

# CASHBOX

December 1, 1992

NEWSPAPER \$4.00

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The J. Geils Band

WARM INCREASES GRAMMY CAMPAIGN  
ROGERS PRESENTS HUNGER AWARDS  
ATLANTIC ESTABLISHES CD COMMITTEE  
CONCERT PROMOTERS BENEFIT FROM CORPORATE SPONSORS

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who sings it.



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On A&M Records, Compact Discs and BASF chrome cassettes.

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# CASH BOX

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## EDITORIAL

### Corporate Sponsorship: Everyone Benefits

There have been many factors in the resurgence of the music industry over the past two years, one of which is undoubtedly an increase in the quality of the music being produced — which music videos have helped expose in unforeseen ways. Tours are back in the flower of health, and we now see major acts selling out venues from Maine to California with names like Pepsi, Dodge and Sassone appearing on the bill along with the artist.

Sponsorship by major corporations has augmented a once floundering tour prospectus, giving new life to this all-important avenue of exposure.

The ramifications of these mutual agreements must not be underestimated. With the financial backing of large companies, everyone benefits; from the artist, to the promoter, to the company itself. Public awareness reaches the saturation level as two big names meet in massive promotions, and records sell.

Cash Box wishes to recognize the fruits of these corporate sponsorship agreements as they nurture the continued health and growth in our industry.

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### ON THE COVER

After 16 years of recording some of the most fiery R&B/Blues inspired rock'n'roll to come out of America, J. Geils has released its first LP sans longtime lead vocalist Peter Wolf. Since 1967, Wolf and Seth Justman, producer and keyboardist for the band, led J. Geils down a long hard road filled with smokey bars and albums released with only mixed results. Always popular with more roots-oriented fans, J. Geils did not achieve the widespread commercial success it long deserved until the release of "Sanctuary," "Love Stinks," and finally "Freeze Frame" which gave the group its number one single "Centerfold."

When Wolf left to record as a solo artist, there was no question J. Geils would keep up this popular success and with its latest EMI America LP "You're Gettin' Even While I'm Gettin' Odd," the band is doing just that. With Justman taking over much of the lead vocal chores, J. Geils is already enjoying substantial airplay with the first single from the album, "Concealed Weapons."



## TOP POP DEBUTS

### SINGLES

57

LOVERBOY — Billy Ocean — Jive/Arista

### ALBUMS

28

LIKE A VIRGIN — Madonna — Sire

### POP SINGLE

#### WAKE ME UP BEFORE YOU GO-GO

Wham!  
Columbia

### B/C SINGLE

#### COOL IT NOW

New Edition  
MCA

### COUNTRY SINGLE

#### CHANCE OF LOVIN' YOU

Earl Thomas Conley  
RCA

### JAZZ

#### INSIDE MOVES

Grover Washington Jr.  
Elektra

### COMPACT DISC

#### PURPLE RAIN

Prince  
Warner Bros.

## NUMBER ONES



PRINCE

### POP ALBUM

#### PURPLE RAIN

Prince  
Warner Bros.

### B/C ALBUM

#### PURPLE RAIN

Prince  
Warner Bros.

### COUNTRY ALBUM

#### ROLL ON

Alabama  
RCA

### MUSIC VIDEO

#### I FEEL FOR YOU

Chaka Khan  
Warner Bros.

### 12" SINGLE

#### I FEEL FOR YOU

Chaka Khan  
Warner Bros.

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# CASH BOX TOP 100 SINGLES

December 1, 1984

	Weeks On 11/24 Chart	
1 WAKE ME UP BEFORE YOU GO-GO	1	13
2 I FEEL FOR YOU	3	13
3 PURPLE RAIN	2	9
4 STRUT	5	15
5 OUT OF TOUCH	7	10
6 THE WILD BOYS	13	5
7 BETTER BE GOOD TO ME	8	12
8 ALL THROUGH THE NIGHT	9	9
9 COOL IT NOW	12	10
10 NO MORE LONELY NIGHTS	11	8
11 CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)	4	16
12 I JUST CALLED TO SAY I LOVE YOU	6	16
13 WE BELONG	18	6
14 SEA OF LOVE	17	8
15 PENNY LOVER	15	9
16 DESERT MOON	10	13
17 VALOTTE	22	7
18 I CAN'T HOLD BACK	20	11
19 LIKE A VIRGIN	34	3
20 THE WAR SONG	14	9
21 IT AIN'T ENOUGH	23	10
22 WHAT ABOUT ME	21	12
23 RUN TO YOU	30	5
24 BORN IN THE U.S.A.	29	5
25 WALKING ON A THIN LINE	27	7
26 BLUE JEAN	16	10
27 CENTIPEDE	32	9
28 HELLO AGAIN	31	6
29 WE ARE THE YOUNG	33	9
30 HARD HABIT TO BREAK	19	18
31 DO WHAT YOU DO	35	6
32 ON THE DARK SIDE	24	15
33 I DO'WANNA KNOW	36	6
34 STRANGER IN TOWN	37	6

	Weeks On 11/24 Chart	
35 UNDERSTANDING	38	4
36 I'M SO EXCITED	25	18
37 TEARS	41	7
38 ALL I NEED	42	7
39 HANDS TIED	39	7
40 THE BELLE OF ST. MARK	44	6
41 THE BOYS OF SUMMER (AFTER THE BOYS OF SUMMER HAVE GONE)	45	4
42 TEACHER TEACHER	26	10
43 JAMIE	47	3
44 YOU'RE THE INSPIRATION	50	3
45 HAD A DREAM (SLEEPING WITH THE ENEMY)	49	7
46 TWO TRIBES	51	7
47 EASY LOVER	66	2
48 PRIDE (IN THE NAME OF LOVE)	53	6
49 TENDER YEARS	56	3
50 DON'T STOP	52	7
51 CALL TO THE HEART	57	4
52 I CAN'T DRIVE 55	28	10
53 BRUCE	60	3
54 CATCH MY FALL	59	5
55 I NEED YOU TONIGHT	40	8
56 HEAVEN'S ON FIRE	54	7
57 LOVERBOY	—	1
58 LUCKY STAR	43	16
59 GIRLS WITH GUNS	48	10
60 BODY	46	6
61 HEAVEN (MUST BE THERE)	67	4
62 LOVE LIGHT IN FLIGHT	—	1
63 CONCEALED WEAPONS	64	5
64 HOT FOR TEACHER	65	6
65 SOLID	78	3
66 TI AMO	75	3

	Weeks On 11/24 Chart	
67 TAXI DANCING	76	3
68 IN NEON	—	1
69 SUNSHINE IN THE SHADE	77	3
70 TENDERNESS	80	3
71 THE GAP	71	4
72 JUNGLE LOVE	72	4
73 AMNESIA	79	3
74 FOOLISH HEART	88	2
75 NEUTRON DANCE	89	2
76 MISLED	86	2
77 TONIGHT	—	1
78 SUGAR DON'T BITE	55	12
79 COVER ME	56	17
80 SUPERNATURAL LOVE	81	4
81 THE WILD LIFE	90	2
82 SWEEP AWAY	62	14
83 LEFT IN THE DARK	70	11
84 EDGE OF A DREAM	63	6
85 OPERATOR	—	1
86 BIG IN JAPAN	—	1
87 MISSING YOU	—	1
88 LET'S GO CRAZY	61	18
89 I WANNA GO BACK	—	1
90 EAT MY SHORTS	—	1
91 SOME GUYS HAVE ALL THE LUCK	68	15
92 DRIVE	69	18
93 THE MEDICINE SONG	83	8
94 MISSING YOU	74	23
95 LOVE SONGS ARE BACK AGAIN	85	7
96 WHO WEARS THESE SHOES?	73	13
97 SHANGRI-LA	82	9
98 A GIRL IN TROUBLE (IS A TEMPORARY THING)	84	14
99 THE GLAMOROUS LIFE	87	24
100 BODY ROCK	92	12

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

A Girl in Trouble (Talk Dirty, Adm. by Bug/See Squared—BMI)	98	Toonz/Procan—BMI	84	Love Songs (Assorted/Six Strings/Friday's Child/Pco Poo/Wilnot/Six Continents/Mighty Three/Blackwood (MCPS)/Eaton—BMI/BOCA/Bibo—ASCAP)	95	Summer Songs	80
All I Need (Yellowbrick Road/MCA-ASCAP/Art Street—BMI)	38	Notes—ASCAP	74	Lucky (W.B./Bleu Disque/Webo Girl)	58	Sugar Don't (Broezer Toones/Donna Weiss—BMI)	78
All Through The Night (Fonzolo/Luters—BMI)	8	Girls With Guns (Tranquility Base Adm. by Almo—ASCAP)	59	Medicine Song (Overdue/W.B.—ASCAP)	93	Swept Away (Unichappell/Hot Cha/Fust Buzza—BMI)	82
Amnesia (Hip Trip/Lakiva—BMI/Mycena—ASCAP)	73	Had A Dream (Unichord Adm. by Almo—ASCAP)	45	Misled (Delightful—BMI)	76	Taxi Dancing (Vogue—BMI)	67
Better Be Good (Chinnichap/Land of Dreams/c/o Arista—BMI)	7	Hands Tied (Makiki/Arista—BMI)	39	Missing You (Brockman—ASCAP)	87	Tears (StreetBeat/Warner-Tamerlane/Ten Speed—BMI)	37
Big In Japan (Warner-Tamerlane—BMI)	86	Hard Again (April/Stephens A. Kipner—ASCAP/Parker Songs—BMI)	30	Missing You (Hudson Bay/Paperwaite/Fallwater/Markmeen—BMI—ASCAP)	94	Tenderness (IN General/I.R.S.—BMI)	70
Blue Jean (Jones—ASCAP)	26	Heaven (Nostata Pty. Ltd.)	61	Neutron Dance (Off Backstreet/Streamline Moderne—BMI/Unicity—ASCAP)	75	Tender Years (John Cafferty—BMI)	49
Body (Vabritra—BMI)	60	Heaven's On Fire (Kiss/Desmobile—ASCAP)	56	No More Lonely Nights (MPL Communications—ASCAP)	10	Teacher Teacher (Rock Nocker—ASCAP)	42
Body Rock (Chilly D—ASCAP)	100	Hello Again (Ric Ocacek, Adm. by Lido—ASCAP)	28	On The Dark (Aurora/John Cafferty—Adm. by Warner-Tamerlane—BMI)	32	The Belle Of St. Mark (Girlsongs—ASCAP)	40
Born In The U.S.A. (Bruce Springsteen—ASCAP)	24	Hot For Teacher (Van Halen—ASCAP)	64	Operator (Hiptrip/Midstar—BMI)	85	The Boys Of Summer (Cass Country/Wild Gator—ASCAP)	41
Bruce (Vogue c/o Welk Music—BMI)	53	I Can't Drive 55 (Warner Bros./The Nine—ASCAP)	52	Out Of Touch (Hot-Cha/Unichappell—BMI)	5	The Gap (not listed)	71
Call To (Herds of Birds/Gregg Giuffria/Kid Bird)	51	I Can't Hold (Rude Music—BMI/WB/Easy Action—ASCAP)	18	Penny Lover (Brockman Adm. by Brockman—ASCAP)	15	The Glamorous (Girl's Song—ASCAP)	99
Catch My (Boneidol/Rare Blue—ASCAP)	54	I Do'Wanna Know (Fate Music—ASCAP)	33	Pride (Island Music—BMI)	48	The War Song (Virgin—ASCAP)	20
Centipede (Mijac, Adm. by Warner Tamerlane—BMI)	27	I Feel For (Controversy—ASCAP)	2	Purple Rain (Controversy—ASCAP)	3	The Wild Boys (Tritec)	6
Concealed Weapons (Center City/Last Licks—ASCAP)	63	I Just Called (Jobete/Black Bull—ASCAP)	12	Run To You (Adams Comm./Calypso Toonz/Invig—BMI)	23	Ti Amo (Sugar Melodi/MCA Music—ASCAP)	66
Cool It Now (New Generation—ASCAP)	9	I'm So Excited (Braitree/Till Dawn/Blackwood—BMI)	36	Sea Of Love (Fort Knox—ASCAP)	14	Tonight (James Osterberg/Bug/Fleur/Jones—ASCAP/BMI)	77
Cover Me (Bruce Springsteen/ASCAP)	79	I Need You Tonight (Pal-Park—ASCAP)	55	Shangri-La (Sailor/Silk Stocking—ASCAP/BMI)	97	Two Tribes (Perfect Songs Adm. by Island—BMI)	46
Desert Moon (Grand Illusion—ASCAP Adm. by ALMO)	16	In Neon (Intersong—ASCAP)	68	Solid (Nick-O-Val—ASCAP)	65	Understanding (Gear Publishing—ASCAP)	35
Don't Stop (No Pain, No Gain/Unicity Music/David Batteau—ASCAP)	52	It Ain't Enough (Crescent/Harco—ASCAP)	21	Some Guys (Kirstner/April—ASCAP)	91	Valotte (Charisma/Chappell—ASCAP)	17
Do What You Do (Unicity/Ra Ra La/Aldente—ASCAP)	31	I Wanna Go (Warner Bros.—ASCAP)	89	Stranger In Town	34	Wake Me Up (Chappell—ASCAP)	1
Drive (Ric Ocacek, Adm. by Lido—ASCAP)	92	Jamie (Raydiola—ASCAP)	43	Strut (Not listed)	4	Walking On A (Endless Frogs—ASCAP Adm. by Bug/Slimey Limey/McNoodle—BMI—ASCAP)	25
Easy Lover (Sir & Trini/Phil Collins/Pun/New East—ASCAP)	47	Jungle Love (Tionna—ASCAP)	72	Sunshine (Colgems/EMI—ASCAP)	69	We Are The Young (Blackwood/Multi-Level/Janiceps—BMI)	29
Eat My Shorts (Deesite—BMI)	90	Left In The Dark (Lost Boys—BMI)	83	Supernatural Love (Sweet Summer Nights/See This House—ASCAP/Sudano songs Adm. by Soft	69	We Belong (Screen Gems/EMI Music—BMI)	13
Edge Of A Dream (Irving/Adams Comm./Calypso	44	Let's Go Crazy (Controversy/ASCAP)	88			What About Me? (Lionsmate/Security Hogg/Foster Frees—BMI)	22
		Like A (Billy Steinberg/Denise Barry—ASCAP)	19			Who Wears (Intersong—ASCAP)	96
		Loverboy (Zomba/Willesden)	57			Wild Life (J&S/In A Bunch—PRS)	81
		Love Light (Jobete/Black Bull—ASCAP)	62			You're (Double Virgo—ASCAP)/Foster Frees—BMI)	44

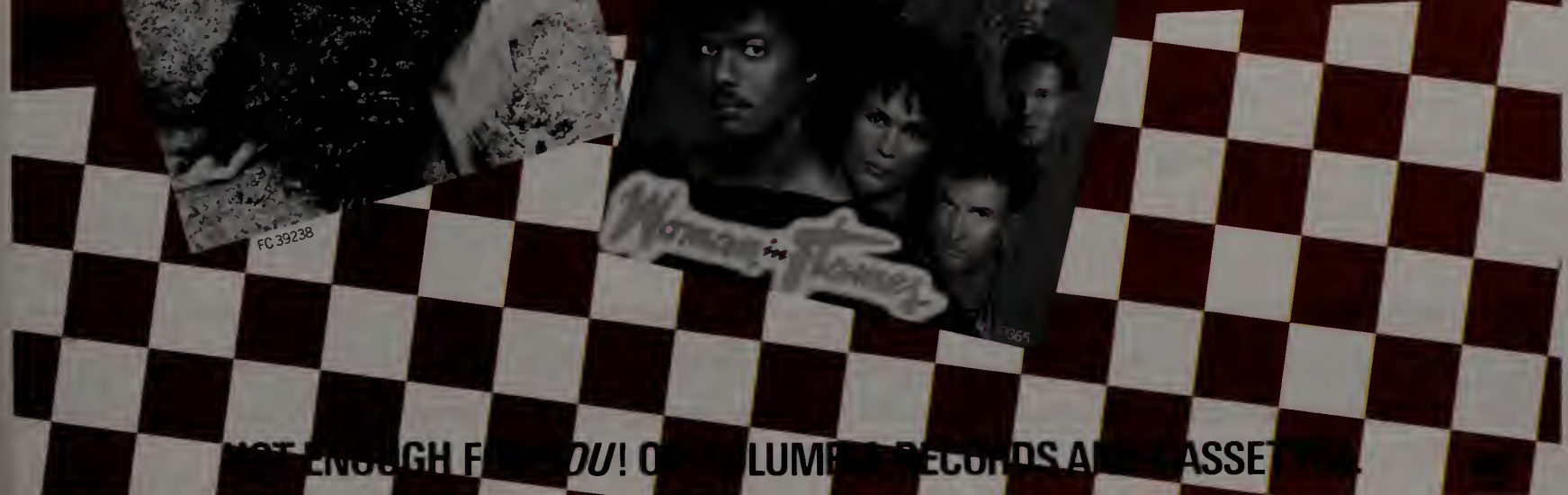


Exceptionally heavy radio activity this week




Exceptionally heavy sales activity this week

# RED HOT \$!



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# CASHBOX CONFIDENTIAL

BY GEORGE ALBERT, PUBLISHER, CASH BOX MAGAZINE

**YOUR  
WEEKLY  
SYNDICATED  
NEWSPAPER  
COLUMN\***

**JOIN THE MILLIONS  
OF READERS WORLDWIDE!!**

**FEATURING THIS WEEK . . .**

## **JEFFREY OSBORNE**

*The quality of his material alone should make a Jeffrey Osborne concert the high point of the concert calendar. Luckily for New York City's Radio City Music Hall audience, the on stage performance truly lived up to his records' promise.*



## **BRYAN ADAMS**

*A&M Video has released the video EP to Adams' new LP, "Reckless." Touted as the first video package to be released concurrently with the album, this latest effort from the Canadian born singer appears to be his biggest yet.*



## **STEVIE WONDER**

*Recently concluding a rare network radio appearance on PG Productions' Live From The Record Plant, Stevie Wonder is looking for his second number one single off the soundtrack to The Woman In Red, "Love Light In Flight."*



**EACH AND EVERY WEEK, WATCH FOR HIGHLIGHTS OF THE  
POP, COUNTRY AND BLACK CONTEMPORARY CHARTS!**

\*THE REGISTER AND TRIBUNE SYNDICATE, DES MOINES, IOWA

## NARM Increases Grammy Push

by Peter Berk

LOS ANGELES — Hoping to once again capitalize on the increased record sales which usually accompany the Grammy Awards presentation, NARM has launched its third annual campaign to promote the highly touted event. This year's promotion was decided upon by the NARM/RIAA Merchandising Committee at a recent Rack Jobber conference which took place at La Posada in Scottsdale, Arizona. This time NARM will further expand the level of record label participation and will offer to record stores divider cards, bin cards, flats, banners, bag stuffers and posters. The Grammy awards will be telecast on CBS, February 26.

Mickey Granberg, executive vice president of NARM, discussed the origins of the Grammy promotional campaign, remarking, "three years ago, members of the NARM board realized that the industry was sacrificing a vital opportunity for exploiting the sale of music. The Grammy awards ceremony is the single most important media exposure for the record industry." Granberg also added, "the marketing arm of the industry had never made a unified, concerted effort to take

advantage of this three hours of free advertisement of music. For that reason, the manufacturers and NARM conceived of promotional material to enhance the sale of records by Grammy-nominated and award-winning artists."

Granberg also cited the effect that the awards have on the public. "People are identified as Grammy-nominees and winners all year round and every consumer knows what a Grammy award means." For that reason, NARM is also promoting the actual telecast as well as the records by nominated performers. According to Granberg, increased viewership clearly means more potential buyers, as evidenced most notably when Janice Ian won for "Seventeen" and when Christopher Cross was catapulted into the foreground of the music world with his five awards in 1981.

Regarding this year's promotion as opposed to the last two years, Granberg stated, "The idea this year was that the campaign should have a more contemporary look designed to attract the younger consumers. This will entail a much broader range of store merchandis-

(continued on page 30)



**RENIS JOINS ASCAP** — Pictured above is Tony Renis (l) — co-writer of two Julio Iglesias standards, "Momentos" and "De Nina a Mujer," as well as his current recording with Diana Ross, "All of You" — being welcomed as a new ASCAP publisher by ASCAP president Hal David. The meeting took place during a rehearsal prior to Iglesias' Australian tour. Renis' new publishing firm, Elektra Music, will license its material through ASCAP in the United States. Also present are Renis' attorney, Elizabeth Granville and Julio Iglesias.

## World Hunger Awards Presented At United Nations By Kenny Rogers

by Lee Jeske

NEW YORK — Kenny and Marianne Rogers, who established the World Hunger Media Awards in 1982 to honor those members of the media "who have made significant contributions in bringing public attention to the critical issues of world hunger," presented \$100,000 to the winners of the 1984 awards in a ceremony at the United Nations, Nov. 20. The \$100,000, which is completely funded by the Marianne and Kenny Rogers Charitable Foundation, was split among 20 honorees who won in seven categories. In addition, Special Achievement Awards were presented to Nancy Amidei, the former director of the Food and Research Action Committee and to James Grant, executive director of UNICEF. Amidei received \$20,000; Grant's award carried no cash prize. Four judges' awards, which do not carry cash prizes, were presented to Tom Wilson, for the uses of his "Ziggy" character for World Food Day in 1983; Peter Timmer and the Cambridge Forum for their radio broadcast, "Understanding World Hunger;" Joseph Loya, Peter Hunt, Ann Jacobus and Simon Singer for Save the Children's film, *Tools for Change*; and

Laurie Rubin for her "First Food Curriculum," published by the Institute for Food and Development Policy.

The World Hunger Media Awards were inspired and conceived by the late songwriter, Harry Chapin, a friend of Kenny and Marianne Rogers. All payments — includ-

(continued on page 30)



**TOWER-ING TENOR** — Luciano Pavarotti (l) cut the ribbon at Tower Records' second Manhattan outlet, located near Lincoln Center, and then went downstairs to the classical department to pose with copies of his newest London LP "Manna." Here with the tenor titan is Randi Swindel, store manager.

## Concert Promoters Get Extra Boost From Corporate Sponsorship

by Gregory Dobrin

LOS ANGELES — With the rising cost of touring, corporations have found a prime advertising vehicle in the music industry. In the U.S. especially, corporate sponsorship of major tours and promotions has become commonplace over the past five years. Deals between the likes of Michael Jackson and Pepsi-Cola, Duran Duran and Sony, Ford and Rick Springfield — the list goes on, each has generated a media blitz of proportions that no artist, record company or promoter alone could presently afford. The relationship is pure symbiosis, but the boost it gives to the music business has been a much needed tonic.

Promoters who once found no trouble packing venues with eager ticket buyers came upon hard times several years back. Sales slumped and costs rose and touring acts met with increasing financial strains. With the intervention of corporate megabucks, major tours are now criss-crossing the globe with unprecedented strength.

Alan Becker, head of Pace Concerts, one of the largest promoters in the southwest, explained the state of prom-

oters in this country in a recent *Cash Box* interview and the need for corporate money. "I don't think the current corporate sponsorship situation is anything that anyone sat down and planned," said Becker. "There was a time when you threw tickets out there and people grabbed them up. But the market isn't what it was five years ago, business has gotten tighter. Promoters have had to expand to keep up with the increase in costs. There are less promoters nowadays than there were," Becker said. "The small promoter is getting squeezed out because his base is not broad enough. You can't make a living in some of the smaller markets and if you have one bad concert, it takes three good ones to make up for it."

Due to this sorry state in concert promoting, according to Becker, large promoters have had to make ancillary moves in order to survive, while the "little guy" is often forced out of business altogether. Pace, whose most recent tour promotion was Rick Springfield, had never before felt the need to do tours. "We weren't involved in this kind of sponsorship thing before we entered our arrangement

(continued on page 14)

## Atlantic Establishes In-House Compact Disc Committee

LOS ANGELES — Atlantic Records has established a compact disc committee which is comprised of representatives from various departments in the company. The committee will oversee all aspects of the release of both new and catalog albums in the CD format and will also be responsible for scheduling and planning all CD releases.

In addition, the committee will oversee the repackaging of selected material for inclusion on special CD-only compilations. It will also coordinate all legal and artistic clearances and supervise the technical aspects of CD production. The compact disc committee will work closely with WEA in the marketing of CD product.

According to Atlantic Records executive

vice president/general manager Dave Glew, "1984 has been a year of dramatic growth for the fledgling CD format. In a surprisingly short time, the compact disc has emerged as a major new medium, as we have witnessed the expansion of consumer demand at a much faster rate than once anticipated. To properly coordinate all aspects of this exciting new technology we have established this committee, ensuring that Atlantic will be in a position to take full advantage of all the CD has to offer."

The members of the committee are: Carole Bergenfeld (coordinator), David Fleming (Preproduction), Ariz Goksel (A&R), Barbara Patralites (contract administration) and Frank Tabino (Atlantic Studios).

## L.A.'s Record Plant To Be Razed; New Facilities Planned For 1985

By Peter Holden

LOS ANGELES — After 15 years as one of the most popular and technically sophisticated recording studios in America, the Los Angeles Record Plant is set to undergo a change of location and a shift in its business emphasis. The original Record Plant building will be demolished after Chris Stone and his staff vacate the historic site on June 1, 1985.

While a new site has not been chosen for the new operation, Stone commented

that "we are negotiating with three sets of people" on prospective studios and/or new sites on which to build. The main reason for the change said Stone, "is that it is time for us to focus on where our profit is coming from — film and video, the visuals. We are not deserting the record business, but five years ago 80 percent of my business was records and 20 percent was visual, and now those numbers have reversed themselves."

(continued on page 30)



**CRAZY MELO-DEES** — Radio/television personality Rick Dees (left) poses with Atlantic Records president Doug Morris. Atlantic has just released Dees' first album for the label, "Put It Where The Moon Don't Shine." The LP, a blend of comedy and music, was produced by Dees, Augie Johnson, Paul Josephs and Rockwell. Dees currently hosts the morning show on L.A.'s KIIS-FM, The syndicated radio show "Rick Dees Weekly Top 40" and television's Solid Gold.



**POSING BEFORE THEY GO-GO** — Columbia recording artists Wham! fell by Private Eyes during their promotional tour in support of their "Make It Big" LP. At the CBS party are (l-r) Columbia vp, product development Arma Andon; George Michael of Wham!; Columbia senior vp and general manager Al Teller; Andrew Ridgeley of Wham!; and Columbia promotion vp Ray Anderson.

## BUSINESS NOTES

### RIAA Decides Not To Label Records

NEW YORK — The RIAA took up the PTA's request that records with suggestive lyrics be labelled with a disclaimer saying they are not suitable for children and decided not to take a position on it. "The ball is in the court of the record companies," according to an RIAA spokesman, who said that it was completely up to individual record companies to decide whether they wanted to label their product. Some record companies, he added, had indeed labelled some controversial records.

### RCA Underwrites NARM Fund

NEW YORK — RCA Records has established a \$20,000 NARM Scholarship in honor of pianist Arthur Rubinstein. Named the Arthur Rubinstein 100th Anniversary Memorial Scholarship, the Platinum Endowment Fund will cover the period 1985-89, providing college tuition for a NARM-member employee or his or her spouse or offspring. This is the third NARM endowment underwritten by RCA.

### AFM To Speed Up Settlements

NEW YORK — The American Federation of Musicians, in an effort to speed up the settlement of contractual disputes, will eliminate its lengthy arbitration process and provide free legal help to members working travelling engagements. According to AFM president Victor W. Fuentealba, "The AFM is the only union still attempting to act as final arbitrator in disputes between members and those who purchase their services." Under the new system, the AFM will act "on a more timely basis," providing attorneys at no cost to members involved and paying court costs for suits filed by or on behalf of its members.

### Trombonist Vic Dickenson Dies

NEW YORK — Vic Dickenson, an innovative jazz trombonist who worked with Count Basie, Benny Carter, Red Allen and many others, died Nov. 16 of cancer in New York at the age of 78. Dickenson, whose witty playing was filled with smears and growls, played with Zack Whyte, Blanche Calloway and other early big bands before he signed on as a member of the Count Basie Orchestra in the early-40s. Since the Basie days, Dickenson had been one of the most in-demand swing style trombonists in jazz, frequently working with small swing and dixieland combos. He also led his own units, in recordings and tours, until the year before he died.

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

NEW YORK — "A Publisher's Primer: How to Make Money in Print," will be the next subject of the Music Publisher's Association Forum. To be held Dec. 4 at N.Y.'s Essex House, the meeting will bring together Bernice Ash, v.p., Sam Ash Music Stores; Mary Bultman, director of publications, Hal Leonard Publishing; Daniel Gendason, executive v.p., Belwin-Mills Publishing; Aida Gurwicz, v.p., marketing, Carl Fischer Inc.; Ronnie Schiff, creative director, Cherry Lane Music; and Alan L. Shulman, Silverman & Shulman, P.C.; call (212) 751-1930 for info . . . Jazz impresario George Wein, the man behind the Kool Jazz Festivals, will address the Music and Performing Arts unit of B'Nai B'Rrith, Dec. 3, at the Sutton Place Synagogue . . . Isaac Stern has been named CBS Masterworks' first Artist Laureate, in commemoration of his 40 years as a Masterworks recording artist . . . Avery Fisher Hall will be the site of a concert in celebration of the 100th anniversary of the birth of Eleanor Roosevelt, Dec. 7, with Eva Marie Saint, Cicely Tyson and the Symphony for United Nations Youth Orchestra participating . . . Webster Lewis, the eclectic composer, producer and arranger, has joined David Horowitz Music Assoc. to add his jingle writing and underscoring expertise to that organization.

## EXECUTIVES ON THE MOVE



Davis



McGeorge



Marshall



Shulman

**Beals Named** — Jeffrey R. Beals, an executive agent in the William Morris Agency's music department in Beverly Hills, has been named head of the Agency's key Nashville office effective November 15. In his new post, Beals will work closely with Nashville-based agents Paul Moore, Ray Shelide and John Dotson. In addition, the Nashville office integrates its activities with David Douds and Ted Simmons of the Agency's Fair Department in the Beverly Hills office.

**Davis Named** — Ellen Davis has been named producer of WABC-TV's *New York Hot Tracks*, effective immediately. Before joining WABC-TV, Davis was director of marketing public relations for Warner Amex Satellite Entertainment Company, owner of MTV: Music Television, from June, 1982 to September 1983 and director of publicity projects for Paramount Pictures from March, 1981 to June, 1982.

**McGeorge Appointed** — Nancy McGeorge has joined the CBS/Fox Video legal and business affairs department as director, contracts administration. McGeorge will oversee staff dissemination of contractual information, monitoring of legal compliance, processing of licensor payments and coordination of all departmental operations.

**Marshall Named** — Boulevard Records, a CBS associated label, has appointed Julian Marshall to the position of director of A&R and talent acquisition. Marshall will also be in charge of the management division and publishing companies for the parent company MusicVision, Inc.

**Shulman, Jacobs Promoted** — Stefanie Shulman, formerly manager of sales promotion and merchandising, has been promoted to director of marketing services. Shulman's new assignment encompasses trade and consumer advertising, merchandising and publicity. Also at MGM/UA Home Video, the appointment of Michelle Jacobs to the newly created position of manager, editorial services was announced. Jacobs will oversee all package and marketing copy for MGM/UA Home Video product.

**Bridges Appointed** — Donald A. Bridges has been appointed vice president, corporate communications, MTV Networks Inc. In this position, Bridges will be responsible for overseeing all corporate communications activities for the company, including press relations.

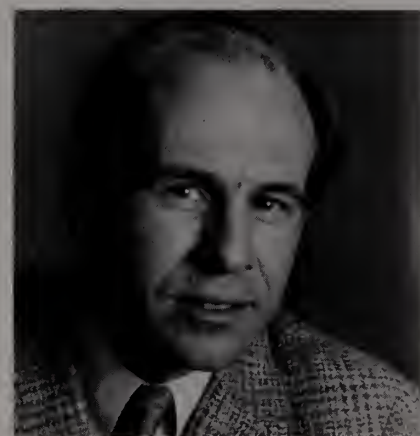
**RCA Names Myers** — Jenny Myers has been named third party product specialist, RCA Records. In her new position, Myers will be involved in the marketing and administration of third-party product primarily in the Latin American and Far Eastern markets.

**Stocke Appointed** — Announces the appointment of WEA Philadelphia Pete Stocke has been appointed as WEA regional vice president and new York branch manager. Stocke joined WEA in 1974 as Philadelphia regional branch manager. His new assignment is effective November 19, 1984.

### MCA Promotes Kent Crawford

LOS ANGELES — Kent Crawford has been promoted to the position of vice president of product development for MCA Records. In this newly created position, Crawford will be responsible for coordinating the overall efforts of both the label and its distribution arm in implementing promotion and marketing plans on behalf of all MCA artists.

Prior to this appointment, Crawford served as vice president of branch distribution for MCA distributing. He joined MCA after 12 years with Warner Bros. Records, where he held the position of national sales manager. Prior to that, he served as regional marketing manager, sales and promotion, for both the Los Angeles and Boston branches, and joined Warners as promotion manager in Denver.



Kent Crawford

### Bob Kaus Promoted At Atlantic

LOS ANGELES — Bob Kaus has been promoted to the newly-created position of director of information services for Atlantic Records, based at the company's New York headquarters.

In this new position, Kaus directs the creation and distribution of all official information about Atlantic Records, its

artists and executives — for outside media as well as in-house usage. He occupies a role in the development of all publicity & marketing campaigns, working closely with other departments to provide materials for use by the company at large. This includes press releases, biographies, sales/marketing materials, executive statements and a variety of special projects.

Immediately prior to this new appointment, Bob Kaus had been serving as associate director of publicity/chief writer since 1982. He joined Atlantic Records in 1976 as tour publicist and was subsequently promoted to staff writer (1977) and chief writer (1978). Kaus began his music industry career as an editor of *Cash Box* magazine from 1974 to 1976.



Bob Kaus



# REVIEWS

## ALBUMS

### OUT OF THE BOX



**EMERGENCY** — Kool & The Gang — De-Lite 422-822-943-1 — Producers: Jim Bonnofond-Ronald Bell-Kool & The Gang — List: 8.98 — Bar Coded

Working on their 20th year in the business, Kool & The Gang again deliver one of the strongest song-for-song B/C collections of the year with "Emergency." From James Taylor's sweet vocals on the urgent title track to the sensuous treatment of the LP's first single "Misled," bassist Robert "Kool" Bell and The Gang hit a dance-oriented funk bull's eye on each song. The musicianship throughout is on the pulse which special kudos going to keyboardist Curtis "Fitz" Williams and guitarist Charles Smith. Another in a long line of out of the box B/C hit LPs with serious crossover potential.

### NEW AND DEVELOPING



**BUILDING THE PERFECT BEAST** — Don Henley — Geffen GHS 24026 — Producers: Don Henley, Danny Kortchmar and Greg Ladanyi — List: 8.98 — Bar Coded

Former Eagle Henley continues to prove his credibility as a solo artist with this assortment of ballads, rockers and love songs. Though memories of "Hotel California" can never be avoided, Henley's lyrical and musical maturation are certainly evident. AOR is already all over it, CHR and A/C will soon be adding and from all early indicators, this one will be a monster.

### OUT OF THE BOX



**DAVID BOWIE** (EMI America B-8246) **Tonight** (3:42) (James Osterberg Music-Bug Music-Fleur Music-Jones Music/ASCAP-BMI) (Bowie-Pop) (Producers: David Bowie-Derek Bramble-Hugh Padgham)

This substantially reworked version of the Bowie-Iggy Pop track which originally appeared on Pop's "The Idiot" is an excellent choice for the follow-up single to "Blue Jean." Featuring a heartfelt duet from Bowie and Tina Turner, "Tonight" 's sad-eyed reggae sound should capture Bowie fans old and new with yet another musical approach. Excellent steel drum-sounding fills make this release a colorful one which captures Bowie and Turner at their soulful best.

## SINGLES



**FOREIGNER** (Atlantic 7-89596) **I Want To Know What Love Is** (4:58) (Somerset Songs Publishing, Inc./Evansongs Ltd./ASCAP) (Jones) (Producers: Alex Sadkin-Mick Jones)

From the album "Agent Provocateur," this is a highly dramatic and ultimately very touching song which amply displays Foreigner's musical talents and versatility. "I Want To Know What Love Is" starts off quietly but gradually escalates to a powerful chorus which is highlighted by particularly noteworthy vocal harmonies. Throughout the song, all the performances are excellent, especially that of lead singer Lou Gramm who delivers a moving and personal quality which captures the essence of the lyrics.

## FEATURE PICKS

**THIEF OF HEARTS** — Original Motion Picture Soundtrack — Various Artists — Casablanca 822 942-1M-1 — Producers: Harold Faltermeyer — Giorgio Moroder — Darwun — Richard Kozinski — List: 8.98 — Bar Coded

"Thief Of Hearts" is an exciting and well-produced score which skillfully combines songs and instrumental works. The material is by and large tinged with a moody, European quality reminiscent of the score to *Midnight Express* (which was by Giorgio Moroder, who wrote this film's title song). Harold Faltermeyer provides the bulk of the music, however, and to his strong melodies he's added imaginative and highly effective synthesizer tracks.

**READ MY LIPS** — Fee Waybill — Capitol ST-12369 — Producer: David Foster — List: 8.98 — Bar Coded

This first solo LP from Tubes' lead Fee Waybill brings together the potent rock sound of that Bay Area band with a staccato synthesizer edge. Waybill's vocals are characteristically energized here with a few contrasting lulls. Hard-edged rock musicianship drives the LP, lending it a heavy metal exterior of surprising power, charging the Waybill vocal intensity with increased bite. A vicious new sound of slamming vitality, "Read My Lips" establishes Waybill as a serious solo rocker without the novelty aspects of previous Tubes LPs.

**SWEET REVENGE** — David Johansen — Passport 6043 — Producers: Joe Delia-David Johansen-Richard Gottehrer-Davitt Sigerson-Michael Zilkha — List: 8.98

Former New York Dolls lead vocalist David Johansen debuts on Passport with this LP which is modern in its approach and consistently compelling in the classic Johansen style. With "Heard The News" already getting attention on radio — the video has just been added on MTV — and two sides full of resourceful and consistent writing, "Sweet Revenge" could be this season's sleeper. Top tracks include "I Ain't Workin' Anymore," "The Stinkin' Rich" and "N.Y. Doll."

**SAINT** — Saint — Sound Image SI 25884 — Producers: Jackson Schwartz, Saing — List: 8.98

This hard rocking debut from the Illinois quartet is tailor made for the main stream metal of AOR. Lead vocalists Mark Stimac and Cam Williams provide alternately gruff/smooth vocals depending on the tempo which the band effectively changes throughout the disc. Hard core head bangers might be put of by softer ballads like "Million Miles," but this band appears on its way to acquiring a sizeable rock and roll following.

**WHICH WAY IS UP** — 4-3-1 — Recovery RLP-1001 — Producer: Larry Lee — List: 8.98

This debut album is by and large a very convincing demonstration of this group's talent and potential and should most likely please many listeners. Maggie Ryder, lead vocalist and the writer of the bulk of the songs, has a resonant and gruff voice which works well in the harder rock songs, yet she is also capable of a softer approach which is best evidenced in the beautiful ballad "Holding On." The first single is called "Animal," a solid dance-rock tune which, like most of the cuts on the LP, is marked by a singable, strong melody.

## FEATURE PICKS

**TEENA MARIE** (Epic 34-04619)

**Lovergirl** (3:59) (Midnight Magnet/ASCAP) (Marie) (Producer: Teena Marie)

This infectious single is already storming the 12" dance charts, yet the bittersweet melody and Marie's all-around talent as vocalist, writer and producer shine through to make this a strong candidate for crossover success. Though Marie does not have the visual image of Madonna, the artist has more substance and a more powerful voice. With a swirling lead guitar section and an excellent chorus hook, "Lovergirl" should break Teena Marie to the CHR audience she has long deserved.

**DIANA ROSS** (RCA JK-13966)

**Missing You** (4:16) (Brockman Music/ASCAP) (Richie) (Producers: Lionel Richie-James Anthony Carmichael)

Combining a lush and powerful Lionel Richie tune with the commanding and emotional vocals of Diana Ross is an almost certain formula for success. It's no surprise, then, that "Missing You" works well. Though the song may not be as effective as other efforts by these two artists, it's still a very satisfying song which builds to a highly dramatic crescendo of poignant vocal and instrumental tracks.

**VANITY** (Motown 1767MF)

**Mechanical Emotion** (4:10) (Jobete Music, Inc./ASCAP) (Vanity) (Producers: Bill Wolfer-Vanity)

"Mechanical Emotion" is an easy-flowing, light and jazzy dance song which is successful in blending strong vocals and well-performed instrumental tracks. Vanity has breezy vocal style and is clearly able to cover an impressive range of notes, while backup singer Morris Day has a rich and appealing voice which serves the song well. The music tracks are also notable due to their consistent originality and unpredictability. With its strong chorus standing out, this single will most likely do well on the charts.

**JOAN JETT AND THE BLACKHEARTS** (MCA/Blackheart MCA-52472)

**I Love You Love** (3:23) (MCA Music/ASCAP) (Glitter-Leander) (Producers: Jimmy Iovine-Ritchie Cordell-Kenny Laguna)

From its very first guitar lick, this song bursts forth with a power and hard-driving intensity which never lets up. Strong vocals are the highlight of the cut, yet the song itself is well written and even nostalgic with an innocent quality that's reminiscent of the '50s. The combination of that innocence with the harsher, more rugged rock stylings of the present is what really marks this song and makes it unique. Jett is a commanding performer and is here afforded ample opportunity to display her talents.

**RALPH MacDONALD** (Polydor 881 504-7)

**Universal Rhythm** (3:15) (Antisia Music/ASCAP) (Eatn) (Producers: Ralph MacDonald-William Eaton)

The jazzy vocals and the main theme behind "Universal Rhythm" provide a good profile of this track which make good use of the stellar jazz-fusion players who contribute to this cut and MacDonald's LP of the same name. The artist's own dynamic percussion is evident throughout on "Universal Rhythm" which should hold special appeal for A/C and some jazz-oriented radio programmers.

## POINTS WEST

**NOT JUST ENTERTAINMENT** — When L.A.'s longtime hardcore group **Black Flag** plays live, it lays itself bare. The band's performance last weekend with the superb **Minutemen** and the originators of the "shorter-faster-louder" genre **The Ramones** proved the SST band to be more than just another head-pounding group. "I hope the songs we do make people look at and feel themselves — we're into a thing where we deal with ourselves when we play live," says Black Flag's lead vocalist **Henry Rollins**. "There is no message; there is no 'destroy this' or 'go for this,' we're not telling people to do anything. The message is 'me.' You can listen to the lyrics of the songs and see our approach and if you notice the band sometimes seems like it's hardly paying attention to the crowd. It is not out of contempt for the audience; we're playing because we are into playing, not because it's an entertainment project." Rollins is a young (23) and explosive performer, who, by the nature of Black Flag's music and his own somewhat out-of-the-ordinary looks is taken for something he is not; a violent and insensitive person. On the contrary, Rollins seems to get as much personal satisfaction from performing in many of local impresario **Harvey Kubernik's** "spoken word" performances. Rollins says, "Doing the readings really busts me out — to be on stage with no one else is a real different thing. When you screw up you have no one to fall back on but yourself." Kubernik, a long time associate of the SST label and himself head of Freeway Records and producer



**LEAVING ON THE NEXT . . .** — In support of their debut *Enigma LP, Leaving Trains* will be at the *Club Lingerie* Saturday, November 24. Long a local favorite, the band's latest "Well Down Blue Highway" is doing well with the group set to tour soon.

of the spoken word trilogy of albums which includes the just released "Neighborhood Rhythms," explains his association with the young writer/reader/singer: "I approached Henry about two and a half years ago to do some readings and through our association he has come in contact with such quote-unquote adult writers like **Wanda Coleman, Michael C. Ford** and **Ivan Roth**. These people and what they are doing opened up a whole new side of things for him. And from the beginning he has been very professional, constantly changing his readings. They have gone from 20 minutes, to 40 and 45 minutes to an hour reading he gave recently in New York." Yet for Rollins, it is not the nature of the work that matters, whether it be a howling hardcore performance or a tempered spoken word reading — "I think what is important is not the kind of thing you do, or even what kind of response you get, but just to play . . . hard . . . and with soul. Anything less is just entertainment. And there are too many entertainers in the world — in fact, just about every band I hear is just entertainment." And that leaves the few bands and artists who work *hard*, and with soul — like Black Flag and Henry Rollins.

**FREE TO THE PUBLIC** — **General Public's** free outdoor concert at Janss Steps on the campus of UCLA November 11 was a huge success, as were the group's four sold-out shows at the Palace. Given in thanks to the local general public for the SRO Palace shows, the General Public performance was the first to be held on the Steps since the **Talking Heads** performed there on November 15, 1975. The common denominator here is IRS president **Jay Boberg**. Boberg presented the Heads' show when he was a student at the school and both turned out to be highly successful with each drawing an estimated 8,000 people.

**MAKING THE CIRCLE** — **Denroy Morgan's** RCA debut "The Universal Circle" is the label's first reggae release in many years and while it is not a roots "dub" reggae disc, the album and the title track single are both pleasant pop-oriented entries which, expecting to break on dance and B/C formats, also stand a good chance to do well on CHR stations. "What I'm doing is a combination of the reggae of my heritage and the pop sounds that I have heard in America. I moved to New York in 1965 and automatically I adopted some of the American ways. And since I haven't lost my own sound, this is the way it comes out," says Morgan. "Now that I am starting to play live with my band, I'm finding a very wide mix of people — Spanish, white, black, everybody!" And with a good pop-dance oriented production from **Deodato**, Morgan and his album could help substantially in breaking the reggae sound to American commercial radio.

**CLOSE TO THE EDIT** — Veteran record producer/manager **Kenny Kerner** has signed a long term management and production contract with L.A.'s **Sweetheart**. Sweetheart is a young band that has stirred some interest from **Billy Idol's** manager **Bill Aucoin** . . . comedian **Steve Landesberg** (Sgt. Dietrich on *Barney Miller*) will make his L.A. concert debut at UCLA's Royce Hall Sat, Dec. 8 . . . the new club in town **Basics** (located at the home of Fetish-6525 Sunset) is now open every Thursday night from 9-2. The house performers will be **Chuck E. Weiss** and the infamous **Melvis & The Megatones**. House DJ will be **Ron Miller** . . . The Syndicate update: IRS recently signed **The Three O'Clock** to a multi-LP deal, the first waxing should be out in February. The album is entitled "Arrive Without Traveling." With **Let's Active's** second album "Cypress" making one of the biggest splashes for a new group this year, the band has gained a new drummer **Jay Peck**. Replacing founding member **Sara Romweber** Peck will be on board for the group's upcoming Music Machine gig Dec. 7. The band played a celebratory show at the CMI awards ceremony two weeks ago.

peter holden

## NEW FACES TO WATCH

Breaking through on several musical fronts simultaneously is **Autograph**, a band consisting of five seasoned performers who all gave up the security of their former work to gamble on the uncertainties of starting a new group. The gamble seems to have paid off, as **Autograph** currently enjoys the success of its debut release on RCA Records, "Sign in Please."

**Autograph** is **Steve Plunkett** (lead vocalist/guitarist), who played with **Wolfgang** and **Silver Condor**; **Steve Isham** (keyboardist/singer), who backed up **Holly Penfield**; **Randy Rand** (bassist/vocalist), who also played as a member of **Wolfgang**; **Keni Richards** (drummer), former member of **The Coup**; and **Steve Lynch** (lead guitarist), who worked with **Savoy Brown** and **Greg Lake**. The band members describe their music as "straight-ahead rock and melodic metal," and liken their style to **Def Leopard**, **AC/DC**, **Van Halen** and **Journey**.

Along with the LP, **Autograph** is winding up a year which also saw them on the road from January 18 until April 5, playing as the opening act for **Van Halen**. At that point, roughly halfway through **Van Halen's** tour, the band left to begin work on their album.

**Plunkett** discussed the road that led these five performers to the rewards they've experienced this year. "We'd all known each other for a couple of years and some of us had played together in other bands. We would often run into each other, and since we all liked the same music, we knew it was just a matter of when we could break away from our paying gigs to all play together." This notion was greatly furthered last October, when producer **Andy Johns** suggested that the group record some demos together at the Los Angeles Record Plant.

In December of last year, the demo tapes proved invaluable when **David Lee Roth** offered the band the opportunity to open for **Van Halen**, to which five unhesitatingly agreed. The only fear was going from never playing together live, to suddenly opening for a major star in front of over 12,000 people. "The scariest part," according



## Autograph

to **Lynch**, "was right before we went onstage. We were right behind the stage when all the lights went off and we heard this huge roar from the crowd. We almost went the other way, but luckily, it was a very receptive audience." Looking back on that first night in Florida, and the ensuing months, **Lynch** added, "Opening for **Van Halen** turned us into a band instead of just five guys that recorded and played together every once in a while."

At present, **Autograph** is riding high in terms of confidence, pleased not only with their new LP and it's producer, **Neil Kernon**, but also with the video they recently shot for the song (and first single), "Turn Up The Radio." **Plunkett** is well aware of the role of video, and feels "it's as vital as making records nowadays." In addition, **Plunkett** also co-wrote (with **Mike Post** two songs for the film "The River Rat," (from **Paramount Pictures**) which **Autograph** recorded. One song, "Take No Prisoners" is on the soundtrack album, also on RCA Records.

When asked about future touring plans, **Plunkett** mentioned the hopes the band members have to travel not only domestically, but also internationally, particularly in Europe and Japan where their LP will soon be released. Summing up their enthusiasm for live performances, **Plunkett** said, "We're packed and waiting."

## Toby Scott-Engineering the Sounds Of Springsteen, Dylan In The Studio

by Peter Holden

LOS ANGELES — The precise and often precarious task of recording an album is a difficult and time consuming process which in many cases can make or break an artist's career. When the end product is a successful record, it is the producer and the recording artist who get the lion's share of the credit. Yet there is another principal involved who plays an integral part in the recording process — the engineer. Controlling the actual recording equipment in order to achieve the specific sound desired by the artist and the producer, the recording engineer is a relatively low profile figure who plays a relatively high profile role in the actual sound of an album.

Even though his name might not be as recognizable as **Bruce Springsteen's**, **Bette Midler's** or **Bob Dylan's**, **Toby Scott** has contributed centrally to the sound of these artists. Working with **Springsteen** on "Darkness On The Edge Of Town," "The River," "Nebraska" and the current "Born In The U.S.A." LPs as well as with **Dylan** on the "Shot Of Love" album and on **Midler's** "No Frills" disc, **Scott** has come a long way from "doing everything from sweeping the floors to assisting" at Los

Angeles' **Clover Studios** in the seventies.

"I guess mine is the typical scenario of how to get into the recording industry," **Scott** said. "I was in bands through high school and college in Santa Barbara, and then got into managing bands. After doing some four-track and two-track demos and things with these bands, I thought, 'if I want to do this I want to work with professionals.' So I took a studio course and before finishing it I worked my way into a job at **Clover** with a B.S. resume and just plain hustle."

Though **Clover** is a small one room studio, **Scott** was able to work his way into assisting and finally into engineering quite a few good projects such as half of **Tommy Tutone's** LP which included the hit "Jenny" and work with **Harry Chapin**. During this time **Chuck Plotkin** bought **Clover** and introduced **Scott** to **Springsteen**. **Scott** recalled, "I started out working with **Bruce** on the 'Darkness' album — they had brought it out to the west coast to do the mixing. Then after some other work we did 'The River' and a lot of live recording on the following tour." Since then, **Scott's** line-up has included equally prestigious projects, one of which was **Dylan's** much under-

(continued on page 30)

## Greene Street Studios

In its nine-year history Greene Street Studios has grown into a popular facility in the Big Apple. Owned by musician/producer Steve Loeb, the Greenwich Village facility has in recent weeks hosted the likes of Bonnie Tyler, Bow Wow Wow and Carol Lynn Townes. To put versatility in its corner the studio has also been the home to artists ranging from Kurtis Blow and Run D.M.C. to the classical composer Philip Glass.

After establishing itself as an in-house production facility, Greene Street has increased its clientele to become a "records-only" facility. Two of the studio's clients, Run D.M.C. with "It's Like That" and Shannon with "Let The Music Play" have contributed to the studio's reputation in recent months. Loeb, along with engineer Rod Hui, has worked to honor a philosophy that individuals patronizing the studio are "not just clients." Current plans call for development of a keyboard-only room. Other modifications are in progress.

Greene Street Studios are located at 112 Greene Street in Manhattan.

Equipment list at Greene Street recording studio:

## Studio Dimensions

— 20x50'

## Control Room

— 20x25'

— MCI JH114 24 track  
— Trident TSM Console  
— Studer A80  
— ATR 102

— Tascam 122B Cassette Deck  
— Meyer 833 Main Monitors, EV Sentry 100, Yamaha NS10  
— Crown PSA2, BGW 750  
— Lexicon 224X w/larc  
— 2 PCM 42s, Lexicon 112S, Bel BD80 DDL,  
— URSA Major Space Station, Marshall Time Modulator  
— EMT 140, AKG BX20,  
— Eventide 949, 910 Harmonizers  
— Aphex II Aural Exciter  
— 8 Kepex II, 8 Gain Brain II  
— Scamp Rack,  
— ADR Vocal Stresser and Complexer  
— 3 UREI 1176  
— 2 LA3A, 2 DBX 160, 2 Neve Limiter/Compressor

## Keyboards

— Jupiter 7 Juno 106  
— Roland Master Keyboard MKB1000 and all Roland Modules  
— MSQ 700, Roland 909, Roland GR700 and GR707 Guitar Synthesizer  
— OB8, DSX, DX, DX7, Prophet 5 Simmons SDS7, Drumulator, Dr. Click,  
— Emulator II

## New Room

— Neve 8078  
— Studer A80 MKIV  
— ATR 102  
— Meyer 833 Monitors,  
— Full Keyboard Array

For further questions, please feel free to contact Robyn Sansone, Studio Manager.

## IN THE STUDIO

## WEST COAST

In the studio this month for Palo Alto records are **Rare Silk**, whose debut album was released by PolyGram last year. The LP will be titled "American Eyes" which will be a self-produced project at **Caribou Ranch** in Colorado... also artist **George Howard** is recording his third LP for TBA over at **Larrabee Sound**; engineering the sessions are **Randy Tominaga**, assisted by **Toni Greene**. **Denzil Miller** is co-producing with **George Howard**... artist **Nena Hagen** is mixing her new CBS LP with producer **Adam Kidron** and engineer **Steve Hodge**, assisted by **Fred Howard**... recording artist **Rough Cutt** has begun laying tracks for its debut LP at the **Record Plant** studios in Los Angeles with noted rock producer **Tom Allom**. He is best known for his work with **Judas Priest**... at **Group IV Recording** engineer **Dennis Sands**, assisted by **Andy D'Addario**, behind the board for composer **Mike Post** scoring **Hardcastle & McCormick** segment for **Stephen J. Cannel Productions**... and a **Hill Street Blues** segment for **MTM Enterprises**.

## NASHVILLE

Presently in **Woodland Sound** studios artist **Eddie Eastman** has been laying tracks with producer **Gilles Godard**, producer/engineer **David McKinley** is engineering the session work and **Ken Cribblez** is assisting at the board... The **Rex Nelson Singers** are cutting tracks for their new release with **Ken Harding** producing the project and independent engineer **Rick McCollister** at the controls... across the hall singer **Ed Bruce** has been making vocal overdubs on a project with producer **John Olson** overseeing and engineer **Ken Cribblez** behind the controls... in **Woodland Studios'** mastering dept.

**Denny Purcell** has just completed the following projects: **Earl Scruggs'** new single entitled, "Pedal to the Metal." **The Oak Ridge Boys'** new single, "Jesus was Born Today," **Ronnie Milsap's** single "She's Always In Love." **Barbara Mandrell's** new release "Santa Bring My Baby Home," and **Len Wade's** single "Never A Man Loved A Woman The Way I Love You."

## EAST COAST

At **Planet studios**, **Bruce Roberts** and **Andy Goldmark** are producing overdubs for **Jennifer Holliday** for **Geffen Records** with **Jay Rifkin** engineering and **Tom Durack** assisting; the **Stan Rubin Orchestra** is working on its next project with **Craig Bishop** engineering and **Randy Lowman** assisting... over at **Granet studios** in Long Island there's heavy activity with its newly renovated 16-track facility. **The Pinks** is working on the final mixes for its upcoming LP and single; it's scheduled for a January release on **Granet Records**. **The Draft** recording its album due in February and **Five Guys Named Mo** has just begun tracking for a forthcoming EP for the same Label. **Granet** the studio/record company is interested in receiving tapes of unsigned bands from the Long Island area for a compilation album schedule for release in June, 1985. Write or call The Little Theatre Building 240 W 44th Street, New York, NY 10036 (212) 869-3459... **Davy 'D** is producing **Dr. Jeckell and Mr. Hyde's** next 12" for **Profile Records** called "Transformation" with a bonus cut called "Scratch on Galaxy," this rap funk record is in the mix mode at the moment and should be out in approximately one month.

darryl lindsey

## EAST COASTINGS

**BETWEEN ROCK AND A HARD PLACE** — After 15-plus years in the music business **Dave Edmunds** knows about ups and downs. What he might lack in mass name recognition he easily makes up in loyal following and longevity. Remaining true to his 50s roots, Edmunds has dished out a steady stream of guitar-dominated solo albums, but has perhaps become better known for his production work of late. Edmunds was at the helm for all three **Stray Cats** albums and produced the **Everly Brothers** reunion studio LP "EB '84." Capping a busy 1984 for the London-based veteran were his ninth album "Riff Raff" (a definite "up") and his highly visible role in **Paul McCartney's** *Give My Regards To Broad Street* film (now considered, not unanimously, a critical "down"). Edmunds, who hadn't seen the film at the time of a recent interview, had only good memories of the experience, which might now result in guilt by association rather than accolades for the collaboration of giants.

"I was working about two weeks on the film without quite knowing what it was all about 'cause there was no script. I don't think anyone ever saw a script... we actually did it live. While we were on location in a warehouse in east London we just jammed for about three days and it was great. That's what I remember about it, more than the actual film."

Edmunds' collaboration with McCartney continued with the single "On The Wings Of A Nightingale" from "EB '84," which, film post-production being what it is, hit the public long before *Broad Street*. "It was because of the film — I had Paul's phone number when Don (Everly) asked me to produce them. So I called Paul and asked for a song. It all sort of went into reverse order. The original plan was for (the film) to have been out last summer." Edmunds plays a member of McCartney's fictitious band in the film.

But making his film debut and working with the Everlys weren't the only accomplishments for Edmunds this year. "I worked with **Steve Cropper** and **Paul Shaffer**, and that was just amazing." The three were part of MTV's recent "legends of guitar" special.

Edmunds began to break somewhat from his traditional rock and roll productions by working with **ELO's Jeff Lynne** for 1983's "Information." For "Riff Raff," Lynne contributed five tracks, three of which he penned especially for the LP. Edmunds' definitive style again takes charge on the remainder of the album, which is another jewel in his 1984 crown. Hopefully, the kind of exposure brought on by his film work and outside productions will result in more attention paid to this seminal artist in the American market. His only Top 10 hit here was 1970's "I Hear You Knockin'." Of course Edmunds, who left for Los Angeles for negotiations regarding a possible film score shortly after speaking with **Cash Box**, has more than enough work to keep him busy. But as he illustrated in *Broad Street*, his contributions as a performer are as much a spark as that of the legends he works with.

**C U AT U2** — Tickets for all performances of **U2's** two-week North American tour in December were sold out in record time earlier this month. All shows, including the group's December 3 Radio City Music Hall date, sold out in less than an hour. The concert at RCMH is a benefit for Amnesty International U.S.A. When tickets went on sale for the show November 12, they were snatched up in under an hour, with the Ticketron allotment vanishing in 15 minutes. The L.A. show at Long Beach



... **AND SHOW PEOPLE** — **Elton John** and longtime friend **Liza Minnelli** share a quiet moment together backstage prior to the "Rocket Man's" last Madison Square Garden performance, Monday night (11/12). Earlier in the day, the proceeds of this concert were donated in the form of a \$50,000 check to **The Princess Grace Foundation** by manager **John Reid**.

of some of his own past problems, and concludes by telling kids to bounce back from disappointments.

**IT'S A JOLLY HOLIDAY WITH MARY ET AL.** — **Peter, Paul and Mary** will be the special guest stars of the **New York Choral Society** in a holiday music program at Carnegie Hall. The concerts, Sunday December 16 at 2:30 and 8 p.m. will again be a musical celebration of Christmas and Chanukah. The Choral Society program will provide the folk trio with its largest backup group ever — 185 voices and a symphony orchestra for many of the numbers. The program will include many of **Robert DeCormier's** fanciful and imaginative arrangements of seasonal spiritual and folk tunes, traditional choral fare and Peter, Paul and Mary by themselves.

rusty cutchin



**ROCKERS ...** — **Joan Jett** (left) and **Darlene Love** have just finished recording the **Rolling Stones** classic "Tell Me." Love and the **Blackhearts** formed their mutual admiration society when Love was starring in the cabaret version of the Broadway bound musical, *The Leader of the Pack*.

## TOP 30 COMPACT DISCS

Title, Artist, Label, Number, Distributor	11/24 Chart	Weeks On Chart	Title, Artist, Label, Number, Distributor	11/24 Chart	Weeks On Chart
1 PURPLE RAIN PRINCE AND THE REVOLUTION (Warner Bros. 25110-2) WEA	15.98	1 12	16 ROCK 'N SOUL PART 1 DARYL HALL - JOHN OATES (RCA PCD1-4858) RCA	—	17 12
2 BORN IN THE U.S.A. BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	—	2 12	17 SYNCHRONICITY THE POLICE (A&M CD 3735) RCA	15.98	13 12
3 THE DARK SIDE OF THE MOON PINK FLOYD (Capitol CDP-46001) CAP	21.98	3 12	18 STOP MAKING SENSE TALKING HEADS (Sire 25186-2) WEA	15.98	21 3
4 HEARTBEAT CITY THE CARS (Elektra 60296-2) WEA	15.98	4 12	19 THE MAGAZINE RICKIE LEE JONES (Warner Bros. 25117-2) WEA	15.98	22 3
5 PRIVATE DANCER TINA TURNER (Capitol CDP-46041) CAP	21.98	5 9	20 LIKE A VIRGIN MADONNA (Warner Bros. 25157-2) WEA	15.98	— 1
6 CAN'T SLOW DOWN LIONEL RICHIE (Motown 6059MD) MCA	—	6 12	21 THE NIGHTFLY DONALD FAGEN (Warner Bros. 23696-2) WEA	15.98	14 10
7 SHE'S SO UNUSUAL CYNDI LAUPER (Portrait RK 38930) CBS	—	7 12	22 AN INNOCENT MAN BILLY JOEL (Columbia CK 38837) CBS	—	18 12
8 GOODBYE YELLOW BRICK ROAD ELTON JOHN (MCA MCAD2-6894) MCA	—	8 7	23 REBEL YELL BILLY IDOL (Chrysalis VK 41450) CBS	—	24 2
9 AJA STEELY DAN (MCA MCAD-37214) MCA	—	9 8	24 I FEEL FOR YOU CHAKA KHAN (Warner Bros. 25162-2) WEA	15.98	— 1
10 MADONNA (Sire 23867-2) WEA	15.98	12 12	25 FOOTLOOSE ORIGINAL SOUNDTRACK (Columbia CK 39242) CBS	—	25 12
11 THRILLER MICHAEL JACKSON (Epic EK 38112) CBS	—	11 12	26 IN THE DIGITAL MOOD THE GLENN MILLER ORCHESTRA (GRP GRPD 9502) IND	19.98	28 12
12 BREAK OUT POINTER SISTERS (Planet PCD1-4705A) RCA	—	16 6	27 90125 YES (Atco 90125-2) WEA	15.98	20 12
13 ELIMINATOR Z.Z. TOP (Warner Bros. 23774-2) WEA	15.98	10 12	28 TCHAIKOVSKY: CAPRICCIO ITALIEN - OP. 45, COSSACK DANCE FROM MAZEPPA "1812" OVERTURE - OP. 49 CINCINNATI, POPS ORCH. (KUNZEL) (Telarc CD-80041) IND	—	26 4
14 1984 VAN HALEN (Warner Bros. 23985-2) WEA	15.98	15 12	29 BREAKING HEARTS ELTON JOHN (Geffen 24031-2) WEA	15.98	29 7
15 CHICAGO 17 CHICAGO (Warner Bros. 25060-2) WEA	15.98	19 4	30 WHAT'S NEW LINDA RONSTADT (Asylum 60260-2) WEA	15.98	23 12



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 MADONNA                   | 9 AL JARREAU      |
| 2 DURAN DURAN               | 10 TOTO           |
| 3 PAT BENATAR               | 11 NEW EDITION    |
| 4 WHAM!                     | 12 SAMMY HAGAR    |
| 5 FRANKIE GOES TO HOLLYWOOD | 13 REO SPEEDWAGON |
| 6 CULTURE CLUB              | 14 ROGER HODGESON |
| 7 DEEP PURPLE               | 15 GENERAL PUBLIC |
| 8 BRYAN ADAMS               |                   |

### NORTHEAST 1.

- 1 MADONNA
- 2 PAT BENATAR
- 3 DURAN DURAN
- 4 CULTURE CLUB
- 5 FRANKIE GOES TO HOLLYWOOD
- 6 WHAM!
- 7 BRYAN ADAMS
- 8 TOTO
- 9 DEEP PURPLE
- 10 AL JARREAU

### SOUTHEAST 2.

- 1 WHAM!
- 2 NEW EDITION
- 3 MADONNA
- 4 SAMMY HAGAR
- 5 PAT BENATAR
- 6 DURAN DURAN
- 7 BRYAN ADAMS
- 8 DEEP PURPLE
- 9 REO SPEEDWAGON
- 10 CULTURE CLUB

### BALTIMORE/ WASHINGTON 3.

- 1 CULTURE CLUB
- 2 NEW EDITION
- 3 MADONNA
- 4 PAT BENATAR
- 5 DURAN DURAN
- 6 FRANKIE GOES TO HOLLYWOOD
- 7 BRYAN ADAMS
- 8 AL JARREAU
- 9 TOTO
- 10 DEEP PURPLE

### WEST 4.

- 1 WHAM!
- 2 MADONNA
- 3 DURAN DURAN
- 4 FRANKIE GOES TO HOLLYWOOD
- 5 CULTURE CLUB
- 6 PAT BENATAR
- 7 GENERAL PUBLIC
- 8 AL JARREAU
- 9 DEEP PURPLE
- 10 NEW EDITION

### MIDWEST 5.

- 1 MADONNA
- 2 DURAN DURAN
- 3 FRANKIE GOES TO HOLLYWOOD
- 4 WHAM!
- 5 CULTURE CLUB
- 6 PAT BENATAR
- 7 DEEP PURPLE
- 8 AL JARREAU
- 9 TOTO
- 10 SAMMY HAGAR

### NORTH CENTRAL 6.

- 1 WHAM!
- 2 CULTURE CLUB
- 3 NEW EDITION
- 4 MADONNA
- 5 DURAN DURAN
- 6 FRANKIE GOES TO HOLLYWOOD
- 7 AL JARREAU
- 8 TOTO
- 9 DEEP PURPLE
- 10 REO SPEEDWAGON

### DENVER/PHOENIX 7.

- 1 MADONNA
- 2 PAT BENATAR
- 3 DURAN DURAN
- 4 DEEP PURPLE
- 5 WHAM!
- 6 CULTURE CLUB
- 7 NEW EDITION
- 8 SAMMY HAGAR
- 9 FRANKIE GOES TO HOLLYWOOD
- 10 TOTO

### SOUTH CENTRAL 8.

- 1 MADONNA
- 2 WHAM!
- 3 CULTURE CLUB
- 4 SAMMY HAGAR
- 5 PAT BENATAR
- 6 DURAN DURAN
- 7 BRYAN ADAMS
- 8 TEACHERS
- 9 ROGER HODGESON
- 10 TOTO

WHAT'S IN-STORE



**STATE OF THE ART** — New England Digital Corporation's Synclavier Digital Music System offers digital synthesis of sounds, limitless programmable control and extensive facilities for composing, recording, editing and performing musical pieces.

**UNLIMITED POTENTIAL** — The Synclavier® Digital Music System marks the beginning of the complete work station for the composer. From orchestral compositions to film scores to 12" singles, the Synclavier can be used to create finished compositions with the greatest of ease and the least amount of time and expense. Here's how this amazing new system works. First there is the keyboard, which is made up of 76 pressure and velocity sensitive keys, and they have a feel very similar to a grand piano. The panel above the keyboard is made up of many buttons which control the timbre parameters, a 32-track digital memory recorder, timbre/sequence storage, keyboard controls, timbre controls, and real-time effects. What does this all mean? These buttons give the user the ability



**HAPPY THE MAN** — Pat Metheny looks quite happy here as he holds Synclavier's guitar which interfaces to the main system and allows him to create some exciting new sounds during his live performances.

to access over 500 sounds and then record up to 32 tracks of musical parts with any combination of those sounds. Tracks that are recorded using a trumpet sound can easily be changed to a piano playing the same track, or the two can be doubled on the same sequence of notes. The timbre of a previously recorded violin can be made brighter, or the attack or decay changed without recording it over again. Any sound is fair game for use by the system, including samples of real sounds to synthesized sounds of any real or created instrument or sound. The Synclavier can emulate any other synthesizer's library of sounds, any orchestral instrument, or anything heard such as a typewriter or a horse. After the types of sounds are chosen, the system can control the rate of a recorded line of music, transpose the line with the touch of a key, control the rhythm with an automatic rhythm correction system, and many other features. There are so many possibilities to alter the sound that let it suffice to say that almost any sound can be made into a full score with dynamics included and that revisions can be made without a total re-recording, but just by the push of a button. The instruments, key of the composition, timing, instrument or an instrument's timbre or notes, can all be changed instantly without hassle. If the user is ready, he or she can also produce a printed score with the optional printer. If after review the score needs changing, the system makes the appropriate changes and reprints a new score. Printed scores include dynamics, pedal marks, and everything else that is found on a written score. Printed in real time, any part of a score can be transposed, like for a horn part, into its appropriate key and printed. And this is only a scratch on the surface as this system also has an optional computer system which can be used to type complete musical performances into Synclavier's computer memory without playing on the real-time keyboard. Timbres of any sound are displayed on a computer terminal, and SMPTE time code systems help synch music with film or video productions. And the list of features goes on. Synclavier's Digital Music System and Synclavier II, their digital "synthesizer," are used by fine musicians such as John McLaughlin and Pat Metheny, both of whom played in the Los Angeles area recently. Both guitarists were able to tap the system's sound and timbral sections using the guitar interface and at times both guitarists sounded more like trumpet players or synthesists. Presently an interface for the violin is also available and plans to create an interface for voice, wind instruments and percussion are in the works. The system is totally expandable, so the future will bring many new features to the composer or performer. **New England Digital Corp.** (213-651-4016) created a work station where the user could fully transform an idea into a finished product with the greatest amount of flexibility and simplicity. Systems such as these must be respected for the role they will play in music of the future.

ron rosenthal

MCA Remasters Triumph Catalog

**LOS ANGELES** — The five albums which make up the Triumph catalog have been remastered, relacquered and recut, and will be released by MCA Records on December 3, 1984. The reissued albums by the Canadian rock trio include the two RIAA certified gold records, "Allied Forces" and "Never Surrender," as well as "Rock N' Roll Machine," "Just A Game" and "Progressions Of Power."

All five were remastered at Masterdisc in New York City by the group's bassist Mike Levine, along with Bob Ludwig. Levine commented, "All of these albums were completed and mastered years ago, and technological advances that have occurred since have made it possible for them to sound even better. So, when we recently signed with MCA and reobtained the catalog, we took advantage of the opportunity to bring the sound of our recordings up to state-of-the-art quality."

The reissues coincide closely with the release of Triumph's first new album on MCA, "Thunder Seven." In addition, the band will commence a six-month cross-country U.S. headline tour in late December.

TOP 50 12" SINGLES

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

12" REVIEWS

**SADE** (Portrait/CBS 4R9-05122)  
**Hang On To Your Love** (6:00) (Matthewman-Adu) (Matthewman-Adu/MCPS) (Producer: Robin Miller)

The American debut from this "anglo-African chantuese" is the high debut on **Cash Box's** 12" dance chart, and is sure to achieve crossover success with its sensual rhythms and Sade's (pronounced shah-day) clear toned vocals. Already a major hit in Europe, Sade is set to do well here with this track and her upcoming "Diamond Life" LP. An excellent example of the jazz/lounge-bar vocal style flourishing in London.

**SCRITTI POLITTI** (Warner Bros. 0-20290)  
**Hypnotize** (6:32) (Gartside) (Jouissance, Ltd.) (Producer: Gartside-Gamson-Maher-Moroch-Nelson)

High-tech funk is in, and Scritti Politti ("Wood Beez," "Absolute") is doing it as well as anybody. Merging the experimental sonics lead vocalist Green is known for with Mardinesque production, this is a Fairlight grab bag of sounds set to a hard core funk back beat. Less of a structured melody than the band's previous dance smashes, but "Hypnotize" is earmarked for cult/commercial popularity through its certain dance club exposure.

## TOP 15 MUSIC VIDEOS

	Weeks On 11/24 Chart
1 I FEEL FOR YOU (DANCE MIX) Chaka Khan (Warner Bros.)	1 4
2 PENNY LOVER Lionel Richie (Motown)	2 7
3 WAKE ME UP BEFORE YOU GO-GO Wham! (Columbia)	3 8
4 IT AIN'T ENOUGH Corey Hart (EMI America)	9 5
5 WE BELONG PAT BENATAR (Chrysalis)	8 2
6 THE WAR SONG Culture Club (Epic)	7 3
7 OUT OF TOUCH Hall And Oates (RCA)	10 3
8 TWO TRIBES (12" VERSION) Frankie Goes To Hollywood (Island)	4 9
9 I JUST CALLED TO SAY I LOVE YOU Stevie Wonder (Motown)	6 7
10 CENTIPEDE Rebbie Jackson (Columbia)	— 1
11 PRIDE U2 (Island)	— 1
12 STRUT Sheena Easton (EMI America)	5 4
13 HOT FOR TEACHER Van Halen (Warner Bros.)	14 2
14 I CAN'T HOLD BACK Survivor (Epic)	11 3
15 TEACHER TEACHER .38 Special (Capitol)	13 4

## Corporate Sponsorship Increasing

(continued from page 7)

with Rick Springfield and Ford, but we needed other sources of revenue." Becker explained that such deals, while good for large promoters like Pace, is just the sort of activity that limits small promoters in small markets.

The situation is similar in England, according to Howard Kruger of KRAC Concerts. "The cost of touring has become astronomical," said Kruger, "and I maintain that you can only ask a limited amount for tickets. In America you can play to as many as 40,000 people a night, whereas in England there aren't as many venues of that size. You have to play more concerts. Corporate sponsorship," said Kruger, "is becoming an instrument in offsetting costs. I don't think it's as large as it is here, but it's gradually getting that way with most events, especially where TV is involved."

Image is at the root of most corporate sponsorship deals. Relationships are founded on the mutual development of public identity. This would never have happened ten years ago, according to Becker, because the kind of commercialism represented by sponsoring companies was antithetical to the appeals then being made by popular music to its audience. The climate has changed and companies as 'establishment' oriented as Pepsi can easily find artists willing to associate themselves with a product.

Increasingly, however, artists have begun promoting themselves, a recent example being Bruce Springsteen, who made deals directly with several venues. What this means to the promoter is not yet clear. According to Becker, one thing is certain: corporate sponsorship provides much needed revenues for the health of future concert tours.



**ZEBRA SHOWS THEIR VIDEO STRIPES** — Atlantic Records recently hosted a special pre-tour party for Zebra at the SIR soundstage in Manhattan. The band took the opportunity to premiere its video production of "Bears," the current single from its second Atlantic album, "No Tellin' Lies." Shown at SIR in New York City are, from left: WMMR/Philadelphia music director Erin Riley, FMOB album report editor Bill Hard, Zebra's Guy Gelso, Atlantic associate director of national album promotion David Fleischman, and Atlantic vice president of artist relations & media development Perry Cooper.

## AUDIO/VIDEO

**PRODUCTION PROFILE: BAD DREAMS IN HOLLYWOOD** — As a fledgling video production company, L.A.-based Pitts Productions, Ltd. gained more than a greater knowledge of music video production with its first project, it defined a production attitude. That attitude, a reflection in part of the business approach of owner and executive producer **Mike Garland**, is a simple one: nothing is impossible. Positiveness — that's the bottom with Pitts and it is an element that Garland absolutely requires from his staff. "I don't believe in rules," declared Garland. "I won't be involved with anyone who does not have faith in the project, or who believes that the word 'impossible' exists." That philosophy was tested severely when the clip's original act had to be replaced after 90 percent of the video had



**NOT WHAT IT SEEMS** — A Star Is Born, right? Wrong. The scene is from Barbra Streisand's first ever video, Left In The Dark for Columbia, with an appearance by Kris Kristofferson.

already been shot. "Everything had to be redone," said Garland, "and we did it." Auditions for new talent were held and a young singer named **Carol Chapman** was found. It was Chapman's enthusiasm and thoroughness that aided Garland and director **Joel Rosenzweig** in smoothing out that second round of production. Rosenzweig, whose experience lies primarily in theatre, was impressed by the 'naturalness' of her performance. "I've had good luck with first time actors in the past," said Rosenzweig, "but Carol is special." As a first for Rosenzweig, for Pitts and for Chapman, the video of *Bad Dreams in Hollywood*, a bouncy tune written by **Chuck Lorre**, was a challenge for which "doing the impossible" became the norm. A double camera zoom on a multiple matte shot — difficult at best with synchronized cameras — was achieved on the first take with unsynchronized cameras; ultimately it was done during the shoot. Other examples abound, as Garland will excitedly tell you and the finished product was the amazement of its editors (final edits were completed at Pacific Video in Hollywood by **David Blum**.) A more cohesive concept developed on the second shoot, thanks to Rosenzweig's ideas when he took over as director (replacing the clip's original director as Chapman replaced it's original act), and the result is a lively combination of story, graphics and swift editing. Effects abound, using everything from ADO, Quantel, Rodoscope and EESS to special animation created by Bechtal Studios. Vigorous dance sequences by noted choreographer **Gary Mascaro** further the liveliness of the project, which is only the beginning for Pitts Productions Ltd., which owns the rights to four other songs for which videos are currently in the discussion stages. The songs were co-produced by Pitts general manager **Bill Cantrell** (who also served as producer on the *Bad Dreams in Hollywood* clip) arranged by **Dennis C. Brown**, and engineered by **Larry Brown**. With knowledge gained from its first video, Pitts expects a much easier time with future projects. As a facilities manager at S.I.R. where the original production was shot, was quoted by Garland, "Never have I seen so much done so fast by so few."

**MOVES** — As part of an expansion that has included new appointments, Karl Home Video is relocating its development offices. Karl is owned by Lorimar, so it follows that new offices are to be had in Lorimar's Producer's Building in Culver City, CA. Another facet to the latest growth is a plan to distribute some of Lorimar's holdings along with product acquired by Karl . . . One Pass Inc. now offers a brave new sound stage complex called King Street Studios and its *BIG*. We're talking 30,000 sq. feet here, including a 60x70x20-foot sound stage — certainly the largest in San Francisco. It's a block from One Pass Inc. headquarters in San Francisco's China Basin Building at 161 King Street. Talk to **Dale Going** at (415) 777-5777 . . . Music Video Services of Atlanta, GA has moved to larger facilities. The new locale is at 3211 Peachtree Drive N.E., Atlanta, GA 3030 (same phone — (404) 261-4056.)

**SHIPPING STONES** — Vestron Music Video's *Rolling Stones' Video Rewind* has been doing rather well with its initial shipment (it was released nationally Nov. 7, foreign markets got it the 14,) with a grand total 100,000 units. That's the highest, according to Vestron, initial ship-out of any music video program to date. Good news for Vestron, but considering the success of *Making Michael Jackson's Thriller* (Video Rewind actually exceeded *Thriller* in initial orders, however) things couldn't get much better.

**IRON MAIDEN** — Keep an eye out for Capitol recording artist **Iron Maiden's** fully taped foray into the Eastern Bloc countries — Poland, Czechoslovakia, Hungary and Yugoslavia, to be exact. *Iron Maiden Behind the Iron Curtain*, as it is known, was produced and directed by filmmaker **Kenny Feuerman**. It was the first time any major American rock act has made it to those countries, and the tape, which lasts an hour, catches some of the fans' reactions. Heavy metal albums are hard to come by over there — a cool \$50 on the black market — and yet audiences numbering as much as 40,000 turned out for the shows. "The kids over there are just like kids everywhere else, they like to hear rock and roll — but they can't afford it," said the band's **Adrian Smith** in a recent interview. "\$50 is a week or two's wages to them." The band was impressed by a general poverty in the nations they toured, as well as the increase in security. Still, the folks were friendly, and though the police were abundant, they were a good humored lot, most of them seeming to enjoy the shows as much as the audiences. There was, however, that one mysterious gentleman who joined the band in its bus wherever it went. "I imagine they just sent him out to keep an eye on things," commented **Dave Murray** of the band.

gregory dobrin

## AIRPLAY

**FROM THE SOURCE** — NBC's *The Source* will be presenting a 60-minute live interview with **Duran Duran** Tuesday, Nov. 27. The broadcast, originating from London, is being billed as "Breakfast with Duran Duran" on the west coast and "Lunch With Duran Duran" on the east coast. According to our source at *The Source*, the band will field 10 minutes of listener's questions via an 800 number.

**SKLAR EXITS** — **Rick Sklar**, vice president, ABC Radio, announced that he will leave the company at the end of November to head his own program management and consulting firm, Sklar Communications, Inc. Sklar has been with ABC since 1962. During his 23 years at the company, he has held a number of positions



but is most widely known for his work as program manager and operations director of **WABC** Radio, New York, from 1964 to 1977. While he was with WABC, it became the most listened-to radio station in North America and was widely recognized for its Top 40 format and disc jockeys. In 1975 Sklar was named vice president and director of program development, ABC-Owned Radio Stations. Two years later he left WABC when he was appointed vice president, programming, for the radio division. In that capacity he consulted the owned stations and the ABC Radio Networks. Last year he began consulting ABC Television on the design and programming of the nationally syndicated music video series *New York Hot Tracks*. Before joining WABC in 1962

as community affairs and production director, he had been program director at **WINS** and **WMGM** (now **WHN**), New York. His book *Rocking America — How The All Hit Radio Stations Took Over* is in its second printing at *St. Martin's Press* and will be issued as a paperback next year.

**OUT OF THIS WORLD** — The Space Shuttle astronauts woke up Thursday, November 15 to a lively montage of contemporary music, thanks to the **ABC Rock Radio Network** and **WLAV-FM** in Grand Rapids, Michigan. Before the last Space Shuttle, ABC Rock Network correspondent **John Butler**, in his morning newscast, commented on the generally boring nature of the astronauts' wakeup calls, which include military music, university fight songs, etc. Morning personality **Kevin Matthews** and program director **Tony Gates** of WLAV-FM in Grand Rapids, Michigan, took the idea one step further. Matthews cut a montage tape of every conceivable wakeup sound in popular music, from the **Everly Brothers'** "Wake Up, Little Susie" to the **Beatles'** "Good Day Sunshine." A rooster crowing was included, as well as segments of **Wilson Pickett's** "Mustang Sally" ("Ride, Sally, ride . . .") as it was intended for the last shuttle. The tape was sent to NASA in Houston and no further word was heard. Then a call came Friday night to Matthews from **Captain Robert Springer** at the Johnson Space Center in Houston, informing him that the tape had in fact been used in simulation and requesting permission to use it in outer space. The answer was "yes" and the tape was used on Thursday, November 15 at 11:15 p.m. Eastern Standard Time. The ABC Rock Radio Network featured excerpts from the tape on its *Newscalls* Friday, November 16, as well as newscasts throughout the day.

**JACKSONVILLE SAYS AAHS** — A historic moment will take place at exactly noon December 1 when, by the flick of a switch, **WEXI** Radio Jacksonville, Fla. becomes the first station in the country to join the **Children's Radio Network**. This service, whose on-air identification is **Radio Aahs**, will provide full time programming for pre-teen children and their parents on a seven-day-a-week, 365-day-a-year basis. Radio Aahs will get a big community send off December 1 with a live broadcast from the center stage of the Regency Square Shopping Center. Joining the broadcasters at the inauguration will be civic and social leaders and members of the Jacksonville Police and Fire Departments. There will also be a special exhibit from the Jacksonville Zoo. At noon, the switchover will take place.

**400 AND STILL GROWING** — **KBYR**, Anchorage, Alaska has become the 400th radio station in America to sign up for **AP NewsPower 1200**, the new high-speed selectable radio news wire from the Associated Press. The satellite-transmitted service, which delivers news 18 times faster than traditional radio wires, brings the power of computer technology into the broadcast newsroom. By offering more than 15 categories of information to choose from, NewsPower 1200 gives stations control of the volume of copy coming into their newsrooms.

**ROD ON THE ROAD** — Tuesday, November 27, **WIOQ** Philadelphia, and Cinemax will present **Rod Stewart** recorded live in concert. Beginning at 10 p.m., WIOQ will present the stereo sound as Cinemax provides the visuals of Stewart's live performance. The concert was recorded live earlier this month before a packed crowd at the San Diego Sports Arena.

**QUIET STORM IN HAWAII** — **KUTE-102 FM** Los Angeles will be qualifying "quiet storm" listeners to win a trip to the island of Kuai, Hawaii in "the quiet storm"/**Wynton Marsalis** "Hot House Flowers" excursion. All qualifiers will receive the complete Wynton Marsalis record catalog on CBS Records, including his Grammy award-winning release, "Hot House Flowers."



**SIMON AND SHAW** — After a recent taping of *P.G. Productions, Live From The Record Plant* host **Lou Simon** (l) clowns around with guest **A&M** recording artist **Tommy Shaw**.



**VISITING THE DOCTOR** — **David Brenner** and "Weird Al" **Yankovic** visited *Westwood One Studios* recently to tape a "Dr. Demento Show" heard worldwide each week on the *Westwood One Radio Network*. Pictured (l-r): **Dr. Demento**, **David Brenner** and "Weird Al" **Yankovic**.

## BPI Launches Radio Promotion

By David Adelson

LOS ANGELES — An ambitious radio promotion in support of "Battlefield Earth" (the film, the book, the record) is currently being launched by **Bridge Publications** and **BPI Records**. The promotion, slated to begin in early 1985, will enable listeners of participating radio stations to win (as the grand prize) a part in the epic film, due to begin shooting in spring '85 and scheduled to be released next Christmas.

According to **Fred Jacobson**, national director of promotion and marketing for **BPI Records**, movie parts will be offered to winners in six major markets (Los Angeles, New York, Chicago, Detroit, Philadelphia and Washington D.C./Baltimore). One semifinalist will be chosen in each of the remaining markets. Out of these semifinalists, two winners will be chosen by producer **William Immerman** and will receive a role in the film.

Every semifinalist will receive a cash prize of \$100, awarded by the station with funds being provided by **BPI**. According to **Jacobson**, "How the contestants enter the contest is at the discretion of the participating station, but the company does offer some guidelines."

**Jacobson** pointed out the abundance

of prizes available through the promotion. Besides the movie parts, there is one second place prize, an expense paid trip to Los Angeles; two third place prizes, 22 karat Alaskan nuggets; three fourth place prizes, limo trips to the movie premiere in the winner's city; and 10 fifth place prizes-assorted *Battlefield Earth* paraphernalia and merchandise. The remaining semi finalists will be getting 6 tickets each for the *Battlefield Earth* movie (in addition to the \$100).

The company plans extensive merchandising and promotional support for the campaign including custom stickers, promotional copies of the book and record, retail merchandise and promotional material and extensive advertising in consumer press. **Jacobson** has even offered the company's 30-foot inflatable monster, (a character from the movie) to stations wishing to use it.

Among the stations cleared for the promotion are: **WGN**, Chicago; **WLLZ**, Detroit; **WZUU**, Milwaukee; **WAPI**, Birmingham; **KSHE**, St. Louis; **WMJI**, Cleveland; **WQAK**, San Francisco; **WBLI**, Long Island; **KZEW**, Dallas and others. Further information about the promotion can be obtained by calling (213) 382-2082.

## Clark Names 2 To KPRZ Posts

LOS ANGELES — **Mike Schaefer** and **Gene Sandbloom** have been promoted to new positions at **Gannet's KPRZ-AM** (soon to be **KIIS-AM**, pending FCC approval) in Los Angeles.

**Wally Clark**, president and general manager of **KIIS-FM/KPRZ** has announced that **Schaefer**, 32, has been promoted to program director of **KPRZ** and assistant program director of **KIIS-FM**. **Sandbloom**, 26, is now music director of both stations.

On Tuesday, November 6, **Clark** had announced that effective January 1, 1985, **KPRZ-AM** would program "Top 40/Hot Hits" with the top-rated **Rick Dees Show** being simulcast on both **KIIS-FM** and **KPRZ (KIIS-AM)**.



**KDAY GETS VAIN** — **Motown** recording artist **Vanity** stopped by **AM** stereo **KDAY** in Los Angeles for a live interview. Shown autographing photos for **KDAY** staffers (l-r) are: **Miriam Willingham**, sales assistant; **Maxia Bane**, assistant to program director; **Vanity** and **Rory Kaufman**, public affairs director.

## Los Lobos

THE PALACE, LOS ANGELES — With the release of its second album "How Will The Wolf Survive?," East L.A.'s own Los Lobos has made good on the bi-cultural musical promise of its Slash/Warner Bros. debut. This musical affirmation was turned into a full-blown celebration here in a SRO show which marked the homecoming of Los Lobos from another European tour.

The mood of celebration and authentic roots music was kicked off by The Knitters, an acoustic/electric combo which features Dave Alvin of the Blasters, John Doe and Exene of X. While The Knitters used material from these artist's home-bands — such as The Blaster's "Long White Cadillac" — they by and large featured gutsy versions of such rock 'n' country classics "Poor, Old Lonesome Me" and "Wrecking Ball."

While Los Lobos is a consistently strong draw in this, its hometown, The Palace is a little bit larger venue than the band normally plays. Yet this show proved out the fact that "the wolves" have graduated from being simply a musically sound and always festive bar band to being a mid-size hall powerhouse. The band mixes its harder all-electric sound with the songs which feature guitarist Cesar Rosas on bajo sexto and guitarist David Hidalgo on accordian. This "tex-mex-meets punk" setup opened the show and included upbeat cuts from Los Lobos debut LP "... and a time to dance" including the Grammy-winning "Anselma." After warming up itself and the ever-bobbing crowd, the band then went electric with Rosas on lead vocals for "How Will The Wolf Survive?"'s first cut, "Don't Worry Baby." While Hidalgo handled most of the set's lead vocals with his distinctive and hearty voice mixing well with his accordian and guitar playing, Rosas often delivered the hardest rocking material as with this song. Hidalgo then took control for one of the songs which marks the band's thematically expanding songwriting. "A Matter Of Time" is a song which is at once melodically accessible yet truly touching in its lyric content. This song, along with the new album's title track, Rosas' harder rocking material and the band's unique Latino material all contribute to shape Los Lobos' multidimensional sound.

But at this show, the bottom line was celebration. Paying homage to some of the band's East L.A. roots, Los Lobos went on to play Richie Valens' classic "Come On Let's Go" — which the band recorded on its debut disc — and finally the pioneer artist's dance-happy "La Bamba." And where Valens ultimately inspired bands like Los Lobos to fuse the Chicano sound with rock 'n' roll, so to will the realist songwriting and the pure pleasure of the group's playing inspire more cultural and musical fusions. May they be as successful as that of Los Lobos.

peter holden

## Willie Dixon

THE MUSIC MACHINE, LOS ANGELES — While there may have been some in the capacity crowd at the Music Machine who had never before seen Willie Dixon, there were none not familiar with a Willie Dixon composition. They might have heard "Back Door Man" (The Doors, Mahogany Rush, Howlin' Wolf), or "My Babe" (Spencer Davis, Elvis Presley, Muddy Waters, Righteous Brothers, Everly Brothers), or "I Ain't Superstitious" (Rod Stewart, Eric Clapton, The Doors, Sam Cooke, The Grateful Dead). The general consensus at the Music Machine that Friday night was that an American legend was about to take the stage.

Dixon brought with him his celebrated band of Chicago Bluesmen, who proceeded to prove why they have remained one of the most respected combos touring today. Cary Bell plays the harp like he was born with one between his lips (he's been with Dixon off and on for 20 years). Bell was joined up front by the infamous Cash McColl (an established singer and lyricist in his own right) who demonstrated why he is one of the most sought-after guitarists on the blues circuit. The band was rounded out by Dixon's son Arthur (Butch) on the ivories, Michael Morrison on bass and Clifton James (Bo Diddley's original drummer) on the skins. Long before Dixon stepped to the stage, The Music Machine was jumping.

Starting off with what has become his signature tune, "Built For Comfort," Willie Dixon showed the crowd he had no intention of taking it easy. An animated performer, Dixon moved his bulky frame freely about the stage, derby firmly in



**GENERALS & MAJORS** — Members of I.R.S. recording act General Public relax backstage at their first of four sold out shows at the Palace in Hollywood. Seen backstage, (l-r) are: Scott Sassa, vice president/general manager of the Cable Music Channel; Kyle Hetherington, associate director of promotion for I.R.S.; Gil Friesen, president of A&M; Carl Grasso, vice president of creative services, I.R.S.; I.R.S. national sales director Barbara Bolan; C.D. Taylor, director of General Public's Video, Tenderness; Ranking Roger of the group, I.R.S. president Jay Boberg; David Wakeling and Stoker of the band; I.R.S. business manager Michael O'Brien; and General Public manager Tarquin Gotch.

place, interacting on a personal level with the audience. With the regal derby and white three-piece suit, Willie Dixon looked every bit the royalty he is. The crowd was eating it up.

After rousing versions of "I Don't Trust Nobody" (written with Eddie Shaw), "It Don't Make Sense, You Can't Make Peace," "Wang Dang Doodle" and "Ain't Nobody's Business," George Thorogood took the stage, joining his self-proclaimed blues mentor in a sizzling rendition of "I'm Wanted." Thorogood's presence added to the tribute atmosphere of the evening. He was another fan paying homage to a part of popular music's heritage.

Not comfortable as the subject of a tribute, Dixon ended the show with his traditional tribute to the great Muddy Waters, whom he often cites as one of his major influences. His final number, "Got My Mojo Working," was a moving salute to another legend of the blues world.

Willie Dixon's newly formed Blues Foundation, an organization dedicated to preserving and furthering the blues, is yet another indicator of the man's commitment to his craft. Many in the audience that night left believing that as long as Willie Dixon continues to write, record and perform his music, the blues can only continue to thrive and grow.

david adelson

## Cleo Laine, John Dankworth

ROYCE HALL, UCLA — Amazing to think that John Dankworth and Cleo Laine have been playing together for over 30 years. Not so amazing when heard live because that's when their power and perfection is truly appreciated, from Dankworth's most riveting wail on soprano sax to Laine's most thrilling vocal leap. The artistic salience is complete with these two, a completeness that only comes with time and the flair for rejuvenation.

The Saturday evening performance at UCLA's plushly renovated Royce Hall was an aural feast. The Dankworths, though operating as a unit privately and sometimes publicly, allowed for their separate careers with segments that showcased each of them. Dankworth and his jazz quintet opened with several pieces, attuning the audience to the musicians before bringing Laine to the spotlight. Treated to the lush jazz sound of Dankworth and his incomparable quintet, the

evening could have remained in that purely instrumental mode with no complaints. When Laine entered and plunged into "One!" however, the slant of the evening was irrevocably set. Aside from Laine's unmitigated glamour, the woman is in a vocal class by herself, and no amount of magnificence from the band could coax the spotlight from her. Undoubtedly, this is a problem the Dankworths have dealt with for years, and Laine made every attempt toward ameliorating that imbalance, actually having to direct the physical spotlight away from her own person and onto musician solo spots — not once, but on several occasions. Whether this was due to sleeping technicians or the fact that Laine is truly good to look at is difficult to say. The fact remains that Laine's inimitable vocal strengths could innocently upstage the Grand Canyon.

Laine was the undeniable focal point of the show. Nevertheless, solo highlights were numerous within the quintet, each an accomplished and well lauded musician in his own right. Ray Loeckle's superb tenor and alto saxophone were an exhilarating compliment to Dankworth's soprano sax and clarinet, with Larry Koonse on guitar, John Ward on bass, Jim Zimmerman on drums and Larry Dunlop at the piano (whose "Let The Music Take You" was given full scat by Laine; it is the title tune to her recent CBS LP with John Williams.) Of special pleasure in the evening's repertoire were Laine's collection of Shakespeare sonnets set to jazz, Mozart with added (and quite contemporary) lyrics and a medley of Duke Ellington tunes. Scat is perhaps Laine's most astonishing talent, mimicking Dankworth and Loeckle's saxophones on several numbers. An encore of "Born On A Friday" was Laine's gutsiest and most potent delivery of the evening, featuring Dankworth's dark clarinet in an exploding crescendo.

gregory dobrin



**STRUTTING ON BANDSTAND** — After her performance of "Strutt" on American Bandstand, Sheena Easton chats with Dick Clark.



**KOKO, POP AND JARREAU** — Alligator recording artist Koko Taylor was recently visited after her performance at Rick's in Ann Arbor, Michigan by blues fans Iggy Pop and Al Jarreau. Pictured (l-r): Pop, Taylor and Jarreau.



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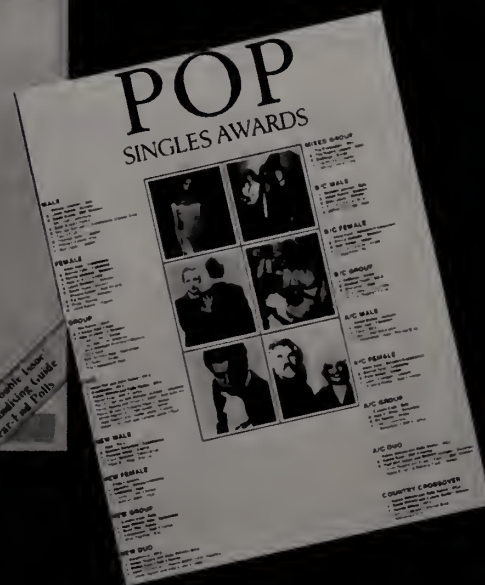
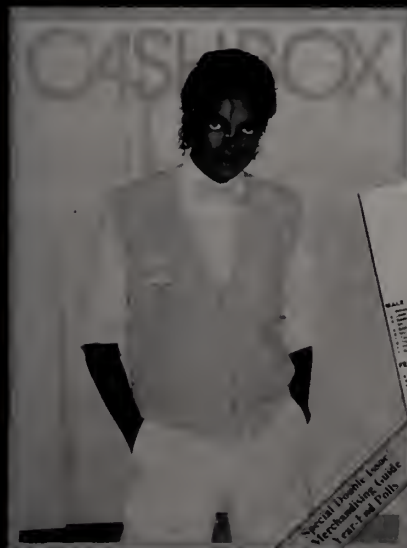
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# CASH BOX YEAR-END AND AWARDS ISSUE



# CASH BOX TOP 100 ALBUMS

December 1, 1984

Title, Artist, Label, Number, Distributor	8.98	Weeks On 11/24 Chart
<b>1 PURPLE RAIN*</b> PRINCE AND THE REVOLUTION (Warner Bros. 25110-1) WEA	8.98	1 22
<b>2 BORN IN THE U.S.A.*</b> BRUCE SPRINGSTEEN (Columbia OC 38653) CBS	—	2 24
<b>3 PRIVATE DANCER*</b> TINA TURNER (Capitol ST-12330) CAP	8.98	3 25
<b>4 VOLUME ONE</b> THE HONEYDRIPPERS (Es Paranza 7 90220-1-B) WEA	5.98	5 7
<b>5 THE UNFORGETTABLE FIRE</b> U2 (Island 7 90231-1) WEA	8.98	6 7
<b>6 THE WOMAN IN RED</b> ORIGINAL SOUNDTRACK (Motown 6108ML) MCA	8.98	4 11
<b>7 SPORTS</b> HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	—	7 61
<b>8 BIG BAM BOOM*</b> DARYL HALL & JOHN OATES (RCA AFL1-5309) RCA	8.98	8 6
<b>9 I FEEL FOR YOU*</b> CHAKA KHAN (Warner Bros. 9 25162-1) WEA	8.98	12 7
<b>10 CAN'T SLOW DOWN*</b> LIONEL RICHIE (Motown 6050ML) MCA	8.98	10 56
<b>11 SHE'S SO UNUSUAL*</b> CYNDI LAUPER (Portrait BFR 38930) CBS	—	11 49
<b>12 TONIGHT</b> DAVID BOWIE (EMI America SJ-17138) CAP	8.98	9 8
<b>13 CHICAGO 17*</b> CHICAGO (Warner Bros. 9 25060-1) WEA	8.98	14 21
<b>14 GIVE MY REGARDS TO BROAD STREET</b> PAUL McCARTNEY (Columbia SC 39613) CBS	—	16 4
<b>15 EMOTION</b> BARBRA STREISAND (Columbia OC 39480) CBS	—	15 5
<b>16 SUDDENLY</b> BILLY OCEAN (Jive/Arista JL 88213) RCA	8.98	13 14
<b>17 VALOTTE</b> JULIAN LENNON (Atlantic 7 80184-1) WEA	8.98	24 4
<b>18 MADONNA*</b> (Sire 9 23867-1) WEA	8.98	18 62
<b>19 1100 BEL AIR PLACE*</b> JULIO IGLESIAS (Columbia OC 39157) CBS	—	17 14
<b>20 HEARTBEAT CITY*</b> THE CARS (Elektra 9 60296-1) WEA	8.98	20 36
<b>21 A PRIVATE HEAVEN</b> SHEENA EASTON (EMI America ST-17132) CAP	8.98	22 8
<b>22 MAKE IT BIG</b> WHAM! (Columbia FC 39595) CBS	—	32 4
<b>23 EDDIE AND THE CRUISERS</b> ORIGINAL SOUNDTRACK (Scotti Bros. BFZ 38939) CBS	—	19 17
<b>24 WAKING UP WITH THE HOUSE ON FIRE</b> CULTURE CLUB (Virgin/Epic OE 39881) CBS	—	35 2
<b>25 BREAK OUT*</b> POINTER SISTERS (Planet BXL 1-4705) RCA	8.98	21 54
<b>26 ANIMALIZE*</b> KISS (Mercury 822 495-1 M-1) POL	8.98	23 9
<b>27 NEW EDITION</b> (MCA-5515) MCA	8.98	34 7
<b>28 LIKE A VIRGIN*</b> MADONNA (Sire 9 25157-1) WEA	8.98	— 1
<b>29 ICE CREAM CASTLES</b> THE TIME (Warner Bros. 9 25109-1) WEA	8.98	26 19
<b>30 VOA*</b> SAMMY HAGAR (Geffen GHS 24043) WEA	8.98	33 17
<b>31 STOP MAKING SENSE*</b> TALKING HEADS (Sire 9 25121-1) WEA	9.98	31 11
<b>32 TROPICO</b> PAT BENATAR (Chrysalis FV 41471) CBS	—	58 2

Title, Artist, Label, Number, Distributor	8.98	Weeks On 11/24 Chart
<b>33 STAY HUNGRY*</b> TWISTED SISTER (Atlantic 7 80156-1) WEA	8.98	27 23
<b>34 ARENA</b> DURAN DURAN (Capitol SWAV-12374) CAP	8.98	— 1
<b>35 DON'T STOP</b> JEFFREY OSBORNE (A&M SP-5017) RCA	8.98	25 7
<b>36 OUT OF THE CELLAR*</b> RATT (Atlantic 7 90143-1) WEA	8.98	36 38
<b>37 ALL THE RAGE*</b> GENERAL PUBLIC (I.R.S./A&M SP-70046) RCA	8.98	44 7
<b>38 THE BIG CHILL</b> ORIGINAL SOUNDTRACK (Motown 6062 ML) MCA	8.98	42 59
<b>39 WARRIOR*</b> SCANDAL (Columbia FC 39173) CBS	—	37 18
<b>40 WELCOME TO THE PLEASUREDOME</b> FRANKIE GOES TO HOLLYWOOD (ZTT/Island 7 90232-1-H) WEA	12.98	64 3
<b>41 WHAT ABOUT ME?*</b> KENNY ROGERS (RCA AFL 1-5043) RCA	8.98	41 10
<b>42 PHANTOMS*</b> THE FIXX (MCA-5507) MCA	8.98	40 13
<b>43 SWEEP AWAY*</b> DIANA ROSS (RCA AFL 1-5009) RCA	8.98	29 11
<b>44 RECKLESS</b> BRYAN ADAMS (A&M SP-5013) RCA	8.98	70 2
<b>45 DESERT MOON*</b> DENNIS DeYOUNG (A&M SP 5006) RCA	8.98	46 11
<b>46 TEACHERS</b> ORIGINAL SOUNDTRACK (Capitol SV-12371) CAP	8.98	52 5
<b>47 NO BRAKES</b> JOHN WAITE (EMI America ST-17124) CAP	8.98	30 21
<b>48 THE MAGAZINE*</b> RICKIE LEE JONES (Warner Bros. 9 25117-1) 28	8.98	9
<b>49 IN THE EYE OF THE STORM*</b> ROGER HODGSON (A&M SP-5004) RCA	8.98	59 5
<b>50 REBEL YELL*</b> BILLY IDOL (Chrysalis FC 41450) CBS	—	38 53
<b>51 SAM HARRIS</b> (Motown 6103ML) MCA	8.98	39 8
<b>52 HIGH CRIME</b> AL JARREAU (Warner Bros. 9 25106-1) WEA	8.98	74 3
<b>53 CAMOUFLAGE*</b> ROD STEWART (Warner Bros. 1-25095) WEA	8.98	47 23
<b>54 POWERSLAVE*</b> IRON MAIDEN (Capitol SJ-12321) CAP	8.98	43 11
<b>55 ISOLATION</b> TOTO (Columbia QC 38962) CBS	—	89 2
<b>56 THE GLAMOROUS LIFE</b> SHEILA E. (Warner Bros. 1-25107) WEA	8.98	45 19
<b>57 VITAL SIGNS</b> SURVIVOR (Scotti Brothers FZ 39578) CBS	—	68 5
<b>58 VICTORY*</b> JACKSONS (Epic OE 38946) CBS	—	49 20
<b>59 PERFECT STRANGERS</b> DEEP PURPLE (Mercury 824 003-1 M-1) POL	8.98	— 1
<b>60 INSIDE MOVES</b> GROVER WASHINGTON, JR. (Elektra 9 60318-1) WEA	8.98	61 8
<b>61 1984*</b> VAN HALEN (Warner Bros. 9 23958-1) WEA	8.98	51 49
<b>62 JUST THE WAY YOU LIKE IT</b> THE S.O.S. BAND (Tabu FZ 39332) CBS	—	54 14
<b>63 MIDNIGHT MADNESS*</b> NIGHT RANGER (MCA-5457) MCA	8.98	48 55
<b>64 EB 84*</b> THE EVERLY BROTHERS (Mercury 822 431-1 Y-1) POL	8.98	50 9
<b>65 GIRLS WITH GUNS*</b> TOMMY SHAW (A&M SP-5020) RCA	8.98	66 7
<b>66 ELIMINATOR*</b> Z.Z. TOP (Warner Bros. 9 23774-1) WEA	8.98	53 86

Title, Artist, Label, Number, Distributor	8.98	Weeks On 11/24 Chart
<b>67 WHEELS ARE TURNIN'</b> REO SPEEDWAGON (Epic OE 39593) CBS	—	114 2
<b>68 HOT HOUSE FLOWERS</b> WYNTON MARSALIS (Columbia FC 39530) CBS	—	69 7
<b>69 BREAKING HEARTS*</b> ELTON JOHN (Geffen GHS 24031) WEA	8.98	56 20
<b>70 SELF CONTROL*</b> LAURA BRANIGAN (Atlantic 7 80147-1) WEA	8.98	65 32
<b>71 LEGEND</b> BOB MARLEY AND THE WAILERS (Island 7 90169-1) WEA	8.98	55 15
<b>72 SIGNS OF LIFE</b> BILLY SOUIER (Capitol SJ-12361) CAP	8.98	57 18
<b>73 FIRST CIRCLE</b> PAT METHENY GROUP (ECM 25008-1) WEA	8.98	75 9
<b>74 AN INNOCENT MAN*</b> BILLY JOEL (Columbia QC 38873) CBS	—	63 69
<b>75 APOLLONIA 6</b> (Warner Bros. 9 25108-1) WEA	8.98	60 7
<b>76 UNDER WRAPS</b> JETHRO TULL (Chrysalis FV 41461) CBS	—	77 5
<b>77 INSTINCTS</b> ROMEO VOID (Columbia BFC 39155) CBS	—	62 12
<b>78 GEFERY MORGAN</b> UB40 (DEP/Virgin/A&M SP 5033) RCA	8.98	97 5
<b>79 THE BLITZ*</b> KROKUS (Arista AL8-8243) RCA	8.98	71 13
<b>80 TOOTH AND NAIL</b> DOKKEN (Elektra 9 60376-1) WEA	8.98	73 8
<b>81 BANANARAMA*</b> (London 820 036 R-1) POL	8.98	79 26
<b>82 SOLID</b> ASHFORD & SIMPSON (Capitol ST-12366) CAP	8.98	91 4
<b>83 SHOUT</b> DEVO (Warner Bros. 9 25097-1) WEA	8.98	67 6
<b>84 WILD ANIMAL</b> VANITY (Motown 6102ML) MCA	8.98	76 10
<b>85 YOU, ME AND HE</b> MTUME (Epic FE 39473) CBS	—	84 14
<b>86 I'VE GOT THE CURE*</b> STEPHANIE MILLS (Casablanca 822 421-1) POL	8.98	86 5
<b>87 ALL OVER THE PLACE</b> BANGLES (Columbia BFC 39220) CBS	—	85 15
<b>88 GHOSTBUSTERS</b> ORIGINAL SOUNDTRACK (Arista AL8-8246) RCA	8.98	72 22
<b>89 LOVE LANGUAGE*</b> TEDDY PENDERGRASS (Asylum 60317-1) WEA	8.98	80 25
<b>90 THE DEED IS DONE</b> MOLLY HATCHET (Epic FE 39621) CBS	8.98	101 4
<b>91 THRILLER*</b> MICHAEL JACKSON (Epic QE 38112) CBS	—	92 102
<b>92 1999*</b> PRINCE (Warner Bros. 9 23720-1) WEA	11.98	81 109
<b>93 CATS WITHOUT CLAWS*</b> DONNA SUMMER (Geffen GHS 24040) WEA	8.98	78 11
<b>94 RUN D.M.C.</b> (Profile PRO-1201) IND	8.98	93 31
<b>95 CENTIPEDE</b> REBBIE JACKSON (Columbia BFC 39238) CBS	—	111 5
<b>96 '74 JAILBREAK</b> AC/DC (Atlantic 7 80178-1-Y) WEA	6.98	122 3
<b>97 FACE VALUE*</b> PHIL COLLINS (Atlantic 16029-1) WEA	8.98	107 5
<b>98 JUKEBOX</b> DAZZ BAND (Motown 6117ML) MCA	8.98	99 6
<b>99 AMADEUS</b> ORIGINAL SOUNDTRACK RECORDING (Fantasy WAM-1791) IND	19.98	123 4
<b>100 GREATEST HITS 2</b> OAK RIDGE BOYS (MCA-5496) MCA	8.98	95 12



## TOP 75 ALBUMS

\* = Available On Compact Disc

		Weeks On 11/24 Chart	Weeks On 11/24 Chart
1	<b>PURPLE RAIN*</b> PRINCE AND THE REVOLUTION (Warner Bros. 25110-1)	1	22
2	<b>THE WOMAN IN RED</b> ORIGINAL SOUNDTRACK STEVIE WONDER (Motown 6108 ML)	2	11
3	<b>I FEEL FOR YOU*</b> CHAKA KHAN (Warner Bros. 9 25162-1)	3	7
4	<b>ICE CREAM CASTLES</b> THE TIME (Warner Bros. 9 25109-1)	4	19
5	<b>NEW EDITION</b> (MCA 5515)	7	8
6	<b>SUDDENLY</b> BILLY OCEAN (Jive/Arista JL8-8213)	6	23
7	<b>PRIVATE DANCER*</b> TINA TURNER (Capitol ST-12330)	5	25
8	<b>DON'T STOP</b> JEFFREY OSBORNE (A&M SP 5017)	8	7
9	<b>YOU, ME AND HE</b> MTUME (Epic FE 39473)	9	14
10	<b>SOLID</b> ASHFORD & SIMPSON (Capitol ST-12366)	16	5
11	<b>JUST THE WAY YOU LIKE IT</b> THE S.O.S. BAND (Tabu/CBS FZ 39332)	11	14
12	<b>CAN'T SLOW DOWN*</b> LIONEL RICHIE (Motown 6059 ML)	12	56
13	<b>SWEPT AWAY*</b> DIANA ROSS (RCA AFL-5009)	15	12
14	<b>WILD ANIMAL</b> VANITY (Motown 6102ML)	10	10
15	<b>EGO TRIP</b> KURTIS BLOW (Mercury/PolyGram 822 420-1 M-1)	13	12
16	<b>THE GLAMOROUS LIFE</b> SHEILA E. (Warner Bros. 1-25107)	14	16
17	<b>JUKEBOX</b> DAZZ BAND (Motown 6117ML)	17	6
18	<b>I APPRECIATE</b> ALICIA MYERS (MCA 5485)	18	14
19	<b>ESCAPE</b> WHODINI (Arista JL 8-8251)	22	5
20	<b>APOLLONIA 6</b> (Warner Bros. 9 25108-1)	20	7
21	<b>TRULY FOR YOU</b> THE TEMPTATIONS (Gordy/Motown 6119 GS)	34	4
22	<b>VICTORY</b> JACKSONS (Epic QE 38946)	21	20
23	<b>REFLECTIONS</b> RICK JAMES (Motown 6095GL)	19	15
24	<b>I'VE GOT THE CURE*</b> STEPHANIE MILLS (Casablanca/ PolyGram 822-421-M1-1)	24	9
25	<b>LOVE LANGUAGE*</b> TEDDY PENDERGRASS (Asylum 60317-1)	25	18
26	<b>SEND ME YOUR LOVE*</b> KASHIF (Arista AL 8 8205)	26	22
27	<b>LOOKIN' FOR TROUBLE</b> JOYCE KENNEDY (A&M SP-4996)	23	17
28	<b>CENTIPEDE</b> REBBIE JACKSON (Columbia BFC 39238)	27	8
29	<b>INSIDE MOVES</b> GROVER WASHINGTON, JR. (Elektra 9 603 64-1)	28	8
30	<b>BREAK OUT*</b> POINTER SISTERS (Planet/RCA BXL 1-4705)	30	53
31	<b>MADONNA*</b> (Sire/Warner Bros. 9 23867-1)	29	62
32	<b>SO GOOD</b> THE WHISPERS (Solar/Elektra 60356-1)	45	2
33	<b>ALL OF YOU</b> LILLO THOMAS (Capitol SF-12346)	33	16
34	<b>HIGH CRIME</b> AL JARREAU (Warner Bros. 9 25106-1)	41	3
35	<b>WOMAN IN FLAMES</b> CHAMPAGNE (Columbia FC 39365)	35	6
36	<b>RUN D.M.C.</b> (Profile PRO-1202)	31	32
37	<b>TURNING POINT</b> THE STAPLE SINGERS (CBS/FZ 39460)	37	7
38	<b>SO ROMANTIC</b> EVELYN "CHAMPAGNE" KING (RCA AFL 1-5308)	36	7
39	<b>FINESSE</b> GLENN JONES (RCA NFL 1-8036)	42	5
40	<b>CHINESE WALL</b> PHILIP BAILEY (Columbia BFC 39542)	46	4
41	<b>BE MY LOVER</b> O'BRYAN (Capitol ST-12332)	38	32
42	<b>UNIVERSAL RHYTHM</b> RALPH MACDONALD (Polydor/PolyGram 823 323-1 Y-1)	32	11
43	<b>WAKING UP WITH THE HOUSE ON FIRE</b> CULTURE CLUB (Virgin/Epic OE 39881)	50	2
44	<b>JERMAINE JACKSON</b> (Arista AL8-8203)	40	28
45	<b>LOVE LETTERS</b> THE FORCE M.D.'s (Tommy Boy TBLP 1003)	52	3
46	<b>FAT BOYS</b> (Sutra 1015)	51	2
47	<b>TOMMY GUN</b> TOM BROWNE (Arista AL 8-8249)	39	6
48	<b>BLUESMASTER</b> Z.Z. HILL (Malaco 7420)	53	2
49	<b>BIG BAM BOOM*</b> DARYL HALL & JOHN OATES (RCA AFL 15309)	58	2
50	<b>SAM HARRIS</b> (Motown 6103 ML)	47	7
51	<b>LET ME BE THE ONE</b> ANGELA BOFILL (Arista 8258)	56	2
52	<b>STRAIGHT FROM THE HEART*</b> PEABO BRYSON (Elektra 60362-1)	43	21
53	<b>NIGHTSONGS</b> EARL KLUGH (Capitol ST-12372)	44	5
54	<b>THE CONTROLLERS</b> (MCA 5514)	60	2
55	<b>CONTACT</b> DREAMBOY (Qwest/Warner Bros. 9 25163-1)	49	5
56	<b>OUTRAGEOUS</b> LAKESIDE (Solar/Elektra 560355)	48	20
57	<b>LIKE A VIRGIN</b> MADONNA (Sire/Warner Bros. 9- 25157-1)	—	1
58	<b>ESSAR</b> SMOKEY ROBINSON (Tamla/Motown 6098TL)	62	24
59	<b>PLAYING FOR KEEPS</b> LITTLE MILTON (Malaco 7419)	—	1
60	<b>BEST OF THE OLD AND THE NEW</b> JOHNNY TAYLOR (Beverly Glen BG 10004)	59	6
61	<b>DANGEROUS</b> BAR-KAYS (Mercury/PolyGram 818 478-1 M-1)	61	34
62	<b>LET'S HEAR IT FOR THE BOY</b> DENIECE WILLIAMS (Columbia FC 39366)	55	27
63	<b>CATS WITHOUT CLAWS*</b> DONNA SUMMER (Geffen/Warner Bros. 24040)	54	11
64	<b>NOW</b> PATRICE RUSHEN (Elektra 9-60360-1)	57	25
65	<b>DREAM STREET*</b> JANET JACKSON (A&M SP 4962)	64	11
66	<b>JAM ON REVENGE</b> NEWCLEUS (Sunnyview 4901 B)	65	23
67	<b>I BELONG TO YOU</b> RANDY HALL (MCA 5504)	66	15
68	<b>YOU'VE GOT ME LOVING YOU</b> BOBBY BLAND (MCA 5503)	67	13
69	<b>THE TWO OF US</b> RAMSEY LEWIS & NANCY WILSON (Columbia FC 39326)	68	13
70	<b>JOCELYN BROWN</b> (Vinyl Dreams VND LP 1)	63	8
71	<b>THRILLER*</b> MICHAEL JACKSON (Epic QE 38112)	69	102
72	<b>OUT OF CONTROL</b> BROTHERS JOHNSON (A&M SP 496)	70	18
73	<b>I'M IN LOVE AGAIN</b> PATTI LABELLE (Philadelphia Int'l./CBS FZ 38539)	73	61
74	<b>LADY</b> ONE WAY (MCA 5470)	71	33
75	<b>CHERRELLE</b> (Tabu/CBS BFZ 39144)	72	25

## THE RHYTHM SECTION

**TWO OF A KIND** — Look at Alicia Peoples' face on the cover of Yarbrough and Peoples' "Be A Winner" LP and you get the impression of a perky girlish figure with great bedroom eyes and an optimistic face. Listen to her voice on the 1980 smash "Don't Stop The Music" and you get a better impression of the statuesque and confident singer, who possesses one of the strongest voices in contemporary R&B.

Listen to Yarbrough and Peoples' singles, most of which (including "Don't Stop The Music") were supervised by Total Experience Records veterans **Lonnie Simmons** or **Jonah Ellis**, and you get a hint of the talent the duo possesses. Listen,



**YARBROUGH AND PEOPLES** — A hot duo whose own material showcases its talents most effectively.

however, to **Cavin Yarbrough's** music, his tunes and his productions and you get a real impression of what Yarbrough and Peoples unleashed is all about. Their new single "I'll Be There" is a Yarbrough and Peoples project all the way, with help from co-writer **Jimmy Hamilton** and the question that leaps to mind, with all due respect to "Don't Stop The Music," is "How about more pure Y&P?" The impression is that when the two control their own destinies they will explode to the top of the music world.

It's been a winding road for the distinctive twosome, which made its way out of the safe-but-stifling funk club scene in Dallas to a contract with Total Experience, with help from the **Gap Band's** Wilson brothers. Peoples

shed some light on the reasons the duo's own material has begun to be the icing on the cake of its recorded output.

"I think it's very important for an artist to understand what he's singing about. A lot of time it's hard to interpret what someone else is saying as well as you can interpret your own music. I think that has a lot to do with it." Whatever the motivation, Y&P's own music offers more of the crossover appeal that reaches wider audiences (while retaining a funk edge) than the harder funk of "Don't Stop The Music" or the earlier 1984 single "Don't Waste Your Time." Says Yarbrough, "That's where we basically come from in our writing, not intentionally, it just happens like that." Adds Peoples, "What we're doing is mixing our gospel background with R&B and it comes out to sound pop. It's something that we can't really avoid because it's in our blood."

Yarbrough is philosophical about the mixed blessing inherent in black musicians creating music for all audiences. "Pop acts were the ones who got the fame of rock and roll. But there are no color lines and no thought about it when we write a song. There's a feeling about it. When we write a song we don't try to do this particular dance or that particular dance. The song makes you do the dance that you do. We don't try to write for pop radio like that. We'd like for it to happen. We feel our music is right in there with **Lionel Richie's** and others."

Peoples has a voice that is not going to be denied much longer, especially with Cavin's music leading the way. Her raw power is reminiscent of **Cheryl Lynn's** (or is it the other way around?), but her real hero is **Gladys Knight**. "She has always been my idol. I think it's because of the fact that I was in the church. I'm the sort of person that feels music more than I enjoy it because it sounds good. I like for it to sound good, but if I can't feel it, then the song doesn't hit me. I'll say I like that lick or I like that Moog sound, but to make me like the song overall I've got to feel what the person's saying. I used to sing in talent shows and stuff and the music would touch my soul. It was hard for me to feel that way about R&B music. But Gladys was that doorway for me to know that you could feel other music, too. And I would feel everything she would sing." Peoples' style should eventually bring her the same sort of universal appeal as Gladys. Yarbrough and Peoples also cite **Donny Hathaway** and **Stevie Wonder** as major influences.

Both from musical families, Cavin and Alicia were encouraged by their parents to learn music at an early age. They began their collaboration in the studio of their mutual piano teacher. They were in the same church choir and eventually became lead soloists. They grew in different directions as they grew older and attended different colleges but kept in touch. It was a wise move. After Cavin gained valuable experience on the road with **Leon Russell** and **Mary McCreary** he reteamed with Peoples to do the club scene in Dallas. "Our big break," says Alisa, "came one night when we were playing at a club in Dallas. We were always hoping to be discovered when the Gap Band came in. After that, things started to happen fast." It was the Gap Band's report to its manager/producer **Simmons** that started things happening. He brought Y&P to L.A. to work with the Gap Band and Total Experience. Y&P's first record under Simmons was the gold LP "The Two Of Us," which featured "Don't Stop The Music." The rest is, if not history, certainly a prelude to it. They followed with "Heartbeats" and the latest, "Be A Winner." Now on its second single, the LP offers much more in the way of pure Y&P that may never see the light of single-dom. So the LP is a must. Cavin's productions on the title track, "Who Said That," the beautiful "I Gave My All To You" and the single "I'll Be There" (all co-written by the two) are the high points of the record.

Yarbrough and Peoples are in preparation for a fourth album, which should reach the public around February. With a little luck and some record company flexibility, in other words, to cop an election phrase, if they let Yarbrough and Peoples be Yarbrough and Peoples, this super-talented team is gonna find that elusive combination of factors that puts them at the top of the music business to stay. Despite their obvious abilities, Y&P are open to a **George Duke** or **Thom Bell**, who might be persuaded to take on another production project. "I think our fire mixed with that fire could be different," says Cavin. But Y&P's fire is hot enough without any extra kindling.

rusty cutchin

# TOP 100 BLACK CONTEMPORARY SINGLES

December 1, 1984

		Weeks On 11/24 Chart
<b>1</b> COOL IT NOW	NEW EDITION (MCA 52455)	1 13
<b>2</b> I FEEL FOR YOU	CHAKA KHAN (Warner Bros. 7-29195)	2 12
<b>3</b> PURPLE RAIN	PRINCE AND THE REVOLUTION (Warner Bros. 7-29174)	3 8
<b>4</b> CENTIPEDE	REBBIE JACKSON (Columbia 38-04547)	4 13
<b>5</b> I JUST CALLED TO SAY I LOVE YOU	STEVIE WONDER (Motown 1745 MF)	5 15
<b>6</b> PENNY LOVER	LIONEL RICHIE (Motown 1762MF)	6 8
<b>7</b> BETTER BE GOOD TO ME	TINA TURNER (Capitol B 5357)	7 14
<b>8</b> LET IT ALL BLOW	DAZZ BAND (Motown 1760 MF)	9 8
<b>9</b> SOLID	ASHFORD AND SIMPSON (Capitol B-5399)	12 10
<b>10</b> OFF AND ON LOVE	CHAMPAIGN (Columbia 38-04600)	10 11
<b>11</b> DON'T STOP	JEFFREY OSBORNE (A&M 2687)	13 9
<b>12</b> SEXOMATIC	BAR-KAYS (Mercury/PolyGram 880 255-7)	14 9
<b>13</b> FRIENDS	WHODINI (Jive/Arista JS 1-9226)	8 13
<b>14</b> SHOW ME	GLENN JONES (RCA PB-13873)	16 11
<b>15</b> CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)	BILLY OCEAN (Jive/Arista JS 1-9199)	11 23
<b>16</b> TEARS	FORCE M.D.'S (Tommy Boy TB 848-7)	22 10
<b>17</b> SEX SHOOTER	APOLLONIA 6 (Warner Bros. 7-29182)	15 10
<b>18</b> C.O.D. (I'LL DELIVER)	MTUME (Epic 34-04567)	21 7
<b>19</b> TREAT HER LIKE A LADY	THE TEMPTATIONS (Geddy/Motown 1765 GF)	20 6
<b>20</b> SWEET AWAY	DIANA ROSS (RCA PB-13864)	16 14
<b>21</b> JUNGLE LOVE	THE TIME (Warner Bros. 7-29181)	17 21
<b>22</b> NO ONE'S GONNA LOVE YOU	THE S.O.S. BAND (Tabu/CBS Z54 04665)	30 5
<b>23</b> LOOK THE OTHER WAY	ISLEY, JASPER, ISLEY (Magic Sounds/CBS Z54 04642)	26 8
<b>24</b> SLIPPERY PEOPLE	THE STAPLE SINGERS (Private I/CBS Z54 04572)	25 16
<b>25</b> CONTAGIOUS	WHISPERERS (Solar/Elektra 7-69683)	34 5
<b>26</b> OPERATOR	MIDNIGHT STAR (Solar/Elektra 7-69684)	44 4
<b>27</b> JUST FOR THE NIGHT	EVELYN "CHAMPAGNE" KING (RCA PB-13914)	29 9
<b>28</b> THE WORD IS OUT	JERMAINE STEWART (Arista AS 1-9256)	31 9
<b>29</b> BLACK BUTTERFLY	DENICE WILLIAMS (Columbia 38-04814)	35 7
<b>30</b> AFTER ALL	AL JARREAU (Warner Bros. 7-29262)	33 7
<b>31</b> GOTTA GET YOU HOME TONIGHT	EUGENE WILDE (Philly World/Atlantic 7-99716)	37 8
<b>32</b> OUT OF TOUCH	DARYL HALL & JOHN OATES (RCA PB-13916)	36 8
<b>33</b> PRETTY MESS	VANITY (Motown 1752 MF)	20 13
<b>34</b> YOU USED TO HOLD ME SO TIGHT	THELMA HOUSTON (MCA 52491)	38 4

		Weeks On 11/24 Chart
<b>35</b> THE MEDICINE SONG	STEPHANIE MILLS (Casablanca/PolyGram 880 180-7)	19 15
<b>36</b> YOU TURN ME ON	RICK JAMES (Gordy/Motown 1763 GF)	40 6
<b>37</b> ALL OF YOU (CAN'T TAKE HALF)	LILLO THOMAS with MELBA MOORE (Capitol B 5415)	42 6
<b>38</b> LOVERGIRL	TEENA MARIE (Epic 34-04619)	45 6
<b>39</b> STRONGER THAN BEFORE	JOYCE KENNEDY (A&M 2685)	43 6
<b>40</b> JAILHOUSE RAP	FAT BOYS (Sutra 027)	46 7
<b>41</b> OOHH	SLAVE (Cotillion/Atlantic 7-99996)	41 7
<b>42</b> YOU'RE MY CHOICE TONIGHT (CHOOSE ME)	TEDDY PENDERGRASS (Asylum 7-69596)	23 14
<b>43</b> I PROMISE (I DO LOVE YOU)	DREAMBOY (Quest/Warner Bros. 7-29190)	47 9
<b>44</b> I OWE IT TO MYSELF	PRIME TIME (Total Experience/RCA TES 1-2407)	39 14
<b>45</b> IN ONE LOVE AND OUT THE OTHER	THE SYLLERS (Geffen/Warner Bros. 7-29293)	50 5
<b>46</b> SECRET FANTASY	TOM BROWNE (Arista AS 1-9272)	49 7
<b>47</b> BODY	JACKSONS (Epic 34 04673)	52 5
<b>48</b> LET'S GO CRAZY	PRINCE AND THE REVOLUTION (Warner Bros. 7-29216)	24 16
<b>49</b> GIVE A LITTLE LOVE	STYLISTICS (Streetwise/SW-1136)	56 5
<b>50</b> YOU GET THE BEST FROM ME (SAY, SAY, SAY)	ALICIA MYERS (MCA 2425)	27 19
<b>51</b> DO WHAT YOU DO	JERMAINE JACKSON (Arista AS1-9279)	59 4
<b>52</b> MISLED	KOOL & THE GANG (De-Lite/PolyGram 890 431-7)	75 2
<b>53</b> APPRECIATION	ALICIA MYERS (MCA 52490)	66 4
<b>54</b> A GENTLEMAN	RANDY HALL (MCA 52477)	55 6
<b>55</b> IN THE DARK	ROY AYERS (Columbia 38-04653)	64 3
<b>56</b> SELF CONSCIOUS	BRONNER BROTHERS (Neighbor 605A12)	62 5
<b>57</b> CHANGE YOUR WICKED WAYS	PENNY FORD (Total Experience/RCA TES 1-2404)	63 5
<b>58</b> JAMIE	RAY PARKER, JR. (Arista AS 1-9293)	66 2
<b>59</b> DON'T STOP	ONE WAY (MCA 5280)	60 5
<b>60</b> HOLLIS CREW	RUN D.M.C. (Profile PRO-5563)	67 4
<b>61</b> LOVERBOY	BILLY OCEAN (Jive/Arista JS 1-9284)	69 3
<b>62</b> SUPERNATURAL LOVE	DONNA SUMMER (Geffen/Warner Bros. 7-29142)	53 4
<b>63</b> THE MEN ALL PAUSE	KLYMAXX (MCA 52486)	70 4
<b>64</b> AMNESIA	SHALAMAR (Solar/Elektra 7-69682)	73 2
<b>65</b> SINGING HEY YEA	KIDS AT WORK (CBS ASS./Z54 0466)	72 4
<b>66</b> HANG ON TO YOUR LOVE	SADE (Portrait/CBS 37-4664)	83 2
<b>67</b> THE BELLE OF ST. MARK	SHEILA E. (Warner Bros. 7-29160)	74 3

		Weeks On 11/24 Chart
<b>68</b> RAIN FOREST	PAUL HARDCASTLE (Profile PRO-7059)	— 1
<b>69</b> LOVE SONGS ARE BACK AGAIN	BAND OF GOLD (RCA PB-13866)	89 2
<b>70</b> CAN'T SLOW DOWN	ANGELA BOFILL (Arista AS 1-9270)	78 3
<b>71</b> RADIO MAN	THE WORLD'S FAMOUS SUPREME TEAM (Island/Atlantic 7-99683)	79 3
<b>72</b> IN THE NAME OF LOVE	RALPH MacDONALD WITH VOCALS BY BILL WITHERS (Polydor/PolyGram 881 221-7)	32 15
<b>73</b> GEORGY PORGY	CHARME (RCA PB-13909)	81 3
<b>74</b> BEEP A FREAK	THE GAP BAND (Total Experience/RCA TES1-2405)	— 1
<b>75</b> I'M IN LOVE WITH YOU	KOKO-POP (Motown 1759MF)	84 2
<b>76</b> CITY GIRL	RONNIE LAWS (Capitol B 5421)	— 1
<b>77</b> IT TAKES A LOT OF STRENGTH TO SAY GOODBYE	BOBBY WOMACK & PAITI LABELLE (Beverly Glen BG2018-A)	80 5
<b>78</b> INSIDE MOVES	GROVER WASHINGTON, JR. (Elektra 7-69708)	86 2
<b>79</b> I CAN'T KEEP MY HEAD	ERAMUS HALL (Capitol B 5419)	87 2
<b>80</b> SNEAKIN' OUT	LINDA CLIFFORD (Red Label RS 7002-A)	88 2
<b>81</b> TEASE ME	JUNIE MORRISON (Island/Atlantic 7-99693)	89 2
<b>82</b> SHE'S GOT THE BODY	KIDDO (AM-2679)	90 2
<b>83</b> LOVERIDE	NUANCE' featuring VIKKI LOVE (4th & B'way/Island BWAY 409)	— 1
<b>84</b> ELECTRIC BOOGALOO	OLLIE & JERRY (Polydor/PolyGram 881 461-7)	— 1
<b>85</b> DON'T STAND ANOTHER CHANCE	JANET JACKSON (A&M 2660)	48 16
<b>86</b> LIKE A VIRGIN	MADONNA (Sire 7-29210)	— 1
<b>87</b> YO' LITTLE BROTHER	NOLAN THOMAS (Emergency/Mirage 7-99697)	— 1
<b>88</b> CHANGES (WE GO THROUGH)	DI'VINE SOUNDS (Specific D-229)	61 7
<b>89</b> DYNAMIC (TOTAL CONTROL)	DYNAMIC BREAKERS (Sunnyview SUN 3016)	— 1
<b>90</b> LOVE AIN'T NO HOLIDAY	NATIVE (Jamaica JA 4)	— 1
<b>91</b> ARE YOU THE WOMAN	KASHIF (Arista AS 1-9263)	51 12
<b>92</b> LUCKY STAR	MADONNA (Sire 7-29177)	58 11
<b>93</b> SOMEBODY	JUNIOR (London/PolyGram 882 008-7)	53 10
<b>94</b> YOU, ME AND HE	MTUME (Epic 34-04505)	57 23
<b>95</b> I'M GIVIN' ALL MY LOVE	TERRI WELLS (Philly World/Atlantic 7-99716)	71 7
<b>96</b> THE LAST TIME I MADE LOVE	JOYCE KENNEDY & JEFFREY OSBORNE (A&M 2656)	54 19
<b>97</b> JUST THE WAY YOU LIKE IT	THE S.O.S. BAND (Tabu/CBS Z54 4523)	77 21
<b>98</b> CRUSHED	THE CONTROLLERS (MCA 52450)	82 14
<b>99</b> MAKE MY DAY	LAKESIDE (Solar/Elektra 7-69695)	85 13
<b>100</b> GO ON AND CRY	O'BRYAN (Capitol B5414)	64 7

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

After All (Al Jarreau/Garden Park/Foster Free)—BMI) .....	30	Friends (Not Listed) .....	13	Like A Virgin (Billy Steinberg/Denise Barry)—ASCAP) .....	86	Sexomatic (Warner-Tamerlane/Bar-Kays—BMI) .....	12
A Gentleman (Raha/Inspired—BMI) .....	54	Goergy Porgy (Hudmar—ASCAP) .....	73	Love Ain't No Holiday/Native Songs/Cissi-Choo Choo Train—BMI) .....	90	Sex Shooter (Girlsong—ASCAP) .....	16
All of You (Bush Burnin'/New Music/Music Corp. of America—ASCAP/BMI) .....	37	Give A Little Love (Street Sounds/Maurice Starr)—ASCAP) .....	49	Love Ain't No Holiday/Native Songs/Cissi-Choo Choo Train—BMI) .....	90	She's Got The Body (Kiddo/Southern/Almo—ASCAP) .....	82
Amnesia (Hip Trip/Lakiva—BMI) .....	64	Go On and Cry (Big Train—ASCAP) .....	100	Loverboy (Zomba/Willesden) .....	61	Show Me (The New Music Group/MCA—BMI) .....	14
Appreciation (Perk's/Duchess—BMI) .....	53	Gotta Get You (Philly World/Great Alps—BMI) .....	31	Lovergirl (Midnight Magnet—ASCAP) .....	38	Singing Hey Yea (Cal-Gene—BMI) .....	65
Are You (Kashif/Corp. of America—BMI) .....	91	Hang On To Your Love (ADU/MATTHEW MAN/MCPS) .....	66	Loveride (Fresh Ideas—ASCAP) .....	83	Slippery People (Index/Bleu Disque, Adm. by W.B.—ASCAP) .....	24
The Belle (Girlsongs—ASCAP) .....	67	Hollis Crew (Protoons/Rush-Groove—ASCAP) .....	60	Love Songs (Assorted/Six Strings/Friday's Child/Poo Poo/Wilmo/6 Six Continents/Mighty Three/Blackwood (MCPS)/Eaton—BMI/BOCA/Bibo—ASCAP) .....	69	Sneakin' Out (Red Label—BMI) .....	80
Beep A Freak (Temp Co.—BMI) .....	74	I Can't Keep My Head (Rosuki/Bonesville—BMI) .....	79	Lucky Star (W.B./Bleu Disque/WEDO Girl—ASCAP) .....	92	Solid (Nick-O-Vai—ASCAP) .....	9
Better Be Good (Chinichip/Land Of Dreams/c/o Arista/BMI) .....	7	I Feel For You (Controversy—ASCAP) .....	2	Make My Day (Lakesound—ASCAP, Adm. by Jay Warner) .....	99	Somebody (Junior/SaMusic Ltd./Airs & Grace—ASCAP) .....	93
Black Butterfly (Dyad Music—BMI) .....	29	I Just Called (Jobete/Black Bull—ASCAP) .....	5	Medicine Song (Overdue/W.B.—ASCAP) .....	35	Stronger (Fedora/Unichappel/Begonia Melodies—BMI/New Hidden—ASCAP) .....	39
Body (Vabrimar—BMI) .....	47	I'm Givin' (Persembre/Heart to Heart—ASCAP) .....	95	Misled (Delightful—ASCAP) .....	52	Supernatural (Sweet Summer Night/See This House—ASCAP/Sudano Songs Adm. by Soft Summer—BMI) .....	62
Can't Slow Down (April/Science Caribbean/Willesden/Zomba) .....	70	In One Love (Jobete/Koko-Pop—ASCAP/Stone Diamond/Chris Powell—BMI) .....	75	No One's Gonna Love You (Flyte Tyme Tunes/Avant Garde—ASCAP) .....	22	Sweet Away (Unichappel/Hot Cha/Fust Buza—BMI) .....	20
Caribbean (Willesden/Zomba) .....	15	In One Love (Chappell/Richer—ASCAP/Unichappel/Mr. Dapper—BMI) .....	45	Off And On (Walkin'/BMI) .....	10	Tears (T-Boy—ASCAP) .....	15
Centipecte (Mijac, Adm. by Warner Tamerlane—BMI) .....	4	Inside Moves (Antisia/ASCAP) .....	78	Oohh (Slave—ASCAP/Major Toms—BMI) .....	41	Tease Me (Island/Jun-Trac—BMI) .....	81
Change Your Wicked Ways (TX Pub.—ASCAP/Temp—BMI) .....	57	In The Dark (Yeldarps/Currier/AFI—ASCAP) .....	55	Operator (Hip Trip/Midstar—BMI) .....	26	The Last Time (Dyad/Steeple Chase—BMI) .....	96
Changes (Clarkjay/Specifically—BMI) .....	88	In The Name (Arista/Bleunig—ASCAP) .....	72	Out Of Touch (Hot-Cha/Unichappel—BMI) .....	32	The Men All Pause (Spectrum VII—ASCAP) .....	63
City Girl (Coligan—EMI/Sweetbeat—ASCAP) .....	76	I Owe It (TEMP Co.—BMI) .....	44	Penny Lover (Brockman Adm. by Brockman—ASCAP) .....	6	The Word (10 Music Ltd. Adm. by Nymph—BMI/Warner Bros.) .....	28
C.O.D. (Mtume/Dc Drop In—BMI) .....	18	I Promise (Rashida—BMI) .....	43	Pretty Mess (Jobete/Wolftoons—ASCAP) .....	33	Treat Her (Jobete/Tall Temptations—ASCAP) .....	19
Contagious (Hip Trip/Midstar—BMI) .....	25	It Takes A Lot Of Strength (ABKCO/Astray) .....	77	Purple Rain (Controversy—ASCAP) .....	3	Yo' Little Brother (Jobete/Not Fragile—BMI) .....	87
Cool It Now (New Generation—ASCAP) .....	1	Jailhouse Rap (Amber Pass/Too Much/Kuwa—ASCAP/Fools Prayer—BMI) .....	40	Radio Man (April—ASCAP/Thornsong—BMI) .....	71	You Get (Perk's/Duchess MCA—BMI) .....	50
Crushes (Platinum Star—BMI) .....	98	Jaime (Raydiola—ASCAP) .....	58	Rain Forest (Oval Music LTD.) .....	68	You're My Choice (April/Uncle Ronnies/Thriller Miller, Adm. by MCA—ASCAP) .....	42
Don't Stand (Vabrimar—BMI/Rain Wave—ASCAP) .....	85	Jungle Love (Tionna—ASCAP) .....	21	Secret Fantasy (Great Starr Music—ASCAP) .....	43	You Used To Hold Me So Tight (Flyte Tyme Tunes—ASCAP) .....	34
Don't Stop (No Pain, No Gain/Unicity/David Bateau—ASCAP) .....	11	Just For (Unison/Edge of Fluke/Outer Snake—ASCAP/Johnny Yuma—BMI) .....	27	Self Conscious (Not Listed) .....	56		
Don't Stop (Perk's/Duchess/MCA—BMI) .....	59	Just The Way (Flyte Tyme/Avant Garde—ASCAP) .....	97				
Do What (Unicity/Ra Ra La/Alidente—ASCAP) .....	51	Let It All Blow (Jobete/Lazelle—ASCAP) .....	8				
Dynamic (Wicked Step Mother/Wedut—ASCAP) .....	89	Let's Go Crazy (Controversy—ASCAP) .....	48				
Electric Boogaloo (Ollie Brown Sugar Music/Go Glo—ASCAP) .....	84						

# MOST ADDED SINGLES

- MISLED — Kool And The Gang — De-Lite/PolyGram**  
WJLB, XHRM, KHYS, WRBD, WAMO, WWDM, WUFO, WHUR, WEDR, WPAL, WDAO, WLUM, WJAX, KPRS, WGCI
- HANG ON TO YOUR LOVE — Sade — Portrait/CBS**  
KDAY, WPLZ, WZAK, WRBD, FM108, WLOU, WQKS, WXYV, WHUR, WILD, WENN, V103, WGCI
- RAIN FOREST — Paul Hardcastle — Profile**  
WPAL, WENN, WUFO, WQKS, WAMO, WHRK, XHRM, WJLB, WATV, WDMA, WGCI, WDJY
- BEEP A FREAK — The Gap Band — Total Experience/RCA**  
WDAS, WHUR, WLOU, WAOK, WZAK, XHRM, WCIN, KUKQ, WLLE
- CITY GIRL — Ronnie Laws — Capitol**  
WAMO, FM108, WCIN, KDAY, WDRQ, WDAO, V103, WATV, WDMA

# RETAIL BREAKOUTS

- OPERATOR — MIDNIGHT STAR — SOLAR/ELEKTRA**
- APPRECIATION — ALICIA MYERS — MCA**
- CONTAGIOUS — WHISPERS — SOLAR/ELEKTRA**
- BLACK BUTTERFLY — DENIECE WILLIAMS — COLUMBIA**
- OUT OF TOUCH — DARYL HALL & JOHN OATES — RCA**
- GIVE A LITTLE LOVE — STYLISTICS — STREETWISE**
- JAILHOUSE RAP — FAT BOYS — SUTRA**
- LOVERGIRL — TEENA MARIE — EPIC**

# BLACK RADIO HIGHLIGHTS

**V103 — ATLANTA — SCOTTY ANDREWS, PD — #1 — B. WOMACK & P. LABELLE**  
HOTS: Band of Gold, S.O.S. Band, Whodini, C. Khan, Prince, B. Ocean, R. Jackson, The Time, Isley, Jasper & Isley, Dreamboy, D. Williams, New Edition. ADDS: T. Marie, Shalamar, Nuance, Onyx, UB40, Rock Master Scott & The Dynamic 3, First Love, B.T. Express, Bohannon, Koko-Pop, Pointer Sisters, Jonzun Crew, R. Laws, Sade, P. Bailey. LP ADDS: C. Mangione

**WAOK — ATLANTA — LARRY TINSLEY, PD — #1 — C. KHAN**  
HOTS: Prince, Midnight Star, Band of Gold, R. Jackson, Whodini, Bar-Kays, Force M.D.'s, Mtume, Slave, Dazz Band, R. James, The Temptations, S.O.S. Band, D. Summer, Whispers, T. Houston, Shalamar, Kool & the Gang, R. Parker, Jr. ADDS: Gap Band, A. Bofill, Madonna, Staple Singers, Eleanor Grant, N. Munday, R. Saulsberry, Dutch Robinson, E. Wilde.

**WWIN — BALTIMORE — KEITH NEWMAN, PD**  
HOTS: Ashford & Simpson, C. Khan, E. Wilde, G. Jones, J. Stewart, Prince, Hall & Oates, Whodini, New Edition, Sylvers, Champaign, Dazz Band, J. Osborne, D. Williams, R. James, L. Richie, Al Jarreau, T. Houston, Whispers. ADDS: A. Myers, D. Summer, Prime Time, Onyx, AM/FM.

**WXYV — BALTIMORE — MARK WILLIAMS, MD**  
HOTS: New Edition, Ashford & Simpson, Force M.D.'s, E. King, The Temptations, J. Osborne, G. Jones, Hall & Oates, Isley, Jasper & Isley, T. Turner, L. Richie, Prince, E. Wilde, J. Stewart, Dazz Band. ADDS: Nuance, featuring Sade, R. Saulsberry, R. Ayers, N. Thomas, Newcleus, A. Myers, Madonna, G. Guthrie, Dynamic Breakers, P. Austin, T. McCleary, Native.

**WATV — BIRMINGHAM — RON JANUARY, PD — #1 — L. RICHIE**  
HOTS: S.O.S. Band, Dazz Band, Ashford & Simpson, New Edition, Isley, G. Jones, Whispers, C. Khan, Prince, Champaign, Jonzun Crew, T. Marie, The Temptations, Whodini, R. James, Force M.D.'s, Mtume, Slave, J. Stewart, Midnight Star. ADDS: B. Ocean, Formula Five, Jermaine Jackson, Staple Singers, R. Laws, R. Saulsberry, J. Morrison, Native, P. Hardcastle.

**WENN — BIRMINGHAM — MYCHAEL STARR, MD**  
HOTS: Prince, New Edition, C. Khan, Whodini, R. Jackson, T. Turner, Ashford & Simpson, Champaign, The Time, L. Richie, G. Jones, Dazz Band, Apollonia 6, Bar-Kays, Force M.D.'s, E. King, Isley, Jasper & Isley, R. James, Mtume, J. Stewart. ADDS: S. Wonder, Vanity, R. Parker, Jr., Janet Jackson, Jonzun Crew, P. Hardcastle, Sade, B. Ocean, Bohannon.

**WPAL — CHARLESTON — DON KENDRICKS, PD — #1 — FORCE M.D.'s**  
HOTS: Kids at Work, Ashford & Simpson, L. Richie, D. Williams, Dazz Band, Whodini, Isley, Jasper & Isley, C. Khan, J. Osborne, Kashif, Jacksons, E. King, L. Haywood, S.O.S. Band, E. Wilde, T. Browne, T. Marie, The Temptations, Midnight Star, World's Famous Supreme Team. ADDS: Pointer Sisters, Kool & the Gang, Jocelyn Brown, Janet Jackson, G. Guthrie, Jonzun Crew, Skyy, P. Hardcastle.

**WGCI — CHICAGO — GRAHAM ARMSTRONG, PD — #1 — C. KHAN**  
HOTS: G. Jones, Prince, Whodini, J. Osborne, R. Hall, T. Marie, T. Brown, E. King, Isley, Jasper & Isley, Dazz Band, L. Richie, Hall & Oates, Bar-Kays, The Temptations, Mtume, S.O.S. Band, Ashford & Simpson, Midway, Slave, S. Wonder. ADDS: G. Guthrie, Kool & the Gang, Sade, Klymaxx, Sylvers, P. Hardcastle.

**WCIN — CINCINNATI — SID KENNEDY, PD — #1 — AL JARREAU**  
HOTS: Dazz Band, Mtume, O'Bryan, Isley, Jasper & Isley, Ashford & Simpson, J. Osborne, C.L. Blast, E. King, T. Wells, P. Ford, Force M.D.'s, B. Pointer, Whispers. ADDS: Silhouette, Run D.M.C., E. Hall, Eleanor Grant, Staple Singers, G. Washington, Jr., R. Laws, N. Thomas, S. Wonder, Gap Band, Snella E., Ollie & Jerry.

**WZAK — CLEVELAND — LYNN TOLLIVER, MD — #1 — PRINCE**  
HOTS: E. Wilde, Dreamboy, G. Jones, Ashford & Simpson, Dazz Band, Mtume, New Edition, S.O.S. Band, Midnight Star, Fat Boys, The Temptations, P. Hardcastle, L. Richie, Force M.D.'s, Stylistics, Hall & Oates, B. Ocean, J. Osborne, Al Jarreau, Bar-Kays. ADDS: S. Wonder, Ready For The World, Gap Band, A. Bofill, P. Bailey, G. Guthrie, Sade, T. McCleary, S. Mills, Ketty Lester. LP ADDS: Stylistics, Slave.

**FM 108 — CLEVELAND — DEAN DEAN, PD — #1 — NEW EDITION**  
HOTS: C. Khan, Whodini, Mtume, Fat Boys, Ashford & Simpson, T. Turner, R. Jackson, Prince, D. Williams, Prime Time, Dreamboy, Force M.D.'s, G. Jones, E. Wilde, Stylistics, S.O.S. Band, Bar-Kays, Apollonia 6, Dazz Band, T. Marie. ADDS: Wish featuring F. Rae, R. Laws, Sade, Madonna, E. Hall, G. Guthrie, First Love, Cold Crush Brothers, Bronner Brothers, Vanity.

**WDAO — DAYTON — LANKFORD STEPHENS, PD — #1 — C. KHAN**  
HOTS: R. Jackson, New Edition, Prince, B. Womack & P. LaBelle, S.O.S. Band, Mtume, D. Williams, Ashford & Simpson, J. Osborne, Whodini, L. Richie, G. Jones, T. Marie, Dazz Band, Al Jarreau, J. Kennedy, One Way, The Temptations, Jermaine Jackson. ADDS: J. Ingram, Kool & the Gang, R. Hall, R. Laws, N. Thomas, Kiockwise, The Cars.

**WDRQ — DETROIT — MIKE STRATFORD, MD — #1 — APOLLONIA 6**  
HOTS: Dreamboy, G. Jones, C. Khan, New Edition, Prince, Ready For The World, The Time, Whodini. ADDS: N. Thomas, R. Laws.

**WJLB — DETROIT — JAMES ALEXANDER, PD — #1 — ASHFORD & SIMPSON**  
HOTS: Dreamboy, New Edition, Prince, Ready For The World, Apollonia 6, Fat Boys, Isley, Jasper & Isley, G. Jones, C. Khan, Midnight Star, J. Osborne, Prince, Whodini, S. Wonder, Dazz Band. ADDS: P. Ford, Kool & the Gang, P. Hardcastle, Ollie & Jerry, Staple Singers, World's Famous Supreme Team.

**WRBD — FT. LAUDERDALE — CHARLES MITCHELL, PD — #1 — C. KHAN**  
HOTS: D. Williams, Prince, L. Thomas with M. Moore, Dazz Band, L. Richie, One Way, Slave, Egypt-Egypt, J. Osborne, Fat Boys, B. Williams, E. Wilde, Whispers, Isley, Jasper & Isley, O'Bryan, Jacksons, Dreamboy, Midnight Star. ADDS: Kool & the Gang, Charmé, A. Myers, D. Summer, B. Ocean, B. Womack & P. LaBelle, Nuance, N. Williams, Sade, Catch, L. Clifford. LP ADDS: Whispers, Whodini, T. Browne, A. Bofill, P. Bailey.

**KMJQ — HOUSTON — DOC KILGORE, MD — #1 — PRINCE**  
HOTS: New Edition, Whodini, The Time, R.J.'s Latest Arrival, J. Stewart, S. Wonder, Force M.D.'s, G. Jones, Fat Boys, C. Khan, Vanity, Lakeside, Sylvers, Dreamboy, T. Marie, Jackson, Pure Energy, J. Osborne. ADDS: UB40, A. Bofill, Al Jarreau, L. Thomas with M. Moore, A. Myers, Staple Singers.

**WTLN — INDIANAPOLIS — KELLY CARSON, PD — #1 — NEW EDITION**  
HOTS: Ashford & Simpson, J. Osborne, Kagny, J. Stewart, L. Richie, Isley, Jasper & Isley, Dazz Band, B. Lee Eager, D. Williams, Fat Boys, Slave, B. Pointer, Hall & Oates, Al Jarreau, P. Ford, Bronner Brothers, D. Simmons, R. James, R. Hall. ADDS: Shalamar, P. Bailey, Staple Singers, G. Guthrie, Ollie & Jerry, Verdict, Dutch Robinson, Vanity, Catch.

**KPRS — KANSAS CITY — DELL RICE, MD — #1 — C. KHAN**  
HOTS: R. Jackson, Champaign, The Controllers, Prince, K. Rogers, K. Carnes & J. Ingram, Isley, Jasper & Isley, Whodini, L. Thomas with M. Moore, Dazz Band, D. Simmons, R. James, The Temptations, B. Lee Eager, E. Wilde, Slave, Hall & Oates, Bronner Brothers, Sylvers, Chops, Kids At Work. ADDS: N. Munday, Staple Singers, D. Hartman, Pointer Sisters, New Edition, P. Bailey, Kool & the Gang, T. McClary, S. Wonder, R.J.'s Latest Arrival, G. Guthrie, Sheila E., Love Bug & Starsky, Wrecking Crew. LP ADDS: The Verdict, Rose Royce, Sorohas, S.O.S. Band.

**KDAY — LOS ANGELES — JACK PATTERSON, PD — #1 — NEW EDITION**  
HOTS: Whodini, T. Marie, J. Stewart, Prince, Dazz Band, C. Khan, Fat Boys, Prince, Whispers, Apollonia 6, Force M.D.'s, R. Parker, Jr., Midnight Star, S.O.S. Band, Ashford & Simpson, P. Hardcastle, Madonna, Klymaxx, T. Houston, Kool & the Gang. ADDS: Sade, R. Ayers, R. Laws, Formula 5, Janet Jackson, K. Blow.

**KGFJ — LOS ANGELES — BARRY RICHARDS, PD — #1 — PRINCE**  
HOTS: Force M.D.'s, J. Osborne, E. King, New Edition, G. Jones, Fat boys, R. Jackson, Dazz Band, Whodini, Apollonia 6, Bar-Kays, Gap Band, The Temptations, J. Stewart, Whispers, T. Houston, S.O.S. Band, A. Bofill, Midnight Star. ADDS: P. Ford, Yarbrough & Peoples, Vanity, S. Wonder, Furious Five, A. Myers, E. Wilde, Koko-Pop, Rock Master Scott & the Dynamic 3, Love Bug & Starsky.

**WDIA — MEMPHIS — BOBBY O'JAY, PD — #1 — T. TURNER**  
HOTS: C. Khan, Champaign, E. Wilde, L. Richie, E. King, D. Ross, D. Williams, Dazz Band, Al Jarreau, One Way, T. Houston, Prime Time, J. Osborne, Hall & Oates, B. Lee Eager, New Edition, Isley, Jasper & Isley, T. Browne, Bar-Kays, Whispers. ADDS: Staple Singers, R. Munday, Koko-Pop, Ollie & Jerry, Kiddo, Flirts.

**WEDR — MIAMI — GEORGE JONES, PD**  
HOTS: R. Jackson, D. Williams, Junior, Bar-Kays, Ashford & Simpson, Isley, Jasper & Isley, Slave, J. Osborne, Dazz Band, E. King, G. Jones, Al Jarreau, Force M.D.'s, S.O.S. Band, E. Wilde, L. Richie, Millie Jackson, Prince, Whispers, Midnight Star. ADDS: Klymaxx, D. Simmons, Kool & the Gang, Shalamar, Staple Singers, A. Bofill. LP ADDS: Stylistics, J. Taylor, R. Saulsberry, J. "Guitar" Watson.

**WNOV — MILWAUKEE — BOB COLLINS, PD — #1 — NEW EDITION**  
HOTS: Midnight Star, C. Khan, L. Richie, Champaign, J. Stewart, R. Jackson, Prince, Whodini, Force M.D.'s, G. Jones, S.O.S. Band, T. Turner, Whispers, The Temptations, Dreamboy, Jermaine Jackson, Divine Sounds, Dazz Band, Band of Gold, Run D.M.C. ADDS: Vanity, B. Ocean, G. Guthrie, Brass Construction, P. Rushen.

**WNHC — NEW HAVEN — JAMES JORDAN, PD — #1 — ASHFORD & SIMPSON**  
HOTS: C. Khan, Champaign, E. Wilde, L. Richie, E. King, D. Ross, D. Williams, Dazz Band, Al Jarreau, One Way, T. Houston, Prime Time, J. Osborne, Hall & Oates, B. Lee Eager, New Edition, Isley, Jasper & Isley, T. Browne, Bar-Kays, Whispers. ADDS: Staple Singers, R. Munday, Koko-Pop, Ollie & Jerry, Kiddo, Flirts.

**WOKB — ORLANDO — JAY MICHAELS, MD — #1 — C. KHAN**  
HOTS: New Edition, Prince, Egypt-Egypt, Apollonia 6, Ashford & Simpson, The Time, Dazz Band, Champaign, L. Richie, Hall & Oates, S.O.S. Band, Slave, R. James, Mtume, Midnight Star. ADDS: P. McCartney, Fat Boys, R. Ayers, Nuance, P. Rushen, C. Lauper, P. Bryson, LP ADDS: Whispers, Sylvers, Al Jarreau.

**WDAS — PHILADELPHIA — JOE TAMBURRO, PD — #1 — PRINCE**  
HOTS: Ashford & Simpson, New Edition, Dazz Band, Whodini, Force M.D.'s, E. King, C. Khan, L. Richie, Fat Boys, J. Osborne, D. Williams, Isley, Jasper & Isley, Al Jarreau, Mtume, Slave, The Temptations, T. Marie, Midnight Star, E. Wilde, Bar-Kays. ADDS: Gap Band, F. Thornton, Jonzun Crew, G. Guthrie, L. Clifford.

**KUKQ — PHOENIX — JAY STONE, PD — #1 — ASHFORD & SIMPSON**  
HOTS: C. Khan, Force M.D.'s, Champaign, L. Richie, The Time, J. Osborne, Isley, Jasper & Isley, R. Jackson, Apollonia 6, Hall & Oates, Dazz Band, New Edition, Bar-Kays, Jacksons, Prince, Al Jarreau, Mtume, D. Williams, R. James. ADDS: Gap Band, R. Ayers, Scritti Politti.

**WAMO — PITTSBURGH — ALLEN HARRISON, PD — #1 — PRINCE**  
HOTS: J. Stewart, Prince, Ashford & Simpson, Isley, Jasper & Isley, Midnight Star, T. Marie, Champaign, R. Ayers, Sylvers, Hall & Oates, Gap Band, C. Khan, E. Wilde, Nuance featuring V. Love, B. Ocean, Run D.M.C., E. King, L. Richie, Dazz Band, Fat Boys. ADDS: P. Rushen, Sheila E., Cherelle, A. Bofill, Kids At Work, Catch, H. Melvin & the Blue Notes, Kool & the Gang, P. Hardcastle, J. Ingram, R. Laws, Madonna.

**KHYS — PORT ARTHUR — DOUG DAVIS, MD — #1 — C. KHAN**  
HOTS: New Edition, R. Jackson, Prince, Ashford & Simpson, Champaign, T. Turner, S. Wonder, L. Richie, J. Osborne, E. King, G. Jones, Whodini, Staple Singers, Dazz Band, D. Williams, Bar-Kays, Force M.D.'s, Apollonia 6, E. Wilde, Isley, Jasper & Isley. ADDS: Fat Boys, Band of Gold, A. Bofill, Kids At Work, Kool & the Gang, UB40, B. Ocean, Koko-Pop, J. Morrison. LP ADDS: S. Mills, J. Osborne, Ashford & Simpson, Staple Singers, The Temptations, Champaign, E. Wilde.

**WLE — RALEIGH — DOC HOLLIDAE, PD**  
HOTS: Bar-Kays, Force M.D.'s, E. King, Hall & Oates, E. Wilde, G. Jones, Isley, Jasper & Isley, Dazz Band, Jocelyn Brown, D. Williams, Mtume, K. Rogers, K. Carnes & J. Ingram, The Temptations, T. Marie, S.O.S. Band. ADDS: Black Ivory, G. Guthrie, Fat Boys, Vanity, R.J.'s Latest Arrival, Pointer Sisters, Gap Band, Scheer Music, Janet Jackson, R. Dees, Furious 5, Kamelo, Skyy.

**WPLZ — RICHMOND — HARDY JAY LANG, MD — #1 — PRINCE**  
HOTS: S.O.S. Band, Ashford & Simpson, New Edition, Fat Boys, Midnight Star, The Controllers, Force M.D.'s, Band of Gold, Bar-Kays, Whodini, G. Jones, The Temptations, J. Stewart, J. Osborne. ADDS: Sade, Native, Stylistics, R. Ayers.

**KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD**  
HOTS: New Edition, Champaign, C. Khan, J. Osborne, Hall & Oates, T. Turner, Dazz Band, Force M.D.'s, R. Jackson, L. Richie, Ashford & Simpson, R. James, Al Jarreau, J. Stewart, Isley, Jasper & Isley, T. Marie, T. Browne, Jermaine Jackson, Sylvers, Dreamboy. ADDS: Staple Singers, B. Womack & P. LaBelle, The Temptations, L. Rawls, Kids At Work, G. Guthrie.

**WWDM — SUMTER — KEVIN FLEMING, PD**  
HOTS: Ashford & Simpson, J. Osborne, C. Khan, Prince, Force M.D.'s, Hall & Oates, Al Jarreau, Whodini, S.O.S. Band, Mtume, Dazz Band, S. Wonder, Midnight Star, The Temptations. ADDS: R. Parker, Jr., New Edition, Dynamic Breakers, One Way, J. Morrison, One-on-One, Kool & the Gang.

**WDJY — WASHINGTON, D.C. — DON O'NEIL, PD — #1 — WHODINI**  
HOTS: Madonna, R. Parker, Jr., Ashford & Simpson, C. Khan, S. Easton, Wham!, Culture Club, Jermaine Jackson, Jacksons, L. Richie, Frankie Goes To Hollywood, Hall & Oates, J. Stewart. ADDS: P. Hardcastle, T. Houston, D. Summer, AM/FM.

**WHUR — WASHINGTON, D.C. — MIKE ARCHIE, MD — #1 — C. KHAN**  
HOTS: New Edition, T. Turner, R. Jackson, J. Osborne, Whodini, S. Wonder, The Time, Hall & Oates, Prince, Bar-Kays, Ashford & Simpson, J. Stewart. ADDS: Gap Band, Ollie & Jerry, Krystal, E. Wilde, Kool & the Gang, Janet Jackson, Yarbrough & Peoples, P. Bryson, Sade, Kiddo.

**WQKS — WILLIAMSBURG — STEVE CRUMBLEY, MD — #1 — NEW EDITION**  
HOTS: Ashford & Simpson, C. Khan, Whodini, S.O.S. Band, J. Stewart, Culture Club, Hall & Oates, Prince, J. Osborne, L. Richie, Wham!, Mtume, Dreamboy, E. King, Dazz Band, G. Jones, Force M.D.'s, J. Kennedy, Isley, Jasper & Isley, Al Jarreau. ADDS: Sade, D. Hartman, Nuance-featuring V. Love, P. Ford, Band of Gold, P. Hardcastle. LP ADDS: Whispers, T. Marie.

## TOP 75 ALBUMS

	Weeks On 11/24 Chart		Weeks On 11/24 Chart
<b>1</b> ROLL ON		<b>38</b> IT TAKES BELIEVERS	
ALABAMA (RCA AHL1-4939)	2 44	MICKEY GILLEY & CHARLY McCLAIN (Epic FE 39292)	38 33
<b>2</b> GREATEST HITS 2		<b>39</b> DON'T CHEAT IN OUR HOME TOWN	
OAK RIDGE BOYS (MCA-5496)	3 15	RICKY SKAGGS (Epic FE 38954)	39 57
<b>3</b> KENTUCKY HEARTS		<b>40</b> BLUE HIGHWAY	
EXILE (Epic FE 39424)	4 8	JOHN CONLEE (MCA-5521)	45 4
<b>4</b> CITY OF NEW ORLEANS		<b>41</b> RIGHT OR WRONG	
WILLIE NELSON (Columbia FC 39145)	1 17	GEORGE STRAIT (MCA-5450)	40 55
<b>5</b> DOES FORT WORTH EVER CROSS YOUR MIND		<b>42</b> ONCE UPON A CHRISTMAS	
GEORGE STRAIT (MCA-5518)	10 7	KENNY ROGERS AND DOLLY PARTON (RCA ASL1-5307)	58 2
<b>6</b> TOO GOOD TO STOP NOW		<b>43</b> ATLANTA BLUE	
JOHN SCHNEIDER (MCA-5495)	6 15	THE STATLERS (Mercury/PolyGram 818-652-1)	43 28
<b>7</b> MEANT FOR EACH OTHER		<b>44</b> CAFE CAROLINA	
BARBARA MANDRELL & LEE GREENWOOD (MCA-5477)	5 15	OOON WILLIAMS (MCA-5493)	44 25
<b>8</b> COUNTRY BOY		<b>45</b> HEARTACHES, LOVE & STUFF	
RICKY SKAGGS (Epic FE 39410)	9 8	GENE WATSON (MCA/Curb-5520)	47 4
<b>9</b> TREADIN' WATER		<b>46</b> CLEAN CUT	
EARL THOMAS CONLEY (RCA AHL1-5175)	15 7	BARBARA MANORELLI (MCA-5474)	46 31
<b>10</b> IT'S ALL IN THE GAME		<b>47</b> MY KIND OF COUNTRY	
MERLE HAGGARD (Epic FE-39364)	8 24	REBA McENTIRE (MCA-5516)	54 3
<b>11</b> WHAT ABOUT ME?		<b>48</b> BY REQUEST	
KENNY ROGERS (RCA AFL1-5043)	11 11	GEORGE JONES (Epic FE 39546)	41 7
<b>12</b> YOU'VE GOT A GOOD LOVE COMIN'		<b>49</b> TEN YEARS OF HITS	
LEE GREENWOOD (MCA-5488)	7 25	MICKEY GILLEY (Epic KE2 39867)	49 4
<b>13</b> THE FIRST WORD IN MEMORY		<b>50</b> EB 84	
JANIE FRICKE (Columbia FC 39338)	13 13	THE EVERLY BROTHERS (Mercury 822 431-1 M-1)	57 3
<b>14</b> HEART OVER MIND		<b>51</b> BY HEART	
ANNE MURRAY (Capitol SJ-12363)	14 7	CONWAY TWITTY (Warner Bros. 9-25078-1)	42 30
<b>15</b> MAJOR MOVES		<b>52</b> FADED BLUE	
HANK WILLIAMS, JR. (Warner/Curb 9-25088-1)	16 25	GARY MORRIS (Warner Bros. 9-25069-1)	48 31
<b>16</b> PLAIN DIRT FASHION		<b>53</b> SALUTES HANK WILLIAMS	
NITTY GRITTY DIRT BANO (Warner Bros. 9-25113-1)	17 18	GEORGE JONES (Mercury 422 822 546-1 M-1)	55 3
<b>17</b> WHY NOT ME		<b>54</b> NEVER COULD TOE THE MARK	
THE JUDDS (RCA/Curb AHL1-5319)	27 4	WAYLON JENNINGS (RCA AHL1-5017)	50 19
<b>18</b> FRIENDSHIP		<b>55</b> GREATEST HITS	
RAY CHARLES (Columbia FC 39415)	31 16	JUICE NEWTON (Capitol SJ-12353)	51 18
<b>19</b> CONWAY'S LATEST GREATEST HITS		<b>56</b> GREATEST HITS	
CONWAY TWITTY (Warner Bros. 1-25170)	20 7	HANK WILLIAMS, JR. (Elektra/Curb 9-60193-1)	56 112
<b>20</b> EYE OF A HURRICANE		<b>57</b> LOVE IS ON THE RADIO	
JOHN ANDERSON (Warner Bros. 1-25099)	12 19	TOM JONES (Mercury 422-822 701-1)	52 7
<b>21</b> ONE MORE TRY FOR LOVE		<b>58</b> ALIVE AND WELL	
RONNIE MILSAP (RCA AHL1-5016)	23 26	MOE BANDY & JOE STAMPLEY (Columbia FC 39426)	53 20
<b>22</b> MUSIC FROM SONGWRITER		<b>59</b> CHARLY	
WILLIE NELSON & KRIS KRISTOFFERSON (Columbia FC 39531)	28 6	CHARLY McCLAIN (Epic FE 39425)	59 15
<b>23</b> RIDDLES IN THE SAND		<b>60</b> RESTLESS	
JIMMY BUFFETT (MCA-5512)	24 9	THE BELLAMY BROTHERS (MCA/Curb-5489)	64 25
<b>24</b> GREATEST HITS		<b>61</b> SAN ANTOINE	
JOHN ANDERSON (Warner Bros. 9-25169-1)	26 6	DAN SEALS (EMI America ST-17131)	66 10
<b>25</b> THE BEST YEAR OF MY LIFE		<b>62</b> HE THINKS HE'S RAY STEVENS	
ECOIE RABBITT (Warner Bros. 9-25151)	19 8	RAY STEVENS (MCA-5517)	60 4
<b>26</b> FOREVER YOU		<b>63</b> A LITTLE GOOD NEWS	
THE WHITES (MCA-5490)	29 22	ANNE MURRAY (Capitol ST-12301)	61 60
<b>27</b> HOUSTON TO DENVER		<b>64</b> LADIES' CHOICE	
LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 39291)	18 27	GEORGE JONES (Epic FE 39272)	— 1
<b>28</b> PROFILE II — THE BEST OF EMMYLOU HARRIS		<b>65</b> RARE TAKES AND RADIO CUTS	
EMMYLOU HARRIS (Warner Bros. 9-25161-1)	21 11	HANK WILLIAMS (Polydor 422-823 695-1)	67 2
<b>29</b> THE JUDDS		<b>66</b> FOR THE RECORD—THE FIRST 10 YEARS	
THE JUDDS (RCA/Curb MHL1-8515)	22 40	OAVIO ALLAN COE (Columbia KC2 39585)	62 6
<b>30</b> GREATEST HITS VOL. 2		<b>67</b> THE CLOSER YOU GET. . .	
WAYLON JENNINGS (RCA AHL1-5325)	35 4	ALABAMA (RCA AHL1-4662)	65 90
<b>31</b> ONE OWNER HEART		<b>68</b> THE BEST OF VOL. III	
T.G. SHEPPARD (Warner Bros. 9-25149-1)	36 5	OOON WILLIAMS (MCA-54651)	39
<b>32</b> CAGE THE SONGBIRD		<b>69</b> PICTURES	
CRYSTAL GAYLE (Warner Bros. 9-23958-1)	30 54	ATLANTA (MCA-5463)	72 32
<b>33</b> THE MAN IN THE MIRROR		<b>70</b> THERE IS A SEASON	
JIM GLASER (Noble Vision 2001)	33 50	VERN GOSDIN (Compleat CPL-1-1008)	69 28
<b>34</b> GOLDEN DUETS		<b>71</b> DELIVER	
FRIZZELL & WEST (Viva 9-25148-1)	34 6	THE OAK RIDGE BOYS (MCA-5455)	63 56
<b>35</b> HIS EPIC HITS — THE FIRST 11 — TO BE CONTINUED		<b>72</b> MOUNTAIN MUSIC	
MERLE HAGGARD (Epic FE 39545)	37 7	ALABAMA (RCA AHL1-4229)	70 143
<b>36</b> WORKIN' FOR A LIVIN'		<b>73</b> EXILE	
JOHNNY LEE (Warner Bros. 1-25125)	25 7	EXILE (Epic FE 39154)	68 49
<b>37</b> DON'T MAKE IT EASY FOR ME		<b>74</b> I COULD USE ANOTHER YOU	
EARL THOMAS CONLEY (RCA AHL1-4713)	32 73	EDDY RAVEN (RCA AHL1-5040)	73 22
		<b>75</b> CAN'T WAIT ALL NIGHT	
		JUICE NEWTON (RCA AFL1-4995)	74 19



**THE DEBONAIRE TAKE WRANGLER COUNTRY SHOWDOWN** — The Debonaires accept their cash prize from co-hosts Brenda Lee and Jim Stafford after they became the grand prize winner of the 1984 Wrangler Country Showdown national competition, sponsored by Dodge. The Taylor, TX group also received a 1984 Ram Tough Van from Dodge, a recording contract with the MTM Music Group and a booking agreement with Limelighters.

## American Talent International Ltd. Opens Nashville Offices

by Brenna Davenport-Leigh

NASHVILLE — American Talent International, Ltd., a major booking agency in the rock music industry, has opened a Nashville office in a venture to develop a roster of country acts and establish an involvement in Nashville's growing music industry. Johnson "Jay" Bell, the newly appointed director of the Nashville division, said that the commitment was officially made six weeks ago by Jeff Franklin, owner of the 20-year-old New York-based agency and Bill Elson, president. Bell, a 12-year veteran of the music industry, was previously with Buddy Lee Attractions and had also worked with the Shorty Lavender Agency. He said of A.T.I.'s new role in Nashville, "Traditionally A.T.I. has been and is now one of the two major rock and roll agencies throughout the world, but we're in Nashville because we're into country music. I think the move here and the investment A.T.I. has made speaks for itself. The plan is to apply the technology and do for country music what we have been able to do for rock and roll."

The company's current roster consists of 30 rock acts and includes such artists as Bob Seger, Joni Mitchell, Neil Young, The Cars, Yes, Twisted Sister, The Stray

Cats, Ratt and AC/DC. In addition to A.T.I.'s involvement in booking, it also has a sister company, A.T.I. Video, which currently is producing around 35 hours weekly for cable. That company is responsible for producing such series as *Radio 1990*, *NightFlight* and *Heartlight City*.

Bell said of the resources that the A.T.I. company has to offer, "We're not really here to duplicate the efforts of New York, we're here to draw on their strengths and I think that is really important. If we can at some time in the future utilize the video outlet, that's wonderful. But right now, we have seven agents in New York that are already calling on every major promoter in the country who used to book maybe only rock and roll, but now will book other shows that will be profitable."

As the division had just last week set up its Music Row office, there has been no official announcements of its developing country artists roster. Serving as Bell's assistant and working in press relations is Micki Foster. Bell said there are plans to make staff additions of one or two more people within the next 60 days. American Talent International's Nashville office is located at 100 Georgetown Place, 33 Music Square East, 37203.

THE SOUNDS OF CHRISTMAS  
FROM  
DOCTOR RON



MARY LOU  
RECORDS

PRESENTS

DOCTOR RON

AND

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# TOP 100 COUNTRY SINGLES

December 1, 1984

Weeks  
On  
11/24 Chart

Weeks  
On  
11/24 Chart

Weeks  
On  
11/24 Chart

- 1 CHANCE OF LOVIN' YOU  
EARL THOMAS CONLEY (RCA PB-13877) 2 14
- 2 YOUR HEART'S NOT IN IT  
JANIE FRICKE (Columbia 38-04578) 4 14
- 3 NOBODY LOVES ME LIKE YOU DO  
ANNE MURRAY/DAVE LOGGINS (Capitol B-5401) 7 13
- 4 TOO GOOD TO STOP NOW  
MICKEY GILLEY (Epic 34-04563) 6 14
- 5 YOU COULD'VE HEARD A HEART BREAK  
JOHNNY LEE (Warner Bros. 7-29206) 1 15
- 6 SHE'S MY ROCK  
GEORGE JONES (Epic 34-04609) 8 11
- 7 WHY NOT ME  
THE JUDDS (RCA PB-13923) 10 9
- 8 P.S. I LOVE YOU  
TOM T. HALL (Mercury 880 216-7) 13 13
- 9 GOD WON'T GET YOU  
DOLLY PARTON (RCA PB-13883) 11 11
- 10 I LOVE ONLY YOU  
THE NITTY GRITTY DIRT BAND (Warner Bros. 7-29203) 15 11
- 11 WORLD'S GREATEST LOVER  
THE BELLAMY BROTHERS (MCA-52446) 14 11
- 12 DOES FORT WORTH EVER CROSS YOUR MIND  
GEORGE STRAIT (MCA-52458) 16 10
- 13 AMERICA  
WAYLON JENNINGS (RCA PB-13909) 17 11
- 14 THE BEST YEAR OF MY LIFE  
EDDIE RABBIT (Warner Bros. 7-29186) 18 9
- 15 PRISONER OF THE HIGHWAY  
RONNIE MILSAP (RCA PB-13876) 3 14
- 16 CROSSWORD PUZZLE  
BARBARA MANDRELL (MCA-52455) 20 9
- 17 HOW BLUE  
REBA McENTIRE (MCA-52468) 22 8
- 18 FOOL'S GOLD  
LEE GREENWOOD (MCA-52426) 5 16
- 19 MAGGIE'S DREAM  
DON WILLIAMS (MCA-52445) 9 14
- 20 YEARS AFTER YOU  
JOHN CONLEE (MCA-52470) 25 7
- 21 ALL MY ROWDY FRIENDS ARE COMING OVER  
HANK WILLIAMS, JR. (Warner Bros. 7-29184) 23 9
- 22 IT'S A BE TOGETHER NIGHT  
FRIZZELL & WEST (Viva 7-29187) 24 12
- 23 JAGGED EDGE OF A BROKEN HEART  
GAIL DAVIES (RCA PB-13912) 25 10
- 24 DIAMOND IN THE DUST  
MARK GRAY (Columbia 38-04510) 27 9
- 25 GOT NO REASON NOW FOR GOIN' HOME  
GENE WATSON (MCA-52457) 29 8
- 26 HEARTACHE AND A HALF  
DEBORAH ALLEN (RCA PB-13921) 30 7
- 27 ME AGAINST THE NIGHT  
CRYSTAL GAYLE (Warner Bros. 7-29151) 31 6
- 28 A PLACE TO FALL APART  
MERLE HAGGARD (Epic 34-04663) 33 5
- 29 FIRE IN THE NIGHT  
ALABAMA (RCA PB-13925) 38 4
- 30 SOMETHING IN MY HEART  
RICKY SKAGGS (Epic 34-04668) 37 5
- 31 I'D DANCE EVERY DANCE WITH YOU  
THE KENDALLS (Mercury 880 306-7) 36 6
- 32 WHATEVER TURNS YOU ON  
KEITH STEGALL (Epic 34-04590) 34 7
- 33 MAKE MY LIFE WITH YOU  
OAK RIDGE BOYS (MCA-52488) 40 4
- 34 YOU TURN ME ON  
ED BRUCE (RCA PB-13937) 39 5

- 35 I'VE BEEN AROUND ENOUGH TO KNOW  
JOHN SCHNEIDER (MCA-52407) 12 18
- 36 AIN'T SHE SOMETHIN' ELSE  
CONWAY TWITTY (Warner Bros. 7-29137) 43 4
- 37 THE GIRL MOST LIKELY TO  
B.J. THOMAS (Cleveland Int'l. 38-04608) 42 7
- 38 GIVE ME ONE MORE CHANCE  
EXILE (Epic 34-04567) 19 17
- 39 SHE'S GONNA WIN YOUR HEART  
EDDY RAVEN (RCA PB-13939) 45 4
- 40 SLOW NIGHTS  
MEL TILLIS with GLEN CAMPBELL (MCA-52474) 41 6
- 41 MISSIN' MISSISSIPPI  
CHARLEY PRIDE (RCA PB-13936) 47 5
- 42 HOW DO YOU FEEL  
WILLIE NELSON & KRIS KRISTOFFERSON (Columbia 38-04652) 44 5
- 43 LET ME DOWN EASY  
JIM GLASER (Noble Vision NV-107) 50 4
- 44 ONE OWNER HEART  
T.G. SHEPPARD (Warner Bros./Curb 7-29167) 51 4
- 45 LEONA  
SAWYER BROWN (Capitol B-5403) 52 5
- 46 ONE TAKES THE BLAME  
THE STATLERS (Mercury 880 130-7) 21 16
- 47 SHE SURE GOT AWAY WITH MY HEART  
JOHN ANDERSON (Warner Bros. 7-29207) 28 16
- 48 IF IT'S LOVE  
JACK GREENE (EMH-0035) 49 6
- 49 THE BOY'S NIGHT OUT  
MOE BANDY AND JOE STAMPLEY (Columbia 38-04601) 32 9
- 50 PINS AND NEEDLES  
THE WHITES (MCA-52452) 35 15
- 51 CITY OF NEW ORLEANS  
WILLIE NELSON (Columbia 38-04568) 46 16
- 52 BABY'S GOT HER BLUE JEANS ON  
MEL McDANIEL (Capitol B-5419) 63 3
- 53 ALL TANGLED UP IN LOVE  
GUS HARDIN (RCA PB-13938) 54 4
- 54 SHE'S GONE, GONE, GONE  
CARL JACKSON (Columbia 38-04647) 66 3
- 55 CLOSER TO CRAZY  
MEMPHIS (A. Rose AR-078) 57 5
- 56 SOME HEARTS GET ALL THE BREAKS  
CHARLY McCLAIN (Epic 34-04586) 48 12
- 57 THINKING 'BOUT LEAVING  
BUTCH BAKER (Mercury 880 256-7) 59 6
- 58 IF YOU'RE GONNA PLAY IN TEXAS  
ALABAMA (RCA PB-13840) 53 18
- 59 BABY BYE BYE  
GARY MORRIS (Warner Bros. 7-29131) 71 2
- 60 MY BABY'S GOT GOOD TIMING  
DAN SEALS (EMI America B-8245) 72 2
- 61 RADIO LAND  
MICHAEL MARTIN MURPHEY (Liberty B-1523) 54 14
- 62 PLEDGING MY LOVE  
EMMYLOU HARRIS (Warner Bros. 7-29218) 55 17
- 63 IF THAT AIN'T LOVE  
LACY J. DALTON (Columbia 38-04698) 74 2
- 64 I DON'T KNOW A THING ABOUT LOVE  
CONWAY TWITTY (Warner Bros. 7-29227) 56 19
- 65 TO ME  
BARBARA MANDRELL/LEE GREENWOOD (MCA-52415) 58 19
- 66 THE WILD SIDE OF ME  
DAN SEALS (EMI America B-8220) 60 19

- 67 THE LADY TAKES THE COWBOY EVERYTIME  
LARRY GATLIN & THE GATLIN BROTHERS (Columbia 38-04533) 61 20
- 68 SOMEONE LIKE YOU  
EMMYLOU HARRIS (Warner Bros. 7-29138) 78 2
- 69 TURN ME LOOSE  
VINCE GILL (RCA PB-13860) 62 12
- 70 THE REBEL  
NAT STUCKEY (Kristal KS-2275) 65 7
- 71 RUNNING DOWN MEMORY LANE  
REX ALLEN, JR. (Moon Shine MS-3034) 81 2
- 72 A LADY LIKE YOU  
GLEN CAMPBELL (Atlantic America 7-99691) — 1
- 73 I NEVER GOT OVER YOU  
JOHNNY PAYCHECK (A.M.I. 1322) — 1
- 74 WISHFUL DRINKIN'  
ATLANTA (MCA-52452) 67 13
- 75 WHAT SHE WANTS  
MICHAEL MARTIN MURPHEY (EMI America B-8243) — 1
- 76 WOMAN YOUR LOVE  
MOE BANDY (Columbia 38-04466) 68 17
- 77 RESTLESS HEART  
JUICE NEWTON (RCA PB-13907) 77 3
- 78 SLOW BURNING MEMORY  
VERN GOSDIN (Complanet CP-135) — 1
- 79 WHAT I'M DOING  
J.C. WEAVER (Wild Turkey WT-7714) 83 3
- 80 GETTIN' OVER YOU  
MASON DIXON (Texas TX 5557) 69 14
- 81 PUT ANOTHER NOTCH IN YOUR BELT  
SUSAN RAYE (Westexas America EHM-SR-1) 70 6
- 82 THE LAST OF THE GOOD GIRLS  
JILL MURPHY (F & L FL-541) 82 2
- 83 WHAT'LL YOU DO ABOUT ME  
STEVE EARLE (Epic 34-04666) — 1
- 84 I NEED SOMEONE BAD TONIGHT  
THE WRAY BROTHERS BAND (Sasparilla SAS 0002) 84 4
- 85 TOUCHY SITUATION  
RAZZY BAILEY (MCA-52500) — 1
- 86 SHE USED TO LOVE ME A LOT  
DAVID ALLEN COE (Columbia 38-04688) — 1
- 87 I HEARD IT ON THE RADIO  
ROBIN LEE (Evergreen EV-1026) — 1
- 88 SOMETHING SHE CAN'T CONTROL  
CLYDE OWENS (C.O.S. COS-1984) 88 4
- 89 MY NEW BABY  
JAMIE (Nashville NR-701) 79 4
- 90 BE MY BABY  
JUDY LINDSEY (Gypsy G83844) — 1
- 91 THE BEST THING I EVER DID WRONG  
ADAM BAKER (Signature SIG: 4522484) 91 2
- 92 LOVE TRIANGLE  
BENNY LINDSEY (Aristevision AV117) 92 2
- 93 WICKED WITCHES  
GARY JOSEY (CBT 1031H) — 1
- 94 DON'T YOU GIVE UP ON LOVE  
STEVE WARINER (RCA PB-13768) 73 11
- 95 TOO POOR TO QUIT  
JOHNNY HOLM (Neva 3702) — 1
- 96 DANCIN' WITH MY HEART  
CATHY BUCHANAN (Rustic R-1025) — 1
- 97 HELP YOURSELF TO MY HEART  
LIX BOARDO (Beimont BR047) — 1
- 98 TAKE ME TO THE RIVER  
KATHY RAYE (King's 0784) — 1
- 99 ANGEL WINGS  
TABBY CRABB (Doctor Box DB84107) — 1
- 100 KISSES AND COFFEE  
RAMSEY KEARNEY (Safari SR 112) 87 3

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

- |   |  |  |  |
|---|--|--|--|
| <p>A Lady (BrightSky/C. Monk—ASCAP/Stegall Sngs/Blackwood—BMI) ..... 72</p> <p>A Place To Fall (Monti Shasta—BMI) ..... 28</p> <p>Ain't She Somethin' (Jack &amp; Bill—ASCAP) ..... 36</p> <p>All My Rowdy Friends (Bocephus—BMI) ..... 21</p> <p>All Tangled Up (Hall-Clement—BMI/Bright Sky/Charlie Monk—ASCAP) ..... 53</p> <p>America (Lowery, Legibus, Captain Crystal—BMI) 13</p> <p>Angel (Nashcal—BMI/Bobby Fischer—ASCAP) ..... 99</p> <p>Baby Bye Bye (Warner Bros./Gary Morris—ASCAP) ..... 59</p> <p>Baby's Got (Hall-Clement—BMI) ..... 52</p> <p>Be My (Mother Bertha/Trio—BMI) ..... 90</p> <p>Chance Of Lovin' You (Blue Moon/April—ASCAP/I a-bor Of Love—BMI) ..... 1</p> <p>City Of New Orleans (Buddah/Turnpike Tom—ASCAP) ..... 51</p> <p>Closer To Crazy (Cedarwood—BMI) ..... 55</p> <p>Crossword Puzzle (Tom Collins—BMI/Collins Court—ASCAP) ..... 16</p> <p>Dancin' (Bent Tree—BMI/Low Limb—ASCAP) ..... 96</p> <p>Diamond In The Dust (Warner-Tammarland/Daticabo—BMI) ..... 24</p> <p>Does Fort Worth (Acuff—Rose—BMI) ..... 12</p> <p>Don't You Give Up On Love (Silverline—BMI) ..... 94</p> <p>Fire (Sabal—ASCAP) ..... 29</p> <p>Fool's Gold (Goldsboro Songs—ASCAP/Ronzomatic—BMI) ..... 18</p> <p>Gettin' Over You (Phono/Big Crush—SESAC) ..... 80</p> <p>Give Me One More Chance (Pacific Island/Tree—BMI) ..... 38</p> <p>God Won't Get You (Velvet Apple—BMI) ..... 9</p> <p>Got No Reason Now For Goin' Home (Vogue/Sunflower Country Songs—BMI) ..... 25</p> | <p>Heartache (Posey/JanHoy/U'chapel—BMI/Jaseppy/Stuzick—ASCAP) ..... 26</p> <p>Help Yourself (Dutchers/Posey/Old Friends—BMI) 97</p> <p>How Blue (Songmedia/Bugshoot—BMI) ..... 17</p> <p>How Do You (Resaca—BMI/Music City—ASCAP) ..... 42</p> <p>I Don't Know A Thing About Love (Tree—BMI) ..... 64</p> <p>I Heard (Buzz Cason—ASCAP/Mabiehill/Hall-Clement—BMI) ..... 87</p> <p>I Love Only You (MCA/Don Schiltz/Leads/Patchwork—ASCAP) ..... 10</p> <p>I Need Someone (Banfield Flyer) ..... 84</p> <p>I Never (Tomfran—BMI) ..... 73</p> <p>I'd Dance (Tree—BMI/Cross Keys—ASCAP) ..... 31</p> <p>I've Been Around (Hall-Clement—BMI) ..... 35</p> <p>If It's Love (Tee Of Tunes—BMI) ..... 48</p> <p>If That Ain't Love (Flowering Stone—ASCAP) ..... 63</p> <p>If You're Gonna (Baray/Dale Morris—BMI) ..... 58</p> <p>It's A Be Together Night (Bibo/John Schweers/Chappell—ASCAP) ..... 22</p> <p>Jagged Edge (Black Note—ASCAP/Graesser—BMI) 73</p> <p>Kisses And Coffee (Hallnote—BMI) ..... 100</p> <p>Leona (Royalhaven—BMI/G.I.D.—ASCAP) ..... 45</p> <p>Let Me Down Easy (Toilover/Jidobi—BMI) ..... 43</p> <p>Love Triangle (Tired Iron) ..... 92</p> <p>Maggie's Dream (Leads—ASCAP/Patchwork—BMI) ..... 19</p> <p>Make My Life (Garwin/Sweet Karol—ASCAP) ..... 33</p> <p>Me Against (Irving/Love Wheel—BMI) ..... 27</p> <p>Missin' Mississippi (Royalhaven—BMI/G.I.D./Dejarnus—ASCAP) ..... 41</p> <p>My Baby's Got (Pink Pig/Hall-Clement/Bob McDill—BMI) ..... 60</p> <p>My New Baby (Blackwood—BMI) ..... 89</p> <p>Nobody Loves Me Like You Do (Ensign—BMI) ..... 3</p> | <p>One Owner Heart (Rick Hall/Almost Songs/Tom Branfield—ASCAP) ..... 44</p> <p>One Takes The Blame (Statler Brothers—BMI) ..... 46</p> <p>P.S. I Love You (MCA/Warner Bros.—ASCAP) ..... 8</p> <p>Pins And Needles (Elektra/Asylum—BMI/Refuge—ASCAP) ..... 50</p> <p>Pledging My Love (Music Corp. of America—BMI) 62</p> <p>Prisoner Of The Highway (Lodge Hall—ASCAP) ..... 15</p> <p>Put Another (Screen Gems/EMI—BMI) ..... 81</p> <p>Radio Land (Choskee Bottom/Kahala Restless Heart (Warner House of Music—BMI/WB Gold—ASCAP) ..... 61</p> <p>Restless Heart (Warner House of Music—BMI/WB Gold—ASCAP) ..... 77</p> <p>Running Down (RavenSong/Michael H. Goldson—ASCAP) ..... 71</p> <p>She Sure (Rick Hall—ASCAP) ..... 47</p> <p>She Used To (Hall-Clement—BMI/Jack &amp; Bill—ASCAP) ..... 86</p> <p>She's Gone, Gone (Tree/Harian Howard—BMI) ..... 54</p> <p>She's Gonna Win (Weibek/Dorsey/Cavesson—ASCAP) ..... 39</p> <p>She's My Rock (Famous/Chappell—ASCAP) ..... 6</p> <p>Slow Burning (Hookit/Blue Lake—BMI) ..... 78</p> <p>Slow Nights (Sawgrass—BMI) ..... 40</p> <p>Some Hearts Get All The Breaks (Tapadero—BMI) 56</p> <p>Someone Like You (Jack—BMI) ..... 68</p> <p>Something (Jack &amp; Bill/Amarda-Jin—ASCAP) ..... 30</p> <p>Something She Can't Control (Tricos—BMI) ..... 88</p> <p>Take Me (Pacific Island/Careers—BMI) ..... 98</p> <p>The Best Thing I Ever Did Wrong (Tree—BMI) ..... 91</p> <p>The Best Year Of My Life (DebDave/Briarpatch—BMI) ..... 14</p> | <p>The Boy's Night Out (Mule/BanRon—BMI) ..... 49</p> <p>The Girl Most Likely To (Warner-Tammarland/Writers House—BMI) ..... 37</p> <p>The Lady (Larry Gatlin—BMI) ..... 67</p> <p>The Last Of The Good Girls (Combine—BMI/Music City—ASCAP) ..... 82</p> <p>The Rebel (Algoe—BMI) ..... 70</p> <p>The Wild Side Of Me (Pink Pig—BMI) ..... 66</p> <p>Thinking 'Bout Leaving (Milene—ASCAP) ..... 57</p> <p>Too (Collins Court/Lodge Hall—ASCAP) ..... 65</p> <p>Too Poor (Rox Boat—BMI/Ottertail—BMI) ..... 95</p> <p>Touchy (Warner-Tammarland/Writers House—BMI) 85</p> <p>Turn Me Loose (Benefit—BMI) ..... 69</p> <p>What I'm Doing (Wild Turkey—BMI) ..... 79</p> <p>What She (Vogue/Padre Hotel—BMI) ..... 75</p> <p>What'll You Do (Combine—BMI) ..... 83</p> <p>Whatever Turns You On (Blackwood/Stegall Songs—BMI/Sheddhouse—ASCAP) ..... 32</p> <p>Why Not Me (Tree—BMI/Cross Keys/Welbeck/Blue Quill—ASCAP) ..... 7</p> <p>Wicked Witches (Son Blanc—BMI) ..... 93</p> <p>Wishful Drinkin' (G.I.D.—ASCAP/Royalhaven—BMI) ..... 74</p> <p>Woman Your (Royalhaven—BMI/G.I.D.—ASCAP) ..... 76</p> <p>World's Greatest Lover (Brillamy Brothers—ASCAP) ..... 11</p> <p>Years After You (DebDave/Briarpatch—BMI) ..... 20</p> <p>You Could've Heard A Heart Break (Songmaker—ASCAP) ..... 5</p> <p>You Turn Me (Hall-Clement—BMI/Bright Sky—ASCAP) ..... 34</p> <p>Your Heart's Not In It (Tree/O'Eric—BMI/Crosskeys—ASCAP) ..... 2</p> |
|---|--|--|--|

Exceptionally heavy radio activity this week

Exceptionally heavy sales activity this week



## COUNTRY COLUMN

**UPHILL ALL THE WAY** — That's not just a take-off on one of Murphy's laws, it's the name of a movie which began production here last week starring none other than the dynamic (or at least hysterical) duo of **Roy Clark** and **Mel Tillis** as two flim-flam men who can do no right. Written and directed by Texan **Frank Q.Dobbs** the flick, set in 1916, is based on the true story (but remember truth is relative) about the first U. S. Army attack in a motorized vehicle. **Ben** (Clark) and **Booger** (Tillis) bumble into being the target of the attack as two cavalymen and a madcap posse chase them through the small towns and mountainous areas of the Texas Big Bend Country. Clark and Tillis, who both latched onto the script a few years back, are executive producers along with **Renee Valente**, president



**BEN AND BOOGER OR CLARK AND TILLIS?** — Either way, the pair means laughs as they team up for an upcoming feature film entitled *Uphill All The Way*. They play a couple of bumbling flim-flam men caught in the Texas Big Bend Country.

of the Motion Picture Producers Guild of America. Producers are **David L. Ford** and **Burr Smidt** with **Bob Younts** as associate producer.

**THE TUNES AROUND TOWN** — With the frequent concerts and showcases around Music City these days, the live music scene has been given quite a boost. All that's needed now are a few good stages from which these fine talents can more, ably perform. But enough bellyachin', they've been some strong performances here lately. **David Allan Coe** gave a benefit concert at the Cannery in memory of the late **Steve Goodman**, a talent who is sorely missed. The event was sponsored by Columbia Records, **WJKZ** Radio and **Cats Records** and proceeds from the evening went to **Dream Makers, Inc.**, an organization which plans special events for children who are very ill, making their wishes come true. Coe, looking bigger than a mountain, took the stage for three hours, singing a variety of his tunes and a variety of others. His voice was strong, clear and seemingly untiring as he went from style to style, covering everything from ballads, bluegrass, '50s numbers, rock and country standards to his own material over the last 10 years. Ten years which, in fact, were the focus of a reception held by Columbia prior to his performance and dubbed DAC's "10-Year Anniversary Celebration."

**Rick Blackburn** and the label presented Coe with an enormous framed record, a replica of his latest greatest hits package. Before Nashville's music industry, a packed house of hardcore followers and members of his family, Coe, a true chameleon, poured out his talents for all to see and enjoy and admire.

**John Prine** performed at Vanderbilt, marking his first Nashville concert appearance in a while. A sell-out crowd brought him back for an encore after his set, which included quite a few tunes from his past albums and some new songs to be included on his upcoming LP on **Oh Boy Records**. With his rough-house vocals and a guitar, Prine sang his songs and with each number proved that he is one of the most talented, witty and engaging writers around today. Another fine performer and writer, Nashville's **Marshall Chapman**, opened the show for Prine.

Georgia boy **Mike Dekle**, writer of **Kenny Rogers'** hit "Scarlett Fever," held his second showcase in Nashville last week at the **Sutler**. Appearing much more relaxed with the industry crowd this time around, Dekle did a fine job of showcasing his tunes as well as his strong vocals. Watch out Kenny! **Bob Beckham**, **Fred Kewley** & **Chip Young** recently presented the talents of **The Cate Brothers** and **John Flynn** in a showcase performance at the **Bluebird Cafe**. Flynn, a singer/songwriter, has been working the college circuit with his folk/country style, while **The Cate Brothers**, perhaps best known for their hit "Union Man" a few years back, has been slugging its their brand of R&B in clubs.

(continued on page 27)



**WHO'S THE BETTER HALF** — RCA recording artists **Louise Mandrell** and **Deborah Allen** recently dropped by the RCA/Nashville office with their husbands. Pictured are **R.C. Bannon**, artist/songwriter and husband to Louise, at the far left and next to him **Rafe VanHoy**, songwriter/producer and husband to Deborah. No calls on who's the better half, we'll just say they're two great-looking couples.

## Owens Entertainment Honored

NASHVILLE — Jim Owens Entertainment, Inc. received two silver medal awards at the 27th annual International Film and TV Festival (ITFF) awards presentation held Nov. 2 at the Sheraton Centre Hotel in New York City.

Owens personally accepted the two medals presented for excellence in a TV Entertainment series for *This Week In Country Music*, a weekly half-hour series, and for the Owens-produced music video *Where's the Dress*, featuring **Moe Bandy**

and **Joe Stampley**.

The IFTF organization received 4,866 competing entries from over 45 different countries in response to to this year's festival.

A two-hour spin-off from the award winning *This Week In Country Music* has been produced by Jim Owens Television, Inc. entitled *This Year In Country Music*, and will air nationally in syndication between Nov. 11 and Dec. 30.

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## MOST ADDED COUNTRY SINGLES

1. **A LADY LIKE YOU** — Glen Campbell — Atlantic America — 25 Adds
2. **WHAT SHE WANTS** — Michael Martin Murphey — EMI America — 23 Adds
3. **I NEVER GOT OVER YOU** — Johnny Paycheck — A.M.I. — 21 Adds
4. **SLOW BURNING MEMORY** — Vern Gosdin — Compleat — 20 Adds
5. **MY BABY'S GOT GOOD TIMING** — Dan Seals — EMI America — 19 Adds

## MOST ACTIVE COUNTRY SINGLES

1. **WHY NOT ME** — The Judds — RCA — 70 Reports
2. **SHE'S MY ROCK** — George Jones — Epic — 68 Reports
3. **AMERICA** — Waylon Jennings — RCA — 65 Reports
4. **NOBODY LOVES ME LIKE YOU DO** — Anne Murray/Dave Loggins — Capitol — 62 Reports
5. **TOO GOOD TO STOP NOW** — Mickey Gilley — Epic — 62 Reports

## THE COUNTRY MIKE

**STATION CHANGES AND ANNOUNCEMENTS** — Grand Ole Opry star **Ernie Ashworth** has purchased **WJKM/Hartsville, TN** pending FCC approval. The station is a 1,000-watt AM located at 1090 on the dial with a country format. Ashworth has no plans to change the format and will be heard doing some airshift work.

**JAMBOREE U.S.A. TO AID COMMUNITY GROUPS** — Officials at Jamboree U.S.A. have announced the development of a new fundraising program to help civic and fraternal organizations obtain needed money to continue their community services. Local groups in the Upper Ohio Valley are being invited to participate by having one week in January and February 1985 dedicated to the them by Jamboree U.S.A. The show for the week will be designed around the organization, with all promotional services acknowledging the organization, special feature reports, news releases, and displays recognizing community work. The organization will sell the tickets to the show, with all profits divided between the organization and Jamboree U.S.A. **Fred Gardini, WWVA/Wheeling** general sales manager and Jamboree U.S.A. director **Ron Randolph** are coordinating the program. Two groups have already made firm commitments to participate with the Jaycees tying in their show with national Jaycee week.

**THE CHRISTMAS CRUSADE FOR CHILDREN** — The Great Empire Broadcasting chain of stations is once again coordinating the annual Christmas Crusade for Children. **KFDI/Wichita, KTTS/Springfield, WOW/Omaha, KBRQ/Denver** and **KWKH/Shreveport** are the five stations participating this year. Local police departments will compile a list of needy children and the gift they want and give it to the station for broadcast. Listeners are then asked to bring new toys to the station where they will be giftwrapped for each child. The city police department will then collect the toys and distribute them to the families of the children several days before Christmas. **KFDI** has been in the program for four years providing over 1,200 gifts for needy children in 1983.

john lentz

## PROGRAMMERS PICKS

<b>Randy Stanley</b>	<b>CHOW/Welland</b>	<b>A Lady Like You</b> — Glen Campbell — Atlantic America
<b>Jim Murphy</b>	<b>WOKQ/Dover</b>	<b>If That Ain't Love</b> — Lacy J. Dalton — Columbia
<b>Randy Rowley</b>	<b>WNWN/Kalamazoo</b>	<b>My Baby's Got Good Timing</b> — Dan Seals — EMI America
<b>Rocky McCumbee</b>	<b>WVAM/Altoona</b>	<b>I Heard It On The Radio</b> — Robin Lee — Evergreen
<b>Bill Berg</b>	<b>WWVA/Wheeling</b>	<b>What Sue Wants</b> — Michael Martin Murphey — EMI America
<b>Mike Casey</b>	<b>WCMX/Leominster</b>	<b>I Never Got Over You</b> — Johnny Paycheck — A.M.I.
<b>Gary Hightower</b>	<b>KFDI/Wichita</b>	<b>Slow Burning Memory</b> — Vern Gosdin — Compleat
<b>Dave Scott</b>	<b>KRYS/Corpus Christi</b>	<b>A Lady Like You</b> — Glen Campbell — Atlantic America
<b>Mark Andrews</b>	<b>KWJJ/Portland</b>	<b>Someone Like You</b> — Emmylou Harris — Warner Bros.
<b>Henry Jay</b>	<b>WGTO/Cypress Gardens</b>	<b>What She Wants</b> — Michael Martin Murphey — EMI America

## SINGLES REVIEWS

### OUT OF THE BOX



**EXILE** (Epic 34-04722)

**Crazy For Your Love** (3:25) (Pacific Island/Tree—BMI) (J.P. Pennington, S. Lemaire) (Producer: Buddy Killen)

With each record going to the top of the chart, Exile has surpassed any "up and coming" title and made itself into a fresh and driving force on the country music scene. "Crazy For Your Love," the second release from the Top 5 "Kentucky Hearts" LP, is a pop-flavored love song which should once again be a number one success for the group because the ingredients are all here — the group's perfectly intact harmonies along with some catchy, interesting instrumentation and a tight, crisp production. Definitely another quick-climber which should also garner some A/C attention.

### FEATURE PICKS

**LOUISE MANDRELL** (RCA PB-13954)

**This Bed's Not Big Enough** (3:31) (Charlie Monk/April—ASCAP) (C. Monk, J. McBride) (Producer: Eddie Kilroy)

**STEVE WARINER** (MCA-52506)

**What I Didn't Do** (3:08) (Warner House of Music/WB Gold—BMI/ASCAP) (W. Newton, M. Noble) (Producer: Tony Brown, Jimmy Bowen)

**KEITH WHITLEY** (RCA PB-13967)

**Don't Our Love Look Natural** (3:05) (Tree—BMI/Cross Keys—ASCAP) (H. Howard, D. Cook) (Producer: Norro Wilson)

**LIZ LAWSON** (Texas Soul TSS-101784)

**You're Hidin', I'm Seekin'** (2:53) (Phone—BMI) (K. Precure) (Producer: Don Caldwell, Lloyd Maines)

**HANK WILSON** (Paradise PR-632)

**Oh Lonesome Me** (2:27) (Acuff-Rose—BMI) (D. Gibson) (Producer: Leon Russell)

**KATIE MCKINZIE** (Poverty POV-41337)

**What Do You Take For A Heartache** (2:40) (United Artist—BMI) (C. Whitsett, B. Arledge) (Producer: Ronnie Gant, Jim Vienneau)

**GEARY HANLEY** (Kansa KA 622)

**I'm Lovin' You All Over Again** (3:35) (Great Leawood—ASCAP) (K. Johnson, P.C. Richardson, R. Ownbey) (Producer: Ronnie Light, Kit Johnson)

**DON MALENA** (Comstock COM 1762)

**I've Been Down** (2:59) (Captain Kid—BMI) (D. Travis) (Producer: Scott Turner)

### NEW AND DEVELOPING

**KATHY TWITTY** (Permian P-82008)

**Green Eyes** (2:45) (Tapadero/Chriswood—BMI) (K. Morrison, M. Fielder) (Producer: Jim Dowell, Mike Daniel)

Kathy Twitty makes her singing debut on the Dallas-based Permian Records with a great little country number, "Green Eyes." Through solid, enjoyable lyrics such as "you've got my green eyes cryin' those blue tears," Twitty works her soft, soprano vocals into an engaging delivery, knowing precisely when to take advantage of her light, sexy southern phrasing. Besides making dad Conway mighty proud, she should expect this tune to catch some immediate attention over the country airwaves.



### ALBUMS

**WHERE IS A WOMAN TO GO** — Gail Davies — RCA AHL1-5187 — Producer: Gail Davies, Leland Sklar — List: 8:98 — Bar Coded

Davies' debut LP on RCA, "Where Is A Woman To Go," offers her strongest material yet. Honest lyrics from an honest voice combined with tight, intelligent production make this LP a pleasure from the immensely talented Davies and her co-producer Leland Sklar. One can hear the dedication and understanding she puts into her work from her bluesy belting of the title cut to the spirited "Break Away" and on her current success "Jagged Edge of A Broken Heart," which is 23 bullet on the **Cash Box** country singles chart. Harmony vocals on a few numbers are added by Vince Gill, J.D. Souther and by Dolly Parton on the insightful tune "Unwed Fathers." The good music just flows from Davies on this LP.

## TOP 15 ALBUMS

### Spiritual

	Weeks On Chart	11/24 Chart
<b>1 NO TIME TO LOSE</b> ANDRE CROUCH (Light LS 5863) Open	1	11
<b>2 SAILIN'</b> SHIRLEY CAESAR (Myrrh SPCN 7-01-673206-1) Open	2	19
<b>3 NO TEARS IN GLORY</b> REV. F.C. BARNES & REV. JANICE BROWN (Atlanta Intl. AIR 10077) Open	3	17
<b>4 WHAT HE'S DONE FOR ME</b> REV. CLAY EVANS (Savoy SL 14762) Open	6	7
<b>5 WE SING PRAISES</b> SANDRA CROUCH (Light-5825) Open	4	58
<b>6 PSALMS</b> RICHARD SMALLWOOD (Onyx 3833) Open	7	11
<b>7 ROUGH SIDE OF THE MOUNTAIN</b> F.C. BARNES & REV. JANICE BROWN (Atlanta Intl. 10059) Open	5	82
<b>8 THIS TOO WILL PASS</b> JAMES CLEVELAND & THE CHARLES FOLD CHOIR (Savoy 7072) Title Cut	8	57
<b>9 JESUS SAVES</b> LITTLE CEDRICK AND THE HAILEY SINGERS (Gospearl PL-16019) Open	9	28
<b>10 ANGELS WILL BE SINGING</b> EDWIN HAWKINS & THE SEMINAR MASS CHOIR (Birthright BRS 4045) Open	11	7
<b>11 TRUST IN GOD</b> AL GREEN (Myrrh SPCN 7-01-678306-5) Open	13	3
<b>12 MADE IN MISSISSIPPI</b> JACKSON SOUTHERNAIRS (Malaco 4372) Open	12	7
<b>13 I STILL LOVE THE NAME JESUS</b> DOUGLAS MILLER AND THE TRUEWAY CHOIR (Gospearl PL-16022) Open	10	19
<b>14 SING AND SHOUT</b> THE MIGHTY CLOUDS OF JOY (Myrrh/Word 676706) "He's My Rooftop"	14	44
<b>15 MY SOUL IS FREE</b> PAUL BEASLEY (Myrrh SPCN 7-01-674906-1) Open	15	11

### Inspirational

	Weeks On Chart	11/24 Chart
<b>1 MORE THAN WONDERFUL</b> SANDI PATTI (Impact R3818) Open	4	75
<b>2 MICHAEL W. SMITH 2</b> MICHAEL W. SMITH (Reunion 000412-9) "Hosanna"	2	33
<b>3 STRAIGHT AHEAD</b> AMY GRANT (Myrrh 675706-4) "Angels"	3	39
<b>4 THE SKY'S THE LIMIT</b> LEON PATILLO (Word 677106-7) "I've Heard The Thunder"	3	33
<b>5 VITAL SIGNS</b> WHITEHEART (Myrrh SPCN 7-01-678238-7) Open	5	15
<b>6 CHOICES</b> FARRELL & FARRELL (StarSong SPCN 7-10 205386-X) "Give Me Thy Words"	6	25
<b>7 THE WARRIOR IS A CHILD</b> TWILLA PARIS (Milk & Honey MH 1048) Title Cut	7	25
<b>8 HEART &amp; SOUL</b> KATHY TROCCHI (Reunion SPCN 7-01-000512-5) Open	8	9
<b>9 KINGDOM OF LOVE</b> SCOTT WESLEY BROWN (Sparrow 1081) Open	11	3
<b>10 MAN IN THE MIDDLE</b> WAYNE WATSON (Milk & Honey MH 1049) Open	9	28
<b>11 NOT OF THIS WORLD</b> PETRA (Star-Song SPCN 05088-0) Open	10	52
<b>12 TIM MINER</b> TIM MINER (Nissi EMR-4607) Open	14	3
<b>13 THE PRODIGAL SON</b> KEITH GREEN (Pretty Good PRG 003) Open	13	6
<b>14 SURRENDER</b> DEBBY BOONE (Lamb & Lion LLR 3301) "Keep The Flame Burning"	12	38
<b>15 REIGN ON ME</b> MICHELLE PILLAR (Sparrow SPH 1077) Title Cut	15	23

Last notation indicates the cut receiving the most airplay. The Cash Box Gospel chart is compiled from a sampling of sales reports from national distributors and one-stops and radio.

## ALBUMS

**NEW POINT OF VIEW** — The New Gaither Vocal Band — DaySpring SPCN 7-01-412701-2 — Producer: Bill Gaither, Gary McSpadden, John Mohr, Larnelle Harris

The New Gaither Vocal Band offers its latest "New Point of View" with the addition of new group member Larnelle Harris. If it is possible that the band could have developed even tighter harmonies, it has indeed happened by adding Harris to the group. The sound — contemporary but full of Southern gospel roots — is full and powerful on all of the tunes, which for the most part are upbeat, uplifting praises. Among the fine numbers are "That's When The Angels Rejoice," "I Am The Lighthouse," and "Blessed Messiah."

**THE WONDERS OF HIS LOVE** — Philip Bailey — Myrrh SPCN 7-01-679606-X — Producer: Philip Bailey

"The Wonders of His Love" marks lead singer of Earth, Wind & Fire's Philip Bailey's first venture in the gospel music field. That same distinctive falsetto voice that highlights the Earth, Wind & Fire sound graces this LP as well, adding a new twist to the contemporary spiritual sound. He soars on such songs as "I Will No Wise Cast You Out," "Safe In God's Love" and "Make Us One." A wonderful addition to today's gospel industry.

**ALL POWER** — Laura Lee with Eternal Light — Becket BCC-017 — Producer: Al Hobbs

Laura Lee, a former member of The Meditation Singers, grew up on the traditional spiritual sounds in her father's church and her amazingly deep, powerful vocals are full of that history, giving the lovely young singer a sound that seems mature beyond her years. Her booming spiritual messages set sail on the songs "Brand New Me," "Since I Made Up My Mind" and "Bye and Bye."

## COUNTRY COLUMN

(continued from page 25)

**SIGNING ON THE DOTTED LINE** — For labels . . . Jim Ed Norman, executive vice president, Warner Bros./Nashville, announced the addition of seven new acts to the label's artist roster. Included are Dennis Bottoms, Jessica Boucher, Darrell Clanton, Denis Draper, The Forester Sisters, Terri Gibbs and Del Shannon . . . Singer Leon Raines has just entered an exclusive recording agreement with Atlantic America Records — producing his upcoming single and LP are Milton L. Brown and Steve Dorff . . . Two honky-tonkin' pickers, Johnny Paycheck and Joe Sun, have been signed to A.M.I. Records, announced the label's president Michael Radford . . . The Tennessee Yodeler Margo Smith is now on Bermuda Dunes Records, headed by Rick Lewis . . . Once masked minstrel Orion has signed to the newly formed Kristal International Records reports Wayne Hodge, president . . . The Dallas-based label Canyon Creek Records recently added Canadian recording artist Audie Henry to its roster . . . For the booking agencies . . . Bobby Bare has signed a booking agreement with the Tulsa-based Jim Halsey Company, power-house vocalist Gary Morris has also signed for representation by the agency . . . Razy Bailey has negotiated an exclusive booking agreement with In Concert Int'l . . . Entertainment Artists, recently formed by Dan Wojcik, is representing Bachman-Turner Overdrive and good ol' boy Joe Stampley for all of his engagements except fairs . . . Singer/songwriter and ex-Raider Freddy Weller signed an exclusive booking agreement with World Class Talent as well as Mercury act The Maines Brothers . . . "Nashville Now" regular Tom Grant has signed with Nashville's Touch of Class Int'l . . . The Dick Shuey Agency is now booking Herb Reed & The Platters . . . Grand Ole Opry star Jim Ed Brown can be booked through Limelights, Inc. with Dave Barton working as his responsible agent . . . For the songwriters . . . The Welk Music Group signed an exclusive writers and co-publishing deal with Gene Watson, Larry Booth, Booth & Watson Music and Little Will Music . . . The first staff writers have been added to Blake Mevis Music/Warner Brothers Music and they are Randy Albright and John Greenebaum . . . RCA recording artist Keith Whitley has teamed up with both BMI and Tree Publishing Company as an exclusive writer . . . Lisa Angelle, an exclusive writer for Collins Court Music and Alan Rhody recently became two of ASCAP's newest members . . . The Multimedia Music Group welcomed singer/composer Helen Cornelius as the fifth writer to join the year-old Music Publishing Company . . . Tom C. Armstrong has signed a songwriting agreement with CoPenCo Music (ASCAP) of Nashville and Los Angeles . . . Recording artist and publishers Roy Clark, Leona Williams, Bobby Goldsboro, Don Potter, Shirley Caesar and Don Goodman have signed administration agreements with Copyright Management, Inc . . . Now for the management . . . Singer/songwriter David Wills is now being managed by Phil Jones under his newly formed Phil Jones Management . . . Mercury songstress Terri Hensley signed a management deal with Jack McFadden . . . her labelmate Butch Baker is now under personal management with John Dorris and The Hallmark Direction Company . . . and da, da, dat's all for now folks!

**"UNCLE" ART CELEBRATES 95 YEARS** — A very Happy Birthday wish goes out to Art Satherley, who pioneered the formation of the Columbia Records' Nashville division in the 1930s from the remains of the American Record Corp and who recently celebrated his 95th birthday at this Irvine, CA home. Satherley was responsible for signing and recording such legendary artists are Roy Acuff, Gene Autry, The Original Carter Family, Little Jimmy Dickens, Lefty Frizzell, Bill Monroe, Tex Ritter, Marty Robbins, the original Sons of The Pioneers, Bob Wills & The Texas Playboys, and Floyd Tillman. Retiring in 1953, "Uncle" Art became the first recipient of the Academy of Country Music's "Pioneer Award" and was inducted into the Country Music Hall of Fame in 1971.

brenna-davenport leigh

## BMI Music Symposium In Austin

NASHVILLE — Broadcast Music, Inc. (BMI) will be presenting "The Music Industry Symposium" Dec. 5 at the Austin Opry House in Austin, Tx. The session, scheduled for 1 to 5 p.m., will be open to all interested members of Austin's music community as well as those from surrounding areas.

The session includes a panel discussion relating to all aspects of BMI and performing rights. Representatives from the Nashville office of BMI will be on hand and include Frances Preston, BMI vice president and executives, Del Bryant, Phil Graham, Patsy Bradley and Nancy Frank-

lin. A second panel discussion will deal with general topics relating to songwriting, publishing, production and the record from creation to retail. Involved in the panel will be Roger Sovine, vice president Tree International; Rick Blackburn, senior vice president and general manager of CBS/Nashville; songwriter Roger Cook and producer and Epic Records executive John Boylan.

Although there will not be song evaluations or critiques, a question and answer session will follow each panel. Admission is free and no registration is required.

## President, Chairman Named By CMA

NASHVILLE — Richard L. McCollough was re-elected president of the Country Music Assoc. (CMA) and Sam Marmaduke was named chairman of the board of directors during a recent meeting of the CMA board.

Marmaduke, president and founder of Western Merchandisers, Inc., which is headquartered in Amarillo, TX, had

previously served as chairman in 1982-83 and was senior vice president in 1983-84. McCollough, re-elected from his 1983-84 term as CMA president, is senior vice president of J. Walter Thompson Company of Chicago.

Officers to serve a one-year term were also elected by the board.

## TOP 40 ALBUMS

\*AVAILABLE ON COMPACT DISC

	Weeks On 11/24 Chart		Weeks On 11/24 Chart
<b>1</b> <b>INSIDE MOVES</b> GROVER WASHINGTON, JR. (Elektra 9 60318-1)	1	<b>21</b> <b>IN THE DARK</b> ROY AYERS (Columbia FC 39422)	23
<b>2</b> <b>FIRST CIRCLE</b> PAT METHENY GROUP (ECM 25008-1)	2	<b>22</b> <b>UNIVERSAL RHYTHM</b> RALPH MacDONALD (Polydor 823 323-1 Y-1)	25
<b>3</b> <b>HOT HOUSE FLOWERS</b> WYNTON MARSALIS (Columbia FC 39530)	4	<b>23</b> <b>DECOY*</b> MILES DAVIS (Columbia FC 38991)	21
<b>4</b> <b>NIGHTSONGS</b> EARL KLUGH (Capitol ST-12372)	3	<b>24</b> <b>THE INTRODUCTION</b> STEVE MORSE BAND (Musician/Elektra 60369-1)	22
<b>5</b> <b>12</b> BOB JAMES (Tappan Zee/Columbia FC 39580)	6	<b>25</b> <b>MAKOTO OZONE</b> (Columbia BFC 39624)	—
<b>6</b> <b>OPEN MIND</b> JEAN-LUC PONTY (Atlantic 7 80185-1)	8	<b>26</b> <b>RENDEZVOUS</b> GEORGE DUKE (Epic FE 39262)	16
<b>7</b> <b>RENDEZVOUS</b> SADAO WATANABE (Elektra 60371-1)	5	<b>27</b> <b>DISGUISE</b> CHUCK MANGIONE (Columbia FC 39479)	27
<b>8</b> <b>HIGH CRIME</b> AL JARREAU (Warner Bros. 9 25106- 1)	12	<b>28</b> <b>ALBUM ALBUM</b> JACK DEJOHNETTE'S SPECIAL EDITION (ECM 128C)	—
<b>9</b> <b>NIGHT LINES*</b> DAVE GRUSIN (GRP-A-1006)	9	<b>29</b> <b>DECEMBER</b> GEORGE WINSTON (Windham Hill/ A&M WH-1025)	26
<b>10</b> <b>MAHAVISHNU</b> (Warner Bros. 9 25190-1)	10	<b>30</b> <b>BACKSTREET</b> DAVID SANBORN (Warner Bros. 9 23906-1)	28
<b>11</b> <b>THE TWO OF US</b> RAMSEY LEWIS & NANCY WILSON (Columbia FC 39326)	7	<b>31</b> <b>RENAISSANCE MAN</b> JAMAALADEEN TACUMA (Gramavision GR 8308)	—
<b>12</b> <b>SOUND-SYSTEM</b> HERBIE HANCOCK (Columbia FC 39478)	11	<b>32</b> <b>AERIAL BOUNDARIES*</b> MICHAEL HEDGES (Windham Hill/A&M WH-1032)	30
<b>13</b> <b>WINDHAM HILL RECORDS SAMPLER '84*</b> VARIOUS ARTISTS (Windham Hill/ A&M WH-6-1035)	14	<b>33</b> <b>COUNTRY</b> ORIGINAL SOUNDTRACK (Windham Hill/A&M WH-1039)	—
<b>14</b> <b>THE DREAMS OF CHILDREN*</b> SHADOWFAX (Windham Hill/A&M WH-1038)	17	<b>34</b> <b>LET ME BE THE ONE</b> ANGELA BOFILL (Arista AL8-8258)	—
<b>15</b> <b>TOMMY GUN</b> TOM BROWNE (Arista AL8-8249)	15	<b>35</b> <b>NEW YORK SCENE</b> ART BLAKEY (Concord Jazz CJ-256)	—
<b>16</b> <b>ACCESS ALL AREAS</b> SPYRO GYRA (MCA 2-6893)	13	<b>36</b> <b>STEPPIN' OUT</b> GEORGE HOWARD (TBA TB 201-N)	29
<b>17</b> <b>NIGHT</b> JOHN ABERCROMBIE (ECM 25009-1)	18	<b>37</b> <b>MODERN TIMES</b> STEPS AHEAD (Musician/Elektra 60351-1)	—
<b>18</b> <b>MOBO II</b> KAZUMI WATANABE (Gramavision GR 8406)	19	<b>38</b> <b>KALAHARI</b> DAVE VALENTIN (GRP-A-1009)	—
<b>19</b> <b>SILHOUETTES</b> LONNIE LISTON SMITH (Doctor Jazz FW39420)	24	<b>39</b> <b>THE BEST OF GIL SCOTT-HERON</b> (Arista AL8-8248)	—
<b>20</b> <b>ELECTRIC OUTLET</b> JOHN SCOFIELD (Gramavision GR 8405)	20	<b>40</b> <b>TIME EXPOSURE</b> STANLEY CLARKE (Epic FE 38688)	—

## FEATURE PICKS

**NOTHIN' BUT THE BLUES** — Joe Williams — Delos DMS 4001 — Producer: Ralph Junghelm — List: 9.98

You're telling us! With Red Holloway, Eddie Vinson, Jack McDuff, Phil Upchurch, Ray Brown and, a new name to us, Gerryck King on hand, Joe Williams ain't going to be singing torch songs. "Who She Do," "Going to Chicago," "Just a Dream" and other Williams classics are given loose-limbed, madly-swinging readings here. Whoever did the casting is a genius: the great Williams has never sounded more relaxed. An instant classic!

**ELEGY FOR BILL EVANS** — Richie Beirach — Palo Alto PA 8065 — Producers: David, Richie Beirach — List: 8.98

If you lined up all the pianists deeply affected by the late Bill Evans, the queue would stretch from coast to coast (and a couple of people may end up with their feet in the ocean). Beirach shares Evans' crystalline touch and his warm, romantic heart. With George Mraz on bass and Al Foster on drums, Beirach weaves his own style into a half-dozen pieces associated with Evans — including the rarely-covered Evans original, "Peace Piece."

**INSIDE** — Kim Shaw and Marion Cowings — Good Guise GG 802 — Producers: Don Elliot, marion Cowings, Kim Shaw — List: 6.99

This album is short, under 30 minutes, but it sure is sweet. Cowings and Shaw have been airing their vocal chords in New York clubs for ages, it's about time the rest of the world listened in. Tasty vocals, tasty tune selection ("Bluesette," "Gypsy In My Soul," "Ornithology," etc.), as good a bunch of arrangers as can be found (Scott Hardy, Howard Johnson, Bobby Watson, and Dave LaLama), and two different back-up bands filled with ringers (Kenny Barron, Jimmy Owens, Claudio Roditi, Johnson, Watson, and many others).

**FIESTA** — Victor Feldman — Palo Alto PA 8006 — Producers: Josh Feldman, Trevor Feldman, Victor Feldman — List: 8.98

A Cash Box Jazz Chart who's who: Chick Corea, Chuck Mangione, and Lee Ritenour in an ebullient set of toe-tapping fusion from the pen of Victor Feldman, whose swirling keyboards are very much featured. Dianne Reeves is also here, as is a high-spirited rhythm section.

**JAZZ-IN-THE-BOX** — I love boxed sets of jazz records. I love the way they look on my shelves, I love to know that a complete set of something-or-other is in one piece, I love to read through the lengthy booklets that normally accompany such items. Collectors may cringe, but I'd gladly replace every record in my collection with all the material neatly arranged in nice boxed sets.

Of course, boxed sets also make lovely Christmas presents (I'd say stocking stuffers, but you'd need a pretty wide boot to swallow a hefty boxed set of LPs). Fortunately, this Christmas interesting jazz boxed sets abound.

My guess is that "Stan Getz: The Girl From Ipanema/The Bossa Nova Years" will, despite its lugubrious title, be the seller of the season. A five record set handsomely packaged in a sturdy box, the Verve (by way of PolyGram Classics) collection lists for a reasonable \$34.90. The music it contains was, for one brief and shining moment before the British invasion, the rage of the United States. In the early-'60s, guitarist Charlie Byrd was on tour in Brazil when he came across such names as Antonio Carlos Jobim, Joao Gilberto, and other purveyors of "bossa nova," a cooled-down, yet sultry, version of Brazilian samba. When Charlie Byrd introduced tenor saxophonist Stan Getz to the music, the bossa hit the fan. In quick succession, Verve Records released "Jazz Samba" (Getz and Byrd), "Big Band Bossa Nova" (Getz and Gary McFarland), "Jazz Samba Encore" (Getz and Luiz Bonfá), "Getz/Gilberto" (Getz and Joao Gilberto), and "Getz/Almeida" (Getz and Laurindo Almeida). The capper, of course, was the "Getz/Gilberto" LP, when Stan convinced Joao's wife, who was not a professional singer, to provide an English language translation on a couple of the Portugese tunes. "The Girl From Ipanema" turned Astrud Gilberto from housewife to singing star, and firmly put the term "bossa nova" into the parlance of popular music.

The boxed set collects all five of the above albums, adding a couple of unreleased alternate takes and three outtakes from a Carnegie Hall concert that featured Getz and Joao Gilberto playing separate sets (released by Verve as "Getz/Gilberto 2?"). The outtakes were from the finale, when Astrud joined Getz and her husband for "Ipanema" and versions of "Corcovado" and "Eu E Voce." ("Getz/Gilberto 2" and "Getz au Go-Go," which featured Astrud Gilberto and Antonio Carlos Jobim, are not included here because they weren't strictly bossa nova LPs). Since everybody loves this kind of music, "Stan Getz: The Girl From Ipanema/The Bossa Nova Years" should fly out of the stores before Christmas.

The boxed set of the season, and one that won't be available until the second week of December — so don't buy everybody's Christmas presents early — is "Bill Evans: The Complete Riverside Recordings," an 18-record set (it needs two boxes to hold it all) limited to 5000 copies and carrying a tag of \$150. On Riverside Records (via Fantasy), the collection presents many of the seminal recordings of the late pianist, including virtually everything done by his ground-breaking trio with Scott LaFaro and Paul Motian. Complete with an informative booklet by Martin Williams and Orrin Keepnews, the set should even warm the heart of the most avid Evans collector, since it includes an entire 17-song solo session that was never before released. I haven't seen the Evans set yet, but I am certainly familiar with most of the material. Like Getz, Bill Evans appeals to a very wide cross-section of listeners — his romanticism goes directly for the heart. Most everybody should be glad to find this under their tree.

For those whose tastes are more adventurous, or whose jazz boxed set budget is slimmer, Hat Hut Records has just added to its Hat Art collection — two-record boxed sets of contemporary music that include a postcard or two in each collection (they make perfect gift cards, but you've got to pop the shrink wrap to get at them). The Swiss label, which has an office in West Park, N.Y., now carries about 18 of these collections (each with a \$24.98 list price), the latest four being "Nutty on Willisau" by Coe, Oxley & Co. (that's Tony Coe and Tony Oxley, two of England's finest jazz players; Chris Laurence, a bassist, is the Co.); "Blinks" by Steve Lacy (in duo performances with marvelous saxophonist Steve Potts, and quintet and sextet performances with his terrific band — Lacy is one of our finest living jazz musicians); "The Minimalism of Erik Satie" by the Vienna Art Orchestra (featuring Mathias Ruegg's beautiful arrangements of pieces by the French composer); and "Neurotica" by the Urs Blochlinger Tettet (don't ask what a Tettet is, since the Swiss saxophonist is joined here by six people, tops). All the albums are fine (the Satie LP is particularly recommended), and they all have Christmas-y red covers (the VAO and Lacy are red and green).

"The Complete Charlie Parker on Verve 1946-1954" collects that alto genius's entire output for his last record label, including his Jazz at the Philharmonic and Norman Granz Jam Session appearances and the controversial "Bird with Strings" sessions. The Japanese Verve import, which also comes by way of PolyGram Classics, includes a 28 page booklet (with a Parker discography) and carries a list price of \$99.80. A veritable Bird treasure box, this set finds the bebop pioneer in a number of interesting settings — from small bands with Dizzy Gillespie and Thelonious Monk to big bands (including the session with Machito's Afro-Cubans) to the JATP blow-outs. The brightest gem in the box, though, is the Norman Granz Jam Session, which put Parker into the ring with two other alto pioneers, Johnny Hodges and Benny Carter. It's now possible to assemble most of Bird's seminal recordings in three boxes: the Savoy sides on Savoy, the Dial sides on Spotlite, and now the Verve sides on Verve. Each is an important part of any jazz collection.

(Another good source for boxed sets is Mosaic Records, the mail-order only label that operates out of Santa Monica, Calif. So far there are seven sets available, including the essential "Complete Blue Note Recordings of Thelonious Monk.")

**BOPPING AROUND** — Gramavision Records will bring Anthony Davis, John Scofield, Bob Moses, and John Blake to Boston for a concert at the Berklee Performance Center, Nov. 30. . . Gary Burton will show up on the David Letterman show, Nov. 28, vibes in tow. . . Rhapsody Films (30 Charlton St., New York, N.Y. 10014) has added "Born to Swing" (a portrait of the Count Basie band), "After Hours" (with Coleman Hawkins and Roy Eldridge), and "Blues Like Showers of Rain" (with a plethora of blues giants) to its roster of video cassettes. . . McCoy Tyner has just inked a pact with Palo Alto records, he'll be recording a trio album for them in Dec. . . "Music at the Crossroads: Jazz and Beyond" brings James Newton and a string quartet (Nov. 27) and Earl Howard and Ensemble (Dec. 5) to the Whitney Museum's 42nd St. outpost; part of a new series that is free to the public.

lee jeske

## INTERNATIONAL DATELINE

### Brazil

RIO DE JANEIRO — Apollonia Koteru, who stars alongside Prince in *Purple Rain*, visited Brazil at the end of October for the November 1 release of the film. Koteru met with the press during her stay and attended the premieres in Rio de Janeiro and Sao Paulo. Asked about the differences she saw between Michael Jackson and Prince, she is quoted as saying: "Both are very good, but I see Michael Jackson as popcorn to Prince's caviar."

Accompanying Koteru on this promotional visit was the film's co-producer, Joseph Ruffalo who said that Prince's next film was already in planning. Ruffalo also stated that Prince's current tour would bring the singer to Brazil, although no dates have as yet been set.

Jazz guitarist Helio Delmiro, who in the past backed Elis Regina and Clara Nunes, has moved from EMI-Odeon after two albums to record his third, "Chama," for the growing independent label Som da Gente. Delmiro has supported the release of the album with a number of shows around Rio.

EMI has announced that Luiz Roberto Boaventura has been appointed to the post of director of marketing and repertoire. Boaventura has returned to Brazil after two years in Los Angeles where he was co-ordinator of marketing for Latin America for EMI Music. He will be reported to by Aires Catarino (sales manager), Jose Carlos da Costa (promotion and publicity manager) and Jorge Davidson (general manager A&R — national and international).

TV Globo featured Donna Summer on the cover of their bulletin for the week October 27 through November 2 to announce the airing of her special filmed at the Pacific Amphitheatre in Los Angeles with Musical Youth. It follows the airing October 19 of a Menudo special.

TV Globo appears to be trying to win its position back as Brazil's number one music station, a position that had slipped with TV Manchete's entry into the market with a nightly video show "FM TV" which runs from 6:30 p.m. to 7:15 p.m. showing international and Brazilian music videos. Globo also face competition from TV Record which programs one-and-a-half hours of music videos nightly fronted by Eladio Sandoval, one of Radio Cidade's (Brazil's top rating FM station) most popular disc-jockeys.

As well as its international specials and the popular variety show "Fantastico," TV Globo has now launched its own video program "Clip Clip" which airs Sundays at 12:30 p.m. Globo also purchased the Brazilian television rights for "Rock in

Rio" and will be giving extensive coverage to the ten day festival.

Radio Globo, part of the Globo network, celebrated its 40th birthday with a free concert held in Rio featuring The Fevers who attracted a crowd estimated to be in excess of 300,000.

christopher pickard

### United Kingdom

LONDON — BBC Television and BBC Radio 1 have decided to broadcast live the British Record Industry Talent Awards for 1984 in a 90 minute TV spectacular at the Grosvenor House Hotel in London.

This venture is hoped to enhance the status of the record industry by providing a star studded TV show for music fans. Award nominees will perform together during the evening.

Although the BPI has been running these awards for many years, it has always been a private celebration by the industry for the industry. Now, with the services of promoter Deke Arlon, the awards will become a national event.

Previously the BBC has backed the *Daily Mirror* Rock and Pop Awards. But James Moir, BBC executive commented, "The prestige of the British Record Industry Talent Awards will outrank anything else in this area. We are putting all our weight behind it."

Nominations for 10 of the awards categories will come from the 140 member companies of the BPI. The names of the five nominees in each category will be announced before the show, but winners will remain secret until the actual ceremony.

New awards categories will be Best British Music Video Award and Radio 1 will sponsor Best British Newcomer Award. There will also be a special award for Outstanding Contribution to British Music.

The ceremony will be held in February 1985 and proceeds will be donated to Music Therapy.

New releases include the second Nik Kershaw album for MCA. It is called "The Riddle" and was written entirely by Nik Kershaw and produced by Peter Collins. Mark King, from Level 42, worked on one track called "Easy" — the song was written especially for him. A U.K. tour is planned for December.

Premier records has signed Billy Joe Spears and her first album with them is also released this week. It is titled "We Just Came Apart At The Dreams" and it will coincide with a major 27 date U.K. tour.

New label GC Records has just signed a marketing and distribution deal with MCA records. Initially two singles are



**THE FIXX RECEIVE CANADIAN GOLD** — The Fixx were recently presented with Canadian gold albums for their third MCA Records LP, *Phantoms*, following their performance at Toronto's Wonderland Theatre. Pictured backstage at the presentation, *Standing from left:* George Burns, vice president of sales, MCA Records, Canada; Ed DeJoy, co-manager of The Fixx; Ross Reynolds, executive vice president and general manager, MCA Records, Canada; Graeme Powers, vice president of marketing, MCA Records, Canada; Cy Curnin, Adam Woods and Jamie West-Oram of The Fixx. *Bottom row from left:* Geoff Jukes, co-manager of The Fixx; Rupert Greenall of The Fixx; Lesley Soldat, national promotion manager, MCA Records, Canada; Danny K. Brown, The Fixx.

being released. One is called "Sticking To My Guns" by Manchester duo The Dunn Thing, the other is a four track 12" by Nightmoves called "Trans-Dance" — a mini compilation of robot rock.

New Culture Club single is "The Medal Song" — taken from the Club's third album. It is a celebration of Frances Farmer — the American actress who arrived in Hollywood courtesy of a literary prize which she won when still at acting school. Although she eventually became a "star" she refused to succumb to the Hollywood star system. Consequently she was ostracized for her temerity and eventually consigned to an asylum. Boy George was inspired to write the song because he feels a certain empathy with Farmer. "I want to be famous but approachable and normal. I don't want to be treated like a demi-god."

chrissey iley

### Japan

TOKYO — Teichiku Record Co., Ltd. has disclosed a new aspect of merchandise to be sold during the X'mas season and New Years sales season. According to the company, its "Heavy Metal Campaign" will be carried out during the seasons to push heavy metal titles such as "Shout/X-Ray," "Dreaner/Misako Honjo." Beside these, other albums such as, "Miyuki Kawanaka Original Best 12," "Yujiro Ishihara Best 24 Hits," "Taeko/Taeko Rey," "With You/Sawako Kitahara," "Mieko Nishijima/Yugure" and "Miyuki Kawanaka Best 24 Hits," will be promoted.

Toei Co., Ltd. (one of big movie-manufacturers in Japan) and Toei-Video (a subsidiary of Toei) will release a music-video entitled "David Bowie-Image" which is a video-tape which includes short-movies of a young David Bowie on Dec. 15, 1984. These shorts are very rare and were manufactured in 1966 when David Bowie was 19 years old. These films have not been made public for many years because they are silent.

Simultaneously with the release of this video, these two companies will also start the distribution of "Rock America" which is a collection of music videos which are very popular in America. For this business, Toei and Toei-Video have signed a business contract with the Rock-America Co., Ltd. (head-office in New York, president: Ed Steinbeck).

kozo otsuka

### CBS Dominates U.K.

LONDON — CBS has maintained its dominant position in the U.K. record market during the third quarter — being both the leading albums and singles company.

EMI came a close second with albums owing mainly to high sales from "Now11" Tina Turner and Queen. WEA came second in the singles.

CBS's success can be attributed to George Michael, American Heartbeat, "Footloose," Sade, Michael Jackson and Billy Joel while Stevie Wonder helped boost RCA's share and Frankie Goes To Hollywood did the same for Island/ZTT's share.

## INTERNATIONAL BESTSELLERS

### Japan

#### TOP TEN 45s

- 1 **Woman** — Hiroko Yakushimaru — Toshiba EMI
- 2 **Heart No Earring** — Seiko Matsuda — CBS Sony
- 3 **Koyibitotachi No Pavement** — Alphy — Canyon
- 4 **Yukinikayita Love Letter** — Momoko Kikuchi — Vap
- 5 **Tengokuni Ichiban Chikayashima** — Tomoyo Harada — CBS Sony
- 6 **Mystery Woman** — Hidemi Ishikawa — R V C
- 7 **Crazy Love** — Chiemi Hori — Canyon
- 8 **Nagaragawa Enka/Ohan** — Hiroshi Itsuki — Tokuma Japan
- 9 **Michikara No Kumikyoku** — Isseyifubi Sepia — Tokuma Japan
- 10 **Yamatoadeshiko Nanahenge** — Kyoko Koizumi — Victor

#### TOP TEN LPs

- 1 **Hajimemashite** — Miyuki Nakajima — Canyon
- 2 **Down By The Mainstreet** — Shogo Hamada — CBS Sony
- 3 **Possibility** — Akina Nakamori — Warner Pioneer
- 4 **House On Fire** — Culture Club — Toshiba EMI
- 5 **Woman In Red** — Stevie Wonder — Victor
- 6 **Ongakuzukan** — Ryuyichi Sakamoto — Moon Record
- 7 **Yal Broad Street** — Paul McCartney — Toshiba EMI
- 8 **La Vie En Rose** — Koji Yoshikawa — SMS
- 9 **Triad** — Mariko Takahashi — Victor
- 10 **Ghostbusters** (Original Sound Track) — Nippon Phonogram

—Cash Box of Japan

### United Kingdom

#### TOP TEN 45s

- 1 **I Feel For You** — Chaka Khan — Warner Bros.
- 2 **Freedom** — Wham! — Epic
- 3 **The Wild Boys** — Duran Duran — EMI America
- 4 **Too Late For Goodbyes** — Julian Lennon — Charisma
- 5 **No More Lonely Nights** — Paul McCartney — Parlophone
- 6 **The Wanderer** — Status Quo — Vertigo
- 7 **Together In Electric Dreams** — Giorgio Moroder & Philip Oakey — Virgin
- 8 **Caribbean Queen (No More Love On The Run)** — Billy Ocean — Jive/Arista
- 9 **All Cried Out** — Alison Moyet — CBS
- 10 **Give Me All Your Lovin'** — Z.Z. Top — Warner Bros.

#### TOP TEN LPs

- 1 **Welcome To The Pleasuredome** — Frankie Goes To Hollywood — ZTT
- 2 **Give My Regards To Broad Street** — Paul McCartney — Parlophone
- 3 **Diamond Life** — Sade — Epic
- 4 **Waking Up With The House On Fire** — Culture Club — Virgin
- 5 **Steeltown** — Big Country — Mercury
- 6 **The Unforgettable Fire** — U2 — Island
- 7 **Eliminator** — Z.Z. Top — Warner Bros.
- 8 **The Age Of Consent** — Bronski Beat — Forbidden Fruit
- 9 **Geffery Morgan** — UB40 — DEP Int.
- 10 **I Feel For You** — Chaka Khan — Warner Bros.

—Melody Maker

### Italy

#### TOP TEN 45s

- 1 **I Just Called To Say I Love You** — Stevie Wonder — Ricordi/Motown
- 2 **Smalltown Boy** — Bronski Beat — PolyGram/London
- 3 **Forever Young** — Alphaville — WEA
- 4 **People From Ibiza** — Sandy Marton — PolyGram/Mirto
- 5 **Ci Vorrebbe Un Amico** — Antonello Venditti — Heinz Music
- 6 **The War Song** — Culture Club — Virgin
- 7 **Sounds Like A Melody** — Alphaville — WEA
- 8 **Kalimba De Luna** — Tony Esposito — Bubble
- 9 **Love Resurrection** — Alison Moyet — CBS
- 10 **No More Lonely Nights** — Paul McCartney — EMI/Parlophone

#### TOP TEN LPs

- 1 **Vlaggi Orgnalzzati** — Lucio Dalla — Pressing/RCA
- 2 **Aloha** — Pooh — CGD
- 3 **Cuore** — Antonello Venditti — Heinz Music
- 4 **The Woman In Red** — Stevie Wonder — Ricordi/Motown
- 5 **Freeway N.2** — Various Artists — WEA
- 6 **Diamond Life** — Sade — CBS/Epic
- 7 **Va Bene, Va Bene Così** — Vasco Rossi — Carosello
- 8 **Tonight** — David Bowie — EMI
- 9 **Fabio Concato** — Fabio Concato — PolyGram/Phillips
- 10 **Il Grande Sogno** — Roberto Vecchioni — CGD

—Musica e Dischi

## 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

## COIN MACHINES

Payphones \$55 as extensions. Add kit to require coins \$98. Requiring coins with free 911, timed calls or not, genuinely FCC registered \$295 one (\$235 quantity). Expecting soon long-distance touch-call under \$400. Since '82 custom circuit board manufacturers for other payphone makers. Call 608-532-4124.

MATA HARI-\$695; Eyal Kniel-\$495; Strikes & Spares-\$595; Airborne Avenger-\$295; Atarians-\$225; Dolly Parton, Getaway-\$395; Thunderbolt-\$395; Nugent-\$695; Hot Tip-\$495; Wheels II-\$395; Sneats-\$295; Racer-\$295; M-4-\$495; Anti Aircraft-\$295; MICKEY ANDERSON, INC., P.O. BOX 6369 ERIE, PA 16512 PHONE (814) 452-3207

FOR SALE: Pole Position II \$1595, Pole Position Upright \$1395, Hyper Sports \$1495, Track & Field (w/ Trac Ball) \$1195, Circus Charlie \$1195, Brand New Digital Controls Counter Model FAX \$895, Crossbow Gun \$1695, Chexx \$795, Up 'N Down \$1295, 3 Stooges \$1195, Vs Baseball or Tennis \$1795, 10 Yard Fight \$995, Tin Star \$825, Star Rider \$1395, Jacks To Open \$1295, Pennant Fever \$1195, Laser Cue \$1295. Call or write New Orleans Novelty Co., 3030 No. Arnold Road, Metairie, LA 70002. Tele: (504) 898-3570.

WANTED: Miss Pac Man Cocktails, Whac-a-mole, Skeeball, Lucky Craine. For Sale: Snopped Regular Pac Man \$395, Miss Pac Man \$800, Frogger \$295. Call Mike or Phil (717) 848-1846.

DYNAMO POOL TABLES 4x8-\$1,000 each 1/3 deposit & balance C.O.D. I want to buy 22 Crownline Cig. Machines in good condition. Henry Adams Amusement Co. 114 South 1st, P.O. Box 3644, Temple, TX 76501.

## HUMOR

RADIOSTATIONS -- Write on station letterhead for a free information package and free issue of the DJ Bulletin Radio Comedy Service to: DJ Bulletin Service, PO Box 1-7137 ZG Lieveida, the Netherlands.

## PROFESSIONAL

NITE RECORDS OF AMERICA is seeking investor for participation in new independent labels release of first country artist, Bobby Blue. Masters and video available for perusal. Contact: Randy Nite, (213) 466-4737, 1585 Crossroads of the World, Suite 110, Hollywood, CA 90028.

## SERVICES COIN MACHINE

ACE LOCKS KEYED ALIKE: Send locks and the key you want them mastered to: \$1.50 each, 10% D/C in lots of 100 or more, RANDFL LOCK SERVICE, 61 Rockaway Ave., Valley Stream, N.Y. 11580. (516) 825-6216 Our 49th year in vending.

BUTTONS! BUTTONS! BUTTONS! We've got buttons... and patches, bumper stickers, key rings, pins, and other music related accessories. Sleeves (inner and outer), jackets. SQUARE DEAL RECORDS, Box 1002, Dept. CB, San Luis Obispo, CA 93406.

## RECORDS-MUSIC

FOR EXPORT: All labels of phonographic records, cartridges, cassettes. Also excellently priced selections of close-outs. Nearly 40 years of personalized service to importers world over. Wholesale only. DARO EXPORTS, LTD. 1468 Coney Island Avenue, Brooklyn, NY 11239 Cable: EXPODARO, NEW YORK.

FREE CATALOG: New York's largest and most complete one-stop specializing in oldies but goodies. Retail stores and chairs only. Write to Paramount Records Inc. Dept. CB, 81 Sheer Plaza, Plainview, N.Y. 11803.

JUKEBOX OPERATORS -- We will buy your used 45's -- John M. Aylesworth & Co., 9701 Central Ave., Garden Grove, Calif. 92644 (714) 537-5939.



UH HUH! -- The Blasters were recently in Rumbo Recorders studio with John Cougar Mellencamp, who wrote and produced the song "Colored Lights" for the band's upcoming LP "Hard Line." The album is due out in January on Slash/Warner's. Pictured (l-r) are: John Bass; Phil Alvin; Gene Taylor; John Cougar Mellencamp; Dave Alvin; and Bill Bateman.

## NARM Increases Grammy Push

(continued from page 7)

ing, involving cards, stickers and artwork. A number of record companies submitted artwork but the company chosen was CBS Records. NARM will be in charge of production and shipment." In addition, NARM will offer three posters which will feature categories including best pop vocal performance (male and female), best pop performance by a duo or group with vocal, album of the year and for the first time this year, best new artist.

Finally, for a two week period surrounding the Grammy awards telecast, there will be a contest held to recognize the most original and creative use of all the materials by retailers and rack jobbers. The process will entail the sending of photographs and texts which show and explain the point of purchase promotions. The judges will be selected from the creative services and marketing departments of major labels and the prize will be a trip to the NARM convention.

## Toby Scott: Capturing The Sound

(continued from page 10)

rated "Shot Of Love" album. "The Dylan album was done very live; at times there were 10 or 12 people working live at the same time, and Bob insisted that no one use headphones."

Another unique recording situation occurred with Springsteen's stark "Nebraska" LP. "Putting that album together was a case of shadow boxing with the four track cassette version that Bruce originally recorded. There were a lot of technical problems with the way it was recorded, but every time we adjusted it or tried to correct it, it turned out sounding less

Randy Gerston, marketing director for Licorice Pizza and also a member of the NARM-RIZZ merchandising committee, played a major part in designing this year's campaign. He mentioned that Licorice Pizza is 100 percent involved and dedicated to the promotion and expects once again to see sales of records by Grammy nominated and winning artists to rise 20-30 percent for several weeks surrounding the telecast. Though Gerston noted that sales are generally only boosted for a brief time, he nonetheless clearly feels that the awards tie-in is an invaluable asset to retail stores. Other companies participating in the NARM-RIAA Merchandising Committee are: A&M Records, Arista Records, Atlantic Records, Capitol Records, CBS Records, Chrysalis Records, Great American Music, Lieberman Enterprises, MCA Records, The Musicland Group, PolyGram, Record Bar, RCA Records, RIAA, Tower Records, Warner Bros. Records, WEA Corp. and Western Merchandisers.

authentic. I've found out through working with Bruce and Dylan that it doesn't matter what is wrong with a certain take, it matters what is right with it."

With Springsteen having the reputation of spending so long on recordings, it is no wonder Scott has had such steady work for the last few years. "Born In The U.S.A." was begun before "Nebraska" and was worked on again from May of '83 to May of '84. Yet, according to Scott, "on any given song off of the album, there are only three or four overdubs." Yet the Boss simply writes prolifically. "We recorded probably 75 to 80 songs for this album."

## Kenny Rogers' Hunger Awards

(continued from page 7)

ing the Cartier silver spoon which each winner receives -- are funded by the Rogers Foundation. At the ceremony, hosted by Jane Pauley, Kenny Rogers said, "Once again, Marianne and I are exceptionally pleased with the quality and diversity of the winners of the World Hunger Media Awards. Like the previous years' winners, they all fulfill the reason we first established this program: to encourage responsible coverage of the hunger problem both in our nation and throughout the world.

"Hunger is a complex issue and it is essentially a problem of government policy and public education, not a problem of actual scarcity. Marianne and I truly hope that these awards will continue to play a part in educating people about the true nature of the hunger problem. Hunger certainly isn't glamorous, but we will be thankful if this awards program helps focus media attention on the problem."

The judging began in Feb., when 30,000 invitations to enter were sent to media sources across the U.S. The Judges Roy Fisher, Dean of the School of Journalism, U. of Missouri; Marge Benton, Chair of the Save the Children Foundation; Ann Critenden, former *New York Times* reporter and winner of a 1982 W.H.M.A.; Steve Haft, film producer and member of the board of World Hunger Year and a director

of the Indian Mission to the U.N. -- met in Sept. to choose the winners.

The 1984 winners were: **Best Newspaper Coverage:** Frank Starr, et al, the *Baltimore Sun* for the series *Hunger* (\$10,000); **Best Photojournalism:** Anthony Suau, *Denver Post* and other publications, for a series on Ethiopia (\$10,000); **Best Periodical Coverage:** Rural Coalition for Report Number Nine, "The Bitter Years" (\$10,000); **Best Book:** William Shawcross, Simon and Schuster, for the *Quality of Mercy: Cambodia, Holocaust and Modern Conscience* (\$10,000); **Best Radio Coverage:** Peter Laufer, Rusty Lutz and Bill Sinrich, NBC Radio News for "Hunger in America" (\$10,000); **Best Television Coverage:** Chris Jeans, PBS series "Frontline" for "Bread, Butter and Politics" (\$10,000); and **Best Cartoon Coverage:** Herblock, the *Washington Post*, for "The Open Mouths" and "Oh, yeah" . . . (\$10,000). In addition, several people were cited with honorable mentions, which carried cash awards of \$2,000 each.

At the close of the awards ceremony, Kenny Rogers, who will have collected nearly 2 million pounds of food by the end of this year by asking his concert patrons to bring cans of food to his performances, announced that he and Dolly Parton would join several other stars for a benefit performance in New York in March to aid the famine victims of Ethiopia.

## Changes For L.A. Record Plant

(continued from page 7)

This financial reality has already been addressed with the opening of the Record Plant's Studio "M" on the Paramount lot -- a facility Stone plans to keep -- and with the scoring capabilities of the Plant's Studio "C." Yet Stone feels larger and more extensive facilities are needed to keep his recording operation at the front of the pack. David Rubinsen, owner of the recently closed Automatt studios in San Francisco, also had to assess this necessary evolution of the modern day recording studio. Choosing not to expand into the full-service audio/video production house needed to compete with today's recording needs, Rubinsen instead shut the San Francisco recording mainstay.

Stone explains that the changeover will benefit the Plant on many levels: "The video and film scoring business fits in very nicely with our equipment company, our audio and visual design arms and our sales rep position with Sony. All of these aspects of the company will be headquartered together and they will all move

forward with the state-of-the-art from a business, equipment and studio point of view."

As for the many clients who view the Record Plant as something of a second home -- everybody from Stevie Wonder to Rod Stewart to the Rolling Stones have spent many hours in the Plant's studios -- Stone remarked, "We will keep the record clients who can afford us. Let's just say I ain't gonna cut prices! If I spend a million and a half dollars building a recording studio, I'm not going to lose money. Because I make a very, very good profit in the film and video business -- the visuals -- I will be able to afford to be in the record business. There is a nice tight cadre of clients that have been with us for many, many years and those people will stay with us because they can afford to."

Aside from the Paramount soundstage, Stone will also retain the Plant's two remote trucks with Stone planning to have office space, a production facility and extensive studio space at the home of the new Record Plant.

# CASH BOX

## AROUND THE ROUTE

by Camille Compasio

In the weeks following AMOA Expo '84 a good number of highly successful regional showings were hosted by distributors across the country. As a matter of fact, there were a lot more held this year, than in the past several, which is reminiscent of the pre-video era when such events were not rarities and when the name of the game was "selling" equipment and not just "taking orders." In speaking with many of the attendees at some of these functions, the consensus is that this is a very healthy sign and distributors are to be applauded for their efforts. *Cash Box* was able to attend a few of these showings and observe firsthand that significant operator attendance was very much in evidence. The bill of fare at these functions, just as in the past, is to provide a nice buffet and beverage spread and, most importantly, a full assortment of brand new and current equipment to give operators the incentive to come over, at a time convenient to them with a minimum of travel involved and spend an hour or so to evaluate the equipment, query the manufacturer reps and distrib personnel on hand, have a bite to eat, something to drink — maybe place some orders, and go back to work or go home. Based on the initial feedback we received, this is the way to go and indications are, while there is not yet a dramatic turn-around in business, there are some signs. We hope this means that things could be looking better in '85!

(continued on page 32)

## Full Agenda Planned For ASI '85

CHICAGO — The Expocenter/Downtown in Chicago will once again be the site of the annual Amusement Showcase International, which is being held during the period of March 1-3, 1985. This second annual edition of ASI is under the sponsorship of AGMA and AVMDA, the respective associations representing the industry's manufacturers and distributors. A proposal to unite the two organizations into one and be renamed the American Amusement Machine Association, was announced this past October and is awaiting membership approval.

AGMA executive director Glenn Braswell advised that one-third of the ASI '85 exhibit floor space has been sold, as of October 26, and indicated that there would not likely be a November 21 lottery to claim remaining

space. Prospective exhibitors have been instructed to contact Bill Glasgow of the ASI show management team, Glasgow-Erickson, Inc., at 312-771-3290 for further information and reservations.

Expocenter/Downtown offers 70,000 square feet of exhibit space and is conveniently located in the Holiday Inn Mart Plaza complex, which is across from the famed Merchandise Mart, in the heart of downtown Chicago. More than 100 exhibitors are expected to participate and the convention agenda will include a comprehensive program of more than thirty hours of education sessions covering a broad range of industry related topics.

The ASI '85 Planning committee unanim-

(continued on page 32)

## Centuri Initiates "Direct Connection"

CHICAGO — As announced at this year's AMOA convention, Centuri, Inc. has launched a unique, new program called "Direct Connection" (*Cash Box*, 11/10/84 & 11/17/84), whereby operators may purchase video games (both dedicated and full PCB conversion kits) direct from the Hialeah, Florida based firm "at prices equal to or below distributor cost," as specified in the descriptive booklet circulated by the firm at AMOA Expo '84.

Under the terms of this arrangement, all products must be paid for in advance of shipment and the methods of payment include cashier's check, money order, certified check, cash, wire transfer or credit card (Visa, Mastercard, American Express). Additionally, all applicable freight charges must accompany payment. A full breakdown of freight and

handling charges as well as UPS rates are contained in the aforementioned booklet.

Among the current products being marketed via "Direct Connection" are "Mikie," the new game introduced by Centuri at AMOA, "Hyper Sports," "Track & Field" and "Badlands" (all of which are registered trademarks of Konami).

With regard to service, Centuri has set up a Customer Service center to assist operators with product related problems, and also offers a 30-day warranty on PC boards. Out of warranty repairs will be handled at a "reasonable charge." The customer must pay UPS freight charges when sending in-warranty boards to the factory for repair and the return charges will be paid by Centuri.

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# COIN MACHINE

# INDUSTRY NEWS

## AROUND THE ROUTE

(continued from page 31)

Seeburg's first annual stockholders meeting was held on November 14 at the factory's Addison, Illinois facilities and prexy **Ed Blankenbeckler** was very pleased over the turnout. The stock is moving well, he told **Cash Box**. Another plus factor that is most pleasing to Seeburg, he added, is the attitude expressed at AMOA and the response to the new "Prelude" and "Victorian" phonos, which indicated that the trade is "glad to have Seeburg back." There are enough orders for the next couple of months of production, which is also most encouraging. The factory will begin shipping to distributors by the end of this month. . . Ed, accompanied by

**Jack Gordon**, attended his first C.A. Robinson post-AMOA showing on November 9 and couldn't rave enough about this outstanding event — or "Mini AMOA," as he called it. The **Bettelman** family went all out, as they usually do, at the lavish dinner party the night before and the showing on the following day, which drew a tremendous attendance!

Lucky Dist. of Nashville items that they have just taken on the Status Game Corp. line for distribution. One of the newest games from the firm is called "Triv Quiz" which challenges players in four subject categories: sports, entertainment, world facts and the expert challenge. Further information may be obtained by contacting general manager **David Shacklett** at 615-242-3621 in Nashville.

## Mark Shepard Named At Coin Acceptors

CHICAGO — Coin Acceptors, Inc. has named **Mark E. Shepard** branch manager of the company's Pittsburgh, Pennsylvania office, according to an announcement by **James Douglass**, vice president-marketing. Coin Acceptors, with world headquarters in St. Louis, Missouri, markets its products under the trade name COINCO and is a noted producer of coin handling equipment for the vending and amusement industries.

In his new position, Shepard will be in charge of sales and service management covering territories in Western New York, Western Pennsylvania, Western Maryland, Northwest Virginia and Eastern Ohio. He previously served as manager of COINCO's Baltimore, Maryland branch office, prior to which he was a sales and service representative for the company's Pittsburgh branch.

Before joining COINCO, Shepard worked as a restaurant administrator for the Sheraton Corporation in State College, Pennsylvania. He received a B.A. degree in English from



**Mark Shepard**

Penn State University and makes his home in Pittsburgh.

## Bally Names Covey Division Prexy

CHICAGO — Timothy Covey has been appointed president of the Bally Gaming Equipment Division, as announced by **Robert E. Mullane**, president and chairman of the board of Bally Manufacturing Corp.

Prior to joining Bally, Covey spent the last three and a half years with Federal Signal Corporation of Oak Brook, Illinois, serving

as president of two divisions. He has also held positions with Fullerton Manufacturing Company, Elkay and General Electric.

Covey holds a Bachelor of Science in Engineering from Notre Dame University and a Masters of Science from Boston University. He is married and has two children.

## Hanson's 'Shootout' Dart Tourney Is On

CHICAGO — Hanson Dist. of Bloomington, Minnesota has launched a regional dart tournament, the "84-'85 Dart Shootout," involving 64 qualifying locations across the upper Midwest area of the country. Competition play is being held during the months of October and November with finals scheduled for January of 1985.

Each of the participating locations will hold qualifying tournaments in one or all of the following five events: Men's Singles, Women's Singles, Men's Doubles, Women's doubles and Mixed Doubles. As many as 15,000 players will be involved at the qualifying level and prizes and trophies will be awarded at

each of the 320 qualifying open-entry tournaments. There will be \$10,000 in prize money awarded at the finals (along with trophies) and competition is limited exclusively to those players who have pre-qualified at the location level.

"Shootout" is a name trademarked and used by Hanson Distributing Co. in conjunction with major tournaments since 1979. This latest effort is designed "to help put quarters in the dart cashboxes and enable the operator to establish a long-term profitable dart program," according to company officials. Further information may be obtained by contacting Hanson at (612) 884-6604.

## CALENDAR

Jan. 17-19; IMA '85 International Convention; Frankfurt Fairgrounds, Frankfurt, Germany.

Mar. 1-3; ASI annual trade convention; Expocenter/Downtown; Chicago.

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

May 9-11; OMAA state conv. & exhibit; Hyatt Regency/Ohio Center; Columbus.

Oct. 24-27; NAMA national convention; McCormick Place; Chicago.

Oct. 30-Nov. 2; AMOA annual trade convention; Chicago Hyatt Regency; Chicago.

## Full Agenda At ASI Conv. '85

(continued from page 31)

ously voted to retain a food and beverage concession area on the exhibit floor and to expand this service by creating satellite centers, each sporting an international theme, in the corners of the exhibit floor.

The show's exhibit hours (including "Distributors Only" entry at 12 noon on March 1 and 2) will begin at 10 a.m. on Friday and Saturday, and at 9 a.m. on Sunday; with general admission at 5 p.m. on Friday and Saturday and 4 p.m. on Sunday.

On Friday, March 1, the second annual Amusement Game Charitable Foundation Reception and Awards Dinner will be held at the Chicago Marriott. Proceeds from this event, which is priced at \$75 per person, will be donated to an AGCF designated charity and this year's honoree will be the late **Michael Kogan**, founder of Taito Corporation.

With respect to registration fees, **Braswell** announced that preregistration fees for operators will be \$10; on site charges will be \$15. "Our goal is to make it as easy as possible for operators from any location in the world to get to Chicago for what we feel will be the most effective and productive coin-op industry show ever organized," he said. In this regard, ASI will offer attendees substantial travel and lodging discounts, as well as the minimal registration fees in an effort to achieve record operator attendance.

Through negotiations reached with major Chicago lodging facilities, discounted rooms are being offered at the Chicago Marriott; Holiday Inn/City Centre; Holiday Inn/Mart Plaza; and the Hyatt Regency, which are all accessible to Expocenter/Downtown.

**Braswell** also emphasized that special reduced air fares have been negotiated with several major carriers for ASI attendees. These fares are available exclusively through the ASI Conference Travel Center by calling (800) 368-3239. Residents of Alaska, Hawaii and Virginia should call (703) 471-0460 collect. These discounts range from 30 percent off coach fares to the Super Saver levels without the normal restrictions attached under the newest airline pricing policies.

ASI '85 participants who make travel arrangements through Conference Travel Center will be eligible for a free, round-trip ticket for two to Hawaii, which is good one year from the date of the ASI show drawing.

## New Equipment

### A Moving Experience

CHICAGO — Bally Sente's exciting, new "Shrike Avenger," a product of the firm's SAC II video game system which combines actual player movement with the video game playing experience, was among the popular attractions in the Bally Sente exhibit at AMOA Expo '84.

The sit-in game puts the player into a "cockpit" that responds instantaneously to the movements of the player-directed joystick and as the player dodges volley after volley of "space mines" he reaches an encounter with an alien mother ship. The battle ensues and the player participates fullscale as he "pilots" his craft, himself, up and down, side to side, forward and backward for an exciting play experience.

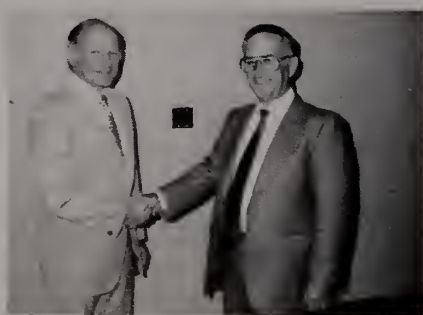
The one-piece "game frame" of the SAC II system consists of the moving "pilot's seat" mounted in tandem with the video game screen. Like the SAC I system introduced in late 1983, the SAC II system features an interchangeable cartridge that allows game operators and distributors to change the game format within a matter of minutes.



For instance, a fast-paced space-oriented game like "Shrike Avenger" could be transformed into a barnstormer pilot game or a roller coaster action experienced by simply replacing the software cartridge and control panel.

In the accompanying photo, game player **Robin Pogue** is pictured in the "cockpit" where the video-screen is mounted in tandem with the moving seat and experiencing the movement elicited by the joystick as play begins. "Shrike Avenger" attracted a great deal of attention at the convention.

Further information may be obtained through factory distributors or by contacting Bally Sente, 1287 Lawrence Station Road, Sunnyvale, California 94089-2219.



**AVMDA/AGMA HANDSHAKE** — **Jerry Gordon** (Rowe International), president of AVMDA and (l-r) AGMA president **Joe Robbins** (Kitco) shake on a tentative agreement made during an October 24 meeting which will allow coin-op distributors membership and representation within AGMA. A number of representatives from each organization, who attended the meeting, recommended that AGMA be renamed the American Amusement Machine Association to reflect a broadened membership base. AGMA's board of directors will vote on final adoption of this proposal at its December 11 meeting in Chicago.

## CASH BOX

THE INTERNATIONAL

★ MUSIC ★ ★ HOME ENTERTAINMENT ★ ★ COIN MACHINE ★ ★

WEEKLY



# INDUSTRY NEWS



**1985 NAMA OFFICERS** — John M. Darden III (second from right), president of Sands & Co. (Marietta, GA) was elected chairman of the board of the National Automatic Merchandising Association, beginning January 1 of next year. Other 1985 NAMA officers, elected at the association's recent convention in Atlanta, are (from left): William K. Walsh (Continental Vending-Orange, CA), treasurer; Jay B. Moyer (president-Moyer Diebel, Ltd. — Jordan Station, Ontario), vice chairman, and (not pictured) James A. Rose (president — Interstate United Corp. — Chicago), senior vice chairman. NAMA president G. Richard Schreiber is pictured at right.

## New Equipment

### Spy Thriller

CHICAGO — "Agents 777" is the latest pinball in release by Game Plan, Inc. of Addison, Illinois. The new model was featured in the factory's exhibit at the recent AMOA convention.

The game offers lightning fast play action, maximum ball control and a multitude of skill shots to appeal to both novice and seasoned pinball enthusiasts. "This splendid new piece blends the best of graphics and play action for highest possible return on investment," noted Wendell McAdams, Game Plan's executive vice president and Hugh Gorman, vice president of marketing. "Players will join Agents 777 (Elliot Nest, Melvin Nervous and J. Edgar Snooper) in an entertainment adventure with slot machine characters symbolized by DA Barker, Cherries Jewel Ballie, Bella D. Ball, the Orange Crusher and Al Caplum."

Other features include dual access to the top, slot machine playfield area awards, up to 10X regular multipliers, plus 2X-3X-4X Super Bonus Multiplier, stationary targets, drop targets, spinner and extra flipper. The accompanying audio features the sounds of get-away cars, sirens, explosions, gun fire and

jack pot bell to add to the fun and excitement of play.

Sample distributor shipments of Agents 777 commenced in early October. Further information may be obtained by contacting Game Plan, Inc., 1515 W. Fullerton Ave., Addison, Illinois 60101.



## Seeburg Prexy Sees Era Of Prosperity

(Ed. Note: Following is the full text of the speech delivered by Edgar C. (Ed) Blankenbeckler, chairman of the board and president of Seeburg Phonograph Corporation at the firm's October 24 distributors meeting and product showing, which was held in the Hyatt Regency Hotel in Chicago just prior to the opening of AMOA Expo '84.)

"What an exciting and historical gathering this is today. Just a short six months ago the idea of today's meeting incorporating over 35 domestic and export distributors plus the media, trade journals and invited guests, brought together for the purpose of revealing the new Seeburg — corporate and product — was indeed a dream; but with the Chinese proverb states that "a trip of a million miles begins with the first step."

Depending on who you believe, whether you are optimistically inclined or pessimistically guided, the coin operated industry will experience either a meteoric rise in income or a drop in the next year. The self-appointed analysts — the futurists hold the realistic view that after the tough times of '83 and '84, our industry will return to the normalcy of the pre-videogames era into a new era of prosperity through the basics of the "three Ps" — phonographs-pinballs-pool tables.

The futurists who exhibit pessimism believe that there is nothing left after video, that the pinball is dead, the coin phonograph should be delegated to nostalgia and the pool table to oblivion. They are also the ones that side with the predictors the world is coming to an end.

What might not be easily found among all the projections — positive or negative — is the significant effect that individual ingenuity, determination, enterprise and creativity can have on shaping our industry for tomorrow. How we perform as individuals will determine how we will perform as an industry.

The frog that sits at the bottom of the well thinks that the sky is only as big as the opening at the top of the well. If he jumped to the lip of the well, he would have an entirely different view. If we constantly strive for excellence, we will have a strong and successful industry.

For over four decades the solid base of the coin machine industry has been the three Ps — phonograph, pinball and pool table.

Through early 1963, almost all locations had a jukebox. There were a few less locations that had pinball and fewer yet that had a pool table. Other coin equipment, referred to as opportunistic investments such as shuffle board, shuffle alley, bowlers, bumper pool, were part of the operators' equipment portfolio — all good money makers but short on longevity.

That year (1963) was the beginning of a phenomenon that would continue for a decade

— urban renewal — resulting in loss of many locations — construction of interstate highways which bypassed small cities and towns and other highways, causing a loss of more locations. Single-lane highways expanded to multi-lane highways, a loss of still more locations.

All of this over than 10-year period resulted in a loss of approximately 250,000 locations, 4,000 operators and over \$6 million in operator revenue. The industry lost 250,000 locations, but the operators lost a 'home' for approximately a half million machines, including phonographs, pinballs, pool tables and other 'sundry' coin equipment. By 1973 the number of music machines leveled off at 300,000 and over 4,000 operators.

It took several years for the surplus phonographs — some 250,000 to disappear. From 1973 to 1982, there were approximately 150,000 phonographs manufactured or imported and sold in the USA. Considering the 150,000 phonographs sold during that 10-year period, there are 150,000 phonographs that are 10 years or older. Parts availability for these phonographs are acute or nonexistent. Used music machines at the operator and distributor level is the lowest since 1945.

Our industry is on the verge of the greatest resurgence in 25 years.

The 45 rpm record has been the industry's music vehicle for 34 years. For the past 15 years, the 45 rpm record has become less and less a factor to the general public.

Of the total record industry's purchasing dollar, the 45 rpm record represents only five percent — the operators purchase over 90 percent of the 45 rpm records.

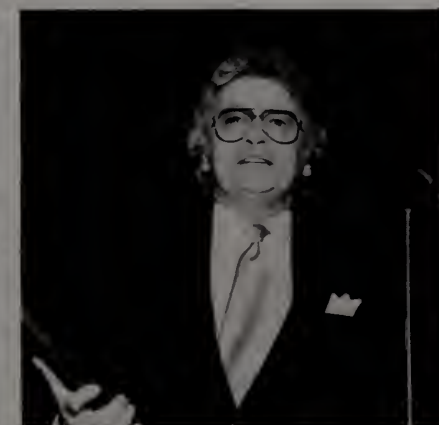
If our industry is to survive and grow, we must stay up with the state of the art — if the record industry decides to put music on coke bottles — we must build a phonograph that plays coke bottles.

The state of the art today is the Audio Compact Disc or CD. The Compact Disc has not only been welcomed by the consumer but is a real plus for our industry. More will be said about the CD later.

The return of Seeburg of the marketplace means many things to many people. It means that leadership is back. It means new innovations to our industry, increasing respectability and more profit dollars to the distributors and operators.

Tradition doesn't mean just reflecting on the past. For Seeburg, it also means projecting on the future. Seeburg — we began in 1902 — and it's great to be back!"

(Ed. Note: In off the cuff remarks during his speech, Blankenbeckler apprised distributors of Seeburg's intent to develop a CD jukebox that will accommodate the new compact disc.)



**AND THE WINNERS ARE** — Pictured are manufacturer representatives who were on hand at the AMOA banquet on Saturday, October 27 in the Hyatt Regency Chicago, to accept this year's AMOA Game Awards. Barry Sullivan (photo 1), vice president-game operations for Atari, accepted for "Pole Position," which won in three categories (most played video game, most popular arcade game and most popular route game;) Stan Jarocki (photo 2), executive vice president of Bally Midway, accepted the "Eight

Ball Deluxe" award as most played pinball machine; Chuck Milhem, (photo 3) president of The Valley Company, accepted the "Cougar Model 32" award as most popular pool table and Bob Sherrod, (photo 4) director of special markets for U.S. at R.J. Reynolds Co. accepted the award for most outstanding cigarette vending machine promotion, which was a new category initiated this year.

## PINBALL MACHINES

### BALLY

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

### 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 (2/830)  
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)

### 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)

### 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)

### COMPUTER KINETICS

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

# MANUFACTURERS EQUIPMENT

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

### 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

Rug Rats (3/83)  
Crazy Climber '81)  
Radical Radial (10/83)  
Skelagon (10/83)  
Gilgit (5/84)

### 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)

### SENTE

Sente Arcade Computer (SAC)  
Snake Pit (12/83)

### 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 (4/840)

### 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 Phoenix (12/80)  
Star Gaze, Video Jukebox  
Stern/Seeburg DaVinci (7/81)  
Stern/Seeburg VMC (11/81)  
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

December 1, 1984

## POP

- 1 **WAKE ME UP BEFORE YOU GO-GO**  
WHAM! (Columbia 38-04552)
- 2 **OUT OF TOUCH**  
HALL AND OATES (RCA JK-13916)
- 3 **STRUTT**  
SHEFNA EASTON (EMI America B-8227)
- 4 **PURPLE RAIN**  
PRINCE AND THE REVOLUTION (Warner Bros. 7-29174)
- 5 **I FEEL FOR YOU**  
CHAKA KHAN (Warner Bros. 7-29195)
- 6 **SEA OF LOVE**  
THE HONEYDRIPPERS (Es Paranza-Atlantic 7-99701)
- 7 **NO MORE LONELY NIGHTS**  
PAUL McCARTNEY (Columbia 38-04581)
- 8 **BLUE JEAN**  
DAVID BOWIE (EMI America B-8231)
- 9 **THE WILD BOYS**  
DURAN DURAN (Capitol B-5417)
- 10 **BETTER BE GOOD TO ME**  
TINA TURNER (Capitol B 5387)
- 11 **ALL THROUGH THE NIGHT**  
CYNDI LAUPER (Portrait/CBS 37-04516)
- 12 **COOL IT NOW**  
NEW EDITION (MCA 52455)
- 13 **BORN IN THE U.S.A.**  
BRUCE SPRINGSTEEN (Columbia 38-04680)
- 14 **WE BELONG**  
PAT BENATAR (Chrysalis VS4 42826)
- 15 **I JUST CALLED TO SAY I LOVE YOU**  
STEVIE WONDER (Motown 1745MF)
- 16 **RUN TO YOU**  
BRYAN ADAMS (A&M 2686)
- 17 **HARD HABIT TO BREAK**  
CHICAGO (Warner Bros. 7-29214)
- 18 **LIKE A VIRGIN**  
MADONNA (Sire 7-29210)
- 19 **WHAT ABOUT ME**  
KENNY ROGERS with KIM CARNES and JAMES INGRAM (RCA PB-13899)
- 20 **VALOTTE**  
JULIAN LENNON (Atlantic 7-89609)
- 21 **PENNY LOVER**  
LIONEL RICHIE (Motown 1762 MF)
- 22 **WALKING ON A THIN LINE**  
HUEY LEWIS AND THE NEWS (Chrysalis VS4 42825)
- 23 **COVER ME**  
BRUCE SPRINGSTEEN (Columbia 38-04561)
- 24 **UNDERSTANDING**  
BOB SEGER & THE SILVER BULLET BAND (Capitol B-5413)
- 25 **THE WAR SONG**  
CULTURE CLUB (Virgin/Epic 34-04638)
- 26 **HELLO AGAIN\***  
CARS (Elektra 7-69681)
- 27 **I CAN'T HOLD BACK**  
SURVIVOR (Scotti Bros./CBS ZS4 04603)
- 28 **CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)**  
BILLY OCEAN (Jive/Arista JS 1-9199)
- 29 **THE BOYS OF SUMMER (AFTER THE BOYS OF SUMMER HAVE GONE)\***  
DON HENLEY (Geffen/Warner Bros. 7-29141)
- 30 **HAD A DREAM (SLEEPING WITH THE ENEMY)\***  
ROGER HODGSON (A&M 2678)

## COUNTRY

- 1 **YOUR HEART'S NOT IN IT**  
JANIE FRICKE (Columbia 38-04578)
- 2 **CHANCE OF LOVIN' YOU**  
EARL THOMAS CONLEY (RCA PB-13877)
- 3 **DOES FORT WORTH EVER CROSS YOUR MIND**  
GEORGE STRAIT (MCA-52458)
- 4 **AMERICA**  
WAYLON JENNINGS (RCA PB-13908)
- 5 **WHY NOT ME**  
THE JUDDS (RCA PB-13923)
- 6 **SHE'S MY ROCK**  
GEORGE JONES (Epic 34-04609)
- 7 **TOO GOOD TO STOP NOW**  
MICKEY GILLEY (Epic 34-04563)
- 8 **NOBODY LOVES ME LIKE YOU DO**  
ANNE MURRAY/DAVE LOGGINS (Capitol B-5401)
- 9 **GOD WON'T GET YOU**  
DOLLY PARTON (RCA PB-13883)
- 10 **ME AGAINST THE NIGHT**  
CRYSTAL GAYLE (Warner Bros. 7-29203)
- 11 **P.S. I LOVE YOU**  
TOM T. HALL (Mercury 880 216-7)
- 12 **I LOVE ONLY YOU**  
THE NITTY GRITTY DIRT BAND (Warner Bros. 7-29203)
- 13 **WORLD'S GREATEST LOVER**  
THE BELLAMY BROTHERS (MCA-52446)
- 14 **CROSSWORD PUZZLE**  
BARBARA MANDRELL (MCA-52458)
- 15 **THE BEST YEAR OF MY LIFE**  
EDDIE RABBITT (Warner Bros. 7-29186)
- 16 **JAGGED EDGE OF A BROKEN HEART**  
GAIL DAVIES (RCA PB-13912)
- 17 **HOW BLUE**  
REBA McENTIRE (MCA-52468)
- 18 **A PLACE TO FALL APART**  
MERLE HAGGARD (Epic 34-04663)
- 19 **SOMETHING IN MY HEART**  
RICKY SKAGGS (Epic 34-04668)
- 20 **ALL MY ROWDY FRIENDS ARE COMING OVER**  
HANK WILLIAMS, Jr. (Warner Bros. 7-29184)
- 21 **WHATEVER TURNS YOU ON**  
KEITH STEGALL (Epic 34-04590)
- 22 **YEARS AFTER YOU**  
JOHN CONLEE (MCA-52470)
- 23 **IT'S A BE TOGETHER NIGHT**  
FRIZZELL & WEST (Viva 7-29187)
- 24 **DIAMOND IN THE DUST**  
MARK GRAY (Columbia 38-04610)
- 25 **I'D DANCE EVERY DANCE WITH YOU**  
THE KENDALLS (Mercury 880 306-7)
- 26 **HEARTACHE AND A HALF**  
DEBORAH ALLEN (RCA PB-13921)
- 27 **FIRE IN THE NIGHT\***  
ALABAMA (RCA PB 13926)
- 28 **GOT NO REASON NOW FOR GOIN' HOME**  
GENE WATSON (MCA-52457)
- 29 **MAKE MY LIFE WITH YOU\***  
OAK RIDGE BOYS (MCA-52488)
- 30 **AIN'T SHE SOMETHIN' ELSE\***  
CONWAY TWITTY (Warner Bros. 7-29137)

## BLACK CONTEMPORARY

- 1 **COOL IT NOW**  
NEW EDITION (MCA 52455)
- 2 **I FEEL FOR YOU**  
CHAKA KHAN (Warner Bros. 7-29195)
- 3 **SOLID**  
ASHFORD AND SIMPSON (Capitol B-5399)
- 4 **CENTPEDE**  
REBBIE JACKSON (Columbia 3-04547)
- 5 **LET IT ALL BLOW**  
DAZZ BAND (Motown 1760 MF)
- 6 **PURPLE RAIN**  
PRINCE AND THE REVOLUTION (Warner Bros. 7-29174)
- 7 **DON'T STOP**  
JEFFREY OSBORNE (A&M 2687)
- 8 **BETTER BE GOOD TO ME**  
TINA TURNER (Capitol B-5387)
- 9 **SEXOMATIC**  
BAR-KAYS (Mercury/PolyGram 880-255-7)
- 10 **I JUST CALLED TO SAY I LOVE YOU**  
STEVIE WONDER (Motown 1745 MF)
- 11 **OFF AND ON LOVE**  
CHAMPAIGN (Columbia 38-04600)
- 12 **PENNY LOVER**  
LIONEL RICHIE (Motown 1762 MF)
- 13 **SHOW ME**  
GLENN JONES (RCA PB-13873)
- 14 **SEX SHOOTER**  
APOLLONIA 6 (Warner Bros. 7-29182)
- 15 **LOOK THE OTHER WAY**  
ISLEY, JASPER, ISLEY (Magic Sounds/CBS ZS4 04642)
- 16 **TREAT HER LIKE A LADY**  
THE TEMPTATIONS (Motown 1765 GF)
- 17 **C.O.D. (I'LL DELIVER)**  
MTUME (Epic 34-04567)
- 18 **FRIENDS**  
WHODINI (Jive/Arista JS 1-9226)
- 19 **CONTAGIOUS**  
WHISPERS (Solar/Elektra 7-69683)
- 20 **AFTER ALL**  
AL JARREAU (Warner Bros. 7-29262)
- 21 **CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)**  
BILLY OCEAN (Jive/Arista JS 1-9199)
- 22 **BLACK BUTTERFLY**  
DENIECE WILLIAMS (Columbia 38-04614)
- 23 **JUST FOR THE NIGHT**  
EVELYN "CHAMPAGNE" KING (RCA PB-13914)
- 24 **NO ONE'S GONNA LOVE YOU\***  
THE S.O.S. BAND (Tabu/CBS ZS4 04665)
- 25 **GOTTA GET YOU HOME TONIGHT**  
EUGENE WILDE (Philly World/Atlantic 7-99710)
- 26 **YOU USED TO HOLD ME SO TIGHT**  
THELMA HOUSTON (MCA 52491)
- 27 **JUNGLE LOVE**  
THE TIME (Warner Bros. 7-29174)
- 28 **OPERATOR\***  
MIDNIGHT STAR (Solar/Elektra 7-69684)
- 29 **SWEEP AWAY**  
DIANA ROSS (RCA PB-13864)
- 30 **ALL OF YOU (CAN'T TAKE HALF)\***  
LILLO THOMAS with MELBA MOORE (Capitol B-5415)

## RECORDS TO WATCH

WISHFUL DRINKIN' — Atlanta (MCA)  
TURN ME LOOSE — Vince Gill (RCA)  
I DO'WANNA KNOW — REO Speedwagon (Epic)  
STRANGER IN TOWN — Toto (Columbia)  
PRIDE (IN THE NAME OF LOVE) — U2 (Island/Atlantic)  
MISLED — Kool & The Gang (De-Lite/PolyGram)

LEONA — Sawyer Brown (Capitol)  
ONE OWNER HEART — T.G. Sheppard (Warner Bros.)  
MISSIN' MISSISSIPPI — Charley Pride (RCA)  
EASY LOVER (Duet With Phil Collins) — Philip Bailey (Columbia)  
LOVERGIRL — Teena Marie (Epic)

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