening incidents, given the daily crowds of over 200,000.

Budgeted at \$11 million, "Rock In Rio" took place at a specially built amphitheatre at Barra Da Tijuca, just outside Rio. Twelve times bigger than Maracan, the world's largest soccer field, the site stands on 900,000 square feet of reclaimed land. Seventy-three thousand truck loads of sand were required for the construction, along with a team of 2,000 workers and technicians who had been working on the project since last September. Six thousand staff members were involved in the operation of the event, including a full medical staff (the site had its own hospital), a specially trained security staff of 750 and sales staff for the extensive food and shopping vendors on site. One thousand and five hundred buses transported fans to and from Rio day and night, helping to alleviate traffic congestion.

The festival produced some other notable statistics: it's estimated by sponsor **Brahma Breweries** that in the 10-day period 3,600,000 litres of beer were sold; **McDonald's**, whose on-site facility was their largest in the world, sold \$51,000 worth of hamburgers in one day at the rate of 7,000 an hour, and, last but not least, the world famous disco atop Sugarloaf Mountain closed Saturday night so the staff could attend the festival. When a Rio club closes, you know something's going on.

One band that made the most of the affair was **Queen**, which was played to almost half a million people over two nights. The band hit the stage at 2 a.m. both nights. On closing night of its involvement, more than 200,000 fans braved a continual downpour for over two hours to enjoy the show.

**GIRLS JUST WANT TO BE FEMINISTS** — **Cyndi Lauper** was named best new artist in **Rolling Stone's** 1984 Readers Poll and one of **Ms. Magazine's** 1984 women of the year. At a champagne breakfast held by **Ms.** on January 4 at Studio 54, Lauper joined a select group of 12 women, including **Geraldine Ferraro** and Olympic athlete **Joan Benoit**. Lauper was praised for "taking feminism beyond conformity to individuality, rebellion and freedom . . . in personal philosophy and her style as a performer." Lauper accepted the award "in honor of my grandmother, who worked when there was no **Ms. Magazine** to help women."

**WHAM! GOES TO AMERICA** — Columbia group **Wham!** brings its live show to America in February. The band will hit L.A. February 4, San Francisco Feb. 5, Dallas Feb. 8, Philly Feb. 13, New York Feb. 14 and Boston on Feb. 16. **Wham!**, comprised of **George Michael** and **Andrew Ridgeley**, features a troupe of 16, including the stars, backup singers and a brass section. The band has received a Grammy nomination for best pop performance by a duo or group with vocal for "Wake Me Up Before You Go-Go."

**BRAGG'S ALREADY HERE** — **Billy Bragg**, one of England's newest critically acclaimed guitar heroes, hit the states earlier this month for a series of cross-country dates. He played the Ritz in New York January 18 and 19 and can be seen on the 30 at Chicago's Cubby Bear; January 31 at Wolfgang's in San Francisco; and February 1 at the Palace in L.A. Bragg is scheduled to return to the Big Apple February 7 and 8 at a site to be announced. Bragg will be touring in support of his new critically acclaimed LP "Brewing Up With Billy Bragg," recently released in America on CD records. The album topped the British charts at #16 and has generated a surprising amount of response in Europe, where Bragg has sold out venues of all sizes.

**THE LOCAL SCENE** — Unsigned bands have a heck of a time getting noticed (understatement of the epoch of western civilization). But if more bands took the approach of groups like Rhode Island's **Parallel 5th** or New York's **Black Iris**, they might find themselves in better shape. **Parallel 5th**, which has an album on its own Par label and recently performed at NY's Bitter End, became local heroes by making a \$40 video picturing them in a boat in a toilet tank — sort of singing tidy bowl men, according to publicist **Janis Schacht**. The group's music, such as "Foamy," which can only be called an ode to a boy, a dog and an era, teaches a valuable lesson: if you're gonna sound like a garage band, don't take yourself too seriously. **Black Iris** features singer **Yvonne Williams** and one of the funniest, cathartic publicity shots about musicians' frustration ever produced. **Williams'** music leans toward the overly dramatic, but her voice rocks with the best of them. Give these groups three E's for effort and check **Williams** out at the Ritz February 14 in a "Girls Night Out" show featuring a host of performers.

rusty cutchin

## TOP 30 COMPACT DISCS

Title, Artist, Label, Number, Distributor	Price	Weeks On 1/26 Chart	Title, Artist, Label, Number, Distributor	Price	Weeks On 1/26 Chart
1 LIKE A VIRGIN MADONNA (Sire 25157-2) WEA	15.98	1 10	16 THE WOMAN IN RED ORIGINAL SOUNDTRACK (Motown 6108MD) MCA	---	18 3
2 BORN IN THE U.S.A. BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	---	2 21	17 AJA STEELY DAN (MCA MCAD-37214) MCA	---	17 17
3 PURPLE RAIN PRINCE AND THE REVOLUTION (Warner Bros. 25110-2) WEA	15.98	3 21	18 REBEL YELL BILLY IDOL (Chrysalis VK 41450) CBS	---	16 11
4 THE DARK SIDE OF THE MOON PINK FLOYD (Capitol CDP-46001) CAP	---	4 21	19 MADONNA (Sire 23867-2) WEA	15.98	11 21
5 CHICAGO 17 CHICAGO (Warner Bros. 25060-2) WEA	15.98	5 13	20 GOODBYE YELLOW BRICK ROAD ELTON JOHN (MCA MCAD2-6894) MCA	---	20 16
6 SHE'S SO UNUSUAL CYNDI LAUPER (Portrait RK 39930) CBS	---	5 21	21 BUILDING THE PERFECT BEAST DON HENLEY (Geffen 24026-2) WEA	15.98	---
7 PRIVATE DANCER TINA TURNER (Capitol CDP-46041) CAP	---	5 18	22 ARENA DJRAN DURAN (Capitol CDP-46048) CAP	---	22 3
8 CAN'T SLOW DOWN LIONEL RICHIE (Motown 6059MD) MCA	---	7 21	23 WHO'S NEXT THE WHO (MCA MCAD-37217) MCA	---	25 2
9 HEARTBEAT CITY THE CARS (Elektra 60296-2) WEA	15.98	9 21	24 RECKLESS BRYAN ADAMS (A&M CD-5013) RCA	---	---
10 BREAK OUT POINTER SISTERS (Planet PCD1-4705A) RCA	---	10 15	25 AMADEUS ORIGINAL SOUNDTRACK (Fantasy FCD-960-1791-2) IND	29.98	---
11 BIG BAM BOOM DARYL HALL & JOHN OATES (RCA PCD1-5336) RCA	---	14 3	26 TIME WARP CINCINNATI POPS ORCH. (KUNZEL) (Telarc CD-80106) IND	---	27 2
12 STOP MAKING SENSE TALKING HEADS (Sire 25186-2) WEA	15.98	13 12	27 GREATEST HITS VOLUME 1 ELTON JOHN (MCA MCAD-37215) MCA	---	21 8
13 1984 VAN HALEN (Warner Bros. 23985-2) WEA	15.98	12 21	28 ROCK 'N SOUL PART 1 DARYL HALL & JOHN OATES (RCA PCD1-4858) RCA	---	24 21
14 TROPICO PAT BENATAR (Chrysalis VK 41471) CBS	---	15 8	29 THRILLER MICHAEL JACKSON (Epic EK 38112) CBS	---	23 21
15 THE BIG CHILL SOUNDTRACK PLUS ADDITIONAL CLASSICS VARIOUS ARTISTS (Motown 6120MD) MCA	---	19 6	30 IN THE DIGITAL MOOD THE GLENN MILLER ORCHESTRA (GRP GRPD 9502) IND	19.98	29 21



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.

## REGIONAL ALBUM ANALYSIS

### NATIONAL BREAKOUTS

- |                     |                     |
|---------------------|---------------------|
| 1 JOHN FOGERTY      | 9 ASHFORD & SIMPSON |
| 2 PHILIP BAILEY     | 10 REO SPEEDWAGON   |
| 3 BILLY OCEAN       | 11 GENERAL PUBLIC   |
| 4 THE TIME          | 12 TEENA MARIE      |
| 5 BEVERLY HILLS COP | 13 KOOL & THE GANG  |
| 6 SHEENA EASTON     | 14 WHODINI          |
| 7 GEORGE BENSON     | 15 TALKING HEADS    |
| 8 FAT BOYS          |                     |

### NORTHEAST 1.

- 1 JOHN FOGERTY
- 2 KOOL & THE GANG
- 3 ASHFORD & SIMPSON
- 4 PHILIP BAILEY
- 5 FAT BOYS
- 6 TALKING HEADS
- 7 GEORGE BENSON
- 8 BILLY OCEAN
- 9 SHEENA EASTON
- 10 THE TIME

### SOUTHEAST 2.

- 1 FAT BOYS
- 2 BILLY OCEAN
- 3 PHILIP BAILEY
- 4 JOHN FOGERTY
- 5 BEVERLY HILLS COP
- 6 GEORGE BENSON
- 7 THE TIME
- 8 ASHFORD & SIMPSON
- 9 REO SPEEDWAGON
- 10 WHODINI

### BALTIMORE/WASHINGTON 3.

- 1 BILLY OCEAN
- 2 PHILIP BAILEY
- 3 SHEENA EASTON
- 4 THE TIME
- 5 JOHN FOGERTY
- 6 FAT BOYS
- 7 BEVERLY HILLS COP
- 8 REO SPEEDWAGON
- 9 GENERAL PUBLIC
- 10 GEORGE BENSON

### WEST 4.

- 1 JOHN FOGERTY
- 2 GENERAL PUBLIC
- 3 BEVERLY HILLS COP
- 4 PHILIP BAILEY
- 5 THE TIME
- 6 TEENA MARIE
- 7 GEORGE BENSON
- 8 TALKING HEADS
- 9 SHEENA EASTON
- 10 BILLY OCEAN

### MIDWEST 5.

- 1 BILLY OCEAN
- 2 PHILIP BAILEY
- 3 JOHN FOGERTY
- 4 THE TIME
- 5 REO SPEEDWAGON
- 6 SHEENA EASTON
- 7 KOOL & THE GANG
- 8 TEENA MARIE
- 9 BEVERLY HILLS COP
- 10 ASHFORD & SIMPSON

### NORTH CENTRAL 6.

- 1 THE TIME
- 2 BILLY OCEAN
- 3 PHILIP BAILEY
- 4 SHEENA EASTON
- 5 BEVERLY HILLS COP
- 6 REO SPEEDWAGON
- 7 JOHN FOGERTY
- 8 KOOL & THE GANG
- 9 FAT BOYS
- 10 ASHFORD & SIMPSON

### DENVER/PHOENIX 7.

- 1 PHILIP BAILEY
- 2 JOHN FOGERTY
- 3 BILLY OCEAN
- 4 SHEENA EASTON
- 5 REO SPEEDWAGON
- 6 BEVERLY HILLS COP
- 7 THE WHISPERS
- 8 THE TIME
- 9 KOOL & THE GANG
- 10 FAT BOYS

### SOUTH CENTRAL 8.

- 1 BILLY OCEAN
- 2 SHEENA EASTON
- 3 JOHN FOGERTY
- 4 PHILIP BAILEY
- 5 THE TIME
- 6 REO SPEEDWAGON
- 7 BEVERLY HILLS COP
- 8 KOOL & THE GANG
- 9 FAT BOYS
- 10 ASHFORD & SIMPSON

## Increase In Software Dealer Competition Ahead

by Peter Berk

LOS ANGELES — In light of the recent expansion of The Federated Group, a large west coast music hardware chain, into the software arena, two pertinent questions are raised. Will other outlets follow suit and are the strictly software chains growing concerned about the increased competition? To try to answer, both questions, **Cash Box** spoke to representatives from several of the involved companies and received decidedly mixed responses. One point became quite clear, however, and that was the fact that video and now compact discs are enormously lucrative commodities and as a result, the competition in that market is definitely getting more and more intense.

The Federated Group, as mentioned, has already begun a large scale assault on the software market. Many of its 40 stores presently offer full video rental facilities and plans are under way to add a complete stock of CDs in the near future. Separate departments will be built to accommodate the increased business, in fact. The manager of Federated's new Burbank outlet observed that even in the brief two months his store has been open, video rentals have been "very, very successful, much more successful than we thought originally." At the company's corporate headquarters, a spokesman added, "We're in the process of putting in all stores a very wide selection with over 2,000 video titles in each. Also, we'll be going into CDs in a big way, but that's still in the formative stages."

Radio Shack, a nationwide chain dealing primarily in hardware product, is tackling the software market to a much lesser extent, but could still pose a threat to record stores. In one of the company's Los Angeles outlets, the manager described the software stock, mentioning that all other Radio Shacks would almost certainly have the same product available: "We have blank videocassettes but no rentals and we have a limited number of prerecorded videos also, including some from MTV. All our stores only carry software products made by the parent company, and we offer four CDs for play, one big-band, one rock, one jazz and one classical. These sell for \$12.95 each and are designed more for demonstration than anything else."

One of the largest and most successful chains on the east coast is Crazy Eddie's. While those outlets deal only in music hardware, each store has a portion leased

out to Benel Distributors for strictly software merchandise. This includes over 2,000 videocassettes for sale or rent, as well as CDs. Benel's vice president Burt Goldstein described that setup as "unprecedented, like no other," adding that "We are the only company to so successfully merchandise both hardware and software together."

Along similar lines and also on the east coast, is a chain called Circuit City. At that company's headquarters, a spokesman said that they feature a vast stock of pre-recorded videos as well and may venture into merchandising CDs in the future. With such powerful chains cutting into the software market, the customers are being lured from all sides. Nevertheless, the companies who deal in software don't seem terribly worried . . . yet.

At Hollywood's Tower Records, the company's attitude was summed up best. "Tower has a special niche that it's carved for itself over the years with its complete music and video selection. I don't think the competition will have a big impact on us." At Licorice Pizza's main headquarters, a representative for the popular record chain observed, "It poses a marginal threat to us of course, but we've been in the video rental business almost four years and the way we feel about it, there's a loyal customer base. Customers know we deliver good service and offer wide selections at a fair price and we feel we can continue to grow and prosper. Everybody else may be getting into the market, but we've shown steady increases which are still up to our projections. People are going to come to our stores as they have for 15 years, and I don't think they'll stop just because someone other than us offers video now."

At the Musicland Group, which handles the Musicland, Sam Goody and Discount Records chains, no one cared to comment and the company's president was unavailable. Also unavailable were the presidents of King Carroll and Wherehouse Records. The bottom line for the moment, then, is that it's really too early to tell whether there's enough software business to go around or whether some of the stores, particularly the smaller ones, will face problems due to the stiff competition. The customers are, of course, the ultimate judges and it remains to be seen whether the appeal of buying everything in one place in any way affects their longstanding patronage of their local record and video stores.



**JACKSON IN-STORE** — During a visit to Southern California recently, the Reverend Jesse Jackson stopped by a Los Angeles Wherehouse Records outlet in support of his first spoken word album on MCA/Constellation Records, "Our Time Has Come." Shown at the record outlet are (l-r): Ernie Singleton, national director of R&B promotion, MCA Records; Andy McKaie, director of national publicity, MCA Records; Ray Harris, president, Constellation Records; Reverend Jesse Jackson; Kevin Fleming, music director, Radio KGFJ; Herb Trowick, national promotion, Constellation Records; Violet Brown, manager of Wherehouse Records; and Louil Silas, west coast regional R&B promotion manager, MCA Records.

## WHAT'S IN-STORE

**NARM NEWS** — Video in the record store will be examined by a panel of merchandisers Sunday, March 31, 1985, at the 27th annual NARM Convention. The Convention takes place in Hollywood, FL, from Friday, March 29 to Tuesday, April 2, 1985. Moderating the panel will be **John Marmaduke**, president of **Western Merchandisers** and its **Hastings Books, Records and Video** subsidiary. The panel will feature **Joseph Bressi**, Camelot Enterprises' vice president of purchasing; **Stan Goman**, Tower Records record and video division vice president; **Joani Lehman**, Ingram video vice president and general manager; and **Lou Kwiker**, president of **Wherehouse Entertainment**. "The consumer that frequents a record store is highly likely to own a VCR," commented Marmaduke. "We've got the razors out there,

now we have to sell the blades. In addition to movies, there is a potential for music video that is not being tapped. The panel will present concrete ideas that the retailers can take home and use." Marmaduke will also show slides of how Hastings merchandises video and music together in the same stores. For additional information on the NARM Convention, call **Pat Daly** (609) 424-7404.

**NEW CD PLAYERS FROM SONY** — Sony Consumer Products Company recently introduced two home compact disc players incorporating advanced CD technology for improved sonic performance. Both models, the **CDP-102** and the **CDP-302** fully-programmable player, offer new third-generation digital circuitry, laser pickup and



**PRESLEY PROMO** — MGM/UA Home Video is supplying its dealers with a free full-color Elvis stand-up with the purchase of 15 Presley packages. Pictured are **Harry Safter** (left), MGM/UA Home Video's national sales manager and **Sam Weiss**, president of Win Records & Video.

tracking mechanisms that the company feels will set new standards for the home CD player industry. In addition, both models come complete with Remote Commander® remote control units. "As the leader in digital audio, our commitment to the CD format is stronger than ever," said **John Briesch**, vice president, sales and marketing, Sony Consumer Audio Division. "This past year Sony has extended the CD concept from the home to the car and most recently to a portable CD player that can go anywhere. Now we're taking the home compact disc a quantum leap forward with new, advanced technology designed to offer consumers outstanding sound. We think the superior performance of these third generation models, coupled with the increase in available software, will catch the attention of consumers who have waited to purchase their first compact disc player." Both the CDP-102 and the CDP-302 will be available in February with suggested retail prices of \$450.00 and \$550.00 respectively. Call Sony (201) 930-6432 for more info.

**A TRIP TO THE WINTER MARKET** — If attending the **NAMM Winter Market** (Feb. 1-3, Anaheim, California) make sure to visit these Market locations. The **Creative Merchandising Center** will be located in the Southwest Hall, rear by the restaurant. This NAMM exhibit highlights innovative merchandising displays and fixtures for retail music stores. Visitors will receive, compliments of NAMM, a copy of the **Creative Merchandising Directory**. This useful booklet lists manufacturers of display fixtures and recaps the basics of effective merchandising with illustrations and do-it-yourself techniques. The **Education Resource Center**, located in the same area, will have the full gamut of music software for teaching, composing and recreation available for your inspection at one of many computer terminals. In addition, a new feature of the Center is the **Product Information Theatre**, featuring 20-minute product demonstrations by software manufacturers.

**LABEL WATCH** — Newly formed **Avalon Records** recently announced the signing of fretless guitarist **Timothy Donahue**, with his first release scheduled for the spring of 1985. Donahue has been heralded for his unique production of textures, as varied as violin and trumpet, all produced on his self-built fretless guitars and without the use of effects. **Mike Varney** of *Guitar Player* magazine said "... he plays multitracked fretless instruments that hyponotically intertwine in a jazz/fusion format, which at times reminds me of **Allan Holdsworth's** "I.O.U." Call Avalon Records at (818) 441-0887 for info.

ron rosenthal



**HELLO . . .** — **Lionel Richie** stopped by **Macey Lipman Marketing** recently to call key retailers around the country and express his great appreciation for their continued support. Pictured in the back row (l-r) are: **Macey Lipman**, **Susanne Schwartz**, **Barbara Firstman**, **Richie**, **Jan Tiefeld** and **Donnie Coleman**. In the front row are **Jill Freeman** and **Amy Zaret**.

## TOP 15 MUSIC VIDEOS

		Weeks On 1/26 Chart
1	<b>EASY LOVER</b> Philip Bailey (Columbia)	1 3
2	<b>RUN TO YOU</b> Bryan Adams (A&M)	3 7
3	<b>BORN IN THE U.S.A.</b> Bruce Springsteen (Columbia)	2 3
4	<b>LOVE LIGHT IN FLIGHT</b> Stevie Wonder (Motown)	8 3
5	<b>CARELESS WHISPER</b> Wham! (Columbia)	11 2
6	<b>DO WHAT YOU DO</b> Jermaine Jackson (Arista)	6 3
7	<b>METHOD OF MODERN LOVE</b> Hall & Oates (RCA)	— 1
8	<b>MR. TELEPHONE MAN</b> New Edition (MCA)	— 1
9	<b>THE BOYS OF SUMMER</b> Don Henley (Geffen) (AFTER THE BOYS OF SUMMER HAVE GONE)	— 1
10	<b>I FEEL FOR YOU (DANCE MIX)</b> Chaka Khan (Warner Bros.)	4 9
11	<b>LIKE A VIRGIN</b> Madonna (Sire)	5 3
12	<b>I WANT TO KNOW WHAT LOVE IS</b> Foreigner (Atlantic)	10 2
13	<b>WILD BOYS</b> Duran Duran (Capitol)	9 8
14	<b>TENDERNESS</b> General Public (A&M)	12 8
15	<b>KEEPING THE FAITH</b> Billy Joel (Columbia)	13 3

## Warren Lieberfarb Named President of Warner Home Video

LOS ANGELES — Warren N. Lieberfarb has been named president of Warner Home Video (WHV), a division of Warner Bros. Inc.

Lieberfarb, whose promotion became effective January 22, has been executive vice president and general manager worldwide, and in his new capacity will continue to be responsible for WHV's operations on a global scale.

Lieberfarb joined WHV in 1982 as vice president-marketing. Prior to that he served as senior vice president of Lorimar Productions, where he was responsible for advertising and publicity as well as network and ancillary market sales.

Before joining Lorimar, he served as vice president and executive assistant to then-Warner board chairman Ted Ashley, and later as vice president, international advertising and publicity.



Warren Lieberfarb

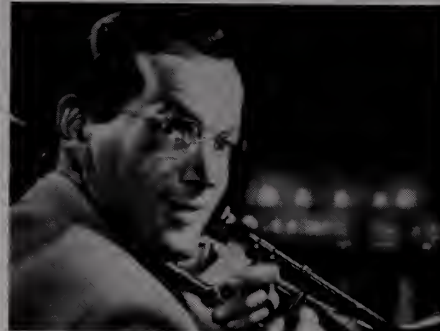
He received a BS in economics from the Wharton School of Finance and Commerce, University of Pennsylvania and a MBA from the University of Michigan.



**ALLEN GETS SMALL** — RCA recording artist Deborah Allen teams up with producer Jon Small of Jon Small Productions (of Billy Joel video fame) and director Ron Jacobs in New York during the recent lensing of her Rockin' Little Christmas video. Pictured (l-r): Small, Allen and Jacobs.

## AUDIO/VIDEO

**NEW DEAL** — We're talking a \$30 million budget for New Line Cinema Corp., which has just entered into an agreement with RCA/Columbia Pictures Home Video and RCA/Columbia Pictures International Video. Worldwide distribution of product — that's what New Line has secured from the major after four months of negotiations. Senior vice president of finance and business affairs for RCA/Columbia Pictures International Video **Terry Husted** engineered the deal along with RCA/Columbia Pictures Home Video president **Robert Blattner** and New Line president **Robert Shaye**. They were assisted by New Line marketing consultant **Seth Willenson**. The whole thing amounts to really good news for New Line. I mean, they've been in business for some 17 years, but let's face it, hooking up with a major like RCA/



**MILLER REMEMBERED** — New from *Magnum Entertainment* is *Glenn Miller: A Moonlight Serenade*, a celebration of the bandleader's music on the 40th anniversary of his death. On Beta and VHS for \$39.95.

Col. is quite a *coup, n'est-ce pas?* RCA/Columbia Pictures Home Video will be responsible for U.S. and Canadian distribution, while RCA/Columbia Pictures International Video (there is really no way to abbreviate these rather cumbersome company names much. Try it) will take care of the rest of the world. This deal is worldwide, from Rangoon to Leicester. The first two films to be included under the new agreement are soon to be announced, but I can tell you that they'll go into production in late spring and should be ready for an early '86 release.

**SPEAKING OF RCA/COLUMBIA** — RCA/Columbia Pictures Home Video (1st Prize: most words in a video manufacturer title) has adopted the *Aunthentiseal* anti-counterfeiting system, the one developed by the American Bank Note Company that involves the engraving of a "hidden" image on the face and spine labels of videocassettes. RCA/Columbia is the first home video label to use it and probably won't be the last, considering what is turning out to be a rather desparate piracy situation. Not to get overly technical, the process is performed by a steel engraver that creates a three-dimensional image which is imbedded in the paper. You can see it under normal light, so authenticity can be easily determined.

**SONY SALUTES GAYE** — The late and sorely missed **Marvin Gaye** once spent time on the coast of Belgium in search of "solitude." While there, he also managed to perform (solitude?), and these performances, plus several in-depth interviews are the stuff on Sony Video's forthcoming 29-minute videocassette entitled *Transit Ostende*. The tape sells for \$19.95 and will be released in February.

**VH-1 KEEPS STAFFING** — A director of music programming has been named by **VH-1** and the name they've named is **Steve Casey**. Casey is formerly of **MTV Networks, Inc.** employ, having left there in 1983 to join **WLS-AM & FM**, Chicago as operations manager. Casey was the original director of music programming for **MTV** (he started at **MTV** during the "pioneer" days, way back in October of 1980). Before that he was involved with several different radio stations.

**RICHIE GOES PEPSI** — You'll never guess who **Pepsi** got to sell soda in its newest commercial. **Lionel Richie!** I'm telling you, this company means business when it goes after some attention. The men responsible for the deal are **Phil Dusenberry**, executive vice creative director and vice chairman of **BBDO** (Pepsi's ad agency) and **Alan Pottasch**, senior vice president of creative services for **Pepsi-Cola USA**. The commercial will have its first-ever airing during the upcoming Grammy show, on CBS February 26 (remember last year's Jackson ad?). None other than music video's own **Bob Giraldi** directed the thing at various locales in the L.A. area, including **Universal Studios**.

**TOTALS** — The year-end totals for sales of VCRs and color TVs have been announced by the Electronic Industries Association's Consumer Electronics Group, and get this: VCR sales jumped 115 percent from December '83 to December '84 (1.2 million of 'em sold in the month of December, '84 alone.) Color TVs are up 15 percent over last year — a total of 1.8 million units sold in '84.

## MUSIC VIDEO REVIEWS

**LOVE LIGHT IN FLIGHT** • STEVIE WONDER • 5:15 • MOTOWN RECORDS • FUSION FILMS

After an attractive young fan exits the elevator she had shared with him and leaves him with her scarf and a kiss, Stevie Wonder makes for the back seat of his waiting Rolls and begins to dream. Cut to: fusilage heaven, where fog-shrouded airplanes stand silently by as Wonder plays keyboards and dancers perform semaphore-esque gyrations. A muddy plot attempt that detracts from Wonder's dynamic video presence in this clip, complicating the pure visual vitality of a uniquely compelling artist.

**OOH OOH SONG** • PAT BENATAR • 4:10 • CHRYSALIS RECORDS • CALLNER & SHAPIRO PRODUCTIONS

Featured attractions at what appears to be a sort of Italian carnival, Pat Benatar and band charge through this energetic little tune surrounded by balloons, pizza dough, jugglers, magicians, mimes and an organ grinder. Clever application of brisk editing keeps this motley clip at pace with the percussive song it depicts, wisely giving ample lens attention to Benatar's singing visage. A personable, downright *endearing* concept that doesn't lose the tune.

**HANG ON TO YOUR LOVE** • SADE • 3:30 • PORTRAIT RECORDS • BRIAN WARD PRODUCTIONS

From her perch amid a band with stylized instruments, feline-looking Sade entertains the clientele of a well-appointed gambling establishment. Surrealism abounds as one parlor patron finds himself in disfavor with the management. A puzzling plot and subplot unfolds requiring careful scrutiny for the most casual comprehension, an endeavor to which any musical sensibility is quickly sacrificed. Relief is found only in the all-too-infrequent cutaways to Sade's pleasingly serene performance.

## AIRPLAY



**THREE AND STILL GROWING** — The ABC Direction and Rock Networks recently celebrated their third anniversary with a champagne toast. Pictured (l-r): Vince Gardino, director, ABC Direction Network; Bob Benson, vp/senior executive, ABC Radio Networks; Dan Forth, director, ABC Rock Radio Network; Gloria Briggs, manager, ABC Rock Radio Network; Chuck King, vp, affiliate affairs & acquisitions, ABC Radio Networks; Cathy Pratt, manager, ABC Direction Network; Fred Davis, director of news, ABC Direction Network.

### KUUT Sale Completed

LOS ANGELES — The sale of radio station KUUT-FM, Orem/Salt Lake City, from Christenson Broadcasting Company to a limited partnership headed by TransCOM Communications of Utah, Inc. as general partner has been completed.

Eric Hauenstein, president of TransCOM which also owns KLZI, Phoenix said the station has temporarily been taken off the air, but will return to its normal broadcast schedule when technical improvements can be completed.

KUUT operates on a frequency of 107.5 MHz on the FM dial and serves the Provo/Orem and Salt Lake City metropolitan area.

Hauenstein said that staffing will begin shortly.

### Fleming To KGFJ

LOS ANGELES — Kevin Fleming has been named program director at KGFJ (stereo AM 1230) in Los Angeles. Before joining the station he served as PD at WWDM in South Carolina and has also worked at WAOK, Atlanta; WAGA TV, Atlanta and WSB and WXAG in Athens, Georgia.

### O'Connell To ABC

LOS ANGELES — Susan A. O'Connell has been named manager of network programming by the ABC Radio Networks.

In her new position O'Connell will assist Tina Press, director of network programming in the development of news, sports and other non music programming. According to the network, "O'Connell will be in constant communication with the network's affiliates in order to keep them informed of all aspects of news and information programming and to better meet their needs."

### WZKS Ups Martino

LOS ANGELES — WZKS-FM (96 KISS), Nashville, has promoted Larry Martino to the position of program director effective immediately.

Martino joined the station in June 1983 and had been music director prior to his promotion. He had also served as a member of the station's program management team, a group of people in the programming department responsible for the station's sound. He will also continue as music director.



**HOUSTON QUALIFIES** — Thelma Houston recently celebrated the release of her new MCA Records album "Qualifying Heat" and first single "You Used To Hold Me So Tight," at the Paradise Garage in New York City. Shown at the celebration are from left: Debra Jordan (wife of Eddie Jordan); Eddie Jordan, program director of WKND, Hartford; Thelma Houston; Michael Halley, east coast R&B regional promotion manager, MCA Records; Maye Jones, music director of WBLB; Charlie Casanova, program assistant at WBLB.

**CHANGES** — David Rimmer has been promoted to operations manager, east coast at the ABC Talkradio Network. He had previously served as producer, weekend programming, east coast for the network . . . Kevin McCarthy has been named the new general sales manager for KLOS in Los Angeles. He has been with the ABC O&O since September of 1983 . . . KHIT-FM in Seattle has tapped A.J. Roberts as program director. Roberts was most recently operations manager for KBZT-FM in San Diego, also spending time at WBSB in Baltimore. KHIT is a Bingham Broadcasting outlet . . . Lori Pinkerton has been tapped as the new director of production at MJI. She will oversee the production of the company's five programs while producing *Country Quiz* and other shows slated for kickoff in '85 . . . Colonial Broadcasting has named Don Markwell president and chief executive officer. He had previously served as executive vice president of the company and general manager of WLWI in Montgomery, Alabama. In addition the company named: Jim Colley, senior vice president; David Coppock, vice president; Bill Pope, vice president; Larry Wilkins, vice president for engineering the technology and Jim Fyffe vice president for sports production . . . Bill Sinrich has been named reporter/producer for NBC Radio News' London Bureau. He has held the same position at the Washington Bureau since July 1982 . . . John Rivers of WZXR-FM, Memphis, Tennessee has been named Summit Communications' 1984 program director of the year. Rivers maintained the station's #1 standing with adults 18-34 and men 18-49 . . . Nick Young has been tapped by RKO as the co-anchor of "Newsweek On The Air." He joins Newsweek's senior editor David Alpern on the one-hour weekly news program . . . Kevin McCormick has joined K101 in San Francisco as the new host of its overnight program. He was most recently morning drive at KJ-103 in Oklahoma City . . . WFYR in Chicago has appointed Audrey Olson and Gwendolyn Stevens as account executives for the station . . . Sharon McCalister has joined the news reporting staff of WCAU-AM in Philadelphia. She comes to the station from WLIM in Wilmington, Delaware . . . Rene N. Evans has been appointed manager of Trascos's KZLI-FM in Phoenix, Arizona. She has served as business manager of the station since its inception in March, 1984 . . . Bill Rosinski has joined the Mutual Radio Network as anchor for "Wide Weekend Of Sports," effective January 26. He was most recently sports director at UPI . . . And finally, congratulations go out to Bob Kaminsky, director of production at D.I.R. Broadcasting and his new bride Doris Jettes, office manager at the company. The two were married December 8.



**WORTH THE WAITE** — EMI-America recording artist John Waite (r) was Jo Interrante's (l) recent guest on The Hot Ones. The show airs weekly on the RKO Radio Network.

**THE ABC'S OF CHILDREN'S RADIO** — A new "weekly children's radio workshop" has been developed by ABC Talkradio Network to be aired every Sunday at 10 a.m. (ET). The show will be hosted by New York air personality Larry Miller, New York School teacher Barbara Rosen and Talkradio's Bob Fitzsimmons. According to the station, "The workshop combines education with entertainment for children — particularly young ones." According to Miller, the show will be "a scaled down version of adult radio."

**PEWTER MAKES SURE L.A. REMEMBERS** — Jim Pewter, host of KRLA-AM's "Original Rock N' Roll Show" has continuously filled the airwaves every Saturday (3 p.m. to 8 p.m.) with the finest of good ol' rock n' roll. Jim's past guests have included Mary Wells, Ruth Brown, Jimmy Witherspoon, Walter Ward of The Olympics and Johnny Rivers among others. A noted rock and roll historian, Pewter doesn't just play them, he informs the listener about each song. On February 2 KRLA will be re-airing his four-hour special, "The Legend of Buddy Holly."

**AND SPEAKING OF OLDIES** — KCRW, the National Public Radio outlet in Santa Monica, California is initiating "The Sound Of The Sixties" with noted "Reggae Beat" host Roger Steffans. According to the station, not only will there be music from that era ("no reference will be made to any music or event after 1969") but there will also be advertisements from the period. In addition Steffans will incorporate some tapes from classic early FM stations in the area.

**NOW THAT'S OLD** — The Young Black Programmers Coalition along with the Black Music Association and the Mississippi Delta Blues Festival have declared the week of February 17-23, as "National Blues Week." The coalition is calling on radio stations "To join us in the preservation of black culture and black music." MCA, Malaco and Alligator Records have agreed to produce PSA tapes for the week. For more information write P.O. Box 11432, Jackson Mississippi 39213.

**KEGL GETS INVOLVED** — KEGL in Dallas/Fort Worth has donated \$1000 to the fund set up by The Southwest Bank in Fort Worth for information leading to the arrest and indictment of the person or persons responsible for the recent abductions of several women in the southwest area of Fort Worth. The station also has set up a 24-hour hotline for information on any of the crimes.

**THE JOB MART** — CBS affiliate KWFT is looking for a nighttime personality for its beautiful music-formatted station. Applicants must have first-class license and be willing to work a 40-hour week. Fringe benefits include life insurance. Send T&R to KWFT, P.O. Box 420 Wichita Falls, Texas 76707 . . . WLBR in Lebanon, Pennsylvania is looking for an afternoon drive personality. Send T&R to Ed J. Burris WLBR P.O. Box 1270, Lebanon, PA 17042 . . . Announcers with experience are being sought at WRLO in Antigo, Wisconsin. Duties include writing, producing, research etc., 2 yrs. min. experience. Apply to WRLO P.O. Box 509 Antigo, Wisconsin 54409 . . . WILE in Cambridge, Ohio is seeking an experienced announcer with four-track experience. Versatility is the key to this immediate opening. Send T&R to Bill Elliot, WILE P.O. Box 338, Cambridge, Ohio 43725 . . . WGUS is looking hard for a program director. Send T&R to Dan Kern, P.O. Box 1475, Augusta, Georgia (803) 279-1380. Stations wishing to post job openings in this column should contact Darryl Lindsey, Cash Box, 6363 Sunset Blvd. Hollywood, CA 90028.

david adelson

## TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor

★ = Available on Compact Disc

■ = Platinum (RIAA Certified)

□ = Gold (RIAA Certified)

Weeks  
On  
1/26 Chart

Weeks  
On  
1/26 Chart

- 1 **PURPLE RAIN** ★■  
PRINCE AND THE REVOLUTION  
(Warner Bros. 25110-1) 1 29
- 2 **NEW EDITION** ■  
(MCA 5515) 3 17
- 3 **THE WOMAN IN RED** ■  
ORIGINAL SOUNDTRACK  
(Motown 6108 ML) 2 20
- 4 **PLANETARY INVASION**  
MIDNIGHT STAR (Solar/Elektra 9  
60384-1) 4 9
- 5 **SOLID**  
ASHFORD & SIMPSON  
(Capitol ST-12366) 5 14
- 6 **TRULY FOR YOU**  
THE TEMPTATIONS  
(Gordy/Motown 6119 GS) 6 18
- 7 **FAT BOYS**  
(Sutra SUS 1015) 8 11
- 8 **ESCAPE**  
WHODINI (Arista JL 8-8251) 7 14
- 9 **EMERGENCY**  
KOOL & THE GANG (De-Lite/  
PolyGram 822 943-1 M-1) 10 9
- 10 **SO GOOD**  
THE WHISPERS  
(Solar/Elektra 60382-1) 9 11
- 11 **STARCHILD**  
TEENA MARIE (Epic FE 39528) 15 9
- 12 **I FEEL FOR YOU** ★□  
CHAKA KHAN  
(Warner Bros. 9 25162-1) 12 11
- 13 **LIKE A VIRGIN** ★  
MADONNA (Sire/Warner Bros. 9-  
25157-1) 11 8
- 14 **CHINESE WALL**  
PHILIP BAILEY  
(Columbia BFC 39542) 16 13
- 15 **DON'T STOP** ■  
JEFFREY OSBORNE  
(A&M SP 5017) 13 10
- 16 **SUDDENLY** □  
BILLY OCEAN  
(Jive/Arista JLB-8213) 14 32
- 17 **GAP BAND VI**  
THE GAP BAND (Total Experience/  
RCA TEL 8-5705) 24 7
- 18 **CAN'T SLOW DOWN** ★■  
LIONEL RICHIE  
(Motown 6059 ML) 19 65
- 19 **EUGENE WILDE**  
(Philly World/Atlantic 7 90239-1) 22 8
- 20 **JUKEBOX**  
DAZZ BAND (Motown 6117ML) 17 15
- 21 **PRIVATE DANCER** ★■  
TINA TURNER (Capitol ST-12330) 21 34
- 22 **HIGH CRIME**  
AL JARREAU  
(Warner Bros. 9 25106-1) 18 12
- 23 **FINESE**  
GLENN JONES (RCA NFL 1-8036) 20 14
- 24 **BROADWAY'S CLOSER  
TO SUNSET BLVD.**  
ISLEY, JASPER, ISLEY  
(CBS Associated FZ 39873) 23 9
- 25 **CENTPEDE**  
REBBIE JACKSON  
(Columbia BFC 39238) 25 17
- 26 **CHARTBUSTERS**  
RAY PARKER, JR.  
(Arista AL 8-8266) 26 9
- 27 **HEART BREAK**  
SHALAMAR  
(Solar/Elektra 9 60385-1) 27 9
- 28 **SWEPT AWAY** ★□  
DIANA ROSS (RCA AFL 1-5009) 29 21
- 29 **ICE CREAM CASTLES** □  
THE TIME  
(Warner Bros. 9 25109-1) 30 28
- 30 **BEVERLY HILLS COP**  
ORIGINAL SOUNDTRACK  
(MCA-5547) 46 3
- 31 **LET ME BE THE ONE**  
ANGELA BOFILL (Arista AL8-8258) 28 6
- 32 **BREAKIN' 2 ELECTRIC  
BOOGALOO**  
ORIGINAL SOUNDTRACK  
(Polydor/PolyGram 823 636-1 Y-1) 38 4
- 33 **BEST OF THE OLD AND  
THE NEW**  
JOHNNY TAYLOR  
(Beverly Glen BG 10004) 37 15
- 34 **WILD ANIMAL**  
VANITY (Motown 6102ML) 31 19
- 35 **THE WORD IS OUT**  
JERMAINE STEWART  
(Arista AL8-8261) 35 8

- 36 **I'VE GOT THE CURE** ★  
STEPHANIE MILLS (Casablanca/  
PolyGram 822-421-M1-1) 32 18
- 37 **QUALIFYING HEAT**  
THELMA HOUSTON (MCA 5527) 42 6
- 38 **MEETING IN THE  
LADIES ROOM**  
KLYMAXX (Constellation/MCA  
5529) 44 6
- 39 **EGO TRIP**  
KURTIS BL.OW  
(Mercury/PolyGram 822 420-1 M-1) 36 21
- 40 **20/20**  
GEORGE BENSON (Warner Bros. 9  
25178-1) 53 2
- 41 **MAKE IT BIG** ★■  
WHAMI (Columbia FC 39595) 48 3
- 42 **JUST THE WAY YOU  
LIKE IT**  
THE S.O.S. BAND  
(Tabu/CBS FZ 39332) 33 23
- 43 **BREAK OUT** ★■  
POINTER SISTERS  
(Planet/RCA BEL 1-5410) 41 62
- 44 **I APPRECIATE**  
ALICIA MYERS (MCA 5485) 39 23
- 45 **YOU, ME AND HE**  
MTUME (Epic FE 39473) 34 23
- 46 **LOVE LANGUAGE** ★□  
TEDDY PENDERGRASS  
(Asylum 60317-1) 40 28
- 47 **BIG BAM BOOM** ★■  
DARYL HALL & JOHN OATES  
(RCA AFL 1-5309) 49 11
- 48 **ON THE NILE**  
EGYPTIAN LOVER (Egyptian  
Empire DMSR 0663) 54 2
- 49 **SEND ME YOUR LOVE** ★  
KASHIF (Arista AL 8 8205) 51 31
- 50 **RUN D.M.C.** □  
(Profile PRO-1202) 50 39
- 51 **VICTORY** ★■  
JACKSONS (Epic OE 38946) 52 29
- 52 **SOMETHINGS NEVER  
CHANGE**  
STYLISTICS (Streetwise 3304) 43 8
- 53 **THOMAS MCCLARY**  
(Motown 6121ML) 58 2
- 54 **NEW PLATEAU**  
SLAVE (Cotillion/Atlantic 90238) 45 53
- 55 **THE GLAMOROUS LIFE**  
SHEILA E. (Warner Bros. 1-25107) 47 37
- 56 **APOLLONIA 6**  
(Warner Bros. 9 25108-1) 55 16
- 57 **MADONNA** ★■  
(Sire/Warner Bros. 9 23867-1) 60 71
- 58 **INSIDE MOVES**  
GROVER WASHINGTON, JR.  
(Elektra 9 60364-1) 56 11
- 59 **LOVE LETTERS**  
THE FORCE M.D.'s  
(Tommy Boy TBLP 1003) 63 12
- 60 **WAKING UP WITH THE  
HOUSE ON FIRE** □  
CULTURE CLUB  
(Virgin/Epic OE 39881) 59 11
- 61 **JERMAINE JACKSON** □  
(Arista AL8-8203) 64 38
- 62 **REFLECTIONS**  
RICK JAMES (Motown 6095GL) 57 19
- 63 **DANGEROUS**  
BAR-KAYS (Mercury/PolyGram 818  
478-1 M-1) 61 43
- 64 **LOOKIN' FOR TROUBLE**  
JOYCE KENNEDY (A&M SP-4996) 62 26
- 65 **WOMAN IN FLAMES**  
CHAMPAIGN (Columbia FC 39365) 65 13
- 66 **SO ROMANTIC**  
EVELYN "CHAMPAIGN" KING  
(RCA AFL 1-5308) 66 16
- 67 **ALL OF YOU**  
LILLO THOMAS (Capitol SF-12346) 68 25
- 68 **STRAIGHT FROM THE  
HEART** ★  
PEABO BRYSON (Elektra 60362-1) 67 30
- 69 **BLUESMASTER**  
Z.Z. HILL (Malaco 7420) 71 11
- 70 **CONTACT**  
DREAMBOY (Qwest/Warner Bros. 9  
25163-1) 74 14
- 71 **BE MY LOVER**  
O'BRYAN (Capitol ST-12332) 69 41
- 72 **SAM HARRIS** □  
(Motown 6103ML) 70 16
- 73 **UNIVERSAL RHYTHM**  
RALPH MACDONALD  
(Polydor/PolyGram 823 323-1 Y-1) 73 12
- 74 **TURNING POINT**  
THE STAPLE SINGERS  
(CBS/FZ 39460) 72 16
- 75 **DREAM STREET** ★  
JANET JACKSON (A&M SP 4962) 75 20



**MYERS IN L.A.** — Alicia Myers was given a hearty welcome to Los Angeles recently when several MCA executives greeted the singer backstage after her performance at the Universal Amphitheatre. During the concert, Myers performed material from her MCA Records LP "I Appreciate," including the singles "You Get The Best From Me (Say, Say, Say)" and "Appreciation." Shown backstage standing (l-r): Louil Silas, west coast regional R&B promotion manager, MCA Records; Kent Crawford, vice president of product development, MCA Records; John Allison, regional brancy manager, MCA Distributing; Alicia Myers, Kevin Fleming, KGFJ's Radio's music director; Reginald Smith, Alicia Myers' manager. Kneeling (l-r): Rod Linnum, field sales manager, MCA Distributing; Ernie Singleton, national director of R&B promotion, MCA Records; Vartan Kurjian, art director, MCA Records.

## THE RHYTHM SECTION

**STUDIO TO STARDOM** — One of the best-known and respected of L.A.'s plethora of top session men is breaking out with his own solo album. In fact **Greg Phillinganes'** name is such a staple on contemporary pop, funk and fusion albums that it seems unbelievable that this is his first solo album. "Pulse," the new LP by Phillinganes, has just been released by Planet Records, distributed by RCA, and it's a clear winner. The LP's first single is "Behind the Mask," written by **Michael Jackson** with **Ryuichi Sakamoto** and **Chris Mosdell**. The album was produced by **Richard Perry** and features the songwriting talents of a diverse roster of pop tunesmiths. Besides **Michael Jackson**, **Jackie Jackson** is present as co-writer of "Playin' With Fire." **Donald Fagen** wrote "Lazy Nina" specifically for Phillinganes, who even includes **Rogers and Hammerstein's** "I Have Dreamed" from *The King And I* on the album. Phillinganes himself co-wrote the song "Signals." Phillinganes gets backup vocal support from **James Ingram**, **Phillip Ingram**, **Shalamar's Howard Hewett** on "Playin' With Fire" and labelmates the **Pointer Sisters** on "Won't Be Long Now." All the songs feature great funk grooves — no surprise considering Phillinganes' background — and inventive rock — inspired arrangements that should make this LP a prime ingredient in the continuing success story of the marriage of funk and rock in the '80s.



**GOSPEL FANS** — "Pops" **Staples** (left) and **Stevie Wonder** share a moment backstage at New York's **Beacon Theater** following a performance by rock legend-turned-singing evangelist **Little Richard**, **The Clark Sisters** and **the Staple Singers**.

Many of Phillinganes' studio clients showed up for support on the LP as well as the aforementioned writers and singers. He was a musician and rhythm arranger on the **Jacksons'** "Destiny" album, performed on Michael's "Off The Wall" and was associate producer on the **Jacksons'** "Triumph." He has appeared on such classic recordings as "Thriller," Fagen's "The Nightfly" and **Lionel Richie's** "Can't Slow Down." He has been associated in some form, either as producer, arranger, writer or performer, with scores of other major artists, including **Patti Austin**, **Stephen Bishop**, **Burt Bacharach**, **Joe Cocker**, **Aretha Franklin**, **Freddie Hubbard**, **Ricki Lee Jones**, **Johnny Mathis**, **Paul McCartney**, **the Pointer Sisters**, **Diana Ross**, **Paul Simon**, **Toto** and **Deniece Williams**. He has worked on the scores of such films as *Best Friends*, *Night Shift* and *Ice Castles*.

A Detroit native, Phillinganes started playing piano at age two and began classical training at six. He ended his formal training in high school to work in local groups and in 1975, after sending audition tapes to **Stevie Wonder**, joined Stevie's backup group **Wonderlove**. He remained with the group for four years and later toured and recorded with **George Benson**. Rarely has such a significant artist's breakout been so long overdue. Although it doesn't seem to say much that Phillinganes has one of the best albums of 1985, don't bet that claim won't hold up in 11 months.

**TRIBUTES** — **Diana Ross** was set to lead a tribute to **Marvin Gaye** on the *American Music Awards* this Monday (28). Also scheduled to participate were **Stevie Wonder** and **Lionel Richie**, who was to sing his tribute to Gaye, "Missing You," with Ross, who recorded it. **Count Basie** and **Jackie Wilson** were also to be remembered on the show.

**CORRECTIONS** — It is **Sheryl Lee Ralph's** debut LP that is being released by the New York Music Company, not her second as was reported here last week. And if you go looking for her appearance on *Code Name: Foxfire* (Feb. 8) on CBS, you'll be out of luck. The show is on NBC. Apologies all around.

rusty cutchin

# TOP 100 BLACK CONTEMPORARY SINGLES

February 2, 1985

	Weeks On 1/26 Chart
1 TREAT HER LIKE A LADY	1 14
2 GOTTA GET YOU HOME TONIGHT	2 17
3 MR. TELEPHONE MAN	4 9
4 LOVE LIGHT IN FLIGHT	3 9
5 MISLED	5 11
6 LIKE A VIRGIN	8 10
7 OPERATOR	6 13
8 RAIN FOREST	9 10
9 BEEP A FREAK	12 10
10 MISSING YOU	16 9
11 I WOULD DIE 4 U	13 7
12 SOLID	7 19
13 JAMIE	10 11
14 YOU USED TO HOLD ME SO TIGHT	14 13
15 LOVERBOY	15 12
16 THE MEN ALL PAUSE	18 13
17 DO WHAT YOU DO	17 12
18 MECHANICAL EMOTION	19 9
19 CONTAGIOUS	11 14
20 EASY LOVER	23 8
21 LOVE IN MODERATION	24 9
22 THE BORDERLINES	26 7
23 HANG ON TO YOUR LOVE	25 11
24 20/20	27 8
25 JAILHOUSE RAP	20 16
26 REQUEST LINE	29 19
27 YO' LITTLE BROTHER	30 10
28 TONIGHT	38 8
29 NEUTRON DANCE	34 7
30 LOVERGIRL	21 14
31 SUGAR WALLS	44 6
32 CITY GIRL	35 10
33 ROXANNE, ROXANNE	52 4
34 SHOW ME	22 15

	Weeks On 1/19 Chart
35 LOVERIDE	41 10
36 FAST GIRLS	40 9
37 THE WORD IS OUT	28 18
38 CAN I	42 8
39 I FEEL FOR YOU	32 21
40 COOL IT NOW	31 20
41 CHANGE YOUR WICKED WAYS	92 13
42 EDGE OF THE RAZOR	46 8
43 BASKETBALL	48 7
44 ELECTRIC BOOGALOO	45 10
45 DANCIN' TO BE DANCIN'	49 7
46 THIS TIME	50 7
47 FREAKS COME OUT AT NIGHT	56 6
48 LOVIN'	53 9
49 THIN WALLS	54 9
50 THIS IS MY NIGHT	66 3
51 OUTTA THE WORLD	64 3
52 YOU ARE MY LOVER	57 7
53 NIGHTSHIFT	67 3
54 MISTAKE NO. 3	55 7
55 METHOD OF MODERN LOVE	61 6
56 GET ME HOT	62 7
57 WHO'S GONNA MAKE THE FIRST MOVE	65 6
58 OOH LOVE	58 6
59 (NO MATTER HOW HIGH I GET) I'LL STILL BE LOOKIN' UP TO YOU	68 2
60 GIRL, CUT IT OUT	60 6
61 CARELESS WHISPER	74 3
62 BELINDA	69 4
63 THE BIRD	73 2
64 TOUCH ME (ALL NIGHT LONG)	71 3
65 AT LAST YOUR MINE	75 2
66 THE PARTY HAS BEGUN	72 4
67 PRIVATE DANCER	82 2

	Weeks On 1/26 Chart
68 CAN YOU FEEL IT	81 2
69 HALF CRAZY	87 2
70 FRIENDS	33 26
71 HE'S A COBRA	84 2
72 HARD TIMES	80 3
73 OUT OF CONTROL	86 2
74 IN THE DARK	39 12
75 SIGN OF THE TIMES	89 2
76 KISS AND TELL	88 2
77 STEP OFF	51 8
78 CENTIPEDE	37 22
79 LOOK THE OTHER THE WAY	43 11
80 NO ONE'S GONNA LOVE YOU	36 14
81 BOOGIE DOWN	90 2
82 A FORK IN THE ROAD	— 1
83 WE ARE THE YOUNG	59 8
84 THIS IS OUR NIGHT	47 9
85 NEW ATTITUDE	— 1
86 FORGIVE ME GIRL	— 1
87 WE BELONG TOGETHER	— 1
88 LOOK WHATCHA DONE NOW	63 7
89 SPREAD LOVE	70 6
90 SNEAKIN' OUT	76 11
91 CRY LIKE A WOLF	77 8
92 TEARS	78 19
93 STRONGER THAN BEFORE	79 15
94 LET IT ALL BLOW	83 17
95 APPRECIATION	85 13
96 THE BELLE OF ST. MARK	91 13
97 ONCE IS NOT ENOUGH	94 6
98 AMNESIA	93 11
99 AFTER ALL	95 16
100 PURPLE RAIN	96 17

ALPHABETIZED TOP 100 B/C (INCLUDING PUBLISHERS AND LICENSEES)

A Fork In The Road (Jobette—ASCAP)	82
After All (Al Jarreau/Garden Park/Foster	99
Frees—BMI)	98
Amnesia (Hip Trip/Lakiva—BMI)	95
Appreciation (Perk's/Duchess—BMI)	65
At Last (April/Is Hot Music/Wilbet—ASCAP)	43
Basketball (Neutral Gray/MoFunk/Original JB/Moko	9
Jumbi—ASCAP/BMI)	62
Beep A Freak (Temp Co.—BMI)	81
Belinda (Petite Papa—ASCAP/Juby Laws—BMI)	38
Boogie Down (Not Listed)	38
Can I (Philly World—BMI/Persempre—ASCAP)	61
Careless Whisper (Chappel—ASCAP—)	68
Can You Feel (Amber Pass/Kuwa/Green Ogre/Stuck-	78
ey—ASCAP/Fools Pray—BMI)	78
Centipede (Mijac, Adm. by Warner Tamer-	41
lane—BMI)	32
Change Your Wicked Ways (TX Pub.—ASCAP/	19
Temp—BMI)	40
City Girl (Colgems-EMI/Sweetbeat—ASCAP)	32
Contagious (Hip Trip/Midstar—BMI)	19
Cool It Now (New Generation—ASCAP)	40
Cry Like A Wolf (Arrival/Alva—BMI)	91
Dancin' To Be (One to One—ASCAP)	45
Do What (Unicity/Ra Ra La/Aldente—ASCAP)	17
Easy Lover (Sir & Trini/Phil Collins/Pun Music/New	20
East—ASCAP)	20
Edge of the Razor (Screen Gems-EMI/Snow—BMI)	42
Electric Boogaloo (Ollie Brown Sugar Music/Go	44
Glo—ASCAP)	36
Fast Girls (Almo/Crazy People—ASCAP)	36

Forgive Me Girl (T-Boy—ASCAP)	86
Freaks Come Out At Night (Not Listed)	47
Friends (Not Listed)	70
Get Me Hot (Xavion, Ltd.)	56
Girl, Cut It Out (Troutman's—BMI)	60
Gotta Get You (Philly World/Great Alps—BMI)	2
Gotta Get You (Philly World/Great Alps—BMI)	2
Half Crazy (De Creed—BMI/Large Jar—ASCAP)	69
Hang On To Your Love (ADU/MATTEW MAN/	23
MCP5)	23
Hard Times (Hills Hideaway—BMI/Variena—BMI)	72
He's A Cobra (Jobette—ASCAP)	71
I Feel For You (Controversy—ASCAP)	39
In The Dark (Yeldarps/Currier/AFI—ASCAP)	74
I Would Die 4 U (Controversy—ASCAP)	11
Jailhouse Rap (Amber Pass/Too Much/	25
Kuwa—ASCAP/Fools Prayer—BMI)	25
Jamie (Raydiola—ASCAP)	13
Kiss And Tell (April/IJ Publishing—ASCAP)	76
Let It All Blow (Jobette/Dazzberry Jam/Stone Dia-	94
mond/Bedazzled—ASCAP)	94
Like A Virgin (Billy Steinberg/Denise	6
Barry—ASCAP)	6
Look The Other Way (April/IJ—ASCAP)	79
Look Whatcha Done Now (Peter Brown/Rod	88
Saulsongs—ASCAP)	88
Love In Moderation (Kenya—BMI)	21
Love Light (Jobette/Black Bull—ASCAP)	4
Lovin' (Boston Int'l./T-Boy—ASCAP)	48
Loverboy (Zomba/Willessden)	15
Lovergirl (Midnight Magnet—ASCAP)	30
Loveride (Fresh Ideas—ASCAP)	35

Mechanical (Jobette/Wolf Toons—ASCAP)	18
Method of Modern Love (Hot-Cha/	55
Unichappel—BMI)	55
Misled (Delightful—ASCAP)	5
Missing You (Brockman—ASCAP)	10
Mistake No. 3 (Virgin—ASCAP)	54
Mr. Telephone Man (Raydiola—ASCAP)	3
Neutron Dance (Off Backstreet/Streamline Modern/	29
Unity, Inc./BMI—ASCAP)	29
New Attitude (Unicity/Robinhill/Off Backstreet/Brass	85
Heart/Rockomatic—ASCAP—BMI)	85
Nightshift (Walter Orange—ASCAP/Tuneworks/Right-	53
song/Franne Golde—BMI)	53
No Matter (ABKCO/Ashtay—BMI)	59
No One's Gonna Love You (Flyte Tyme Tunes/Avant	80
Garde—ASCAP)	80
Ooh Love (Kashif/Music Corp. of America—BMI)	58
Once Is (Feedback Ltd.—ASCAP)	97
Operator (Hip Trip/Midstar—BMI)	7
Out Of Control (MCA—ASCAP)	73
Outta The World (Nick-O-Val—ASCAP)	51
Purple Rain (Controversy—ASCAP)	100
Private Dancer (Straitjacket/Almo Music—ASCAP)	67
Rain Forest (Oval Music LTD.)	8
Request (Anjue/Stacy & Bros.—ASCAP)	26
Roxanne, Roxanne (Adra/K.E.D./Mokojumbi BMI)	33
Show Me (The New Music Group/MCA—BMI)	34
Sign Of The Times (Flash-O-Matic—ASCAP)	75
Sneakin' Out (Red Label—BMI)	90
Solid (Nick-O-Val—ASCAP)	12
Spread Love (Clita—BMI/Sign Of Twins—ASCAP)	89

Step Off (Mighty Three/Sugar Hill—BMI)	77
Stronger (Fedora/Unichappel/Begonia Melo-	93
dies—BMI/New Hidden—ASCAP)	93
Sugar Walls (Tionna—ASCAP)	31
Tears (T-Boy—ASCAP)	92
The Belle (Girlsongs—ASCAP)	96
The Bird (Tionna—ASCAP)	63
The Borderlines (WB/Zubaidah—ASCAP)	22
The Men All Pause (Spectrum VII—ASCAP)	16
The Party (10 Music Ltd. Adm. by Nymph—BMI/	66
Warner Bros.)	37
Thin Walls (Sookloozy/Rightsong/Pomer	49
Rants—BMI/Macawrite/ASCAP)	49
This Is (Tongue 'N' Groove—BMI)	84
This Is My (CBS Songs/Science Lab—ASCAP)	50
This Time (Walkin'/BMI)	46
Tonight (Ready For The World—BMI)	28
Touch Me (Personal/Memory Lane—ASCAP)	64
Treat Her (Jobette/Tail Temptations—ASCAP)	1
20/20 (April/Random Notes/Stephen A. Kipner Ad-	24
min. By April—ASCAP)	24
We Are The Young (Blackwood/Multi-Level/	83
Janiceps—BMI)	83
We Belong Together (Fire Horse/Rainbow Horse	87
adm. by Bug—ASCAP—BMI)	87
Who's Gonna Make (Goody/Dark Cloud—BMI)	57
You Are My Lover (Crystal Eyes/David	52
Hart—ASCAP)	52
Yo' Little Brother (Jobette/Not Fragile—BMI)	27
You Used To Hold Me So Tight (Flyte Tyme	14
Tunes—ASCAP)	14

# MOST ADDED SINGLES

- 1. A FORK IN THE ROAD -- REBBIE JACKSON -- COLUMBIA**  
WENN, WXYV, WAOK, WCIN, WNHC, KPRS, KHYS, WZAK, WLLC, WNOV, KGFJ, WILD, V103, WJAX, WGCI
- 2. HALF CRAZY -- JOHNNY GILL -- COTILLION/ATLANTIC**  
WAMO, WJLB, WXYV, WBMX, WAOK, KOKA, KGFJ, KDAY, WQKS, WYLD, WDIA, WGCI
- 3. PRIVATE DANCER -- TINA TURNER -- CAPITOL**  
KPRS, WJLB, WPAL, WUFO, KUKQ, WDAO, WRBD, WQMG, WPLZ, WILD, WGIV
- 4. WE BELONG TOGETHER -- ROCKY ROBBINS -- MCA**  
WVDM, KOKA, WCIN, WNHC, KPRS, WQKS, WZAK, WLLC, WNOV, WDIA, WJAX
- 5. NIGHTSHIFT -- COMMODORES -- MOTOWN**  
WEDR, WDAO, FM108, WRBD, WQMG, KDAY, KHYS, WGIV, WPEG

# RETAIL BREAKOUTS

- 1. TONIGHT -- READY FOR THE WORLD -- MCA**
- 2. SUGAR WALLS -- SHEENA EASTON -- EMI AMERICA**
- 3. THE BIRD -- THE TIME -- WARNER BROS.**
- 4. PRIVATE DANCER -- TINA TURNER -- CAPITOL**
- 5. THIS IS MY NIGHT -- CHAKA KHAN -- WARNER BROS.**
- 6. METHOD OF MODERN LOVE -- DARYL HALL & JOHN OATES -- RCA**
- 7. ROXANNE, ROXANNE -- UTFO -- SELECT**
- 8. REQUEST LINE -- ROCK MASTER SCOTT & THE DYNAMIC 3 -- REALITY/FANTASY**

# BLACK RADIO HIGHLIGHTS

## V103 -- ATLANTA -- SCOTTY ANDREWS

HOTS: Midnight Star, New Edition, K. Blow, Gap Band, UTFO, S. Wonder, Prince, Rock Master Scott & The Dynamic 3, S. Easton, B. Ocean. ADDS: Klymaxx, R. Jackson, Isley, Jasper, Isley, Grandmaster Flash, R. Hart, Koffee, General Public.

## WXYV -- BALTIMORE -- MARK WILLIAMS, MD

HOTS: D. Ross, Nuance featuring V. Love, Klymaxx, G. Benson, Pointer Sisters, P. Hardcastle, Gap Band, Sade, Midnight Star, J. Osborne, G. Guthrie, S. Wonder. ADDS: Roxanne Chonte, J. Gill, Magnum Force, J. Johnson, The Controllers, N. Michael Walden, Egyptian Lover, Shakatak, R. Jackson, Isley, Jasper, Isley, J. Christie, Dumarx, Wham!, Rockwell, K. Blow, P. Ford.

## WENN -- BIRMINGHAM -- MYCHAEL STARR, MD

HOTS: Midnight Star, E. Wilde, G. Guthrie, S. Wonder, R. Parker, Jr., Madonna, New Edition, Gap Band, D. Ross, Jermaine Jackson, P. Bailey, Sade, P. Hardcastle, Klymaxx, Kool & The Gang, J. Jackson, K. Blow, Nuance featuring V. Love, Pointer Sisters. ADDS: W. Felder, Isley, Jasper, Isley, Jackson, Dazz Band, J. Holmes.

## WILD -- BOSTON -- ELROY SMITH, PD -- #1 -- THE TEMPTATIONS

HOTS: Midnight Star, S. Wonder, P. Hardcastle, New Edition, P. Bailey, D. Ross, Jermaine Jackson, Sade, Kool & The Gang, G. Benson, B. Ocean, Jonzun Crew, Pointer Sisters, G. Guthrie, Ready For The World, N. Thomas, J. Osborne, R. Laws, R. Ayers. ADDS: Stylistics, Magnum Force, R. Jackson, The Controllers, Nuance featuring V. Love, T. Turner, Dazz Band.

## WUFO -- BUFFALO -- JEFF GRANT, PD -- #1 -- MIDNIGHT STAR

HOTS: P. Hardcastle, R. Parker, Jr., S. Wonder, Prince, Madonna, Kool & The Gang, New Edition, Gap Band, Jermaine Jackson, P. Ford, D. Ross, B. Ocean, UTFO, Vanity, Sheila E., G. Benson, Nuance featuring V. Love, Frederick, J. Osborne, K. Blow. ADDS: C. Khan, Wham!, C. Lynn, T. Turner, W. Felder, The Controllers, Shakatak, Shalamar, Beverly Hills Cop, K. Rogers, The Whispers, The Sylvers, Dreamboy, G. Benson, A. Jaffery, T. McClary, Gap Band, T. Marie, Kool & The Gang.

## WPAL -- CHARLESTON -- DON KENDRICKS, PD -- #1 -- NEW EDITION

HOTS: S. Wonder, P. Hardcastle, D. Ross, Nuance featuring V. Love, Skyy, Klymaxx, Gap Band, J. Taylor, Rock Master Scott & The Dynamic 3, Madonna, The Temptations, T. Marie, Midnight Star, G. Guthrie, Kool & The Gang, Jermaine Jackson, T. Houston, Prince, S. Easton. ADDS: T. Turner, E. King, Isley, Jasper, Isley, C. Lynn, New Experience, Fat Boys, Rockwell.

## WBMX -- CHICAGO -- LEE MICHAELS, PD -- #1 -- T. HOUSTON

HOTS: E. Wilde, S. Wonder, Midnight Star, R. Hall, G. Guthrie, D. Ross, New Edition, B. Ocean, Kool & The Gang, One On One, Wish featuring F. Rae, McFlex & FBI, Jonzun Crew, Smoke City, Dreamboy, P. Hardcastle, First Love, L. Murdock, R. Parker, Jr. ADDS: Ready For The World, Dazz Band, J. Gill, Pointer Sisters, Champaign.

## WCIN -- CINCINNATI -- SID KENNEDY, MD -- #1 -- S. WONDER

HOTS: E. Wilde, Gap Band, R. Laws, R. Parker, Jr., D. Ross, G. Benson, New Edition, J. Osborne, P. Hardcastle, Kool & The Gang, Kashif, Staple Singers, P. Bailey, N. Thomas, Prince, Isley, Jasper, Isley, P. Ford, Roger. ADDS: Whispers, R. Robbins, R. Jackson, P. Labelle, E. King, T. Pendergrass, A. Bofill, Fat Boys.

## FM108 -- CLEVELAND -- DEAD DEAN, PD -- #1 -- P. HARDCASTLE

HOTS: E. Wilde, New Edition, Ready For The World, UTFO, Madonna, Vanity, S. Easton, Gap Band, Frederick, P. Ford, Whodini, S. Wonder, Klymaxx, H. Melvin, N. Thomas, Prince, R. Parker, Jr., T. Houston, G. Guthrie, Rock Master Scott & The Dynamic 3. ADDS: Roxanne Chonte, Rockwell, Commodores, Strafe, Grandmaster Flash, Run D.M.C.

## WZAK -- CLEVELAND -- LYNN TOLLIVER, JR., PD -- #1 -- READY FOR THE WORLD

HOTS: Whodini, UTFO, Frederick, P. Hardcastle, New Edition, Gap Band, Prince, Madonna, P. Bailey, S. Wonder, Time, J. Osborne, S. Easton, D. Ross, Hall & Oates, Fat Boys, T. Turner, Klymaxx, C. Khan, K. Blow. ADDS: P. Labelle, R. Robbins, Midnight Star, J. Johnson, Roxanne Chonte, M. Walden, A. Bofill, G. Harrell, R. Jackson, Whispers, Capt'n Rock, Grandmaster Flash, D. Sanborn, Heavenly, S. Brown, Run D.M.C., Beverly Hills Cop.

## WDAO -- DAYTON -- LANKFORD STEPHENS, PD -- #1 -- E. WILDE

HOTS: Vanity, P. Hardcastle, Whodini, P. Bailey, New Edition, Prince, Gap Band, B. Ocean, J. Osborne, N. Thomas, G. Benson, Pointer Sisters, Klymaxx, Roger, Nuance featuring V. Love, G. Guthrie, Cashmere, E. King, Ready For The World, Kool & The Gang. ADDS: T. Pendergrass, Intruders, Ray, Goodman & Brown, W. Felder, D. Warwick, G. Jones, A. Bofill, Stylistics, Fat Boys.

## WJLB -- DETROIT -- JAMES ALEXANDER, PD

HOTS: Fat Boys, S. Easton, P. Hardcastle, Klymaxx, Madonna, T. Marie, New Edition, J. Osborne, Rock Master Scott & The Dynamic 3, D. Ross, The Temptations, N. Thomas, UTFO, E. Wilde, S. Wonder. ADDS: Fat Boys, J. Gill, Ray, Goodman & Brown, W. Felder.

## WRDQ -- DETROIT -- MIKE STRATFORD, PD -- #1 -- P. HARDCASTLE

HOTS: UTFO, S. Easton, Madonna, T. Marie, Fat Boys, The Temptations, D. Ross, New Edition, E. Wilde, Prince, Ashford & Simpson, Egyptian Lover, Whodini, Prince, J. Kennedy, G. Jones, Rock Master Flash & The Dynamic 3, Midnight Star, P. Bailey, Kool & The Gang. ADDS: Captain Rock, D. Deb, Gap Band, Jonzun Crew, Nuance featuring V. Love, P. Bailey, Whispers.

## WRBD -- FT. LAUDERDALE -- CHARLES MITCHELL, PD -- #1 -- MIDNIGHT STAR

HOTS: Jermaine Jackson, S. Brown, Gap Band, T. Houston, E. Wilde, W. Felder, R. Parker, Jr., J. Stewart, P. Hardcastle, The Temptations, Kool & The Gang, S. Wonder, B. Ocean, New Edition, D. Ross, First Love, Man Parrish, Sade. ADDS: W. Felder, E. King, C. Khan, Commodores, Elly Brown, Grandmaster Flash, T. Houston, J. Johnson.

## WQMG -- GREENSBORO -- DOC FOSTER, PD -- #1 -- STEVIE WONDER

HOTS: New Edition, P. Hardcastle, E. Wilde, Kool & The Gang, The Temptations, D. Ross, P. Bailey, Jermaine Jackson, Madonna, T. Houston, R. Parker, Jr., Sade, Klymaxx, Prince, J. Osborne, G. Guthrie, G. Benson, Gap Band, B. Ocean. ADDS: K. Blow, Ashford & Simpson, T. Turner, The Time, Commodores, C. Lynn, Wham!, S. Easton, CiCi, G. Benson

## KMJQ -- HOUSTON -- BRUTE BAILEY, PD -- #1 -- NEW EDITION

HOTS: P. Hardcastle, E. Wilde, Gap Band, Vanity, N. Thomas, Furious Five, Klymaxx, The Temptations, Lovebug Starsky, Ashford & Simpson, Rock Master Scott & The Dynamic 3, Nuance featuring V. Love, S. Easton, Ready For The World, D. Hartman, Shalamar, J. Osborne, R. Ayers, G. Benson, Midnight Star. ADDS: J. Taylor, M. Wycoff, Roxanne Chonte, J. Johnson, Ray, Goodman & Brown, R. Kelloway, H. Person, Culture Club.

## KPRS -- KANSAS CITY -- DELL RICE, MD -- #1 -- MIDNIGHT STAR

HOTS: E. Wilde, L. Richie, The Temptations, Al Jarreau, T. Houston, Klymaxx, Sade, B. Ocean,

S. Wonder, R.J.'s Latest Arrival, G. Guthrie, R. Parker, Jr., Gap Band, Champaign, R. Ayers, P. Hardcastle, Whispers, L. Hill, Cashmere, Kool & The Gang. ADDS: P. Ford, G. Harrell, T. Turner, UTFO, G. Benson.

## WLOU -- LOUISVILLE -- BILL PRICE, MD -- #1 -- NEW EDITION

HOTS: Gap Band, P. Hardcastle, Madonna, Kool & The Gang, E. Wilde, R. Laws, B. Ocean, Janet Jackson, G. Benson, Madonna, F. Rae, R.J.'s Latest Arrival, Sade, Jermaine Jackson, S. Mills, S. Easton, Rock Master Scott & The Dynamic 3, L. Hill. ADDS: The Time, The Intruders, Culture Club, T. Houston.

## KDAY -- LOS ANGELES -- GREG MACK, PD -- #1 -- NEW EDITION

HOTS: UTFO, Ready For The World, E. Wilde, Gap Band, Klymaxx, D. Ross, P. Hardcastle, Kool & The Gang, Whodini, Wreckin' Crew, Rock Master Scott & The Dynamic 3, J. Osborne, Midnight Star, S. Wonder, Wham!, Fat Boys, Sade, G. Benson, P. Ford. ADDS: Commodores, Twilight 22, Dazz Band, Whispers, T. Houston, R. White, Mtume, Ray, Goodman & Brown, Force M.D.'s, Dream Team, Stylistics, J. Gill, J. Johnson.

## KGFJ -- LOS ANGELES -- BARRY RICHARDS, PD

HOTS: UTFO, Ready For The World, New Edition, Klymaxx, E. Wilde, D. Ross, Whodini, C. Khan, S. Easton, P. Bailey, Ashford & Simpson, W. Felder, R. Laws, J. Osborne, Grandmaster Flash, G. Benson. ADDS: Roxanne Chonte, R. Jackson, The Limit, Whispers, J. Gill, J. Johnson.

## WEDR -- MIAMI -- GEORGE JONES, PD.

HOTS: E. Wilde, P. Hardcastle, Kool & The Gang, Sade, Gap Band, Rock Master Scott & The Dynamic 3, New Edition, G. Benson, G. Guthrie, D. Ross, Klymaxx, R. Laws, Janet Jackson, Man Parrish, J. Osborne, Skyy, P. Bailey, Vanity, Jermaine Jackson. ADDS: N. Thomas, Fat Boy, Ashford & Simpson, C. Khan, Grandmaster Flash, The Commodores, E. King, Ready For The World, E. Lovett.

## WDIA -- MEMPHIS -- BOBBY O'JAY, PD -- #1 -- E. WILDE

HOTS: Gap Band, P. Hardcastle, Madonna, Kool & The Gang, J. Osborne, New Edition, Jermaine Jackson, S. Wonder, S. Brown, Nuance featuring V. Love, D. Ross, Klymaxx, P. Bailey, G. Benson, UTFO, P. Ford, Sade, G. Guthrie, B. Ocean. ADDS: G. Benson, G. Knight & The Pips, R. Robbins, Run D.M.C., P. Labelle.

## WHRK -- MEMPHIS -- JIMMY SMITH, MD

HOTS: E. Wilde, UTFO, Madonna, P. Bailey, Midnight Star, P. Hardcastle, G. Jones, Prince, Force M.D.'s, T. Marie, Jermaine Jackson, J. Stewart, Kool & The Gang, Champaign, New Edition, Klymaxx, D. Ross, B. Ocean, Gap Band, J. Osborne. ADDS: Grandmaster Flash, Roxanne Chonte, Shakatak, Gap Band.

## WNOV -- MILWAUKEE -- BOB COLLINS, PD -- #1 -- P. HARDCASTLE

HOTS: E. Wilde, New Edition, Jermaine Jackson, The Temptations, S. Wonder, G. Jones, Ready For The World, Vanity, Midnight Star, D. Ross, R. Parker, Jr., Prince, Madonna, T. Houston, B. Ocean, Whodini, UTFO, Commodores, Klymaxx. ADDS: Klique, R. Jackson, Dazz Band, Whispers, Run D.M.C., Roxanne Chonte, Newcleus, R. Robbins, J. L. Holmes, Ray, Goodman & Brown.

## WYLD -- NEW ORLEANS -- DELL SPENCER, PD -- #1 -- E. WILDE

HOTS: New Edition, Midnight Star, T. Marie, S. Wonder, T. Houston, Jermaine Jackson, P. Ford, Klymaxx, D. Ross, P. Hardcastle, R. Parker, Jr., G. Guthrie, The Temptations, Prince, Kool & The Gang, B. Ocean, Sade, Gap Band, J. Osborne, S. Mills, Wham!, P. Bailey, Champaign, Ready For The World, T. McClary. ADDS: The Time, J. Gill, S. Easton, Ashford & Simpson, C. Khan, S. Brown.

## WDAS -- PHILADELPHIA -- JOE TAMMBURRO, PD -- #1 -- THE TEMPTATIONS

HOTS: P. Hardcastle, E. Wilde, UTFO, Rock Master Scott & The Dynamic 3, Klymaxx, S. Wonder, Kool & The Gang, Vanity, New Edition, Madonna, Prince, The Time, T. Marie, N. Thomas, Sade, Nuance featuring F. Rae, The Limit, Gap Band, J. Osborne, Wish featuring F. Rae. ADDS: P. Labelle, Dazz Band, Rockwell, D. Warwick & G. Jones, C. Lynn, La Vert, J. Johnson, Whodini, Ohio Players, Roxanne Chonte.

## KUKQ -- PHOENIX -- JAY STONE, PD -- #1 -- T. MARIE

HOTS: S. Wonder, Madonna, Klymaxx, Prince, Gap Band, E. Wilde, New Edition, The Temptations, D. Ross, Whispers, T. Houston, Sade, Vanity, P. Hardcastle, Kool & The Gang, Jermaine Jackson, S.O.S. Band, Prince, Ollie & Jerry, Scritti Politti. ADDS: T. Turner, Skyy, Nuance featuring V. Love, Rock Master Scott & The Dynamic 3, Wham!

## WAMO -- PITTSBURGH -- ALLEN HARRISON, PD -- #1 -- G. BENDON

HOTS: New Edition, Prince, P. Labelle, Ashford & Simpson, Pointer Sisters, Klymaxx, UTFO, Culture Club, The Time, T. McClary, C. Khan, N. Thomas, Vanity, Fat Boys, Rockwell, G. Guthrie, J. Osborne, S. Wonder, L. Hill. ADDS: J. Gill, Isley, Jasper, Isley, C. Lynn, L. Thomas

## KHYS -- PORT ARTHUR -- DOUG DAVIS, MD

HOTS: Midnight Star, E. Wilde, The Temptations, S. Wonder, Kool & The Gang, New Edition, P. Hardcastle, Gap Band, R. Parker, Jr., T. Houston, Jermaine Jackson, D. Ross, Klymaxx, J. Stewart, B. Ocean, Roxanne Chonte, Vanity, P. Bailey, Rock Master Scott & The Dynamic 3, G. Guthrie. ADDS: Ollie & Jerry, S. Mills, S. Easton, Roxanne Chonte, J. Jackson, W. Felder, Ashford & Simpson, Wham!, E. King, Commodores.

## WPLZ -- RICHMOND -- HARDY JAY LANG, PD -- #1 -- MADONNA

HOTS: Rock Master Scott & The Dynamic 3, Force M.D.'s, Al Jarreau, The Temptations, S. Wonder, Prince, Kids At Work, Klymaxx, P. Hardcastle, C. Khan, New Edition, J. Osborne, UTFO. ADDS: S. Easton, T. Turner, The Time, Ollie & Jerry, Whispers, E. Wilde, Klymaxx, G. Benson, Midnight Star.

## XHRM -- SAN DIEGO -- DUFF LINDSEY, PD -- #1 -- P. HARDCASTLE

HOTS: Madonna, Klymaxx, E. Wilde, Kool & The Gang, S. Wonder, D. Ross, Gap Band, New Edition, Vanity, R. Parker, Jr., Prince, Ready For The World, Janet Jackson, B. Ocean, J. Osborne, Midnight Star, G. Guthrie, G. Benson, Rock Master Scott & The Dynamic 3, The Temptations. ADDS: Ashford & Simpson, Grandmaster Flash, Cashmere, Force M.D.'s.

## KOKA -- SHREVEPORT -- B.B. DAVIS, MD -- #1 -- NEW EDITION

HOTS: The Temptations, P. Hardcastle, E. Wilde, Cashmere, P. Bailey, Klymaxx, G. Benson, J. Osborne, G. Guthrie, Midnight Star, Kool & The Gang, Sade, Rock Master Scott & The Dynamic 3, Gap Band, Nuance featuring V. Love, Pointer Sisters, Janet Jackson, Ready For The World, Isley, Jasper, Isley. ADDS: R. Robbins, Klique, J. Gill, Force M.D.'s

## WVDM -- SUMTER -- KEVIN FLEMING, PD

HOTS: E. Wilde, UTFO, D. Ross, J. Osborne, P. Bailey, Madonna, Ready For The World, P. Hardcastle, New Edition, Jermaine Jackson, N. Thomas, Wham!, Klymaxx, G. Guthrie, Prince, Nuance featuring V. Love, Kool & The Gang, Rock Master Scott & The Dynamic 3. ADDS: Hall & Oates, Isley, Jasper, Isley, Roxanne Chonte, Whodini.



# 12" Remix, Import Sales Steady For Retailers Nationwide

by Peter Holden

LOS ANGELES — The 12" single explosion has added a consistently saleable new format to retailers' shelves in the last two years and is showing no signs of slowing down. Though in a **Cash Box** spot survey of retail outlets around the country, many buyers noted that the shelf life of most 12" dance singles is at best "limited," most retailers expressed continued enthusiasm over the current crop of major label remixes such as Chaka Khan's "This Is My Night" and Patti Labelle's "New Attitude" and strong selling independent and import releases.

Clearly, the hottest selling 12" singles currently are "Roxanne, Roxanne" and "The Real Roxanne" by UTFO on Select and the response release "Roxanne's Revenge" by Roxanne Shante on PopArt (see *Dance Action*). These independent releases are indicative of the large-scale success that many small labels are finding due to club play through record pools and radio play. Jeanine Ahlers, buyer for Import Records in Chicago commented, "12" sales have held very steady for us through Christmas and into the new year, and while remixes of songs from major artists are still a big draw, the independent

labels seem to have something going right now. We've been doing really well with more of the obscure cuts."

For retailers like Mark Siegel, buyer for Skippy White's in Boston, such traditionally strong selling points as a picture sleeve are not even a factor in the sales of 12"s, Siegel said, "We keep our 12"s under the counter so the only thing a picture sleeve means to us is that the record companies can charge us more. The kids that come into our stores know what they want, a picture sleeve doesn't matter to them. I would rather see them packaged like the import 12"s which have no inner sleeve and use more generic jackets. Also, without shrinkwrap, the cut is more likely to get in-store play. All these things would make manufacturing and shipping of the records cheaper for everyone."

Yet, for many the picture sleeve does attract new buyers and is a selling point for collectors of the singles. MaryAnn Saracino of Hill Collectables in East Norwalk, Connecticut noted that "picture sleeves can help sales tremendously, and jackets with words add to the record's appeal also." Saracino, in a comment

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## DANCE ACTION

**INVASION OF THE "ROXANNE" PEOPLE** — One of the most surprising developments of the new year on the 12-inch scene is growing to phenomenal proportions, sparked by a buzz at the retail level and fanned by the involvement of the number one radio station in America. In the process, what might have been a short-lived rap record has turned into marketing oddity and cult favorite, spawning three "knock-off" records and a barrage of requests leading to CHR attention. UTFO's "Roxanne, Roxanne," released in November on Fred Munao's Select Records, became a hit at the retail level, largely due to the marketing efforts of New York's Pro Motion, which serviced the record to the smaller outlets where in-store play is known to generate substantial response. Word on the tune the band, which features the **Kangol Kid**, **Dr. Ice** and the **Educated Rapper**, spread fast — so fast that holiday distribution hang-ups prevented Select from delivering sufficient copies for the crucial Christmas rush. With demand increasing and the tune jumping onto urban radio and club playlists, Select seemed to have a minor hit on its hands. What really pushed "Roxanne, Roxanne," a tune about rappers

who meet a "stuck-up" girl with whom none of the guys can get to first base, over the top was a cassette by a Long Island schoolgirl named **Roxanne Shante**. The tape contained a response to UTFO's musical predicament called "Roxanne's Revenge." The tune received massive requests on New York's only remaining black/urban station WRKS and was added to the playlist despite the inferior quality of the tape. After the response was rush-released as a 12-inch by Philadelphia's PopArt records, it quickly jumped to equal status with "Roxanne, Roxanne" on club and radio playlists (**Cash Box's** 12-inch singles chart, which is based solely on sales, still shows "Roxanne, Roxanne," significantly out in front.)

"Roxanne's Revenge," however, utilized UTFO's original rhythm tracks, which brought an immediate response from Select's Munao. Negotiations between select and PopArt resulted in a new recorded version of "Roxanne's Revenge," although radio was still relying on the original version when the most significant development in the "Roxanne" saga occurred two weeks ago: both versions were picked up by New York's WHTZ-FM, the number one CHR outlet in America. As Munao says, "I'm not pleased about the way it was done, but ultimately I think all the hoopla contributes to UTFO and "Roxanne Roxanne" was what they started. What UTFO talks about in raps is something everyone can relate to and I think that's why we're getting pop play."



**CARIBBEAN KINGS** — Arista recording artist Billy Ocean shares a recollection of his homeland with Kimi Christopher, manager of the London office of the Trinidad & Tobago Tourist Board. A resident of the United Kingdom for many years, Ocean was born in the twin-island nation.

Now Select is trying to catch the train they themselves started with "The Real Roxanne," UTFO's own follow-up featuring the Roxanne who inspired the tune in the first place, according to Munao. The tune doesn't have the immediacy or honesty of the PopArt record with its bleeped-out words and schoolgirl urgency and may well suffer from a "sour grapes" image.

Meanwhile, Roxanne Shante who says "boys can be stuck-up, too," is Long Island's newest star and both records continue their climbs up the charts. As **Brad Le Beau**, whose Pro Motion company broke the record in the first place, says, "In a case like this, you can compete with the majors or you can develop a groundswell. And it's from in-store play. In this case, the stores made the hit, and consumers certified it."

rusty cutchin

# TOP 50 12" SINGLES

	Weeks On 1/26 Chart		Weeks On 1/26 Chart
1	1 6	26	14
2	2 11	27	2
3	3 11	28	3
4	10 12	29	3
5	6 9	30	3
6	13 7	31	2
7	7 21	32	2
8	4 15	33	3
9	5 15	34	16
10	11 10	35	3
11	9 10	36	2
12	8 12	37	2
13	14 20	38	2
14	18 4	39	2
15	17 8	40	2
16	21 8	41	11
17	25 3	42	11
18	20 7	43	9
19	12 17	44	9
20	15 22	45	19
21	30 3	46	4
22	26 3	47	10
23	38 2	48	19
24	22 10	49	20
25	29 9	50	17

## 12" REVIEWS

**ROXANNE With UTFO** (Select 62256)

**The Real Roxanne** (4:39) (Full Force-UTFO) (ADRA Music-K.E.D. Music-Mokojumbi Music/BMI) (Producer: Full Force)

The final (maybe) effort in the continuing saga of Roxanne, this cut features both UTFO and Roxanne Shante, it is already the hottest rap in the country. Roxanne delivers a hysterical line which tears into the original "Roxanne, Roxanne" around a minimal bass and drum track. The bleeped-out expletives only add to this track's novelty, but watch out, this one's going to rocket!

**KOOL & THE GANG** (De-Lite 335-1)

**Misled** (5:35) (Bell-Taylor-Kool & The Gang) (Delightful Music/BMI) (Producers: Jim Bonfond-Ronald Bell-Kool & The Gang)

Extended version of this bottom-heavy rocker is prime Kool & The Gang which shows that after 20 years, the magic is intact. Volume and editing tricks spice up the mix, but for the most part J.T. is left to deliver the goods with all the original soul of the seven-inch.

## TOP 40 ALBUMS

\*AVAILABLE ON COMPACT DISC

	Weeks On 1/26 Chart		Weeks On 1/26 Chart
<b>1 FIRST CIRCLE</b> PAT METHENY GROUP (ECM 25008-1)	1 18	<b>21 THE TWO OF US</b> RAMSEY LEWIS & NANCY WILSON (Columbia FC 39326)	17 25
<b>2 HOT HOUSE FLOWERS*</b> WYNTON MARSALIS (Columbia FC 39530)	2 17	<b>22 ISLAND*</b> SCOTT COSSU (Windham Hill WH-1033)	23 7
<b>3 OPEN MIND*</b> JEAN-LUC PONTY (Atlantic 7 80185-1)	4 14	<b>23 AUTUMN*</b> GEORGE WINSTON (Windham Hill/A&M WH-1012)	25 6
<b>4 INSIDE MOVES*</b> GROVER WASHINGTON, JR. (Elektra 9 60319-1)	3 17	<b>24 LUSH LIFE*</b> LINDA RONSTADT WITH NELSON RIDDLE & HIS ORCHESTRA (Asylum 9 60387-1)	26 3
<b>5 NIGHTSONGS</b> EARL KLUGH (Capitol ST-12372)	5 17	<b>25 FIESTA</b> VICTOR FELDMAN (Palo Alto PA3066)	24 9
<b>6 HIGH CRIME*</b> AL JARREAU (Warner Bros. 9 25106-1)	6 12	<b>26 THE GIRL FROM IPANEMA/THE BOSSA NOVA YEARS</b> STAN GETZ (Verve 823 611-1)	29 2
<b>7 12</b> BOB JAMES (Tappan Zee/Columbia FC 39580)	7 14	<b>27 PUT SUNSHINE IN IT</b> ARTHUR BLYTHE (Columbia FC 39411)	— 1
<b>8 THE DREAMS OF CHILDREN*</b> SHADOWFAX (Windham Hill/A&M WH-1038)	9 13	<b>28 WHY NOT!</b> PAQUITO D'RIVERA (Columbia FC 39584)	21 7
<b>9 DECEMBER*</b> GEORGE WINSTON (Windham Hill/A&M WH-1025)	11 14	<b>29 WINTER INTO SPRING*</b> GEORGE WINSTON (Windham Hill/A&M WH-1019)	32 2
<b>10 NIGHT LINES*</b> DAVE GRUSIN (GRP-A-1006)	8 33	<b>30 COUNTRY*</b> ORIGINAL SOUNDTRACK (Windham Hill/A&M WH-1039)	31 10
<b>11 RENDEZVOUS</b> SADAO WATANABE (Elektra 60371-1)	10 25	<b>31 RENAISSANCE MAN*</b> JAMAALADEEN TACUMA (Gramavision GR 3308)	20 10
<b>12 20/20</b> GEORGE BENSON (Warner Bros. 9 25178-1)	22 2	<b>32 DEEDLES*</b> DIANE SCHUR (GRP-A-1010)	35 2
<b>13 CAVERNA MAGICA (... UNDER THE TREE — IN THE CAVE ...)</b> ANDREAS VOLLENWEIDER (CBS FM 37827)	13 7	<b>33 IN THE DARK</b> ROY AYERS (Columbia FC 30891)	34 11
<b>14 STRAIGHT TO THE HEART*</b> DAVID SANBORN (Warner Bros. 9 25150-1)	— 1	<b>34 TOMMY GUN</b> TOM BROWNE (Arista ALB-8249)	33 13
<b>15 BOP DOO-WOPP</b> MANHATTAN TRANSFER (Atlantic 81233)	19 3	<b>35 THE INTRODUCTION</b> STEVE MORSE BAND (Musician/Elektra 60369-1)	27 25
<b>16 CLASSIC MASTER</b> RONNIE LAWS (Capitol ST-12375)	18 6	<b>36 BEYOND THE CLOUDS</b> FREE FLIGHT (Palo Alto PA 8075)	28 6
<b>17 WINDHAM HILL RECORDS SAMPLER '84*</b> VARIOUS ARTISTS (Windham Hill/A&M WH-6-1035)	12 19	<b>37 ACCESS ALL AREAS</b> SPYRO GYRA (MCA 2-6893)	30 32
<b>18 ALBUM ALBUM</b> JACK DEJOHNETTE'S SPECIAL EDITION (ECM 1280)	16 10	<b>38 AERIAL BOUNDARIES*</b> MICHAEL HEDGES (Windham Hill/A&M WH-1032)	39 20
<b>19 MAHAVISHNU</b> (Warner Bros. 9 25190-1)	15 14	<b>39 SILHOUETTES</b> LONNIE LISTON SMITH (Dector Jazz FW39420)	38 11
<b>20 MAKOTO OZONE</b> (Columbia BFC 39624)	14 10	<b>40 SOUND-SYSTEM*</b> HERBIE HANCOCK (Columbia FC 39478)	37 23

## FEATURE PICKS

**LIVE AT MONTREAL INTERNATIONAL JAZZ FESTIVAL** — New Air — Black Saint BSR 0084 (dist. by PolyGram Special Imports) — Producers: New Air — List: 9.98

New Air is what resulted when Pheeroan akLaff took over Steve McCall's drum seat in Air. Reedman Henry Threadgill and bassist Fred Hopkins are still there and New Air, like the old Air, is a breath of fresh air. This '83 live concert is a typically gutsy, swinging effort, with Hopkins and Threadgill roaring through five of the latter's compositions, while akLaff's canny, breeze trapwork gives the group a sound that's lighter-than-Air.

**COLLAGE** — M'Boom — Soul Note SN 1059 — Dist. by PolyGram Special Imports — Producer: Max Roach — List: 9.98

Take a gaggle of interesting percussionists (Roy Brooks, Joe Chambers, Ray Mantilla, Freddie Waits, Warren Smith, etc.), give them a ton of interesting percussion instruments (claves, steel drums, vibes, cabasas, etc.), and put them under the direction of the great Max Roach and the result is the splendid M'Boom. Like its last effort, "Collage" is melodic, exotic and quite beautiful.

**IMPASSE** — Glenn Wilson — Cadence Jazz CJR 1023 (Cadence Building; Redwood, N.Y. 13679) — Producer: Bob Rusch — List: 8.98

"Big bands are my life," says Glenn Wilson in the liner notes, but, fortunately, there is room in his life for quartet sessions like these. The nimble baritone saxophonist, a veteran of the Buddy Rich, Lionel Hampton and Machito big bands, knows how to blow. So do his bandmates here (Harold Danko, Dennis Irwin and Adam Nussbaum), who also know how to accompany.

**OK!** — Lee Shaw — Cadence Jazz CJR 1021 — (Cadence Building; Redwood, N.Y. 13679) — Producer: Bob Rusch — List: 8.98

A fine easy-going piano trio album from a woman who almost got herself a Columbia contract in the late '60s. She didn't, and though she's been plugging away for years, she's not well-represented on vinyl. Here she's in concert in her native Oklahoma and in a varied set of standards she shows off her considerable chops and her fine sense of swing.

## ON JAZZ

**LABEL HOPPING** — Gramavision Records — which has done such a fine job with artists like Anthony Davis, Jamaaladeen Tucuma, Bob Moses and others — has just signed Japanese composer/musician Kitaro to an exclusive U.S. recording contract. In fact, they've started the Gramavision/Gravity label on which to issue the stuff — like the six Kitaro LPs due in February. Jonathan Rose, Gramavision's president, says the label was formed to "provide a proper U.S. outlet for this new sphere of music, of which Kitaro is an unquestioned leader. This new music borders on classical and is very much attuned to nature. It is beautiful music with depth, often electronic." In addition to Kitaro, the label has also penned Yas-Kaz, another Japanese composer in a similar vein.



**EUROPA TO C.D. LIGHT** — Jean-Pierre Weiller, president, Europa Records (1) holds the vinyl while Don Rose, marketing vp, RYKODisc, holds the compact disc. Jim Pepper's "Comin' and Goin'" is the first CD from RYKODisc, the CD-only label that has just signed to issue compilation CDs from the Rounder Records catalog.

Digital Music Products (DMP), Tom Jung's label which only releases product on compact disc and cassette, is about to release its three latest efforts: Jim Pugh and Dave Taylor's "The Pugh Taylor Project," Andy LaVerne's "Liquid Silver" (featuring the former Stan Getz pianist with Eddie Gomez, Peter Erskine, John Abercrombie and the Essex String Quartet) and Gerry Niewood's "Share My Dream." Six other titles from the "look, ma, no vinyl" label are due by year's end.

Cadence Jazz is about to add yet another feather to its plume-filled chapeau: "Collection," a limited edition 2-LP boxed set from trumpeter/composer Bill Dixon that will feature Dixon's program notes, writings and drawings in addition to his music. It will be ready in March, it will be limited to 500 signed and numbered copies and it will list for \$40. Interested? Write to the label at the Cadence Building, Redwood, N.Y. 13679.

Timeless Records, Wim Wigt's excellent Dutch mainstream label which is distributed by Zebra, Ricky Schultz's excellent California fusion label is moving right along in its attempt to conquer America with fairly-priced (\$8.98) imports. According to Schultz, in the near future there should be six or eight Timeless CDs available; four new LPs (tentatively, from Bobby Hutcherson, Benny Golson — with sidemen Woody Shaw and Freddie Hubbard, Enrico Pieranunzi, and Brian Melman); the introduction of the Timeless Traditional series, which records dixieland and similar sounds; and a series of Timeless two-for cassettes offering a full Timeless album on one side and a sampler on the other, all for the price of one tape.

And on the way: Windham Hill's Magenta Records (helmed by Steve Backer and due in the spring), Landmark Records (helmed by Orrin Keepnews and due any day) and, of course, Blue Note. Could be a good year.

**BOPPING AROUND, NEW YORK** — Dick Hyman, the one-man piano playing jazz encyclopedia, will present two afternoons at the 92nd St. Y — Jazz Piano and American Popular Song (3/17) and The Novelty Pianists (3/24) ... Highlights in Jazz, Jack Kleinsinger's excellent 12-year-old jazz series, continues with its 12th Anniversary Gala fete. Doc Cheatham, Britt Woodman, and many others (2/13), An Evening of Jazz Guitar with Barney Kessel, Tiny Grimes; and Bucky & John Pizzarelli (3/21), Lionel Hampton's Jazz Party (4/18), and a Salute to Mel Lewis with Pepper Adams, Frank Foster, Jon Faddis and many others (5/17), all at NYU ... Heavenly Jazz, Paul Weinstein's excellent concert series at the Church of the Heavenly Rest, which a couple of weeks back presented a splendid concert with Dave McKenna, Al Cohn, Zoot Sims and Gerry Mulligan, continues with Roger Kellaway/Eddie Thompson (2/17) and Scott Hamilton/Ruby Braff (3/24) ... The Manna House concerts, which are held around the town to benefit the East Harlem community center, will present Jimmy Owens (2/3), Craig Harris (3/3), Hank Doughty/Ray Abrams (4/14), Gloria DeNard/Fostina Dixon (5/19), the Jimmy Owens Big Band (6/9) and a student concert with guest Big Nick Nicholas (6/30); call (212) 722-8223 for time and place ... Jazz at the Center, the latin-jazz series presented at the Center for Inter-American Relations, will shake to the sounds of Grupo Batucada (2/8), Michel Camilo (3/8), Daniel Ponce (4/12) and Regino Tellechea (5/10) ... a week or two after Town Hall's Blue Note blowout (2/22), Book-of-the-Month Club Records and Edith Kiggen will take over the venerable hall for what should be a gem of a swing reunion, featuring Teddy Wilson, Benny Carter, Red Norvo, Freddie Green, Remo Palmier, and George Duvivier (3/1&2); which B-o-t-M.C. will record ... The Roosevelt Island hospital building where the late Alberta Hunter worked as a nurse before resuming her singing career is now the Alberta Hunter Memorial Building.

**BOPPING AROUND THE REST OF THE WORLD** — The Madison, WI Jazz Society will present the Jim Beebe Chicago Jazz Band (3/24), the Randy Sabien Quartet (4/14), and Kenny Davern/Butch Thompson/John Bany (5/19) ... Costa Mesa's Orange Coast College presents its annual Jazz Festival (3/28-30) with Joe Pass, Gerald Wilson, Pancho Sanchez and others ... Greeley, CO's U. of Northern CO campus will play host to the Eighth Annual Invitational High School Vocal Jazz Ensemble Festival (3/8-9) ... The Central Illinois Jazz Fest will bring Dick Wellstood, Milt Hinton and many others to the Decatur, IL Holiday Inn (1/25-27) ... The Fourth Annual Mid-America Jazz Festival brings Yank Lawson, Jay McShann and many others to St. Louis' Sheraton Hotel (3/22-24) .

lee jeske

# SPOTLIGHT ON MUSIC PUBLISHING

## '84 Was A Good Year, '85 Is Looking Even Better

By Lee Jeske  
and David Adelson

LOS ANGELES — Twelve months ago music publishers were reflecting a sense of cautious optimism as they headed into 1984. It now appears the events of the past year have removed any lingering doubts about the longevity of the industry's current state of good health and perhaps have taken a bit of the caution out of what is a readily apparent thriving publishing community.

"It was a hell of a year," said Chappell/Intersong's Irwin Robinson. "It really turned out to be very good."

"For all outward appearances, it looks like the music business is more swinging than ever," said Famous Music's Marvin Kane. "It's from untold sources, between cable and video, records and sheet music, motion pictures, everything seems to be booming. It's the first time in a long time we've looked forward to another year. No trepidation whatsoever, it's almost, 'Let's go baby.'"

Welk Music Group executive vice president and general manager Dean Kay agreed the past year was indeed a good one but added, "I would think that cautious optimism would be the wave of the future as well. Things are certainly looking better and of course the videos

are helping us quite a bit but its always difficult to tell when you have a Michael Jackson running around, what the real nature of the business is."

Almo Irving's president Lance Freed echoed the optimism. "The opportunities are just terrific. There has been a real expansion in the use of copyright in many different ways. I'm nothing but optimistic about things in general."

Each publisher had a different view of the always changing state of publisher/record company relations.

"Insofar as new things are concerned," said Chappell's Robinson, "they're not taking everything. I think they're being much more careful, and what they are taking they're working on, and they're promoting, and they're keeping their commitments. At least it's been so with all of the acts that I have been involved in, so I think the record companies are to be commended. I think our preferences in deciding the kinds of things we're going to sign have been similar. We probably signed fewer things last year than in years past, and yet we had a higher degree of success. We're signing very selectively."

"I think, in the past, a lot of people got scared because a lot of people at recording companies made fools of themselves," said Famous Music's Kane. "I think that element is gone, I really do. I think that record companies are now in the hands of some responsible guys -- the Bob Summers and the Russ Regans and the Bruce Lundvalls and the Clive Davis' -- they're pretty hip now. And I think this is what you have to base everything on. I feel very secure with those kind of people running the record business."

Almo-Irving's Freed urged a better understanding between publishers and manufacturers. "When I got into publishing, from the record side of the business, I was surprised to see the perspective in the record industry of music publishers. Rather than fighting record companies, I think there can be a little more give and take. We should be able to come to a better understanding of each other."

Connie Heigler, vice president publishing/administration at Mighty Three Publishing concurs. "I understand record companies' position and I also understand publishers'. I think it would be a better

meeting of the minds if record companies and publishers could get together before a production takes place."

Other mediums came up frequently in discussion -- cable television, music

got *Beverly Hills Cop*. It's almost like it just happened, you know. And when you're part of that it kind of stimulates everything, the stimulus has been incredible. Although we're a pimple next to Paramount, we are a very important part of their operation."

Welk's Kay and Mighty Three's Heigler both pointed out the respective companies' move into a "user oriented capacity."

"We're changing directions just a little bit," said Kay. "We're moving into a production area -- being involved in creating the product and working with the record companies to help create the product."

Kay added, "the problem we have from an independent publishers' standpoint is we don't have a record outlet per say for new product. For an independent publisher to get into a situation where his songs are going to be used on an album is sometimes very difficult. What we are attempting to do is get ourselves involved in the creative process, so that our writers will have access. In general we'll be looking for user oriented situations."

Heigler pointed out Mighty Three's long term commitment towards involving the company in user oriented situations and noted that there have been times in the past where the company's demos have evolved into a record company's master.

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Dean Kay  
Welk Music Group

videos, movies.

"MTV has had a great, great influence in breaking records," said Chappell's Robinson. "So part of our decisions in making signings is whether or not there's going to be a commitment to do at least one or two clips per album. That's really been very important."

Mighty Three's Heigler stated, "last year a lot of publishers were concerned about their position and how they would gain profits through MTV, videos and cable. Today, not only is it still those media but now it is also the high sales of VCRs. How are we going to partake in that?"

Marvin Kane stressed the importance of motion pictures; Famous Music being owned by Paramount Pictures.

"For us, a lot of the success has been just the culmination of a great catalog and having fallen into a swinging picture company that just got hip, you know, really got hip. They started with *Saturday Night Fever*, then they hit *Officer and a Gentleman*, then they went to *Flashdance*, then they went to *Footloose*, and they've



Irwin Robinson  
Chappell-Intersong



Marvin Kane  
Famous Music



**STONE FURY SIGNS PUBLISHING DEAL** — MCA Records artist Stone Fury has signed an exclusive co-publishing and administration agreement with Screen Gems-Colgems-EMI Music, Inc. effective immediately, according to Screen Gems-Colgems President Lester Sill. The co-publishing agreement is between the band's Stone Fury Music (BMI) and Screen Gems. The Los Angeles-based band's debut album on MCA Records is entitled "Burns Like A Star" and the single "Life Is Too Lonely" is currently in release on the label. Pictured at the signing in Los Angeles are (from left): Lenny Wolf, lead singer, Stone Fury; Denise Rendal, professional staff, Screen Gems; Tom Sturgess, General Professional Manager, Screen Gems-Colgems-EMI Music, Inc.; Terri Lindsey, professional staff, Screen Gems; Gerd Muller, Screen Gems vice president of Talent Acquisition; and Bruce Gowdy, guitarist, Stone Fury.

# SPOTLIGHT ON MUSIC PUBLISHING

## Performing Rights Societies Cite Major Issues Of New Year

by Peter Holden

LOS ANGELES — Just as 1984 was deemed a hearty success for almost every other aspect of the music industry, so too did the presidents of ASCAP and BMI look back on the past 12 months as a period of growth and in many ways, with relief. Both Hal David of ASCAP and Ed Cramer of BMI looked upon the partial resolution of the all-important Buffalo Broadcasters vs. BMI/ASCAP as in David's words, "The lifting of a cloud which had been hanging over the top of the business for the whole year." Though the suit is now being appealed to the Supreme Court of the United States it is not sure whether that court will even hear the appeal. If it does not, close to \$14 million will be freed up to be paid to copyright owners through BMI and ASCAP with the possibility of even more money coming from rates adjusted from the current 1980 payment level.

While 1984 did deliver a strong year of old and new music performances for both BMI and ASCAP, the proliferation of new

technologies and new broadcast sources such as cable television, direct broadcast satellite hookups and air subscription services are presenting copyright owners, BMI and ASCAP with new challenges. BMI president Ed Cramer explained in an interview with **Cash Box**: "The situation is such that all of these other options are competing with commercial broadcast television and one of the things we have to monitor very carefully is to what extent commercial broadcasting is being challenged by these new methods of programming, methods for which we are not getting paid. The situation clearly demonstrates the need for legislation so that the writers and publishers will be fairly compensated for the loss in income as a result of these new technologies."

This problem, which is most evident with the advent of alternative television programming, also pertains to audio and video home taping. While no substantive bills are being discussed in the current term of national legislation, ASCAP's David notes, "There are bills being prepared in both Houses and while I don't know what the priority of Congress is, countries all over the world are passing legislation to fund royalty payments to copyright owners of music taped off the air and I believe we will too."

As for ASCAP's position specifically, David commented, "This has been one of the most marvelous years ever for ASCAP. In the year-end polls we wound up with something like three-quarters of the titles on the charts. It has been just an incredible string of successful songs; we have always had so many of the old standards and now we have many of the great new songs. We were once and we are now again the music business."

BMI also experienced "substantial growth in all areas except for local television" according to BMI president Cramer, who will also face an avalanche of funds should the Buffalo case end this year in favor of BMI/ASCAP. And it is this issue along with that of legislation for new technology and the contractual negotia-

tions with broadcasters such as MTV which will be closely watched. While David noted that ASCAP "now licenses HBO and has agreements with MTV and Showtime" among others, Cramer said, "Income from MTV is not and will not be a major factor in our revenue for the coming year no matter what happens in our negotiations with them. The outcome of the Buffalo case means 10-20 times the income that we are talking about with MTV. Commercial broadcasting represents roughly 90 percent of our licensing income and if there is an erosion in that area, it will mean an erosion of our income. That erosion can take place through people watching programs that do not originate on commercial television stations or by going out and renting video cassettes or buying video tapes. Licensing fees and royalty taxes added on to the sale of such tapes could rectify the current situation and would mean a hefty yearly increase in the distribution of funds for both of the licensing organizations."

In the case of the Buffalo Broadcasters lawsuit, victory for the licensing organizations will mean a very substantial amount of money. According to ASCAP president Hal David, "There has been money that has been held up through a court order in relation to the Buffalo case and with the interest that has been mounting on that money it has reached close to \$14 million. Somewhere along the way that will come to us. We are also functioning under a 1980 payment agreement and we're asking for that to be brought up to date."

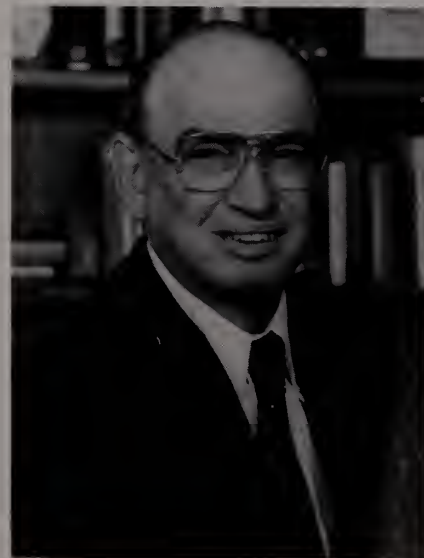
While the case may well be decided ultimately in favor of BMI and ASCAP, legislation dealing with new technology will clearly occur only after a fight. Cramer expounded, "There are clearly views on both sides of these issues and those of us that are concerned with creators and creativity are finding ourselves without enough allies. It seems that more people are willing to say, 'It's easier to rent a video and not pay royalties than to go ahead and pay a nominal royalty fee. The

negative side is always easier to take. Nobody wants to pay. The consumers don't understand why they should have to pay. But if they don't pay, writers and publishers will not have the economic incentive to create. And that point has long been recognized in American copyright law as the basis of those laws. The economic incentive is in the public interest — the more there is an economic incentive, the more people will create. Thus, it is in the public's interest, the consumer's interest to make a payment on a product which ultimately will result in better selectivity and a better product three years from now."

Clearly, royalty fees added on pre-recorded video cassettes or on blank audio and video tapes will stir controversy, yet it is this type of legislation which will most likely be addressed this coming year. Together with the final result of the Buffalo Broadcasting case, these two issues are the ones to watch for 1985.

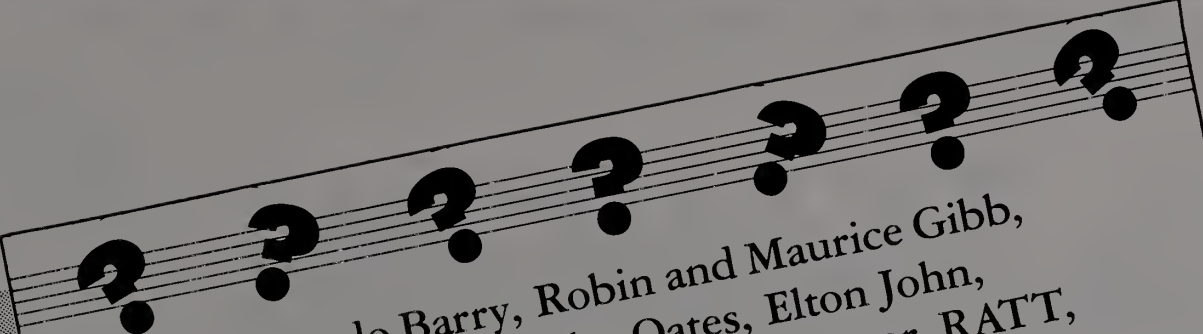


Hal David  
ASCAP



Edward Cramer  
BMI

# LET'S PLAY MUSICAL PURSUIT



Q: What do Barry, Robin and Maurice Gibb, Daryl Hall and John Oates, Elton John, Julian Lennon, Melissa Manchester, RATT, R.E.M., and WHAM! have in common?

- (a) successful writer/artists
- (b) hit records
- (c) represented by the Chappell/Intersong Music Group—USA
- (d) all of the above

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# THE ASCA

## FIRST THE CHARTS

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**R&R**<sup>®</sup>

HOT TRACKS

### TOP 84 OF '84

### CASHBOX TOP 100 SINGLES 1984

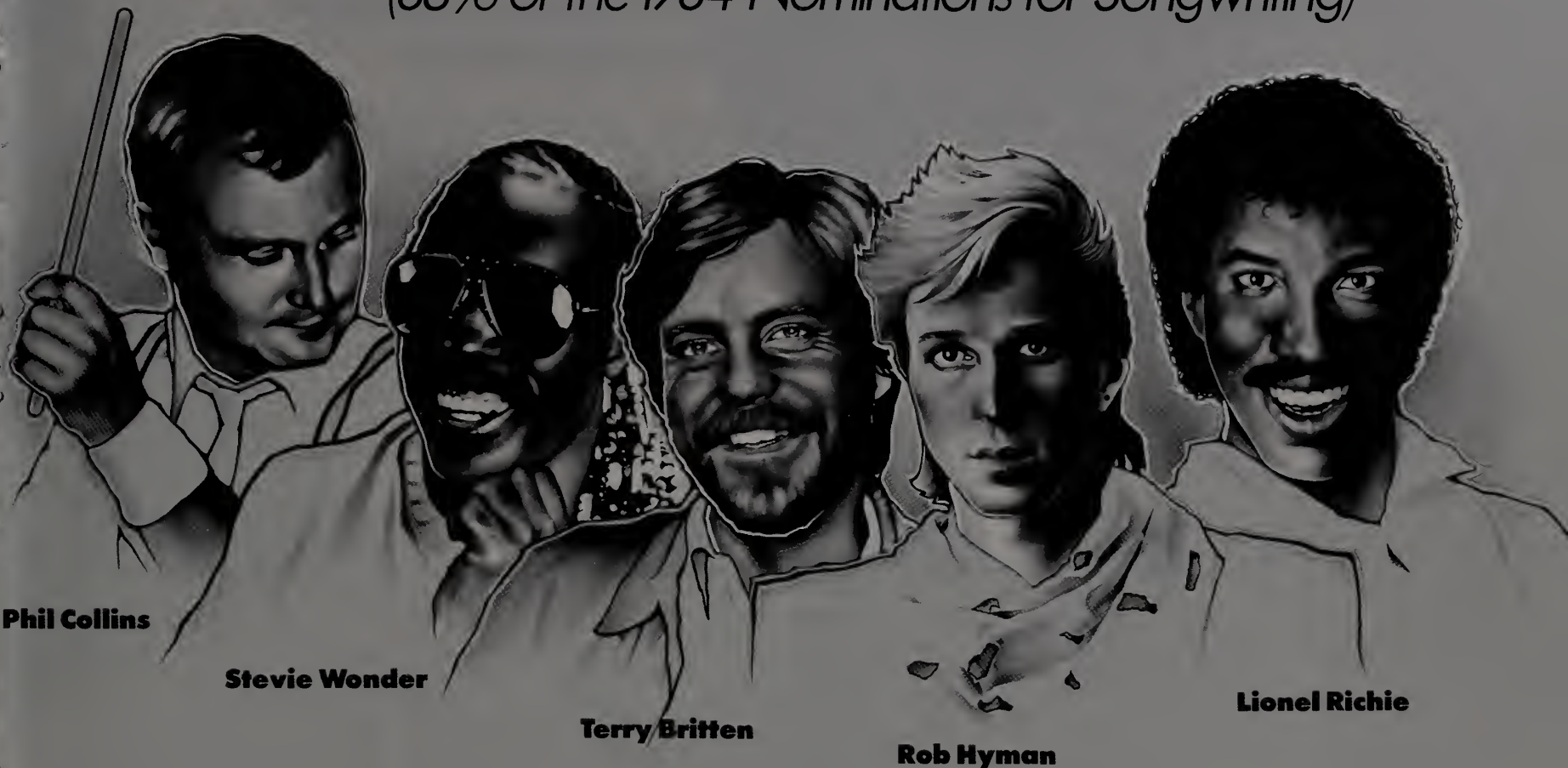
## Billboard **HOT 100** 1984

- 1 WHEN DOVES CRY—Prince
- 2 WHAT'S LOVE GOT TO DO WITH IT—Tina Turner
- 3 SAY SAY SAY—Paul McCartney and Michael Jackson
- 4 FOOTLOOSE—Kenny Loggins
- 5 AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)—Phil Collins
- 6 JUMP—Van Halen
- 7 HELLO—Lionel Richie
- 8 OWNER OF A LONELY HEART—Yes
- 9 GHOSTBUSTERS—Ray Parker Jr.
- 10 KARMA CHAMELEON—Culture Club
- 11 MISSING YOU—John Waite
- 12 ALL NIGHT LONG (All Night)—Lionel Richie
- 13 LET'S HEAR IT FOR THE BOY—Deniece Williams
- 14 DANCING IN THE DARK—Bruce Springsteen
- 15 GIRLS JUST WANT TO HAVE FUN—Cyndi Lauper
- 16 THE REFLEX—Duran Duran
- 17 TIME AFTER TIME—Cyndi Lauper
- 18 JUMP (FOR MY LOVE)—The Pointer Sisters
- 19 TALKING IN YOUR SLEEP—The Romantics
- 20 SELF CONTROL—Laura Branigan
- 21 LET'S GO CRAZY—Prince & The New Power Generation
- 22 SAY IT ISN'T SO—Daryl Hall & John Oates
- 23 HOLO ME NOW—Thompson Twins
- 24 JOANNA—Kool & the Gang
- 25 I JUST CALLED TO SAY I LOVE YOU—Stevie Wonder
- 26 SOMEBODY'S WATCHING ME—Rockwell
- 27 BREAK MY STRIDE—Matthew Wilder
- 28 99 LUFTBALLONS—Mena
- 29 I CAN DREAM ABOUT YOU—Dan Hartman
- 30 THE GLAMOROUS LIFE—Sheila E.
- 31 OH, SHERRIE—Steve Perry
- 32 STUCK ON YOU—Lionel Richie
- 33 I GUESS THAT'S WHY THEY CALL IT THE BLUES—Elton John
- 34 SHE BOP—Cyndi Lauper
- 35 BORDERLINE—Madonna
- 36 SUNGLASSES AT NIGHT—Corey Hart
- 37 EYES WITHOUT A FACE—Billy Idol
- 38 HERE COMES THE RAIN AGAIN—Eurythmics
- 39 UPTOWN GIRL—Billy Joel
- 40 SISTER CHRISTIAN—Night Ranger
- 41 DRIVE—The Cars
- 42 TWIST OF FATE—Olivia Newton-John
- 43 UNION OF THE SNAKE—Duran Duran
- 44 THE HEART OF ROCK 'N' ROLL—Huey Lewis and The News
- 45 HARD HABIT TO BREAK—Chicago
- 46 THE WARRIOR—Scandal Featuring Patty Smyth
- 47 IF EVER YOU'RE IN MY ARMS AGAIN—Peabo Bryson
- 48 AUTOMATIC—The Pointer Sisters
- 49 LET THE MUSIC PLAY—Shannon
- 50 TO ALL THE GIRLS I'VE LOVED BEFORE—Julio Iglesias & Willie Nelson
- 51 CARIBBEAN QUEEN—Billy Ocean
- 52 THAT'S ALL—Genesis
- 53 RUNNING WITH THE NIGHT—Lionel Richie
- 54 SAD SONGS (SAY SO MUCH)—Elton John
- 55 I WANT A NEW DRUG—Huey Lewis And The News
- 56 ISLANDS IN THE STREAM—Kenny Rogers With Dolly Parton
- 57 LOVE IS A BATTLEFIELD—Pat Benatar
- 58 INFATUATION—Rod Stewart
- 59 ALMOST PARADISE... LOVE THEM FROM FOOTLOOSE—Mike Reno And Ann Wilson
- 60 LEGS—Z Z Top
- 61 STATE OF SHOCK—Jacksons
- 62 LOVE SOMEBODY—Rick Springfield
- 63 MISS ME BLIND—Culture Club
- 64 IF THIS IS IT—Huey Lewis And The News
- 65 YOU MIGHT THINK—The Cars
- 66 LUCKY STAR—Madonna
- 67 COVER ME—Bruce Springsteen
- 68 CUM ON FEEL THE NOIZE—Quiet Riot
- 69 BREAKOANCE—Irene Cara
- 70 ADULT EDUCATION—Daryl Hall & John Oates
- 71 THEY OON'T KNOW—Tracey Ullman
- 72 AN INNOCENT MAN—Billy Joel
- 73 CRUEL SUMMER—Bananarama
- 74 DANCE HALL DAYS—Wang Chung
- 75 GIVE IT UP—K.C.
- 76 I'M SO EXCITED—The Pointer Sisters
- 77 I STILL CAN'T GET OVER LOVING YOU—Ray Parker Jr.
- 78 THRILLER—Michael Jackson
- 79 HOLIDAY—Madonna
- 80 BREAKIN'...THERE'S NO STOPPING US—Dillie & Jerry
- 81 NOBODY TOLO ME—John Lennon
- 82 CHURCH OF THE POISON MIND—Culture Club
- 83 THINK OF LAURA—Christopher Cross
- 84 TIME WILL REVEAL—Debarge
- 85 WRAPPED AROUND YOUR FINGER—The Police
- 86 PINK HOUSES—John Cougar Mellencamp
- 87 ROUND AND ROUND—Ratt
- 88 HEAD OVER HEELS—The Go Go's
- 89 THE LONGEST TIME—Billy Joel
- 90 TONIGHT—Kool & The Gang
- 91 GOT A HOLO ON ME—Christine McVie
- 92 DANCING IN THE SHEETS—Shalamar
- 93 UNOERCOVER OF THE NIGHT—The Rolling Stones
- 94 ON THE DARK SIDE—J. Cafferty & Beaver Brown Band
- 95 NEW MOON ON MONDAY—Duran Duran
- 96 MAJOR TOM (COMING HOME)—Peter Schilling
- 97 MAGIC—The Cars
- 98 WHEN YOU CLOSE YOUR EYES—Night Ranger
- 99 ROCK ME TONITE—Billy Squier
- 100 YA MO B THERE—James Ingram with Michael McDonald

# POP SWEEP

## NOW THE GRAMMYS

(83% of the 1984 Nominations for Songwriting)



**Phil Collins**

**Stevie Wonder**

**Terry Britten**

**Rob Hyman**

**Lionel Richie**

### SONG OF THE YEAR

**AGAINST ALL ODDS  
(TAKE A LOOK AT ME NOW)**

Phil Collins\*

**HELLO**

Lionel Richie

**JUST CALLED TO SAY I LOVE YOU**

Stevie Wonder

**TIME AFTER TIME**

Rob Hyman

**WHAT'S LOVE GOT TO DO WITH IT**

Terry Britten\*

### BEST INSTRUMENTAL COMPOSITION

**THE A-TEAM**

Mike Post and Pete Carpenter

**GHOSTBUSTERS  
(MAIN TITLE THEME)**

Elmer Bernstein

**HOT HOUSE FLOWERS**

Wynton Marsalis

**THE NATURAL**

Randy Newman

### BEST NEW CLASSICAL COMPOSITION

**ANTONY AND CLEOPATRA**

Samuel Barber

**APPLE WALTZES**

Morton Gould

**THE PERFECT STRANGER**

Frank Zappa

**WINTER CANTATA**

Vincent Persichetti

### BEST RHYTHM & BLUES SONG

**CARIBBEAN QUEEN  
(NO MORE LOVE ON THE RUN)**

Billy Ocean\*

**DANCING IN THE SHEETS**

Bill Wolfert

**I FEEL FOR YOU**

Prince

**YA MO B THERE**

Michael McDonald, Rod Temperton\*,  
Quincy Jones

**THE GLAMOROUS LIFE**

### BEST ALBUM OF ORIGINAL SCORE

**WRITTEN FOR A MOTION PICTURE OR A  
TELEVISION SPECIAL**

**AGAINST ALL ODDS**

Phil Collins\*, Stuart Adamson\*, Mike Rutherford\*, Larry Carlton

**FOOTLOOSE**

Bill Wolfert, Kenny Loggins, Sammy Hagar

**GHOSTBUSTERS**

Ray Parker, Jr., Kevin O'Neal, Brian O'Neal,  
Tom Bailey\*, Diane Warren, Mick Smiley, Elmer Bernstein

**PURPLE RAIN**

Prince and The New Power Generation, John L. Nelson, Lisa & Wendy

**YENTL**

Michel Legrand\*, Alan Bergman, Marilyn Bergman

### BEST CAST SHOW ALBUM

**MY ONE AND ONLY**

George Gershwin, Ira Gershwin

**A STEPHEN SONDHEIM EVENING**

Stephen Sondheim

**SUGAR BABIES**

Harold Adamson, Irwin Dash\*, Ray Evans,

Dorothy Fields, Jack Frost, Ted Koehler,

Jay Livingston, Arthur Malvin,

Jimmy McHugh, George Oppenheimer,

Herbert Stothart, Eugene West

**SUNDAY IN THE PARK WITH GEORGE**

(Original cast album)

Stephen Sondheim

### BEST COUNTRY SONG

**CITY OF NEW ORLEANS**

Steve Goodman

**FAITHLESS LOVE**

J. D. Souther

**ascap**  
American Society of Composers, Authors & Publishers

# SPOTLIGHT ON MUSIC PUBLISHING

## Independent Music Publishers Seminar Adjourns On A Positive Note

by Peter Berk

LOS ANGELES — Dozens of highly optimistic voices were clearly audible at Gio's restaurant in Los Angeles recently when the Association of Independent Music Publishers held its annual year-end review and forecast seminar. On hand to present their points of view were Lester Sill, president of Screen Gems-Colgems-EMI Music; Dan Bourgoise, president of Bug Music; and Tom Snow, a songwriter/publisher who's written such hits as "Let's Hear It For The Boy" and "He's So Shy." Without doubt, the overwhelming conclusion that all three came to during the course of the seminar was that there's every reason to believe 1985 will be a year of continued health in the music industry.

Sill spoke first, saying "I think the most important thing that happened in the publishing business last year was the

Buffalo broadcasting case winding up in our favor." Briefly, this landmark case deals with the issuance of blanket licenses to local TV stations by the performing rights societies, which was at first found to constitute an unreasonable restraint of trade, but which was recently legitimized again when the U.S. Court of Appeals reversed that decision. All signs now point toward this last decision remaining in effect, regardless of the appeals under way by the broadcasters. "Already some of the writers and publishers are feeling the impact and we feel very confident," Sill added.

Another issue which Sill felt played a key role in the business was the recent Mills Music case, wherein the Supreme Court in essence ruled that music publishers may continue to share in royalties on the future sale of recordings and other derivative works although the copyright owners may have ended the grant to the publishers.

Examining current topics as well as offering a prognosis of future issues, Sill continued. "HBO, Showtime and cable in general, as well as the enormous impact of MTV, have all been very important in providing exploitation and promotion in the industry. All of these are going to lead to performances for us and I'm sure they're beginning to add up, not strongly yet, but it'll happen. Another area which has become very important to the publishing industry in the U.S.," he also mentioned, "is the enormous use of contemporary songs in film and TV. One show, *Miami Vice*, almost sets each episode's tempo based on the songs they're going to use." On that show, more than most others, publishers are frequently involved, in as much as the show's producers are seeking an authentically successful song as opposed to creating a 'sound-alike.' According to Sill, that inter-relationship between publishers and producers is "an impetus which is now going forward and an area which should be very profitable for all of us."

Talk of film music led Sill to a key issue of the seminar, video cassettes. On that subject, he said "We haven't yet resolved the royalty problem and the video licensing situation. We're still dealing with modified buy-outs, no buy-outs... it depends on the independent publishing company and what it wants to do. Unfortunately, the publishers can't get together to discuss this because it would be considered price fixing. We have to sit back and wait and let it take its natural course." Sill stressed the need for patience on the part of publishers, saying that "You may want to look for that money right now, but then if that video goes through the roof, you've got a problem." Many estimates suggest that by 1990, 25 percent of all videos will be music videos, so clearly the potential for lucrative deals will and already does exist.

One of the by-products of the recent

trend toward utilizing contemporary music in film, according to Sill and the other panelists, is the establishment of separate departments to deal strictly with that medium. Companies such as EMI, ATV, CBS and Warner Bros. have done just that already, with others presently under way. The market for commercially-oriented music in film has been steadily increasing over the last few years and with TV joining in, there's no end in sight to the role that publishers will play in dealing with film and TV producers' musical needs.

While Sill's overriding emphasis was on the positive elements at work in the industry, he also delved into some of the ongoing problems. "First, we have to remember what's happening to the publishing companies," he said, citing the recent sale of Chappell and the impending sale of ATV. "A lot of good people may not be working a year or so from now," Sill added. One of the primary concerns in the music publishing industry revolves around the self-containment of so many of the current artists. More than ever before, the artists are also the songwriters (65 percent of the songs on the charts today were written by the performers, Sill mentioned). This occurrence has caused a tremendous depletion in the A&R staffs, people who Sill refers to as 'street rats' in a non-derogatory way. "No matter how big a publishers' catalog gets," he commented, "if you don't infuse new material into it, it will eventually degenerate. New songwriters are the key to our industry."

Despite any negatives still lurking in the

publishing business, Sill summed up his and the panel's outlook when he said, "I see nothing in the future but good, substantial financial stability."

Bourgoise found himself in full agreement with Sill's comments and opened his remarks by saying, "The only way we're able to survive by just being 'street rats'." He also cited the reductions in music publishing staffs through consolidation and the potential that exists for losing strength as a result. Also, while last year offered tremendous rewards in terms of music in film, Bourgoise firmly stated his conviction that new writers mustn't get too taken in by the trend and allow themselves to forfeit what's rightfully theirs financially. Frequently, low budget filmmakers can get away with deals that offer little to the songwriter except a credit. Because a screen credit is highly desirable, Bourgoise said it's "hard to convince writers to hold out for more, but they shouldn't give away what they've entitled themselves to earn."

On a more optimistic note, Bourgoise not only discussed the many opportunities which now exist for new bands and songwriters in regard to film music, but also pointed out another encouraging trend. "One of the things we're finding that's very refreshing is that there seems to be a tremendous resurgence of American music. Bands such as Los Lobos, the Blasters and the Long Riders have all found great success abroad," Bourgoise said. In addition, he reviewed the names of several Grammy nominees, illustrating

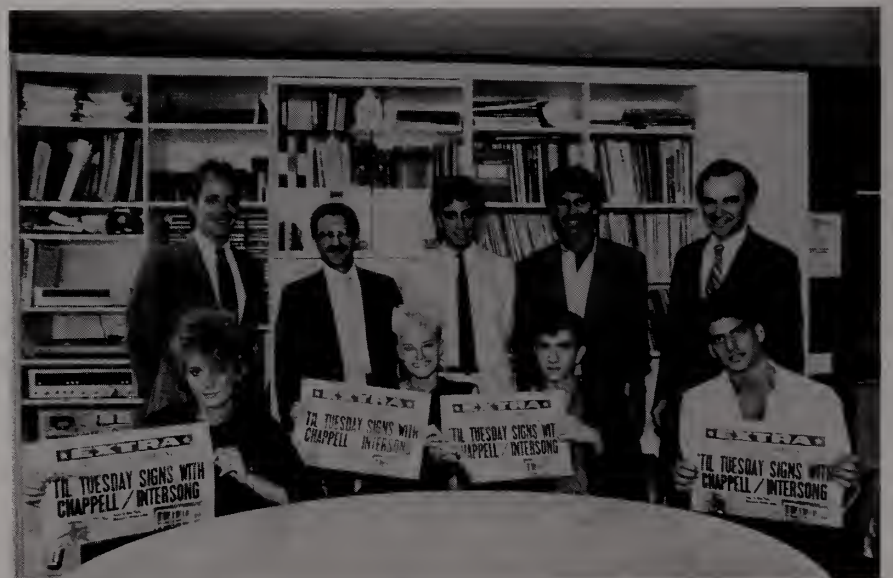
(continued on page 26)

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**MAKING HEADLINES** — Headlines were made recently when the Boston-based group 'til Tuesday signed with Chappell/Intersong Music Group-USA. The group, already signed to Epic/CBS Records worldwide, will release its debut album "Voices Carry" in February. Shown at Chappell's New York offices are: (from left, sitting): 'til Tuesday members Robert Holmes, Aimee Mann, Michael Hausman, Joey Pesce; (standing) manager Tom Barbera, Chappell/Intersong president Irwin Z. Robinson, manager Randall Barbera, director of talent acquisitions for Epic Records Dick Wingate and the group's attorney Jay Bergen.



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# SPOTLIGHT ON MUSIC PUBLISHING

## IMPA Strikes Optimistic Note

(continued from page 24)

how many of them are American artists.

Another topic which Bourgoise touched upon is the increasing power which the record companies appear to have developed lately in their dealings with major acts on their labels. While once, according to Bourgoise, the record companies frequently accepted whatever material the artists recorded out of fear of losing those artists to another label, the practice now often involves the blatant pushing of them to deliver a 'hit' song, even if that entails going back into the studio. In standing up to the performers, the labels are cutting into that large group who only work with their own material. Instead, if the labels are looking for a giant song which the artist can't seem to come up with, they'll most likely turn to the publishers to check out their catalogues. Albums by Cyndi Lauper and Tina Turner, among others, illustrate the usage of varying songwriters, which is only beneficial to publishers.

Tom Snow first asserted his total

agreement with the two previous speakers, but added from the vantage point of a composer that "there's a new unprecedented respect for the song. We're now being looked upon as craftspeople who can deliver the goods." Regarding the oft-mentioned subject of music in film, Snow said that approximately 85 percent of the time he's asked to write a song for a film, there's virtually no reason for the presence of a song at all. The gold rush fever of inserting hit-oriented songs in film will, as Snow sees it, run its course in the foreseeable future. "We'll go back to using good songs, but we'll get over the rash of contrived spots for songs going on right now." This aspect aside, Snow also sees all the current happenings in the music industry to be wholly promising. "I couldn't feel better about the future," he concluded.

For all three, then, the problems are minimal, the business is thriving and the prospects are limitless.



**SYSTEM INKS** — CBS Songs has signed an exclusive copublishing agreement with David Frank and Mic Murphy of The System. They are currently represented as writers/producers on new albums by Jeff Lorber, Evelyn "Champagne" King and Angela Bofill and are the writers of the new Chaka Khan single "This Is My Night." Pictured at the signing are (l-r, seated): David Frank and Mic Murphy of The System; CBS Songs east coast director of creative operations Danny Strick; (standing) CBS Songs vice president & general manager Harvey Shapiro; and CBS Songs east coast creative director Deidre O'Hara.

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# SPOTLIGHT ON MUSIC PUBLISHING

## Publishers Look Back To '84, Forward To '85

(continued from page 19)

"We feel that's very important," she stated.

Another subject on the minds of music publishers is the various legal battles that are being fought over copyrights. Lately, the decisions seem to be going in the way of publishing.

"I think what's happening is that decisions are going in accordance with where the rights are," said Robinson. "And we happen to be on the right side. But that doesn't mean that our problems are ended. There will continue to be people who wish to take away from the rights of copyright owners. As long as we have a copyright law, and we had the change in the law that we did in '76, effective '78, there's a lot more teeth in it for us, and therefore we have a lot more to go on to win these actions. These decisions are made because one looks at the law and one says, 'Hey, what is the intention and what does it say and which side is right based on the law. And I think we've been on the right side. I think it's a reflection of the fact that the law was meant to

protect the owners of copyrights, and that's what it's doing."

Marvin Kane put it a different way: "The legal questions are always what I call the big question mark. But I learned a long time ago that I'd rather be lucky than smart. I would say it definitely has been a stroke of genius and luck that the publishers have been getting a very, very good shake."

Eclecticism seems to be another major contributor to the current good climate in music publishing.

"Generally speaking, the music climate is much more varied at this point," said Robinson. "I think that, more than in times past, there is room for heavy metal, room for good hard rock and roll . . . I don't think one sound is dominating. And I think that left the possibility for so many different kinds of things to break through. It's really what made the year a good one, and I feel, for 1985, that it's going to continue. I think the varied music market is going to be, perhaps, even more varied."



**LUBA SIGNS PUBLISHING AGREEMENT** — Capitol Records artist Luba has signed an exclusive co-publishing and administration agreement effective immediately with Screen Gems-Colgems-EMI Music, Inc. The agreement is with Ready To Wear Music, a division of Luba Inc. The Canadian-based band has its American debut album out currently, titled "Secrets and Sins," on Capitol Records. Pictured at the signing in Los Angeles are, from left (seated): Gerd Muller, Screen Gems vice president of Talent Acquisition; Luba; Lester Sill, president of Screen Gems-Colgems-EMI Music, Inc.; and Paul Levesque, Luba's manager. From left (standing): Peter Marunzak, Luba's drummer and cowriter; and David Landau, Screen Gems creative manager, motion pictures and television music.

For the 12th  
straight  
year...

number  
one.



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# CASH BOX TOP 100 ALBUMS

February 2, 1985

Title, Artist, Label, Number, Distributor  
 ★ = Available on Compact Disc  
 ■ = Platinum (RIAA Certified)  
 □ = Gold (RIAA Certified)

		Weeks On 1/26 Chart			Weeks On 1/26 Chart
1	LIKE A VIRGIN ★ MADONNA (Sire 9 25157-1) WEA	1	8.98	10	
2	BORN IN THE U.S.A. ★■ BRUCE SPRINGSTEEN (Columbia QC 38653) CBS	2		33	
3	PURPLE RAIN ★■ PRINCE AND THE REVOLUTION (Warner Bros. 25119-1) WEA	3	8.98	31	
4	ARENA ★ DURAN DURAN (Capitol SWAV-12374) CAP	4	8.98	10	
5	CHICAGO 17 ★■ CHICAGO (Warner Bros. 9 25060-1) WEA	5	8.98	30	
6	AGENT PROVOCATEUR ★ FOREIGNER (Atlantic 81999-1) WEA	6	8.98	6	
7	MAKE IT BIG ★■ WHAM! (Columbia FC 33595) CBS	9		13	
8	PRIVATE DANCER ★■ TINA TURNER (Capitol ST-12330) CAP	7	8.98	34	
9	SHE'S SO UNUSUAL ★■ CYNDI LAUPER (Portrait BFR 38936) CBS	10		58	
10	VOLUME ONE ■ THE HONEYDRIPPERS (Es Paranza 7 90220-1-B) WEA	6	5.98	16	
11	RECKLESS ★ BRYAN ADAMS (A&M SP-5013) RCA	12	5.98	11	
12	BIG BAM BOOM ★■ DARYL HALL & JOHN GATES (RCA AFL 1-5309) RCA	11	8.98	15	
13	VALOTTE ★ JULIAN LENNON (Atlantic 7 80184-1) WEA	13	8.98	13	
14	BUILDING THE PERFECT BEAST ★ DON HENLEY (Geffen GHS 24026) WEA	17	8.98	9	
15	NEW EDITION □ (MCA-5515) MCA	15	8.98	16	
16	LUSH LIFE ★ LINDA RONSTADT WITH NELSON RIDDLE & HIS ORCHESTRA (Asylum 9 60387-1) WEA	15	8.98	9	
17	CAN'T SLOW DOWN ★■ LIONEL RICHIE (Motown 6059ML) MCA	14	8.98	65	
18	SPORTS ■ HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	18		70	
19	PERFECT STRANGERS ★ DEEP PURPLE (Mercury 824 093-1 M-1) POL	19	8.98	10	
20	THE WOMAN IN RED ■ ORIGINAL SOUNDTRACK (Motown 6108ML) MCA	21	8.98	20	
21	SUDDENLY □ BILLY OCEAN (Jive/Arista JLB-8213) RCA	25	8.98	23	
22	CHINESE WALL PHILIP BAILEY (Columbia BFC 38542) CBS	29		12	
23	TROPICO ★ PAT BENATAR (Chrysalis FV 41471) CBS	22		11	
24	BREAK OUT ★■ POINTER SISTERS (Planet BEL 1-5410) RCA	23	9.99	63	
25	A PRIVATE HEAVEN □ SHEENA EASTON (EMI America ST-17132) CAP	27	8.98	17	
26	I FEEL FOR YOU ★■ CHAKA KHAN (Warner Bros. 9 25162-1) WEA	24	8.98	16	
27	THE UNFORGETTABLE FIRE □ U2 (Island 7 90231-1) WEA	20	8.98	16	
28	WELCOME TO THE PLEASUREDOME FRANKIE GOES TO HOLLYWOOD (ZTT/Island 7 90232-1-H) WEA	26	12.98	12	
29	1100 BEL AIR PLACE ★■ JULIO IGLESIAS (Columbia QC 39157) CBS	28		23	
30	PLANETARY INVASION MIDNIGHT STAR (Solar/Elektra 9 60384-1) WEA	31	8.98	9	
31	ICE CREAM CASTLES □ THE TIME (Warner Bros. 9 25109-1) WEA	38	8.98	28	
32	CENTERFIELD JOHN FOGERTY (Warner Bros. 9 25203-1) WEA	55	8.98	2	
33	EMERGENCY ★ KOOL & THE GANG (De-Lite 822 943-1 M-1) POL	35	8.98	8	
34	HEARTBEAT CITY ★■ THE CARS (Elektra 9 60296-1) WEA	30	8.98	45	
35	STAY HUNGRY ★■ TWISTED SISTER (Atlantic 7 80156-1) WEA	33	8.98	32	
36	MADONNA ★■ (Sire 9 23867-1) WEA	34	8.98	71	
37	FAT BOYS (Sutra SUS 1015) IND	42	8.98	8	
38	2:00 AM PARADISE CAFE ★ BARRY MANILOW (Arista AL9-8245) RCA	37	8.98	9	
39	SOLID ASHFORD & SIMPSON (Capitol ST-12366) CAP	40	8.98	8	
40	WHEELS ARE TURNIN' ★ RED SPEEDWAGON (Epic OE 39593) CBS	48		11	
41	STOP MAKING SENSE ★ TALKING HEADS (Sire 9 25121-1) WEA	45	9.98	20	
42	EMOTION ★■ BARBRA STREISAND (Columbia QC 39480) CBS	32		14	
43	ALL THE RAGE ★ GENERAL PUBLIC (I.R.S./A&M SP-70046) RCA	47	8.98	16	
44	HIGH CRIME ★ AL JARREAU (Warner Bros. 9 25106-1) WEA	44	8.98	12	
45	WAKING UP WITH THE HOUSE ON FIRE ■ CULTURE CLUB (Virgin/Epic OE 39881) CBS	35		11	
46	ALL I NEED JACK WAGNER (Qwest/Warner Bros. 9 25089-1) WEA	39	8.98	11	
47	STARCHILD TEENA MARIE (Epic FE 39528) CBS	52		8	
48	ANIMALIZE ★■ KISS (Mercury 822 495-1 M-1) POL	46	8.98	18	
49	ESCAPE WHODINI (Arista JLB-8251) RCA	54	8.98	10	
50	BEVERLY HILLS COP ORIGINAL SOUNDTRACK (MCA-5547) MCA	81	8.98	6	
51	EDDIE AND THE CRUISERS ★■ ORIGINAL SOUNDTRACK (Scotti Bros. BFZ 38939) CBS	51		26	
52	THUNDER SEVEN TRIUMPH (MCA-5537) MCA	40	8.98	9	
53	ONCE UPON A CHRISTMAS ★■ KENNY ROGERS & DOLLY PARTON (RCA ASL-1-5307) RCA	41	9.98	8	
54	ISOLATION ★ TOTO (Columbia QC 38962) CBS	50		11	
55	DON'T STOP ★□ JEFFREY OSBORNE (A&M SP-5017) RCA	56	8.98	16	
56	REAL LIVE BOB DYLAN (Columbia FC 39944) CBS	49		7	
57	GIVE MY REGARDS TO BROAD STREET ★□ PAUL McCARTNEY (Columbia SC 39613) CBS	53		13	
58	WORD OF MOUTH ★ THE KINKS (Arista AL8-8264) RCA	58	8.98	9	
59	SWEPT AWAY ★□ DIANA ROSS (RCA AFL 1-5009) RCA	60	8.98	20	
60	VOA ★□ SAMMY HAGAR (Geffen GHS 24043) WEA	59	8.98	25	
61	AMADEUS ★ ORIGINAL SOUNDTRACK RECORDING (Fantasy WAM-1791) IND	62	19.98	13	
62	20/20 GEORGE BENSON (Warner Bros. 9 25178-1) WEA	94	8.98	2	
63	1984 ★■ VAN HALEN (Warner Bros. 9 23925-1) WEA	64	8.98	58	
64	VITAL SIGNS ★ SURVIVOR (Scotti Brothers FZ 39576) CBS	65		14	
65	REBEL YELL ★■ BILLY IDOL (Chrysalis FC 41450) CBS	57		62	
66	1984 (FOR THE LOVE OF BIG BROTHER) ★ ORIGINAL SOUNDTRACK/ EURHYTHMICS (RCA ABL1-5349) RCA	66	8.98	7	
67	STEALING FIRE BRUCE COCKBURN (Gold Mountain/A&M GM 80012) RCA	68	8.98	13	
68	THE BIG CHILL ★■ ORIGINAL SOUNDTRACK (Motown 6062ML) MCA	69	8.98	68	
69	IN THE EYE OF THE STORM ★ ROGER HODGSON (A&M SP-5004) RCA	67	8.98	14	
70	CENTIPEDE REBBIE JACKSON (Columbia BFC 39238) CBS	63		14	
71	TONIGHT ★■ DAVID BOWIE (EMI America SJ-17138) CAP	61	8.98	17	
72	OUT OF THE CELLAR ★■ RATT (Atlantic 7 80143-1) WEA	70	8.98	47	
73	JERMAINE JACKSON ★□ (Arista AL 8-8203) RCA	74	8.98	38	
74	WHAT ABOUT ME? ★■ KENNY ROGERS (RCA AFL 1-5043) RCA	71	8.98	19	
75	TRULY FOR YOU THE TEMPTATIONS (Gordy/Motown 6119ML) MCA	83	8.98	9	
76	THRILLER ★■ MICHAEL JACKSON (Epic OE 38112) CBS	75		111	
77	SAM HARRIS □ (Motown 6103ML) MCA	72	8.98	17	
78	BREAKIN' 2 ELECTRIC BOOGALOO ★ ORIGINAL SOUNDTRACK (Polydor 823 696-1 Y-1) POL	96	8.98	4	
79	TEACHERS □ ORIGINAL SOUNDTRACK (Capitol SV-12371) CAP	73	8.98	14	
80	GIUFFRIA (Camel/MCA 5524) MCA	87	8.98	8	
81	SO GOOD THE WHISPERS (Solar/Elektra 60382-1) WEA	89	8.98	8	
82	CHARTBUSTERS RAY PARKER, JR. (Arista AL8-8266) RCA	91	8.98	7	
83	RUN D.M.C. □ (Profile PRO-1210) IND	84	8.98	40	
84	BOP DOO-WOPP ★ MANHATTAN TRANSFER (Atlantic 81233) WEA	92	8.98	7	
85	SIGN IN PLEASE AUTOGRAPH (RCA NFLI-8040) RCA	99	8.98	8	
86	WARRIOR ★□ SCANDAL (Columbia FC 39173) CBS	79		27	
87	ELIMINATOR ★■ Z.Z. TOP (Warner Bros. 9 23774-1) WEA	77	8.98	95	
88	AGE OF CONSENT BRONSKI BEAT (London/MCA-5538) MCA	118	8.98	3	
89	STEELTOWN ★ BIG COUNTRY (Mercury 822 831-1 M-1) POL	76	8.98	11	
90	THE MAGAZINE ★ RICKIE LEE JONES (Warner Bros. 9 25117-1) WEA	93	8.98	78	
91	NO BRAKES □ JOHN WAITE (EMI America ST-17124) CAP	88	8.98	30	
92	AN INNOCENT MAN ★■ BILLY JOEL (Columbia QC 38873) CBS	93		78	
93	THE DREAMS OF CHILDREN ★ SHADOWFAX (Windham Hill/A&M WH-1039) RCA	82	9.98	14	
94	YOU'RE GETTIN' EVEN WHILE I'M GETTIN' ODD THE J. GEILS BAND (EMI America SJ-17137) CAP	78	8.98	10	
95	GAP BAND VI GAP BAND (Total Experience TEL8-5705) RCA	104	8.98	7	
96	'74 JAILBREAK AC/DC (Atlantic 80178-1-Y) WEA	80	6.98	12	
97	HOT HOUSE FLOWERS ★ WYNTON MARSALIS (Columbia FC 39530) CBS	95		16	
98	INSIDE MOVES ★ GROVER WASHINGTON, JR. (Elektra 9 60318-1) WEA	90	8.98	17	
99	WHO'S LAST THE WHO (MCA 2-8018) MCA	86	11.98	9	
100	WHY NOT ME ★ THE JUDDS (RCA/Curb AHL1-5319) RCA	109	8.98	7	



## TOP 75 ALBUMS

	Weeks On 1/26 Chart		Weeks On 1/26 Chart
<b>1 COUNTRY BOY</b> RICKY SKAGGS (Epic FE 39410)	1 16	<b>38 ATLANTA BLUE</b> THE STATLERS (Mercury/PolyGram 818-652-1)	40 36
<b>2 KENTUCKY HEARTS</b> EXILE (Epic FE 39424)	2 16	<b>39 TEN YEARS OF HITS</b> MICKEY GILLEY (Epic KE2 39867)	37 12
<b>3 DOES FORT WORTH EVER CROSS YOUR MIND</b> GEORGE STRAIT (MCA-5518)	3 15	<b>40 THE JUDDS</b> THE JUDDS (RCA/Curb MHL1-8515)	39 48
<b>4 WHY NOT ME</b> THE JUDDS (RCA/Curb AHL1-5319)	4 12	<b>41 THE BEST OF MICHAEL MARTIN MURPHEY</b> (EMI America ST-17143)	42 6
<b>5 TOO GOOD TO STOP NOW</b> JOHN SCHNEIDER (MCA-5495)	5 23	<b>42 RIDDLES IN THE SAND</b> JIMMY BUFFETT (MCA-5512)	41 16
<b>6 TREADIN' WATER</b> EARL THOMAS CONLEY (RCA AHL1-5175)	6 15	<b>43 THE MAN IN THE MIRROR</b> JIM GLASER (Noble Vision 2001)	45 58
<b>7 HEART OVER MIND</b> ANNE MURRAY (Capitol SJ-12363)	7 15	<b>44 LET ME BE THE FIRST</b> DEBORAH ALLEN (RCA AHL1-5318)	44 6
<b>8 CITY OF NEW ORLEANS</b> WILLIE NELSON (Columbia FC 39145)	8 25	<b>45 RIGHT OR WRONG</b> GEORGE STRAIT (MCA-5450)	43 63
<b>9 ROLL ON</b> ALABAMA (RCA AHL1-4939)	9 52	<b>46 HOMECOMING</b> ED BRUCE (RCA AHL1-5324)	47 6
<b>10 GREATEST HITS 2</b> THE OAK RIDGE BOYS (MCA-5496)	10 23	<b>47 DON'T MAKE IT EASY FOR ME</b> EARL THOMAS CONLEY (RCA AHL1-4713)	49 81
<b>11 YOU'VE GOT A GOOD LOVE COMIN'</b> LEE GREENWOOD (MCA-5488)	11 33	<b>48 ONE OWNER HEART</b> T.G. SHEPPARD (Warner Bros. 9-25149-1)	48 13
<b>12 IT'S ALL IN THE GAME</b> MERLE HAGGARD (Epic FE-39364)	12 32	<b>49 CLEAN CUT</b> BARBARA MANDRELL (MCA-5474)	50 39
<b>13 MEANT FOR EACH OTHER</b> BARBARA MANDRELL & LEE GREENWOOD (MCA-5477)	13 23	<b>50 WORKIN' FOR A LIVIN'</b> JOHNNY LEE (Warner Bros. 1-25125)	51 15
<b>14 PLAIN DIRT FASHION</b> THE NITTY GRITTY DIRT BAND (Warner Bros. 9-25113-1)	16 26	<b>51 DON'T CHEAT IN OUR HOME TOWN</b> RICKY SKAGGS (Epic FE 38954)	52 65
<b>15 MAJOR MOVES</b> HANK WILLIAMS, JR. (Warner/Curb 9-25088-1)	23 33	<b>52 CHRISTMAS AT OUR HOUSE</b> BARBARA MANDRELL (MCA-5519)	46 7
<b>16 FRIENDSHIP</b> RAY CHARLES (Columbia FC 39415)	14 24	<b>53 CAFE CAROLINA</b> DON WILLIAMS (MCA-5493)	53 33
<b>17 HE THINKS HE'S RAY STEVENS</b> RAY STEVENS (MCA-5517)	27 12	<b>54 HEARTACHES, LOVE &amp; STUFF</b> GENE WATSON (MCA/Curb-5520)	57 12
<b>18 LADIES' CHOICE</b> GEORGE JONES (Epic FE 39272)	18 9	<b>55 IT TAKES BELIEVERS</b> MICKEY GILLEY & CHARLY McCLAIN (Epic FE 39292)	55 41
<b>19 BLUE HIGHWAY</b> JOHN CONLEE (MCA-5521)	24 12	<b>56 GOLDEN DUETS</b> FRIZZELL & WEST (Viva 9-25148-1)	54 14
<b>20 WHAT ABOUT ME?</b> KENNY ROGERS (RCA AFL1-5043)	21 19	<b>57 THE BEST OF VOL. III</b> DON WILLIAMS (MCA-5465)	58 47
<b>21 CONWAY'S LATEST GREATEST HITS</b> CONWAY TWITTY (Warner Bros. 1-25170)	28 15	<b>58 CHRISTMASS WISHES</b> ANNE MURRAY (Capitol SN-16232)	56 5
<b>22 GREATEST HITS VOL. 2</b> WAYLON JENNINGS (RCA AHL1-5325)	25 12	<b>59 FOREVER YOU</b> THE WHITES (MCA-5490)	59 30
<b>23 THE FIRST WORD IN MEMORY</b> JANIE FRICKE (Columbia FC 39338)	19 21	<b>60 LOVE IS ON THE RADIO</b> TOM JONES (Mercury 422-822 701-1)	60 15
<b>24 THE BEST YEAR OF MY LIFE</b> EDDIE RABBITT (Warner Bros. 9-25151)	22 16	<b>61 LONG, LONG AGO</b> MARTY ROBBINS (Columbia KC2 39575)	61 4
<b>25 EB84</b> THE EVERLY BROTHERS (Mercury 822 431-1 M-1)	17 11	<b>62 FADED BLUE</b> GARY MORRIS (Warner Bros. 9-25069-1)	63 39
<b>26 CAGE THE SONGBIRD</b> CRYSTAL GAYLE (Warner Bros. 9-23958-1)	26 62	<b>63 FOR THE RECORD — THE FIRST 10 YEARS</b> DAVID ALLAN COE (Columbia KC2 39585)	64 14
<b>27 HIS EPIC HITS — THE FIRST 11 — TO BE CONTINUED</b> MERLE HAGGARD (Epic FE 39545)	25 15	<b>64 WHERE IS A WOMAN TO GO</b> GAIL DAVIES (RCA AHL1-5187)	62 5
<b>28 GREATEST HITS</b> JOHN ANDERSON (Warner Bros. 9-25169-1)	29 14	<b>65 SAN ANTOINE</b> DAN SEALS (EMI America ST-17131)	65 18
<b>29 MY KIND OF COUNTRY</b> REBA McENTIRE (MCA-516)	30 11	<b>66 BY HEART</b> CONWAY TWITTY (Warner Bros. 9-25078-1)	67 38
<b>30 ONCE UPON A CHRISTMAS</b> KENNY ROGERS & DOLLY PARTON (RCA ASL1-5307)	20 10	<b>67 NEVER COULD TOE THE MARK</b> WAYLON JENNINGS (RCA AHL1-5017)	66 27
<b>31 THIS OL' PIANO</b> MARK GRAY (Columbia FC 39518)	31 7	<b>68 ALIVE AND WELL</b> MOE BANDY & JOE STAMPLEY (Columbia FC 39426)	68 28
<b>32 PROFILE II — THE BEST OF EMMYLOU HARRIS</b> EMMYLOU HARRIS (Warner Bros. 9-25161-1)	32 19	<b>69 RARE TAKES AND RADIO CUTS</b> HANK WILLIAMS, SR. (Polydor 422-623 695-1)	70 10
<b>33 MUSIC FROM SONGWRITER</b> WILLIE NELSON & KRIS KRISTOFFERSON (Columbia FC 39531)	33 14	<b>70 SALUTES HANK WILLIAMS</b> GEORGE JONES (Mercury 422 822 646-1 M-1)	69 11
<b>34 BY REQUEST</b> GEORGE JONES (Epic FE 39546)	35 15	<b>71 GREATEST HITS</b> HANK WILLIAMS, JR. (Elektra/Curb 9-60193-1)	73 120
<b>35 HOUSTON TO DENVER</b> LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 39291)	34 34	<b>72 GREATEST HITS</b> JUICE NEWTON (Capitol SJ-12353)	71 26
<b>36 ONE MORE TRY FOR LOVE</b> RONNIE MILSAP (RCA AHL1-5016)	36 34	<b>73 RESTLESS</b> THE BELLAMY BROTHERS (MCA/Curb-5489)	72 33
<b>37 EYE OF A HURRICANE</b> JOHN ANDERSON (Warner Bros. 1-25099)	38 27	<b>74 THE CLOSER YOU GET... ALABAMA</b> (RCA AHL1-4662)	75 98
		<b>75 A LITTLE GOOD NEWS</b> ANNE MURRAY (Capitol ST-12301)	74 68

## COUNTRY COLUMN

**KEEP THOSE CABLES COMING** — The Nashville Network has announced that its subscribing households now top 20 million. Nielson ratings also indicate that the country music/entertainment service, which offers programming 18 hours a day, is showing strength in the largest markets sampled — those with a population in excess of 150,000. Marketing and distribution for TNN is conducted by Group W Satellite Communications, whose senior sales vp, **Lloyd Werner**, says, "Not only is TNN the fastest growing advertiser-supported service in terms of subscribing households, but our viewership is growing at an even more dramatic rate."

**RADIO SEMINAR AGENDA SET** — Eighteen separate panel discussions have been arranged for the attendees of the upcoming 16th annual Country Radio Seminar,

to be held March 7-9 at the Opryland Hotel in Nashville. **Beverly Bleisch**, 1985 agenda chairman, said that "sessions will be held in the areas of programming and promotion, sales and management, designated to reach the various aspects of station operation." The Country Music Association is once again involved in this year's activities through its sponsorship of the concurrent Music Industry Professional Seminar, which is designed to give members of the broadcasting community some insights into the workings of record companies, artist management firms, booking agencies and promotion businesses. MIPS panels will offer topics concerning media, marketing, and artist development, among others.

**PBS BECOMES A LEGEND MOST** — Tapings for a three-hour television special called *Legends of Country Music* began Jan. 16 and 17 in Nashville. The show is being made to bolster the annual spring membership drive of PBS and part one was taped at The Cannery, a Nashville club, with entertainer **Hoyt Axton** as host. Some of the pioneers of country music who will appear on *Legends* are **Brenda Lee**, **Eddy Arnold**, **Kitty Wells**, **Mel Tillis**, **Hank Thompson**, **Webb Pierce** and **Ray Price**. The executive producer and director of the show is **Bob Boatman**.

**LET'S GET DIGITAL** — Two Nashville firms are moving into the digital recording field: **Music Resources**, headed by **Steve Schaffer**, is offering both in-house and on-location computerized recording with its Synclavier system by New England Digital Corp.; and a new facility called **Digital Recorders** is being designed by producer **Norbert Putnam's** new company, **Standard Studio Systems**. The studio complex, backed by a group of Nashville investors, is expected to be complete by July and will house two separate studios with digital multi-track recorders, two areas for programming and dubbing, two private lounges and extras such as a restaurant, a bar and a spa, according to publicists for Putnam. Groundbreaking is set for mid-February.

**PUBLICATIONS** — The Country Music Foundation is planning a cookbook featuring photos, biographical sketches and "food-related anecdotes" of country celebrities, announced CMF deputy director **Kyle Young**. The book is a joint project of CMF's publishing division and Marmac Publishing Co. of Atlanta. Young said, "We are planning a full-scale advertising, publicity and promotional campaign to be mounted in October 1985, coinciding with Country Music Month festivities." Approximately 35 artists will be included in what Marmac president **Marge McDonald** has termed "a first-rate book with tested recipes and original, full color photography." The cookbook is set for publication in August and will retail for \$9.95 . . . Another country-related publishing project is the *1986 California Music Directory*, a reference book to be completed in two phases: *The northern California edition* first, followed by *The southern edition* and a combined volume in early summer of this year. **Augie Blume & Associates**, producers of the directory, also announced that monthly update and mailing label services will be offered for an additional charge to buyers of the work, which will have categorized listings of contacts in all music and media fields.

**NASHVILLE WRITERS HELP STUDENTS** — A contingent of Music City songwriters participated in a benefit for the Rimwriters group at Middle Tennessee State University in mid-January. The showcase, held at Murfreesboro's Club on Main Street, gave student composers the chance to hear hit-writers such as **Jim Sales** (co-writer of **Vern Gosdin's** 1984 Top-20 hit, "I Wonder Where We'd Be Tonight") and **Sammy Johns**, whose 1975 single "Chevy Van" hit number five on the pop chart. Johns also made inroads on the country scene last year as the writer of **Waylon Jennings'** top five tune, "America." **Willie Richardson** regaled the audience with "Dog Heaven," (you had to be there) and songwriter/barrister **Craig Hayes**, alias **Vito Toledo** of **Neil Young's** *The Shocking Pink*, also presented original material. The whole shindig was put together by **Hal Newman** of MTSU's recording industry faculty, and several of the student writers he assists played some of their songs for the Nashville veterans.

**COMPOSER HOSPITALIZED** — Songwriter **John Hurley**, the man responsible for **Peggy Little's** 1969 country hit, "Son Of A Preacher Man," is in Nashville's St. Thomas hospital. He also had success on the pop charts in the same year with "Love Of The Common People," a tune that has been covered on numerous occasions, most notably last year by **Paul Young**, whose version spent 11 weeks on the **Cash Box** pop listings and hit number one in England, remaining on British charts for over 100 weeks. Cards or messages may be sent to Hurley in care of Tree International, P.O. Box 1273, 8 Music Square West, Nashville, TN 37203.

bill fisher



**CMA OUT WEST** — Col. Tom Parker (center) attended a reception for west coast members of the Country Music Association following the CMA's first quarterly board of directors meeting in Palm Springs. With Parker above are CMA board chairman **Sam Marmaduke** and the association's president, **Dick McCullough**.

## MOST ADDED COUNTRY SINGLES

1. **THE COWBOY RIDES AWAY** — George Strait — MCA — 32 Adds
2. **I'M THE ONE MAMA TOLD YOU ABOUT** — Mickey Gilley — Epic — 26 Adds
3. **GIRLS NIGHT OUT** — The Judds — RCA — 25 Adds
4. **IT SHOULD HAVE BEEN LOVE BY NOW** — Barbara Mandrell/Lee Greenwood — MCA — 25 Adds
5. **WINO THE CLOWN** — Bill Anderson — Shawnee — 25 Adds

## MOST ACTIVE COUNTRY SINGLES

1. **AIN'T SHE SOMETHIN' ELSE** — Conway Twitty — Warner Bros. — 65 Reports
2. **SHE'S GONNA WIN YOUR HEART** — Eddy Raven — RCA — 65 Reports
3. **ONE OWNER HEART** — T. G. Sheppard — Warner Bros. — 62 Reports
4. **MAKE MY LIFE WITH YOU** — Oak Ridge Boys — MCA — 60 Reports
5. **BABY'S GOT HER BLUE JEANS ON** — Mel McDaniel — 58 Reports

## THE COUNTRY MIKE

**MORE WASHINGTON COUNTRY** — WMZQ/Washington, D.C. has provided a grant to the Central Virginia Educational Television Corporation for the production of *The Country Express*, a weekly half-hour television program dedicated to country music and country performers. The show will incorporate country music videos, interviews and country music trivia. *The Country Express* will air Saturdays at 8 p.m. . . . **KBRQ**/Denver general manager **R. W. "Skip" Schmidt** has announced his resignation from KBRQ and his move to the position of general manager of **WWJF**, an adult contemporary station in the Miami/Ft. Lauderdale area. His replacement is to be announced in the near future . . . **KKYX**/San Antonio and the Paseo del Rio Association presented the 16th Annual Great Country River Festival January 25, 26 and 27. A Friday evening show at the San Antonio Convention Center kicked off this year's festivities and was followed by two days of country music along the San Antonio Riverwalk. Among those scheduled to appear this year were **George Strait**, **Keith Stegall**, **Terri Gibbs**, **Gary Morris**, **Vince Gill**, **Vern Gosdin**, and **Darrell Clanton** . . . **KFDI**/Wichita has certainly been in the giving spirit of late. During a Christmas promotion the "Radio Ranchhands," in conjunction with a local department store, found homes for 12 Cabbage Patch Kids. Later the station teamed up with a local Ford dealer to distribute 300 ignition keys, one of which started a new Thunderbird.

**CHART FACTS** — This week's #1 position is occupied by "Fire In The Night," the fourth number one single from the album "Roll On." This tune was preceded by "I'm Not That Way Anymore," "Roll On" and "If You're Gonna Play In Texas." The only other artist to achieve this distinction is **Earl Thomas Conley**, whose "Don't Make It Easy For Me" album produced its fourth number-one with "Angel In Disguise" on July 28, 1984.

byron wynkoop

## PROGRAMMERS PICKS

<b>Wade Jessen</b>	<b>KNEU/Roosevelt</b>	<b>Wino The Clown</b> — Bill Anderson — Shawnee
<b>Tom Sleeker</b>	<b>KKIX/Fayetteville</b>	<b>Time Don'T Run Out On Me</b> — Anne Murray — Capitol
<b>Nikki Courtney</b>	<b>WUSN/Chicago</b>	<b>Walkin' A Broken Heart</b> — Don Williams — MCA
<b>Dave Scott</b>	<b>KRYS/Corpus Christi</b>	<b>The Cowboy Rides Away</b> — George Strait — MCA
<b>Randy Rowley</b>	<b>WNWN/Kalamazoo</b>	<b>Girls Night Out</b> — The Judds — RCA
<b>Dan Sullivan</b>	<b>KLXL/Dubuque</b>	<b>Let The Heartache Ride</b> — Restless Heart — RCA
<b>Kevin Herring</b>	<b>WWWW/Detroit</b>	<b>Walkin' A Broken Heart</b> — Don Williams — MCA
<b>Rocky McCumbee</b>	<b>WVAM/Altoona</b>	<b>The Cowboy Rides Away</b> — George Strait — MCA
<b>Todd McAiley</b>	<b>WQTE/Adrian</b>	<b>There's No Way</b> — Alabama — RCA
<b>Kevin McGhee</b>	<b>WIVK/Knoxville</b>	<b>It Should Have Been Love By Now</b> — Barbara Mandrell/Lee Greenwood — MCA
<b>Larry Byers</b>	<b>KFYO/Lubbock</b>	<b>Girls Night Out</b> — The Judds — RCA
<b>Don Roberts</b>	<b>KFGO/Fargo</b>	<b>The Cowboy Rides Away</b> — George Strait — MCA
<b>Bill Corey</b>	<b>WOW/Omaha</b>	<b>Girls Night Out</b> — The Judds — RCA

## SINGLES REVIEWS

### OUT OF THE BOX



**REBA McENTIRE** (MCA-52527)  
**Somebody Should Leave** (3:13) (Tree/Choskee Bottom/Cross Keys—ASCAP) (H. Howard, C. Rains) (Producer: Harold Shedd)

This song concerns the terrible choices faced by a couple which has lost love for one another but still love and need their children. The production features a country piano and fine fiddle playing and Reba McEntire's compassionate vocal, which could make this her second number one of 1985.

### FEATURE PICKS

**KEITH STEGALL** (Epic 34-04771)  
**California** (3:16) (April—ASCAP/Blackwood/Stegall—BMI) (C. Craig, K. Stegall, J. McBride) (Producer: Kyle Lehning)

**SAWYER BROWN** (Capitol P-B-5446)  
**Step That Step** (2:47) (G.I.D.—ASCAP) (Mark A. Miller) (Producer: Randy L. Scruggs)

**LOBO** (Evergreen EV-1028)  
**Am I Going Crazy** (3:44) (Boo/Log Jam—ASCAP) (B. Aerts, W. Robinson, Lobo) (Producer: Lobo, Johnny Morris)

**CLIFTON JANSKY** (Axbar AX-6033)  
**Will You Love Me In The Morning** (3:10) (Axbar—BMI) (Clifton Jansky) (Producer: Tommy Melder)

**CARLETTE** (Oak OR 1079)  
**Any Way That You Want Me** (2:43) (Blackwood—BMI) (Chip Taylor) (Producer: Ray Ruff)

**J. W. HUTCHINS** (Tandem TR-027)  
**Maybe I'll Do Better Loving You** (2:52) (Timbertree—BMI) (J. W. Hutchins) (Producer: Joe Deaton)

**GARY LONDON** (Colt 45s C45-10484)  
**Angel On A Wing** (3:09) (Colt 45—ASCAP) (Stevens, McGillvray) (Producer: Not Listed)

**BILL BOHANNON** (Bouquet BQ301)  
**Freeborn Man** (2:16) (Boom—BMI) (Keith Allison, Mark Lindsay) (Producer: Billy Sanford)

**DANNY DAVIS AND THE NASHVILLE BRASS/ARLENE BAIRD** (Wartrace WT 730)  
**I Dropped Your Name** (2:59) (Hall-Clement—BMI) (Ken Bell, Terry Skinner) (Producer: Davis-Gant-Vienneau)

### NEW AND DEVELOPING



**SIMON & VERITY** (EMI-America P-B-8257)  
**We've Still Got Love** (3:48) (Pacific Island/Tree—BMI) (J. P. Pennington, S. LeMaire) (Producer: Terry Choate, Dennis Wilson)  
This English-bred duet stands a good chance for extensive airplay with this debut single from the super-writers of Exile, Pennington and LeMaire. The song has a hook to hang a hit on and the couple's voices blend superbly. Stations with contemporary country formats should be pleased with this one and hope for more from the act.



Stonewall Jackson



Earl Clark

### NEW RELEASES

**"Side Steppin' The Blues"** By Stonewall Jackson  
**"Rainy Night These Days"** By Earl Clark

Produced By:  
Bobby Rich

Universal Artist Records  
P.O. Box 1128  
College Drive  
Madison, TN 37116

# TOP 100 COUNTRY SINGLES

February 2, 1985

	Weeks On 1/26 Chart
1 FIRE IN THE NIGHT	3 12
2 ME AGAINST THE NIGHT	4 14
3 A PLACE TO FALL APART	5 13
4 YEARS AFTER YOU	1 15
5 SOMETHING IN MY HEART	6 13
6 MAKE MY LIFE WITH YOU	7 12
7 AIN'T SHE SOMETHIN' ELSE	9 12
8 GOT NO REASON NOW FOR GOIN' HOME	8 13
9 SHE'S GONNA WIN YOUR HEART	12 12
10 YOU TURN ME ON	11 13
11 ONE OWNER HEART	13 12
12 BABY'S GOT HER BLUE JEANS ON	15 11
13 LET ME DOWN EASY	14 12
14 BABY BYE BYE	17 10
15 ALL TANGLED UP IN LOVE	16 12
16 MY BABY'S GOT GOOD TIMING	18 10
17 MY ONLY LOVE	20 8
18 CRAZY FOR YOUR LOVE	19 8
19 HOW BLUE	2 16
20 A LADY LIKE YOU	22 9
21 WHAT SHE WANTS	23 9
22 IF THAT AIN'T LOVE	25 10
23 SLOW BURNING MEMORY	26 8
24 WHAT I DIDN'T DO	29 8
25 MISSISSIPPI SQUIRREL REVIVAL	27 8
26 EYE OF A HURRICANE	28 8
27 SOMEONE LIKE YOU	24 10
28 YOU'VE GOT A GOOD LOVE COMIN'	30 6
29 CRAZY	32 6
30 THIS BED'S NOT BIG ENOUGH	31 8
31 COUNTRY GIRLS	34 5
32 SEVEN SPANISH ANGELS	35 7
33 I NEVER GOT OVER YOU	33 9
34 HALLELUJAH, I LOVE YOU SO	38 6
35 WALKIN' A BROKEN HEART	39 4
36 RUNNING DOWN MEMORY LANE	36 10

	Weeks On 1/26 Chart
37 HONOR BOUND	40 4
38 THE FIRST WORD IN MEMORY IS ME	43 5
39 ROLLIN' LONELY	44 4
40 SHE USED TO LOVE ME A LOT	41 9
41 HIGH HORSE	48 3
42 HEY LADY	51 4
43 NO WAY JOSE	37 8
44 I NEED MORE OF YOU	55 3
45 MAJOR MOVES	57 3
46 TIME DON'T RUN OUT ON ME	58 3
47 THE BEST YEAR OF MY LIFE	10 17
48 TOUCHY SITUATION	49 9
49 DOES FORT WORTH EVER CROSS YOUR MIND	21 18
50 I'M AN OLD ROCK AND ROLLER	50 8
51 WALTZ ME TO HEAVEN	60 3
52 A SIMPLE I LOVE YOU	61 5
53 ALL AMERICAN COUNTRY BOY	56 7
54 THE COWBOY RIDES AWAY	— 1
55 NOW THERE'S YOU	66 3
56 DON'T CALL IT LOVE	69 2
57 WHEN SHE WAS BY MY SIDE	62 5
58 LET THE HEARTACHE RIDE	67 2
59 HEY	63 8
60 I'M SAVING UP MY PENNIES	65 4
61 BIG WOMEN	64 6
62 BIG TRAIN	70 2
63 I'M THE ONE MAMA WARNED YOU ABOUT	— 1
64 LOVESHINE	68 4
65 GIRLS NIGHT OUT	— 1
66 IT SHOULD HAVE BEEN LOVE BY NOW	— 1
67 WINO THE CLOWN	— 1
68 DADDY'S HONKY TONK	76 3
69 WHY NOT ME	42 17

	Weeks On 1/26 Chart
70 I LOVE ONLY YOU	46 19
71 THE GIRL MOST LIKELY TO RAINBOW	47 15
72 RAINBOW	75 5
73 WHEN YOU'RE IN LOVE	77 2
74 I FORGOT THAT I DON'T LIVE HERE ANYMORE	79 4
75 AMERICA	45 19
76 TILL DAWN DO US PART	80 4
77 DREAMERS ALWAYS FALL IN LOVE	78 2
78 THE ALMIGHTY LOVER	— 1
79 WHAT DO YOU TAKE FOR A HEARTACHE	83 4
80 THE FIRST IN LINE	89 2
81 EVERYTHING SHE TOUCHES	84 5
82 I'VE BEEN DOWN	85 4
83 MY SPECIAL LADY	86 4
84 THERE'S A LOT OF GOOD ABOUT GOODBYE	87 3
85 TURN DOWN NIGHT	88 4
86 ONE MORE GOOD LOVIN'	91 2
87 ACRES OF DIAMONDS	90 2
88 CROSSWORD PUZZLE	54 17
89 OUT TO CATCH A COWBOY	— 1
90 HURRY ON HOME	59 7
91 DIAMOND IN THE DUST	52 18
92 I'D DANCE EVERY DANCE WITH YOU	53 14
93 NOBODY LOVES ME LIKE YOU DO	71 21
94 ALL MY ROWDY FRIENDS ARE COMING OVER	72 17
95 WORLD'S GREATEST LOVER	73 19
96 MISSIN' MISSISSIPPI	74 13
97 LEONA	82 13
98 SHE'S MY ROCK	81 19
99 HEARTACHE AND A HALF	92 15
100 I NEVER LIKED WALTZES TILL NOW	96 5

## ALPHABETICAL TOP 100 COUNTRY SINGLES (including publishers & licensees)

A Lady (BrightSky/C. Monk—ASCAP/Stegall Sngs/Blackwood—BMI)	20	Got No Reason (Vogue/Sunflower Country Songs—BMI)	8	Major Moves (Bocephus Music—BMI)	45	Something (Jack & Bill/Amanda-lin—ASCAP)	5
A Place To Fall (Mount Shasta—BMI)	30	Hallelujah, I Love You So (Rightsong—BMI)	34	Make My Life (Garwin/Sweet Karol—ASCAP)	6	The Almighty (Alan Cartee Music—BMI)	78
A Simple (Warner-Tammerland/Rumble Seat/Babbling Brks—BMI)	52	Heartache (Posey/VanHoy/U'chapel—BMI/Jaseppy/Struzick—ASCAP)	99	Me Against (Irving/Love Wheel—BMI)	2	The Best Year Of My Life (DebDave/Briarpatch—BMI)	47
Acres Of Diamonds (Fame—BMI)	87	Hey (April—ASCAP)	59	Missin' Mississippi (Royalhaven—BMI/G.I.D./Dejamus—ASCAP)	96	The Cowboy (Cross Keys/Tightlist—ASCAP)	54
Ain't She Somethin' (Jack & Bill—ASCAP)	7	Hey Lady (Tapadero/Lynn Shawn—BMI)	42	Mississippi Squirrel (Ray Stevens Music/BMI)	25	The First In Line (Irving—BMI)	80
All American Country Boy (Blackwood/Screen Gems—EMI—BMI)	53	High Horse (Unami Music—ASCAP)	41	My Baby's Got (Pirk Pig/Hall-Clement/Bob McDill—BMI)	16	The First Word (Irving/Love Wheel—BMI)	38
All My Rowdy Friends (Bocephus—BMI)	94	Honor Bound (Chappell/Bibo/MCA/Chriswald/Hopi Sound—ASCAP)	37	My Only (Statler Brothers—BMI)	17	The Girl Most Likely To (Warner-Tammerland/Writers House—BMI)	71
All Tangled Up (Hall-Clement—BMI/Bright Sky/Charlie Monk—ASCAP)	15	How Blue (Songmedia/Bugshoot—BMI)	19	My Special (Jason Dee—BMI)	83	There's A Lot (Baray—BMI/Chappell/Robin Hill—ASCAP)	84
America (Lowery, Legibus, Captain Crystal—BMI)	75	Hurry On Home (Blackwood—BMI)	90	No Way Jose (Welbeck/Lockhill—Selma—ASCAP)	43	This Bed's (Charlie Monk/April—ASCAP)	30
Baby Bye Bye (Warner Bros./Gary Morris—ASCAP)	14	I Forgot (Tree/O'Lyric—BMI)	74	Nobody Loves Me Like You Do (Ensign—BMI)	93	Till Dawn (Sacatone—BMI/Front Music—ASCAP)	76
Baby's Got (Hall-Clement—BMI)	12	I Love Only You (MCA/Don Schlitz/Leeds/Patchwork—ASCAP)	70	Now There's You (Southern Nights/Music City—ASCAP)	55	Time Don't Run (Screen Gems—EMI—BMI/Elorac—ASCAP)	46
Big Train (Wenaha—ASCAP)	62	I Need (Bellamy Brothers/Famous—ASCAP)	44	One More (Cypress Music—ASCAP)	86	Touchy (Warner-Tammerland/Writers House—BMI)	48
Big Women (Little Bill—BMI)	61	I Never (Tomfran—BMI)	33	One Owner Heart (Rick Hall/Almost Songs/Torn Bransfield—ASCAP)	11	Turn Down (Pa-Bar—ASCAP)	85
Country Girls (Warner-Tammerland/WB/Two Sons—ASCAP)	31	I Never Liked (Milene—ASCAP)	100	Out To Catch (Snake Hollow—BMI)	89	Walkin' A Broken (Combine—BMI)	35
Crazy (Lionsmate/Security Hogg—ASCAP)	29	I'd Dance (Tree—BMI/Cross Keys—ASCAP)	92	Rainbow (Attlor/Windy Isle)	72	Waltz Me (Velvet Apple Music—BMI)	51
Crazy (Pacific Island/Tree—BMU)	18	I'm An Old (Candy—PRO/Trealow—BMI)	50	Rollin' Lonely (Music Corp. of America/Dick James—BMI)	39	What Do You Take (United Artist—BMI)	79
Crossword Puzzle (Tom Collins—BMI/Collins Court—ASCAP)	88	I'm Saving (I.S.P.D./Timestar—ASCAP)	60	Running Down (RavenSong/Michael H. Goldsen—ASCAP)	36	What I Didn't Do (Warner House—BMI/Warner Bros. Gold—ASCAP)	24
Daddy's Honky Tonk (Royalhaven/First Lady Songs—BMI)	68	I'm The One (Sweet Karol—BMI/Sweet Glenn—ASCAP)	63	Seven Spanish Angels (Warner-Tammerland—BMI/Warner Bros./Two Sons—ASCAP)	32	When She Was (Old Friends—BMI/Kieran Kane—ASCAP)	57
Diamond In The Dust (Warner-Tammerland/Daticabo—BMI)	91	I've Been Down (Captain Kidd—BMI)	82	She Used To (Hall-Clement—BMI/Jack & Bill—ASCAP)	40	When You're In Love (Hall-Clement—BMI)	73
Does Fort Worth (Acuff—Rose—BMI)	49	If That Ain't Love (Flowering Stone—ASCAP)	22	She's Gonna Win (Welbeck/Dorsey/Cavesson—ASCAP)	9	Why Not Me (Tree—BMI/Cross Keys/Welbeck/Blue Quill—ASCAP)	69
Don't Call (Pzazz/Snow—BMI)	56	It Should (Unichappell/Jan Crutchfield/MCA—BMI)	66	She's My Rock (Famous/Chappell—ASCAP)	98	Wino (Tree—BMI/Cross Keys—ASCAP)	67
Dreamers (New Writers Music—BMI)	77	Leona (Royalhaven—BMI/G.I.D.—ASCAP)	97	Slow Burning (Hookit/Blue Lake—BMI)	23	World's (Bellamy Brothers—ASCAP)	95
Everything (Walter Haynes—BMI)	81	Let Me Down Easy (Tolover/Jidobi—BMI)	13	Someone Like You (Jack—BMI)	27	Years After You (DebDave/Briarpatch—BMI)	4
Eye (ATV/Wingtip—BMI)	26	Let The Heartache (WB/B. Montgomery—ASCAP/Warner-Tlane/W. House—BMI)	58			You Turn (Hall-Clement—BMI/Bright Sky—ASCAP)	10
Fire (Sabal—ASCAP)	1	Loveshine (Almarie/Eno River—BMI)	64			You've Got A Good (Warner House—BMI/WB Gold—ASCAP)	28

⚡ = Exceptionally heavy radio activity this week

💰 = Exceptionally heavy sales activity this week



## TOP 15 ALBUMS

### Spiritual

	Weeks On Chart
1 <b>NO TIME TO LOSE</b> ANDRE CROUCH (Light LS 5863) Open	1 19
2 <b>WHAT HE'S DONE FOR ME</b> REV. CLAY EVANS (Savoy SL 14762) Open	3 15
3 <b>SAILIN'</b> SHIRLEY CAESAR (Myrrh SPCN 7-01-673206-1) Open	2 27
4 <b>NO TEARS IN GLORY</b> REV. F.C. BARNES & REV. JANICE BROWN (Atlanta Intl. AIR 10077) Open	4 25
5 <b>WE SING PRAISES</b> SANDRA CROUCH (Light-5825) Open	5 66
6 <b>TRUST IN GOD</b> AL GREEN (Myrrh SPCN 7-01-678306-5) Open	9 11
7 <b>PSALMS</b> RICHARD SMALLWOOD SINGERS (Onyx 3833) Open	6 19
8 <b>ANGELS WILL BE SINGING</b> EDWIN HAWKINS & THE SEMINAR MASS CHOIR (Birthright BRS 4045) Open	8 15
9 <b>ROUGH SIDE OF THE MOUNTAIN</b> F.C. BARNES & REV. JANICE BROWN (Atlanta Intl. 10059) Open	7 90
10 <b>JESUS SAVES</b> LITTLE CEDRICK AND THE HAIL'RY SINGERS (Gospearl PL-16019) Open	10 36
11 <b>CHOSEN</b> VANESSA BELL ARMSTRONG (Onyx 3825) Open	13 7
12 <b>THIS TOO WILL PASS</b> JAMES CLEVELAND & THE CHARLES FOLD CHOIR (Savoy 7072) Title Cut	11 65
13 <b>MADE IN MISSISSIPPI</b> JACKSON SOUTHERNAIRS (Malaco 4372) Open	12 15
14 <b>PERFECT PEACE</b> KEITH PRINGLE (Onyx RO 3784) Open	— 1
15 <b>IMPOSSIBLE DREAM</b> ALBERTINA WALKER (Savoy 14745) Open	15 7

### Inspirational

	Weeks On Chart
1 <b>KINGDOM OF LOVE</b> SCOTT WESLEY BROWN (Sparrow 1081) Open	1/26 Chart 4 11
2 <b>MORE THAN WONDERFUL</b> SANDI PATTI (Impact R3818) Open	1 83
3 <b>MICHAEL W. SMITH 2</b> MICHAEL W. SMITH 2 (Reunion 000412-9) "Hosanna"	2 41
4 <b>STRAIGHT AHEAD</b> AMY GRANT (Myrrh 675706-4) "Angels"	3 47
5 <b>THE SKY'S THE LIMIT</b> LEON PATILLO (Word 677106-7) "I've Heard The Thunder"	5 41
6 <b>HEART &amp; SOUL</b> KATHY TROCCHI (Reunion SPCN 7-01-000512-5) Open	9 17
7 <b>VITAL SIGNS</b> WHITEHEART (Myrrh SPCN 7-01-678238-7) Open	6 23
8 <b>CHOICES</b> FARRELL & FARRELL (StarSong SPCN 7-10-205386-X) "Give Me Thy Words"	7 33
9 <b>THE WARRIOR IS A CHILD</b> TWILLA PARIS (Milk & Honey MH 1048) Title Cut	8 33
10 <b>MAN IN THE MIDDLE</b> WAYNE WATSON (Milk & Honey MH 1049) Open	10 36
11 <b>SONGS FROM THE HEART</b> SANDI PATTI (Impact RO3884) None	14 7
12 <b>TIM MINER</b> TIM MINER (Nissi EMR-4607) Open	12 11
13 <b>THE PRODIGAL SON</b> KEITH GREEN (Pretty Good PRG 003) Open	13 14
14 <b>REIGN ON ME</b> MICHELLE PILLAR (Sparrow SPR 1077) Title Cut	15 31
15 <b>PERSON TO PERSON</b> LENNY LeBLANC (Hartland HR 38653) "He Is The One"	— 1

## GOSPEL COLUMN

**GOSPEL GRAMMY NOTES** — The only type of music exceeding gospel in total percentage of potential Grammy Awards is represented by the specialized categories of classical recordings; furthermore, gospel is found again this year among the Best Recording for Children nominees: Birdwing/Sparrow Records is listed for "Agapeland At Play With Holly Heart," and the Maranatha!/Word label comes in with "Kids Praise 4."

**BUSINESS LINE** — Spencer-Brooks, Inc. of Nashville has announced the formation of Passage Records, which its described as a "Contemporary Christian Music label." Artists signed include **Candy Hemphill, The Dixie Melody Boys and Tim Daniels.** These three acts were presented by the new company in a show at Nashville's Belmont College on Jan. 17 to benefit student mission programs . . . **Sandi Patti, DeGarmo and Key, Daniel Amos, The Front, and Prodigal** are the first compact disc releases from the Benson Company, Inc., a Nashville firm whose publishing wing recently renovated its facilities — adding new studio equipment, a conference room, songwriter rooms and other improvements . . . Lari Goss, Inc. expanded its record production staff late last year with the additions of administrative, engineering and orchestration personnel. Producer **Lari Goss** commented that his firm's goal is to "invest time in working to develop the talent of people who desire to record and just need the guidance and support of a team such as ours."



**IN SEVENTH HEAVEN** — David Meece (l), shown here in the studio with producer Keith Thomas, recently finished seven weeks of work on his seventh album project which has involved seven producers. The album, scheduled for a February release on Myrrh Records, is appropriately entitled "Seven."

## Bobby Jones: Breaking Gospel Out Of Nashville

By Bill Fisher

Bobby Jones is known in gospel circles in many ways: as a singer; as the leader of New Life, a spiritual ensemble packed with powerful soloists and boasting extensive concert experience from Nashville to Las Vegas; as a recording artist with a list of six albums to his credit; as a 1984 Grammy winner for his collaboration with country superstar Barbara Mandrell called "I'm So Glad I'm Standing Here Today;" as the recipient of a Gospel Music Association Dove Award; and most significantly for him as a television personality who has been a fixture on Nashville TV for eight years. With a new record company and a new album planned for the near future, his first music video

in the works and more TV projects slated, he's not resting in 1985 either.

The artist and his group are now with Light Records, a California-based company and although an LP is scheduled for this year, the most exciting things happening currently, according to Jones, are the new video and an expanded presence on television.

The song chosen for New Life's video is "What's Going On," from the early '70's album of the same name by the late Marvin Gaye. When **Cash Box** asked what led to the choice of that song, Jones explained that the timeliness of the song's perspective on coping with the modern world has not diminished. He continued, "It makes a statement; it puts the problem on each individual who listens to it. We started planning this long before Marvin was killed, with the hope that he would be able to hear it done again from a gospel artist . . . I think he realized that there is a superior being who has answers for us." The clip will be produced by Sanchez Harley and Derrick Lee and the visual concepts have been coordinated by noted graphic artist Paul Harmon. Jones elaborated, "It will have a fresh sound, and I think it will be appealing to everybody . . . I think the Lord uses all types of people in ways to disseminate information. I believe we've been chosen to be part of that diversity, but yet we hold on to our traditional values."

Jones told **Cash Box** that his TV appearances are becoming increasingly important: "Television has such an impact on all levels and ages and it's not as discriminatory as radio, in a way, because you go into the house in the evenings and everybody watches; so my excitement there leads to this point — we are taping an hour show at channel 2 (in Nashville), WKRN. We have top artists; we are continually including all facets of the music world in the show, so it becomes a music show with heavy gospel overtones." The show will feature appearances by Ricky Skaggs, The Whites and the Reverends F.C. Barnes and Janice Brown. The latter two performers have been on the **Cash Box** gospel charts for over 80 weeks with their "Rough Side Of The Mountain" LP and Skaggs and The Whites have been nominated for a total of three Grammys among them this year. Eve Greco at WKRN commented that everyone

(continued on page 37)

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**A TANGLE WITH THE BANGLES** — Columbia Records hosted a party for the Bangles following the group's Radio City Music Hall performance recently. Pictured at the event are (from left) Peter Philbin, Columbia director-talent acquisition, west coast; Debbie Peterson of the Bangles; group manager Mike Gormley, Susanna Hoffs of the group; Columbia senior vice president and general manager Al Teller; Michael Steele and Vicki Peterson of the Bangles; and Columbia vice president marketing Bob Sherwood.

## Johnny Rivers

**THE PALACE, L.A.** — There is a tradition — a long one for Los Angeles — of rock clubs and the performers they incubate. When Johnny Rivers set the newly opened Whiskey A Go-Go afire with his twang-rock tunes back in '63, the young musician from the bayou was destined for international success. 20 years and 17 gold records later, Johnny Rivers shook Hollywood's current number one club with his string of familiar songs from the '60s and '70s when he played a one-night engagement at the Palace recently.

Certainly an uncharacteristically "Palace" audience assembled to greet Rivers, with attire and attitude (such as sitting on the dance floor in little huddles waiting for the show to begin) reminiscent of the late '60s. The mood was of a long-awaited comeback and Rivers, though recently signed to MCA, gave a performance that could have been sent via molecular transport directly from 1967. Even the clothes — a black suit with country-style piping — seemed of nostalgic significance during the Saturday show.

The music, however, is timeless. With considerable deference to Chuck Berry (including a borrowed "Duck Walk"), Rivers' show was a coterie of covers from rock's early years peppering an impressive repertoire of River's own standards. Opening with Berry's "Reelin' and Rockin'" and moving swiftly into the Four Tops' "It's The Same Old Song," one wondered if Rivers hadn't gone the route of becoming just another cover crooner in his absence from the studio. Two or three oldies later, as Rivers drifted into "The Tracks Of My Tears," Rivers became Rivers. The series of covers proved little more than warm-up material, priming Rivers and his musicians for the bulk of Rivers hit tunes, from the pensive "Summer Rain" to the recently revived New Wave fave "Secret Agent Man."

Blues influences abounded in the Saturday show. Full-blown jam sessions erupted on at least two occasions, the

most notable being a rather long-winded but musically satisfying foray into the sonic possibilities of "Mountain Of Love." Of special mention was the sax lead of Gary Herbig.

Skip Edwards' piano and keyboard boogie was a highlight of Rivers' backup, lending spice when some of the lower-toned rockabilly on certain tunes threatened to become lugubrious. His falsetto addition to "Stay" was comically successful.

Rivers' ability to maintain the life in his tunes was a refreshing and mystifying element of the show. The fact that the man looks as though he could hardly have been old enough to drive in 1963, let alone play the Whiskey A Go-Go, may have helped. But there was nothing tired about what Rivers had to offer when the show finally found its way to his music and the hard-line blues overtones of a rather lengthy encore left little to be desired in the way of any genuine artistic connection between the man and the music he most obviously loves to play. **gregory dobrin**

## The Waterboys

**THE PALACE, L.A.** — Scotland's Waterboys took time off as opening act for U2 to headline their own show at Hollywood's Palace Theatre. Although only the more adventurous programmers add the Waterboys to their playlists, a faithful following has emerged on the strength of two superb albums available on Island.

The faithful were out in force for their first glimpse of The Waterboys intellectual and spiritual leader, Mike Scott. And they were not disappointed as the slight but commanding Scotsman led his powerful band through two hours of emotion-filled and exhilarating performances.

The promise of The Waterboys recorded output left doubt as to how those emotional peaks and valleys would translate into a live setting. But with apparent effortlessness (something one guesses one should expect from such a transparent songwriter as Scott), The Waterboys

managed to expand every nuance of each song's recorded version. From the breath-taking ecstasy of "The Big Music" to the anguish of "All The Things She Gave Me," one looked in vain for a sign of pretense or wavering commitment. The Waterboys delivered on the promise.

Indeed, The Waterboys are a band with which one must contend. Scott represents a courageous alternative to the rapid fashion pop exports of the U.K. and the sincere but ill-conceived pathos of post-punk. The show at The Palace underscored this fact. Seldom in pop music is one confronted with emotional honesty in such raw and energetic forms. It is this non-stop intensity that is no doubt responsible for putting off some of those who enjoy safer fare. But here you find the spiritual Celtic mists of soul-mate Van Morrison permeating a throbbing, jagged-edged guitar/vocal shriek reminiscent of Patty Smith.

The excitement of rock and roll delivered by a disciple of honesty, passion, and truth yields an explosive result. Mike Scott will not fade away. He is an artist of consummate integrity. The Waterboys gave a show that lived up to this integrity.

**steve padgett**

## Romeo Void

**THE RITZ, N.Y.C.** — Debora Iyall is a big woman with a little girl's face, a voice that coos, demands and chronicles the dark side of the human psyche and an odd assortment of moves. She shakes her silver fringe bracelets as if they were tambourines, literally kicks up her heels with the musical punctuation, and strikes witchy-woman and kittenish poses which are at odds with her size. A weird blend of the insightful, the sexual and the unsettling, Iyall's stance embodies Romeo Void's essence as a band. Their songs are no-nonsense forays into the land of love, often more quixotic than melodic; their show is a tour through an emotional funhouse. It's a bumpy ride, but that's intended; the only comfortable ground Romeo Void affords their audience is in their stunning musicianship. And even that is geared to startle and awaken.

Central to the band's force is Ben Bossi's versatile sax, which he commands like a deranged lover, taking it through mournful cries, shrill screams and impish bounces, depending on the mood of the moment. Bossi also helps with the physical momentum, blithely shaking his head about and stomping across the stage in blissful abandon. Frank Zincavage may look like he's glued to the spot, but one listen to his intrepid basslines tells you where his energy's going. From the menacing to the melodic, his notes resound in low-end intensity. Peter Woods' guitar ran the gamut from warm leads to dirty strums, all delivered with a detached and amused air. And Aaron Smith's accomplished drumming sounds equally at home in complicated cross-rhythms, tribal beats and heartbeat pulses. Raybeats' member Pat Irwin, who joined the band intermittently throughout the evening, provided an extra fillip with a raunchy bleating sax and an attitude of playful sass. An interesting crew at the helm of a stormy set.

Romeo Void's show was gifted with some neat theatricality (Iyall adrift in a dark stage, lit only by the candle in her hand) and wonderfully pithy lyrics ("You have the cigarette; I'll have the headache"). But the almost-atonal progressions and brooding speak-singing of many of the songs made for an uneasy, though dramatic, set. "Just Too East," "Chinatown" and "Shake The Hands Of Time" were jarring lurches of frantic emotion. The insistent dance rhythm and poison-tipped chorus of the band's classic "Never Say Never" ("I might like you better if we slept together") went right for the crowd's collective jugular. The songs that wielded the most power, though, were those which returned to the sweetness of melody "A Girl In Trouble" (Romeo void's current single and most melodic cut to date) had everyone dancing as Iyall cavorted with a devil-may-care attitude that echoed Bossi's fast and furious sax. And "Instincts" — the title tune off the band's current 415/ Columbia LP — created a moving mood of haunting vulnerability. Romeo Void's innovation is to be commended, but they make their point better when they don't overwhelm with the bizarre. When they stay closer to the mainstream, their discerning lyrics and fine musical technique are much better appreciated.

**robin j. schwartz**



**KISS TO BUILD A DREAM ON** — Mercury/PolyGram mega-metal band Kiss recently headlined a blistering show at Nassau Coliseum on Long Island. Pictured backstage at the show are (l-r): Bill Levenson, A & R coordinator, PolyGram; Linda Walker, artist development manager, PolyGram; Gene Simmons of Kiss; Jerry Jaffe, senior vice president, rock division, PolyGram; Paul Stanley of Kiss; Drew Murray, director national album promotion, PolyGram, and John Weston, New York local promotion manager, PolyGram.

## Bull Moose Jackson

CLUB LINGERIE, LOS ANGELES — Bull Moose Jackson returned to Southern California after an absence that spanned over two-and-a-half decades and the capacity crowd at L.A.'s Club Lingerie let him know it had definitely been too long.

Bull Moose Jackson is an undisputed groundbreaker in Rhythm and Blues. In 1947 he became the first R&B artist to receive a gold record, awarded for his record, "I Love You, Yes I Do." Other songs which brought him notoriety include, "Big Ten Inch Record" (subsequently covered by Aerosmith in the late '70s) and "I Want A Bowlegged Woman."

In November 1983, Carl M. Grefenstette (who is the drummer for The Flashcats, the band that is responsible for Bull Moose's re-emergence and his backing ensemble at The Lingerie), discovered Jackson working for a Washington, D.C. food service. Grefenstette brought the singer to Pittsburgh for a show with The Flashcats where he proceeded to bring down the house. From that point on Bull Moose Jackson was back.

When Bull Moose Jackson took the stage it was obvious "Moosemania" had swept the Lingerie. Jackson jumped into a medley of his classics — "Bowlegged Woman," "Sneaky Pete" and "I Love You, Yes I Do," to name just a few. Despite his long hiatus from the stage, it was apparent that Bull Moose Jackson still had those pipes. The crowd was jumping.

It is obvious the 65-year-old singer's true love is performing. He was openly ecstatic about the night's turnout and joked how only he and Joe Turner, who was sitting in the audience, were probably the only ones at the club that night who could remember when he was in his heyday.

The highlight of the evening was a sing-along rendition of the Moose's latest single on Bogus Records. (Yes, that's Bogus Records), "Get Off the Table Mabel (The Two Dollars Is For The Beer)." It was at this point that the bond between performer and audience had been cemented. The chorus could be heard out on Sunset Blvd.

By the end of the night, the small table set up in the back of the club had sold out of Bull Moose Jackson T-Shirts (I bought two) and copies of the new single. As he descended the stage, the Moose was surrounded by fans seeking autographs. There was an undeniable gleam on Bull Moose Jackson's face as he signed the singles and conversed with his fans. Suddenly 1947 didn't seem so far away.

David Adelson



ARLINGTON THEATRE, SANTA BARBARA — While X, long a critic's favorite with a commercial cult following, usually releases a new album each fall, it has not had a new album since September of 1983. Yet the lack of new material didn't seem to faze the hysterical throngs which greeted the band here. Opening with the political anthem "The New World" X proved that it has the intensity and sheer velocity to rock with America's best.

The personas might be the same: Exene as the flailing and often atonal foil to John Doe's anchoring bass and lead vocals rich with conviction; Billy Zoom as the seemingly disinterested guitar idol and the unassuming D. J. Bonebrake pounding out the beat on a minimalist drum kit, but X has evolved greatly since its early days at the Masque in Hollywood. Forays into heavy metal-punk have always been apparent — "Nausea" from the band's Slash debut — but its cover of "Wild Thing" vaulted X onto many AOR playlists when it was released as a 12" last year and on this night almost brought the house down.

As the band's principal writers, Doe and Exene have always written honestly about their lives (sometimes *excruciatingly*) and with the break-up of their marriage in the last year the group's new material has reflected the emotional sores which go along with the situation. New material such as "Little Honey" cowritten by Dave Alvin and also appearing on the Blaster's upcoming disc, "What's Wrong With Me" and others are typically brutal and insightful visions which gained surprisingly enthusiastic responses from



GOOD TIMES — Columbia Recording artist Nina Hagen recently took her Ballroom Blitz to Los Angeles' Beverly Theater to headline two sold-out shows entitled "A Salute To Glitter." Ms. Hagen's new Columbia LP, "Balhaus Blitz Exstasy No. 5" will be available in February. Among the visitors at the after-concert party were Rodney Bingenheimer (co-M.C. of the show), L.A. Songstress Angelyne and local TV horror movie hostess Elvira (Cassandra Peterson).

the mostly young crowd.

Yet it was explosive X classics such as "Make The Music Go Bang" "Devil Doll" "White Girl" and "In This House That I Call Home" which ignited the audience. The band seemed in an especially good mood, away from its typical home crowd and guitarist Zoom even made a series of rare forays into single-string leads. Bonebrake played typically crushing drums and the Exene-Doe vocalizing was more consistent than usual. Clearly the duo's work with the acoustic outfit The Knitters has brought about a more intimate singing style which seems to work well in the decidedly electric X. Drawing healthily from each of the band's four previous Slash and Elektra LPs as well as working in six new songs, X proved again why it is one of the most vital bands working today.

Opener Los Lobos has been recently reviewed on these pages and the group overcame a bad mix to finish its set with typical celebration and intensity.

Peter Holden

is a Christian faith which weaves in and out of the music. One moment we're dropping our lovely daughter in a well ("Country Death Song"), the next we're singing along to a Gospel song, "I believe in the Father/I believe in the Son/I believe there's a Spirit/Livin' in everyone." This is a dark faith, like Dante's *Inferno*. The Violent Femmes' music is that of a tormented soul crying out for relief, the voice of every dispossessed loner in every bus station in America.

But there is a joy and purity also, the kind felt when one exposes privately held dark secrets and comes out intact. There is nothing alive in the heart of man so ugly as to cut him off from the grace of God.

The Violent Femmes were ably supported by Carmine De Forest, whose satirical, jaundiced view of industrial romance make him the ukelele-playing Tiny Tim of the '80s and And And And, a crafty quartet long on style but a little short on substance. They are worth keeping an eye on.

Stephen Padgett



BRASS MEETS BRASS — Capitol Records execs congratulated Brass Construction backstage after its WBLs-sponsored Red Parrot concert in support of its "Renegades" album. Pictured (l-r) are Varnell Johnson, vp of A&R, black music division; Brass Construction members Sandy Billups and Morris Price; Don Grierson, senior vp, A&R; Brass Construction members Larry Paxton and Randy Muller; Rod Butler, NY R&B promotion manager; and Jesse Ward, Brass Construction.

## Violent Femmes

THE BEVERLY THEATRE, L.A. — The Violent Femmes descended on Los Angeles with all the pagentry and splendor of a gypsy/hobo reunion. The rag-tag ensemble led by impish Gordon Gano with Brian Ritchie on bass and Victor De Lorenzo on drums played to a capacity house at the Beverly Theatre. The band was supplemented by The Horns Of Dilemma featuring John Zorn, John Tanner and Sigmund Snopek.

When one approaches the Violent Femmes one is faced with a category unlike any other. In its broadcast reading, the "pop music" tag is simply inadequate. There are certainly the usual pop accoutrements; electric guitars, horns, etc.; it comes packaged like a pop group with LPs, posters and buttons and its audience is a mix of dark creatures from the street and trendy new-wave kids. But the music is strange, perplexing and bizarre. It is music sprung right out of the American psyche. It is music informed by folk legend, the southern voodoo, the snake-charmers of Appalachia, black superstition and suburban trauma.

And if this weren't jarring enough there



CINEMA SISTER — Twisted Sister's Jay Jay French appeared at Plitt's Water Tower Theatre in Chicago to see the band's "We're Not Gonna Take It" as a Music Motions Music Zap on the wide screen. The Zap opened before Johnny Dangerously.

## INTERNATIONAL DATELINE

### Argentina

**BUENOS AIRES** — At a year-end party celebrated in the recording studios of the company, RCA general manager reported that his company has inked top pop-rock star Sandra Mihanovich to a worldwide recording contract. Sandra has been one of the top sellers in this market during the past years, and the inking follows a trend set by RCA, which effective January 1 is starting to distribute Ariola, Columbia Espanola and Motown. The company is also distributing PolyGram in this country and it is understood that the agreement will be renewed in a short time.

PolyGram marketing manager Leo Bentivoglio is planning a heavy promotion campaign for a two-LP set tagged "Cosquin '85" and devoted to the Cosquin Folk Festival, which this year celebrates its 25th anniversary and features the top local folk artists every year in a seven day extravaganza that will probably be aired nationwide by ATC, the state-owned TV station. The idea is to start with radio ads in the province of Cordova and then extend the campaign to Buenos Aires and other cities.

Mexican chanteuse Daniela Romo will visit Argentina again in February. According to a press release issued by Sicamericana. The artist has been in Argentina in mid-'84 and her two albums have been selling well after the promotion campaign built around her arrival. Fernando Ubierto,

Chilean chanter who won recently the OTI song festival, is also scheduled to come to Buenos Aires soon.

Mario Kaminsky, president of Microfon, is starting a tour of Europe and Israel that will take nearly two months and will include some business talks with people in Spain and other markets. The label has been very successful lately with Los Continentales and other "cumbia" groups, since tropical music has gained a steady following in this market. Norberto Kaminsky, vice president, will be in charge of operations during Mario's trip.

CBS reports very good results on the latest Cuarteto Imperial album, "Continuado Espeluznante," which features, as a novelty, cumbia versions of hits by Michael Jackson and other pop and rock artists. The album is aimed at regional markets but also sells well in urban zones; the group was formed nearly 25 years ago by Colombian residents in Argentina and has sold nearly seven million records.

Francisco Vidal of Tonodisc is set to attend MIDEM in Cannes. The company has sold around 40,000 units of the "Pitufos" (Strumpfs) album, thanks to a strong campaign and the fact that ATC is airing the kiddie programs with these characters. Vidal is also busy with the release of a new two-LP set by heavy rock star Pappo, who has many followers in the teen crowds.

miguel smirnoff



**GOLD FOR PURPLE** — Deep Purple were presented with gold albums for "Perfect Strangers" during an informal afternoon of tennis at the Melbourne home of Australian tour promoter Garry Van Egmond. Pictured **standing (l-r):** Sam Hamilton, division manager, PolyGram; Jon Lord and Ian Paice, Deep Purple. **Front row:** Bruce Payne, manager-Deep Purple; Ian Gillan, Deep Purple and Garry Van Egmond.

### Japan

**TOKYO** — According to the survey by the **Cash Box** Tokyo office, the sales during the first week of 1985 ending Jan. 7 throughout Japan increased over the same period of the previous year. While traditional items, records and pre-recorded tapes, showed some decrease from the comparable term of the prior year, so-called "new media items" indicated surprising results and have contributed additional sales over the previous comparable term. Among the new media merchandisings, CDs (compact discs) have shown spendid sales with wide spread attention throughout the country. Beside this, videocassettes have contributed to increased sales with good results across the board. Many retailers in both the Tokyo metropolitan area and other local districts said that the fine weather during the beginning of the year have given nice conditions to absorb unexpected traffic to the record retailers.

The sales of both discs and pre-recorded

tapes (including "new-media") on Nov 1984 in Japan were, according to the survey of JPRA and (Japan Phonograph Record Association) were \$29,551,000,000 yen (\$123,000,000), up 11 percent and down one percent in comparison with the prior month and the comparable month of the previous year respectively. However the net sales excluded CD were down six percent from the same month of the previous year.

To send relief money to many countries in Africa plagued by wide spread famine, "Japan Amateur Musical Culture Association" (JAMCA) will hold a contest by amateur singers in this country. This event is called by "All Japan Non-pro Singer's Contest" which will be held on Apr. 18, 1985 in Tokyo. JAMCA said the income of this event will be donated to the countries suffering from severe famine in Africa.

kozo otsuka



**KERSHAW GETS CANADIAN GOLD** — MCA recording artist Nik Kershaw (left) was recently presented a gold album for Canadian sales of his debut LP, "Human Racing," by Ross Reynolds, (right), vice president and general manager of MCA Records Canada. The presentation was made in London at Sarm East Studios where Kershaw was putting the final touches on his second album, "The Riddle."

## INTERNATIONAL BESTSELLERS

### Italy

#### TOP TEN 45s

- 1 Careless Whisper — Wham! — CBS/Epic
- 2 I Just Called To Say I Love You — Stevie Wonder — Ricordi/Motown
- 3 The Wild Boys — Duran Duran — EMI/Parlophone
- 4 The Neverending Story — Limahl — EMI
- 5 Freedom — Wham! — CBS/Epic
- 6 Forever Young — Alphaville — WEA
- 7 Crilo — Heather Parisi — PolyGram/Polydor
- 8 Smalltown Boy — Bronski Beat — PolyGram/London
- 9 Your Love Is King — Sade — CBS/Epic
- 10 I Love Rockfeller — Jose Louis Moreno — Cinevox

#### TOP TEN LPs

- 1 I Miei Americani — Adriano Celentano — CGD/Clan
- 2 Make It Big — Wham! — CBS/Epic
- 3 The Woman In Red — Stevie Wonder — Ricordi/Motown
- 4 Catene — Mina — PDU
- 5 Odissea Veneziana — Rondo Veneziano — Baby
- 6 Mix Time — Various Artists — EMI
- 7 Mixage (4) — Various Artists — EMI
- 8 Arena — Duran Duran — EMI/Parlophone
- 9 Diamond Life — CBS/Epic
- 10 Bimbo Mix (2) — Various Artists — Baby

—Musica e Dischi

### United Kingdom

#### TOP TEN 45s

- 1 Everything She Wants/Last Christmas — Wham! — Epic
- 2 I Want To Know What Love Is — Foreigner — Atlantic
- 3 Like A Virgin — Madonna — Sire
- 4 Shout — Tears For Fears — Mercury
- 5 Do They Know It's Christmas? — Band Aid — Mercury
- 6 Step Off — Grandmaster Melie Mel — Sugar Hill
- 7 Ghostbusters — Ray Parker, Jr. — Arista
- 8 Everything Must Change — Paul Young — CBS
- 9 Nellie The Elephant — The Toy Dolls — Volume
- 10 Police Officer — Smiley Culture — Fashion

#### TOP TEN LPs

- 1 Alf — Alison Moyet — CBS
- 2 The Hits Album — Various Artists — CBS/WEA
- 3 Make It Big — Wham! — Epic
- 4 The Collection — Ultravox — Chrysalis
- 5 Now That's What I Call Music-4 — Various Artists — Virgin/EMI
- 6 Diamond Life — Sade — Epic
- 7 Welcome To The Pleasuredome — Frankie Goes To Hollywood — ZTT
- 8 The Riddle — Nik Kershaw — MCA
- 9 Parade — Spandau Ballet — Reformation
- 10 Party Party — Black Lace — Flair

—Melody Maker

### Japan

#### TOP TEN 45s

- 1 Stardust Memories — Kyoko Koizumi — Victor
- 2 Julia Ni Shoshin — Checkers — Canyon
- 3 Kazariya Nayinoyo Namidawa — Akina Nakamori — Warner Pioneer
- 4 Koyino Yokan — Anzen Chitayi — Kitty
- 5 Tsugunayi — Teresa Ten — Taurus
- 6 Isso Serenade — Yosuyi Inouye — For Life
- 7 Meotozaka — Harumi Miyako — Nippon Columbia
- 8 Nagaragawa Enka! Ohan — Hiroshi Itsuki — Tokuma Japan
- 9 Over Night Success — Teri Desario — Epic Sony
- 10 Tokeyiwo Tomete — Warabe — For Life

#### TOP TEN LPs

- 1 Dakishimetayai — Anzenchitayi III — Kitty
- 2 9.5 Carat — Yosuyi Inouye — For Life
- 3 Make It Big — Wham! — Epic Sony
- 4 No Side — Yumi Matsutoya — Toshiba EMI
- 5 Windy Shadow — Seiko Matsuda — CBS Sony
- 6 Motto! Checkers — Checkers — Canyon
- 7 Silent Love — Akina Nakamori — Warner Pioneer
- 8 Like A Virgin — Madonna — Warner Pioneer
- 9 Celebration — Kyoko Koizumi — Victor
- 10 Never Ending Summer — Kiyotaka Sugiyama & Omega Tribe — Vap

Cash Box of Japan

## Ticketmaster Takes L.A. By Storm

(continued from page 5)

was the sole computerized ticket service in the area until 1983.

According to Rosen, "because Ticketron was the only game in town, it didn't push hard for best available seating. When we came into the city we saw that if we were going to have an impact, we had to make arrangements to do an active marketing job for venues. In order to do that we required exclusive arrangements. If you sell combined (share the tickets), it's 'who's got the best seats?' Well the public will never know and you're going to be the victim of the public's confusion."

Rosen boasts of his company's ability to offer the public the entire inventory of

tickets, not just an allocation ("95 percent of the time" he qualified). According to the company, it distributes over 50 million tickets annually in its 30 U.S. cities of operation and London.

However what is obviously the company's greatest accomplishment is the short time in which it took to dominate the southern California market.

"We wanted to build a very simple and very accessible outlet network" said Rosen, pointing to the fact that the majority of his counters are located in only two large retail chains. "I've now reached 67 stores where if anybody walks into them, they know they can buy a ticket."

## Rogers Withdraws As Grammy Host

LOS ANGELES — The National Academy of Recording Arts and Sciences has announced that RCA recording artist Kenny Rogers, originally scheduled to host the 27th Annual Grammy Awards slated to air Feb. 26 on CBS stations, has been forced to withdraw from that post. Replacing Rogers as host for the Awards ceremony will be John Denver, who has hosted the show every year for the past five.

Rogers decision was made due to his current national tour with Dolly Parton, from which he would be forced to cancel certain dates in order to fulfill his host responsibilities. "The stature and complicated nature of the Grammy Awards telecast," Rogers stated, "requires a host who is able to devote enough time to preparing properly for the show." Rogers hopes to host next year's show.



**CAPITOL SUCCESS** — At a recent gathering at L.A.'s Sheraton Premiere Hotel, which kicked off Capitol Records' 1985 Promotion Conference, the field promotion managers were congratulated by many of the label's top executives and artists for their successful work over the last year. Such Capitol and Manhattan artists as Sawyer Brown, The Touch, Twin Image, World Citizen, Alcatraz and Patrice Rushen were on hand for the festivities. Pictured here (l-r) are: Don Grierson, vice president, A&R; Don Zimmermann, president, Capitol; Frankie Beverly of Maze; Joe Cocker; Martha Davis of the Motels; and Bhaskar Menon, chairman of the board, Capitol.

## Four Publishers Continue To Dominate Nashville Music Market

(continued from page 5)

recently with CBS composers in Nashville. Verlon Thompson has also been added as a writer for April Music and Ides of March Music. Keith Stegall, writer of "We're In This Love Together" for Al Jarreau and one of CBS's brighter stars, has signed a record deal with Epic and continues to write for both country and pop artists. The Welk Music Group, represented strongly on the country charts by Hall-Clement Music, broke ground in October for a new \$2 million Nashville headquarters which will contain writers' offices, a 24-track studio and office space for both Welk and leasing tenants. Construction should be completed by mid-1985. Welk writers received recognition in 1984 from nearly all of the organizations that give music professional awards: Grammys to Tommy Rocco and Kerry Chater for "A Little Good News," BMI Award number two for Bob McDill, four SESAC citations for Jerry Gillespie, ASCAP Writer of the Year honors for Tommy Rocco and BMI Awards for Donnie and Vickie Clark, Lionel Delmore, Kerry Chater, Dickey Lee and Dean Dillon. "A Little Good News" also earned the

Country Music Association's Single of the Year prize. Welk is also highly visible in the success pictures of Ricky Skaggs and George Strait; the company has titles on both of these artists' bestselling albums: "Let's Fall To Pieces Together" was a number one single for Strait and Skaggs' "Something In My Heart" is currently five bullet on the **Cash Box** country singles chart.

Chappell/Intersong had a string of nine number one singles last year and writer Charlie Black shared the ASCAP Writer of the Year Award with Tommy Rocco of the Welk Group. Chappell's BMI affiliate, Unichappell, was named second in the **Cash Box** Country publisher's awards for 1984 and BMI awarded its most performed song of the year prize, the Burton Award, to the Gibb brothers' "Islands In The Stream." New writers signed at Chappell were Paul Harrison, who co-wrote the Lee Greenwood/Barbara Mandrell single "It Should Have Been Love By Now" with Jan Crutchfield, another Chappell songwriter; Steve Bogard, who has written songs for Marty Robbins and Rita Coolidge among others; and Jeff Tweel, composer of "When Two Fools Collide," by Kenny



**HALF A LOAF IS** — Epic recording artists Stevie Ray Vaughan and Double Trouble recently completed their first-ever concert tour of Australia. While in Sydney, Stevie and the boys were presented with half-gold albums for "Couldn't Stand The Weather" signifying that the record had passed the half-way mark on its way to gold status. Pictured at the presentation are (l-r): Chesley Millikin, manager; Double Trouble member Chris Layton; Bob Jamieson, managing director, CBS Records Australia; Double Trouble member Tommy Shannon; and Stevie Ray Vaughan.

## Bobby Jones' Brand Of Gospel

(continued from page 3)

at the television station is excited about having so many nationally known acts together in the studio for the Jan. 30 taping.

Jones believes that there is room for much more gospel music on commercial TV networks and says, "I think that with the right combination of talent, the right treatment, selectivity of music and the host presenting the music without preaching . . . it could work. I think it's entertaining enough; I think it's positive enough. I'm so eager to make a break-

through from Nashville because country and gospel have such similar ties. Most of the country artists I know include gospel in almost all of their shows and that has been the base of my support in this community — the country music industry."

"The basic lack of exposure has been in the black idiom and it's been because the white industry has not known how to capitalize on it, what to do with it and who to do it with. We want to offer them that opportunity."

## 12" Sales Remain Steady

(continued from page 17)

echoed by many, also said, "People are looking for the newest artist on 12", and as a result, import sales are very high because the domestic companies are not as quick to pick up on what is going to be a hit. And people now want the 12" — whether that's what they are hearing on the radio or not. 45 sales are just out. We were able to sell a couple hundred 12"s of "Roxanne, Roxanne" or "Like A Virgin" when it came out in a week. The distribs can sell a couple of thousand in an hour."

And while one major label A&R person commented that "you can just as easily do a longer version of a song when it is originally cut, the emphasis on a Jellybean or an Arthur Baker remix is overblown," it seems the consumer is still interested in having those remixes. Siegel added, "In our area, the remixes are still very hot because so many of the kids here fancy themselves as DJs and they have house parties and things. They are immediately on the newest remix and the newest dance record."

Rogers and Dottie West. Chappell/Intersong also had a change of ownership last year: The firm was sold to a group of investors consisting of Anglo-American Music Publishing Holding Corp., Edward B. Marks Music Co., Williamson Music and the investment bankers of Wertheim and Co.

Nashville's oldest publishing company, Acuff-Rose, continues to log hits from its collection; Merle Haggard took "That's The Way Love Goes" to the top of the chart, and George Strait's "Does Ft. Worth Ever Cross Your Mind" was also a number one. The company has many tunes under consideration for movie or television use, including the title song and at least five others for the Patsy Cline biographical film *Sweet Dreams*. On the executive front, Acuff-Rose lost vice-president John Brown to retirement in May; he was replaced by Kenneth Owen. Other publishing houses making news are Combine Music's ASCAP affiliate Music City Music (which has hit writers Darrel Steadly, Woody Bomar, Pat McManus, Patty Ryan and Wanda Mallette) and Lodge Hall Music, a division of Ronnie Milsap Enterprises, which boasts the talents of Mike

Reid, who wrote two number one singles for Milsap in '84 in addition to co-writing the number one Barbara Mandrell/Lee Greenwood duet, "To Me." Though we have concentrated on the larger companies, smaller ones also offer ways for songwriters to achieve success. An example is the Southern Writers Group, headed by Buzz Cason. The firm is unique in that it represents only writer-owned companies, offering its clients a computer system of songplugging that has been in use for four years. Southern's staff includes Richard Carpenter, vice president and general manager and Carolyn Farris, professional manager. One of their newest relationships is the company formed with Rhonda Coulet, who wrote "Bigger Than The Both Of Us" on Jimmy Buffett's "Riddles In The Sand" LP. There are, of course, dozens of publishing firms in Nashville, some which have had undreamed-of success and some which hold the promise of success in the future. One thing is sure: new writers and publishers will continue to be attracted to Music City by its progressive outlook on the business and the determination here to expand the industry even further.

## CLASSIFIED AD RATE 35 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted \$10.00. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE—\$203 Classified Advertisers (Outside USA add \$78 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at the rate of 35¢ per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6363 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

### Classified Ads Close TUESDAY

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## INFORMATION

**COMPREHENSIVE** reference books. International Who's Who in music & musicians directory. Popular music, 8 volumes, video source book 35,000 titles. Producers masterguide, American actors & actresses. Send for list of titles & book description to International Reference Books, 2481 VanBuren, Ogden, UTAH 84401.

# RCA Finds Success Through Various Marketing Strategies

(continued from page 5)

"The *Odd Couple* ran for five years and was really a five-year flop. In syndication, it's a smash and it gets big dollars. It's one of the top drawers."

"Another thing to remember," chips in Marshall, "was that the remix, which was done by Richard Perry (Planet president and Pointers producer) in Los Angeles, never got inserted in the original album. It was that remix that caused that whole resurgence when it was released because the remix was such a dynamite version."

How then did the decision to insert "So Excited" onto "Breakout" come about? Omansky cites a collaborative effort among himself, Marshall, vice president of A&R Greg Geller, vice president of sales Peter Jones, Division vice president of promotion Ed Mascolo and east coast sales director Bob Rifici. The idea had apparently been knocking around for some time, fueled by retailers who had wondered all along why the re-mixed version of "So Excited" was never placed on the "So Excited" album. And, of course, the video that refused to die.

"This is the Pointers' first platinum album and their first double platinum one," points out Omansky. "Looking across the whole project, 'So Excited' was the pivotal point. But there are certain things that Basil did in developing certain markets early on. We did some activity 'black' but moved very quickly to go broad-based CHR and really concentrated on going after the bulk of the buyers. We planned out and thought ahead every step of the way. Basil could have just said, in terms of radio advertising, 'OK, let's run 12 spots somewhere and forget about it.' But not only did we use the thing to tie in the accounts and tie in the buy, but we made sure that the weight levels of the media from a consumer standpoint at any place we went were designed to really blow the message across to consumers. We sat down and we set reach and frequency controls using the media department that reports to me and, working with Basil, we spent time making sure the copy was a succinct message to

get across. So we ran the message that we wanted to hear at any given point, which varied depending on the stage of the album, at the weight level we thought was necessary without compromising to reach through to the consumer. Then we went to the top five television markets to blow them out at gross rating point levels, where we absolutely knew consumers would get our message. So everything across the board on this project was planned out. And the sales force did an excellent job. They saw the opportunity with 'So Excited' coming out this summer and really began the push, which has not died out yet. We still have retail visibility and feature pricing across the board as you would expect on a hit album."

The Pointers push represents the most visible move in a series of projects initiated by Omansky and his team to draw attention to RCA and RCA-distributed product. "I think this is just one practical example of a bigger strategy that there are other ways to do business that might make sense, whether it's value-added packaging or tie-ins with other companies or something like this where you take something that you know is valuable. Another example we're involved with is Autograph. We have a tie-in with the Papermate pen company. They have a new line, the Sharpwriter pencil. We have gotten hundreds of thousands of Sharpwriter pencils distributed to our customers and to radio. In this case we built a strong campaign in advance that built a good distribution base and again, we're betting on radio and that's being managed well. Moving back to black, we've had excellent results with Glenn Jones. The black promotion department really brought that home." RCA will be duplicating their Pointers "musical LP cuts" feat with Jones, whose new duet with Dionne Warwick, the theme from TV's *Finder of Lost Loves* series, will be inserted on Jones' already-released eponymous debut LP.

"Another one we've had success with," Omansky continues, "is Grim Reaper, which has sold a ton of records without

benefit of airplay. We had an aggressive sales and marketing effort right from out of the box. We had programs that included advertising and tie-ins with specific chains and really working both a trade and consumer level very intentionally. We did it on the strength of an intensive sales effort and real consumer advertising." Grim Reaper was also aggressively promoted on the local level to take advantage of the group's "spooky" image through "wakes," death theme parties and other promotions relevant to the band's image and audience. For the group White Wolf's introduction to New York, Omansky and crew brought (what else), a White Wolf into RCA's offices for a reception.

Whether it's value-added packaging — offering champagne flutes with Evelyn

"Champagne" King's album, an Autograph poster to go with the pencil or an extra Olympics single with a John Dencer album — or aggressive local promotions and advertising or substituting overlooked hits for certain album cuts to increase the LP's appeal, it's clear that such extra efforts focus attention on from a value-conscious consumer climate in a competitive marketplace. Omansky and RCA have seen the fruits of hard work and creativity in marketing, and the Pointer Sisters will back them up. The Pointers' new album is due this spring, and accounts nationwide will be looking forward to it in eager anticipation. Will there be other examples of underrated singles turning up on RCA product? The company's attitude, says Omansky, is "open."

## Behind The Bullets

# The British Invasion Continues

(continued from page 5)

among others who have the LP at number one. With the single "Careless Whisper" jumping six places from 11 to 5 bullet, things show no sign of slowing down. The single is currently number one at KCPX, KSKD, WSPZ, 293, KAFM, KOKQ, KMEL, KOPA and WBSB.

Another British group which has enjoyed international success and now moves in on the U.S. is Bronski Beat. The band's debut album, "Age Of Consent", is on London/MCA Records and contains the smash U.K. hit, "Smalltown Boy." It makes an impressive 30-point jump to 88 bullet in its third week on the LP chart. "Smalltown Boy" has been a dance club mainstay as an import 12" and is having trouble breaking on to U.S. Top 40 formats as a domestic single. The success of the LP then would seem due in part to the sophisticated American record buyer who keeps his eye on the international music scene.

Another trend, which began with the

"Flashdance" LP is the cross merchandising of hit movies and their soundtracks. *Against All Odds, The Big Chill, Flashdance, Footloose, Eddie And The Cruisers, Ghostbusters, Purple Rain* and *The Woman In Red* are all examples of recent hit soundtracks spawned from hit motion pictures. This week's LP chart gives evidence that the trend has no end in sight with a 31 point jump to 50 bullet for music from the soundtrack of *Beverly Hills Cop*. Two singles from the LP are currently bulleting up the singles chart, "Neutron Dance" by the Pointer Sisters and "The Heat Is On" by Glenn Frey. The Pointer Sisters jump to 17 on the strength of solid sales in the midwest and south. Glenn Frey, the former Eagle, takes a six-point leap to 28, racking up impressive sales in the west and east and strong airplay throughout the U.S., including upward jumps of 10 or more at KSKD, Q106, WMAR, WGRD, Q94, KWK, WNVZ, WXKS, and WANS.

# CASH BOX

February 2, 1985

## AROUND THE ROUTE

by Camille Compasio

**Chuck Arnold**, formerly of Bally Northeast in Norwood, Mass., has been named vice president-midwest region for Bally Distributing Corp. and will be based in the distrib's Franklin Park headquarters. Welcome back to the Windy City, Chuck, and much good luck to you in your new post . . . **Will Laurie**, formerly of Bally Advance, has joined Betson Pacific in San Francisco, where he will head up the distrib's sales efforts in the northern California area. We spoke with Will this past week and he is most pleased to be a part of the Betson organization . . . **Tom Siemieniec**, formerly of Centuri, recently joined Digital Controls as national sales manager. He is currently in the process of relocating his family from Florida to the Georgia area and is proud to be associated with all of the good people at DC . . . Again, to all three gentlemen, our best wishes.

Adding on. Seeburg's marketing director **Bob Breither**, who was in attendance at the recently held ATEI convention in England, advised that a new Seeburg distributor appointment was made in the U.K. — namely, Seeburg Phonograph Corp. Ltd., located at Theale House 3-5 High St., Reading, Berks, England. Firm's principals are

*(continued on page 40)*

## Bally Distributing Corp. Names Chuck Arnold VP — Midwest Region

CHICAGO — Charles H. Farmer, president of Bally Distributing Corp., announced the promotion of Charles D. (Chuck) Arnold to the position of vice president-midwest region. Arnold will be responsible for all the operations of the midwest region.

Formerly president of Bally Northeast (Dedham, MA), Arnold brings to his new position over 14 years experience in the coin-operated amusement industry. Prior to joining Bally, he held various sales and management positions for Rowe Distributing and worked for several coin-operated equipment manufacturers.

Arnold was recently named "Coin Machine Man of the Year" by the Coin Machine Industry of New England.

"We are very pleased to have a man of Chuck's experience with us and have been extremely happy with his performance," stated Farmer. "His dedication, drive and ability to manage certainly makes him



**Charles D. Arnold** deserving of this promotion."

Arnold and his wife, Mildred, have four children and four grand-children, and will be relocating to the Chicago area.

## AMOA Sets New Quality Control Measures With U.S. Mint

CHICAGO — During last year's AMOA convention (10/24-10/27/84), it was brought to the attention of Dock Ringo, who was president of the association at that time, that east coast operators in particular were experiencing machine malfunctions due to defective quarters.

Operators were puzzled at first, at the increased service calls for jammed coin mechanisms, until it was discovered that

certain quarters, causing the jams, were defective quarters. Samples of these quarters (1984s and marked with a "P") were given to Ringo and it was discovered that the source of the problem was a raised edge or a so-called "fin" on the defective coins that was causing the jams.

AMOA attorneys were contacted and a sample quarter was immediately sent to the

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# COIN MACHINE

## AROUND THE ROUTE

(continued on page 39)

**Robert Gaines Cooper, Michael A. Panter and Sandy Powell.** The distributorship was a first time exhibitor at ATEI (where the Seeburg "Prelude" phono was prominently showcased) and was awarded a special plaque for the most attractive shell stand at the show. Understand it was a real class exhibit! Firm will represent Seeburg in the U.K. with equipment and spare parts. Relative to the ATEI, Bob said, "In spite of the dollar and pound exchange problem, orders were written. Many operators topped by and took the time to express their delight that Seeburg is once again making its presence felt in the overseas market."

Welcome aboard. AGMA signed up two new members at its mid-December board meeting in Chicago — Dynamo Corp. of Richland Hills, Texas and Premier Technology of Chicago.

Darts, anyone! ICMOA, the Illinois state ops group, is about to launch its first statewide darts tournament, which is open exclusively to association members. Thusfar about 60 locations will be participating, with 14 qualifiers from each, so it should be a big event. Competition will run over a four or five week period with finals scheduled to be held in Springfield, Illinois at the same time as this year's ICMOA pool tournament — March 31.

Doing something about it. Defective quarters are a growing problem for operators and AMOA has taken the initiative that will hopefully provide a solution. The defective coins reportedly surfaced initially in the Boston area and, as we learned from AMOA's executive vice president **Leo Droste**, the problem has since become most severe in the east coast area. AMOA has already taken the first step by contacting the U.S. Mint and making it aware of the situation. The objective is to recall these coins and ultimately get them out of circulation. It is now up to the operator to cooperate by submitting at least one sample defective coin accompanied by a brief note advising the Mint of any resultant loss of revenue, service problems, down time, etc. Full specifics are

## Seeburg Execs Appear On T.V.

CHICAGO — Seeburg executives Ed Blankenbecker, president, and Nick Hindman, executive vice president, recently talked about the new Seeburg organization in a live half-hour interview with Ben Larson, host of Channel 26's *Business Newsmakers* television show in Chicago. The show was carried throughout Chicago land and on 125 cable systems reaching 200,000 business people throughout the midwest.

The presentation focused on Seeburg's current research and development on incorporating compact disc technology into a Seeburg phonograph now being designed just for that purpose. Blankenbecker described this futuristic music machine as "the greatest innovation for the industry since Seeburg introduced the 45 r.p.m. stereo phonograph."

contained elsewhere in this issue but feel free to call the AMOA office at 312-654-2662 for further details on how this problem can be stamped out!

School days. The OMAA, Ohio state ops association, has scheduled its first "mini school" program of the new year for February 5 and 6 at the Best Western Arlington Arms in Columbus, Ohio. The two sessions, identical in content, will focus on pinballs with Bally Midway's **Ed Schmidt** conducting. The cost is \$15 for each one-day session and enrollment is limited so ops are urged to make their arrangements as soon as possible — since it will have to be first come, first served. Inquiries should be directed to OMAA, 40 S. Third St., Suite 450, Columbus, Ohio 43215.

Dateline Los Angeles, where we spoke with Betson Pacific sales manager **John Lotz**, who advised that "business is good" and 1985 is starting out quite well for the distrib. Vending equipment is moving, games are moving, pins are moving — maybe not in the big numbers of a few years back, but there's business to be made, as John pointed out, and "we must take advantage of every opportunity to increase our sales . . . and take a more aggressive approach in the marketplace." As he further noted, there is a demand for good products, although the numbers are lower . . . there is still a good market and there are players out there. "Marble Madness," the first System I piece from Atari (and one of the popular attractions at AMOA Expo '84) is doing beautifully. Orders started coming in immediately at Betson Pacific. Kitcorp's "Chinese Hero" is another popular piece he mentioned; also Premier Technology's "Eldorado" pin, which the distrib is very excited about and for which there is a good number of orders.

MOMA convention dates. **Hy Sandler**, executive director of the Minnesota Operators of Music and Amusements state association sends word that the state group has scheduled its annual convention and exhibit for February 22-24 at the Radisson Hotel in St. Paul. Special room rates have been arranged and there'll be a full agenda of educational seminars, plus an equipment exhibit, a banquet and various social activities to, in Hy's words, "stimulate, educate and entertain" all those who participate in this year's convention.

## Valley Names Bob Shepard

CHICAGO — Robert D. Shepard has been appointed controller of The Valley Company, according to an announcement by Charles P. Milhem, president of the Bay City, Michigan manufacturer of coin-operated pool tables. Valley is a subsidiary of Kidde Inc.

"Bob Shepard's addition to our executive staff is in keeping with Valley's ongoing program to develop and promote the high caliber management people we need to maintain our position as leader in the pool table industry," said Milhem.

Shepard joined Valley's financial staff in 1976 and was promoted to accounting manager in 1982. In addition to his accounting responsibilities, Shepard will continue to oversee Valley's safety program.

## Execs See "Healthy Growth" In '85

CHICAGO — This past December Wendell McAdams, executive vice president of Game Plan, Inc. and Hugh Gorman, the firm's vice president of marketing, issued a mailing to the factory's distributor network, expressing holiday greetings and apprising distributors of some of the new products Game Plan will be introducing in early 1985.

Because of the positive attitude and encouraging content, **Cash Box** felt it would be a good idea to reprint the letter, in part, in the hope that it will inspire reassurance and perhaps even offset the gloominess that has pervaded in the industry over these past many months.

The letter reads, "As 1984 concludes, the industry — as always — still survives. 1985 will bring healthy growth via a return to industry fundamentals incorporating a level of integrity which existed prior to the repercussions created by the video boom.

"The 'shake-out' process continues. Soon only those who have the right to be a part of our business will remain. The inherent ability of the true professionals in our business

is resulting in the reshaping and return of our coin-op business to a practical and profitable profile.

"In 1985, distributor and operator alike will be looking for new profit-producing equipment to reinforce and replace outdated and obsolete equipment currently on location.

"Game Plan views 1985 with most positive anticipation and have committed our resources to timely introduction of product required in the field as the growth curve improves and strengthens.

"For example, a new pinball 'Captain Hook' will be introduced in January, 1985. This new flipper will be available along with our popular 'Agents 777' which will run through February. 'Captain Hook' will be followed by 'Lady Sharpshooter' in a cabinet design which has been requested by many distributors and operators throughout the country.

"We promise even more as 1985 develops. We are confident you will be extremely pleased and impressed with the results of our current and future planning."

## AAMA Launches Membership Drive

CHICAGO — Heralding the formation of the American Amusement Machine Association as "the dawning of a new era," coin-op distributors have launched the first wave of a membership drive for what has become the official organization of industry manufacturers and distributors.

A January 7 letter stressing the benefits of mutual communication and cooperation that AAMA will provide has been mailed to industry distributors under the signatures of Ira Betteiman (C. A. Robinson Co.), Jon Brady (Brady Distributing), Rubin Franco (Franco Distributing), Norman Goldstein (Monroe Distributing), Joel Kleiman (Pioneer Sales & Service Inc.) and Al Rodstein (Bally Banner).

All distributors and manufacturers interested in becoming members of AAMA are invited to attend the association's February 28 meeting to be held at 2 p.m. in the Holiday Inn/Mart Plaza, Chicago, just prior to the opening of the 1985 Amusement Showcase International.

## New Quality Controls At U.S. Mint

(continued from page 39)

U.S. Mint in Washington, D.C., for inspection. Yancy Clark, chief of quality control for the U.S. Mint, weighed, measured and photographed the defective coin and determined that it was out of spec. The Philadelphia Mint, which is where the coin originated, was then alerted and an investigation begun. The U.S. Mint later reported to AMOA that appropriate measures concerning these coins would be taken to solve the problem.

In follow-up action, AMOA was informed that the Philadelphia Mint was unable to determine when the coins were minted and how many were in circulation. It was reported, however, that the coins were circulated through the Boston Federal Reserve Bank. Clark stated that he did not believe the problem to be overly severe and advised that the U.S. Mint is now working toward getting all coins into spec. He also stated that with these particular defective quarters, the raised edges or "fins" do wear down in the course of circulation and eventually cause no further damage.

Although a great number of the quarters have already been turned in to banks and to Mint officials, it is still undetermined as to how many of these quarters are still being used. Operators who are experiencing the problem are being urged to take the following

action:

1. Send all defective quarters to Will Riss of the Washington, D.C. firm of Exler, Reynolds, Harrison & Schule, 1317 F Street, N.W., Washington, D.C., 20004. Phone number is 202-638-2121.
2. Enclose a note with the defective quarters stating where they came from, what damage they caused to your machines and state the loss of revenue to your company and to the machine or machines involved (i.e. the costs involved for a service call on the machine and estimated loss of sales while the machine is inoperative).

A sample of the defective coin is pictured in the accompanying photo.





# Jukebox Fee Issue Nears Possible Resolution

by Gregory Dobrin

LOS ANGELES — As the coin industry enters 1985, the yearly jukebox registration fee of \$50 is still in effect — a sore point for the suffering industry. Credited with current and future reductions in the number of jukeboxes in operation, the annual fee has been a point of controversy since its designation by the Copyright Royalty Tribunal during the 1982 rate adjustment. With a substantial leap from the previous \$8 set in 1976, the burden has been greatly felt.

The bill in the last Congress written by Senator Edward Zorinsky (D-Neb) that proposed a one-time only fee of \$50 per machine and would substantially alleviate the situation, was not acted upon and died in the 98th Congress in December of 1984. No new bill has been introduced, according to Amusement and Music Operator's Association legal counsel Robert Schuckman. "There is no jukebox bill that has been introduced this year and, if it becomes necessary to legislate, the specifics of a new bill have not been determined," said Schuckman.

AMOA officials, jukebox manufacturers and distributors are awaiting the results of a meeting scheduled this week in

Washington, D.C. between coin factions and the performing rights organizations before any new bills will be composed. The meeting is thought to be of pivotal importance to final settlement of the issue. In terms of negotiations between the two opposing factions, Schuckman felt "guardedly optimistic" that the meetings could result in some sort of final resolution to the problem. "I suspect that this meeting will resolve the issue one way or another,"

Schuckman said.

A delegation from the AMOA, plus representatives from among the manufacturers and distributors of jukeboxes will be involved in the meeting, along with representatives from ASCAP, BMI and SESAC.

As for the AMOA plan of operation for 1985, said Schuckman: "They will continue to urge their members to continue to comply with the law and, at the same time,

they will work to get some sort of relief from the fees which they feel are too high."

AMOA executive vice president Leo Droste was unable to comment on the situation in an effort to avoid saying anything that might jeopardize the outcome of the meetings. Needless to say, tension is high within the industry as this meeting, which some feel may be the final and deciding meeting, takes place in Washington.

## ASI '85 Update

CHICAGO — Plans for the upcoming Amusement Showcase International '85 continue at a brisk pace, AAMA executive director Glenn Braswell reported to the show's planning committee at its January 7 meeting. 60 percent of exhibit space is sold, which is well ahead of last year's comparable mark.

Stressing that, for the first time, the show itself is being well promoted to the public media, Braswell stated, "I honestly can't think of a better backdrop for an exciting news story and a visually stimulating television segment than ASI. We're contacting the major news organizations around the country, telling them about ASI, and inviting them not just to review the new lines, but to meet the people who actually are the industry," he continued. "Hopefully, our efforts will bring about some renewed public interest in coin-op entertainment."

### seminar program

As an added feature of the ASI '85 Coin-Op College roster, federal enforcement officials, an industry technical expert and AAMA's director of government relations will lead a panel discussion of the various legislative and regulatory issues that touch the lives of coin-op manufacturers, distributors and operators.

Those attending this "Dealing with Lawmakers" session will receive free copies of AAMA's Legislative Kit, the association's latest "how-to" blueprint designed to assist operators in obtaining reasonable state and local regulations.

The panel seminar will include a Federal Bureau of Investigations agent discussing the growing problem of video game copyright infringement; a Federal Communications Commission official reviewing federal compliance procedures as they apply to coin-operated video games; Ray Musci, operations manager, Universal U.S.A. and chairman of the AAMA Technical Advisory Committee, explaining state and local electrical safety compliance procedures; and AAMA director of government relations Peter Kopke outlining the applications of the AAMA Legislative Kit.

"We've worked diligently over the last two years to build cooperative relationships with federal, state and local entities on behalf of the entire coin-op industry," explained Braswell. "I would urge all who can to attend this very worthwhile and informative session."

The "Dealing with Lawmakers" session will be held on Saturday, March 2, at 9:45 a.m. in the Merchants Hotel A-B meeting room of the Holiday Inn/Mart Plaza.

# A NEW HORIZON in the coin-operated amusement industry awaits you at the 2nd Annual AMUSEMENT SHOWCASE INTERNATIONAL

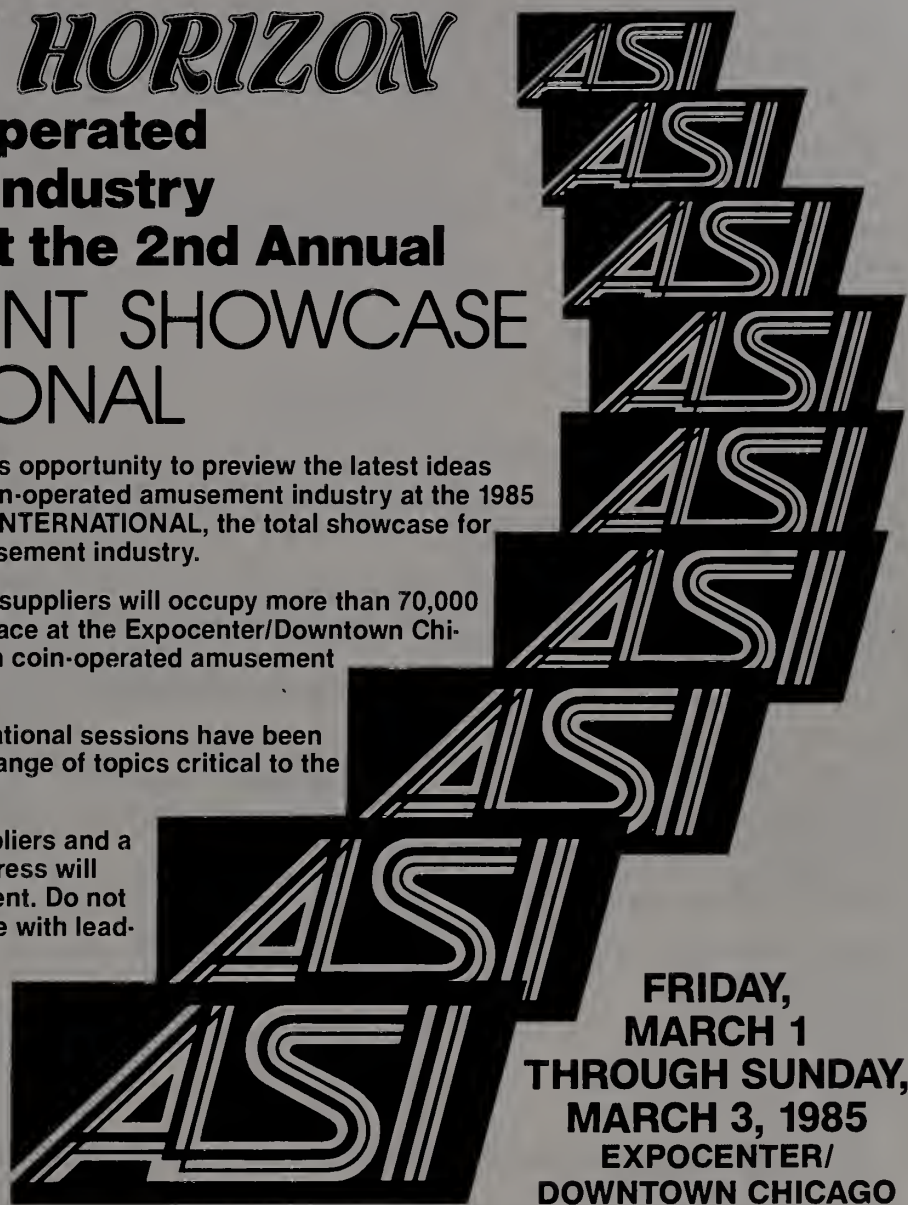
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More than 30 hours of educational sessions have been designed covering a broad range of topics critical to the industry at large.

Distributors, operators, suppliers and a large contingency of trade press will cover this major industry event. Do not miss this chance to interface with leading industry executives about the new and upcoming products and marketing trends that will set the stage for the coming year.

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### GOTTLIEB (see MYLSTAR)

### GAME PLAN

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

### MYLSTAR

Q\*bert's Quest (2/83)  
Super Orbit (4/83)  
Royal Flush Deluxe (4/83)  
Amazon Hunt (5/83)  
Rack 'Em Up (7/83)  
Ready, Aim, Fire (8/83)  
Jack's To Open (11/83)  
Alien Star (4/84)  
The Games (5/84)  
Touchdown (9/84)

### WILLIAMS

Defender (2/83)  
Warlok (2/83)  
Joust, 2-pl. (3/83)  
Time Fantasy (4/83)  
Firepower II (8/83)  
Laser Cue (4/84)  
Pennant Fever (6/84)  
Starlight (9/84)  
Space Shuttle (11/84)

### ZACCARIA/BHUZAC

Soccer King  
Pinball Champ (5/83)  
Time Machine (6/83)  
Farfalla (10/83)  
Devil Riders (2/84)

## VIDEO GAMES (upright)

### ATARI

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

### BALLY/MIDWAY

Bump 'N Jump (2/83)  
Journey (4/83)  
Mappy (6/83)  
Discs of Tron (9/83)  
Granny & The Gator (10/83)  
Astron Belt, Laserdisc (10/83)  
NFL Football (12/83)  
Spy Hunter (1/84)  
Tapper (2/84)  
Galaxy Ranger Laser (3/84)  
Up 'N Down (4/84)  
Two Tigers (7/84)  
Big Bat — elec. mech. (8/84)

### BALLY SENTE

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

### BHUZAC INT'L

Love Meter (9/83)

### CENTURI

Gyruss (5/83)  
Konami/Centuri Hyper Sports (5/84)  
Konami/Centuri Track & Field (11/83)

### CINEMATRONICS

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

# MANUFACTURERS EQUIPMENT

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

### COMPUTER KINETICS

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

### DATA EAST

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

### EXIDY

Fax (5/83)  
Crossbow (11/83)  
Max A Flex (5/84)  
Cheyenne (9/84)

### FUNAI/ESP

Interstellar Laser (1/84)

### GAME PLAN

Hold 'Em Poker (3/83)

### GOTTLIEB (see MYLSTAR)

### INTERLOGIC, INC.

Roc 'N Rope (6/83)

### MYLSTAR

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

### NICHIBUTSU USA

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

### NINTENDO

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

### SEGA/GREMLIN

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

### SIGMA ENTERPRISES

Stinger (12/83)

### STERN

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

### TAITO AMERICA

Zoo Keeper (4/83)  
Elevator Action (7/83)  
Change Lanes (7/83)  
Ice Cold Beer (11/83)  
The Tin Star (3/84)  
Zeke's Peak (3/84)  
10-Yard Fight (4/84)

### TECHSTAR

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

### WILLIAMS

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

### ZACCARIA/BHUZAC

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

## COCKTAIL TABLES

### AMSTAR

Phoenix

### ATARI

Dig Dug (4/82)

### BALLY/MIDWAY

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

### CENTURI

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

### EXIDY

Fax (10/83)

### GOTTLIEB (see MYLSTAR)

### MYLSTAR

Q\*bert (6/83)

### SEGA/GREMLIN

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

### WILLIAMS

Bubbles (3/83)  
Motorace USA (7/83)

## PHONOGRAPHS

Lowen-NSM Consul Classic  
Lowen-NSM Prestige ES-2  
Lowen-NSM 240-1  
Lowen-NSM Satellite 200

Lowen-NSM, City II  
Lowen-NSM, Soundmaster Compact  
Rock-Ola 476, Furniture Model  
Rock-Ola 490  
Rock-Ola 483 ('83)  
Rowe R-88 (9/83)  
Rowe R-89 (9/84)  
Rowe V-MEC (video jukebox) (9/83)  
Seeburg Prelude (11/84)  
Seeburg Victorian (11/84)  
Star Gaze, Video Jukebox  
VMI Startime Video Jukebox  
Wurlitzer Cabarina  
Wurlitzer Tarock  
Wurlitzer Atlanta  
Wurlitzer Silhouette

## POOL, SHUFFLE, TABLE GAMES, ETC.

Bally Midway, 10 Pin Deluxe shuffle alley (4/84)  
Coin Computer, V-Back Shuffleboard  
Irving Kaye Silver Shadow  
Irving Kaye Lion's Head  
Dynamo Big D Pool Table (9/83)  
Dynamo Soccer Table  
Exidy Whirly Bucket (11/82)  
Exidy Tidal Wave (10/83)  
G.T.I., V-Back Shuffleboard  
I.C.E., Chexx  
I.C.E. Fire Escape  
TS Tournament Eight Ball  
U.B.I. Bronco  
Valley Tiger Cat Bumper Pool (6/82)  
Valley Cougar Cheyenne (8/82)  
Valley Cougar Cheyenne "New Yorker" (6/84)  
Williams Big Strike Shuffle Alley  
Williams Triple Strike Shuffle Alley (11/83)

## CONVERSION KITS

(including interchangeable games & enhancement kits)  
Atari Pole Position II (11/83)  
Atari, Cloak & Dagger (2/84)  
Atari, Crystal Castles (3/84)  
Atari, Major Havoc (3/84)  
Atari, Millipede (3/84)  
Bally Midway, Pac-Man Plus (12/82)  
Bally Midway, Jr. Pac-Man (12/83)  
Centuri, Guzzler  
Centuri, Circus Charlie  
Centuri, Hyper Sports  
Cinematronics, Brix (1/83)  
Computer Kinetics, You-Pick-It  
Intrepid Marketing, Encore Retro-Kit (1/83)  
Data East, Burger Time  
Data East, Bump 'N Jump (2/83)  
Data East, Multi Conversion Kit  
Data East, Cluster Buster (7/83)  
Data East, Pro Bowling (7/83)  
Data East, Pro Soccer (9/83)  
Data East, Boomer Rang'r (4/84)  
Exidy Hardhat (2/83)  
Exidy Pepper II (6/82)  
Exidy Retrofit  
Exidy, Boulder Dash  
Exidy, Flip & Flop  
Exidy, Astro Chase  
Exidy, Bristles  
Konami, Gyruss  
Konami, Time Pilot  
Konami, Time Pilot '84  
Mylstar/Gottlieb, Royal Flush Deluxe (5/83)  
Interlogic Roc 'N Rope (6/83)  
Nichibutsu, Rug Rats (3/83)  
Nichibutsu, Radical Radial (10/83)  
Nichibutsu, Skelagon (10/83)  
Sega, Tac/Scan (9/82)  
Sega, Monster Bash (11/82)  
Sega, Super Zaxxon (1/83)  
Stern, Lost Tomb (2/83)  
Stern, Pop Flamer (3/83)  
Stern, Pop Flamer (3/83)  
Stern, Super Draw (7/83)  
Stern, Fast Draw (7/83)  
Stern, Goal To Go (1/84)  
Taito America, Elevator Action (7/83)  
Taito America, Exerion  
Taito America, Pit 'N Run (6/84)  
Taito America, Tin Star (3/84)  
Taito America, Zookeeper (10/83)  
Universal, Lady Bug  
Universal, Mr. Do  
Universal, Mr. Do's Castle (11/83)  
Williams, Mystic Marathon  
Williams, Blaster

# THE JUKEBOX PROGRAMMER

\*indicates new entry

February 2, 1985

## POP

- 1 **I WANT TO KNOW WHAT LOVE IS**  
FOREIGNER (Atlantic 7-89596)
- 2 **EASY LOVER**  
PHILIP BAILEY (DUET WITH PHIL COLLINS)  
(Columbia 38-04679)
- 3 **YOU'RE THE INSPIRATION**  
CHICAGO (Warner Bros. 7-29126)
- 4 **RUN TO YOU**  
BRYAN ADAMS (A&M 2686)
- 5 **THE BOYS OF SUMMER (AFTER THE BOYS OF SUMMER HAVE GONE)**  
DON HENLEY (Geffen/Warner Bros. 7-29141)
- 6 **I WOULD DIE 4 U**  
PRINCE AND THE REVOLUTION (Warner Bros. 7-29121)
- 7 **CARELESS WHISPER**  
WHAM! (featuring GEORGE MICHAEL) (Columbia 38-04691)
- 8 **BORN IN THE U.S.A.**  
BRUCE SPRINGSTEEN (Columbia 38-04680)
- 9 **LIKE A VIRGIN**  
MADONNA (Sire/Warner Bros. 7-29210)
- 10 **THE OLD MAN DOWN THE ROAD**  
JOHN FOGERTY (Warner Bros. 7-29100)
- 11 **LOVE LIGHT IN FLIGHT**  
STEVIE WONDER (Motown 1769MF)
- 12 **METHOD OF MODERN LOVE**  
DARYL HALL & JOHN OATES (RCA PB-13970)
- 13 **CALIFORNIA GIRLS**  
DAVID LEE ROTH (Warner Bros. 7-29102)
- 14 **NEUTRON DANCE**  
POINTER SISTERS (Planet/RCA YB-13951)
- 15 **THE HEAT IS ON**  
GLEN FREY (MCA-52512)
- 16 **ALL I NEED**  
JACK WAGNER  
(Qwest/Warner Bros. 7-29238)
- 17 **LOVERBOY**  
BILLY OCEAN (Jive/Arista JS 1-9284)
- 18 **FOOLISH HEART**  
STEVE PERRY (Columbia 38-04693)
- 19 **DO THEY KNOW IT'S CHRISTMAS**  
BAND AID (Columbia 38-04749)
- 20 **CALL TO THE HEART**  
GUIFFRIA (MCA 52497)
- 21 **MR. TELEPHONE MAN**  
NEW EDITION (MCA 52484)
- 22 **SEA OF LOVE**  
THE HONEYDRIPPERS (Es Paranza/Atlantic 7-99701)
- 23 **SUGAR WALLS**  
SHEENA EASTON (EMI America B-8253)
- 24 **WE BELONG**  
PAT BENATAR (Chrysalis VS4 42826)
- 25 **CAN'T FIGHT THIS FEELING**  
REO SPEEDWAGON (Epic 34-04713)
- 26 **ONLY THE YOUNG\***  
JOURNEY (Geffen/Warner Bros. 7-29090)
- 27 **SOLID\***  
ASHFORD & SIMPSON (Capitol B-5399)
- 28 **CENTPEDE**  
REBBIE JACKSON (Columbia 38-04547)
- 29 **TENDERNESS\***  
GENERAL PUBLIC (I.R.S./A&M IR-9934)  
(Columbia 38-04679)
- 30 **ROCKIN AT MIDNIGHT\***  
THE HONEYDRIPPERS (Es Paranza/Atlantic 7-99686)

## COUNTRY

- 1 **FIRE IN THE NIGHT**  
ALABAMA (RCA PB-13926)
- 2 **ME AGAINST THE NIGHT**  
CRYSTAL GAYLE (Warner Bros. 7-29151)
- 3 **A PLACE TO FALL APART**  
MERLE HAGGARD (Epic 34-04663)
- 4 **SOMETHING IN MY HEART**  
RICKY SKAGGS (Epic 34-04668)
- 5 **MAKE MY LIFE WITH YOU**  
OAK RIDGE BOYS (MCA-52488)
- 6 **AIN'T SHE SOMETHIN' ELSE**  
CONWAY TWITTY (Warner Bros. 7-29137)
- 7 **SHE'S GONNA WIN YOUR HEART**  
EDDY RAVEN (RCA PB-13939)
- 8 **ONE OWNER HEART**  
T.G. SHEPPARD (Warner Bros./Curb 7-29167)
- 9 **LET ME DOWN EASY**  
JIM GLASER (Noble Vision NV-107)
- 10 **YOU TURN ME ON**  
ED BRUCE (RCA PB-13937)
- 11 **YEARS AFTER YOU**  
JOHN CONLEE (MCA-52470)
- 12 **BABY BYE BYE**  
GARY MORRIS (Warner Bros. 7-29131)
- 13 **MY BABY'S GOT GOOD TIMING**  
DAN SEALS (EMI America B-8245)
- 14 **ALL TANGLED UP IN LOVE**  
GUS HARDIN (RCA PB-13938)
- 15 **MY ONLY LOVE**  
THE STATLERS (Mercury 880 411-7)
- 16 **CRAZY FOR YOUR LOVE**  
EXILE (Epic 34-04722)
- 17 **IF THAT AIN'T LOVE**  
LACY J. DALTON (Columbia 38-04696)
- 18 **BABY'S GOT HER BLUE JEANS ON**  
MEL MCDANIEL (Capitol B-5418)
- 19 **NO WAY JOSE\***  
DAVID FRIZZELL (Viva 7-29158)
- 20 **HALLELUJAH, I LOVE YOU SO\***  
GEORGE JONES WITH BRENDA LEE (Epic 34-04724)
- 21 **A LADY LIKE YOU**  
GLEN CAMPBELL (Atlantic America 7-99691)
- 22 **YOU'VE GOT A GOOD LOVE COMIN'**  
LEE GREENWOOD (MCA-52509)
- 23 **SEVEN SPANISH ANGELS**  
RAY CHARLES (Columbia 38-04715)
- 24 **MISSISSIPPI SQUIRREL REVIVAL**  
RAY STEVENS (MCA-52492)
- 25 **EYE OF A HURRICANE**  
JOHN ANDERSON (Warner Bros. 7-29127)
- 26 **COUNTRY GIRLS\***  
JOHN SCHNEIDER (MCA-52492)
- 27 **WHAT SHE WANTS**  
MICHAEL MARTIN MURPHEY (EMI America B-8243)
- 28 **WHAT I DIDN'T DO**  
STEVE WARINER (MCA-52506)
- 29 **CRAZY**  
KENNY ROGERS (RCA PB-13975)
- 30 **WALKIN' A BROKEN HEART\***  
DON WILLIAMS (MCA-52514)

## BLACK CONTEMPORARY

- 1 **TREAT HER LIKE A LADY**  
THE TEMPTATIONS (Motown 1765 GF)
- 2 **LOVE LIGHT IN FLIGHT**  
STEVIE WONDER (Motown 1769MF)
- 3 **OPERATOR**  
MIDNIGHT STAR (Solar/Elektra 7-69684)
- 4 **MR. TELEPHONE MAN**  
NEW EDITION (MCA 52484)
- 5 **LIKE A VIRGIN**  
MADONNA (Sire 7-29210)
- 6 **MISLED**  
KOOL & THE GANG (De-Lite/PolyGram 880 431-7)
- 7 **I WOULD DIE 4 U**  
PRINCE AND THE REVOLUTION (Warner Bros. 7-29121)
- 8 **BEEP A FREAK**  
THE GAP BAND (Total Experience/RCA TES1-2406)
- 9 **GOTTA GET YOU HOME TONIGHT**  
EUGENE WILDE (Philly World/Atlantic 7-99710)
- 10 **YOU USED TO HOLD ME SO TIGHT**  
THELMA HOUSTON (MCA 52491)
- 11 **MISSING YOU**  
DIANA ROSS (RCA PB-13966)
- 12 **SOLID**  
ASHFORD AND SIMPSON (Capitol B-5399)
- 13 **LOVERBOY**  
BILLY OCEAN (Jive/Arista JS 1-9284)
- 14 **THE MEN ALL PAUSE**  
KLYMAXX (MCA 52486)
- 15 **CONTAGIOUS**  
WHISPERS (Solar/Elektra 7-69683)
- 16 **JAMIE**  
RAY PARKER, JR. (Arista AS 1-9293)
- 17 **THE BORDERLINES**  
JEFFREY OSBORNE (A&M-2695)
- 18 **EASY LOVER**  
PHILIP BAILEY (with PHIL COLLINS) (Columbia 38-04679)
- 19 **MECHANICAL EMOTION**  
VANITY (Motown 1767MF)
- 20 **LOVE IN MODERATION**  
GWEN GUTHRIE (Island/Atlantic 7-99685)
- 21 **HANG ON TO YOUR LOVE**  
SADE (Portrait/CBS 37-4664)
- 22 **SHOW ME**  
GLENN JONES (RCA PB-13873)
- 23 **20/20**  
GEORGE BENSON (Warner Bros. 7-29120)
- 24 **NO ONE'S GONNA LOVE YOU**  
THE S.O.S. BAND (Tabu/CBS ZS4 04665)
- 25 **RAIN FOREST\***  
PAUL HARDCASTLE (Profile PRO-7059)
- 26 **YO' LITTLE BROTHER\***  
NOLAN THOMAS (Emergency/Mirage 7-99697)
- 27 **DO WHAT YOU DO**  
JERMAINE JACKSON (Arista AS1-9279)
- 28 **TONIGHT\***  
READY FOR THE WORLD (MCA 52507)
- 29 **LOVERGIRL**  
TEENA MARIE (Epic 34-04619)
- 30 **COOL IT NOW**  
NEW EDITION (MCA 52455)

## RECORDS TO WATCH

SEVEN SPANISH ANGELS — Ray Charles (Columbia)  
 EDGE OF THE RAZOR — Stephanie Mills (Casablanca/PolyGram)  
 THIS TIME — Champaign (Columbia)  
 GIRL, CUT IT OUT — Roger (featuring Shirley Murdock) (Warner Bros.)  
 THIN WALLS — Thomas McClary (Motown)  
 DO IT AGAIN — The Kinks (Arista)  
 OOH OOH SONG — Pat Benatar (Chrysalis)  
 KEEPING THE FAITH — Billy Joel (Columbia)

SHE USED TO LOVE ME A LOT — David Allan Coe (Columbia)  
 HONOR BOUND — Earl Thomas Conely (RCA)  
 ROLLIN' LONELY — Johnny Lee (Warner Bros.)  
 THE FIRST WORD IN MEMORY IS ME — Janie Fricke (Columbia)  
 ALL AMERICAN COUNTRY BOY — Con Hunley (Capitol)  
 TOO LATE FOR GOODBYES — Julian Lennon (Atlantic)  
 HIGH ON YOU — Survivor (Scotti Bros./CBS)  
 ROXANNE, ROXANNE — UTFO (Select)

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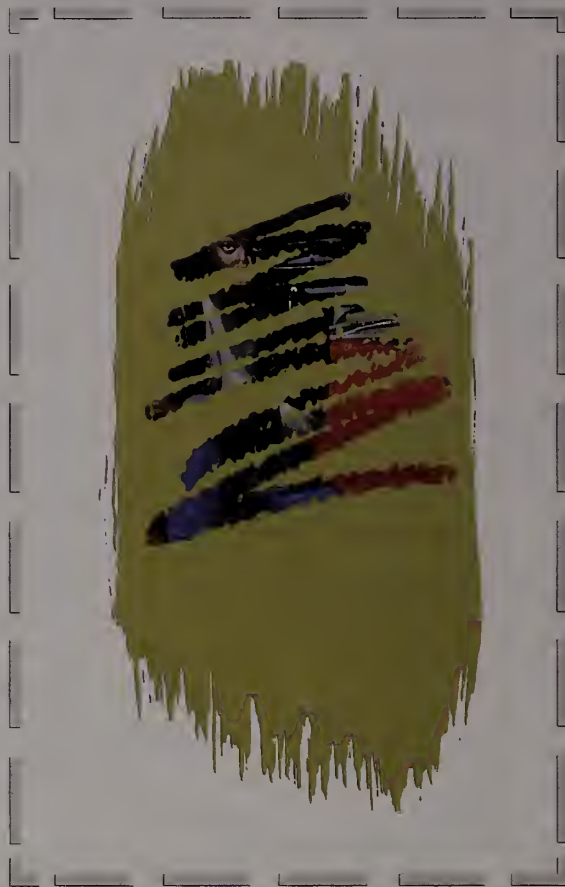
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