

CASHBOX

December 29, 1984

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Kool & The Gang

*Cash Box Salutes Kool & The Gang
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Special Double Issue!
Merchandising Guide
Year-End Polls*

Tina Turner

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D A N C E R**

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THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

VOLUME XLVII — NUMBER 30 — December 29, 1984

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Season's Greetings

This is a combined year end issue for the weeks of Dec. 29, 1984 and Jan. 5, 1985. Due to the holiday period, we are publishing this double issue as a year end special. The next regular issue of **Cash Box** will appear the week of Jan. 12, 1984.

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ON THE COVER

Endurance and versatility seem to best sum up Kool & The Gang, the band around which this week's special year-end issue of **Cash Box** revolves. For 20 years now, this unique and highly talented group has, despite the ups and downs, remained a potent force in the music world and has repeatedly demonstrated an ability to conquer several diverse styles, from jazz to funk to pop/rock. Kool & The Gang is enjoying a particularly immense popularity in the '80s, which has entailed not only many Top 40 singles, but five gold LPs in the last four years alone, three of which went platinum.

Cash Box is proud to pay tribute to this remarkable band, and shares with the music industry the greatest respect for the philosophy which guides its members, which is one of continual optimism and the need to celebrate life fully.



TOP POP DEBUTS

SINGLES

82 **KNOCKING AT AT YOUR BACK DOOR** — Deep Purple — Mercury

ALBUMS

33 **AGENT PROVOCATEUR** — Foreigner — Atlantic

POP SINGLE

LIKE A VIRGIN
Madonna
Sire

B/C SINGLE

SOLID
Ashford And Simpson
Capitol

COUNTRY SINGLE

WHY NOT ME
The Judds
RCA

JAZZ

FIRST CIRCLE
Pat Metheny Group
ECM

COMPACT DISC

BORN IN THE U.S.A.
Bruce Springsteen
Columbia

NUMBER ONES



Ashford and Simpson

POP ALBUM

LIKE A VIRGIN
Madonna
Sire

B/C ALBUM

THE WOMAN IN RED
Stevie Wonder
Motown

COUNTRY ALBUM

KENTUCKY ALBUMS
Exile
Epic

MUSIC VIDEO

CENTPEDE
Rebbie Jackson
Columbia

12" SINGLE

LIKE A VIRGIN
Madonna
Sire

INTERNATIONAL SUCCESS HAS MANY NAMES.

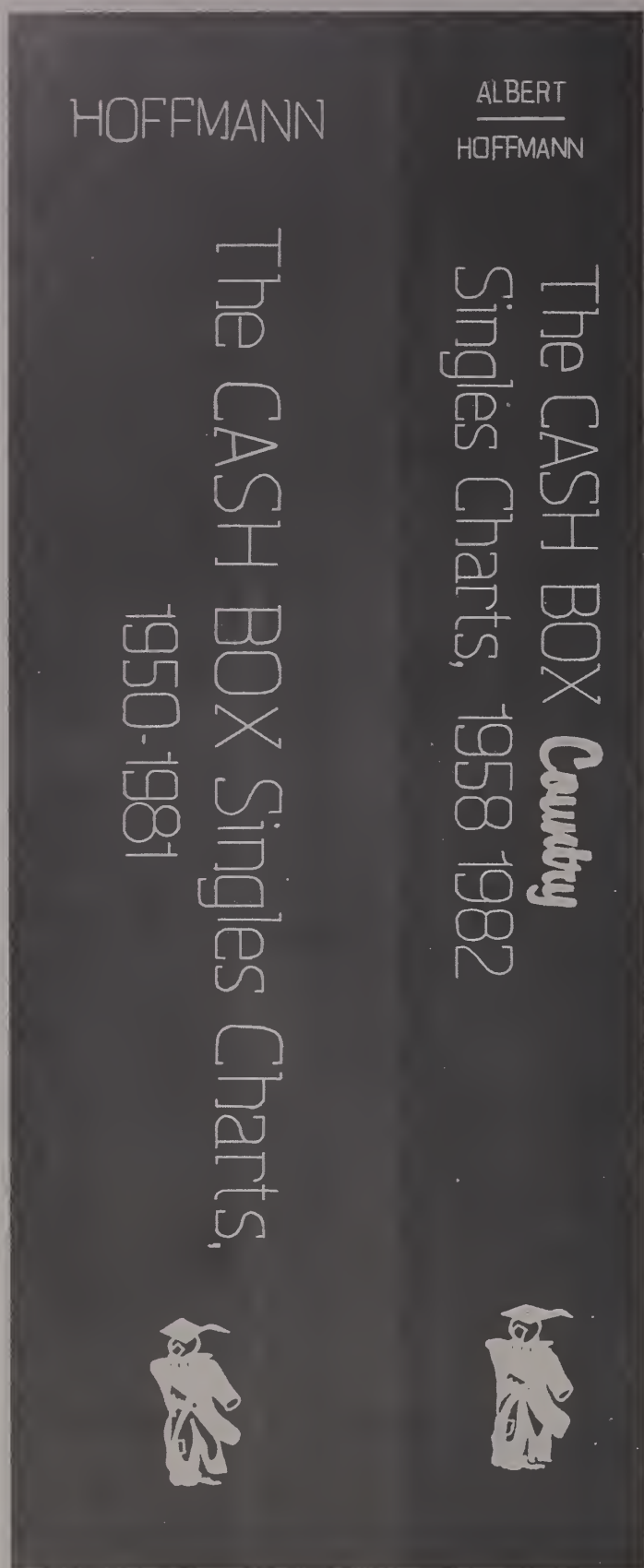
Adam Ant
The Clash
Eurogliders
Fastway
Nina Hagen
Hanoi Rocks
Julio Iglesias
Judas Priest
Loverboy

Men At Work
Nena
The Psychedelic Furs
Sade
Shakin' Stevens
Bonnie Tyler
Andreas Vollenweider
Wham!
Paul Young

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1984: Major Artists Mark A Year Of Continued Growth

by Rusty Cutchin

NEW YORK — It was a year dominated by the exploits of musical superstars and media heroes and their resulting profits. Behind the scenes, meanwhile, the entertainment industry experienced a year of thwarted plans and adjustments to the growth of new technologies. "Merger," "monopoly" and "merchandising" were the buzzwords as WEA, PolyGram, Ted Turner and developers of CED videodisc technology saw their strategies unravel, while compact discs and hi-fi video stole the new products show. And all along, Americans sprinkled their leap/Olympics/election year with the showy R&B of Michael Jackson, the blue-collar rock of Bruce Springsteen and the sexual hybrid of styles created by Prince. The record business and the economy continued cautiously accelerating away from the dismal days at the birth of the decade and the public chipped in happily.

In January the industry settled in to try to duplicate the success of 1983 and paused to honor Michael Jackson for his singular contributions to the recovery. Jackson swept the American Music Awards with seven awards and the special Award of Merit. Later he would set a record at the Grammys, taking home eight key awards before succumbing to the largely unfavorable media scrutiny of the "Victory" Tour. Meanwhile the hopes of the film industry and copyright lobbyists

Year-End Review

Video: The Boom Continues In A Constantly Changing Industry

by Gregory Dobrin

LOS ANGELES — Video is one of 1984's biggest success stories, continuing a growth that began several years back which insiders don't expect to level off for at least another year. 1984 was a boom year for video both as a consumer product at the retail level and as programming for pay and free TV, as a promotional device for the record business and as a new artistic medium for the entertainment industry as a whole. It was a year in which videocassettes began to show tremendous returns at the retail sales level, for which several well-executed sales campaigns take credit. All in all, 1984 was the most prosperous year ever in the fledgling industry's history of prosperous years, and the explosion continues.

were dashed when the Supreme Court ruled that private home videotaping of off-the-air copyrighted programs does not constitute copyright infringement.

By February MTV's long-rumored arrangement with major labels for video clip exclusivity was nearing completion. Compact discs were continuing to assert

their importance as CBS relaxed its purchasing requirements and the Compact Disc Group detached itself from the RIAA, becoming an independent nonprofit trade association. But artists made big news in February, as America remembered the 20th anniversary of the Beatles' arrival, watched with nervous anticipation the

results of Michael Jackson's brush with serious injury during the filming of a Pepsi commercial and mourned the passing of a respected and beloved star of bygone days, Ethel Merman.

In March WEA and PolyGram saw the first signs of collapse for their doomed merger plan as the Federal Trade Commission sought a restraining order and preliminary injunction to bar implementation of the merger while its legality was investigated. And the Jackson family began to dominate the news after Michael recovered from his accident in time to pick up his Grammys and see "Thriller" pass "Saturday Night Fever" as the all-time best-selling album with sales (at the time) totaling 30.9 million worldwide. The first of a series of never-to-be-realized plans involving the participation of MCA Inc. with the Jacksons tour was announced.

A continuing battle over copyrights and bootlegging raged behind the scenes throughout the year. In April the Supreme Court heard a four-year-old case involving shares of mechanical royalties to authors and publishers under pre-termination licenses. Later that month courts at three levels became involved with the PolyGram/WEA merger. After a lower court denied a temporary injunction against the merger, the Federal Appeals Court forbade the merger pending a review of the plan. Later the Ninth Circuit Court of Appeals denied a motion by Warner Communications to

(continued on page 38)



SOLID SUCCESSES — Capitol Records executives recently honored Ashford & Simpson with a solid crystal rock statuette in commemoration of the single "Solid" following the duo's performance at the Universal Amphitheatre in Los Angeles. Ashford & Simpson wrote such top hits as "Ain't No Mountain High Enough" and "Ain't Nothing Like The Real Thing." Pictured here (l-r) are: Varnell Johnson, v.p., R&B-A&R, Capitol; Don Zimmermann, president, Capitol; Valerie Simpson, Nickolas Ashford, Don Grierson, v.p., A&R Capitol.

Year-End Review

Culver City, Cal. Remains Radio's Long Form Programming Center

by David Adelson

LOS ANGELES — Format wise, there were no earth shattering changes for radio in 1984. Contemporary Hit Radio (CHR) continued to thrive and expand while album stations (AOR) remained a viable but consolidated version of what it was just a few years back. No, it was no real surprise when New York's Z100 maintained its Arbitron lead or Los Angeles' KIIS-FM reached that much-coveted 10 share. Nobody was shocked when WAPP in New York went CHR leaving WNEW-FM to carry the AOR torch on its own. If there can be anything said of 1984, it is that it marked the continued success of long form programming. And once again as it was in 1983, 1984 was the year of Westwood One.

"I think the trend, if there is one, was away from the distribution of these types of formats from the traditional networks," said Norm Pattiz, president of Westwood One. Pattiz, never one to resist a jab at the companies that he feels were long overdue in their recognition of the network, feels the future of long form programming continues to lie with the independent companies.

Pattiz cited the traditional network's inability to efficiently and effectively produce and distribute programming, but stated it is hardly an indictment on long form programming. "The fact is that more stations were carrying more programs than ever before," he said.

Norm Pattiz has reason to gloat a bit. In the last 12 months, he secured exclusive

(continued on page 21)

Year-End Review

Retailers Look Back On Prosperity

by Peter Holden

LOS ANGELES — If 1983 marked record retailers' 'turnaround' from the economic slump which plagued the industry from 1979-82, 1984 showed the blossoming of many software formats and the resulting across-the-board economic health for nearly all record/tape/home entertainment retail outlets. Helped both by some amazingly popular and durable product — Huey Lewis' "Sports," Cyndi Lauper's "She's So Unusual," Prince's "Purple Rain," Tina Turner's "Private Dancer" and many others — and the solidifying of such software markets as the compact disc, 12-inch single and music-oriented video product, retail income steadily increased virtually throughout the year. From the traditionally heavy sales periods such as Mother's Day Weekend to the "back-to-school" rush to Thanksgiving and Christmas, retail outlets across the country discovered a consistent and varied consumer base.

software held strong in 1984, it is the compact disc which made the greatest gains over its sales marks of 1983. Kenny Dobin, buyer for the Washington D.C.-based Waxie Maxie chain commented "CDs have just exploded over the past few months to the point where they are becoming a significant percentage of our overall sales. Now we have to rely on the vendors to keep up with the demand and for Christmas they are having problems filling orders." This Christmas season rush on CDs seems to be the only current failing point of the format with the popularly alleged weakness of "too few titles" seemingly being shored up as more and more back and new catalog is released.

The release of out-of-the-box hits on all formats has especially helped CD sales. Audree Schwartz of Turtles in Atlanta remarked, "When Madonna's newest was released simultaneously on CD and vinyl, it just exploded — that kind

(continued on page 38)



ALL THEY EVER WANT TO HEAR IS MUZAK, MUZAK, MUZAK — A bevy of songwriters turned out for ASCAP's party honoring Muzak's 50th anniversary. Pictured here (l-r) are: (first row) Mike Stoller; ASCAP managing director Gloria Messinger; Muzak president Tony Hirsh; Jule Styne; John Green; (middle row) Marvin Hamlisch; ASCAP president Hal David; Burton Lane; president Group W Radio, Dick Harris (top) Sammy Cahn; and Alexander Hamilton.

While virtually all software formats save for video games and home computer

ASCAP DO

CASHBOX TOP 100 SINGLES 1984

- 1 WHEN DOVES CRY PRINCE
- 2 WHAT'S LOVE GOT TO DO WITH IT TINA TURNER
- 3 DANCING IN THE DARK BRUCE SPRINGSTEEN
- 4 GHOSTBUSTERS RAY PARKER JR.
- 5 JUMP VAN HALEN
- 6 MISSING YOU JOHN WAITE
- 7 AGAINST ALL ODDS (TAKE A LOOK AT ME NOW) PHIL COLLINS
- 8 OWNER OF A LONELY HEART YES
- 9 I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER
- 10 THE REFLEX DURAN DURAN
- 11 FOOTLOOSE KENNY LOGGINS
- 12 HELLO LIONEL RICHIE
- 13 LET'S GO CRAZY PRINCE
- 14 KARMA CHAMELEON CULTURE CLUB
- 15 I FEEL FOR YOU CHAKA KHAN
- 16 GIRLS JUST WANT TO HAVE FUN CYNDI LAUPER
- 17 PURPLE RAIN PRINCE
- 18 TIME AFTER TIME CYNDI LAUPER
- 19 WAKE ME UP BEFORE YOU GO-GO WHAMI
- 20 LET'S HEAR IT FOR THE BOY DENIECE WILLIAMS
- 21 SOMEBODY'S WATCHING ME ROCKWELL
- 22 CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN) BILLY OCEAN
- 23 SHE BOP CYNDI LAUPER
- 24 JUMP (FOR MY LOVE) THE POINTER SISTERS
- 25 EYES WITHOUT A FACE BILLY IDOL
- 26 HOLD ME NOW THOMPSON TWINS
- 27 OH SHERRIE STEVE PERRY
- 28 BREAK MY STRIDE MATTHEW WILDER
- 29 DRIVE CARS
- 30 STUCK ON YOU LIONEL RICHIE
- 31 99 LUFTBALLONS NENA
- 32 HARD HABIT TO BREAK CHICAGO
- 33 TO ALL THE GIRLS I'VE LOVED BEFORE JULIO IGLESIAS AND WILLIE NELSON

- 34 TALKING IN YOUR SLEEP THE ROMANTICS
- 35 STATE OF SHOCK JACKSONS
- 36 JOANNA KOOL AND THE GANG
- 37 STRUT SHEENA EASTON
- 38 HERE COMES THE RAIN EURYTHMICS
- 39 THE WARRIOR SCANDAL FEATURING PATTY SMYTH
- 40 UNION OF THE SNAKE DURAN DURAN
- 41 I WANT A NEW DRUG HUEY LEWIS AND THE NEWS
- 42 INFATUATION ROD STEWART
- 43 OUT OF TOUCH DARYL HALL & JOHN OATES
- 44 EAT IT WEIRD AL YANKOVIC
- 45 I GUESS THAT'S WHY THEY CALL IT THE BLUES ELTON JOHN
- 46 BLUE JEAN DAVID BOWIE
- 47 NOBODY TOLD ME JOHN LENNON
- 48 THRILLER MICHAEL JACKSON
- 49 MISS ME BLIND CULTURE CLUB
- 50 AUTOMATIC THE POINTER SISTERS
- 51 SELF CONTROL LAURA BRANIGAN
- 52 LUCKY STAR MADONNA
- 53 SISTER CHRISTIAN NIGHT RANGER
- 54 THE HEART OF ROCK 'N' ROLL HUEY LEWIS AND THE NEWS
- 55 TWIST OF FATE OLIVIA NEWTON-JOHN
- 56 IF THIS IS IT HUEY LEWIS AND THE NEWS
- 57 ALMOST PARADISE...LOVE THEME FROM FOOTLOOSE MIKE RENO AND ANN WILSON
- 58 ALL THROUGH THE NIGHT CYNDI LAUPER
- 59 LOVE SOMEBODY RICK SPRINGFIELD
- 60 I CAN DREAM ABOUT YOU DAN HARTMAN
- 61 THINK OF LAURA CHRISTOPHER CROSS
- 62 SUNGLASSES AT NIGHT COREY HART
- 63 BETTER BE GOOD TO ME TINA TURNER
- 64 YOU MIGHT THINK CARS
- 65 THE GLAMOROUS LIFE SHEILA E.
- 66 BREAKIN'...THERE'S NO STOPPING US OLLIE & JERRY

- 67 BORDERLINE MADONNA
- 68 LET THE MUSIC PLAY SHANNON
- 69 SAD SONGS SAY SO MUCH ELTON JOHN
- 70 HEAD OVER HEALS GO GO'S
- 71 RUNNING WITH THE NIGHT LIONEL RICHIE
- 72 LEGS ZZ TOP
- 73 CRUEL SUMMER BANANARAMA
- 74 NO MORE LONELY NIGHTS PAUL McCARTNEY
- 75 DOCTOR! DOCTOR! THOMPSON TWINS
- 76 THE LONGEST TIME BILLY JOEL
- 77 BREAKDANCE IRENE CARA
- 78 THE CURLY SHUFFLE JUMP'N THE SADDLE
- 79 NEW MOON ON MONDAY DURAN DURAN
- 80 COVER ME BRUCE SPRINGSTEEN
- 81 THAT'S ALL GENESIS
- 82 THEY DON'T KNOW TRACEY ULLMAN
- 83 I'M SO EXCITED POINTER SISTERS
- 84 WRAPPED AROUND YOUR FINGER POLICE
- 85 ROCK ME TONIGHT BILLY SQUIER
- 86 DESERT MOON DENNIS DeYOUNG
- 87 ADULT EDUCATION DARYL HALL & JOHN OATES
- 88 MAJOR TOM (COMING HOME) PETER SCHILLING
- 89 ON THE DARK SIDE J. CAFFERTY & THE BEAVER BROWN BAND
- 90 GOT A HOLD ON ME CHRISTINE McVIE
- 91 AUTHORITY SONG JOHN COUGAR MELLENCAMP
- 92 UNDERCOVER OF THE NIGHT ROLLING STONES
- 93 HOLIDAY MADONNA
- 94 PINK HOUSES JOHN COUGAR MELLENCAMP
- 95 IF EVER YOU'RE IN MY ARMS AGAIN PEABO BRYSON
- 96 LIGHTS OUT PETER WOLF
- 97 MIDDLE OF THE ROAD THE PRETENDERS
- 98 ALL OF YOU JULIO IGLESIAS & DIANA ROSS
- 99 PANAMA VAN HALEN
- 100 RADIO GA GA QUEEN

ES IT AGAIN

...and then some

9 OF TOP 10

18 OF TOP 20

**74% OF ENTIRE
YEAR-END CHART**

ASCAP

American Society of Composers, Authors & Publishers

Congress Faced Many Crucial Industry Issues In 1984

by Earl B. Abrams

WASHINGTON — When the 99th Congress opens on Jan. 20, the music industry aims to storm congressional bastions once again. This time record manufacturers and copyright owners will try to persuade law makers to take the second step in revising the copyright law to compensate copyright holders for the burgeoning home-taping activities of the music-hungry public.

In the last Congress, the "first sale" doctrine was modified to require retailers, before they rent or lease phonograph albums or cassettes to customers, to obtain the consent of the copyright owner. In the new Congress, the music industry hopes to persuade the Congress to see things its way again by adopting proposals to authorize the imposition of a royalty fee on the selling price of recording equipment and blank tape as recompense for the sales lost by the do-it-yourself home recorder.

A far larger and more controversial element of the home taping issue is television. In that instance, where the economics run into the millions, the Hollywood producers have mounted an intensive and extensive campaign to persuade Congress to adopt a similar provision on the selling price of video cassette recorders and blank video cassette tape. Allied with this is the program producers' push for revision of the "first sale" doctrine as it applies to the renting of pre-recorded TV cassettes. Although hearings on these matters took place last year, no legislation on either of the TV proposals has been enacted.

The unbridled right of retailers to sell,

lend or lease any product they have bought from wholesalers or manufacturers is of long standing in the copyright law. The change in that doctrine as it applies to the rental of records and/or cassettes took place last October when President Reagan signed into law the legislation passed by Congress. This incorporated Senate bill (S-32) passed by that body in 1983, and House bill (H.R. 1027) passed

by the lower house late in 1984.

The home taping issue goes back almost a decade when two Hollywood production studios sued Sony and other VCR manufacturers for contributing to copyright infringement. Early in 1984, the U.S. Supreme Court in a split decision ruled that home taping of TV programs for personal use without payment of royalty was not a violation of the copyright

law. The court also held that the manufacturers of VCRs cannot be held responsible for this use of their machines.

Another issue due for action in this new Congress is the matter of jukebox fees. Presently, in accordance with the 1981 ruling of the Copyright Royalty Tribunal, jukebox owners must pay a royalty fee of \$50 per machine annually. This fee superceded the \$8 annual royalty in effect. The money goes to a pool for distribution to the various music societies. That CRT decision was appealed unsuccessfully by manufacturers and distributors all the way up to the U.S. Supreme Court, which last year declined to review the case. That's when the industry turned to Congress.

During the 98th Congress, a hearing was held by the Senate copyright subcommittee on S-1734, introduced by Sen. Edward Zorinsky (D-Neb.). A companion bill in the House (H.R. 3858) was sponsored by Rep. John B. Breaux (D-La.). Both bills would require jukebox owners to pay a one-time flat \$50 per machine fee (\$25 for existing machines). No recommendation came from the Senate committee; a House hearing never took place. It's anticipated that these proposals will be re-introduced in the new Congress.

There were reports, as the year ended, that jukebox and music society representatives were meeting to work out a mutually acceptable system of royalty payments that would obviate the need for legislation.

Meanwhile, the CRT limps along with only three of its authorized five members. Two vacancies occurred in the fall, when the terms of two original members expired. They are Thomas C. Brennan and Douglas

(continued on page 37)



PLAYING CENTERFIELD AGAIN — Prior to the release of the John Fogerty Warner Bros. single debut "The Old Man Down The Road," the company's entire national promotion staff was flown to Los Angeles to meet the artist and preview his forthcoming album "Centerfield." Photo documents finale of the playback session, when this shot was made. Fogerty (c) is flanked by Warner Bros. "coaches" Lenny Waronker (WBR president) and Mo Ostin (WBR board chairman).

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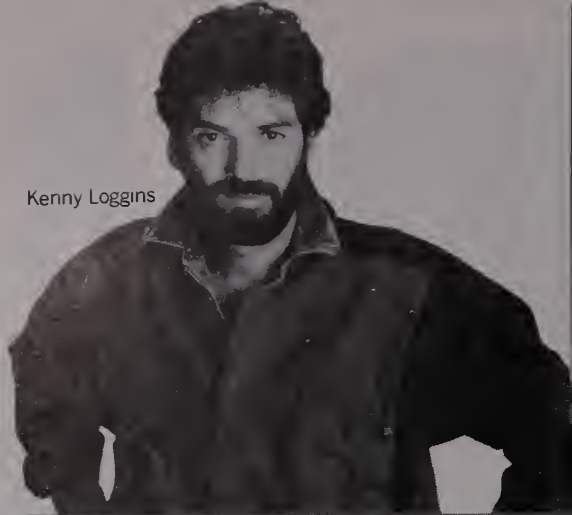
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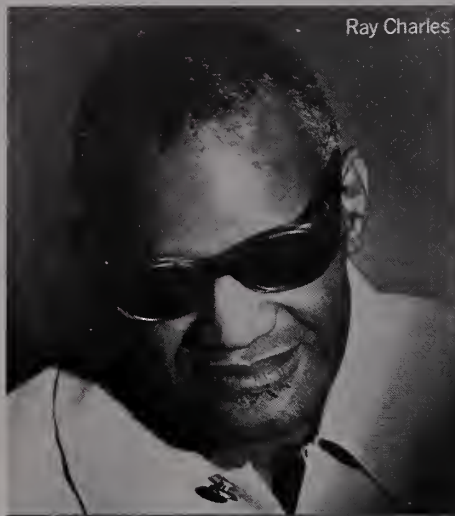


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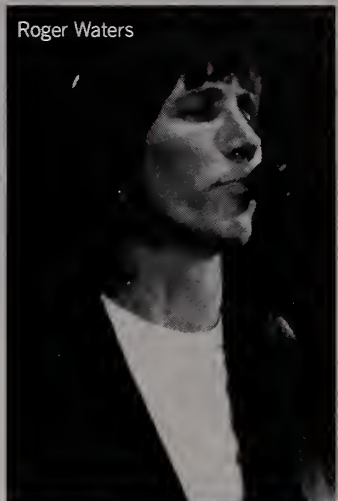
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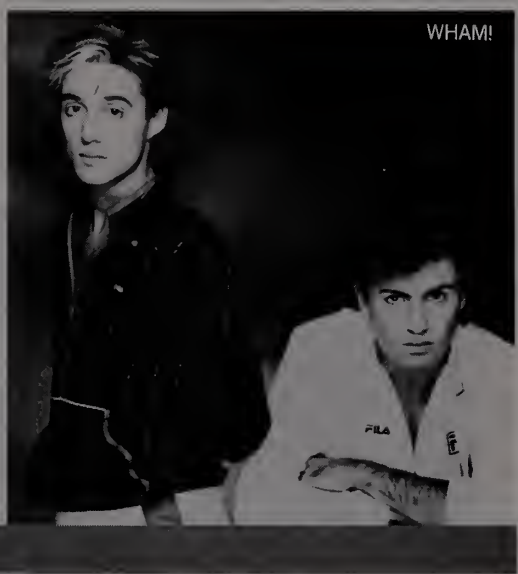
Jane Fonda



Billy Joel



WHAM!



Bruce Springsteen



Larry Gatlin And The Gatlin Brothers



Janie Fricke



Herbie Hancock



Branford Marsalis

Ramsey Lewis & Nancy Wilson



Paul McCartney



Bonnie Tyler



Mike Reno



Bangles

COLUMBIA RECORDS

#1

**ONE GREAT YEAR
DESERVES ANOTHER.
WATCH FOR OUR
BLOCKBUSTER
FIRST QUARTER
RELEASES.**

**COMING SOON,
ON COLUMBIA RECORDS
AND CASSETTES.**



POINTS WEST

GETTING CLOSE TO RICKIE LEE — Rickie Lee Jones has never been a performer who hides herself from her audience. This has been true of her past shows, including the more liquid performances of her last major tour in 1982; and Jones' recent show at the Universal Amphitheatre December 14 was no exception to the rule. Yet this time it was Rickie Lee Jones as a passionate, honest, probing and thoroughly satisfying artist asking her audience to give as much as she gives. No theatrical "fourth wall" here; "You and I are together here tonight," she called out at one point, "we are sharing this evening!" And she means it, with her evening's heart and soul on the line as well as the audience's night of entertainment. As entertainment, the concert was one of the best I've seen. With her band members



Rickie Lee Jones

doubling at times as actors/dancers/ and Jones freed from the constraints of a regular microphone via an unobtrusive headset, the show was at once music, drama and modern dance. Jones intimate blend of jazz, rock, blues and soul was performed flawlessly with the vocalist at the technical and emotional height of her powers. Working through material from her first two LPs ("Chuck E.'s In Love," "We Belong Together," "Pirates," "Slow Train To Peking," from her "Girl At The Volcano" EP (the classic "Lush Life") and from her latest Warner Bros. effort "The Magazine" ("The Real End," "Must Be Love") Jones displayed the sensitivity, sophistication and street smarts that have made each of her recorded works so riveting. Though the artist's self-described "tantrum" at one fan's rudeness and other outbursts showed a degree of petulance on her part, they also contributed to the overall impact and meaningfulness of the show. While the music was book-ended and laced with the loosely constructed autobiographical storyline which Jones outlined in a booklet available in the lobby, the vocalist and her amazingly adroit and versatile band were still clearly the stars — keeping up with Jones' arrangements and soaring melodies in no easy task. Maybe she is a bit too temperamental on stage, but with material, vision and a performance like this one, Jones' show is one of the most challenging and electrifying ever.

REUNION ON THE STAND — After five years, a legal suit originally brought against Capitol Records by The Beatles' Apple label may bring the three remaining members together once more (along with Yoko Ono) in a court of law. In court papers filed two weeks ago in New York, George Harrison, Paul McCartney, Ringo Starr and Ono allege that the group was defrauded out of royalties for over 19 million Beatles albums. Capitol-EMI claims the records were given away as promos and destroyed "as scrap," yet the group's lawyers contend that purchase orders were found for the same albums. Capitol has had no comment.

HAPPY ANNIVERSARY — The 1984/85 concert season marks the 25th anniversary of the Los Angeles Music Center, a place where great performances are an everyday occurrence. Indeed, pianist Ilana Vered's recent reading of Rachmaninoff's "Rhapsody on a Theme for Piano and Orchestra" was no exception. Accompanied by Michael Tilson Thomas and the Los Angeles Philharmonic Orchestra, Ms. Vered worked through the extremely difficult piece, making it look easy, but her brilliance was most apparent on the emotional slow passages which she played with great feeling. Best wishes for another successful 25!

THE YEAR OF THE REMIX? — Albums are the industry's bread and butter; those \$8.98 lists bring in the real money, but good singles, whether they be of the three-and-a-half minute pop variety or the extended club versions, tantalize listeners and ultimately (usually) make or break a pop artist. So, while the top 10 albums of various Cash Box staffers are listed throughout the magazine, here are PW's top 10 singles: in descending order: U2—"Pride (In The Name Of Love)," Prince—"Let's Go Crazy;" The Replacements—"I Will Dare;" Scritti Politti—"Wood Beez"/"Absolute;" Chaka Khan—"I Feel For You;" R.E.M.—"Pretty Persuasion;" Sheila E.—"The Glamorous Life;" UB40—"If It Happens Again;" Thomas Dolby—"Dissidents;" General Public—"Tenderness."

CHANGES AT THE MACHINE — Points West would like to welcome two new owners to West Los Angeles' Music Machine, long a forum for some of the city's most progressive music. Joining current owner Bill Heller (who celebrated his birthday at a bash with Top Jimmy and The Rhythm Pigs on Wednesday) are Elliot Harvey and Roosevelt Roby who plan among other renovations a new stage, increased capacity and a broader booking policy. We can only hope that the venue will continue to present the wide variety of musical styles that has made it one of the top clubs in the city.

peter holden

TOP 10 ALBUMS

- "Reckoning" — R.E.M. (IRS)
- "Let It Be" — The Replacements (Twin/Tone)
- "Purple Rain" — Prince (Warner Bros.)
- "How Will The Wolf Survive?" — Los Lobos (Slash/Warner Bros.)
- "That's The Way I Feel Now" — Various Artists (A&M)
- "The Magazine" — Rickie Lee Jones (Warner Bros.)
- "Run D.M.C." — Run D.M.C. (Profile)
- "Born In The U.S.A." — Bruce Springsteen (Columbia)
- "Legend" — Bob Marley (Island)
- "Cypress" — Let's Active (I.R.S.)

Peter Holden



ANYONE MISSION? — Gold Mountain/A&M recording artists the Textones drew an enthusiastic crowd to its headlining gig in support of their "Midnight Mission" LP at the Palace in Los Angeles. Backstage after the performance, the band was joined by an array of well-wishers. Pictured, from left, back row: L.A. Rocker Gary Myrick, Stan Lynch of Tom Petty & The Heartbreakers; Textones Phil Seymour (sitting), Carla Olson, George Callins and Tom Junior Morgan. Front row: Texas rocker Joe Ely; Textone Joe Read; Gold Mountain Records president Danny Goldberg; "Midnight Mission's" co-producer Barry Goldberg.

Making Three-Minute Pop The Old Fashioned Way With Mitch Easter

by Peter Holden

LOS ANGELES — Mitch Easter is not the latest boy wonder producer/songwriter of the 1980s. Easter's Drive-In Studio — located in the back of his parent's Winston-Salem, North Carolina home — does not have a Fairlight computer. It doesn't even have a drum machine. Yet the music which Easter has had a hand in producing, playing and recording in the last few years has thoroughly captured the hearts and imagination of new music fans and critics alike. At the recent *College Music Journal* awards in New York, Easter was chosen as producer of the year, an industry insider's nod which is intimately tied in with his work on CMJ's album of the year, "Reckoning" by R.E.M. Easter's own band on IRS called Let's Active was showcased after the ceremony.

The characteristics which have made R.E.M. and Let's Active so popular on the influential college/alternative radio charts are not high-tech synthesized sounds like those which dominate commercial radio and dance clubs. "To me the emphasis should be on songwriting," comments Easter. With all the bands he has worked with, the songs are straightforward guitar-oriented rock, and with his best work, the tracks take on that indefinable classic rock sound. The finely crafted pop technique displayed on "Waters Part," "Flags For Everything" and "Blue Line" from Let's Active's IRS "Cypress" LP is testament to Easter's own sense of spontaneous band interaction meeting uniquely skilled songwriting and of course an open-minded recording attitude.

"We work for hours trying to capture those things which other people might feel are mistakes. I've recorded tons of bands who ask me, 'what should we do before going into the studio?' I say 'nothing.' If you know the song, that's it — don't rehearse it to death. You've got to have those moments in the studio that are spontaneous, because you can hear when a band's performance becomes

mechanical. My philosophy in working with Let's Active, R.E.M. or any band is leave them alone, but encourage them to do their best." A simple enough philosophy, and it clearly works well with these bands; bands whose musical focus is often on creating a complex feeling or mood for all their musical simplicity.

Easter began by playing in rock groups — including a short stint backing up Bobby Sherman — and recording his own material on a Teac four-track machine. Easter then opened his more fully equipped in his hometown after an aborted attempt in New York. "When I got the place set up in North Carolina," recalls Easter, "it was immediately a popular place to record. There were other studios, but none of them had the reputation of making pop records or making the kind of bands I worked with comfortable. They were either too snazzy and too expensive, or just set up for a different kind of music."

After producing and working with R.E.M., The Bongos, Beat Rodeo and other bands, Easter formed Let's Active with Faye Hunter on bass and Sara Romweber on drums in late 1981. Romweber has since left the band and her spot has been taken by ex-Crackers drummer Jay Peck with the band being filled out by Tim Lee on guitar and keyboards. Its IRS album "Cypress" has gained the band a good amount of attention and surprisingly strong sales. With Let's Active set to be on the road off and on for the next few months, Easter says, "It will be a while before I'm able to get back in to the studio," yet his influence has already been felt.

"There are these 'Good Vibrations' sorts of pop masterpieces that take forever to record, but this sort of standardized — 'Get that basic track perfect!' — ditch-digging idea is just boring. A pop song is only three minutes long — it shouldn't take three years to record one." And with Easter, it doesn't.

Richie To Host Music Awards

LOS ANGELES — Lionel Richie will again serve as sole host for the 12th annual American Music Awards, which will air on ABC as a three-hour special. The live event will be broadcast from 8 to 11 p.m. Monday, January 28, 1985, and will take place at the Shrine Auditorium in Los Angeles. The special will be produced by Dick Clark Television Productions.

This will mark the first time that the event will be three hours in length, having lasted only two hours previously. Additionally, 27 awards will be presented as opposed to the 18 of prior years. Nominations for the awards are in three categories: pop/rock, country and soul. There are nine awards within each category: favorite male and female vocalist, favorite group, favorite album and single, favorite male and female video artist, favorite video group and favorite videoc

STUDIO PROFILE

Wilder Brothers Recording

LOS ANGELES — In its six-year history, Wilder Bros. has evolved into one of the more frequented studios in the Los Angeles area, offering its services both as a recording and tape duplication studio. The brothers are Warner, Walt and George and each one has his own specialty in the running of the studio. Warner handles the duplicating jobs, Walt is the engineer and George is in charge of the cassette room and the handling of business affairs.

Two studios are available: one able to fit a full orchestra of around 50 members, the other used for lesser scale sessions and voice overdubs. The client list over the years has included Elton John, Jackson Browne, Jack Mack, Quincy Jones, Jack Wagner, Glenn Frey and, presently, Janis Ian, among others.

Wilder Bros. Recording is located at 10327 Santa Monica Blvd. and can be reached at (213) 557-3500. Most of the equipment listed below is transferable from one studio to the other, and so is listed together. Studio 1 measures 45' by

48' and Studio 2 is 18' by 27'.

Tape Machines

- 9 Ampex ATR 2 tracks
- 1 Ampex ATR 4 track ½"
- 1 Ampex ATR 2 track ½"
- 1 Ampex ATR mono
- 1 MCI 2 track
- 1 MCI 24 track-24 and 16 track heads
- A Ampex MM 1200-24 and 16 track heads

Consoles

- 1 MCI 600
- 1 Audetronics

Aux. Equip.

- EMT Stereo 140XS Plates
- Echo Plate
- Lexicon 224
- Lexicon PrimeTime
- 1 24 track Dolby and 14 extra singles
- 2 Eventide harmonizers
- 1 Eventide digital delay
- Linn Drums
- 2 Yamaha 7' 7" grand pianos
- 2 Rhodes keyboards
- 1 Oral Exciter
- 2 Pultec EQ's

IN THE STUDIO

WEST COAST

Over at Capitol Studios in Hollywood, Prince is laying tracks for an upcoming project. Prince producing with David Leonard at the board . . . Jermaine Jackson is back in recording and producing with engineer Peter Doell; Jackson is also producing Pia Zadora at Capitol Studios, engineers are Peter Doell, Gary Hollis and Hugh Davies . . . Motown Artist Michael Lovesmith is in recording with producer Steve Barri. Engineering the sessions is Tony Peluso, assisting is David Cole . . . The Motels are presently mixing with producer Richie Zito. Michael Fondelli and David Leonard are handling the engineering duties . . . personal manager DeWitt Colbert is working with a three-girl group, producing the project is

Richard Evans, who's known for his work with Peabo Bryson, Natalie Cole and the soon-to-be-released Rocky Robbins LP. The finished material will be shopped for a recording deal. DeWitt Colbert can be contacted at (213) 298-4550 . . . Skin will be tracking in January at MCA-Whitney Studios it will be the band's first mini-LP for Enigma records. The band consists of members who have either toured or recorded with such veterans as Shalamar, The Motels, Frank Zappa, Jermaine Jackson and Oingo Boingo. Engineering the project will be Joe Chiccarelli. Release date is set for March 1985.

Please submit all studio listings to Cash Box, 6363 Sunset Blvd. #930, Hollywood, CA 90028.

darryl lindsey

TOP 10 ALBUMS

- "The Voice" — Bobby McFerrin (Elektra Musician)
- "Purple Rain" — Prince and the Revolution (Warner Bros.)
- "A Private Heaven" — Sheena Easton (EMI America)
- "I Feel For You" — Chaka Khan (Warner Bros.)
- "That's The Way I Feel Now" — Various Artists (A&M)
- "In The Studio" — The Special AKA (Chrysalis)
- "(Who's Afraid Of?) The Art Of Noise" — Art Of Noise (Island)
- "The Magazine" — Rickie Lee Jones (Warner Bros.)
- "Like A Virgin" — Madonna (Sire)
- "Phantoms" — The Fixx (MCA)

Rusty Cutchin

Tune in To Famous

A Division of Paramount Pictures Corporation

Marvin Cane — President

Sidney Herman — Executive Vice President

New York — Creative Directors

Dick Milfred
Kate Douvan



Los Angeles — Creative Directors

Wally Schuster
Alan Melina

Nashville — Creative Director

Nelson Larkin

Famous Music Publishing Companies

EAST COASTINGS

HAIL AND FAREWELL — By the time the dust settles on the ruckus kicked up by the musical marvels of 1984 it should easily be 1988 or so and just about the time civilized men will be able to pass judgement on a very confusing yet stimulating year. Although no Big Brother emerged to make our decisions for us, at least the continuing recovery of the record business allowed us the luxury of observing what was at once a year of homage to past musical forms and speculation on what listeners in the year 2525 might find normal. But by far the biggest, most important, happiest and long overdue development was the consistent intermingling of styles previously defined in terms of race and the emergence of superstars impossible to have predicted only a few short seasons ago.

Somehow, in the course of the year the emphasis on Michael Jackson and the kudos he deservedly received at the American Music Awards and the Grammys shows switched to the problems encountered by his family in an effort to capitalize on that success. And though Jacksons news dominated the trade and consumer



SHEENA EASTON — One of the most surprisingly powerful albums of 1984.

press, as always other stories were in development and are no less important in charting the major musical events of the year: Bruce Springsteen's flawlessly executed (in stark contrast to "Victory") mega-tour, which will wind up drawing more fans, providing more music and grossing more money as it continues world-wide throughout 1985; Prince's explosion as the first multi-racial superstar to beat the rock and roll world at its own game since Hendrix the spectacularly-hyped Frankie Goes to Hollywood meeting less-than-spectacular success in America as a traditional English pop group, Wham!, stormed the Yank charts; the re-crowning of Tina Turner as the queen of rock and soul; the emergence of two New York-based ladies with

somewhat different images, Cyndi Lauper and Madonna, as pop superstars; the consistent clamor of heavy metal for recognition of its ongoing support through groups like Twisted Sister, Ratt, Kiss, Sammy Hagar and Iron Maiden; the growing importance of film and video as showcases for new and established acts as Purple Rain, Stop Making Sense and Give My Regards to Broad Street dominated film-related news and Herbie Hancock, the Cars and Lauper established themselves as video stars; the continuing influence of Britain as a source of innovation and respect for American music through the work of Culture Club, Duran Duran, the Fixx, U2, David Bowie and many others; the devotion of established artists such as Hancock, Linda Ronstadt and Barry Manilow to new projects not usually associated with their names; and the cyclical nature of rock re-emphasized, as a group of superstars, the Honeydrippers, gathered to celebrate their love of R&B, and the scion of a man who shaped the course of popular music made news as Julian Lennon proved his own mettle.

So even if 1984 didn't carry with it the literary significance that preceded it for so many years, historians may still see it as a time when artists of all colors and backgrounds actually came together to celebrate the past, anticipate the future and forge a new standard of musical sophistication that carried popular culture into the twenty-first century on notes of unity, mutual respect, and above all, harmony.

ABOUT THE BOX — The albums listed elsewhere on this page represent some achievements that found their way into this column in '84 and some that didn't. A few qualifications: no traditional albums by established jazz artists were considered, since the focus of this column has been popular music; the Honeydrippers' record was cut from the list at the last minute in an effort to include only full-length LPs; and last, the list is absurd. But if, after hanging from a Siberian oak, undergoing Chinese water torture with Malcolm McLaren blarin' in my ears, I was forced to name the ten best records of the year, these are the ones I would venture, for the following reasons, under threat of death and no more CBS parties: **BOBBY McFERRIN** — "The Voice" — Simply an astounding recording by the most amazing singer to emerge in many, many years. I can't imagine a singer of any style — pop, jazz, classical, you name it — who wouldn't benefit from listening to this record in terms of control, dynamics, inventiveness of arrangement and song selection. Words truly cannot do it justice. Produced by Linda Goldstein.

PRINCE AND THE REVOLUTION — "Purple Rain" — What else can you say? Forget the film, the man understands soul, he understands rock and he would die 4 U. A pop-fusion album of historical importance. Produced by Prince.

SHEENA EASTON — "A Private Heaven" — The surprise album of the year. Producer Greg Mathieson has turned the slight Scottish lass loose in a china shop of kick-ass tunes, arrangements and players, and she has risen to the occasion. The state-of-the-art party album of the year.

CHAKA KHAN — "I Feel For You" — Arif Mardin and the cream of the New York hip-hop crop put the form in its place, with the Queen of Funk in charge.

VARIOUS ARTISTS — "That's The Way I Feel Now" — Call it jazz or don't. A collection that surprises, delights, infuriates and bores — everything art is supposed to do.

"In The Studio With The Special AKA" — World music for Americans. A supremely listenable collection of style and wit that still stretches traditional boundaries to the limit. Produced by Jerry Dammers, Dick Cuthell and Elvis Costello.

"(Who's Afraid Of?) The Art Of Noise" — Producer Trevor Horn and an invigorating studio bag of tricks. The English pop production primer.

Rickie Lee Jones — "The Magazine" — Soft rock grows up. Lyrically and musically, supported by Steve Gadd, Jerry Hey and others, Jones proves herself a formidable talent. Produced by Rickie Lee Jones and James Newton Howard.

Madonna — "Like A Virgin" — More teenage sex image-wise, but Nile Rogers takes some marginal material and crafts a punching pop dance record.

The Fixx — "Phantoms" — In their truest form, some major Tina Turner contributors show sophistication, intelligence and popular appeal. **rusty cutchin**

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Winners like

CULTURE CLUB!

With over 7 million albums sold in America and a staggering seven consecutive Top-10 Singles, Culture Club go from strength to strength.

And now they can add these Cash Box Awards to their string of accolades:

- #1 A/C Duo or Group (Pop Albums)
- #1 Pop Crossover Group or Duo (Black Contemporary Singles)
- #2 Group (Pop Singles)
- #2 A/C Group (Pop Singles)
- #2 Group (Pop Albums)
- #2 Group (12" Singles)
- #3 Pop Male Groups (Music Videos)



AND THE NEWEST HIT SINGLE, "MISTAKE NO. 3," IS EXPLODING AT ALL FORMATS.



**E/P/A
IS COMMITTED
TO
DEVELOPING
WINNING
ARTISTS.**



JOHN CAFFERTY AND THE BEAVER BROWN BAND

#1 New Group (Pop Singles)



RICKY SKAGGS

#3 Male Vocalist (Country Albums)
#5 Male Vocalist (Country Singles)

**MICKEY
GILLEY/
CHARLY
McCLAIN**

#1 Vocal Duet (Country Albums)
#4 Vocal Duet (Country Singles)



MERLE HAGGARD

#2 Male Vocalist (Country Singles)

JACKSONS

#2 B/C Group (Pop Singles) #2 Group (Black Contemporary Albums)
#2 B/C Group (Pop Albums) #2 Male Group (Black Contemporary Albums)





THE S.O.S. BAND

- #1 Mixed Group (12" Singles)
- #2 B/C Group (12" Singles)
- #3 Mixed Group (Black Contemporary Singles)
- #4 Mixed Group (Black Contemporary Albums)



CHERRELLE

- #1 New B/C Female Vocalist (12" Singles)



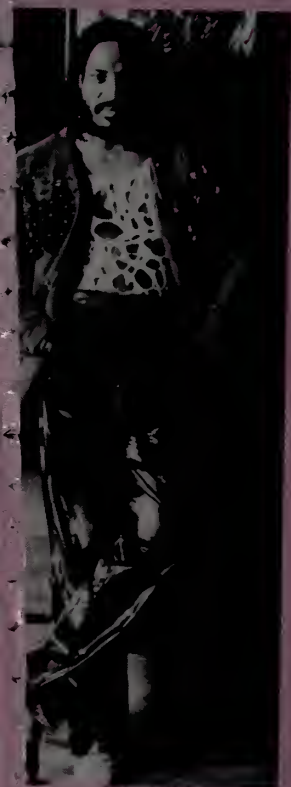
NENA

- #1 New Group (12" Singles)
- #3 New Female Vocalist (Pop Singles)
- #3 New Female Vocalist (Pop Albums)



EXILE

- #1 New Vocal Group (Country Albums)
- #1 New Vocal Group (Country Singles)



TIME

- #1 Mixed Group (Black Contemporary Singles)
- #1 Mixed Group (Black Contemporary Albums)
- #1 Mixed Group (12" Singles)



WEIRD AL YANKOVIC

- #1 Comedy (Pop Albums)



EPIC, PORTRAIT, AND THE CBS ASSOCIATED LABELS MAKE WINNERS...NOT JUST HITS!

Winners like

CYNDI LAUPER!

In one dizzying year, Cyndi Lauper became the first artist ever to score five Top-10 singles from her debut album, "She's So Unusual."

Not to mention these prestigious Cash Box Awards:

- #1 Female Vocalist (Pop Singles)
- #1 New Female Vocalist (Pop Singles)
- #1 Female Vocalist (Pop Albums)
- #1 New Female Vocalist (Pop Albums)
- #1 New Female Vocalist (12" Singles)
- #1 Pop New Female Artist (Music Videos)
- #2 Pop Female Vocalist (Music Videos)
- #3 Female Vocalist (12" Singles)
- #3 Pop Crossover Vocalist (Black Contemporary Singles)

Long For Programming An Area Of Growth In Radio 1984

(continued from page 7)

Spanish broadcast rights to the 1984 Summer Olympic Games, built (thanks to Jeff Sudikoff's IDB Communications) the first west coast satellite uplink, made satellite technology available to smaller

companies that never before had that opportunity, secured Scott Shannon as the host of a weekly countdown, expanded into the MOR and easy listening formats (via air personality William B. Williams among others), established new sales offices across the country and continued

to post net increases in affiliates across the board. Not bad for 12 months.

Sure, Pattiz acknowledged his pleasure at these events, but they were not his personal highlights in 1984. What was? "Going public. That was a major accomplishment. What it does is not only validate everything we always thought about the company, but it also validates our standing with the financial community which was very supportive of the public offering. The cumulative effects of the last 10 years have certainly come to fruition."

Pattiz stated that 1984 saw the networks move away from the realm of long form programming. "I think that NBC's move to a radio entertainment division is simply a matter of NBC attempting to do its version of Westwood One. I think most of it is for headline purposes rather than anything of a practical nature."

The head of NBC's new entertainment division, Willard Lochridge, disagrees. "If

you want to be a spectator, you can watch as some of the networks have chosen to do. If you want to play, you have to get into the game. NBC Radio Entertainment division certainly gets us into the game." Lochridge agreed that long form programming was certainly a successful area for radio in 1984. "I think that it's probably one of the most identifiable places that we've seen for growth. There is a lot of money placed by advertisers in long form programming. We want that business to grow." Lochridge added, "I think what stations are looking for are unique events, something that the competition can not do."

The new entertainment division head reiterated NBC's commitment to long form programming stating, "that's the commitment I've gotten from the corporation. We are going to play in this arena. If shows make sense, we will put them on board. We will invest in programming."



STONE FURY GOES EAST — MCA Records new band Stone Fury recently visited WCHA Radio in Dover, New Jersey while on the eastern swing of a promotional tour in support of its debut album, "Burns Like A Star." Pictured at the radio station (l-r): Marty Wolff, manager of Stone Fury; Lenny Wolf of the band; Mark Chernoff, WCHA music director; Bruce Gowdy of the band; Bill McGathy, Independent AOR promotion; and Bobby Shaw New York pop promotion manager for MCA Records.

TOP 10 ALBUMS

- "Whoopin' " — Sonny Terry, Willie Dixon, Johnny Winter, Styve Homnick (Alligator)
- "Reckoning" — R.E.M. (I.R.S.)
- "The Magazine" — Rickie Lee Jones (Warner Bros.)
- The Cripples — Unsigned
- Original Blues Classics Series (Fantasy)
- "Alchemy" — Dire Straits (Warner Bros.)
- The Lyres (Ace Of Hearts)
- Jimmy Wood And The Immortals (Strictly Hits Records)
- "New Sensations" — Lou Reed (RCA)
- "Purple Rain" — Prince (Warner Bros.)

David Adelson



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 □ BIBO MUSIC PUBLISHERS (ASCAP) □ HALL-CLEMENT PUBLICATIONS (BMI) □ JACK AND BILL MUSIC COMPANY (ASCAP)
 □ HARRY VON TILZER MUSIC PUBLISHING COMPANY (ASCAP) □ SOMEBODY'S MUSIC (SESAC)

TOP 15 MUSIC VIDEOS

		Weeks On 12/22 Chart
1	CENTIPEDE Rebbie Jackson (Columbia)	1 5
2	WE BELONG Pat Benatar (Chrysalis)	2 6
3	PENNY LOVER Lionel Richie (Motown)	3 11
4	SEA OF LOVE Honeydrippers (Es Paranza/Atlantic)	4 4
5	WILD BOYS Duran Duran (Capitol)	5 3
6	PRIDE (In The Name Of Love) U2 (Island)	6 5
7	WE ARE THE YOUNG Dan Hartman (MCA)	7 4
8	LEFT IN THE DARK Barbra Streisand (Columbia)	8 4
9	RUN TO YOU Bryan Adams (A&M)	9 2
10	TENDERNESS General Public (IRS)	10 3
11	NEUTRON DANCE Pointer Sisters (Paramount Pictures)	11 2
12	VALOTTE Julian Lennon (Atlantic)	12 3
13	THE WAR SONG Culture Club (Epic)	13 7
14	I FEEL FOR YOU (DANCE MIX) Chaka Khan (Warner Bros.)	14 4
15	IT AIN'T ENOUGH Corey Hart (EMI America)	15 9

Video 1984: The Boom Continues

(continued from page 7)

television programming once and for all. Two weeks prior to the well-heeled event, the Turner Broadcasting System announced its foray into video music as the first competitor to make a stab at the massive MTV audience. Heating up the competitive atmosphere in the cable video music realm even further was announcement of a third channel, the Discovery Music Channel, due to air Jan. 1, 1985 on cable and UHF. The well-publicized cancellation of Turner's Cable Music Channel threw yet another log on the fire. It was a landmark year for music video programming on free TV as well, while hundreds of national and local stations opened up their own shows.

Production budgets for music videos soared in 1984 as exposure became more and more competitive. Longforms and compilations began to realize their projected importance at retail and 1984 saw the first compilation of music videos to be released simultaneously with the albums from which they were taken, with Bryan Adams' *Reckless* for A&M Records and A&M Video. To keep up with the expansion, major record labels such as Atlantic, PolyGram and A&M opened their own video arms.

1984 was the year of price reductions for the videocassette manufacturing industry. Sales campaigns such as Media Home Entertainment's reduction of 20 of its titles to \$19.95 and Paramount Home Video's tremendously successful "25 for 25" helped bring home video prices down to an affordable level. Manufacturers

pursued sales in 1984, trying to swing the growing videocassette market away from the rental mode that had taken hold over the past several years. In doing so, programming suited to repeat viewing (exercise tapes in particular) and other "alternative" programming became big sellers in 1985. Big releases in that mode were MCA's *Body By Jake* and *Max Maven's Mind Games*, Karl Home Video's second Jane Fonda tape and Thorn EMI Home Video's *Raquel: Total Beauty and Fitness*.

Theatrical titles were big sellers in 1984, proving once and for all that consumers will buy rather than rent, as long as the price is right. A milestone was reached with Paramount Home Video's huge success with its *Raiders Of The Lost Ark* videocassette, the first home video ever to surpass the one million mark in sales. The title was recently included in Paramount's strategic "25 for 25" promotion, which saw such popular releases as *Flashdance*, *An Officer And A Gentleman* and *Grease* reduced to \$24.95.

Another development in theatrical releases on videocassette in 1984 was the speed at which they began to appear on retail shelves after an initial theatrical run, such as the November release of *Purple Rain* from Warner Home Video on the heels of its summer success.

As for the future, continued growth is imminent. According to Ron Safinick, president of Media Home Entertainment, 1985 will see an upward turn in product quality with continued price reductions as competition mounts.

Top 10 Music Videos

- Diana D* — Chuck Mangione (A&M Records)
- She's A Liar* — The Dolly Dots — (TSR Records)
- Some Guys Have All The Luck* — Rod Stewart (Warner Bros.)
- The War Song* — Culture Club (Epic/Virgin Records)
- You Might Think* — Cars (Elektra Records)
- Power Of Love* — Frankie Goes To Hollywood (Island Records)
- Rocket* — Herbie Hancock (Columbia Records)
- The Homecoming Queen's Got A Gun* — Julie Brown (Rhino Records)
- Free Yourself* — The Untouchables (Twist Records/Enigma)
- Dancing In The Dark* — Bruce Springsteen (Columbia Records)

Gregory Dobrin

AUDIO/VIDEO

DIRECTOR PROFILE: MARY LAMBERT — Mary Lambert doesn't look much like a director. First of all, directors are not supposed to be women — especially music video directors; and second, she's just too innocent looking — too congenial, perhaps, to fit the stereotype of the frenzied, workaholic, (male) fast-talker that normally dominates a music video shoot. On a windy, drizzly, miserable Monday in Los Angeles recently, Lambert could be found among the production crew of a new **Kim Carnes** video, *Invitation To Dance* (the theme to an upcoming MGM feature, *That's Dancing*), huddled in the gusty vestibule of the Fairfax movie theatre. The only spot on this shoot that isn't chilly is the '30s modern ticket booth where Carnes sits patiently melting in the hot lights as the crew prepares for the next



IT'S A DEAL — Embassy Home Entertainment has inked a deal with Orion Pictures for homevideo rights to *The Cotton Club* in the U.S. and Canada. *Diane Lane* and *Richard Gere* celebrate.

take. Passersby are halted at the sidelines, cinematographer **Lazlo Kovacs** eyes the camera lens, and a resounding "aak - shun!" reverberates beneath the marquee of the old theatre. Cameras rolling, Carnes begins nonchalantly separating tickets as two young men approach the booth. "Cut!" Lambert may not look like a director, but she sure can yell like one. When she does it's plain who's in control. Nevertheless, Lambert is about as diminutive and soft-spoken as they come. Not a speck of the traditional directorial arrogance. There's a quiet humor to her and you can tell she likes to laugh. You might even describe her as shy — not at all the kind of personality one would expect to find in

a woman who once directed commercials for such Madison Avenue blitz fodder as *Clairol*. Commercials didn't provide much artistic sustenance for this Rhode Island School of Design grad, however, so she was eager to experiment with music videos when the chance finally came along (the **Tom Tom Club's** "As Above, So Below"). She has since lensed such tunes as **The Go Gos' Turn To You** and **Sheila E's The Glamorous Life**, two videos for **Madonna: Borderline** and **Like A Virgin** and most recently **Fred Schneider's Monster**. "I was creatively stifled doing commercials," offered Lambert, "and I was attracted by the narrative possibilities of music video." She was also excited by the newness of the medium — a medium that has never before been truly explored — and she likes the short format. "For the last 10 years I've been really interested in the idea of doing short films — and that's what a music video is," Lambert said. "I'd like to direct a feature eventually, but I'd also like to direct some 20- and 30-minute films. I think that's a good length. You have less of an obligation to your audience in that time than you do with two hours, so you can have more fun. You can have a lighter touch." Lambert sees music video as a form of communication among directors, a good way for unestablished talents to have their work seen and considered by the *big boys*, which can clear the way for more feature film opportunities for directors with no record of bankability. Music video is a much freer network for the exchange of ideas, she says, as much of a showcase as it is a testing ground, and for the first time since directors began toying with music videos in the '60s, it's possible to make a living doing them. "She gives you a lot of confidence that she knows what she's doing," said Carnes of Lambert, "and she's real fun to work with. She has a real left-field sense of humor — which I always go for!" The relationship between artist and director is important on a Lambert project. She insists on meeting with the artist before any story ideas are put down on paper, so that she can get a feeling for the artist as well as the music; key elements to the total product she is helping to promote. As for whether music videos should be considered promotional tools or art in their own right, Lambert feels they must be considered as both, at a happy medium. "I don't want to do them if I'm just churning out propaganda," said Lambert. "I'm not interested in that. But I'm not at all put off by the idea that music videos can serve two purposes. And I think if you do a good job on your art, you're going to do a good job on the other thing." *Invitation to Dance* was in the editing stages at press time, but look for it around the first of the year, soon to be followed by *That's Dancing*. Carnes, by the way, is currently in the midst of finishing up a new album ("Invitation to Dance" is not on it), with a single due next March 1.

NELSON NEW YEAR — Live from Houston, Texas, HBO has gone South for the holidays. As its first-ever live music broadcast, the cable channel will be presenting a New Year's bash with country crooner **Willie Nelson** called *Willie Nelson's New Year's Eve Party — Live!* The concert will be broadcast from the Summit Auditorium in Houston. "Willie has been doing this show in Houston on New Year's Eve for about 10 years now," said Betty Betterman, vice president of music and variety programming for HBO. "So it's an exciting event, and we've been wanting to do another show with Willie (after the family special they did last year). We talked about a lot of ideas and finally came up with this one." Lots of guests will be featured, including **Waylon Jennings**, **Jessi Colter** and **B.B. King**, plus a few surprise visitors Nelson keeps inviting (**Johnny Cash** was one Bitterman recently heard about). Of course, at midnight the whole show moves to Times Square along with the rest of the country — but 'til then it's down home Houston. **gregory dobrin**

Life Story Of Sinatra Planned

LOS ANGELES — CBS has announced plans for a six-hour miniseries which will dramatize the life of Frank Sinatra from his early childhood in New Jersey to the present. Sinatra's personal life as well as his prominent career in various branches of show business will be depicted in the miniseries, which will be produced by Sinatra's youngest daughter, Tina in association with Warner Bros. Television.

Of the miniseries, Alan Shayne, president of WB-TV Programming, said "We're proud and delighted to be bringing to television the story of one of the unique figures in entertainment history, truly an American legend." The miniseries will be filmed for broadcast during the 86-87 season.

A PRONOUNCED SMASH!

THE REBBIE ^(REE-BEE) JACKSON



ALBUM!

Rebbie Jackson's "Centipede" is a Jackson-sized triumph!
Exploding at all radio formats...with a video on
MTV™. Rebbie has definitely arrived!

And the excitement is just beginning! The
"Centipede" album is bulleting up the charts,
turning people on with songs by Michael
Jackson, Prince, Smokey Robinson and the
Jacksons as only Rebbie can sing them!

REBBIE JACKSON "CENTIPEDE"!

**THE ALBUM THAT'S
GOING EVERYWHERE!
ON COLUMBIA
RECORDS AND
CASSETTES.**

Produced by Michael Jackson for MJ Productions, Inc.,
Wayne Henderson for Wayne Henderson Productions, a North Doheny Productions, Inc.,
Tina Jackson, Rebbie Jackson and Wayne Henderson.
Executive Producer: Lorian Arnold.
Management: K1 Management, Inc.
"Columbia" and the Columbia logo are trademarks of CBS Inc. © 1984 CBS Inc.



TOP 30 COMPACT DISCS

Title, Artist, Label, Number, Distributor	12/22	Weeks On Chart
1 BORN IN THE U.S.A. BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	15.98	2 16
2 LIKE A VIRGIN MADONNA (Warner Bros. 25157-2) WEA	15.98	3 5
3 PURPLE RAIN PRINCE AND THE REVOLUTION (Warner Bros. 25110-2) WEA	15.98	1 16
4 THE DARK SIDE OF THE MOON PINK FLOYD (Capitol CDP-46001) CAP	21.98	4 16
5 SHE'S SO UNUSUAL CYNDI LAUPER (Portrait RK 38930) CBS	—	5 16
6 CAN'T SLOW DOWN LIONEL RICHIE (Motown 6059MD) MCA	—	8 16
7 HEARTBEAT CITY THE CARS (Elektra 80296-2) WEA	15.98	6 16
8 CHICAGO 17 CHICAGO (Warner Bros. 25060-2) WEA	15.98	10 8
9 PRIVATE DANCER TINA TURNER (Capitol CDP-46041) CAP	21.98	7 13
10 STOP MAKING SENSE TALKING HEADS (Sire 25186-2) WEA	15.98	11 7
11 MADONNA (Sire 23867-2) WEA	15.98	9 16
12 BREAK OUT POINTER SISTERS (Planet PCD1-4705A) RCA	—	12 10
13 1984 VAN HALEN (Warner Bros. 23985-2) WEA	15.98	16 16
14 AJA STEELY DAN (MCA MCAD-37214) MCA	—	14 12
15 REBEL YELL BILLY IDOL (Chrysalis VK 41450) CBS	—	15 6
16 TROPICO PAT BENATAR (Chrysalis VK 41471) CBS	—	17 3

Title, Artist, Label, Number, Distributor	12/22	Weeks On Chart
17 GOODBYE YELLOW BRICK ROAD ELTON JOHN (MCA MCAD2-6894) MCA	15.98	19 11
18 ELIMINATOR Z.Z. TOP (Warner Bros. 23774-2) WEA	15.98	13 16
19 GREATEST HITS VOLUME 1 ELTON JOHN (MCA MCAD-37215) MCA	—	21 3
20 THE MAGAZINE RICKIE LEE JONES (Warner Bros. 25117-2) WEA	15.98	18 7
21 AN INNOCENT MAN BILLY JOEL (Columbia CK 38837) CBS	—	20 16
22 THRILLER MICHAEL JACKSON (Epic EK 38112) CBS	—	22 16
23 ROCK 'N SOUL PART 1 DARYL HALL - JOHN OATES (RCA PCD1-4858) RCA	—	24 16
24 I FEEL FOR YOU CHAKA KHAN (Warner Bros. 25162-2) WEA	15.98	23 5
25 IN THE DIGITAL MOOD THE GLENN MILLER ORCHESTRA (GRP GRPD 9502) IND	19.98	26 16
26 90125 YES (Atco 90125-2) WEA	15.98	27 16
27 THE BIG CHILL SOUNDTRACK PLUS ADDITIONAL CLASSICS VARIOUS ARTISTS (Motown 6120MD) MCA	—	— 1
28 THE MANY MOODS OF CHRISTMAS ATLANTA SYM. ORCH. (SHAW, ARR. BENNETT) (Telarc CD-80087) IND	—	28 4
29 TCHAIKOVSKY: NUTCRACKER SUITE - OP. 71A, SERENADE FOR STRINGS ACAD. OF ST. MARTIN-IN-THE-FIELDS (MARRINER) (Philips 411 471-2) POL	15.98	— 1
30 THE NIGHTFLY DONALD FAGEN (Warner Bros. 23696-2) WEA	15.98	29 14



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 FOREIGNER | 9 BARRY MANILOW |
| 2 NEW EDITION | 10 KENNY ROGERS & DOLLY PARTON |
| 3 JULIO IGLESIAS | 11 TRIUMPH |
| 4 DON HENLEY | 12 JACK WAGNER |
| 5 POINTER SISTERS | 13 ASHFORD & SIMPSON |
| 6 DEEP PURPLE | 14 EURYTHMICS |
| 7 MIDNIGHT STAR | 15 THE KINKS |
| 8 TWISTED SISTER | |

NORTHEAST 1.

- 1 JULIO IGLESIAS
- 2 DEEP PURPLE
- 3 POINTER SISTERS
- 4 NEW EDITION
- 5 DON HENLEY
- 6 FOREIGNER
- 7 JACK WAGNER
- 8 ASHFORD & SIMPSON
- 9 PHILIP BAILEY
- 10 EURYTHMICS

SOUTHEAST 2.

- 1 FOREIGNER
- 2 JULIO IGLESIAS
- 3 NEW EDITION
- 4 POINTER SISTERS
- 5 DON HENLEY
- 6 TWISTED SISTER
- 7 MIDNIGHT STAR
- 8 KENNY ROGERS & DOLLY PARTON
- 9 ASHFORD & SIMPSON
- 10 KOOL & THE GANG

BALTIMORE/WASHINGTON 3.

- 1 JULIO IGLESIAS
- 2 NEW EDITION
- 3 FOREIGNER
- 4 DEEP PURPLE
- 5 POINTER SISTERS
- 6 DON HENLEY
- 7 TOTO
- 8 TWISTED SISTER
- 9 MIDNIGHT STAR
- 10 BARRY MANILOW

WEST 4.

- 1 DON HENLEY
- 2 JULIO IGLESIAS
- 3 DEEP PURPLE
- 4 FOREIGNER
- 5 BARRY MANILOW
- 6 NEW EDITION
- 7 MIDNIGHT STAR
- 8 TRIUMPH
- 9 EURYTHMICS
- 10 POINTER SISTERS

MIDWEST 5.

- 1 NEW EDITION
- 2 FOREIGNER
- 3 POINTER SISTERS
- 4 JULIO IGLESIAS
- 5 DEEP PURPLE
- 6 DON HENLEY
- 7 MIDNIGHT STAR
- 8 TRIUMPH
- 9 JACK WAGNER
- 10 THE KINKS

NORTH CENTRAL 6.

- 1 POINTER SISTERS
- 2 FOREIGNER
- 3 JULIO IGLESIAS
- 4 DEEP PURPLE
- 5 NEW EDITION
- 6 DON HENLEY
- 7 TOTO
- 8 BARRY MANILOW
- 9 KENNY ROGERS & DOLLY PARTON
- 10 THE KINKS

DENVER/PHOENIX 7.

- 1 DON HENLEY
- 2 TOTO
- 3 FOREIGNER
- 4 TWISTED SISTER
- 5 JULIO IGLESIAS
- 6 NEW EDITION
- 7 MIDNIGHT STAR
- 8 KENNY ROGERS & DOLLY PARTON
- 9 TRIUMPH
- 10 DEEP PURPLE

SOUTH CENTRAL 8.

- 1 DEEP PURPLE
- 2 POINTER SISTERS
- 3 DON HENLEY
- 4 TWISTED SISTER
- 5 BARRY MANILOW
- 6 JULIO IGLESIAS
- 7 NEW EDITION
- 8 TOTO
- 9 FOREIGNER
- 10 MIDNIGHT STAR



NEW EDITION IN-STORE — MCA recording artists *New Edition* recently signed autographs for four hours when they took a pause from their performances at *Disneyland* for an in-store appearance at *The Warehouse Records* in *Baldwin Hills*. Signing autographs are (l-r): *Ralph Tresvant*, *Michael Bivins*, *Ronnie DeVoe* (behind fan), *Ricky Bell* and *Bobby Brown* of *New Edition*. Back row standing: *Louil Silas*, west coast regional R&B promotion manager, *MCA Records*; *Jheryl Busby*, vice president of black music, *MCA Records*.

WHAT'S IN-STORE

NARM NEWS — "A Gala Celebration of Music and Video" themes the **1985 NARM Convention**, to be held March 29 - April 1 at the **Diplomat Hotel** in *Hollywood, Florida*. Improved sales of records and tapes coupled with new industry growth in video will form the backdrop for the convention, during which retailers and suppliers will address the new opportunities to draw consumers into record stores. The banner year enjoyed by many in the industry in 1984 results in this celebration through the convention's exciting program of industry speakers, panel discussions, product presentations, awards banquets and other business and social events. Product presentations by the major record manufacturers take on added importance this year, as the companies plan to have their top executives meet with customers immediately following the presentations in "one-on-ones." Merchandising and advertising will be emphasized and video will be featured with music in a number of the presentations. **Jim Greenwood**, president of **Licorice Pizza** and chairman of the convention commented, "I am looking forward to the best convention in

years. I think people at all levels will be much more involved with the product."

SCI-FI SEQUEL — **Telarc Records** recently released "Time Warp," a sequel to its best-selling "Star Tracks" recording of science fiction film scores. Like its predecessor, "Time Warp" presents conductor **Erich Kunzel** and the **Cincinnati Pops Orchestra** in an all-digital recording of space-movie music. (Compact disc, CD-80106, no list price; and LP, DG-10106, \$12.98). The program was recorded in Cincinnati's Music Hall, so the recording has the sound quality reminiscent of the acoustics of a surround-sound movie house. According to **Telarc** producer **Robert Woods**, "this recording has the hottest levels since **Telarc's** 1812



SAC PACK — New from **Sound Accessories Corp.**, *North Hollywood* is the **SACpac**, a belt which carries a removable bag for a portable cassette player, camera, etc. and a pouch for three cassettes, or other belongings. It retails for \$14.95.

Overture recording," a recording known for its audiophile quality. One of "Time Warp's" musical firsts is the premiere recording of composer **Alexander Courage's** "Menagerie Suite," comprising music he created for the pilot episode of the **Star Trek** TV series. The disc also includes **Richard Strauss's** introduction to "Also Sprach Zarathustra" which is of course the signature film music of both **2001** and its sequel **2010**.

NO NOISE — **SCI-coustics, Inc.**, will introduce four additional **IMX** models at the **January CES** show in *Las Vegas, Nevada*, to the **IMX Dimensional Enhancer Model 100** line introduced last June. New **IMX Models 300** and **350** are specifically for use with car stereos; **Models 200** and **250**, like the original **IMX 100**, are for use with home components. Each unit sells for under \$100. "Our new models offer the original **IMX** process with new features added to accommodate the consumer's different needs, whether it be for the car or for the home," commented **Paul Kaplan**, president of **SCI-coustics**. The **IMC Model 250** introduces a stereo simulator for television sound and will also work with the output of a T.V. earphone jack. For more info on all **SCI-coustic** product, call (202) 628-2923.

LABEL WATCH — It's not unusual for a rock n' roll band to visit a record store and sign albums for their fans, but **Brat Records** recording artists **Suzy Saxon** & **The Anglos** did a little bit more. Last month, to celebrate the release of their debut album, "Guilt By Association," radio station **WRXL** and **Brat Records** sponsored a free performance by the band inside the **West Broad Street** location of **Peaches Records and Tapes** in *Richmond, VA*. The band played an hour's worth of songs for the crowd and followed with an album signing session. During a break between the two sets, store manager **Evans Kelly** accompanied the band outside where they placed their handprints, signatures, an **Anglos** button, guitar pick, drum key and one of **Suzy's** earrings in the cement sidewalk alongside such notables as **Dwight Twilley**, **Berlin** and **Charlie Daniels**. Sounds like a lot of fun and a good way to introduce the band to the neighborhood. Call **Mad Dog** at (804) 359-0001 for more info.

ron rosenthal

TOP 50 12" SINGLES

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

12" REVIEWS

SYLVESTER (Megatone 130 1984) **Rock The Box** (5:02) (Goldstein-Kessie) (Golden Melodies-BMI/Sequins At Noon -- ASCAP) (Producers: Ken Kessie-Morey Goldstein)

Though Sylvester is famous for his blatant sexual ambiguity, his music seems to do well with genders of either persuasion and "Rock The Box" is a highly-synthesized slice of syncopated techno-funk which is catching on in many major dance markets. Ominous riffing creates a sense of musical tension which Sylvester then breaks with his piercing screams. Excellent vocal delivery and arrangement of this dance club special.

JEFFREY OSBORNE (A&M 12116) **The Borderlines** (6:52) (Jones) (WB Music-Zubaidah Music/ASCAP) (Producer: George D. Duke)

This silky follow-up to Osborne's smash title track from the album "Don't Stop" is sure to continue the vocalist's assault on the charts. Featuring an effective intro and some nice vocal-Fairlight interplay, this remix turns "The Borderlines" into a swirling dance masterpiece. Osborne's resonant vocals and the power-rocking guitar fills which flesh out this nearly-seven-minute version should guarantee the artist plenty of club play.

TOP 40 ALBUMS

*AVAILABLE ON COMPACT DISC

	Weeks On 12/22 Chart		Weeks On 12/22 Chart
1 FIRST CIRCLE PAT METHENY GROUP (ECM 25008-1)	1 13	21 WHY NOT! PAQUITO D'RIVERA (Columbia FC 39584)	34 2
2 HOT HOUSE FLOWERS WYNTON MARSALIS (Columbia FC 39530)	2 12	22 SOUND-SYSTEM HERBIE HANCOCK (Columbia FC 39478)	13 18
3 INSIDE MOVES* GROVER WASHINGTON, JR. (Elektra 9 60318-1)	3 12	23 FIESTA VICTOR FELDMAN (Palo Alto PA8066)	26 4
4 OPEN MIND* JEAN-LUC PONTY (Atlantic 7 80185-1)	4 9	24 EL REY TITO PUENTE AND HIS LATIN ENSEMBLE (Concord Jazz Picante JP-250)	27 4
5 NIGHTSONGS EARL KLUGH (Capitol ST-12372)	5 12	25 TOMMY GUN TOM BROWNE (Arista AL8-8249)	17 8
6 12 BOB JAMES (Tappan Zee/Columbia FC 39580)	6 9	26 CLASSIC MASTER RONNIE LAWS (Capitol ST-12375)	— 1
7 HIGH CRIME* AL JARREAU (Warner Bros. 9 25106-1)	7 7	27 SILHOUETTES LONNIE LISTON SMITH (Doctor Jazz FW39420)	19 6
8 NIGHT LINES* DAVE GRUSIN (GRP-A-1006)	8 28	28 ISLAND SCOTT COSSU (Windham Hill WH-1033)	32 2
9 THE DREAMS OF CHILDREN* SHADOWFAX (Windham Hill/A&M WH-1038)	10 8	29 MOBO II KAZUMI WATANABE (Gramavision GR 8406)	24 9
10 RENDEZVOUS SADAO WATANABE (Elektra 60371-1)	9 20	30 BEYOND THE CLOUDS FREE FLIGHT (Palo Alto PA 8075)	— 1
11 WINDHAM HILL RECORDS SAMPLER '84* VARIOUS ARTISTS (Windham Hill/ A&M WH-6-1035)	11 14	31 UNIVERSAL RHYTHM RALPH MacDONALD (Polydor 823 323-1 Y-1)	23 6
12 MAHAVISHNU (Warner Bros. 9 25190-1)	12 9	32 COUNTRY ORIGINAL SOUNDTRACK (Windham Hill/A&M WH-1039)	28 5
13 MAKOTO OZONE (Columbia BFC 39624)	16 5	33 NEW YORK SCENE ART BLAKEY (Concord Jazz CJ-256)	29 5
14 THE TWO OF US RAMSEY LEWIS & NANCY WILSON (Columbia FC 39326)	14 20	34 DECOY* MILES DAVIS (Columbia FC 38991)	33 28
15 ACCESS ALL AREAS SPYRO GYRA (MCA 2-6893)	15 27	35 AUTUMN GEORGE WINSTON (Windham Hill/A&M WH-1012)	— 1
16 ALBUM ALBUM JACK DEJOHNETTE'S SPECIAL EDITION (ECM 1280)	18 5	36 ELECTRIC OUTLET JOHN SCOFIELD (Gramavision GR 8405)	30 9
17 CAVERNA MAGICA (. . . UNDER THE TREE — IN THE CAVE . . .) ANDREAS VOLLENWEIDER (CBS FM 37827)	21 2	37 IN THE DARK ROY AYERS (Columbia FC 39422)	31 6
18 RENAISSANCE MAN JAMAALADEEN TACUMA (Gramavision GR 8308)	20 5	38 KALAHARI* DAVE VALENTIN (GRP-A-1009)	38 5
19 DECEMBER* GEORGE WINSTON (Windham Hill/ A&M WH-1025)	25 9	39 AERIAL BOUNDARIES* MICHAEL HEDGES (Windham Hill/A&M WH-1032)	40 15
20 THE INTRODUCTION STEVE MORSE BAND (Musician/Elektra 60369-1)	22 20	40 THE BEST OF GIL SCOTT-HERON (Arista AL8-8248)	39 5

FEATURE PICKS

DECISIONS — George Adams/Don Pullen Quartet — Timeless SJP 205 (dist. by Zebra — Producer: Wim Wigt — List: 8.98

Pianist Pullen and tenor saxophonist Adams lead one of the steamiest quartets in jazz (bassist Cameron Brown and drummer Dannie Richmond round out the unit), but they've done most of their work in Europe. This LP is a fine document of their kaleidoscopic abilities — inside, outside, all around their instruments — and telepathic interplay.

THE IRVING BERLIN SONGBOOK — Sarah Vaughan/Billy Eckstine — Emarcy 822 526-1 — Producers: Bob Shad (original), Richard Seidel (reissue) — List: 5.98 — Bar Coded

One of four new mid-line Songbooks (Mel Torme/Ellington-Basie, Ella Fitzgerald/Johnny Mercer, and Dinah Washington/Fats Waller are the others), this one features 11 songs by the greatest of American songwriters done by two of the greatest interpreters of American songs. This 1957 LP is pure elegance, as are Hal Mooney's arrangements and "Sweets" Edison's trumpet solos.

VARIATIONS IN BLUE — Bill Barron — Muse MR 5306 — Producer: Bill Barron — List: 8.98

Hard-bop with free edges. Professor Barron (he spends most of his year at Wesleyan U.) tenorizes with pianist/brother Kenny, Jimmy Owens, Ben Riley and Ray Drummond in tow. Good, loose blowing on a set of Barron originals; the kind of date that used to proliferate in the glory days of Blue Note, Impulse and other fine small labels. Bill Barron should doff the professor's robes more often.

IN HIGH PROFILE — Dick Katz — Bee Hive BH 7016 — Producer: Bob Porter — List: 8.98

Although Dick Katz's profile hasn't always been as high as it should, those in the know realize that he is one of the most adaptable and dependable pianists in jazz. Here, in the company of four other world-travelling jazz romantics (Jimmy Knepper, Frank Wess, Marc Johnson, Al Harewood), Katz turns in a delightful set of performances on tunes by Monk, Coltrane, Pettiford, Gershwin and Katz.

ON JAZZ

IT'S A WRAP — In 1984 there were no multi-platinum jazz records, no jazz "Victory" tours replacing shortstops on the baseball fields of America, no cable stations running jazz videos 24-hours-a-day, no jazz musicians on the cover of *People* magazine, and no jazz bands sign up with cola makers. In other words — for jazz, everything was steady in Orwell's year.

That is not to say there wasn't a flurry of activity amongst record labels. The biggest news, of course, was the departure of **Bruce Lundvall** from Elektra to form Manhattan Records over at Capitol-EMI. Manhattan will oversee the re-emergence of the Blue Note label, with reissues of classic material (25 LPs due next month) and new signings. Where this leaves Elektra/Musician is uncertain, though the



GRP, FOR SCHUUR — Dianne Schuur stopped by GRP Records during a promotional tour in support of her debut LP, "Deedles." Here she schmoozes with the co-owners of the label, Larry Rosen (l) and Dave Grusin.

talk is that the label will continue in some capacity. Another up-in-the-air jazz label is Island's Antilles, founded by the departed **Ron Goldstein**.

On the reissue front, there was an unusual amount of activity. Muse Records bought out the Savoy Jazz catalog from Arista, and has been adding to it steadily (with a mid-line program due in '85); DRG put out the first of what it claims will be 300 albums under the Swing imprint; Palo Alto, which added TBA for their material with a Black Contemporary edge, revved up Tall Trees, a mid-line program of reissues from, so far, the Capitol vaults. PolyGram and Fantasy, the two giants of reissues, beefed up their catalogues; the former adding MPS (while continuing to reissue

product from Verve and Emarcy), the latter acquiring Contemporary (which joins Prestige and Milestone). Both MPS and Contemporary product are mid-line priced. And while Columbia Records seemed to peter out on its Contemporary Masters Series of reissues, Atlantic revived its Jazzlore series. As always, RCA kept its extensive jazz vaults under lock and key.

New imprints in the stores in '84 were Zebra, the California fusion label which is also distributing Timeless, the Dutch mainstream label; Open Air and Dancing Cat, new subsidiaries of Windham Hill (which has an as-yet-unnamed straight-ahead subsidiary due in '85); the George Wein Collection, which is under the Concord Jazz banner and Muse/Art, the "world music" label. Delos Records, a classical label, stuck their toe into jazz waters for the first time.

Columbia, as usual, led the majors in new jazz product, with **Miles Davis**, **Wynton Marsalis**, **Paquito D'Rivera**, **Weather Report**, **Makoto Ozone**, **Branford Marsalis** and others in their stable. They also began to cross-pollinate their jazz and classical departments more — following Wynton Marsalis' be-gone success — recently releasing a **Bob James** classical LP, and promising classical product from Branford Marsalis, **Herbie Hancock**, **Kent Jordan** and others next year. The other majors only dripped out jazz product in '84 (though some of their affiliated labels took up the slack).

As always, the backbone of jazz was made up of the small labels worldwide. For contemporary music, kudos, as usual, to Black Saint/Soul Note, (dist. by PolyGram Special Imports); ECM (with some material dist. by Warner Bros. and some by PolyGram Special Imports); Gramavision (dist. by PolyGram); Hat Hut; India Navigation; GRP (which has been a leader, with PolyGram, in getting out jazz on compact discs); Sunnyside; Cadence; Europa; Windham Hill (dist. by A&M, which also released the tantalizing "That's The Way I Feel Now: A Tribute To **Thelonious Monk**"); Rounder; Celluloid; Omnisound; and Philo. For mainstream material, and reissues, a nod to Discovery/Trend/Musicraft, Concord, Pablo, Stash, Jazzology/GHB/Circle/Audiophile (which has just added Progressive), Stash, Uptown, Dr. Jazz (dist. by CBS), Mosaic, and Bee Hive. For issuing with a broad scope, here's to GNP/Crescendo, Theresa, Sea Breeze, and Pausa. I apologize to anybody who may be left out — my memory, like my body, can use some jogging.

As to trends in music this year, I don't think there were any significant ones; strong playing seemed to be appreciated no matter what the style. The combination of jazz and classical musics seemed to take on new dimensions, and there was a marked increase in "world music," the kind of stuff that allows tablas and berimbaus to interact with pianos and trombones. I don't think any musical innovations surfaced, but sometimes it takes a few years for that to be certain.

Jazz, as always, was not exactly predominant on the airwaves in '84, nor was there an overabundance of live performances. Between New York and L.A. jazz clubs are about as rare as good bagels. Fortunately, Kool kept up their sponsorship of jazz festivals (though the roster was trimmed), and JVC joined in with four worldwide festivals.

Once again, deaths dealt jazz a terrible blow. **Count Basie**, **Earl Hines**, **Budd Johnson**, **Red Garland**, **Vic Dickenson**, **Colin Walcott**, **Alberta Hunter**, **Albert Dailey**, **Juan Tizol**, **Mabel Mercer**, the list is long. They'll all be missed but, thanks to records, tapes, films, etc., they're all immortal.

Jazz, as always, rolls on, undaunted, as Wynton Marsalis pointed out in his eloquent Grammy acceptance speech, by trends and bad taste. Whether fusion or bebop, whether played by an 80-year-old veteran or a fresh-faced wunderkind, whether hot or cold, the music is what it's all about. The music is strong.

In this issue is my list of the 10 best albums of the year. I'd like to say a few things about the list: I stuck to jazz albums, I did not include reissues (those were the best albums of some other year), and I'm probably wrong in all my choices. Only time will tell.

lee jeske

TOP 75 ALBUMS

	Weeks On 12/22 Chart		Weeks On 12/22 Chart
1 KENTUCKY HEARTS EXILE (Epic FE 39424)	2 12	37 ATLANTA BLUE THE STATLERS (Mercury/PolyGram 818-652-1)	39 32
2 COUNTRY BOY RICKY SKAGGS (Epic FE 39410)	6 12	38 DON'T MAKE IT EASY FOR ME EARL THOMAS CONLEY (RCA AHL1-4713)	38 77
3 DOES FORT WORTH EVER CROSS YOUR MIND GEORGE STRAIT (MCA-5518)	3 11	39 MY KIND OF COUNTRY REBA McENTIRE (MCA-5516)	42 7
4 CITY OF NEW ORLEANS WILLIE NELSON (Columbia FC 39145)	1 21	40 ONE OWNER HEART T.G. SHEPPARD (Warner Bros. 9-25149-1)	40 9
5 TOO GOOD TO STOP NOW JOHN SCHNEIDER (MCA-5495)	5 19	41 TEN YEARS OF HITS MICKEY GILLEY (Epic KE2 39867)	45 8
6 WHY NOT ME THE JUDDS (RCA/Curb AHL1-5319)	9 8	42 THIS OL' PIANO MARK GRAY (Columbia FC 39518)	52 3
7 TREADIN' WATER EARL THOMAS CONLEY (RCA AHL1-5175)	8 11	43 DON'T CHEAT IN OUR HOME TOWN RICKY SKAGGS (Epic FE 38954)	43 61
8 HEART OVER MIND ANNE MURRAY (Capitol SJ-12363)	11 11	44 THE JUDDS THE JUDDS (RCA/Curb MHL1-8515)	48 44
9 GREATEST HITS 2 THE OAK RIDGE BOYS (MCA-5496)	4 19	45 RIGHT OR WRONG GEORGE STRAIT (MCA-5450)	49 59
10 ROLL ON ALABAMA (RCA AHL1-4939)	7 48	46 HE THINKS HE'S RAY STEVENS RAY STEVENS (MCA-5517)	60 8
11 YOU'VE GOT A GOOD LOVE COMIN' LEE GREENWOOD (MCA-5488)	10 29	47 CLEAN CUT BARBARA MANDRELL (MCA-5474)	47 35
12 FRIENDSHIP RAY CHARLES (Columbia FC 39415)	16 20	48 GOLDEN DUETS FRIZZELL & WEST (Viva 9-25148-1)	37 10
13 ONCE UPON A CHRISTMAS KENNY ROGERS & DOLLY PARTON (RCA ASL1-5307)	19 6	49 FOREVER YOU THE WHITES (MCA-5490)	46 26
14 MEANT FOR EACH OTHER BARBARA MANDRELL & LEE GREENWOOD (MCA-5477)	12 19	50 CHRISTMAS AT OUR HOUSE BARBARA MANDRELL (MCA-5519)	59 3
15 MAJOR MOVES HANK WILLIAMS, JR. (Warner/Curb 9-25088-1)	13 29	51 WORKIN' FOR A LIVIN' JOHNNY LEE (Warner Bros. 1-25125)	41 11
16 THE FIRST WORD IN MEMORY JANIE FRICKE (Columbia FC 39338)	17 17	52 LET ME BE THE FIRST DEBORAH ALLEN (RCA AHL1-5318)	64 2
17 WHAT ABOUT ME? KENNY ROGERS (RCA AFL1-5043)	14 15	53 CAFE CAROLINA DON WILLIAMS (MCA-5493)	44 29
18 IT'S ALL IN THE GAME MERLE HAGGARD (Epic FE-39364)	18 28	54 IT TAKES BELIEVERS MICKEY GILLEY & CHARLY McCLAIN (Epic FE 39292)	59 37
19 PLAIN DIRT FASHION NITTY GRITTY DIRT BAND (Warner Bros. 9-25113-1)	15 22	55 HOMECOMING ED BRUCE (RCA AHL1-5324)	63 2
20 THE BEST YEAR OF MY LIFE EDDIE RABBITT (Warner Bros. 9-25151)	21 12	56 THE BEST OF MICHAEL MARTIN MURPHEY (EMI America ST-17143)	65 2
21 GREATEST HITS VOL. 2 WAYLON JENNINGS (RCA AHL1-5325)	23 8	57 SAN ANTOINE DAN SEALS (EMI America ST-17131)	57 14
22 EB84 THE EVERLY BROTHERS (Mercury 822 431-1 M-1)	27 7	58 HEARTACHES, LOVE & STUFF GENE WATSON (MCA/Curb-5520)	51 8
23 HIS EPIC HITS — THE FIRST 11 — TO BE CONTINUED MERLE HAGGARD (Epic FE 39545)	28 11	59 FADED BLUE GARY MORRIS (Warner Bros. 9-25069-1)	53 35
24 BLUE HIGHWAY JOHN CONLEE (MCA-5521)	26 8	60 BY HEART CONWAY TWITTY (Warner Bros. 9-25078-1)	54 34
25 CAGE THE SONGBIRD CRYSTAL GAYLE (Warner Bros. 9-23958-1)	25 58	61 THE BEST OF VOL. III DON WILLIAMS (MCA-5465)	61 43
26 LADIES' CHOICE GEORGE JONES (Epic FE 39272)	35 5	62 LOVE IS ON THE RADIO TOM JONES (Mercury 422-822 701-1)	62 11
27 MUSIC FROM SONGWRITER WILLIE NELSON & KRIS KRISTOFFERSON (Columbia FC 39531)	20 10	63 SALUTES HANK WILLIAMS GEORGE JONES (Mercury 422 822 646-1 M-1)	55 7
28 GREATEST HITS JOHN ANDERSON (Warner Bros. 9-25169-1)	24 10	64 NEVER COULD TOE THE MARK WAYLON JENNINGS (RCA AHL1-5017)	56 23
29 RIDDLES IN THE SAND JIMMY BUFFETT (MCA-5512)	29 12	65 CHRISTMAS WISHES ANNE MURRAY (Capitol SN-16232)	— 1
30 CONWAY'S LATEST GREATEST HITS CONWAY TWITTY (Warner Bros. 1-25170)	22 11	66 WHERE IS A WOMAN TO GO GAIL DAVIES (RCA AHL1-5187)	— 1
31 BY REQUEST GEORGE JONES (Epic FE 39546)	33 11	67 GREATEST HITS JUICE NEWTON (Capitol SJ-12353)	58 22
32 ONE MORE TRY FOR LOVE RONNIE MILSAP (RCA AHL1-5016)	30 30	68 RARE TAKES AND RADIO CUTS HANK WILLIAMS, JR. (Polydor 422-823 695-1)	69 6
33 EYE OF A HURRICANE JOHN ANDERSON (Warner Bros. 1-25099)	31 23	69 FOR THE RECORD—THE FIRST 10 YEARS DAVID ALLAN COE (Columbia KC2 39585)	68 10
34 PROFILE II — THE BEST OF EMMYLOU HARRIS EMMYLOU HARRIS (Warner Bros. 9-25161-1)	34 15	70 ALIVE AND WELL MOE BANDY & JOE STAMPLEY (Columbia FC 39426)	66 24
35 THE MAN IN THE MIRROR JIM GLASER (Noble Vision 2001)	32 54	71 GREATEST HITS HANK WILLIAMS, JR. (Elektra/Curb 9-60193-1)	67 116
36 HOUSTON TO DENVER LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 39291)	36 31	72 RESTLESS THE BELLAMY BROTHERS (MCA/Curb-5489)	70 29
		73 A LITTLE GOOD NEWS ANNE MURRAY (Capitol ST-12301)	71 64
		74 CHARLY CHARLY McCLAIN (Epic FE 39425)	72 19
		75 THE CLOSER YOU GET ALABAMA (RCA AHL1-4662)	73 94



A COUNTRY CHRISTMAS — Admiring ornaments donated by many country music artists for trimming a 20-foot tree at the Second Annual Country Music Christmas are BMI's Frances Preston; Larry Gatlin, his wife, Janis and their children Josh and Kristin. Alabama was on hand to light the tree and lead in Christmas carols during the event, sponsored by the Country Music Hall of Fame and Museum.

Country Horizons Broaden In '84

by Brenna Davenport-Leigh

NASHVILLE — It was a year that marked several changes in Nashville's music industry, and a year that showed a tug-of-war in terms of economic growth. There was a crop of new artists at most of the major labels and after slowly testing the water, many of the country divisions took a plunge into music videos. The music community found successful new venues right at home with the growth of The Nashville Network and the boom of movie productions coming into the area.

A noticeable change around Music Row was the many building projects springing up from every once-vacant lot. The Welk Music Group along with several other companies are in the midst of opening new office structures. In addition to the growing constructions, many New York- and Los Angeles-based companies bowed Nashville branches over the past year, again proving the city's growing importance to the overall music industry.

The Nashville Network (TNN) continued to show progressive growth as shown by

its significant gains in the A.C. Nielsen ratings. Nielsen began metered measurement of TNN in January and an August gain marked the second consecutive month that TNN scored its highest prime time audience delivery. Arising as TNN's most successful show since 1984 were, *You Can Be A Star*, *Fandango Bobby Bare & Friends*, *Nashville Now*, and *Country Clips*.

Country label divisions also saw 1984 as an apparent year for duos. It indeed took two to tango as the top of the charts were filled with such teams as Willie Nelson and Julio Iglesias, Kenny Rogers and Dolly Parton, Barbara Mandrell and Lee Greenwood, and Anne Murray and Dave Loggins. The trend should also continue into 1985 with duet albums by Mandrell and Greenwood, Willie Nelson and Kris Kristofferson, Ray Charles with his cast of friends and George Jones and his ladies. The Rogers/Parton Christmas LP "Once Upon A Christmas" proves to be one of the hottest holiday packages

(continued on page 29)

WISH YOU A MERRY CHRISTMAS



Tabby Crabb

TOP 100 COUNTRY SINGLES

December 29, 1984

	Weeks On Chart		Weeks On Chart		Weeks On Chart
1 WHY NOT ME		35 MY ONLY LOVE		69 SHE'S GONE, GONE, GONE	
THE JUDDS (RCA PB-13923)	2 13	THE STATLERS (Mercury 880 411-7)	42 4	CARL JACKSON (Columbia 38-04647)	57 7
2 DOES FORT WORTH EVER CROSS YOUR MIND		36 JAGGED EDGE OF A BROKEN HEART		70 FOOL'S GOLD	
GEORGE STRAIT (MCA-52458)	6 14	GAIL DAVIES (RCA PB-13912)	15 14	LEE GREENWOOD (MCA-52426)	60 20
3 I LOVE ONLY YOU		37 A LADY LIKE YOU		71 BIG WOMEN	
THE NITTY GRITTY DIRT BAND (Warner Bros. 7-29203)	4 15	GLEN CAMPBELL (Atlantic America 7-99691)	43 5	TONY MCGILL (NSD-198)	75 2
4 THE BEST YEAR OF MY LIFE		38 WHAT SHE WANTS		72 MAGGIE'S DREAM	
EDDIE RABBITT (Warner Bros. 7-29186)	8 13	MICHAEL MARTIN MURPHEY (EMI America P-B-8243)	46 5	DON WILLIAMS (MCA-52448)	62 18
5 HOW BLUE		39 SLOW BURNING MEMORY		73 ALL AMERICAN COUNTRY BOY	
REBA McENTIRE (MCA-52468)	10 12	VERN GOSDIN (Compliat CP-135)	45 5	CON HUNLEY (Capitol B-5428)	77 3
6 AMERICA		40 HEARTACHE AND A HALF		74 THERE STANDS THE GLASS	
WAYLON JENNINGS (RCA PB-13908)	7 15	DEBORAH ALLEN (RCA PB-13921)	18 11	EDDIE THOMPSON (Kristal KS 2291)	78 3
7 YEARS AFTER YOU		41 THIS BED'S NOT BIG ENOUGH		75 HOW DO YOU FEEL ABOUT FOOT-LIN' AROUND	
JOHN CONLEE (MCA-52470)	11 11	LOUISE MANDRELL (RCA PB-13954)	47 4	WILLIE NELSON & KRIS KRISTOFFERSON (Columbia 38-04652)	63 9
8 CROSSWORD PUZZLE		42 RUNNING DOWN MEMORY LANE		76 WHEN SHE WAS BY MY SIDE	
BARBARA MANDRELL (MCA-52465)	9 13	REX ALLEN, JR. (Moon Shine MS-3034)	44 6	YOUNGER BROTHERS BAND (ERP 4502)	— 1
9 ME AGAINST THE NIGHT		43 EYE OF A HURRICANE		77 WHAT'LL YOU DO ABOUT ME	
CRYSTAL GAYLE (Warner Bros. 7-29151)	14 10	JOHN ANDERSON (Warner Bros. 7-29127)	49 4	STEVE EARLE (Epic 34-04666)	71 5
10 SHE'S MY ROCK		44 I'D DANCE EVERY DANCE WITH YOU		78 I'M LOVIN' YOU ALL OVER AGAIN	
GEORGE JONES (Epic 34-04609)	1 15	KENDALLS (Mercury 880 306-7)	26 10	GEARY HANLEY (Kansa KA 622)	79 3
11 A PLACE TO FALL APART		45 I NEVER GOT OVER YOU		79 HEY	
MERLE HAGGARD (Epic 34-04663)	17 9	JOHNNY PAYCHECK (A.M.I. 1322)	50 5	HILLARY KANTER (RCA PB-13935)	85 4
12 DIAMOND IN THE DUST		46 MISSISSIPPI SQUIRREL REVIVAL		80 I NEVER LIKED WALTZES TILL NOW	
MARK GRAY (Columbia 38-04610)	13 13	RAY STEVENS (MCA-52492)	54 4	REGINA LEIGH (Roundhouse PPP 114)	— 1
13 GOT NO REASON NOW FOR GOIN' HOME		47 WHAT I DIDN'T DO		81 THE GREATEST GIFT OF ALL	
GENE WATSON (MCA-52457)	16 12	STEVE WARINER (MCA-52506)	53 4	KENNY ROGERS & DOLLY PARTON (RCA PB-13945)	— 1
14 FIRE IN THE NIGHT		48 YOU'VE GOT A GOOD LOVE COMIN'		82 AFTERNOON SOAPS	
ALABAMA (RCA PB-13926)	19 8	LEE GREENWOOD (MCA-52509)	56 2	LEE WRIGHT (Praire Dust PD-92784)	87 3
15 SOMETHING IN MY HEART		49 NO WAY JOSE		83 BE MY BABY	
RICKY SKAGGS (Epic 34-04668)	20 9	DAVID FRIZZELL (Viva 7-29158)	55 4	JUDY LINDSEY (Gypsy G83844)	84 5
16 MAKE MY LIFE WITH YOU		50 YOUR HEART'S NOT IN IT		84 THE FIRST WORD IN MEMORY IS ME	
OAK RIDGE BOYS (MCA-52488)	21 8	JANIE FRICKE (Columbia 38-04578)	34 18	JANIE FRICKE (Columbia 38-04731)	— 1
17 YOU TURN ME ON		51 TOO GOOD TO STOP NOW		85 A SIMPLE I LOVE YOU	
ED BRUCE (RCA PB-13937)	22 9	MICKEY GILLEY (Epic 34-04563)	36 18	KAREN BROOKS (Warner Bros. 7-29154)	— 1
18 AIN'T SHE SOMETHIN' ELSE		52 CHANCE OF LOVIN' YOU		86 RAINBOW	
CONWAY TWITTY (Warner Bros. 7-29137)	23 8	EARL THOMAS CONLEY (RCA PB-13877)	37 17	ANNE LORD (Comstock 1768)	— 1
19 SHE'S GONNA WIN YOUR HEART		53 GOD WON'T GET YOU		87 BACK AROUND TO ME	
EDDY RAVEN (RCA PB-13939)	24 8	DOLLY PARTON (RCA PB-13883)	41 15	BETTY CARON (F & L FL-542)	90 2
20 ONE OWNER HEART		54 CRAZY		88 HAVE ANOTHER DRINK	
T.G. SHEPPARD (Warner Bros./Curb 7-29167)	25 8	KENNY ROGERS (RCA PB-13975)	64 2	DOUG BLOCK (Revolver REV84-005)	— 1
21 NOBODY LOVES ME LIKE YOU DO		55 P.S. I LOVE YOU		89 PICK UP THE PIECES JOANNE	
ANNE MURRAY/DAVE LOGGINS (Capitol B-5401)	3 17	TOM T. HALL (Mercury 880 216-7)	48 17	MAX COOLEY (Six—One-Five S 1001)	89 2
22 LET ME DOWN EASY		56 IT'S A BE TOGETHER NIGHT		90 SLOW NIGHTS	
JIM GLASER (Noble Vision NV-107)	28 8	FRIZZELL & WEST (Viva 7-29187)	52 16	MEL TILLIS WITH GLEN CAMPBELL (MCA-52474)	73 10
23 WORLD'S GREATEST LOVER		57 SHE USED TO LOVE ME A LOT		91 COME TAKE CARE ON ME	
THE BELLAMY BROTHERS (MCA-52446)	5 15	DAVID ALLAN COE (Columbia 38-04688)	67 5	JIMMY LEE HUFF (A.M.I. 1922)	93 2
24 ALL MY ROWDY FRIENDS ARE COMING OVER TONIGHT		58 COUNTRY GIRLS		92 EVERYTHING SHE TOUCHES	
HANK WILLIAMS, JR. (Warner Bros. 7-29184)	12 13	JOHN SCHNEIDER (MCA-52510)	— 1	CARL FARRIS (Swanee DKD-SW 4012)	— 1
25 THE GIRL MOST LIKELY TO		59 I HEARD IT ON THE RADIO		93 HELLBENT ON A HEARTACHE	
B.J. THOMAS (Cleveland Intl. 38-04608)	27 11	ROBIN LEE (Evergreen EV-1026)	61 5	MICKEY MARTIN (TMX TMW-102)	— 1
26 ALL TANGLED UP IN LOVE		60 HALLELUJAH, I LOVE YOU SO		94 OBJECT OF MY AFFECTION	
GUS HARDIN (RCA PB-13938)	31 8	GEORGE JONES WITH BRENDA LEE (Epic 34-04723)	69 2	ALBERT UPDYKE (Stargem SG 2284)	94 2
27 MISSIN' MISSISSIPPI		61 SEVEN SPANISH ANGELS		95 ONE TAKES THE BLAME	
CHARLEY PRIDE (RCA PB-13936)	29 9	RAY CHARLES (Columbia 38-04715)	70 3	THE STATLERS (Mercury 880 130-7)	74 20
28 LEONA		62 TOUCHY SITUATION		96 DANCIN' WITH MY HEART	
SAWYER BROWN (Capitol B-5403)	30 9	RAZZY BAILEY (MCA-52500)	66 5	CATHY BUCHANAN (Rustic R-1025)	81 5
29 BABY'S GOT HER BLUE JEANS ON		63 YOU COULD'VE HEARD A HEART BREAK		97 EASY LADY	
MEL McDANIEL (Capitol P-B-5418)	32 7	JOHNNY LEE (Warner Bros. 7-29206)	51 19	BOBBY G. RICE (Door Knob KD 84-223)	82 3
30 BABY BYE BYE		64 VIRGINIA		98 THE WAY SHE LOVES ME	
GARY MORRIS (Warner Bros. 7-29131)	33 6	BACKWATER (A.M.I. 1920)	68 4	BILLY CHINNOCK (Paradise PR 630)	80 3
31 MY BABY'S GOT GOOD TIMING		65 I'M AN OLD ROCK AND ROLLER		99 DON'T OUR LOVE LOOK NATURAL	
DAN SEALS (EMI America B-8245)	35 6	TOM JONES (Mercury 880 402-7)	76 4	KEITH WHITLEY (RCA PB-13967)	86 4
32 SOMEONE LIKE YOU		66 PRISONER OF THE HIGHWAY		100 I'VE BEEN AROUND ENOUGH TO KNOW	
EMMYLOU HARRIS (Warner Bros. 7-29138)	38 6	RONNIE MILSAP (RCA PB-13878)	58 18	JOHN SCHNEIDER (MCA-52407)	83 22
33 CRAZY FOR YOUR LOVE		67 WHATEVER TURNS YOU ON			
EXILE (Epic 34-04722)	40 4	KEITH STEGALL (Epic 34-04590)	59 11		
34 IF THAT AIN'T LOVE		68 HURRY ON HOME			
LACY J. DALTON (Columbia 38-04696)	39 6	BROOKS BROTHERS BAND (Buckboard 115)	72 3		

ALPHABETICAL TOP 100 COUNTRY SINGLES (including publishers & licensees)

A Lady (BrightSky/C. Monk—ASCAP/Stegall Sngs/Blackwood—BMI)	37	Don't Our Love (Tree—BMI/Cross Keys—ASCAP)	99	Leona (Royalhaven—BMI/G.I.D.—ASCAP)	28	Something (Jack & Bill/Amanda-lin—ASCAP)	15
A Place To Fall (Mount Shasta—BMI)	11	Easy Lady (Chip-N-Dale—ASCAP/Harken—BMI)	97	Let Me Down Easy (Tolloven/Jacobi—BMI)	22	The Best Year Of My Life (DebDave/Briarpatch—BMI)	4
A Simple (Warner-Tammerland/Rumble Seat/Babbling Brks—BMI)	85	Everything (Walter Haynes—BMI)	92	Maggie's Dream (Leeds—ASCAP/Patchwork—BMI)	72	The First Word (Irving/Love Wheel—BMI)	84
Afternoon Soaps (Little Amber—BMI)	82	Eye (ATV/Wingtip—BMI)	43	Make My Life (Garwin/Sweet Karol—ASCAP)	16	The Girl Most Likely To (Warner-Tammerland/Writers House—BMI)	25
Ain't She Somethin' (Jack & Bill—ASCAP)	18	Fire (Sabal—ASCAP)	14	Me Against (Irving/Love Wheel—BMI)	9	The Greatest Gift Of All (Tree—BMI)	81
All American Country Boy (Blackwood/Screen Gems—EMI—BMI)	73	Fool's Gold (Goldsboro Sngs—ASCAP/Ronzomatic—BMI)	70	Missin' Mississippi (Royalhaven—BMI/G.I.D./Dejamus—ASCAP)	27	The Way She Loves Me (Young Carney—ASCAP)	98
All My Rowdy Friends (Bocephus—BMI)	24	God Won't Get You (Velvet Apple—BMI)	53	Mississippi Squirrel (Ray Stevens Music?/BMI)	46	There Stands The Glass (Rightsong/Jamie—BMI)	74
All Tangled Up (Hall-Clement—BMI/Bright Sky/Charlie Monk—ASCAP)	26	Got No Reason (Vogue/Sunflower Country Songs—BMI)	13	My Baby's Got (Pink Pig/Hall-Clement/Bob McDill—BMI)	31	This Bed's (Charlie Monk/April—ASCAP)	41
America (Lowery, Legibus, Captain Crystal—BMI)	6	Hallelujah, I Love You So (Rightsong—BMI)	60	My Only (Statler Brothers—BMI)	35	Too (Hall-Clement—BMI/Chappell—ASCAP)	51
Baby Bye Bye (Warner Bros./Gary Morris—ASCAP)	30	Have Another Drink (Daway)	88	Nobody Loves Me Like You Do (Ensign—BMI)	21	Touchy (Warner-Tammerland/Writers House—BMI)	62
Baby's Got (Hall-Clement—BMI)	29	Heartache (Posey/VanHoy/U'chapel—BMI/Jasepp/Struzick—ASCAP)	40	Object Of (Duchess—BMI)	94	Virginia (Eed Cricket—ASCAP)	64
Back Around (Window—BMI/Petwood—ASCAP)	87	Hellbent (Window/Newkeys—BMI)	93	One Owner Heart (Rick Hall/Almost Songs/Tom Bransfield—ASCAP)	20	What I Didn't Do (Warner House—BMI/Warner Bros. Gold—ASCAP)	47
Be My (Mother Bertha/Trio—BMI)	83	Hey (April—ASCAP)	79	One Takes The Blame (Statler Brothers—BMI)	95	What She (Vogue/Padre Hotel—BMI)	38
Big Women (Little Bill—BMI)	33	How Blue (Songmedia/Bugshoot—BMI)	5	P.S. I Love You (MCA/Warner Bros.—ASCAP)	55	What'll You Do (Combine—BMI)	77
Chance Of Lovin' You (Blue Moon/April—ASCAP/Labor Of Love—BMI)	52	How Do You (Resaca—BMI/Music City—ASCAP)	75	Pick Up The Pieces (Southern Nights—ASCAP)	89	Whatever Turns You On (Blackwood/Stegall Songs—BMI/Sheddhouse—ASCAP)	67
Come Take Care (Julep—BMI/Bill Black/Partnership—ASCAP)	91	Hurry On Home (Blackwood—BMI)	68	Prisoner Of The Highway (Lodge Hall—ASCAP)	66	When She Was (Old Friends—BMI/Kieran Kane—ASCAP)	76
Country Girls (Warner-Tammerland/WB/Two Sons—ASCAP)	58	I Heard (Buzz Cason—ASCAP/Mablehill/Hall-Clement—BMI)	59	Running Down (RavenSong/Michael H. Goldsen—ASCAP)	86	Why Not Me (Tree—BMI/Cross Keys/Welbeck/Blue Quill—ASCAP)	1
Crazy (Lionsmate/Security Hogg—ASCAP)	54	I Love Only You (MCA/Don Schlitz/Leeds/Patchwork—ASCAP)	3	Seven Spanish Angels (Warner-Tammerland—BMI/Warner Bros./Two Sons—ASCAP)	61	World's (Bellamy Brothers—ASCAP)	23
Crazy (Pacific Island/Tree—BMI)	33	I Never (Tomfran—BMI)	45	She Used To (Hall-Clement—BMI/Jack & Bill—ASCAP)	57	Years After You (DebDave/Briarpatch—BMI)	7
Crossword Puzzle (Tom Collins—BMI/Collins Court—ASCAP)	8	I Never Liked (Milone—ASCAP)	80	She's Gone, Gone (Tree/Harlan Howard—BMI)	69	You Could've Heard A Heart Break (Songmaker—ASCAP)	63
Dancin' (Bent Tree—BMI/Low Limb—ASCAP)	96	I'd Dance (Tree—BMI/Cross Keys—ASCAP)	44	She's Gonna Win (Welbeck/Dorsey/Cavesson—ASCAP)	19	You Turn Me (Hall-Clement—BMI/Bright Sky—ASCAP)	17
Diamond In The Dust (Warner-Tammerland/Daticabo—BMI)	12	I'm An Old (Candy—PRO/Treatlow—BMI)	65	She's My Rock (Famous/Chappell—ASCAP)	10	You've Got A Good (Warner House—BMI/WB Gold—ASCAP)	48
Does Fort Worth (Acuff—Rose—BMI)	2	I'm Lovin' You (Great Leawood—ASCAP)	78	Slow Burning (Hookit/Blue Lake—BMI)	39	Your Heart's Not In It (Tree/O'Leic—BMI/Crosskeys—ASCAP)	50

Country Music — Year End Wrap Up 1984

(continued from page 27)

in some time, bulleting this week at 13 on the **Cash Box** country album chart. Instead of having one top duo of the year, 1984 could go down as the Year of the Duo.

Another strong team in 1984 was country acts and corporate sponsors. From such contests as the Wrangler Country Showdown, sponsored by Wrangler and Dodge and the Wild Turkey Battle of the Bands to the major tours and concerts sponsored by Salem, Marlboro and Skoal, the involvement between corporations and the the music industry flourished. Salem successfully sponsored Alabama's 120-day 1984 tour, marking the third year the company has sponsored the super group as well as other top country acts.

The year also held a star-studded tour backed by Marlboro. That concert series, Marlboro Country, offered Ronnie Milsap, Merle Haggard, Ricky Skaggs, Eddie Rabbitt, T. G. Sheppard, Louise Mandrell

and others in concert appearances across the U.S. Going overseas via broadcast was the Charlie Daniels Band's Volunteer Jam X, sponsored by Skoal. Through an agreement with the Voice of America, the jam, which drew a crowd of 10,000, was heard in scores of foreign countries, including some behind the Iron Curtain. In other large country concert happenings for '84, Willie Nelson took his "picnic" back to Texas, the Statlers with fans numbering 60,000 strong celebrated the 4th of July in Virginia and the Fan Fair festival held in Nashville drew a record crowd of 19,000.

It was a year of breakthroughs for the country divisions. Many new artists made strong showings on the charts as well as receiving many first-time honors. RCA Records started off its year with "Roll On," Alabama's fifth LP, shipping platinum. This made every Alabama album thus far hit the platinum status. The group also became the only three-time "Entertainer of the Year" winner during the Country

Music Assn.(CMA) October Awards ceremony.

Not to miss out on firsts, Earl Thomas Conley's "Don't Make It Easy For Me," became the first album in history to spawn four consecutive number one singles. The label had notable success with several new artists, including the mother-daughter duo, The Judds, which made a 1984 claim to fame with two number one singles and two top 10 albums. In addition to success on the charts, RCA made a strong venture into music video with works from such artist as Alabama, Eddie Raven, Gus Hardin, Waylon Jennings and Vince Gill, among several others. Most recently Gail Davies and Ed Bruce signed over to the

label. Bruce's return marks his third time on the RCA label.

The CBS Records group found strength at the top of the charts with both the Columbia and Epic labels. Top 10 and number one singles almost doubled from 1983, and Willie Nelson's "Always On My Mind" LP went triple platinum for Columbia. Artists such as Ricky Skaggs, Merle Haggard and Nelson turned out consistent number one singles for CBS, and the group Exile on Epic made a strong number one stance, quickly establishing itself as a top act. CBS also jumped on the duet bandwagon with a George Jones' "Ladies Choice" duet LP from Epic

(continued on page 40)

TOP 10 ALBUMS

Born In The U.S.A. — Bruce Springsteen — Columbia
 Right Or Wrong — George Strait — MCA
 The Judds — The Judds — RCA
 Stop Making Sense — Talking Heads — Sire
 It's All In The Game — Merle Haggard — Epic
 Don't Make It Easy For Me — Earl Thomas Conley — RCA
 Plain Dirt Fashion — Nitty Gritty Dirt Band — Warner Bros.
 Private Dancer — Tina Turner — Capitol
 EB84 — Everly Brothers — Mercury
 Couldn't Stand The Weather — Stevie Ray Vaughn — Epic

--Brenna Davenport-Leigh

Judy Lindsey

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MOST ADDED COUNTRY SINGLES

1. COUNTRY GIRLS — John Schneider — MCA — 22 Adds
2. WHEN SHE WAS BY MY SIDE — Younger Brothers Band — ERP — 18 Adds
3. A SIMPLE I LOVE YOU — Karen Brooks — Warner Bros. — 15 Adds
4. THE FIRST WORD IN MEMORY — Janie Fricke — Columbia — 15 Adds
5. RAINBOW — Anne Lord — Comstock — 15 Adds

MOST ACTIVE COUNTRY SINGLES

1. FIRE IN THE NIGHT — Alabama — RCA — 58 Reports
2. HOW BLUE — Reba McEntire — MCA — 55 Reports
3. ME AGAINST THE NIGHT — Crystal Gayle — Warner Bros. — 54 Reports
4. YEARS AFTER YOU — John Conlee — MCA — 53 Reports
5. A PLACE TO FALL APART — Merle Haggard — Epic — 52 Reports

THE COUNTRY MIKE

THE 1984 CHARTBUSTERS — The past year had its share of record setting and landmark occurrences on the country charts. Listed in chronological order are a few of the most notable happenings on the singles and albums charts in 1984 . . . Mar. 17, "Roll On" by Alabama races to number one in only nine weeks, the fastest journey to the summit by any single in 1984. The record is also one of only two singles to spend two weeks at number one . . . May 19, "To All The Girls I've Loved Before" by Julio Iglesias and Willie Nelson is only the second record to stay at number one for the second consecutive week . . . Jun. 30, Compleat Records becomes the first independent label to garner a number one single this decade with "I Can Tell By The Way You Dance" by Vern Gosdin . . . Jul. 28,



KFDI COUNTRY CLUB — Gene Watson and KFDI's Randy Ray Urich are pictured backstage after a recent KFDI/Wichita "Country Club" dance.

"Angel In Disguise" becomes Earl Thomas Conley's fourth number one single from his number one album, "Don't Make It Easy For Me". Conley becomes the only artist in recording history to pull four number one singles from one studio album . . . Aug. 4, The Judds become the first mother/daughter duo to ever top the country singles charts when "Mama He's Crazy" reaches number one. The duo went on to collect two number one singles and two top ten albums in their first year on the charts . . . "Long Hard Road" becomes the first number one record for the Nitty Gritty Dirt Band in their 17 year history . . . Sep. 1, "Don't Make It Easy For Me" by Earl Thomas Conley finally hits number one on the album chart a full year and two months after its release . . . Sep. 1, Lionel Richie breaks the top 30 on the country singles chart with "Stuck On You" becoming the only artist in history to have a top 30 single and album on the pop singles, pop albums, black contemporary singles and albums, 12" singles, and country singles charts . . . Sep. 15, Jim Glaser hits number one with "You're Gettin' To Me Again", making Noble Vision Records the second independent label to reach the top spot on the singles chart this year . . . Dec. 1, Alabama's "Roll On" album spends its 19th week at number one making it the longest running number one album of the year . . . Dec. 8, The Oak Ridge Boys become the only act to boast two number one albums in 1984 as "Greatest Hits 2" hits the top. "Deliver" spent five weeks at number one in the spring.

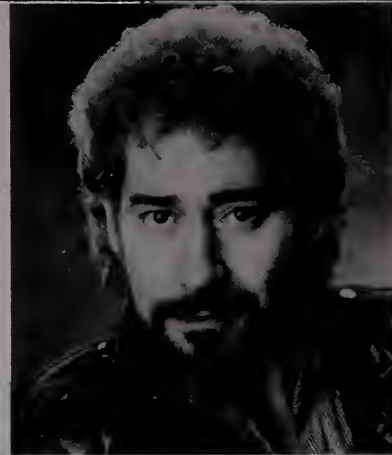
john lentz

PROGRAMMERS PICKS

Cathy Martindale	WSM/Nashville	Seven Spanish Angels — Ray Charles — Columbia
Dave Hensley	WMTZ/Augusta	The First In Line — The Everly Brothers — Mercury
Dan Williams	KEED/Eugene	Country Girls — John Schneider — MCA
Dan Jensen	WDZQ/Decatur	A Simple I Love You — Karen Brooks — Warner Bros.
Dan Hollander	WDXE/Lawrenceburg	The First Word In Memory Is Me — Janie Fricke — Columbia
Ross Brooke	WKZF/Fayetteville	Crazy — Kenny Rogers — RCA
Barry Kent	WHTI/Terre Haute	You've Got A Good Love Comin' — Lee Greenwood — MCA
Bob Duchesne	WMZQ/Washington	Hallelujah, I Love You So — George Jones with Brenda Lee — Epic
Charlie Jay	KSJB/Jamestown	Why Would I Want To Forget — Joe Sun — A.M.I.

SINGLES REVIEWS

OUT OF THE BOX



EARL THOMAS CONLEY (RCA PB-13960)

Honor Bound (3:14) (Chappell/Bibo/MCA/Chriswald/Hopi Sound-ASCAP) (C. Black, T. Rocco, A. Roberts) (Producer: Nelson Larkin, Earl Thomas Conley)

"Honor Bound," Earl Thomas Conley's second single release from his "Treadin' Water" LP, takes off from a simple melody and gentle vocals into an intricate musical arrangement which allows Conley a delivery that ranges from tender to intense. From a soft piano to a snazzy sax, "Honor Bound" should cover new hit territory for Conley, getting attention from both country and A/C.

FEATURE PICKS

DON WILLIAMS (MCA-52514)

Walkin' A Broken Heart (3:04) (Combine BMI) (A. Rush, D. Linde) (Producer: Don Williams, Garth Fundis)

TERRY GREGORY (Scotti Bros. ZS4 04735)

Pardon Me, But This Heart's Taken (3:09) (Lionsmate/Songcastle-ASCAP) (K. Vassy, J. Wilde) (Producer: Bob Montgomery)

JOHNNY CASH (Columbia 38-04740)

They Killed Him (3:51) (Resaca-BMI) (K. Kristofferson) (Producer: Chips Moman)

THE NITTY GRITTY DIRT BAND (Warner Bros. 7-29099)

High Horse (3:15) (Unami-ASCAP) (J. Ibbotson) (Producer: Marshall Morgan, Paul Worley)

LOIS JOHNSON (EMH-0036)

Loveshine (3:57) (Almarie/Eno River-BMI) (D. Silvers) (Producers: Don Silvers, Ray Pennington)

JOE SUN (A.M.I. 1321)

Why Would I Want To Forget (3:05) (Boquillas Canyon/Atlantic-BMI) (P. Sebert) (Producer: Brien Fisher)

BILL ANDERSON (Swanee DKD-SW 4013)

Wino The Clown (4:00) (Tree-BMI/Cross Keys-ASCAP) (C. Putman, R. Hellard, B. Jones) (Producer: Walter Haynes)

BOYD CHISUM (F&L FL-543)

Till Dawn Do Us Part (2:35) (Sacatone-BMI/Blue Front-ASCAP) (B. Allred, J. L. Alsip) (Producer: Joe Bob Barnhill)

NARVEL FELTS (Evergreen EV-1027)

Hey Lady (3:07) (Tapadero/Lynn Shawn-BMI) (T. Sharp, E. Burton, J. Sharp) (Producer: Johnny Morris)

NEW AND DEVELOPING

BENNY WILSON (Columbia 38-04724)

Acres Of Diamonds (2:37) (Fame-BMI) (B. Henderson, W. Caylor) (Producer: Rick Hall)

Benny Wilson offers his debut single release on Columbia with "Acres Of Diamonds," an upbeat love song that will have you singing right along in no time. A catchy chorus along with the driving instrumentals highlight the newcomer's fine country tenor. This tune packs a punch and should draw some rave attention from country radio.



KAREN LINES UP WITH KZLA — Warner Brothers recording artist Karen Brooks met with KZLA Radio/Los Angeles staffers after she opened for labelmate Hank Williams, Jr. at The Universal Amphitheatre. Pictured (l-r) are: Ken Fritz, Brooks' manager; Martha Sharp, vice president, A&R, Warner Bros./Nashville; Barbara Barrie, KZLA personality; Bill Mayne, KZLA Programmer Director; Brooks; Tom Storey, R.J. Curtis and Jim Rose, KZLA personalities.

COUNTRY COLUMN

WHAT SHE WANTS — EMI America and Michael Martin Murphey held a premiere showing of the video of his latest single "What She Wants," a venture which combined the commercial appeal of music videos with a social issue Murphey feels strongly about — the problem of runaways. Although the song is about a young girl wanting her parents to get back together after a divorce, Murphey saw that its meaning could be extended to a problem that might arise from that situation. Also involved in the video premiere and press conference were Nashville's Chief of Police and a Trailways representative, who along with Murphey hope to help runaway youth through a program called *Home Free*, initiated by the Trailway Corp. in cooperation with the International Assoc. of Chiefs of Police. The program enables any child



RABBITT AND ROONEY — Mickey Rooney and Eddie Rabbitt, mutual fans, met backstage after Rooney's Nashville opening night performance of *Sugar Babies*. Both Brooklyn-born songwriters, Rooney even sang a few self-penned country tunes to Rabbitt.

18 years-of-age or younger who wants to return home and who is confirmed as a missing person by any officer of the court to be issued a free ticket to their hometown aboard a Trailways bus. An average of 10 kids a day have taken advantage of the program since it began last June. It was through Murphey's initial involvement with a Runaway Hotline, which first began in Texas and now has a national toll-free number, that he became concerned with the problem. It was his awareness that sparked the video, he said, "While singing 'What She Wants' on-stage at a benefit for the hotline in Austin, it suddenly hit me that the song easily lent itself to the runaway issue." In the video, directed by David Hogan and produced by Joanne Gardner of Fusion Films, Murphey plays a divorced entertainer whose daughter runs away from her home. Murphey said of his feelings about the video, "I'm really very lucky to be able to do something like this. Not only have we made what we hope will be a career record and video, but I have also been allowed the opportunity to send out a message about a very real problem that involves over a million children a year, most of them teenagers, with three quarters of them being female. As a parent, I feel a great responsibility to bring the runaway problem to the fore. Hopefully, the video will influence people to work toward a solution. More than that, I hope it will also reach some of those children who are out on the streets, trying to cope and survive. Maybe it will influence some of them to return home or to reach out to someone who can help them rather than exploit them." Murphey's music video *Disenchanted* was recently presented the Silver Reel Award at the Second Annual New Mexico Film and Video Award Ceremony.

YOUR TICKET TO THE GRAMMY AWARDS — NARAS is selling raffle tickets for an all-expense paid trip to Los Angeles to attend the 27th Annual Grammy Awards Show on Feb. 26, 1985. The lucky winner will get two roundtrip airline tickets courtesy of American Airlines, two nights accommodations The Westin Bonaventure Hotel, two tickets to the Grammy Awards presentation and the post-telecast party, and airport transportation, courtesy of Sturdivant Limousine Service. Tickets, priced \$2.50 or \$25.00 for a book of ten, are on sale now from all NARAS board members and are also available at NARAS' Nashville office. Special events chairman Ralph Murphy, who along with executive director J. Paul Jackson developed the raffle plan, said, "We feel that this is a great opportunity for everybody to participate in the entire Grammy process and to be a part of the music industry's biggest night." Keep your fingers crossed until Feb. 6th when a drawing will be held at the NARAS membership meeting.

MANDRELL'S "SOMETHING SPECIAL" — Barbara Mandrell will be featured on her first network special coming up Jan. 9 appropriately entitled "*Barbara Mandrell: Something Special*." The hour long show includes her guest stars Roy Acuff, Lee Greenwood, The Voices of Inspiration and Barbara's dad Irby Mandrell. Taped last summer in three separate locations, the show spotlights Barbara in a gospel segment, a rock 'n' roll dance number, and "behind-the-scenes" footage from her concert tours. The program was produced and directed by Don Mishcer and written by R. C. Bannon. Ken Dudney and Barbara Mandrell are executive producers.

SIGNING ON — John Conlee has signed for exclusive booking with the Jim Halsey Company . . . Keith Stegall has joined the roster of In Concert International . . . The Media Group, Inc. (TMG) announced the signing of Ray Stevens for media and marketing services . . . Razy Bailey has made an exclusive booking contract with International Creative Management (ICM/Nashville) . . . Bill Anderson is now signed to Swanee Records, announced Wates Whitaker, founder and president . . . Tom Collins announced an exclusive songwriting agreement with Roger Murrah

BMI HOSTS TILLIS RECEPTION — Broadcast Music Incorporated (BMI) held a reception for a busy Mel Tillis last week to celebrate the publication of his autobiography, *Stutterin' Boy*, and the completion of the principal photography on his feature film, *Uphill All The Way*, on MelRoy Productions. A short clip from the film, starring Mel and Roy Clark, was previewed to the music industry crowd, and it looks to be laughs all the way.

SHOWCASING THEIR WARES — Atlantic America recording artist Leon Raines brought his showmanship to town recently when he appeared at Nashville's Bogey's to treat a full house to his strong vocals, along with some Gulf Coast Shrimp and beer to set the mood . . . The Bryce Music Group held a showcase at the Vanderbilt Plaza Hotel featuring the group Palomino and TNN's Jack Crook. The Bryce Group recently expanded its publishing activities to include artist management.

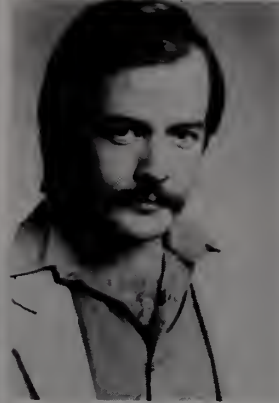
A LOTTA BULL — After twenty years a loan between Faron Young and Willie Nelson has been paid off — in 3,000 pounds of bull. It seems that when Willie was a struggling young songwriter, Young loaned him \$500.00 and Willie agreed to raise a calf and give the beef to Faron to pay off the loan. It became a running joke as Willie's popularity grew immensely that the bull was indeed getting bigger too. However, the joke ended recently when Willie delivered to Young (at his office on Music Row) a registered pure bred simmental bull.

brenna davenport-leigh



HEE HAW GET-TOGETHER — Shown backstage during a break from a taping of Hee Haw are (l-r): Kris Kristofferson, Barbara Lavender, owner of Shorty Lavender Talent; Willie Nelson; Faron Young; and Billy Deaton, president of Billy Deaton Talent Agency and Young's manager.

THANKS AND BEST WISHES FOR THE NEW YEAR TO COUNTRY RADIO



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TOP 15 ALBUMS

Spiritual

	Weeks On 12/22 Chart
1 NO TIME TO LOSE ANDRE CROUCH (Light LS 5863) Open	1 15
2 SAILIN' SHIRLEY CAESAR (Myrrh SPCN 7-01-673206-1) Open	2 23
3 WHAT HE'S DONE FOR ME REV. CLAY EVANS (Savoy SL 14762) Open	3 11
4 NO TEARS IN GLORY REV. F.C. BARNES & REV. JANICE BROWN (Atlanta Intl. AIR 10077) Open	4 21
5 WE SING PRAISES SANDRA CROUCH (Light-5825) Open	5 62
6 PSALMS RICHARD SMALLWOOD (Onyx 3833) Open	6 15
7 ROUGH SIDE OF THE MOUNTAIN F.C. BARNES & REV. JANICE BROWN (Atlanta Intl. 10059) Open	7 86
8 ANGELS WILL BE SINGING EDWIN HAWKINS & THE SEMINAR MASS CHOIR (Birthright BRS 4045) Open	8 11
9 TRUST IN GOD AL GREEN (Myrrh SPCN 7-01-678306-5) Open	9 7
10 JESUS SAVES LITTLE CEDRICK AND THE HAILEY SINGERS (Gospearl PL-16019) Open	10 32
11 THIS TOO WILL PASS JAMES CLEVELAND & THE CHARLES FOLD CHOIR (Savoy 7072) Title Cut	11 61
12 MADE IN MISSISSIPPI JACKSON SOUTHERNAIRS (Malaco 4372) Open	12 11
13 CHOSEN VANESSA BELL ARMSTRONG (Onyx 3825) Open	13 3
14 SING AND SHOUT THE MIGHTY CLOUDS OF JOY (Myrrh/Word 676706) "He's My Rooftop"	14 48
15 IMPOSSIBLE DREAM ALBERTINA WALKER (Savoy 14745) Open	15 3

Inspirational

	Weeks On 12/22 Chart
1 MORE THAN WONDERFUL SANDI PATTI (Impact R3818) Open	1 79
2 MICHAEL W. SMITH 2 MICHAEL W. SMITH 2 (Reunion 000412-9) "Hosanna"	2 37
3 STRAIGHT AHEAD AMY GRANT (Myrrh 675706-4) "Angels"	3 43
4 KINGDOM OF LOVE SCOTT WESLEY BROWN (Sparrow 1081) Open	4 7
5 THE SKY'S THE LIMIT LEON PATILLO (Word 677106-7) "I've Heard The Thunder"	5 37
6 VITAL SIGNS WHITEHEART (Myrrh SPCN 7-01-678238-7) Open	6 19
7 CHOICES FARRELL & FARRELL (StarSong SPCN 7-10-205386-X) "Give Me Thy Words"	7 29
8 THE WARRIOR IS A CHILD TWILLA PARIS (Milk & Honey MH 1048) Title Cut	8 29
9 HEART & SOUL KATHY TROCCOLI (Reunion SPCN 7-01-000512-5) Open	9 13
10 MAN IN THE MIDDLE WAYNE WATSON (Milk & Honey MH 1049) Open	10 32
11 NOT OF THIS WORLD PETRA (Star-Song SPCN 05088-0) Open	11 56
12 TIM MINER TIM MINER (Nissi EMR-4607) Open	12 7
13 THE PRODIGAL SON KEITH GREEN (Pretty Good PRG 003) Open	13 10
14 SONGS FROM THE HEART SANDI PATTI (Impact R03884) None	14 3
15 REIGN ON ME MICHELLE PILLAR (Sparrow SPR 1077) Title Cut	15 27

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, one-stops and radio.

GOSPEL COLUMN

SPARROW ANNOUNCES COMPACT DISC FORMAT — Sparrow distribution will be releasing three of its current top gospel albums as compact discs for the contemporary Christian marketplace. With this step senior vice president Bill Hearn predicts the wide growth of the CD configuration will be duplicated at the Christian bookstore level. He also noted that advanced product sales have already been placed by foreign outlets. Initial entries chosen for this format are **Debby Boone's** "Surrender," **Steve Taylor's** "Meltdown" and "Hymns Triumphant, Vol. II." The Sparrow compact disc itself will be packaged in a 6"x12" clamshell blister pack which displays both the disc in its generic jewel case and a four-color fold-out booklet, and first account deliveries will be made shortly after the new year.

WORD TRAVELS — Word Records' regional promotion's two-year project, Echoes, has already been requested by several foreign countries, including England, South Africa and Australia along with daily requests from church youth leaders in the U.S. The project, Echoes, consists of a 16mm film narrated by Myrrh artists **Kenny Marks**, **Amy Grant**, and **Mylon Le Fevre**, with the intention to make young church members aware of the advances made in contemporary Christian music through using styles of more commercial pop and rock music to convey the gospel. Along with the movie, a youth director who uses Echoes receives newspapers and a curriculum guide for discussion after the film. A number of cassettes containing excerpts from the soundtrack and ten cuts from new artists are also included in the package. Other than the price of a UPS shipment, there is no cost for the Echoes package.

PTL SIGNS SILVER SHADOW RECORDS DISTRIBUTION — PTL Enterprises, Inc., announced the signing of an exclusive distribution agreement with the Silver Shadow Records, Inc., of Santa Monica, CA. **Randy Krupp**, president of Silver Shadow, said, "Both firms are very excited about the pact, which will involve television marketing, advertising and promotion plans, and full-length videos for Silver Shadow artists which will be aired on the PTL Inspirational Network. The first album release under the agreement was **Jim McDonald's** "A Brand New Love For Christmas." Other releases to be distributed under the pact include a new M.O.R. release by McDonald, "Land Of Broken Dreams," and a keyboard LP by arranger/producer **Tom Keene** entitled "Softly And Tenderly . . . Yours."

OVERSEAS SING-A-LONG — Lorenz Creative Services, in cooperation with V.I.P. Unique Travel, is sponsoring the Second International Church Choir Festival. The festival, which Lorenz began last year in Portsmouth, England, will be held this summer in Coventry Cathedral, Coventry, England, running June 26 to June 29, 1985. Featuring works of notable British and American church music composers, a highlight of this year's festival the international premiere of "Call Forth Creation," written by **Patricia Costa** and **Buryl Red**, and directed by Red. Another special feature will be a keyboard seminar held concurrently with the Choir Festival program. In following last year's event, there will be no competition of choirs, and plans are already underway for a 1986 festival in Berne, Switzerland.

WELCOME SALES BUSTERS



WORD SALES BUSTERS — The Nashville division of Word Records and Music got together recently while attending Word's fourth quarter sales conference. Pictured (l-r) are: **John Barker**, A&R; **Terri Short**, A&R; **Ken Harding**, A&R; **Pat Strawbridge**, publishing; **Lauri Loving**, receptionist; **Andy Tolbird**, A&R; and **Bubba Smith**, publishing.



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-Lee Greenwood

*Academy Of Country Music,
Male Vocalist of The Year, 1984*

*Country Music Association
Male Vocalist of The Year, 1983, 1984*

*Music City News Awards
Male Vocalist of The Year, 1984*

*Grammy Award
For Male Vocal Performance, 1984
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*Lee
Greenwood*

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TOP 75 ALBUMS

★ = Available on Compact Disc
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 □ = Gold (RIAA Certified)

	Weeks On 12/22 Chart	Weeks On 12/22 Chart
1 THE WOMAN IN RED ■ ORIGINAL SOUNDTRACK STEVIE WONDER (Motown 6108 ML)	2 15	
2 PURPLE RAIN ■ PRINCE AND THE REVOLUTION (Warner Bros. 25110-1)	1 26	
3 NEW EDITION (MCA 5515)	3 12	
4 SOLID ASHFORD & SIMPSON (Capitol ST-12366)	4 9	
5 PLANETARY INVASION MIDNIGHT STAR (Solar/Elektra 9 60384-1)	13 4	
6 ESCAPE WHODINI (Arista JL 8-8251)	8 9	
7 DON'T STOP JEFFREY OSBORNE (A&M SP 5017)	7 11	
8 TRULY FOR YOU THE TEMPTATIONS (Gordy/Motown 6119 GS)	9 8	
9 SO GOOD THE WHISPERS (Solar/Elektra 60382-1)	10 6	
10 I FEEL FOR YOU ★ CHAKA KHAN (Warner Bros. 9 25182-1)	5 6	
11 SUDDENLY □ BILLY OCEAN (Jive/Arista JLB-8213)	6 27	
12 FAT BOYS (Sutra SUS 1015)	17 6	
13 LIKE A VIRGIN ★ MADONNA (Sire/Warner Bros. 9-25157-1)	18 5	
14 JUKEBOX DAZZ BAND (Motown 6117ML)	14 10	
15 CAN'T SLOW DOWN ■ LIONEL RICHIE (Motown 6059 ML)	11 60	
16 PRIVATE DANCER ■ TINA TURNER (Capitol ST-12330)	12 29	
17 HIGH CRIME AL JARREAU (Warner Bros. 9 25106-1)	19 7	
18 EMERGENCY KOOL & THE GANG (De-Lite/Poly- Gram 822 943-1 M-1)	23 4	
19 ICE CREAM CASTLES □ THE TIME (Warner Bros. 9 25109-1)	15 23	
20 SWEEP AWAY □ DIANA ROSS (RCA AFL 1-5009)	16 16	
21 STARCHILD TEENA MARIE (Epic FE 39528)	30 4	
22 CENTIPEDE REBBIE JACKSON (Columbia BFC 39238)	24 12	
23 CHINESE WALL PHILIP BAILEY (Columbia BFC 39542)	25 8	
24 JUST THE WAY YOU LIKE IT THE S.O.S. BAND (Tabu/CBS FZ 39332)	21 18	
25 FINESE GLENN JONES (RCA NFL 1-8036)	29 9	
26 YOU, ME AND HE MTUME (Epic FE 39473)	20 18	
27 EGO TRIP KURTIS BLOW (Mercury/PolyGram 822 420-1 M-1)	26 16	
28 BROADWAY'S CLOSER TO SUNSET BLVD. ISLEY, JASPER, ISLEY (CBS Associated FZ 39873)	35 4	
29 WILD ANIMAL VANITY (Motown 6102ML)	22 14	
30 I'VE GOT THE CURE ★ STEPHANIE MILLS (Casablanca/ PolyGram 822-421-M1-1)	28 13	
31 I APPRECIATE ALICIA MYERS (MCA 5485)	27 18	
32 LOVE LANGUAGE □ TEDDY PENDERGRASS (Asylum 60317-1)	33 23	
33 APOLLONIA 6 (Warner Bros. 9 25108-1)	31 11	
34 HEART BREAK SHALAMAR (Solar/Elektra 9 60385-1)	40 4	
35 LET ME BE THE ONE ANGELA BOFILL (Arista AL8-8258)	38 6	
36 BIG BAM BOOM ★ DARYL HALL & JOHN OATES (RCA AFL 1-5309)	36 6	
37 THE GLAMOROUS LIFE SHEILA E. (Warner Bros. 1-25107)	32 20	
38 CHARTBUSTERS RAY PARKER, JR. (Arista AL 8-8266)	42 4	
39 BREAK OUT ■ POINTER SISTERS (Planet/RCA BXL 1-4705)	34 57	
40 INSIDE MOVES GROVER WASHINGTON, JR. (Elektra 9 60364-1)	37 12	
41 SEND ME YOUR LOVE ★ KASHIF (Arista AL 8 8205)	41 26	
42 SOMETHINGS NEVER CHANGE STYLISTICS (Streetwise 3304)	49 3	
43 EUGENE WILDE (Philly World/Atlantic 7 90239-1)	50 3	
44 NEW PLATEAU SLAVE (Cotillion/Atlantic 90238)	48 4	
45 GAP BAND VI THE GAP BAND (Total Experience/ RCA TEL 8-5705)	55 2	
46 BLUESMASTER Z.Z. HILL (Malaco 7420)	46 6	
47 REFLECTIONS RICK JAMES (Motown 6095GL)	39 14	
48 THE WORD IS OUT JERMAINE STEWART (Arista AL8-8261)	54 3	
49 LOVE LETTERS THE FORCE M.D.'s (Tommy Boy 1 BLP 1003)	45 7	
50 VICTORY ■ JACKSONS (Epic QE 38946)	43 24	
51 RUN D.M.C. (Profile PRO-1202)	53 35	
52 BEST OF THE OLD AND THE NEW JOHNNY TAYLOR (Beverly Glen BG 10004)	59 10	
53 WAKING UP WITH THE HOUSE ON FIRE CULTURE CLUB (Virgin/Epic OE 39881)	44 6	
54 LOOKIN' FOR TROUBLE JOYCE KENNEDY (A&M SP-4996)	47 21	
55 WOMAN IN FLAMES CHAMPAIGN (Columbia FC 39365)	51 10	
56 MADONNA ■ (Sire/Warner Bros. 9 23867-1)	52 66	
57 QUALIFYING HEAT THELMA HOUSTON (MCA 5527)	— 1	
58 ALL OF YOU LILLO THOMAS (Capitol SF-12346)	56 20	
59 DANGEROUS BAR-KAYS (Mercury/PolyGram 818 478-1 M-1)	57 38	
60 MEETING IN THE LADIES ROOM KLYMAXX (Constellation/MCA 5529)	— 1	
61 SO ROMANTIC EVELYN "CHAMPAIGN" KING (RCA AFL 1-5308)	60 11	
62 TURNING POINT THE STAPLE SINGERS (CBS/FZ 39460)	61 11	
63 BE MY LOVER O'BRYAN (Capitol ST-12332)	63 36	
64 TOMMY GUN TOM BROWNE (Arista AL 8-8249)	66 10	
65 SAM HARRIS □ (Motown 6103ML)	65 11	
66 JERMAINE JACKSON □ (Arista AL8-8203)	64 32	
67 STRAIGHT FROM THE HEART ★ PEABO BRYSON (Elektra 60362-1)	67 25	
68 PLAYING FOR KEEPS LITTLE MILTON (Malaco 7419)	62 5	
69 THE CONTROLLERS (MCA 5514)	58 6	
70 UNIVERSAL RHYTHM RALPH MACDONALD (Polydor/PolyGram 823 323-1 Y-1)	68 15	
71 I BELONG TO YOU RANDY HALL (MCA 5504)	69 19	
72 CONTACT DREAMBOY (Qwest/Warner Bros. 9 25163-1)	71 9	
73 DREAM STREET ★ JANET JACKSON (A&M SF 4962)	73 15	
74 CATS WITHOUT CLAWS ★ DONNA SUMMER (Geffen/Warner Bros. 24040)	74 15	
75 OUTRAGEOUS LAKESIDE (Solar/Elektra 60355)	75 24	

THE RHYTHM SECTION

YEAR OF THE RAP — Never has the music of black musicians so dominated popular American culture as in 1984. And never has the black musical middle ground been so lost in the shuffle. As the battle for media attention was played out between the first true wave of black superstars and the explosion of new "musicians" armed primarily with digitized drums and an AABBB rhyme scheme, many consistently great artists just kept rolling along sans spotlight.

But despite who may have been pushed into the background, 1984 must still go down in the books as one of the most triumphant years on record for black music. Nothing more need be said about **Michael Jackson** and **Prince**. But the fallout from their efforts may make news in '85. Certainly **Jackie Jackson** proved himself to be one of the ablest producers in the business, and **Marlon Jackson** showed with "Body" that he knows how to create a dance groove that can't be denied. But the surprise of the family has to be **Rebbie Jackson**, who not only had the good sense to get Michael involved in her project, but the good taste to hand the bulk of the material over to Crusaders — ex **Wayne Henderson** and the talent to execute it like an established music veteran. As for Prince's entourage, well, we know he has a predilection for shapely brunettes, one of which at least, **Sheila E.**, possesses enough talent to make her an important star next year. One unfortunate by-product of Prince's success has been the disintegration of the **Time**, which began as the premiere funk assembly of the '80s under the direction of producers **Jimmy Jam** and **Terry Lewis**, turned into a star vehicle for **Morris Day** and **Jerome Benton** culminating in the **Purple Rain** film, and now has seen Day depart for the greener pastures of Hollywood. Prince has single handedly turned Minneapolis into a breeding ground of significant new black talent — a trick that would serve other talent-laden but little-noticed American cities well. It is one of his brightest accomplishments in a year of victories.



LIONEL RICHIE — Michael Jackson and Prince grabbed the spotlight, but the ex-Commodore won the real victory in terms of hits and sales.

What is really amazing about 1984 is that Michael and Prince, for all their deserved attention, were only part of the crossover story this year. **Lionel Richie**, who is so much a pop star that one has to remind oneself that he started out with the **Commodores**, dominated the charts all year long, with "All Night Long" pacing "Can't Slow Down" to mega hit status. Richie remains an imminently soulful artist. **Kool & The Gang** continued its steady underrated infiltration of the pop charts with its "In The Heart" LP. The hit single "Joanna" continued to increase the visibility the band has cultivated since "Ladies' Night" and "Celebration" first brought it to the attention of the "rest" of the music world. **Herbie Hancock** finally found the hit he'd been looking for these many years, and with the help of a brilliant video carried his 1983 success through the year with a host of awards to boot. More long-overdue success came to **Deniece Williams**, who finally scored big on the pop charts with a cut from the **Footloose** film, "Let's Hear It For The Boy." **The Pointer Sisters** again showed their universal appeal with the "Break Out" LP and the fantastic "Automatic." **Ray Parker, Jr.** invited a host of variation on and a law suit over his giant **Ghostbusters**. **Billie Ocean**, a product of Trinidad and England, stormed the charts with "Caribbean Queen (No More Love On The Run)." By year's end **New Edition** was taking a page out of the **Jackson 5's** book with "Cool It Now" and **Chaka Khan** was enjoying her most sustained success to date with Prince's "I Feel For You," bringing the music year full circle back to the two artists who spearheaded the most successful black foray into the pop charts in modern times.

But as these major powers were flexing their crossover muscles as never before, the heart and soul of black music were still burning and churning in their natural home — the street. Hip-hop and rap spawned a whole new breed of poets-cum-dancers-cum-DJs-cum-mixers who in some cases were long on message and short on music. But the movement resulted in a new set of role models for youth and for the most part the messages were positive, uplifting, time-honored tributes to individual achievement and positive thinking. A new cast of characters arrived on the scene, some serious artists, some marketing concepts. But as always, the cream rises, and **Run D.M.C.**, **Kurtis Blow**, **Whodini**, **Melle Mel**, **the Force M.D.'s**, **Afrika Bambaataa** and **the Fat Boys** established themselves as legitimate artists. As usual, the movement fostered a slew of exploitation movies. One, **Breakin'** captured popular attention in sufficient amounts to justify a sequel and make **Ollie & Jerry's** "Breakin' (There's No Stopping Us)" one of the biggest tunes of the year. But it remained for Chaka Khan to make the most out of the form's repetitive nuances and use them to ultimate effect on the Prince tune.

The other major accomplishments of the year were no less significant for their lack of media attention. **Stevie** proved that he is still Stevie with **The Woman In Red**, a project that suffered from being a soundtrack and not living up to another long wait for Wonder product, but still contained one of the biggest number-ones of the year. **Jermaine Jackson** created perhaps the best single of the year with "Dynamite" and saw another of his consistently great tunes, "Tell Me I'm Not Dreamin'," die a slow death from record company politics. **Stephanie Mills'** "Medicine Song" was another of the year's best tunes, proving her again an underrated dynamo and **George Duke** a dream producer, as he also scored with **Jeffrey Osborne's** "Don't Stop" and **Deniece Williams'** album.

More than anything, it was a year in which black music reaffirmed its importance, reaffirmed its rightful place as the progenitor of modern pop music, and actually took bold steps that will not be lost in retreat towards maintaining a higher percentage than ever before of places on the top 100 charts. Maybe even steps that will lead to that ultimate musical and professional goal for followers of popular song — one chart.

rusty cutchin

MOST ADDED SINGLES

- 1. I WOULD DIE 4 U — Prince — Warner Bros.**
WVDM, WXYV, WLOU, WYLD, WPLZ, WWIN, WRBD, KHYS, WDIA, WNHC, WPEG, WCIN, FM108, WGIV, KPRS, WGCI, KSOL, XHRM
- 2. THE BORDERLINES — Jeffrey Osborne — A&M**
WEDR, WYLD, WDIA, WBMX, WILD, WQKS, KGFJ, KMJQ, WPEG, KOKA, FM108, WLUM, WGCI, KSOL
- 3. GET ME HOT — Xavion — Asylum**
WXYV, WEDR, WHRK, WRBD, WBMX, WCIN, WZAK, WNOV, WAOK
- 4. GIRL, CUT IT OUT — Roger — Warner Bros.**
KDAY, WHUR, WCIN, WLEL, WZAK, WNOV, WAOK, KGFJ, KUKQ
- 5. DANCIN' TO BE DANCIN' — Skyy — Salsoul/RCA**
WVDM, WXYV, WLOU, WRBD, WNHC, WQKS, WPEG, WATV, XHRM

RETAIL BREAKOUTS

- 1. LIKE A VIRGIN — MADONNA — WARNER BROS.**
- 2. EASY LOVER — PHILIP BAILEY (DUET WITH PHIL COLLINS) — COLUMBIA**
- 3. MISSING YOU — DIANA ROSS — RCA**
- 4. GIRL, CUT IT OUT — Roger (featuring Shirley Murdock) — Warner Bros.**
- 5. MECHANICAL EMOTION — VANITY — MOTOWN**
- 6. I WOULD DIE 4 U — PRINCE — WARNER BROS.**
- 7. THE BELLE OF ST. MARK — SHEILA E. — WARNER BROS.**
- 8. CHANGE YOUR WICKED WAYS — PENNYE FORD — TOTAL EXPERIENCE/RCA**

BLACK RADIO HIGHLIGHTS

WAOK — ATLANTA — LARRY TINSLEY, PD — #1 — MIDNIGHT STAR
HOTS: Madonna, Kool & The Gang, Prince, R. Parker, Jr., J. Stewart, The Gap Band, C. Khan, S. Wonder, B. Ocean, New Edition, The Temptations, D. Ross, P. Hardcastle, S. Mills, Whispers, G. Benson, T. Houston, Prince, Shalamar, J. Osborne. ADDS: Roger, Black Ivory, G. Guthrie, AM/FM, Yarbrough & Peoples, Kashif, Xavion, T. McClary, Jonzun Crew, D. Hartman.

WXYV — BALTIMORE — MARK WILLIAMS, MD
HOTS: S.O.S. Band, Jermaine Jackson, New Edition, Midnight Star, R. Parker, Jr., E. Wilde, T. Houston, J. Stewart, The Temptations, S. Wonder, Kool & The Gang, Pointer Sisters, Madonna, P. Hardcastle, T. Marie. ADDS: Prince, B. Joyce, UTFO, Aleem, Hall & Oates, Black Ivory, Skyy, M. Wycoff, Xavion, E. King.

WWIN — BALTIMORE — KEITH NEWMAN, PD
HOTS: Ashford & Simpson, Kool & The Gang, E. Wilde, A. Myers, J. Stewart, Midnight Star, P. Hardcastle, Force M.D.'s, The Temptations, Vanity, G. Jones, S. Wonder, Whispers, T. McClary, T. Houston, AL Jarreau, S.O.S. Band, Nuance featuring V. Love, J. Kennedy, Sade. ADDS: Champaign, Prince, P. Bailey, B. Joyce, Ollie & Jerry, Madonna, UTFO, Ray, Goodman & Brown.

WATV — BIRMINGHAM — RON JANUARY, PD — #1 — MIDNIGHT STAR
HOTS: R. Parker, Jr., Madonna, B. Ocean, Kool & The Gang, The Temptations, Janet Jackson, Whispers, G. Jones, S.O.S. Band, Isley, Jasper, Isley, Klymaxx, E. Wilde, T. Marie, D. Ross, Dazz, New Edition, J. Stewart, The Gap Band, R. Ayers. ADDS: D. Hartman, Skyy, Slave, UTFO, J. Castor.

WILD — BOSTON — ELROY SMITH, PD — #1 — DAZZ BAND
HOTS: E. Wilde, Apollonia 6, T. Marie, Mtume, Fat Boys, T. Houston, Stylistics, R. Parker, Jr., S.O.S. Band, Midnight Star, J. Osborne, P. Hardcastle, Whispers, Wish featuring F. Rae, The Temptations, G. Jones, J. Stewart, L. Thomas with M. Moore. ADDS: P. Austin, N. Thomas, J. Osborne. LP ADDS: T. Marie.

WPAL — CHARLESTON, DON KENDRICKS — #1 — E. WILDE
HOTS: The Temptations, R. Ayers, Midnight Star, Mtume, T. Marie, Pointer Sisters, Kids At Work, P. Hardcastle, S. Wonder, Skyy, New Edition, Whispers, Rock Master Scott & The Dynamic 3, The Gap Band, Madonna, D. Ross, Nuance featuring V. Love, G. Guthrie, J. Taylor, B. Ocean. ADDS: B. Joyce, Staple Singers.

WPEG — CHARLOTTE — MIKE ROSS, MD — #1 — THE TEMPTATIONS
HOTS: T. Houston, L. Thomas with M. Moore, Jermaine Jackson, R. Parker, Jr., Midnight Star, D. Ross, Kool & The Gang, P. Bailey, Vanity, Pointer Sisters, E. Wilde, Sade, A. Myer, Klymaxx, R. Ayers, Jonzun Crew, P. Hardcastle, Starsky, J. Kennedy, S. Wonder. ADDS: Skyy, S. Miller, R. Laws, K. Blow, Culture Club. ADDS: G. Benson, Butch Sam & Station Band, Black Ivory, Janet Jackson, Ray, Goodman, Brown, Free Style, J. Osborne, Ready For The World, N. Mundy, Prince, T. Wells, R. Kellway/H. Person.

WGCI — CHICAGO — GRAHAM ARMSTRONG, PD — #1 — PRINCE
HOTS: S. Wonder, R. Hall, The Temptations, T. Marie, Isley, Jasper, Isley, T. Browne, Midway, Apollonia 6, Whispers, E. Wilde, Magnum Force, Bar-Kays, T. Houston, Kool & The Gang, J. Stewart, Koko-Pop, J. Kennedy, Smoke City, Prince, Native. ADDS: Prince, G. Harrell, J. Osborne, Cashmere.

WCIN — CINCINNATI — SID KENNEDY, PD — #1 — WHISPERS
HOTS: Midnight Star, Sade, R. Ayers, L. Thomas with M. Moore, The Temptations, S.O.S. Band, Jermaine Jackson, Kool & The Gang, E. Wilde, T. Houston, S. Wonder, A. Myers, R. Flack/S. Watanabe. ADDS: Prince, P. Hardcastle, Janet Jackson, Yarbrough & Peoples, S. Easton, Isley, Jasper, Isley, R. Kellaway/H. Person, Roger, Jonzun Crew, Xavion.

WZAK — CLEVELAND — LYNN TOLLIVER JR., M.D. — #1 — P. HARDCASTLE
HOTS: S. Wonder, Madonna, Force M.D.'s, T. Marie, Prince, G. Jones, The Temptations, G. Guthrie, H. Melvin & The Blue Notes, N. Thomas, Prince, E. Wilde, Midnight Star, Dazz Band, Vanity, Whispers, Ready For The World, B. Ocean, New Edition, Frederick. ADDS: Time, Roger, Wish, S. Wilde, Culture Club, Xavion, Janet Jackson. LP ADDS: T. McClary.

FM 108 — CLEVELAND, DEAN DEAN, PD — #1 — FORCE M.D.'s
HOTS: Whodini, Bar-Kays, G. Jones, The Temptations, C. Khan, S.O.S. Band, N. Thomas, P. Hardcastle, New Edition, Mtume, T. Houston, Ashford & Simpson, Fat Boys, Midnight Star, T. Browne, T. Turner, Stylistics, Ready For The World, T. Marie. ADDS: H. Melvin & The Blue Notes,

Slave, Hall & Oates, K. Blow, Furious Five, S. Easton, Force M.D.'s, J. Osborne, Janet Jackson, G. Benson, R. Ayers, Prince, UTFO.

WDAO — DAYTON — LANKFORD STEPHENS, PD — #1 — MIDNIGHT STAR
HOTS: S.O.S. Band, Kool & The Gang, T. Marie, B. Ocean, P. Hardcastle, T. Houston, Mtume, The Gap Band, The Temptations, R. Laws, S. Wonder, P. Bailey, Vanity, Jermaine Jackson, Whispers, J. Ingram, E. Wilde, Shalamar, Cherrille, R. Parker, Jr. ADDS: G. Guthrie, The Limit, Cashmere, E. Hall, New Edition, T. McClary, Twilight 22, Staple Singers, J. Castor, Sheila E., L.V. Johnson, Pointer Sisters, Kashif.

WJLB — DETROIT — JAMES ALEXANDER, PD
HOTS: Dreamboy, The Temptations, Fat Boys, N. Thomas, P. Hardcastle, E. Wilde, R. Jackson, S. Wonder, Klymaxx, Vanity, T. Marie, Midnight Star, Prince, Ready For The World, Rock Master Scott & the Dynamic 3. ADDS: G. Harrell.

KJMQ — HOUSTON — BRUTE BAILEY, PD — #1 — G. JONES
HOTS: Shalamar, P. Hardcastle, Ashford & Simpson, Furious Five, Dreamboy, The Gap Band, Rock Master Scott & the Dynamic 3, N. Thomas, Isley, Jasper, Isley, Prince, Mtume, Vanity, T. Marie, S.O.S. Band, The Temptations, D. Hartman, Whodini, New Edition, Midnight Star. ADDS: New Edition, N. Mundy, Ready For The World, J. Osborne, R.J.'s Latest Arrival, G. Benson, G. Harrell, Cabo Frio.

WJAX — JACKSONVILLE — CHRIS TAYLOR, PD — #1 — SHALAMAR
HOTS: Duran Duran, Madonna, Honeydrippers, Prince, D. Ross, D. Henley, The Gap Band, Ray Parker, Jr., Pointer Sisters, P. Bailey, Toto, S. Wonder, New Edition, Kool & The Gang, Perry, P. Hardcastle, Jermaine Jackson. ADDS: S. Easton, UTFO.

WLE — RALEIGH — DOC HOLLIDAE, PD
HOTS: S. Wonder, J. Osborne, Whispers, P. Hardcastle, New Edition, R. Parker, Jr., Sheila E., Madonna, T. Houston, Fat Boys, Midnight Star, Jermaine Jackson, Kool & The Gang, Rock Master Scott & the Dynamic 3, Prince. ADDS: Roger, Ready For The World, R. "Dimples" Fields, M. Wycoff, Krystal, F. Lee, A. Summers, Hall & Oates, Sheila Peaks/Clarence Prince, D. Hartman, AM/FM. LP ADDS: Breakin' II, Beverly Hills Cop.

KPRS — KANSAS CITY — DELL RICE — #1 — C. KHAN
HOTS: R. Jackson, G. Jones, Culture Club, L. Richie, Midnight Star, T. Turner, K. Roger, K. Carnes, J. & Ingram, R.L. Jones, Isley, Jasper, Isley, Al Jarreau, Ashford & Simpson, The Time, R. James, T. Houston, The Temptations, Force M.D.'s, E. Wilde, D. Summer, Bronner Brothers, Klymaxx. ADDS: Free Style, Whodini, Hall & Oates, Jermaine Jackson, R. Callaway, C. Jackson, Slave, Amusement Park Band, Kashif, Prince.

KGFJ — LOS ANGELES — BARRY RICHARDS, PD — #1 — MIDNIGHT STAR
HOTS: P. Hardcastle, Furious Five, S. Wonder, Vanity, T. Houston, Madonna, Klymaxx, Kool & The Gang, The Gap Band, R. Parker, Jr., New Edition, Ollie & Jerry, The Temptations, Jermaine Jackson, S.O.S. Band, E. Wilde, Rock Master Scott & The Dynamic 3, R. Ayers, Whispers. ADDS: Roger, J. Osborne, Whodini, Culture Club.

WLOU — LOUISVILLE — BILL PRICE, MD — #1 — ISLEY, JASPER, ISLEY
HOTS: G. Jones, J. Kennedy, Midnight Star, P. Austin, Klymaxx, Sylvester, R. Ayers, Kids At Work, The Temptations, Al Jarreau, E. Wilde, The Whispers, T. Houston, Deodato, Whodini, T. Marie, Prince, L. Thomas with M. Moore, Vanity. ADDS: Prince, D. Ross, Rock Master Scott & The Dynamic 3, Fatback, Madonna, G. Washington, Jr., S. Wonder, G. Benson, G. Harrell, P. Hardcastle, Skyy. LP ADDS: T. Marie, Slave.

WDIA — MEMPHIS — BOBBY O'JAY, PD — #1 — MIDNIGHT STAR
HOTS: G. Jones, S. Wonder, Prince, T. Browne, D. Ross, J. Osborne, Dazz Band, J. Osborne, E. Wilde, S. Brown, P. Hardcastle, New Edition, The Gap Band, T. Houston, Staple Singers, S.O.S. Band, Madonna, L. Thomas with M. Moore, R. Saulsberry, Whispers. ADDS: Prince, Madonna, J. Osborne. LP ADDS: J. Kennedy, L. Clifford.

WEDR — MIAMI — GEORGE JONES, PD
HOTS: Midnight Star, Sade, E. Wilde, The Gap Band, The Whispers, A. Myers, J. Stewart, Rock Master Scott & The Dynamic 3, Shalamar, T. Houston, The Sylvers, P. Hardcastle, R. Parker, Jr., New Edition, The Temptations, G. Benson, Kool & The Gang, G. Guthrie, S. Wonder, A. Bofill. ADDS: T. McClary, K. Blow, J. Osborne, D. Hartman, R. Kellaway, R.H. Person, Fatback, Jermaine Jackson, Xavion, Slave. LP ADDS: R. Laws, Scheer Music, Twilight 22, Kool & The Gang, Beverly Hills Cop, G. Harrell, Breakin' II.

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TOP 100 BLACK CONTEMPORARY SINGLES

December 29, 1984

	Weeks On 12/22 Chart
1 SOLID	
2 OPERATOR	
3 SHOW ME	
4 COOL IT NOW	
5 TREAT HER LIKE A LADY	
6 I FEEL FOR YOU	
7 LOVE LIGHT IN FLIGHT	
8 CENTIPEDE	
9 TEARS	
10 NO ONE'S GONNA LOVE YOU	
11 GOTTA GET YOU HOME TONIGHT	
12 JAMIE	
13 CONTAGIOUS	
14 LOVERGIRL	
15 JAILHOUSE RAP	
16 LOOK THE OTHER WAY	
17 THE WORD IS OUT	
18 MISLED	
19 YOU USED TO HOLD ME SO TIGHT	
20 BEEP A FREAK	
21 RAIN FOREST	
22 MR. TELEPHONE MAN	
23 FRIENDS	
24 LIKE A VIRGIN	
25 PURPLE RAIN	
26 DO WHAT YOU DO	
27 STRONGER THAN BEFORE	
28 LET IT ALL BLOW	
29 I JUST CALLED TO SAY I LOVE YOU	
30 LOVERBOY	
31 SECRET FANTASY	
32 AFTER ALL	
33 C.O.D. (I'LL DELIVER)	
34 APPRECIATION	

	Weeks On 12/22 Chart
35 THE MEN ALL PAUSE	
36 HANG ON TO YOUR LOVE	
37 IN THE DARK	
38 DON'T STOP	
39 THE BORDERLINES	
40 AMNESIA	
41 CHANGE YOUR WICKED WAYS	
42 MECHANICAL EMOTION	
43 REQUEST LINE	
44 YO' LITTLE BROTHER	
45 MISSING YOU	
46 CITY GIRL	
47 LOVERIDE	
48 LOVE IN MODERATION	
49 THE BELLE OF ST. MARK	
50 I WOULD DIE 4 U	
51 20/20	
52 ALL OF YOU (CAN'T TAKE HALF)	
53 EASY LOVER	
54 FAST GIRLS	
55 PENNY LOVER	
56 SEXOMATIC	
57 ELECTRIC BOOGALOO	
58 LOVIN'	
59 THIS IS OUR NIGHT	
60 TONIGHT	
61 CAN I	
62 STEP OFF	
63 SNEAKIN' OUT	
64 EDGE OF THE RAZOR	
65 WE ARE THE YOUNG	
66 I'M IN LOVE WITH YOU	

	Weeks On 12/22 Chart
67 BETTER BE GOOD TO ME	
68 DANCIN' TO BE DANCIN'	
69 GIVE A LITTLE LOVE	
70 OUT OF TOUCH	
71 THIS TIME	
72 CRY LIKE A WOLF	
73 NEUTRON DANCE	
74 THIN WALLS	
75 MISTAKE NO. 3	
76 JUST FOR THE NIGHT	
77 LOOK WHATCHA DONE NOW	
78 OOH LOVE	
79 BASKETBALL	
80 YOU ARE MY LOVER	
81 GIRL, CUT IT OUT	
82 BLACK BUTTERFLY	
83 GET ME HOT	
84 SUGAR WALLS	
85 METHOD OF MODERN LOVE	
86 I'LL BE THERE	
87 SPREAD LOVE	
88 WHO'S GONNA MAKE THE FIRST MOVE	
89 FREAKS COME OUT AT NIGHT	
90 ONCE IS NOT ENOUGH	
91 SUPERNATURAL LOVE	
92 CAN'T SLOW DOWN	
93 OFF AND ON LOVE	
94 CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)	
95 IN ONE LOVE AND OUT THE OTHER	
96 I PROMISE (I DO LOVE YOU)	
97 LOVE AIN'T NO HOLIDAY	
98 SELF CONSCIOUS	
99 HEARTACHE HEARTBREAK	
100 JUNGLE LOVE	

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

After All (Al Jarreau/Garden Park/Foster Frees—BMI)	32	Fast Girls (Almo/Crazy People—ASCAP)	54	Look Whatcha Done Now (Peter Brown/Rod Saulsongs—ASCAP)	77	Self Conscious (Not Listed)	98
All of You (Bush Burnin'/New Music/Music Corp. of America—ASCAP/BMI)	52	Freaks Come Out at Night (Not Listed)	89	Love Ain't No Holiday (Native Songs/Cissi-Choo Choo Train—BMI)	97	Sexomatic (Warner-Tamerlane/Bar-Kays—BMI)	56
Amnesia (Hip Trip/Lakiva—BMI)	40	Friends (Not Listed)	23	Love Light (Jobete/Black Bull—ASCAP)	7	Show Me (The New Music Group/MCA—BMI)	3
Appreciation (Perk's/Duchess—BMI)	34	Get Me Hot (Xavion, Ltd.)	83	Lovin' (Boston Int'l./T-Boy—ASCAP)	58	Sneakin' Out (Red Label—BMI)	63
Basketball (Neutral Gray/MoFunk/Original JB/Moko Jumbi—ASCAP/BMI)	79	Girl, Cut It Out (Troutman's—BMI)	81	Leverlove (Zomba/Willesden)	30	Solid (Nick-O-Val—ASCAP)	1
The Belle (Girlsongs—ASCAP)	49	Give a Little Love (Street Sounds/Maurice Starr—ASCAP)	69	Lovergirl (Midnight Magnet—ASCAP)	14	1 Step Off (Mighty Three/Sugar Hill—BMI)	62
Beep A Freak (Temp Co.—BMI)	20	Gotta Get You (Philly World/Great Alps—BMI)	11	Loveride (Fresh Ideas—ASCAP)	47	Stronger (Fedora/Unichappel/Begonia Melodies—BMI/New Hidden—ASCAP)	27
Better Be Good (Chinnichap/Land Of Dreams/c/o Arista/BMI)	67	Hang On To Your Love (ADU/MATTEW MAN/MCPS)	36	Mechanical (Jobete/Wolf Toons—ASCAP)	42	Sugar Walls (Tionna—ASCAP)	84
Black Butterfly (Dyad Music—BMI)	82	Heartache (Baby Fingers—ASCAP/Freddie Dee—BMI)	99	Method of Modern Love (Hot-Cha/Unichappel—BMI)	85	Supernatural (Sweet Summer Night/See This House—ASCAP/Sudano Songs Adm. by Soft Summer—BMI)	91
Can I (Philly World—BI/Persempre—ASCAP)	61	I Feel For You (Controversy—ASCAP)	29	Misled (Deightful—ASCAP)	18	Tears (T-Boy—ASCAP)	9
Can't Slow Down (April/Science Caribbean (Willesden/Zomba)	92	I Just Called (Jobete/Black Bull—ASCAP)	6	Missing You (Brockman—ASCAP)	45	The Borderlines (WB/Zubaidah—ASCAP)	39
Caribbean (Willesden/Zomba)	94	I'll Be There (Temp Co.)	86	Mistake No. 3 (Virgin—ASCAP)	75	The Men All Pause (Spectrum VII—ASCAP)	35
Centipede (Mijac, Adm. by Warner Tamerlane—BMI)	38	I'm In Love (Jobete/Koko-Pop—ASCAP/Stone Diamond/Chris Powell—BMI)	66	Mr. Telephone Man (Raydiola—ASCAP)	22	The Word (10 Music Ltd. Adm. by Nymph—BMI/Warner Bros.)	17
Change Your Wicked Ways (TX Pub.—ASCAP/Temp—BMI)	41	In One Love (Chappell/Richer—ASCAP/Unichappel/Mr. Dapper—BMI)	95	Neutron Dance (Off Backstreet/Streamline Modern/Unicity, Inc./BMI—ASCAP)	73	Thin Walls (Macawrite/Sookloozzy/Pomer Rants/ASCAP—BMI)	74
City Girl (Colgems-EMI/Sweetbeat—ASCAP)	46	In The Dark (Yeldarps/Currier/AFI—ASCAP)	39	No One's Gonna Love You (Flyte Tyme Tunes/Avant Garde—ASCAP)	10	This Is (Tongue 'N' Groove—BMI)	59
C.O.D. (Mtume/Do Drop In—BMI)	33	I Promise (Rashida—BMI)	96	Off And On (Walkin'/BMI)	93	This Time (Walkin'/BMI)	71
Cry Like A Wolf (Arrival/Alva—BMI)	72	I Would Die 4 U (Controversy—ASCAP)	50	Ohh Love (Kashif/Music Corp. of America—BMI)	78	Tonight (Ready For The World—BMI)	60
Dancin' To Be (One to One—ASCAP)	68	Jailhouse Rap (Amber Pass/Too Much/Kuwa—ASCAP/Fools Prayer—BMI)	15	Once Is (Feedback Ltd.—ASCAP)	90	Treat Her (Jobete/Tall Temptations—ASCAP)	5
Don't Stop (No Pain, No Gain/Unicity/David Batteau—ASCAP)	38	Like A Virgin (Billy Steinberg/Denise Barry—ASCAP)	24	Operator (Hip Trip/Midstar—BMI)	2	20/20 (April/Random Notes/Stephen A. Kipner Admin. By April—ASCAP)	51
Do What (Unicity/Ra Ra La/Ladente—ASCAP)	26	Look The Other Way (April/IJI—ASCAP)	16	Out Of Touch (Hot-Cha/Unichappel—BMI)	70	We Are The Young (Blackwood/Multi-Level/Janiceps—BMI)	65
Easy Lover (Sir & Trini/Phil Collins/Pun Music/New East—ASCAP)	53			Penny Lover (Brockman Adm. by Brockman—ASCAP)	55	Who's Gonna Make (Goody/Dark Cloud—BMI)	88
Edge of the Razor (Screen Gems-EMI/Snow—BMI)	64			Purple Rain (Controversy—ASCAP)	25	You Are My Lover (Crystal Eyes/David Hart—ASCAP)	80
Electric Boogaloo (Ollie Brown Sugar Music/Go Glo—ASCAP)	57			Rain Forest (Oval Music LTD.)	21	Yo' Little Brother (Jobete/Not Fragile—BMI)	44

Congress Faced Important Issues

(continued from page 10)

E. Coulter, both appointed in 1977 as members of the then new organization. CRT was established in the 1976 revision of the 1909 Copyright Act to deal with conflicts among parties to compulsory license status. Both ex-commissioners are Democrats and left the tribunal at the end of their seven-year term when it was obvious they would not be reappointed by the incumbent Republican administration. Brennan, a New Jersey native who was counsel to the Senate Copyright subcommittee that handled the legislation that led to the founding of CRT, announced no plans. Coulter, a native of New Hampshire, is teaching at the Kennedy School of Government at Harvard University. There have been no indications from the White House on the President's plans to fill the two vacancies; in fact for some time there have been proposals to reduce the number of CRT commissioners from the current five to three.

The sitting CRT members are: Marianne Mele-Hall, an attorney, who was appointed by the President early in 1984 to the term vacated by Katherine D. Ortega, named by the President late in 1983 as Treasurer of the United States. The Ortega term runs to 1989. Ms. Mele-Hall was elected by her colleagues to be CRT chairman in 1985. Edward Ray, named to the tribunal in 1982, and Mario F. Arguero, appointed in the spring of 1984. Ray is a former music-record company executive and real-estate entrepreneur, who was reappointed in the fall of 1982 to a full, seven-year term. Arguero, a Cuban-born, New York-based restaurateur and entertainment producer, was appointed by the President early in 1984 to complete the term of Mary Lou Burg which went until September. Ms. Burg died suddenly of a stroke. Arguero won reappointment later in the year for a new term that ends in 1991.

Other Washington highlights of the year:

- Quest for a Register of Copyrights is under way with a search committee ordered to report its recommendation by Jan. 8 to the Librarian of Congress, who appoints the Register. The vacancy occurred last fall when David L. Ladd, named Register in 1980, resigned to enter private law practice in Washington. Also leaving was David E. Leibowitz, attorney-advisor to the Register, who joined Ladd in the law practice.

- The Federal Trade Commission stepped into the music business early in 1984 when it sought a temporary restraining order against the then pending merger of Warner and Polygram. It planned to issue an antitrust complaint against the combination. The merger was called off by the principals because of the implications enunciated by the FTC.

- U.S. makers of video games won protection against the importation of false and illegal copies with the passage late in the year by Congress of the Trade and Tariff Act of 1984. This orders the Secretary of Commerce to revoke the benefits assigned to developing countries under the General System of Preferences where they fail to protect "U.S. copyrighted intellectual property." The video game industry claimed that unauthorized copies of American games were being made in such countries as Taiwan, Korea and Hong Kong and that those governments were not acting to stop what industry spokesman Glenn Braswell called "a multimillion dollar rip-off."

- FCC action revising its ownership regulations allowing a single owner to own or control up to 12 AM and 12 FM radio stations went into effect last September. The move implies a growing number of ownership changes in radio broadcasting.



HELIX WALKS THE EDGE — Capitol Recording artists Helix recently garnered its first Canadian platinum disc for its second LP "Walking The Razor's Edge" Produced by Tom Treumuth, the LP features the hit singles "Rock You" as well as "Gimme Gimme Good Lovin'." The latter also appeared on the soundtrack for the motion picture First Born. Helix is currently ploughing through a nationwide tour with Krokus and labelmates W.A.S.P. Pictured (l-r) are: Tom Treumuth, producer; Helix's Daryl Gray; Brent Doerner; Brian Vollmer; Greg "Fritz" Hinz; Paul Hackman; and Bill Seip, manager.

TOP 10 ALBUMS

- "A Pagan Place" — The Waterboys (Island/U.S.)
- "Rattlesnakes" — Lloyd Cole and the Commotions (Polydor/U.K.)
- "A Word To The Wise Guy" — The Mighty Wah! (Eternal/Beggars Banquet/U.K.)
- "Swoon" — Prefab Sprout (Columbia/U.S.)
- "Stealing Fire" — Bruce Cockburn (Gold Mountain/A&M/U.S.)
- "The Unforgettable Fire" — U2 (Island/U.S.)
- "Declaration" — The Alarm (I.R.S./A&M/U.S.)
- "Everybody is Fantastic" — Microdisney (Rough Trade/U.K.)
- "Purple Rain" — Prince and the Revolution (Warner Bros./U.S.)
- "The Magazine" — Rickie Lee Jones (Warner Bros./U.S.)

Steve Padgett

TOP 10 ALBUMS

- "Purple Rain" — Prince and The Revolution (Warner Bros.)
- "Run D.M.C." — Run D.M.C. (Profile)
- "Be My Lover" — O'Bryan (Capitol)
- "Ice Cream Castles" — The Time (Warner Bros.)
- "Love Language" — Teddy Pendergrass (Elektra)
- "Bryan Loren" — Bryan Loren (Philly World/Atlantic)
- "The Glamorous Life" — Sheila E (Warner Bros.)
- "Woman In Red" — Stevie Wonder (Motown)
- "Don't Stop" — Jeffrey Osborne (A&M)
- "Victory" — Jacksons (Epic)

Darryl Lindsey



FRANKIE GOES TO HOLLYWOOD, GENE'S STILL THERE — Island recording artists Frankie Goes To Hollywood went to Hollywood recently and tossed some popcorn around with Gene Kelly. Here, at the movies, are (l-r): Paul Rutherford and Brian Nash of FGTH, Kelly and Peter Gill and Holly Johnson of FGTH.

TOP 10 ALBUMS

- "Amadeus" — Original Soundtrack (Fantasy)
- "Decoy" — Miles Davis (Columbia)
- "Domino Theory" — Weather Report (Columbia)
- "In The Eye Of The Storm" — Roger Hodgson (A&M)
- "Just The Way You Like It" — The S.O.S. Band (Tabu/CBS)
- "Mahavishnu" (Warner Bros.)
- "Orion" — Steve Smith/Vital Information (Columbia)
- "Sundance" — Kevin Eubanks (GRP)
- "The Flat Earth" — Thomas Dolby (Capitol)
- "Three Of A Perfect Pair" — King Crimson (Warner Bros.)

Ron Rosenthal

TOP 10 ALBUMS

- "Born In The U.S.A." — Bruce Springsteen (Columbia)
- "Building The Perfect Beast" — Don Henley (Geffen)
- "Tonight" — David Bowie (EMI America)
- "The Allnighter" — Glenn Frey (MCA)
- "Reckless" — Bryan Adams (A&M)
- "Purple Rain" — Prince (Warner Bros.)
- "Big Bam Boom" — Hall & Oates (RCA)
- "The Unforgettable Fire" — U2 (Island)
- "Valotte" — Julian Lennon (Atlantic)
- "Word Of Mouth" — Kinks (Arista)

Nadeen Toomey

THANKS,
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FOR MAKING
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OF THE YEAR
ON 12"

Sunnyview

1984: A Year Of Growth For Labels

(continued from page 7)

vacate the injunction. LP releases were reported to have declined for the fifth straight year as other configurations, most notably cassettes and 12-inch records, took up the slack. "Flashdance (What a Feeling)" took the best song Oscar and Michael Jackson hired ex-Epic promotion chief Frank Dileo as his personal manager.

In another court battle, ASCAP was denied approval in May to withhold a per-program license from a TV network with a blanket music license from BMI. Publishers moved to stem the flow of imports by threatening domestic merchandisers with legal action, arguing that mechanical licenses granted outside the U.S. do not grant the right to market product here. PolyGram modified its CD exchange program and RCA announced its plan to move its cassette duplicating facilities from Indianapolis to Weaverville N.C. The jazz world lost a father of swing, Count Basie.

Activity around the industry picked up in June. The Jacksons melodrama began to develop its comedy of errors reputation as Lexington, Kentucky was announced as the site of the first concert date by Joe and Catherine Jackson and Don King; then all mention of the date disappeared when Chuck Sullivan was named tour promoter. Promoter J. Frank Russo sued the Jacksons, claiming they renege on a commitment to name him promoter and Sullivan set the ticket price for the upcoming tour at \$30 each, touching off widespread criticism about the ability of lower-income fans to attend the shows. MTV reached agreements with four record companies for exclusive rights to pre-selected video clips for varying periods. The companies involved were reported to be CBS, RCA, MCA and Geffen. ASCAP settled with religious broadcasters over the issue of negotiated license rates. And industry veteran Bruce Lundvall announced his departure from the presidency of Elektra Records to head up a new New York-based label, eventually called Manhattan Records, for Capitol. Lundvall spent the remainder of 1984 assembling his staff, with the label scheduled to begin releasing product in January of 1985.

At the beginning of July the musical tone for the year was set as CBS shipped two million units of the Jacksons' "Victory" album and Warner Brothers claimed first day sales of 1.5 million units of Prince's "Purple Rain," sparking the first major confrontation of superstar product on retailers' shelves for summer. The Jacksons' ticket policy was changed to allow purchase of tickets through normal channels, abandoning the much-criticized mail order system. PolyGram reacted to

the FCC's suggestion that it should seek a smaller major label to merge with and Montgomery Ward seemed on the verge of phasing out prerecorded music.

In August a full-scale assault on MTV's perceived monopoly was launched. The L.A.-based Discovery Music Network announced plans to begin operations in December and Ted Turner unveiled plans for his Cable Music Channel to premiere in the same month. The New Music Seminar convened in New York, with 3,000-plus attendees gathering to discuss promotion and support of alternative music forms. Elektra agreed to join the labels with MTV arrangements, becoming the first label to publicly acknowledge the agreement. Rocshire Records was placed in receivership. And black artists dominated the charts, with Prince, the Jacksons, Tina Turner, Lionel Richie, the Pointer Sisters and Ray Parker, Jr. all scoring Top 10 hits.

As fall approached MTV announced its own plans for a new cable music network targeted to an older age group of 29-40. Ted Turner announced a pushed-up debut date for his Cable Music Channel. Technology was in the news again as MTV launched a million-dollar CD ad campaign supported by Sony, WEA, CBS and PolyGram; Sony decided to manufacture CD players at European as well as Japanese plants; and Pioneer announced development of a player capable of handling both CD and videodisc information. The Ninth Circuit Court of Appeals refused to allow the WEA/PolyGram merger until FTC proceedings were completed. The Discovery Music Network sued MTV in Los Angeles, charging antitrust violations, restraint of trade and unfair competition. And Herbie Hancock scored five awards in MTV's first video awards ceremonies.

By October the first domestic CD manufacturing plant, set up jointly by CBS and Sony, was operating in Terre Haute, Indiana. Concert promoters claimed that despite the massive business generated by the Jacksons and Bruce Springsteen tours, summer business had been disappointing. Sony debuted a portable CD player and two car models. ATV Music, the holder of most of the Lennon/McCartney catalog, was placed on the auction block. The 76th Audio Engineering Society convention opened in New York, with a slew of hi-tech equipment. K-Tel Marketing filed for protection under Chapter XI and Tree International purchased the Buck Owens catalog.

Personalities took over the spotlight in November as Chrysalis' co-founder Chris Wright bought out partner Terry Ellis. Don Imus and later Scott Shannon were

(continued on page 41)



M+M PLAIN — Mark Gane and Martha Johnson of M+M were in New York recently for the New Music Seminar. They also stopped by RCA's offices to check on their latest single, "Cooling The Medium," from the "Mystery Walk" LP. Pictured here (l-r) are: Joe Fodor, president, Current Records; Mark Gane; Bob Rifci, director, eastern regional sales, RCA Records; Martha Johnson; John Ford, division vice president, RCA Records-USA and Canada; and Jerry Young, M+M's manager.

A Year Of Prosperity For Retail

(continued from page 7)

of release will definitely help overall sales of the format." Other retailers also noted that their print advertising is more aggressively pushing the CD. Jack Eugster, president of the nation's largest retail music chain Musicland, said, "We are doing fairly extensive print advertising — full page CD ads in the *New York Times* and other newspapers for our Sam Goody group of stores and we will do that increasingly in the next year for all of our outlets that carry CDs."

Other formats such as the 12-inch single have done well since the late 1970's, but clearly 1984 has been the year when the remix and the dance single have reached new proportions in its power to influence sales of albums. Sales of extended singles have also increased due to the labels' more consistent use of picture sleeves. Eugster noted, "12-inch singles have proved their importance and it seems to be a good opportunity for the next 12 months. We are seeing a steady increase in sales."

And while many outlets are having a hard time finding enough room to facilitate the influx of compact disc let alone being able to introduce full-service video, other chains such as Tower, Music +, Licorice Pizza and others are jumping into video whole heartedly. Stan Goman, executive

vice president of records and video for Tower Records headquartered in Sacramento, explained, "We have already converted most of our stores into full-service video operations and by next year all of our stores will be video. Video is fully 10 percent of our business now and increasing, and it is not only in the major cities that it is doing well. Our video outlets in places like San Jose, Sacramento and Las Vegas have really surprised me." Musicland's Eugster said, "We are only incidentally in the home video market, but we have been testing and taking advantage of some opportunities to sell certain video products such as *Thriller*, *Purple Rain* and the *Paramount 25-25*."

(continued on page 41)

TOP 10 ALBUMS

- Lush Life — Linda Ronstadt — Asylum
- Shakespeare Stole My Baby — Eye To Eye — Warner Bros.
- Fever — Jason And The Scorchers — EMI America
- Welcome To The Pleasuredome — Frankie Goes To Hollywood — ZTT/Island
- I'm In Love Again — Patti LaBelle — Philadelphia Intl./CBS
- L.A. Is My Lady — Frank Sinatra — Qwest
- The Woman In Red — Stevie Wonder — Motown
- High Crime — Al Jarreau — Warner Bros.
- Jammin' In Manhattan — Tyzik — Polydor
- Victory — The Jacksons — Epic

—John Lentz

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E/P/A Hosts I/J/I — Epic/Portrait/Associated Labels hosted a listening party at New York's Media Sound Studios recently for the Isley/Jasper/Isley album "Broadway's Closer to Sunset Boulevard," on the CBS Associated Label. Pictured from left are: T.C. Thompkins of E/P/A promotion; Marvin Isley; Ernie Isley; Chris Jasper; Tony Martell, vice president/general manager, CBS Associated Labels; Nick Gordon, attorney for the group; Don Dempsey, E/P/A senior vice president & general manager; Jeff Franklin, ATI; and Ron McCarrell, vice president, marketing, E/P/A.



STILL GOING STRONG — Night Ranger recently celebrated a "Year on the Charts" at San Francisco's Hard Rock Cafe for its double platinum Camel/MCA Records 'Midnight Madness' album. Members of Journey, the Doobie Brothers and Jefferson Starship were on hand for the activities, as was Assembly Speaker Willie Brown, who presented the group with an anniversary cake and a proclamation from the California State Assembly. Pictured from (l-r) are: Alan "Fitz" Gerald; Brad Gillis; Kelly Keagy of Night Ranger; Bruce Bird, president of Camel Records; Brown; Jeff Watson, Jack Blades of Night Ranger and Bruce Cohn, the band's manager.

TOP 10 ALBUMS

- "Album Album" — Jack De Johnette's Special Edition (ECM)
- "America The Beautiful" — Ruby Braff/Dick Hyman (The George Wein Collection/Concord Jazz)
- "Clarinet Summit" — Alvin Batiste/John Carter/Jimmy Hamilton/ David Murray (India Navigation)
- "Double Double You" — Kenny Wheeler (ECM)
- "Echoes" — The Modern Jazz Quartet (Pablo)
- "Historic Concerts" — Max Roach/Cecil Taylor (Soul Note)
- "Nothin' But The Blues" — Joe Williams (Delos)
- "Poetry" — Stan Getz/Albert Dailey (Elektra/Musician)
- "That's The Way I Feel Now: A Tribute To Thelonious Monk" — Various (A&M)
- "The Voice" — Bobby McFerrin (Elektra/Musician)

Lee Jeske

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| Birmingham — WAPI | Louisville — WLRS |
| Boston — WSSH | Miami — WEDR |
| Buffalo — WNYS | Medford — KBGG / KIVR |
| Casper — KQLT | Milwaukee — WZUU |
| Chicago — WGN | Nashville — 92Q |
| Cleveland — WMJI | New York — WBLS |
| D.C. / Baltimore — WIYY | Oklahoma City — KAEZ |
| Dallas — KZEW | Philadelphia — WDAS |
| Denver — KDKO | Phoenix — KUKQ |
| Detroit — WLLZ | Pittsburgh — WHTX |
| Ft. Collins — KTCL | Providence — WBRU |
| Fresno — KYNO | Sacramento — KPOP |
| Hartford — WDRC | San Antonio — KXZL |
| Honolulu — KONL | San Francisco — KQAK |
| Houston — KFMK | Santa Fe — KNMQ |
| Knoxville — WIVK | Savannah — WZAT |
| Lexington — WVLK | Terre Haute — WBOW |
| | Winston - Salem — WSEZ |

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Country Music Year-End Wrap Up 1984

(continued from page 29)

and from Columbia Ray Charles' "Friendship" album. The labels also released videos on Skaggs, Exile, Mark Gray, and the successful Moe and Joe team with the spoof "Where's The Dress." Columbia also made six new additions to its Historic Edition series with albums from Little Jimmy Dickens, Carl Smith, Leon McAuliffe, Roy Rogers, Bill Monroe and Patsy Montana.

Warner Brothers started 1984 with Jim Ed Norman taking over as executive vice president and the promotion of several other staff members. In addition to the Nashville changes, regional promotion personnel were added in Dallas and Atlanta with plans to continue the growth into 1985 by adding a national sales manager in Nashville and a marketing and promotion person in Los Angeles. The label made several new additions to its artists roster including Del Shannon, Dennis Bottoms and The Forester Sisters, while The Nitty Gritty Dirt Band celebrated its first number one country single in 17 years with its first Warner Bros. single, "Long Hard Road." The Nashville division committed itself to the country video market with productions from artists Gary Morris, Pinkard & Bowden and Hank Williams Jr.'s star-studded "All My Rowdy Friends Are Coming Over Tonight," which was accepted for airplay on the MTV network.

In a year of personnel changes at MCA Records, the label turned its focus strongly to expanding its release of album product. Though 25 LP releases were slated for 1984, the label has already scheduled 43 LP releases for 1985. In addition to changes in staff, several new acts have been signed throughout the year including John Schneider, whose first single for MCA, "I've Been Around Enough To Know," was a top hit, along with Steve Wariner, Mac Davis, Nicolette Larson, Razy Bailey, and Ray Stevens. In a year of firsts, artist George Strait received his first gold album for "Right Or Wrong." The Oak Ridge Boys "Greatest Hits, Vol. II" also went gold.

The Nashville division of Capitol/EMI America, under division president Jim Fogelsong, made considerable staff additions in 1984, bringing seven new staff members to the Nashville office and two representatives to the west coast. Along with the growth in the staff, the labels' artist rosters also increased. Capitol added Sawyer Brown, Marie Osmond, Con Huntley, T. Graham Brown, and J. D. Martin to the label and EMI America's roster grew with the signings of Bobby Bare, Simon & Verity, and Lisa Angelle. Capitol artist Michael Martin Murphey had success with his music video of "Disen-

chanted," winning a Silver Reel Award at the New Mexico Film and Video Awards presentation, and Ann Murray's "A Little Good News" won both Single of the Year and Album of the Year at the annual CMA Awards.

PolyGram/Mercury made an increase in album product, doubling the amount of product released and marking a 50 percent increase in single releases. The Nashville division also released its first in a series of "Collector Editions" with a two record set of "Hank Williams 40 Greatest Hits," another Williams package of "Rare Takes And Radio Cuts" and "George Jones Salutes Hank Williams." It was another successful year for The Statlers with their two album releases, "Today" and "Atlanta Blue," both of which went Top 10. In addition to their number one single with "Elizabeth" the group also ventured into video for three of their singles. Artist/songwriter Tom T. Hall also found Top-10 single success with "P.S. I Love You," from his "Natural Dreams" LP.

With the wide acceptance of new Mercury artist Kathy Mattea, the label also scheduled releases from new artists Len Wade, Gary Wolf, The Maines Brothers and Leona Williams.

The year was certainly number one with independent labels, particularly for Compleat Records and the Atlanta-based Noble Vision. Compleat and artist Vern Gosdin scored his first number one with "I Can Tell By The Way You Dance," and in addition to Gosdin's success in country music, his gospel LP, "If Jesus Comes Tomorrow, What Then" and a cut from the album have both been nominated for a Grammy in the category of best inspirational performance. Compleat also expanded its artists roster with the addition of The John Arnold Band, Kim & Karmen and Zella Lehr. Noble Vision with artist Jim Glaser each received a first number one when his "You're Gettin' To Me Again" topped the singles chart. That achievement was a boost not only to the two-year old independently owned and distributed label, but to the ever-growing independent field.

In one of the largest publishing deals in the recent history of Nashville's music industry, Tree International expanded its giant catalog even further with the purchase of Buck Owens' Blue Book and Gold Book Music company catalogs. Before the purchase, the Blue Book, which contains over 60 number one country songs and Top 10 hits, was the only sizeable country music catalog not located in Nashville.

When the performing rights organizations honored their most performed country songs of 1984 the spotlight was

on songs with crossover pop-oriented appeal. The American Society of Composers, Authors and Publishers (ASCAP) honored "We've Got Tonight," written by Bob Seger and recorded by Kenny Rogers and Sheena Easton, while Broadcast Music Inc. (BMI) presented its Robert J. Burton award to Barry, Maurice and Robin Gibb for their "Islands In The Stream," recorded by Kenny Rogers and Dolly Parton.

SESAC honored the novelty Christmas tune "Grandma Got Run Over By A Reindeer" as its Song of the Year. This year the Nashville Songwriters Assn. International (NSAI) inducted Hal David, president of ASCAP, and producer Billy Sherrill into its Songwriters Hall of Fame. The Country Music Assn. honored Floyd Tillman and the late Ralph Peer as its most recent Hall of Fame members.

In a year of changes, the country music community lost a great contributor who changed the face of country music decades before. The Texas Troubadour, Ernest Tubb, died in early September after a long battle with emphysema. In terms of how far country music has come since its "hillbilly" roots, it was Tubb who in 1947 first brought a Grand Ole Opry show to Carnegie Hall.



GIFT OF MUSIC — At a recent taping of American Bandstand, A&M recording artist Bryan Adams took out a few moments to present host Dick Clark with a copy of "Reckless" which is currently in the top 20.

Summer To Receive ADL Award

LOS ANGELES — RCA Records president Robert D. Summer will be honored at the annual luncheon of the Music and Performing Arts Division of the Anti-Defamation League of B'nai B'rith. Summer will be the recipient of the ADL's Human Relations Award in recognition of his commitment to artistic freedom. The luncheon will be held in the Grand Ballroom of the Waldorf-Astoria Hotel in New York on Monday, February 4, 1985.

Summer's career at RCA Records has entailed all facets of the recording, distribution and manufacturing of music. He was appointed division vice-president, International, in 1973, directing RCA's network of subsidiaries and licensed around the world. He became division vice president, marketing, in 1977, and was appointed president in 1978. Summer is also a member of the worldwide Board of Directors for the RCA/Columbia Pictures joint ventures in home video and is co-chairman of Arista Records.



SUMMER TO BE HONORED — RCA Records president Robert D. Summer will be honored at the annual luncheon of the Music and Performing Arts Division of the Anti-Defamation League of B'nai B'rith, Feb. 4 1985, at N.Y.'s Waldorf-Astoria, where he will receive the ADL's Human Relations Award "for his commitment to artistic freedom." Pictured here at the kick off cocktail reception are (l-r): Tony Martell of CBS Records; Ken Kragen of Kragen & Company; Gil Friesen of A&M Records; Summer; Jerry Weintraub of Management III; and Cy Leslie of MGM/UA Home Video, chairman of the ADL's Music and Performing Arts Division.

TOP 10 ALBUMS

- "Footloose" — Original Motion Picture Soundtrack (Columbia)
- "Born In The U.S.A." — Bruce Springsteen (Columbia)
- "Sports" — Huey Lewis and the News (Chrysalis)
- "Purple Rain" — Prince and the Revolution (Warner Bros.)
- "She's So Unusual" — Cyndi Lauper (Portrait)
- "I Feel For You" — Chaka Khan (Warner Bros.)
- "Private Dancer" — Tina Turner (Capitol)
- "The Magazine" — Rickie Lee Jones (Warner Bros.)
- "Tropico" — Pat Benatar (Chrysalis)
- "The Woman In Red" — Original Motion Picture Soundtrack (Motown)

Peter Berk



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December 29, 1984

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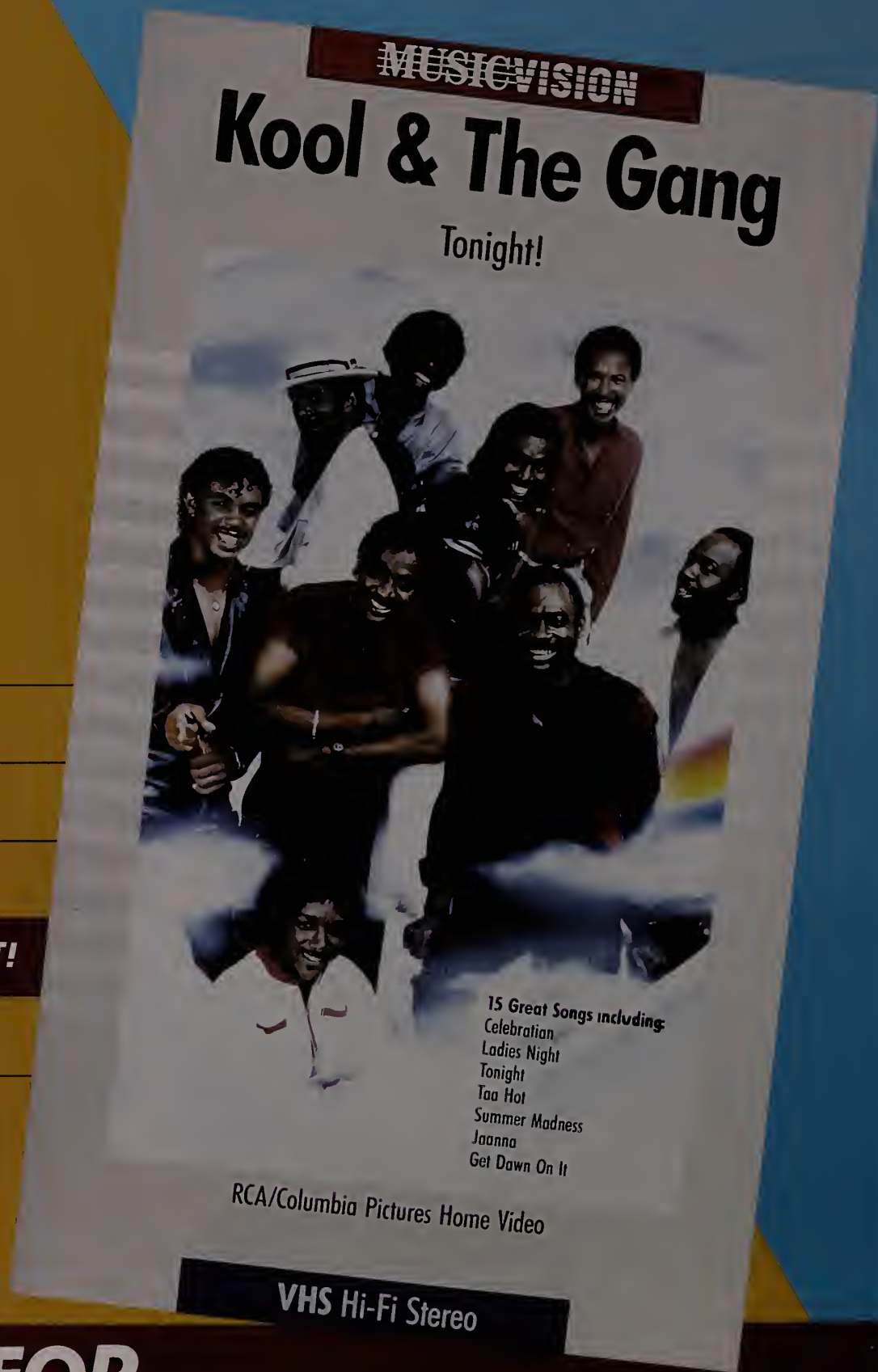
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CASH BOX

Salutes

Kool & The Gang

Kool & The Gang: "Jungle" To "Joanna" And Beyond

By Rusty Cutchin

NEW YORK -- Perhaps there's good reason for Kool & the Gang's new album to be called "Emergency." The word is strong enough to serve notice to the uninitiated that this is a band whose time has come. After all, Kool and the Gang represent as tireless and dedicated a group of musicians as there is enjoying success in the record industry today. A band which not only has put together one of the most impressive strings of hits in the last 10 years, but which has dedicated itself unselfishly to a host of charitable ventures and community services with a verve that would leave other groups gasping for breath or scurrying for the safety of a recording studio. In the 20 years since the band first began performing and the 15 since adopting the name Kool and the Gang, it has combined a philosophy of musical sophistication with a healthy commercial respect and a willingness to communicate with new audiences to serve as its foundation, and it has paid off. Since adding James "J.T." Taylor to the group in 1979, Robert "Kool" Bell has seen his group scale heights of pop success that would have seemed impossible to fans of "Jungle Boogie," the group's first chart success back in 1974. It would be an emergency indeed, if there were still people out there who couldn't place the name with the music of "Ladies' Night," "Celebration," "Too Hot," "You Can Have It," "Let's Go Dancin'," "Big Fun," "Tonight" and of course last year's giant pop hit "Joanna."

If the gang lacks the immediate image identification of the Jacksons or a Culture Club, it's because "Kool" has made its mark with music rather than make-up. The ex-jazz band from New Jersey has seen lots of visual devices come and go during its evolution from the Jazziacs to the Soul Town Band to Kool and the Flames and finally Kool and the Gang. At this juncture, the group has earned the right to be itself. But Kool and the Gang has by no means hit its professional peak and it maintains one of the most hectic schedules of any band. Just back from England where it performed at the Wembley Arena, the band was off to Florida last week for a TV taping.

It will appear on the CBS television network's 90-minute *Happy New Year, America* special along with Lily Tomlin, Andy Williams, Gladys Knight and the Pips, Chaka Khan, the Charlie Daniels Band and Louise Mandrell. Kool and the Gang will perform four songs live from Epcot Center at Disneyworld. One of those, "Misled," is the first single from "Emergency" and is the band's 11th Top 40 hit of the '80s, a new record for an R&B/pop group. After that it's back to New York for a promotional appearance on behalf of the band's new video from RCA/Columbia Pictures Home Video, a tape of a recent New Orleans concert. Later on, it's more dates in Europe and a year of shows in support of "Emergency." It's easy to trace one reason for Kool and the Gang's success: work.

And a lot of work it's taken, stretching back to the time the Bell brothers, Robert and Ronald, who blows tenor sax in the band and is now the primary producer of the group's LPs, moved with their family from Youngstown, Ohio to Jersey City, New Jersey. Kool and Ronald would take empty paint cans from a factory near their home to a hill "where the sound was great," pretend the cans were bongos and churn out Afro-jazz beats. By 1964 Kool (who was 14 at the time), Ronald and most of the future members of the group were hanging out across the Hudson River in New York's Greenwich Village at the legendary Cafe Wha. Explains Kool, "Every Sunday they had a hootenanny with Richie Havens, some country and western people and an Afro ensemble playing percussion. . . . us.

It was really exciting. Bill Cosby, Richard Pryor and Jimi Hendrix were all down there during that period. I remember getting paid a bowl of potato chips and a sandwich for an afternoon's work."

Influenced by the music of John Coltrane, McCoy Tyner and Pharoah Sanders, Kool, Ronald and friends Dennis Thomas (flute/alto sax) and Robert Mickens decided to form a band called the Jazziacs. Soon, Charles Smith (guitar), George Brown (drums) and Ricky West (keyboards) were recruited for the fledgling group. One essential ingredient was missing and Kool offered to take up the slack: a bass player was born. "One Sunday (at Cafe Wha) I asked to borrow the bass guitar," Kool recalls. "I knew 'Comin' Home Baby' (a jazz tune popularized by Herbie Mann), which you can play on one string. That was the beginning of my becoming a bass player."

Before long the Jazziacs were heading toward an R&B orientation. By 1969, when the band adopted its present name, they were ready for more commercial endeavors. "The group was evolving and we saw that being a backup group wasn't exactly what we wanted to do, so we moved on and started taking gigs on our own as the Soul Town Band," Kool said in an interview. "That was around 1968. We were working in a club over in Newark called the Blue Note Lounge. One of the MCs would always call my name out of the background when he was introducing the other people that were playing there that night. He kind of locked onto the name 'Kool.' So one day we came into the club and he had made a poster that had Kool and the Flames' and he had a picture of Kool being some ice putting out the fire. It was a nice poster and a nice concept. So we changed the name to Kool and the Flames for about four months.

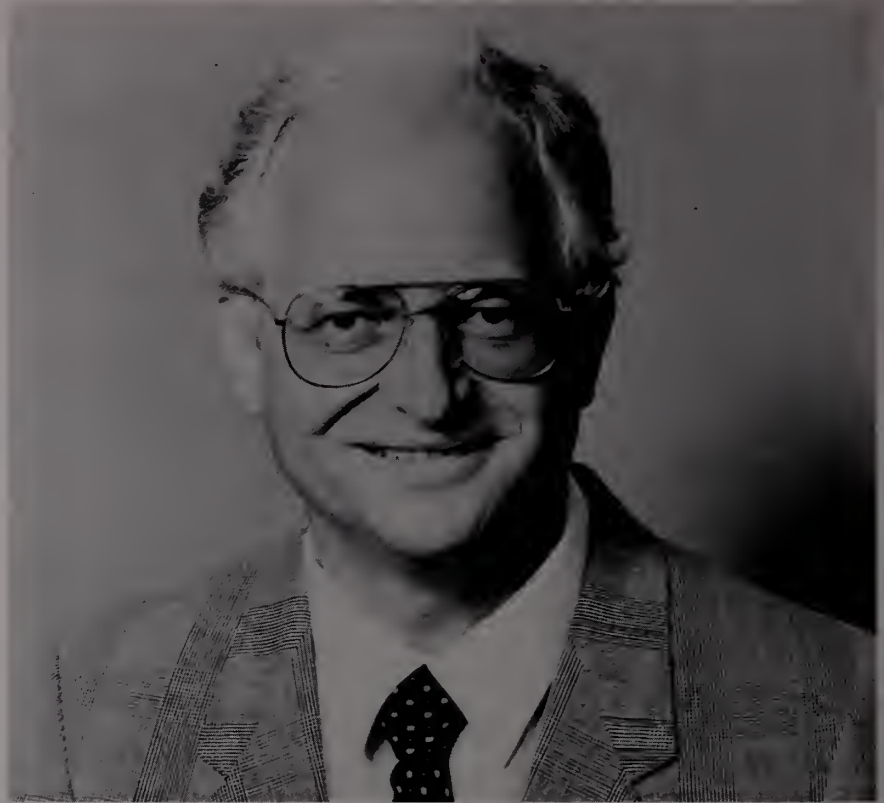
"Then we met a producer by the name of Gene Redd who had a pending deal with De-Lite Records. We got together with some material and we rehearsed for about seven or eight months and came up with a concept that later became our first album. We liked the name Kool and the Flames,

(continued on page KG-14)



JOHN AND THE GANG -- When Kool & The Gang played to a sold out crowd of 80,000 at England's Wembley Stadium, the event was headlined by Elton John. Backstage, John told the band how much he loved their music. The concert was broadcast live to 5 million people. (l-r): George Brown, Elton John, Dennis Thomas, Sam Alston (road manager) Curtis Williams, Robert Mickens, Charles Smith, Ronald Bell (kneeling) Michael Ray, James "J.T." Taylor, Robert "Kool" Bell, Clifford Adams.

CASH BOX Salutes Kool & The Gang



"We are very satisfied with the progress of 'Emergency' and I think you'll see it go all the way up there in the next few weeks."

*Guenter Hensler,
President and Chief Executive Officer,
PolyGram*

It's Much More Than A Job For Business Associates Of Kool & The Gang

by David Adelson

"It's the most gratifying thing I ever did in my life," said De-Lite Records president Gabe Vigorito. "I've worked with other acts and there's nothing like Kool & The Gang and that's not hype."

It is indeed rare for a band's business associates to convey the special bond that exists among them, but for those involved with the day-to-day business of Kool & The Gang, business as usual is nothing less than pleasurable.

"When they were first coming up it was obvious they were a clean band," remarked Vigorito. "Not just cleaner looking, but cleaner in their thinking, their models, their attitudes." Vigorito has been around Kool & The Gang since they first joined De-Lite over 16 years ago. He has been an integral part of the group's affairs since rising through the ranks of De-Lite, eventually becoming the company's president.

Vigorito is not just a part of Kool & The Gang's record label, he is a part of Kool

& The Gang. He explained how the group had gone through several changes over the years. "We had come off two gold albums and two gold singles in 1974 and 1975. After that, commercial success seemed to turn away from us. Robert (Bell) and I talked about it and decided that we needed help in the vocal area." Vigorito added that from that point, the band would know exactly what to do. "I put a lot of faith in this group," he commented. "They know what they want and they pick the best people. Well, they got together with James Taylor and he fit in like a glove. They found the missing link."

From the moment Taylor joined the band, Vigorito acknowledged a new chemistry and vitality that would become evident on vinyl. Kool & The Gang were meeting with commercial success once again and no one could have been happier than Vigorito. "It was like being reborn again," he stated.

And no one could be more enthusiastic about Kool & The Gang's latest effort than Vigorito. "We were looking for a sound that was commercial and could get multi-format airplay. We have changed it a little to make it more rock-oriented. But one thing that must be pointed out is that we have always kept our roots. Some people have commented that we have at times left our black base. We have never felt that way." Vigorito pointed out the band's consistent popularity with the black audience even while Kool & The Gang's songs could be heard on most any format. "Emergency" is a multi-formatted album that also reaffirms the band's commitment to its roots," said Vigorito. "We always try to keep the music at the street level."

One of Vigorito's greatest sources of pride is the band's work for charitable organizations. "It starts from the heart so it's hard to talk about," he commented. "It's a feeling, a feeling that everyone wants to

do the right thing. If somebody is in trouble we're always looking to help out."

Vigorito explained De-Lite's success as "simply a matter of doing things right. If you do things that are not on the up and up all the time, it seems to catch up with you. But if you make a conscious effort to constantly do the right thing and you keep moving forward, it has to turn out better."

As for the future, Vigorito remarked, "we're competing against ourselves. We think we make the best music and we're going to continue. If we have success with one, the next one simply has to be better."

Over at PolyGram the enthusiasm is no less evident. "I really believe they have a chance right now, with all the current trends in radio, to go even higher than they've been," said Guenter Hensler, president and chief executive officer at PolyGram. "'Emergency' is different," he commented. "The sound has a very strong urban base as well as an AOR touch to it. We are very satisfied with its progress and I think you'll see it go all the way up there in the next few weeks."

Hensler shares Vigorito's admiration of the band's charitable endeavors, stating, "they are really beyond just musicians and showmen, they are real humanitarians." He added "we are really delighted that they took part in the 'Band Aid' project which is so important." Hensler also voiced his pride in the band's involvement with the United Negro College Fund as well as Big Brothers and Big Sisters. "There's a very warm feeling about them," he remarked.

Jack Kiernan, PolyGram's executive vice president for marketing and sales echoed the humanitarian stance of the band. "It's not just an image," he said. "Besides being extremely socially conscious, they are some of the finest people I've ever met."

Kiernan elaborated on the constantly expanding success of the band. "The urban

radio situation, which is certainly a base for them, has broadened even more and really opened up. Video is an integral part of their marketing plan. Their exposure in the clubs helps expand the band's base even further." Kiernan agreed with all involved by stating, "With their current album, Kool & The Gang are in a direction that should take them to multi-platinum levels easily."

Harold Childs, PolyGram's senior vice president, urban/black music, explained the band's re-emergence in the 1980s. "I think it was a combination of the change of climate in the whole radio scene and the change in climate of how kids in this country started to dance again. Kool & The Gang was right there." Childs added, "I think what a lot of the groups had to do in the '70s was strike out to try to come

(continued on page KG-10)



"I think the most important thing for all of us is the tremendous amount of respect we have for one another."

Gerald Delet



"They are more than happy to do things for the benefit of the people of the community. I think that's one of their strengths as a band. They've served as a role model for other bands."

*Harold Childs
Sr. VP Urban/Black Music,
PolyGram*



*Continued
Success*

GABE VIGORITO

DeLite
RECORDS





BIG FAN — At New York's Tavern On The Green, New Jersey General's star running back Herschel Walker complimented Robert "Kool" Bell on the hit song "Joanna." Pictured here are (l-r): "Kool," Walker and Walker's wife Cindy.

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Kool & The Gang



MUTUAL ADMIRERS — Obviously enjoying each other's company as well as each other's music are Melba Moore and Robert "Kool" Bell of Kool & The Gang.

Friends Help Keep The Kool & The Gang Family Together

by Peter Holden

The Kool and the Gang network of friends and business associates is, after twenty years, obviously very closely knit. Indeed, each person involved in this network, from the band's International Personal Correspondent Marc Pearlman to BMI's Stanley Catron to Big Seven Publishing's Phil Kahl, describe the Kool and the Gang network as a family. And like any family, to stick together takes a great amount of loyalty, love and cooperation. These things are all made easier when the end result is success, as it has been for so many years in the case of Kool and the Gang.

Though there are many cases of this bond between the group and its associates, one of the best examples is that of Marc Pearlman. After first seeing the group perform live at age twelve, meeting the members and ultimately forming Kool and the Gang's fan club, Pearlman has gone on to become an integral cog in the group's family of friends. "What the position entails

is that on every album for the last ten years, my name and address have appeared with the title "International Personal Correspondent." This means that whoever you are or for whatever reason you need to contact the band, you go through me. If it is for a part of the business that I don't handle, I know where to send the inquiry. It's about twelve to fourteen hours of work every day, but the thing that I want to stress is that this is my livelihood and I thrive off of it. The way the whole thing has worked out, everybody involved has become family." Yet Pearlman does his work with a sense of purpose that indicates that it is indeed a business; it is simply a business which he loves.

Where Pearlman's friendship with the band led him into a position of business with Kool and the Gang, Don Robinson began on the money end of things and has grown into the closeknit family of the New Jersey-based band. Robinson explains, "I've been associated with the band for about thirteen years. The guys had insight a long time ago to protect their financial security even when they were very local, and I was, as I am now their financial insurance advisor. We started working on a close personal level, and now it has grown into a corporate thing with pensions and things like that." Commenting on Kool and the Gang's continued success after so many years and so many changes in the music industry, Robinson remarked, "I think the key has been perseverance. They were of course very talented initially, but no one knew them. After their first big national hit "Funky Stuff" and then "Summer Madness," everybody realized how good they were and came out to see them." With clients such as Stevie Wonder and Greg Philiganes on Robinson's list, Kool and the Gang obviously have a very good businessman as well as a close friend on their side.

Working on a winning team is always enjoyable, and even more so when that

team wins through integrity, hard work and pure talent. Phil Kahl, executive vice president of Big Seven Music, Kool and the Gang's music publisher elaborates: "I have worked with the band for over eight years, and we have had nothing but a positive working relationship. One of the main reasons for this is that they have always been successful. There hasn't been an album they have put out since we've been working together that hasn't had two or three charting singles. The bottom line has always been their strong songwriting, and the band is as much a force internationally as it is an American musical institution. Working with the people at De-Lite and with the members of Kool and the Gang is like working with one big family."

Yet it has not always been pure success for Robert "Kool" Bell and Co. As Marc Pearlman will tell you, it has been years of hard work and belief in the power of the band's music, themselves and God. Pearlman says, "The reason they have been around for so long is that while Kool and the Gang keep doing new things; they never let go of the original music and the messages that they have used in the past. They are still very loyal and faithful to the causes that motivated them from the start." However, those causes and positive energy didn't always bring in a substantial amount of living income. That's where people like BMI's vice president of performing rights Stanley Catron come in.

"What we do, and what we have done with Kool and the Gang is to make their path a little easier because when they first came to us they were neophytes. A gentleman named Gene Redd brought them in to us from Philadelphia, and we thought they were terrific, so we affiliated them. On the basis of that affiliation, we were able to fund them, to seed them a little bit. They had a recording deal, and on the basis of that deal and the product we saw coming out we were able to advance them

monies against their future royalties."

This kind of practical help stimulated the band to continue writing and performing at a time when there were a slew of black groups vying for the market. Don Robinson recalls; "During the early 70s we had a lot of competition from bands like Earth, Wind and Fire and The Ohio Players, but the band waited their turn, and they were ready when it came. I think the real turning point was the song "Summer Madness." It was a change in the band's style to a certain extent, but when that song came out and got exposure through the movie *Rocky*, Kool and the Gang started attracting a much larger audience and they started crossing over. They became established in the public's awareness. It's been a long road since I used to see them in 200 seat rooms in Newark, but they have never changed their positive attitude and their perseverance where a lot of groups would have given up."

This sort of perseverance and positive energy transcends the band's records and live performances. As Pearlman noted; "The band believes in and fights for freedom for *everybody*." This is evidenced most recently in Kool and the Gang's involvement with Band Aid, the Ethiopian hunger relief project and their long history of contributions to charity. Sal Michaels, of Norby Walters which has handled Kool and the Gang's tours for the past several years remarked: "They are some of the most talented people I have ever had the privilege of working with, but it goes beyond that. They *care* about people. They dedicate a lot of time and energy to the underprivileged and to charities. Maybe that's why they are so successful worldwide. They care and people can feel it. To make it short and sweet, let's just say Kool and the Gang are *real* superstars, not plastic!"

In speaking with associates from nearly every aspect of Kool and the Gang's

(continued on page 15)



"There hasn't been an album they have put out since we have been working together that hasn't had two or three charting singles."
Phil Kahl
Big Seven Music

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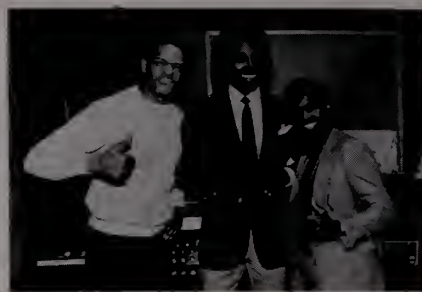
**SINCERELY —
GERALD DELET**

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Salutes

Kool & The Gang



BELL IN NEW YORK — When Kool and the Gang's Robert "Kool" Bell visited New York's WBLS to discuss the success of his group's album "Tonight," he chanced upon another music notable, Al Jarreau. Pictured here are (l-r): Jarreau, Frankie Crocker and Bell.

Deodato And Bonnefond: The Voices From The Booth

by Lee Jeske

In 1978, after the release of "Everybody's Dancin'", their 16th album, Kool & The Gang were ready for a change. "Our approach was to progressive," is the way Kool put it. "We were playing the groove, but with jazz progressions on top. That's not what the public wanted to hear. We realized that maybe we were too close to the music, that we needed someone objective from the outside to come in."

So, after years of producing themselves, Kool & The Gang sought out Eumir Deodato.

"They called me," recalls Deodato. "They had heard an album I had done for Warner Bros. called 'Love Island,' which they liked. So we had a meeting and we decided to start working. But then, as it worked out,

I was working on another album for Warner Bros. and I just couldn't find the time to do it so we actually decided, at one point, not to do it, and they went on their own. But it was not going too well, there were a whole bunch of problems involved. When I finished my album they were still making some demos on those songs. So I asked them to set up a couple of rehearsals and during the rehearsals I started looking at bits and pieces of ideas.

"What they were doing was very straight forward R&B, raw funk. Originally they were based on horns, it was mostly an instrumental band. There was some singing, but it was sparse. I always loved James Taylor's singing, from the beginning of rehearsals. I said, 'Wow, he's got some

voice.' So I decided the best thing to do would be to write songs with lyrics — full verse, full chorus, and all that. By the time we got to the horns there was still some of the old tendency to write a lot of horn parts and I tried to show them that it would work a lot better if the horns worked around the lead singer. They did that and everything started falling into place."

The resulting LP, of course, was "Ladies' Night," the album that started Kool & The Gang's string of Platinum albums. However, says Deodato, the band wasn't convinced at first.

"I had to talk them into it," he says. "They were so used to that one style — the heavy horns — and they were not used to doing things carefully. On 'Ladies' Night' we had a lot of work — we had to make sure that the groove was right, that there was no rushing, no dragging on the tracks, that the sounds were recorded properly. And concept too — they used to be narrow to the R&B market, and I told them that it didn't matter, a lot of the stuff they could do could definitely hit the pop market. This was when James became the center of focus of the band itself and everything was supposed to be around him after that."

With Deodato producing, and Jim Bonnefond engineering, Kool & The Gang hit the pop market like a sledgehammer. Four albums in a row — "Ladies' Night," "Celebrate," "Something Special," and "As One" — went Platinum.

"We were very careful, very thorough," says Deodato. "We wanted to be careful and thorough and get all the parts close to perfection. On 'As One' we used about 1,200 hours of studio time. During that time I worked only with Kool & The Gang. Always by the time I'd be finished with the record, I'd want to take a break and I could never start any other project. There was a lot of concentration on the records, let's put it that way."

As to what he learned from his four albums with Kool & The Gang, Deodato says, "I learned something about being loose musically, not being so strict with certain things. Because most of the time we'd go to the studio with just a groove and work around it."

Jim Bonnefond, who remained engineer after the band split with Deodato and is credited with the band, as co-producer on the latest LP, "Emergency," agrees.

"They usually write the songs in the studio," says Bonnefond, "and I'm generally opposed to that, in a way, because of the time and the expenses. But what I've learned is that sometimes there isn't a right and a wrong. Sometimes, with a song, we'll work on it in the studio, sometimes we'll spend 100 hours changing it and erasing tracks and recording tracks, but when the song goes to number one, although it was a gruelling experience, you have to say it was all worth it. It's hard not to."

Sometimes, says Bonnefond, the hits aren't always so obvious.

"Ronald Bell is more of a skeptic or doubter than I, and he didn't care for 'Celebration' when he wrote it. The day we mixed it, he didn't like it; and that went to number one. With this last record, when we finished we knew we had something good. We knew it with 'Misled' and a few other songs."

At times, a co-producer and chief engineer can come in handy for things other than co-producing and chief engineering.

"When they wrote 'Joanna,'" recalls Bonnefond, "they wrote it as a song called 'Dear Mom.' And I listened to the song and I liked it, but I couldn't see how they would be able to work with that title. So I suggested that they pick a girl's name. I said, 'It's a shame that 'Rosanna' has just been used, but something that has the same flow and sound as 'Rosanna.'" I stopped

(continued on KG 12)



HEROES — For five children from Congress Heights Elementary in Washington, D.C., it was an unforgettable day when they were invited to be special guests at Kool & The Gang's concert in their home town. The students, all members of the school's break dance club, also received a collection of 20 PolyGram compact discs and a Sony compact disc player.

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SHOOTING 'TONIGHT' — Early in '84, Kool & The Gang shot a video of their single "Tonight" in a warehouse in the lower west side area of Manhattan. Pictured at the shoot are (l-r): Len Epan, vice president, video communications, PolyGram Records; Martin Kahan, director of the video; James "J.T." Taylor, of the group; Wendy Edmead, a dancer from the play "Cats" who performs in the video; Robert "Kool" Bell, of the group; and Gabe Vigorito, president, De-Lite Records.

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Salutes
Kool & The Gang

More Than A Job For Executives

(continued from page KG-4)
 up with records that would cross over. Consequently their styles changed and they were searching to get on a particular station. I think as the '80s came along everything was crossover and everything fit that format. If you had a good record and you had a good reputation like Kool & The Gang — you got that marketplace." Childs perhaps has the best sense of how the new album is doing commercially. "The response has been very favorable especially at the black level," he remarked. "At this point it's being very well received at black stations and it looks like we're going to have a very major total record."
 Childs also touched on the band's work for charity. "They're very active in the community," he stated. "And they've never given up their contact at the street level. They are more than happy to do things for the benefit for the people of the community. And I think that's their strength as a group. They've served as a role model for other bands."
 Gerald Delet, who heads up Kool & The Gang's management team (Worldwide Entertainment Complex and Quintet Associates) believes that despite being accomplished recording artists, Kool & The Gang have yet to reach their highest point of success. "The band, as great as they have

been and as great as their tunes have been, are now just reaching their potential. I don't think the community has seen what they can really do. It's now starting to emerge."
 Delet explained the managerial decision making process of the band. "Any major issue that comes up is voted on. Everyone has different functions in different areas but when it comes to any major situation, it is definitely voted upon. It's very democratic and that's the way it should be." Delet also pointed out the tremendous contribution and guidance of Sam Alston. "The reason people love them is because they love the people back," said Delet. "They truly love what they do." Delet pointed out the consistently excellent working environment created by the band members. "I think the most important thing for all of us is the tremendous amount of respect we all have for one another. Besides all the love, a lot has to do with the respect."
 Barbara Hernandez has worked with Kool & The Gang for the past five years. She is responsible for scheduling the band's off-stage appearances while it is on the road. That includes the numerous charity events. "If they can fit it in, they'll do it," said Hernandez. "If it's something that's real meaningful, they will always be there to help someone."

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Kool & The Gang

The Voices From The Booth

(continued from KG 8)

short of saying 'Joanna,' but somebody figured that out on their own."

After six albums together, Bonnefond says, "It's really a group effort. When we're making records it's Kool & The Gang & Jim, I'm in the Gang. You know over the years you just develop a real tight friendship, which is what, I think, has a big part to do with making it work."

"And things have gotten slightly easier. The album before last, 'In The Heart,' took 1,700 hours; 'Emergency' took more like 1,000. What's happening is, it's mostly the technology which is making it take less time. It's because we use things like drum machines and synthesized basses and synthesizers that all play together and play automatically. With the new technology you can do quite a bit. It does, in the end, save time and gives you a much better sound — the drum sound, but the levels are good and the tempos are perfect, of course, so when it comes time to mix it

makes it that much easier.

"People seem to be growing in the group. Some people — like James for example, over the course of doing the records has definitely learned about writing songs and melodies and have improved with age. And Curtis, who's the new keyboard player in the band, is getting better and better, which makes making the records easier."

"It's funny, it's like a family operation. And there's a lot of trust and a lot of friendship that's, I guess, the main thing I can say about the last six years."

Bonnefond adds, "We're probably going back into the studio in March. The band just finished a video that is great — it's like going to the movies, they did an hour-and-a-half special in New Orleans, and there's the McDonald's campaign. There are a lot of things that are going on, so it looks like in the next few months something real big's going to happen."

Which should just be par for the course for the incredible 20-years-and-counting career of Kool & The Gang.



HELPING OUT AGAIN — Kool & The Gang were presented with an award by the Big Brothers and Sisters Organization of Tucson, Arizona, an organization for which the band is a sponsor. Shown here from (l-r) are: George Brown and Dennis Thomas of Kool and the Gang; Little Sister Deniece Timberlake; Big Sister Laura Bare; Kool and the Gang's James Taylor; Little Brother Kevin Carney; Robert "Kool" Bell; Big Brother Fred Killian; and Kool and the Gang's Clifford Adams.

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From "Jungle" To "Joanna"

(continued from page KG-3)

but James Brown's group at the time was called the Famous Flames. We tried to come up with a new name but all of the others were too far-fetched. So we decided to change Flames to Gang, being that the sound we had created had a street type of sound to it. And that's how we became Kool & the Gang. What Gene did was take the music and make it more commercial in a sense."

But one other aspect of the group's presentation had to be honed before it could embark on its R&B journey. "From doing jazz we were just like standup musicians. We had rehearsed trying to put together some type of idea of what a live performance should be like in the R&B world. We did our first show at the Apollo Theatre when our first record started making a little noise. There was this group called Willie Feaster and the Magnificants and they were our inspiration to put a show together. They had a strong show. So we saw that if this was the type of business we wanted to be in, we were going to have to get into choreography and things that would help put a show together instead of just standing up playing. It was a lot of work to get our choreography together. We tried to do Temptations steps with horns, which made the group unique at the time. The majority of the groups were ballad groups — The Temptations, the Delfonics. When we got it together we were a little unique in what we were doing."

By 1976, the group had proven its act was together. "Wild and Peaceful" had broken things open for the band and the cuts "Jungle Boogie," "Hollywood Swinging"

and "Wild And Peaceful" had established Kool & the Gang as America's number one party band. But the growing influence of disco in the late '70s threatened to blow Kool's hard-earned boogie style out of the water. Two events, both film-related, saved the group from extinction. "Open Sesame," the group's eagerly-awaited follow-up to "Wild And Peaceful" spawned a title cut that found its way onto the *Saturday Night Fever* soundtrack, one of the biggest selling albums in history. "Summer Madness" duplicated the trick on the *Rocky* album. The popularity of the two albums kept Kool & the Gang from becoming an anachronism and indeed exposed the group's music to larger audiences than ever before.

But a change was clearly on the horizon. "We thought that musically we were there," Kool says, "... as far as our writing ability. But we just didn't have the vocals that the Commodores had with Lionel Richie and Earth, Wind and Fire had with Maurice White and Philip Bailey. Once we made that change, that was the difference. It was James Taylor who delivered the group's new softer sound for the "Ladies' Night" album. "We needed that male voice up front," says Kool. "That's the only thing we were missing. We were writing songs that were pop oriented, but we didn't have the right voice to sing them. James was the voice."

"Ladies' Night" included a string of three hits, "Too Hot," "Hangin' Out" and the title track, which catapulted the group back into the spotlight for the first time in seven years. "It was like our resurrection in terms of being accepted again," Kool observes. If

(continued on page KG-16)

CASH BOX
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JOINING FORCES — A lot of musical talent was brought together when Kool & The Gang and the Spinners joined to film a TV commercial for Schlitz Malt Liquor. Pictured during a break in filming are (l-r top row on ladder): Michael Ray and Dennis Thomas of Kool & The Gang; Henry Fambrough of the Spinners; (middle row, l-r): Clifford Adams, Robert Mickens, Charles Smith, James Taylor, Curtis Williams all of Kool & The Gang; Bobby Smith, John Edwards, Billy Spence and Purvis Jackson of the Spinners. Seated: Robert "Kool" Bell.

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Friends Stay Together

(continued from page KG-6)

network of friends and associates, this sort of attitude is prevalent. Sultan Herji, president of Travelling Taj Inc. which handles all of the group's international travel plans said, "They are one of the few musical groups that I have worked with which is very level headed. They are very organized and pleasant to work with because they are so straight-no drugs or anything like that — and they are constantly helping others, doing shows and donating time for charities."

The personal touch which seems to emanate from nearly every segment of the Kool and the Gang organization is epitomized by Pearlman's observation of the kind of following which the group has. "I think Kool and the Gang is comparable to the Grateful Dead in the kind of diehard enthusiasm which its fans show. The people that have been with them all through the years know that the group hasn't sold out and continue to be fans. And the band just seems to pick up more and more new fans." And clearly, that diehard enthusiasm is a characteristic of the members of Kool and the Gang themselves and the many business associates and friends which make up the Kool and the Gang organization.



McKOOL & THE GANG — McDonald's will be presenting Kool & The Gang in two N.Y. concerts, Jan. 7 & 9, 1985 at Avery Fisher Hall, to benefit the United Negro College Fund. Here, discussing the details are (l-r): Jeff Brody, New York regional vice president, PolyGram; Rick Bleiweiss, vice president, merchandising, PolyGram; Nathaniel Adams, director of special promotions, UNCF; Virgil Ecton, chief operating officer & executive vice president, UNCF; Robert "Kool" Bell, Kool & The Gang; Ronald McDonald; James "J.T." Taylor, Kool & The Gang; Forrest Smith, owner/operator of several New York-area McDonald's and Ed Flynn, president of McDonald's Owner/Operators Association.

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"Jungle" To "Joanna"

(continued from page KG-14)

anyone missed the group's re-emergence in 1979, it's doubtful that anyone missed Kool & the Gang in 1980. "Celebration" from the "Celebrate" album became a national anthem that year, accompanying sports teams' feats and the return of the American hostages from Iran.

"Something Special" was the group's third consecutive platinum seller in 1981, producing three more hit singles, "Steppin' Out," "Get Down On It" and "Take My Heart." "As One" featured another pair of high-charting pop hits, "Let's Go Dancin'" and "Big Fun." Kool felt it was time for another change. For the next album, after four straight successes with producer Eumir Deodato, decided it was time to produce themselves again. "We had musical ideas that weren't getting onto the records," Kool says. "When we took over as our own producers for "In The Heart," we were able to use rock guitars on "Tonight." The change has been proven right. The album resulted in the band's most successful single, "Joanna."

Now Kool & the Gang has moved further into the fusion of rock, pop and R&B with "Emergency." And they've moved further into writing music designed to focus the attention of listeners on positive messages of hope and love. Combined with its constant humanitarian enterprises, its worldwide appearances and nonstop dedication, the music of Kool & the Gang has helped take America past its 200th birthday and beyond to the 21st century in constant celebration. The group richly deserves the title of pop/R&B group of the year and of the decade.



ON THE PROWL — James "J.T." Taylor finds himself in an interesting predicament during a recent video shoot.

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ANOTHER AWARD — After a performance at Berkeley, California's Greek Theatre, Kool & The Gang were given a double Ampex Golden Reel Award for their hit albums "Something Special" and "As One." Pictured here are (l-r): band members Michael Ray, Curtis Williams and Robert Bell; Ampex sales representative Jim Murphy; James Taylor, Dennis Thomas and Clifford Adams.

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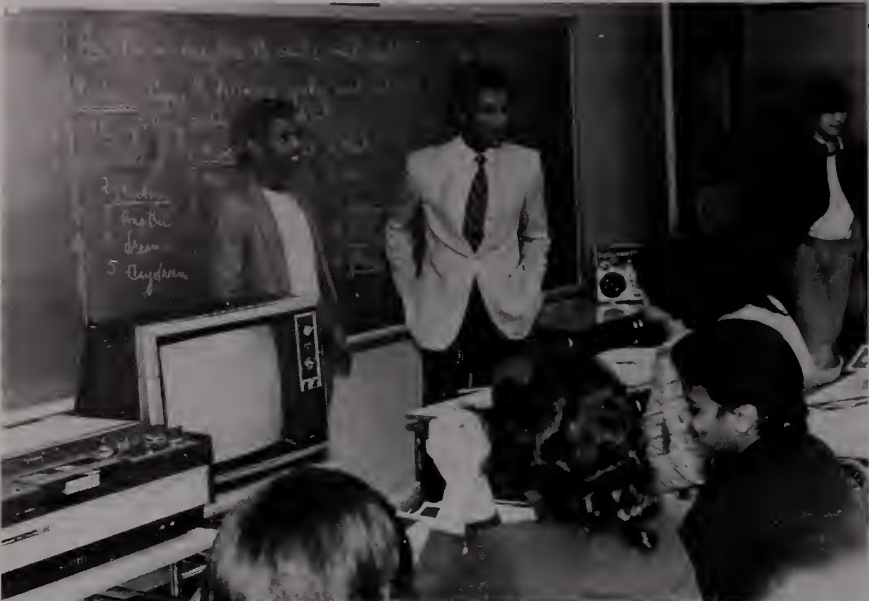
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MAKING LEARNING FUN — Robert "Kool" Bell and James "J.T." Taylor visited the Riverdale Career Academy in New York to encourage ninth graders participating in the Color Sounds program, which uses music videos to teach reading and phonics. Kool & The Gang have been long-time supporters of the program.

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Kool & The Gang Discography

Catalogue No.	Album Title	Songs	RIAA
DE-2003	"Kool And The Gang"	Kool & The Gang, Breeze & Soul, Chocolate Buttermilk, Sea Tranquility, Give It Up, Since I Lost My Baby, Kools Back Again, The Gangs Back Again, Raw Hamburgers	—
DE-2008	"Live At The Sex Machine"	Kool & The Gang Live At the Sex Machine, What Would The World Be Like Without Music, Walk On By, Chocolate Buttermilk, Trying To Make A Fool Out Of Me, Whose Gonna Take The Weight? Part I & II, Pneumonia, Wichita Lineman, I Want To Take You Higher, Funky Man, The Touch Of You	—
DE-2009	"Jazz"	The Penguin, Let The Music Take Your Mind, Kool It (Here Come The Fuzz), Pneumonia, Chocolate Buttermilk, Whose Gonna Take The Weight?, Kools Back Again, Raw Hamburger, The Gangs Back Again, Give It Up, Funky Man	—
DE-2010	"Live At P's J's, Hollywood, Calif."	N.T., Rick Sonata, Sombbrero Sam, Ronnie's Grove, Ike's Mood, You've Lost That Loving Feeling, Lucky For Me, Dujii	—
DE-2011	"Music Is The Message"	Music Is The Message, Electric Frog Part I & II, Stop, Look And Listen (To Your Heart), Blowing With The Wind, Funky Granny, Soul Vibrations, Love The Life You Live Part I & II	—
DE-2012	"Good Times"	Good Times, Country Junkey, Wild Is Love, North East South West, Making Merry Music, I Remember John W. Coltrane, Rated X, Father, Father	—
DEP-2013	"Wild And Peaceful"	More Funky Stuff, Funky Stuff, Jungle Boogie, Heaven At Once, Hollywood Swinging, This Is You, This Is Me, Life Is What You Make It, Wild & Peaceful	Gold Gold Singles: "Funky Stuff," "Jungle Boogie"
DE-2014	"Light Of Worlds"	Street Corner Symphony, Fruitman, Rhyme Tyme People, Light Of The Worlds, Whiting H. & G, You Don't Have To Change, Higher Plane, Summer Madness, Here After	Gold
DE-2015	"Kool And The Gang's Greatest Hits"	Funky Stuff, More Funky Stuff, Soul Vibrations, Jungle Boogie, Hollywood Swinging, Higher Plane, Music Is The Message, Rated X, Good Times	—
DE-2016	"Spirit Of The Boogie"	Spirit Of The Boogie, Ride The Rhythm, Jungle Jazz, Sunshine & Love, Ancestral Ceremony, Mother Earth, Winter Sadness, Caribbean Festival	—
DE-2018	"Love And Understanding"	Love & Understanding, Sugar, Do It Right Now, Cosmic Energy, Hollywood Swinging, Summer Madness, Universal Sound, Come Together	Gold Single: "Hollywood Swinging"
DE-2023	"Open Sesame"	Open Sesame, Gift Of Love, Little Children, All Night Long, Whisper Softly, Super Band, L.O.V.E., Sunshine	Gold Single: "Open Sesame"
DSR-9501	"The Force"	A Place In Space, Slick Superchick, Just Be True, The Force, Mighty, Mighty High, Oasis, Life's A Song, Free	—
DSR-9507	"Kool And The Gang Spin Their Top Hits"	Open Sesame, Spirit Of The Boogie, Kool & The Gang, Hollywood Swinging, Funky Stuff, More Funky Stuff, Jungle Boogie, Caribbean Festival, Love & Understanding, Summer Madness	—
DSR-9509	"Everybody's Dancin' "	Everybody's Dancin', Dancin' Shoes, Big Chief Funkum, I Like Music, You Deserve A Break Today, At The Party, Stay Awhile, Its All You Need, Peace To The Universe	—
DSR-9513	"Ladies Night"	Ladies Night, Got You Into My Life, If You Feel Like Dancin', Hangin' Out, Tonights The Night, Too Hot	Gold Platinum Gold Single: "Ladies Night"
DSR-9518	"Celebrate"	Celebration, Jones vs. Jones, Take It To The Top, Morning Star, Love Festival, Just Friends, Night People, Love Affair	Gold Platinum Gold Platinum Single: "Celebration"
DSR-8502	"Something Special"	Steppin' Out, Good Time Tonight, Take My Heart, Be My Lady, Get Down On It, Pass It On, Stand Up And Sing, No Show	Gold Platinum
DSR-8505	"As One"	Street Kids, Big Fun, As One, Hi De Hi, Hi De Ho, Let's Go Dancin' Ooh, La, La, La, Pretty Baby, Think It Over	Gold Gold Single: "Big Fun"
PROIP-2	"Twice As Kool — The Hits Of Kool And The Gang"	Released in the United Kingdom only by Phonogram Ltd. in 1983 Ladies Night, Big Fun, Celebration, Take It To The Top, Summer Madness, Open Sesame, Steppin' Out, Night People, Street Kids, Ooh, La, La, La (Let's Go Dancin'), Get Down On It, Hi De Hi, Hi De Ho, Funky Stuff, Hollywood Swinging, Jones vs. Jones, Too Hot, Take My Heart, Hangin' Out	—
DSR-8508	"In The Heart"	In The Heart, Joanna, Tonight, Rollin', Place For Us, Straight Ahead, Home Is Where The Heart Is, You Can Do It, September Love	—
422-822-943-1 M-1	"Emergency"	Emergency, Fresh, Mised, Cherish, Surrender, Bad Woman, You Are The One	—

Videos:

Love Festival	Let's Go Dancin'
Jones VS Jones	Big Fun
Celebration	As One
Take My Heart	Hi De Hi
Steppin' Out	Joanna
No Show	Tonight
Get Down On It	Mislead

AMPEX Golden Reel Awards:

"Ladies Night"
"Celebrate"
"Something Special"
"As One"
"In The Heart"

American Music Awards:

Top Soul Group, 1981

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LADIES' NIGHT
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CELEBRATE
DSR 9518

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HUMOR

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Retailers In '84

(continued from page 38)

As for the more traditional music industry products such as 45s, LPs and cassettes, all seem to be holding strong with cassettes growing the fastest and most consistently. Waxie Maxie's Dobin remarked, "Cassettes are continuing to grow very fast for us and I look for that trend to remain through next year. LPs are still doing very well, but they seem to be losing ground. It may be a point here and a point there, but there is no question that between the cassette and the CD, the LP is going to lose its weight." Eugster added, "LPs are off a little bit and cassettes are running up a lot, but the latter part of this year has seen a lot of top artists come to fruition. The second albums of the year from Madonna, Culture Club and another one from Duran Duran have helped our top line tremendously. Those albums along with Cyndi Lauper, Prince and Springsteen have helped make this a very good year." Tower's Goman added, "We've had a good year, our business is up 25 percent."

As for trends in 1985, most retailers contacted expressed optimism for the CD and hinted at the eventual phasing out of LPs as the dominant recorded music form. Yet Goman remarked, "I feel that LPs will be around for quite a while because they simply can't make CDs fast enough. The CBS plant in Terre Haute is all backed up and the overseas supply is pretty spotty. The availability of titles just isn't as consistent when you get into the deep catalog." Nonetheless, for the next five years, it seems that the compact disc, only one year ago a format which accounted for next to zero percentage of most retailers' sales, has made a formidable debut and will keep growing as the prices for CD software and hardware drop. Many retail chains also seem to have found that adaptability in the home entertainment market will serve them in times when record and tape sales slow. 1984 has indeed been a year of health and prosperity for recording artists and retailers alike.

1984: The Year In Review

(continued from page 38)

announced as the first two VJs for MTV's new cable service, VH-1. Walter Yetnikoff announced his intention to remain with the CBS Records Group. But the big news was the decision by Warner Communications and PolyGram to abandon merger plans, citing continued FTC opposition. Britain was in the throes of Frankie-fever as Frankie Goes To Hollywood's "Welcome To The Pleasuredome" set a new record for advance orders in the UK: 1.1 million units of the LP were shipped.

By year's end, Michael Jackson was off on a movie career with the spoils of the RIAA's first multi-platinum awards, the Cable Music Channel had been sold to MTV and a host of Britain's biggest musical superstars had grabbed media attention with a collaboration to benefit the starving residents of Ethiopia. With Prince and Springsteen continuing extensive tours in 1985, concertgoers had a never-ending calendar to keep. And the record industry was poised to take advantage of the continuing recovery as long as economic conditions, hopefully stabilized for many via the elections and the ever-changing nature of the public taste would allow.



'TIS THE SEASON — During the Christmas Rock 'n' Roll Spectacular, which was sponsored by the New York Market Radio Broadcasters Association, several key participants took a moment out to be photographed. Pictured here (l-r) are: Dick Clark, celebrity guest host; Lee Simonson, NYMRAD chairman and vice president/general manager of WOR Radio; and Nick Verbitsky, chairman of the event and president of the United Stations.

WALT DISNEY WORLD Co. is looking for German accordion players to perform traditional, folk and modern music from the regions of Germany. Musicians will be paid at least \$433.00 for a 5 day week. One year employment contracts are available from February 28, 1985 to March 1, 1986 in the German pavilion at EPCOT Center. Musicians should have an extensive repertoire of German folk and modern music, be thoroughly familiar with the country and its regions, speak both English and German and be of German descent. Please send resume and tape to: Talent Booking Department, Entertainment Division, P.O. Box 40, Lake Buena Vista, FL 32830 by February 1, 1985.

WALT DISNEY WORLD Co. is looking for Moroccan musicians to perform on traditional Moroccan instruments including Gnaoua, Rwaiss, Flute, Nakouss, Tbal, Wheel Player, Andaloussian Drums, Andaloussian Violin, Cithare, Ghvat and traditional drums. Musicians should have prior performance experience and an extensive repertoire of Moroccan tribal and ceremonial music, be familiar with the tribes and regions of the country and speak some English. One year employment contracts are available from January 1, 1985 to December 31, 1985. Musicians will be paid at least \$433.00 for a 5 day week. Please send resume and tape to: Talent Booking Department, Entertainment Division, P.D. Box 40, Lake Buena Vista, FL 32830 by January 1, 1985.

WALT DISNEY WORLD Co. is looking for Italian accordion players to perform traditional, folk and modern music from the regions of Italy. One year employment contracts are available from January 1, 1985 to December 31, 1985 in the Italy pavilion at EPCOT Center. Musicians should have an extensive repertoire of Italian folk, operatic and modern music, be familiar with the country and its regions, speak both English and Italian and be of Italian descent. Each musician will be paid at least \$433.00 for a 5 day week. Please send resume and tape to: Talent Booking Department, Entertainment Division, P.D. Box 40, Lake Buena Vista, FL 32830.

WALT DISNEY WORLD Co. is looking for Japanese Taiko drum players to perform traditional ceremonial music of the Kanto region of Japan. One year employment contracts are available from January 1, 1985 to December 31, 1985 in the Japan pavilion at EPCOT Center. Musicians should have training in in performance on Taiko drums and knowledge of the music of Kanto and celebration of Jin-Ja, be familiar with the country and its regions, speak both Japanese and English and be of Japanese descent. Each musician will be paid at least \$433.00 for a 5 day week. Please send resume and tape to: Talent Booking Department, Entertainment Division, P.D. Box 40, Lake Buena Vista, FL 32830 by January 15, 1985.

WALT DISNEY WORLD Co. is looking for Japanese ceremonial dancers to perform traditional stylized dance and music from the Edo Period. One year employment contracts are available from January 1, 1985 to December 31, 1985 in the Japan pavilion at EPCOT Center. Dancers should have training from traditional dance masters in the Hanayagi School, have prior performance experience, be familiar with the country and its regions, speak both English and Japanese and be of Japanese descent. Each dancer will be paid at least \$368.00 for a 5 day week. Please send resume and tape to: Talent Booking Department, Entertainment Division, P.D. Box 40, Lake Buena Vista, FL 32830 by January 15, 1985.

Walt Disney World
An Equal Opportunity Employer

CASH BOX TOP 100 ALBUMS

December 29, 1984

Title, Artist, Label, Number, Distributor

★ = Available on Compact Disc
 ■ = Platinum (RIAA Certified)
 □ = Gold (RIAA Certified)

		8.98	Weeks On 12/22 Chart	12/22 Chart
1	LIKE A VIRGIN ★	MADONNA (Sire 9 25157-1) WEA	1	5
2	PURPLE RAIN ★■	PRINCE AND THE REVOLUTION (Warner Bros. 25110-1) WEA	2	26
3	BORN IN THE U.S.A. ★■	BRUCE SPRINGSTEEN (Columbia QC 38653) CBS	3	28
4	ARENA	DURAN DURAN (Capitol SWAV-12374) CAP	6	5
5	VOLUME ONE	THE HONEYDRIPPERS (Es Paranza 7 90220-1-B) WEA	4	11
6	PRIVATE DANCER ★■	TINA TURNER (Capitol ST-12330) CAP	5	29
7	BIG BAM BOOM ★	DARYL HALL & JOHN OATES (RCA AFL 1-5309) RCA	7	10
8	SHE'S SO UNUSUAL ★■	CYNDI LAUPER (Portrait BFR 38930) CBS	10	53
9	SPORTS ■	HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	9	65
10	CHICAGO 17 ★■	CHICAGO (Warner Bros. 9 25060-1) WEA	17	25
11	VALOTTE ★	JULIAN LENNON (Atlantic 7 80184-1) WEA	12	8
12	TROPICO ★	PAT BENATAR (Chrysalis FV 41471) CBS	13	6
13	RECKLESS	BRYAN ADAMS (A&M SP-5013) RCA	15	6
14	CAN'T SLOW DOWN ★■	LIONEL RICHIE (Motown 5059ML) MCA	14	60
15	MAKE IT BIG	WHAM! (Columbia FC 39595) CBS	16	8
16	LUSH LIFE	LINDA RONSTADT WITH NELSON RIDDLE & HIS ORCHESTRA (Asylum 9 60387-1) WEA	19	4
17	I FEEL FOR YOU ★	CHAKA KHAN (Warner Bros. 9 25162-1) WEA	8	11
18	THE WOMAN IN RED ■	ORIGINAL SOUNDTRACK (Motown 6108ML) MCA	11	15
19	THE UNFORGETTABLE FIRE	U2 (Island 7 90231-1) WEA	20	11
20	WELCOME TO THE PLEASUREDOME	FRANKIE GOES TO HOLLYWOOD (ZTT/Island 7 90232-1-H) WEA	22	7
21	WAKING UP WITH THE HOUSE ON FIRE	CULTURE CLUB (Virgin/Epic OE 39881) CBS	18	6
22	1100 BEL AIR PLACE ★■	JULIO IGLESIAS (Columbia QC 39157) CBS	27	18
23	PERFECT STRANGERS	DEEP PURPLE (Mercury 824 003-1 M-1) POL	25	5
24	BREAK OUT ★■	POINTER SISTERS (Planet BXL 1-4705) RCA	28	58
25	GIVE MY REGARDS TO BROAD STREET	PAUL McCARTNEY (Columbia SC 39613) CBS	21	8
26	EMOTION	BARBRA STREISAND (Columbia QC 39480) CBS	23	9
27	NEW EDITION	(MCA-5515) MCA	32	11
28	BUILDING THE PERFECT BEAST	DON HENLEY (Geffen GHS 24026) WEA	34	4
29	HEARTBEAT CITY ★■	THE CARS (Elektra 9 60296-1) WEA	24	40
30	SUDDENLY □	BILLY OCEAN (Jive/Arista JLB-8213) RCA	26	18
31	ISOLATION	TOTO (Columbia QC 38962) CBS	33	6
32	MADONNA ★■	(Sire 9 23867-1) WEA	29	66

		8.98	Weeks On 12/22 Chart	12/22 Chart
33	AGENT PROVOCATEUR	FOREIGNER (Atlantic 81999-1) WEA	—	1
34	A PRIVATE HEAVEN □	SHEENA EASTON (EMI America ST-17132) CAP	35	12
35	STAY HUNGRY ★■	TWISTED SISTER (Atlantic 7 80156-1) WEA	39	27
36	PLANETARY INVASION	MIDNIGHT STAR (Solar/Elektra 9 60304-1) WEA	42	4
37	2:00 AM PARADISE CAFE	BARRY MANILOW (Arista ALB-8245) RCA	43	4
38	ANIMALIZE ★	KISS (Mercury 822 495-1 M-1) POL	38	13
39	HIGH CRIME ★	AL JARREAU (Warner Bros. 9 25106-1) WEA	31	7
40	TONIGHT ★■	DAVID BOWIE (EMI America SJ-17138) CAP	30	12
41	ONCE UPON A CHRISTMAS	KENNY ROGERS & DOLLY PARTON (RCA ASL-1-5307) RCA	54	3
42	THUNDER SEVEN	TRIUMPH (MCA-5537) MCA	53	4
43	ALL I NEED	JACK WAGNER (Qwest/Warner Bros. 9 25089-1) WEA	48	6
44	SOLID	ASHFORD & SIMPSON (Capitol ST-12366) CAP	50	8
45	EDDIE AND THE CRUISERS ■	ORIGINAL SOUNDTRACK (Scotti Bros. BFZ 38939) CBS	36	21
46	WORD OF MOUTH	THE KINKS (Arista ALB-8264) RCA	51	4
47	ALL THE RAGE ★	GENERAL PUBLIC (I.R.S./A&M SP-70046) RCA	37	11
48	ICE CREAM CASTLES □	THE TIME (Warner Bros. 9 25109-1) WEA	44	23
49	IN THE EYE OF THE STORM ★	ROGER HODGSON (A&M SP-5004) RCA	40	9
50	CHINESE WALL	PHILIP BAILEY (Columbia BFC 39542) CBS	60	7
51	WHEELS ARE TURNIN'	REO SPEEDWAGON (Epic QE 39593) CBS	41	6
52	VOA ★□	SAMMY HAGAR (Geffen GHS 24043) WEA	45	21
53	STOP MAKING SENSE ★	TALKING HEADS (Sire 9 25121-1) WEA	47	15
54	ESCAPE	WHODINI (Arista JL8-8251) RCA	55	5
55	EMERGENCY	KOOL & THE GANG (De-Lite 822 943-1 M-1) POL	85	3
56	DON'T STOP	JEFFREY OSBORNE (A&M SP-5017) RCA	46	11
57	WHAT ABOUT ME? ★	KENNY ROGERS (RCA AFL 1-5043) RCA	49	14
58	TEACHERS □	ORIGINAL SOUNDTRACK (Capitol SV-12371) CAP	52	9
59	SWEPT AWAY ★□	DIANA ROSS (RCA AFL 1-5009) RCA	56	15
60	OUT OF THE CELLAR ★■	RATT (Atlantic 7 80143-1) WEA	57	42
61	CENTPEDE	REBBIE JACKSON (Columbia BFC 39238) CBS	68	9
62	STEELTOWN	BIG COUNTRY (Mercury 822 831-1 M-1) POL	62	6
63	AMADEUS ★	ORIGINAL SOUNDTRACK RECORDING (Fantasy WAM-1791) IND	63	8
64	REBEL YELL ★■	BILLY IDOL (Chrysalis FC 41450) CBS	65	57
65	VITAL SIGNS	SURVIVOR (Scotti Brothers FZ 39578) CBS	58	9
66	THE BIG CHILL ★■	ORIGINAL SOUNDTRACK (Motown 6062ML) MCA	59	63
67	SAM HARRIS □	(Motown 6103ML) MCA	61	12
68	1984 ★■	VAN HALEN (Warner Bros. 9 23985-1) WEA	66	53
69	ELIMINATOR ★■	Z.Z. TOP (Warner Bros. 9 23774-1) WEA	67	90
70	REAL LIVE	BOB DYLAN (Columbia FC 39944) CBS	138	2
71	WARRIOR ★□	SCANDAL (Columbia FC 39173) CBS	72	22
72	THRILLER ★■	MICHAEL JACKSON (Epic QE 38112) CBS	79	106
73	'74 JAILBREAK	AC/DC (Atlantic 80178-1-Y) WEA	74	7
74	DESERT MOON ★	DENNIS DeYOUNG (A&M SP-5006) RCA	64	15
75	FIRST CIRCLE	PAT METHENY GROUP (ECM 25008-1) WEA	76	13
76	INSIDE MOVES ★	GROVER WASHINGTON, JR. (Elektra 9 60318-1) WEA	70	12
77	GIRLS WITH GUNS ★	TOMMY SHAW (A&M SP-5020) RCA	77	11
78	NO BRAKES □	JOHN WAITE (EMI America ST-17124) CAP	78	25
79	THE MAGAZINE ★	RICKIE LEE JONES (Warner Bros. 9 25117-1) WEA	69	13
80	YOU'RE GETTIN' EVEN WHILE I'M GETTIN' ODD	THE J. GEILS BAND (EMI America SJ-17137) CAP	102	5
81	JUKEBOX	DAZZ BAND (Motown 6117ML) MCA	88	10
82	POWERSLAVE ★□	IRON MAIDEN (Capitol SJ-12321) CAP	80	15
83	COUNTRY	ORIGINAL SOUNDTRACK (Windham Hill/A&M WH-1039) RCA	90	5
84	PHANTOMS ★□	THE FIXX (MCA-5507) MCA	75	17
85	JUST THE WAY YOU LIKE IT	THE S.O.S. BAND (Tabu FZ 39332) CBS	71	18
86	THE DREAMS OF CHILDREN ★	SHADOWFAX (Windham Hill/A&M WH-1035) RCA	93	9
87	WHO'S LAST	THE WHO (MCA 2-8018) MCA	110	4
88	STARCHILD	TEENA MARIE (Epic FE 39528) CBS	114	3
89	THE GLAMOROUS LIFE	SHEILA E. (Warner Bros. 1-25107) WEA	73	23
90	SELF CONTROL ★□	LAURA BRANIGAN (Atlantic 7 80147-1) WEA	86	36
91	OPEN MIND ★	JEAN-LUC PONTY (Atlantic 80185-1) WEA	92	9
92	HOT HOUSE FLOWERS	WYNTON MARSALIS (Columbia FC 39530) CBS	82	11
93	AN INNOCENT MAN ★■	BILLY JOEL (Columbia QC 38873) CBS	91	73
94	CAMOUFLAGE ★■	ROD STEWART (Warner Bros. 1-25095) WEA	84	27
95	MORE SONGS FROM THE ORIGINAL SOUNDTRACK OF THE BIG CHILL	(Motown 6094) MCA	96	35
96	JERMAINE JACKSON □	(Arista AL 8-8203) RCA	107	33
97	VICTORY ★■	JACKSONS (Epic QE 38946) CBS	89	24
98	1984 (FOR THE LOVE OF BIG BROTHER)	EURYTHMICS (RCA ABL1-5349) RCA	147	2
99	ROLL ON ★■	ALABAMA (RCA AHL 1-4939) RCA	99	48
100	DOES FORT WORTH EVER CROSS YOUR MIND	GEORGE STRAIT (MCA-5518) MCA	100	9

YEAR-END POLLS

CASH BOX

Although the names topping this year's **Cash Box** polls may differ from last year, 1984 was fortunately very much in keeping with the recent trend toward enormous record sales. While "Thriller" still remained a top-seller, winding up third on the pop albums list, the year was nonetheless musically dominated by Prince, Bruce Springsteen, Lionel Richie and Cyndi Lauper.

If there was one dominant element in terms of record sales in 1984, it seems to have been the success of several already established artists who in some cases have been on the music scene for many years, but who found a resurgence just recently. The best examples of this are Tina Turner, Bruce Springsteen, Phil Collins, Prince, Kenny Loggins and Huey Lewis, all of whom have known success before but never on the scale of this past year.

The unstoppable popularity of Lionel Richie continued in full force in 1984, with his Motown album "Can't Slow Down" ranking #1 on the year-end top 100 pop album polls. Richie is proving to be among the most successful artists in recording history, and is a prime ingredient in the upward swing of the industry as a whole.

On the single charts, Prince reigned with his song "When Doves Cry," which ranked #1, "Let's Go Crazy," which finished 13th, and "Purple Rain," which wound up 17th. Amazingly, this marked the fourth consecutive year in which the top single came from a film soundtrack. Previously, it had been "What A Feeling" from *Flashdance*, "Eye Of The Tiger" from *Rocky III* and the title song from *Endless Love* which finished in the top position.

Other than Warner Bros. "Purple Rain," several other film scores proved to be very successful. The Columbia soundtrack to *Footloose* not only came in 5th overall on the pop albums list, but provided such giant singles as the title song by Kenny Loggins, which ranked 11th on the singles chart, "Let's Hear It For the Boy," by Deniece Williams which finished 20th and Mike Reno and Ann Wilson's duet of "Almost Paradise," which wound up 57th.

In addition, there was the theme from *Ghostbusters*, which ended up fourth overall on the singles list and propelled Ray Parker, Jr. to the forefront of the music world. Also, Phil Collins scored heavily with *Against All Odds* which finished seventh, and the theme from *Breakin'* also did well coming in 66th, while the soundtrack to that film finished 29th on the pop albums list. Still going strong is Stevie Wonder's score to *The Woman In Red* at 27, which produced the hit song "I Just Called To Say I Love You," which came in ninth on the singles chart.

Other prominent albums in 1984 included "Sports," which came in second and gave Huey Lewis and the News three top 100 singles; Springsteen's "Born In The U.S.A.," which wound up fourth on the pop albums list; Cyndi Lauper's "She's So Unusual," #11, with its four top 100 singles; and Culture Club's "Colour By Numbers," which ranked eighth.

In terms of **Cash Box's** awards, Lionel Richie's name appears repeatedly as he garnered awards as the top male vocalist/pop albums; the top B/C male vocalist/pop albums; the top A/C male vocalist/pop albums; and the top male vocalist/B/C albums. Richie's overwhelming popularity as a writer/performer at the same time as Springsteen's is ample testament to the range of public taste and it is that diversity among record buyers which has helped forge this thriving period in the industry and has permitted the emergence of so many new artists with varying, yet equally saleable stylistic approaches.

Of particular note this year was the success of Tina Turner,

who captured **Cash Box's** top B/C female vocalist award in both the pop albums and pop singles categories. Her Capitol LP "Private Dancer" not only finished 10th overall for the year, but produced the #2 single of the year, "What's Love Got To Do With It."

Cyndi Lauper was the other major female artist of the year and was so recognized with her various **Cash Box** awards, which included top female vocalist and top new female vocalist in the pop albums division, as well as the same two awards in the pop singles category. The most noteworthy aspect of her success was that it remained consistent throughout the year, despite the fact that her songs showed a great deal of variety, proving that her audience is receptive to whatever she does.

Among the new artist awards, **Cash Box** honored John Waite as the top new male vocalist in both the pop albums and singles categories. His hit song "Missing You" #6, helped propel his EMI LP "No Brakes" to the 34th position on the top pop albums chart. Among the new groups, Ratt took the award in the pop albums category, John Cafferty & The Beaver Brown Band won the pop singles division; Julio Iglesias and Diana Ross won as the top new duo in the pop singles category; The Deele won in the B/C singles division; Bobby Womack and Patti LaBelle took the award as best new duo in the B/C singles division; and Profile's Run D.M.C. took **Cash Box's** award as top new group in the B/C albums category.

England's Wham! was also a strong force this past year, and is recognized with **Cash Box** awards as top duo in the pop singles category and the 12-inch singles category. Clearly, the U.K. is still invading musically and Wham! promises to remain a potent force for some time to come.

Other pop album awards this year went to Bruce Springsteen (AOR); Pat Benatar (AOR); Huey Lewis and the News (group); Pointer Sisters (group); The Pretenders (mixed group); Pointer Sisters (B/C group); The Police (AOR group); Hall and Oates (duo); and Culture Club (A/C duo/group).

Awards in the pop singles category included Sheena Easton (A/C); Duran Duran (group); Pointer Sisters (group); Scandal (mixed group); Pointer Sisters (B/C group) and the Thompson Twins (A/C group).

1984 was another strong year in country music and **Cash Box's** awards went to Anne Murray, Alabama and Kenny Rogers. In jazz, the notables included soloist Earl Klugh; vocalist Michael Franks; the group Spyro Gyra; new artist Branford Marsalis; the new group for PAJ, the Generation Band and the Pat Metheny Thelonius Monk compilation called "Rejoicing."

The 12-inch single grew at a rapid rate in 1984, offering a tremendous appeal to radio stations, dance clubs and consumers in general due to its variety and quality. Topping the list in 1984 in that category was "White Horse" by Laid Back, with Jocelyn Brown's "Somebody Else's Guy" following. Also high on the list was Billy Ocean's "Caribbean Queen" which finished 22nd on the pop singles charts. **Cash Box's** awards in the 12-inch singles category went to Prince (vocalist); Tina Turner (vocalist); Yes (group); Prince again (B/C vocalist) and Tina Turner (B/C vocalist).

Once again, it seemed that variety was the key this year in music. Although dance songs continued to dominate, there was still room at the top for such songs as "To All The Girls I've Loved Before" and "Think Of Laura." The trends will of course change over the coming years, but so long as there is a demand for diversity in musical styles the record industry seems assured of continued health.



MANAGEMENT THREE



CONCERTS WEST

Jerry Weintraub

Tom Hulett

Cash Box's Record Company Of The Year 1984

Columbia Records

by Lee Jeske

Columbia Records, Cash Box's Record Company of the Year, is the label you can't put a label on. From superstars like Bruce

Columbia



Springsteen, Julio Iglesias, Paul McCartney, Neil Diamond, Billy Joel, Elvis Costello, Barbra Streisand and Miles Davis to such eclectic talent as Richard Clayderman, Shel Silverstein, Mr. T, Jane Fonda, Eddie Murphy, Arnold Schwarzenegger and Yellowman, Columbia is in the same industry-leading position it has been since the earliest days of recorded sound.

In 1984, Columbia had eight LPs certified Platinum and 17 LPs and six singles certified Gold. It also was awarded 31 of the RIAA's new Multi-Platinum plaques, most of any label. Typically, it was a year when Columbia's releases were anything but typical.

Bruce Springsteen's success was typical — typical for Bruce Springsteen that is. His album, "Born In The U.S.A.," sold as quickly as, well, tickets to his concerts. The Multi-Platinum album, Springsteen's best selling LP ever, also had the honor of being the first compact disc manufactured in America, rolling out of CBS/Sony's Terre Haute plant in the late summer. His tour, with its arena-shaking four hour shows, was one of the mega-



events of the year.

Another superstar who packed them in on a lengthy tour was Julio Iglesias, whose first English language LP, "1100 Bel Air Place," went platinum in five days on its way to triple platinum. Not bad for somebody who eschews special effects

and walls-of-sound for just good old-fashioned romantic crooning.

Two superstars who didn't tour — Barbra Streisand and Paul McCartney — also came up with much-awaited LPs this year, with the latter taking the former's place in the cinemas. Streisand, who has been with Columbia since she first warbled her way from Broadway actress to entertainment legend, delivered "Emotion," while McCartney promised "No More Lonely Nights" and re-tooled a number of Beatles classics for *Give My Regards to Broad Street*.

Cineastes came across Columbia Records a couple of other times in 1984: There was the original soundtrack of *Footloose*, which went multi-platinum, and Giorgio Moroder's score to Fritz Lang's silent classic, *Metropolis*.

Another score which scored big was not exactly a score, but it did accompany a lot of heavy scoring. "The Official Music of the XXIIIrd Olympiad, Los Angeles 1984" brought the sounds of Herbie Hancock, Philip Glass and many others to the gold-winning of this year's Olympics. It was just one of a number of special projects which Columbia released this



year. Two others of interest to sports fans were Arnold Schwarzenegger's "Total Body Workout" and Jane Fonda's "New & Improved Workout," causing muscles to ripple throughout America. It's unlikely that Mr. T had much use for either album, but he too became a Columbia artist in 1984, with "Mr. T's Commandments" (if it goes gold, the plaque is liable to end up around his neck).

Shel Silverstein's "Where the Sidewalk Ends," a combination of singing, storytelling and poetry, was another special project that drew a lot of attention in '84, as was Richard Clayderman's "Amour," a package of romantic pianistics from the blonde Frenchman. And, speaking of romance, Johnny Mathis, the king of the romantics, began his 26th year as a Columbia artist with his "A Special Part of Me" LP. Willie Nelson, the Texas romantic with the outlaw exterior, was, as usual, all over the place this year — touring with his Family, releasing three LPs ("City of New Orleans," "Angel Eyes," another album of pop standards from the man who started the crossover of contemporary stars to Great American songs; and the soundtrack to *Songwriter*), and dueting with Julio Iglesias on "To All The Girls I've Loved Before." Other country artists having success on Columbia in '84 included Janie Fricke, Mark Gray and the Gatlin Brothers.

One year ago the term Wham! was

something out of the old *Batman* TV series or a Roy Lichtenstein painting. Today, however, Wham! is one of the hottest acts in rock and roll, thanks in no small part



to its catchy anthem, "Wake Me Up Before You Go-Go," which had no trouble rocketing to the number one spot on the pop charts. Their follow-up, "Careless Whisper," seems destined for the same fate — the top of the charts — as does their well-titled album, "Make It Big."

Another Columbia chartbuster was Billy Joel, whose LP "An Innocent Man" is beginning to look like a greatest hits package. Other acts who populated the charts this year include Roger Waters with his ambitious "The Pros and Cons of Hitchhiking;" David Gilmour with his "About Face" LP; Judas Priest with its "Defender of the Faith;" Steve Perry with his solo debut "Street Talk" and its "Oh Sherrie" 45; Deniece Williams, whose "Let's Hear It For The Boy" went through the roof; Toto, with its "Stranger in Town" single; Rebbie Jackson, of you-know-what family, with "Centipede;" Philip Bailey with his "Chinese Wall" LP; Scandal featuring Patty Smyth with its single and Platinum LP "Warrior," their biggest records to date; Elvis Costello with his "Goodbye Cruel World" LP; Paul Young with his "Come Back and Stay" single; perennial chart-topper Neil Diamond with his "Primitive" LP; and Toto with its bulleting LP, "Isolation."



Columbia Records continued its commitment to new acts in '84 with the Bangles, Karen Kamon, the Eurogliders, I Am Siam and the Red Rockers signing on. Their product joined new releases by such longtime Columbia giants as Laura Nyro, Paul Anka and Bob Dylan, who has been recording for Columbia (except for a short early-'70s hiatus) since he waxed his first album in the early '60s.

Herbie Hancock continued his crossover success with the LP "Sound System," he also left Radio City with the biggest haul of MTV's Video Awards (for his *Rockit* video). Hancock didn't have a jazz release in '84, but Columbia kept up its longstanding commitment to the music. Miles Davis, who has been on the label for 25 years, released "Decoy" and taped his first video. Wynton Marsalis continued his enormous success by once again releasing a jazz and classical LP simultaneously, something Bob James also did in '84. Marsalis' bi-genre performance made him one of the hits of this year's Grammy Awards (which Columbia Records led in number of nominations, with 24). His brother Branford, who remained with Wynton's jazz quintet, released his first LP, "Scenes In The City," as did Kent Jordan, the flute-playing buddy of the Brothers Marsalis. There was also fresh jazz product from Chuck Mangione, who released "Disguise;" Roy Ayers with his "In the Dark;" Weather Report with "Domino Theory;" Paquito D'Rivera, who asked the musical question "Why Not;" and the debut album by pianist Makoto Ozone called "Makoto Ozone."

The people who make this all happen at Columbia Records include Al Teller, senior vice president/general manager; Mickey Eichner, vice president, national



A&R, Bob Sherwood, vice president, marketing; Ray Anderson, vice president, national promotion; and Arma Andon, vice president, product development; Bob Willcox, vice president, marketing west coast; Ron Oberman, vice president A&R west coast; Vernon Slaughter, vice president black music/jazz promotion; George Butler, vice president jazz/progressive music among others.

And is that the whole story of Columbia Records in 1984? No way! Let's not forget the Psychedelic Furs, Wire Train, Rodney Franklin, Moe Bandy, Ray Charles, David Allan Coe, B.J. Thomas, Nick Lowe, Ian Tyson, Fastway, Skool Boyz, Romeo Void, the Girls, Ramsey Lewis, Dave Edmunds, Champaign, Peter Brown. And, the last shot of 1984, the release of Band Aid's "Do They Know It's Christmas?," with all proceeds going to the victims of the famine in Ethiopia, which has sold two million nationally in its first two weeks of release.

As it has been doing since early this century, Columbia Records, like the river, continues to roll on. It's position as **Cash Box's** Record Company of the Year has been richly deserved.



CBS SONGS

...THE MUSIC PUBLISHING COMPANY



SPECIAL ACHIEVEMENT AWARDS

CBS SONGS

Record Company of the Year • Columbia
Artist of the Year • Bruce Springsteen
Manager of the Year • David Wolff
Producer of the Year • Trevor Horn
Publisher of the Year • CBS Songs



Columbia

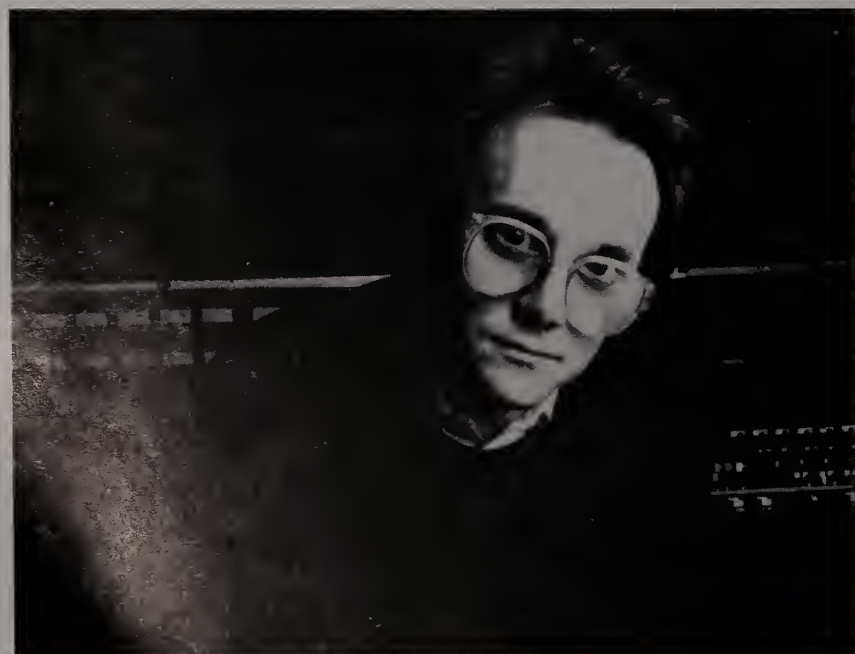


Photo Credit: Bruce Ando

DAVE WOLFF — MANAGER OF THE YEAR

Why is this man the Manager of the Year — because he manages the manager of the Female World Wrestling Champion — he also manages the best female artist of the year. The man should be commended for his fine attire at business meetings and record company functions (a real trend setter).

Also, he is your World Champion Spades Player as he has beaten such greats as LEONARD PUTSKI, RIKI PIPKI, YOHEY PUPKI, FRANK "The Mad Chef" RAND, KENNI HAIRSTON, and SANDY GENNARO. [Among those who refuse to play him, knowing his skill and expertise, are JOHN K. and JOHN McCURRY].

DAVE WOLFF is #1 because anticipation is the alembic of curiosity, get it? . . .



Photo by Bruce Ando

Why are we taking this ad? — Because
We love you, Dave.

CYNDI LAUPER
JOE ZYNCZAK

LAURA ADLER
ROBIN IRVINE

POP SINGLES AWARDS



TOP MALE VOCALISTS

1. Prince • Warner Bros.
2. Lionel Richie • Motown
3. Bruce Springsteen • Columbia
4. Ray Parker, Jr. • Arista
5. John Waite • EMI America

TOP FEMALE VOCALISTS

1. Cyndi Lauper • Portrait
2. Tina Turner • Capitol
3. Chaka Khan • Warner Bros.
4. Deniece Williams • Columbia
5. Madonna • Sire

TOP GROUPS

1. Duran Duran • Capitol
2. Culture Club • Epic
3. Van Halen • Warner Bros.
4. Pointer Sisters • Planet
5. Huey Lewis and the News • Chrysalis

TOP DUO

1. Wham! • Columbia
2. Julio Iglesias and Diana Ross • Columbia
3. Daryl Hall and John Oates • RCA
4. Eurythmics • RCA
5. Mike Reno and Ann Wilson • Columbia

TOP NEW FEMALE VOCALISTS

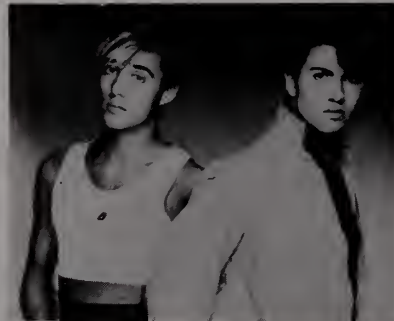
1. Cyndi Lauper • Portrait
2. Madonna • Sire
3. Sheila E. • Warner Bros.
4. Shannon • Mirage

TOP NEW MALE VOCALISTS

1. John Waite • EMI America
2. Rockwell • Motown
3. Steve Perry • Columbia
4. Matthew Wilder • Private I
5. Corey Hart • EMI America

TOP FEMALE GROUP

1. Pointer Sisters • Planet
2. Go-Go's • I.R.S.
3. Bananarama • London



TOP NEW DUO

1. Julio Iglesias and Diana Ross • Columbia
2. Mike Reno and Ann Wilson • Columbia
3. Ollie and Jerry • Polydor

TOP MIXED GROUP

1. Scandal • Columbia
2. Thompson Twins • Arista
3. Pretenders • Sire
4. Berlin • Geffen
5. Shalamar • Solar

TOP B/C FEMALE VOCALISTS

1. Tina Turner • Capitol
2. Chaka Khan • Warner Bros.
3. Deniece Williams • Columbia
4. Sheila E. • Warner Bros.
5. Shannon • Mirage

TOP A/C FEMALE VOCALISTS

1. Sheena Easton • EMI America
2. Laura Branigan • Atlantic
3. Olivia Newton-John • MCA

TOP B/C GROUP

1. Pointer Sisters • Planet
2. Jacksons • Epic
3. Kool and the Gang • De-Lite
4. Shalamar • Solar
5. DeBarge • Motown

TOP A/C GROUP

1. Thompson Twins • Arista
2. Culture Club • Epic
3. Chicago • Warner Bros.
4. Bananarama • London

TOP NEW GROUP

1. John Cafferty and the Beaver Brown Band • Scotti Brothers
2. Jump 'N' The Saddle • Atlantic
3. Ratt • Atlantic
4. Wang Chung • Geffen
5. Re-Flex • Capitol



TOP B/C MALE VOCALISTS

1. Prince • Warner Bros.
2. Lionel Richie • Motown
3. Ray Parker, Jr. • Arista
4. Stevie Wonder • Motown
5. Rockwell • Motown

TOP A/C MALE VOCALISTS

1. Lionel Richie • Motown
2. Phil Collins • Atlantic
3. Stevie Wonder • Motown
4. Kenny Loggins • Columbia
5. Billy Ocean • Jive



JOHN WAITE

- #1 NEW MALE VOCALIST — POP SINGLES**
- #1 NEW MALE VOCALIST — POP ALBUMS**
- #1 NEW MALE ARTIST — MUSIC VIDEOS**

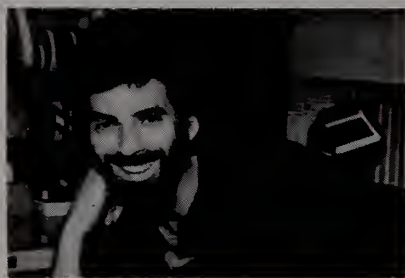


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TOP 100 SINGLES



1. When Doves Cry • Prince • Warner Bros.
2. What's Love Got To Do With It • Tina Turner • Capitol
3. Dancing In The Dark • Bruce Springsteen • Columbia
4. Ghostbusters • Ray Parker, Jr. • Arista
5. Jump • Van Halen • Warner Bros.
6. Missing You • John Waite • EMI America
7. Against All Odds (Take A Look At Me Now) • Phil Collins • Atlantic
8. Owner Of A Lonely Heart • Yes • Atlantic
9. I Just Called To Say I Love You • Stevie Wonder • Motown
10. The Reflex • Duran Duran • Capitol
11. Footloose • Kenny Loggins • Columbia
12. Hello • Lionel Richie • Motown
13. Let's Go Crazy • Prince • Warner Bros.
14. Karma Chameleon • Culture Club • Epic
15. I Feel For You • Chaka Khan • Warner Bros.
16. Girls Just Want To Have Fun • Cyndi Lauper • Portrait
17. Purple Rain • Prince • Warner Bros.
18. Time After Time • Cyndi Lauper • Portrait
19. Wake Me Up Before You Go-Go • Wham! • Columbia
20. Let's Hear It For The Boy • Deniece Williams • Columbia
21. Somebody's Watching Me • Rockwell • Motown
22. Caribbean Queen (No More Love On The Run) • Billy Ocean • Arista
23. She Bop • Cyndi Lauper • Portrait
24. Jump (For My Love) • Pointer Sisters • Planet
25. Eyes Without A Face • Billy Idol • Chrysalis
26. Hold Me Now • Thompson Twins • Arista
27. Oh Sherrie • Steve Perry • Columbia
28. Break My Stride • Matthew Wilder • Private I
29. Drive • Cars • Elektra
30. Stuck On You • Lionel Richie • Motown
31. 99 Luftballons • Nena • Epic
32. Hard Habit To Break • Chicago • Warner Bros.
33. To All The Girls I've Loved Before • Julio Iglesias and Willie Nelson • Columbia
34. Talking In Your Sleep • The Romantics • Nempcor
35. State Of Shock • Jacksons • Epic
36. Joanna • Kool & The Gang • De-Lite
37. Strut • Sheena Easton • EMI America
38. Here Comes The Rain • Eurythmics • RCA
39. The Warrior • Scandal Featuring Patty Smyth • Columbia
40. Union Of The Snake • Duran Duran • Capitol
41. I Want A New Drug • Huey Lewis And The News • Chrysalis
42. Infatuation • Rod Stewart • Warner Bros.
43. Out Of Touch • Daryl Hall & John Oates • RCA
44. Eat It • Weird Al Yankovic • Rock 'N' Roll
45. I Guess That's Why They Call It The Blues • Elton John • Geffen
46. Blue Jean • David Bowie • EMI America
47. Nobody Told Me • John Lennon • Polydor
48. Thriller • Michael Jackson • Epic
49. Miss Me Blind • Culture Club • Epic
50. Automatic • Pointer Sisters • Planet
51. Self Control • Laura Branigan • Atlantic
52. Lucky Star • Madonna • Sire
53. Sister Christian • Night Ranger • MCA
54. The Heart Of Rock 'N' Roll • Huey Lewis And The News • Chrysalis
55. Twist Of Fate • Olivia Newton-John • MCA
56. If This Is It • Huey Lewis And The News • Chrysalis
57. Almost Paradise . . . Love Theme From *Footloose* • Mike Reno and Ann Wilson • Columbia
58. All Through The Night • Cyndi Lauper • Portrait
59. Love Somebody • Rick Springfield • RCA
60. I Can Dream About You • Dan Hartman • MCA
61. Think Of Laura • Christopher Cross • Warner Bros.
62. Sunglasses At Night • Corey Hart • EMI America
63. Better Be Good To Me • Tina Turner • Capitol
64. You Might Think • Cars • Elektra
65. The Glamorous Life • Sheila E. • Warner Bros.
66. Breakin' . . . There's No Stopping Us • Ollie & Jerry • Polydor
67. Borderline • Madonna • Sire
68. Let The Music Play • Shannon • Mirage
69. Sad Songs (Say So Much) • Elton John • Geffen
70. Head Over Heals • Go-Go's • I.R.S.
71. Running With The Night • Lionel Richie • Motown
72. Legs • ZZ Top • Warner Bros.
73. Cruel Summer • Bananarama • London
74. No More Lonely Nights • Paul McCartney • Columbia
75. Doctor! Doctor! • Thompson Twins • Arista
76. The Longest Time • Billy Joel • Columbia
77. Breakdance • Irene Cara • Network
78. The Curly Shuffle • Jump'n The Saddle • Atlantic
79. New Moon On Monday • Duran Duran • Capitol
80. Cover Me • Bruce Springsteen • Columbia
81. That's All • Genesis • Atlantic
82. They Don't Know • Tracy Ullman • MCA
83. I'm So Excited • Pointer Sisters • Planet
84. Wrapped Around Your Finger • Police • A&M
85. Rock Me Tonight • Billy Squier • Capitol
86. Desert Moon • Dennis DeYoung • A&M
87. Adult Education • Daryl Hall & John Oates • RCA
88. Major Tom (Coming Home) • Peter Schilling • Elektra
89. On The Dark Side • John Cafferty & The Beaver Brown Band • Scotti Bros.
90. Got A Hold On Me • Christine McVie • Warner Bros.
91. Authority Song • John Cougar Mellencamp • Riva
92. Undercover Of The Night • Rolling Stones • Rolling Stones
93. Holiday • Madonna • Sire
94. Pink Houses • John Cougar Mellencamp • Riva
95. If Ever You're In My Arms Again • Peabo Bryson • Elektra
96. Light Out • Peter Wolf • EMI America
97. Middle Of The Road • The Pretenders • Sire
98. All Of You • Julio Iglesias & Diana Ross • Columbia
99. Panama • Van Halen • Warner Bros.
100. Radio Ga Ga • Queen • Capitol

FORWARD

LOOK FORWARD
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WITH THE MOST
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ARTISTS
OF '84.

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ALBUMS AWARDS

POP ALBUMS AWARDS:
Top Country Duo/Group

SINGLES AWARDS

POP SINGLES AWARDS:
Top Duos

POP ALBUMS AWARDS:
Top Duos

12" AWARDS:
Top Duos

MUSIC VIDEOS AWARDS:
Top Duos

POP SINGLES AWARDS

POP SINGLES AWARDS:
Top Duos

POP ALBUMS AWARDS:
Top Duo • Top A/C Duo Group

BLACK CONTEMPORARY SINGLES AWARDS:
Top Crossover Duo or Group

12" AWARDS:
Top Duos

MUSIC VIDEOS AWARDS:
Top Duos

POP SINGLES AWARDS

POP SINGLES AWARDS:
Top Groups • Top Female Group • Top B/C Groups

BLACK CONTEMPORARY SINGLES AWARDS:
Top Ten Groups • Top Female Groups

BLACK CONTEMPORARY ALBUMS AWARDS:
Female Groups

POP ALBUMS AWARDS:
Top Female Group • Top B/C Group

MUSIC VIDEOS AWARDS:
Top B/C Female Group

POP ALBUMS AWARDS

POP ALBUMS AWARDS:
Top Country Male Vocalist

BLACK CONTEMPORARY ALBUMS AWARDS:
Top Duos

BLACK CONTEMPORARY SINGLES AWARDS:
Top Duos

POP ALBUM AWARDS



TOP MALE VOCALIST

1. Lionel Richie • Motown
2. Michael Jackson • Epic
3. Bruce Springsteen • Columbia
4. Prince • Warner Bros.
5. Billy Joel • Columbia

TOP FEMALE VOCALIST

1. Cyndi Lauper • Portrait
2. Tina Turner • Capitol
3. Linda Ronstadt • Asylum
4. Madonna • Sire
5. Chaka Khan • Warner Bros.

TOP NEW MALE VOCALIST

1. John Waite • EMI America
2. Steve Perry • Columbia
3. Rockwell • Motown
4. Roger Waters • Columbia
5. Dennis Edwards • Motown

TOP NEW FEMALE VOCALIST

1. Cyndi Lauper • Portrait
2. Shannon • Mirage
3. Nena • Epic
4. Vanity • Motown
5. Apollonia 6 • Warner Bros.

TOP AOR MALE VOCALIST

1. Bruce Springsteen • Columbia
2. John Cougar Mellencamp • Riva
3. David Bowie • EMI America
4. Billie Squier • Capitol
5. Ozzy Osbourne • Jet

TOP AOR FEMALE VOCALIST

1. Pat Benatar • Chrysalis
2. Rickie Lee Jones • Warner Bros.
3. Christine McVie • Warner Bros.
4. Laurie Anderson • Warner Bros.
5. Stevie Nicks • Modern

TOP A/C FEMALE VOCALIST

1. Linda Ronstadt • Asylum
2. Barbra Streisand • Columbia
3. Laura Branigan • Atlantic
4. Sheena Easton • EMI America
5. Anne Murray • Capitol

TOP B/C MALE VOCALIST

1. Lionel Richie • Motown
2. Michael Jackson • Epic
3. Prince • Warner Bros.
4. Billy Ocean • Jive/Arista
5. Rockwell • Motown

TOP B/C FEMALE VOCALIST

1. Tina Turner • Capitol
2. Chaka Khan • Warner Bros.
3. Shannon • Mirage
4. Deniece Williams • Columbia
5. Sheila E. • Warner Bros.

TOP DUO

1. Daryl Hall and John Oates • RCA
2. Eurythmics • RCA
3. John Lennon and Yoko Ono • Polydor
4. Ashford and Simpson • Capitol
5. Yarbrough and Peoples • Total Experience

TOP A/C DUO/GROUP

1. Culture Club • Epic
2. Daryl Hall and John Oates • RCA
3. The Honeydrippers • Es Paranza
4. Chicago • Warner Bros.
5. The Alan Parsons Project • Arista



TOP COUNTRY FEMALE VOCALIST

1. Anne Murray • Capitol
2. Deborah Allen • RCA
3. Emmylou Harris • Warner Bros.
4. Barbara Mandrell • MCA

TOP FEMALE GROUP

1. Pointer Sisters • Planet
2. Go-Go's • I.R.S./A&M
3. Bananarama • London
4. Bangles • Columbia
5. Mary Jane Girls • Motown

TOP MIXED GROUP

1. The Pretenders • Sire
2. Thompson Twins • Arista
3. Scandal • Columbia
4. Talking Heads • Sire
5. Missing Persons • Capitol

TOP COUNTRY DUO/GROUP

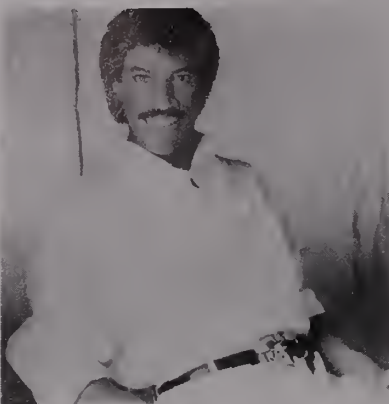
1. Alabama • RCA
2. Oak Ridge Boys • MCA
3. Atlanta • MCA
4. Barbara Mandrell & Lee Greenwood • MCA
5. The Statlers • Mercury

TOP SOUNDTRACK

1. Footloose • Columbia
2. Purple Rain • Warner Bros.
3. The Woman In Red • Motown
4. Breakin' • Polydor
5. Ghostbusters • Arista

TOP FITNESS/EXERCISE

1. Jane Fonda • Columbia



TOP A/C MALE VOCALIST

1. Lionel Richie • Motown
2. Billy Joel • Columbia
3. Julio Iglesias • Columbia
4. Paul McCartney • Columbia
5. Joe Jackson • A&M

TOP COUNTRY MALE VOCALIST

1. Kenny Rogers • RCA
2. Willie Nelson • Columbia
3. Jimmy Buffet • MCA
4. Hank Williams, Jr. • Warner Bros.
5. George Strait • MCA

TOP GROUP

1. Huey Lewis And The News • Chrysalis
2. Culture Club • Epic
3. The Cars • Elektra
4. Van Halen • Warner Bros.
5. Duran Duran • Capitol

TOP NEW GROUP

1. Ratt • Atlantic
2. The Honeydrippers • Es Paranza
3. Wang Chung • Geffen
4. Re-Flex • Capitol
5. The Deee • Solar

TOP AOR GROUP

1. The Police • A&M
2. U2 • Island
3. Scorpions • Mercury
4. Quiet Riot • Pasha
5. Rush • Mercury

TOP B/C GROUP

1. Pointer Sisters • Planet
2. Jacksons • Epic
3. The Time • Warner Bros.
4. Midnight Star • Solar
5. Kool And The Gang • De-Lite

TOP COMEDY

1. Wierd Al Yankovic • Rock 'N' Roll/Scotti Bros.
2. Eddie Murphy • Columbia
3. Rodney Dangerfield • RCA
4. Richard Pryor • Warner Bros.

CYNDI LAUPER

#1 FEMALE ARTIST
#1 NEW FEMALE ARTIST
#1 FEMALE ARTIST
#1 NEW FEMALE ARTIST
#1 NEW FEMALE ARTIST

POP SINGLES
POP SINGLES
POP ALBUMS
POP ALBUMS
MUSIC VIDEOS

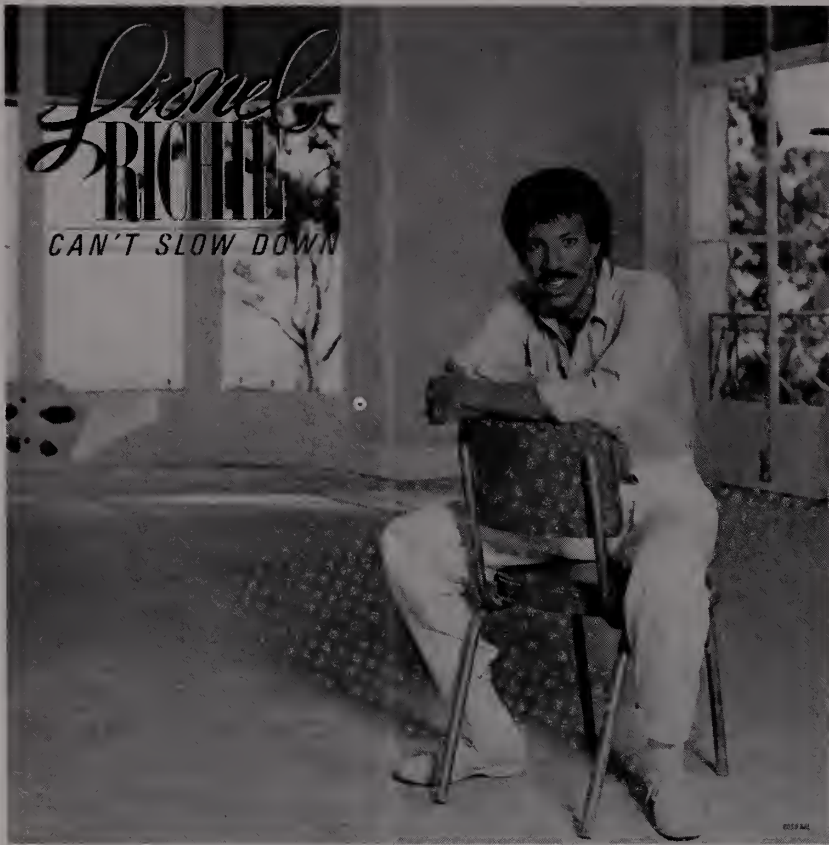


photo by Bruce Ando

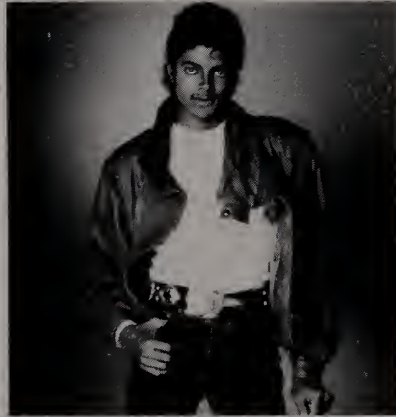
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COMPANY, INC., DAVE, JOE,
LAURA and ROBIN

Portrait



TOP ¹⁰⁰ ALBUMS



1. Can't Slow Down • Lionel Richie • Motown
2. Sports • Huey Lewis And The News • Chrysalis
3. Thriller • Michael Jackson • Epic
4. Born In The U.S.A. • Bruce Springsteen • Columbia
5. Footloose • Original Soundtrack • Columbia
6. Purple Rain • Prince And The Revolution • Warner Bros.
7. She's So Unusual • Cyndi Lauper • Portrait
8. Colour By Numbers • Culture Club • Epic
9. Heartbeat City • The Cars • Elektra
10. Private Dancer • Tina Turner • Capitol
11. 1984 • Van Halen • Warner Bros.
12. An Innocent Man • Billy Joel • Columbia
13. Seven And The Ragged Tiger • Duran Duran • Capitol
14. Synchronicity • The Police • A&M
15. 90125 • Yes • Atco
16. Learning To Crawl • The Pretenders • Sire
17. Eliminator • Z.Z. Top • Warner Bros.
18. 1100 Bel Air Place • Julio Iglesias • Columbia
19. Out Of The Cellar • Ratt • Atlantic
20. Uh-Huh • John Cougar Mellencamp • Riva
21. Love At First Sting • Scorpions • Mercury
22. Touch • The Eurythmics • RCA
23. Genesis • Atlantic
24. Victory • Jacksons • Epic
25. Rebel Yell • Billy Idol • Chrysalis
26. Break Out • The Pointer Sisters • Planet
27. The Woman In Red • Original Soundtrack • Motown
28. Rock And Soul Part One • Daryl Hall & John Oates • RCA
29. Breakin' • Original Soundtrack • Polydor
30. Into The Gap • Thompson Twins • Arista
31. Volume One • The Honeydrippers • Es Paranza
32. Ghostbusters • Original Soundtrack • Arista
33. Big Bam Boom • Daryl Hall & John Oates • RCA
34. No Brakes • John Waite • EMI America
35. Metal Health • Quiet Riot • Pasha
36. What's New • Linda Ronstadt • Asylum
37. I Feel For You • Chaka Khan • Warner Bros.
38. Milk and Honey • John Lennon and Yoko Ono • Polyder
39. Tonight • David Bowie • EMI America
40. Street Talk • Steve Perry • Columbia
41. Madonna • Sire
42. Chicago 17 • Chicago • Warner Bros.
43. Signs Of Life • Billy Squier • Capitol
44. Grace Under Pressure • Rush • Mercury
45. Undercover • The Rolling Stones • Rolling Stones
46. The Untorgettable Fire • U2 • Island
47. Yentl • Original Soundtrack • Columbia
48. Eddie And The Cruisers • Original Soundtrack • Scotti Brothers
49. Against All Odds • Original Soundtrack • Atlantic
50. Stay Hungry • Twisted Sister • Atlantic
51. Phantoms • The Fixx • MCA
52. Body And Soul • Joe Jackson • A&M
53. Like A Virgin • Madonna • Sire
54. Warrior • Scandal • Columbia
55. Shout At The Devil • Motley Crue • Elektra
56. Talk Show • The Go-Go's • I.R.S./A&M
57. Suddenly • Billy Ocean • Arista
58. Breaking Hearts • Elton John • Geffen
59. Violette • Julian Lennon • Atlantic
60. Give My Regards To Broad Street • Paul McCartney • Columbia
61. Emotion • Barbra Streisand • Columbia
62. Midnight Madness • Night Ranger • MCA
63. Pipes Of Peace • Paul McCartney • Columbia
64. Hard To Hold • Original Soundtrack • RCA
65. Arena • Duran Duran • Capitol
66. In Heat • The Romantics • Nemperor
67. Tropico • Pat Benatar • Chrysalis
68. Eyes That See In The Dark • Kenny Rogers • RCA
69. Bark At The Moon • Ozzy Osborne • Jet
70. In 3-D • Weird Al Yankovic • Rock 'N' Roll/Scotti Bros.
71. Somebody's Watching Me • Rockwell • Motown
72. 20 Greatest Hits • Kenny Rogers • Liberty
73. Windows And Walls • Dan Fogelberg • Full Moon
74. Jermaine Jackson • Arista
75. PowerSlave • Iron Maiden • Capitol
76. Ammonia Avenue • Alan Parsons Project • Arista
77. Ice Cream Castles • The Time • Warner Bros.
78. Defenders Of The Faith • Judas Priest • Columbia
79. Tour De Force • 38 Special • A&M
80. Pyromania • Def Leppard • Mercury
81. The Big Chill • Original Soundtrack • Motown
82. The Last In Line • Dio • Warner Bros.
83. Make It Big • Wham! • Columbia
84. Beat Street • Original Soundtrack • Atlantic
85. The Works • Queen • Capitol
86. Insiders • Bob Dylan • Columbia
87. Under A Blood Red Sky • U2 • Island
88. Camouflage • Rod Stewart • Warner Bros.
89. Animalize • Kiss • Mercury
90. Waking Up With The House On Fire • Culture Club • Epic
91. Roll On • Alabama • RCA
92. The Flat Earth • Thomas Dolby • Capitol
93. Too Low For Zero • Elton John • Geffen
94. Two Of A Kind • Original Soundtrack • MCA
95. Without A Song • Willie Nelson • Columbia
96. Let's Hear It For The Boy • Deniece Williams • Columbia
97. Greatest Hits • Air Supply • Arista
98. Comedian • Eddie Murphy • Columbia
99. 1999 • Prince • Warner Bros.
100. Lionel Richie • Motown

MONTE RICHELLE

...it's a sweep of the #1 Awards!

#1 Pop Album of 1984: Can't Slow Down



#1 Black Album of 1984: Can't Slow Down



#1 Male Vocalist: Pop Albums



#1 Male Vocalist: Black Albums



#1 Adult Contemporary Male Vocalist: Pop Albums



#1 Black Male Vocalist: Pop Albums



#1 Adult Contemporary Male Vocalist: Pop Singles

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TOP RECORD COMPANY

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3. MCA
4. WCI
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PUBLISHING COMPANY

1. Tree
2. Unichappell
3. Cross Keys
4. Lodge Hall
5. April
6. Chappell
7. Rick Hall
8. Music City
9. Hall-Clement
10. Intersong

ENTERTAINER OF THE YEAR

* * * ALABAMA * * *

SINGLES LABEL

1. RCA
2. MCA
3. Warner Bros.
4. Epic
5. Columbia

PRODUCER

1. Jim Ed Norman
2. Jimmy Bowen
3. Norro Wilson
4. Tom Collins
5. Blake Mevis
6. Ray Baker
7. Jerry Crutchfield
8. Bob Montgomery
9. Buddy Killen
10. Ricky Skaggs

COMPOSER

1. Mike Reid
2. Rafe Van Hoy
3. Tommy Rocco
4. Barbara Wyrick
5. Rory Bourke

ALBUM LABEL

1. RCA
2. MCA
3. Epic
4. Warner Bros.
5. Columbia

COMPOSER/PERFORMER

1. Larry Gatlin
2. J.P. Pennington
3. Hank Williams, Jr.
4. Deborah Allen
5. Don Reid

INDEPENDENT RECORD COMPANY

(With Independent Distribution)

1. Noble Vision
2. EMH
3. Audlograph
4. Jamex
5. Moonshine

INDEPENDENT RECORD COMPANY

(With Major Distribution)

1. Compleat
2. Viva
3. MDJ
4. Permian
5. Full Moon

MANAGER

1. Dale Morris
2. Irby Mandrell
3. Georgeanne Galante
4. Tex Whitson
5. Chip Peay

NEW RECORD COMPANY

1. Hal Kat Kountry
2. Evergreen
3. Paradise
4. Awesome
5. Rustic

BOOKING AGENT

1. Kelth Fowler Prod.
2. Halsey Company
3. Lavender Agency
4. World Class Talent
5. Headline Inter'l Talent



COUNTRY'S BRIGHTEST STARS

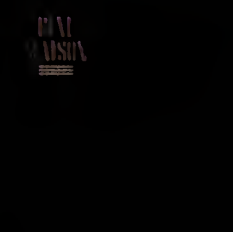
ATLANTA RAZZY BAILEY BELLAMY BROTHERS JIMMY BUFFETT

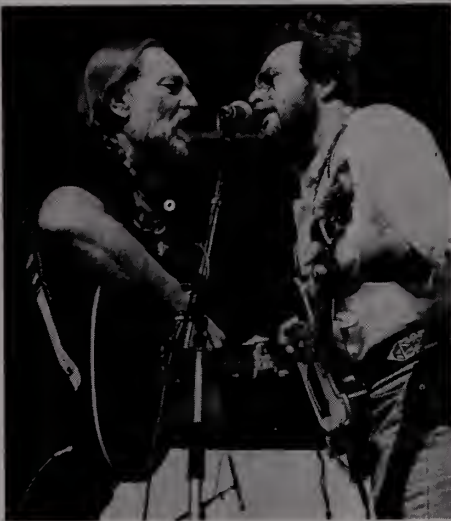
JOHN CONLEE LEE GREENWOOD BARBARA MANDRELL REBA McENTIRE

OAK RIDGE BOYS JOHN SCHNEIDER RAY STEVENS GEORGE STRAIT

STEVE WARINER GENE WATSON THE WHITES DON WILLIAMS

are on
MCA RECORDS





FEMALE VOCALIST

1. Barbara Mandrell • MCA
2. Dolly Parton • RCA
3. Janie Fricke • Columbia
4. Anne Murray • Capitol
5. Deborah Allen • RCA
6. Charly McClain • Epic
7. Crystal Gayle • Warner Bros.
8. Sylvia • RCA
9. Shelly West • Viva
10. Juice Newton • Capitol

MALE VOCALIST

1. Ricky Skaggs • Epic
2. Kenny Rogers • RCA
3. Earl Thomas Conley • RCA
4. Hank Williams, Jr. • Warner Bros.
5. George Strait • MCA
6. Lee Greenwood • MCA
7. Willie Nelson • Columbia
8. Merle Haggard • Epic
9. Ronnie Milsap • RCA
10. John Conlee • MCA

VOCAL DUET

1. Mickey Gilley & Charly McClain • Epic
2. Merle Haggard & Willie Nelson • Columbia
3. Willie Nelson & Waylon Jennings • Columbia
4. The Kendalls • Mercury
5. The Judds • RCA

COUNTRY ALBUM AWARDS

NEW MALE

1. Gary Morris • Warner Bros.
2. Eddy Raven • RCA
3. Jim Glaser • Noble Vision
4. Vince Gill • RCA
5. John Schneider • MCA

VOCAL GROUP

1. Alabama • RCA
2. The Oak Ridge Boys • MCA
3. The Statlers • Mercury
4. Atlanta • MCA
5. Larry Gatlin & The Gatlin Brothers • Columbia

NEW FEMALE VOCALIST

1. Kathy Mattea • Mercury
2. Gus Hardin • RCA
3. Karen Brooks • Warner Bros.
4. Karen Taylor-Good • MESA
5. Sandy Croft • Angelsong

1. Roll On • Alabama • RCA
2. Don't Cheat In Our Hometown • Ricky Skaggs • Epic
3. Eyes That See In The Dark • Kenny Rogers • RCA
4. Don't Make It Easy For Me • Earl Thomas Conley • RCA
5. Right Or Wrong • George Strait • MCA
6. Deliver • The Oak Ridge Boys • MCA
7. Without A Song • Willie Nelson • Columbia
8. That's The Way Love Goes • Merle Haggard • Epic
9. Somebody's Gonna Love You • Lee Greenwood • MCA
10. Man Of Steel • Hank Williams, Jr. • Warner Bros.
11. Major Moves • Hank Williams, Jr. • Warner Bros.
12. The Closer You Get . . . • Alabama • RCA
13. Keyed Up • Ronnie Milsap • RCA
14. In My Eyes • John Conlee • MCA
15. Spun Gold • Barbara Mandrell • MCA
16. Pictures • Atlanta • MCA
17. It Takes Believers • Mickey Gilley & Charly McClain • Epic
18. A Little Good News • Anne Murray • Capitol
19. Cheat The Night • Deborah Allen • RCA
20. The Woman In Me • Charly McClain • Epic
21. The Great Pretender • Dolly Parton • RCA
22. Greatest Hits, Vol. II • Eddie Rabbitt • Warner Bros.
23. Cage The Songbird • Crystal Gayle • Warner Bros.
24. One More Try For Love • Ronnie Milsap • RCA
25. Atlanta Blue • The Statlers • Mercury
26. Don't Let Our Dreams Die Young • Tom Jones • Mercury
27. You've Got A Good Love Comin' • Lee Greenwood • MCA
28. Pancho & Lefty • Merle Haggard & Willie Nelson • Columbia
29. Clean Cut • Barbara Mandrell • MCA
30. Snapshot • Sylvia • RCA
31. Houston To Denver • Larry Gatlin & The Gatlin Bros. • Columbia
32. Love Lies • Janie Fricke • Columbia
33. Exile • Exile • Epic
34. All The People Are Talkin' • John Anderson • Warner Bros.
35. Why Lady Why • Gary Morris • Warner Bros.
36. American Made • The Oak Ridge Boys • MCA
37. Take It To The Limit • Willie & Waylon • Columbia
38. It's All In The Game • Merle Haggard • Epic
39. Today • The Statlers • Mercury
40. Castles In The Sand • David Allan Coe • Columbia

NEW VOCAL GROUP

1. Exile • Epic
2. Osmond Brothers • Warner Bros.
3. Wright Brothers • Mercury
4. The Maines Brothers • Mercury
5. Sierra • Cardinal

NEW VOCAL DUET

1. Merle Haggard/Willie Nelson • Columbia
2. The Judds • RCA
3. Barbara Mandrell/Lee Greenwood • MCA
4. Merle Haggard/Leona Williams • Mercury



CBS NASHVILLE
IS #1



AND WE STILL
TRY HARDER!

HERE ARE 14 OF "THE REASONS WHY"
1984 WAS ANOTHER WINNER YEAR
FOR CBS/NASHVILLE:

MERLE HAGGARD *That's The Way Love Goes*

RICKY SKAGGS *Don't Cheat In Our Hometown*

JANIE FRICKE *Let's Stop Talking About It*

WILLIE NELSON/JULIO IGLESIAS *To All The Girls I've Loved Before* 2 weeks

RICKY SKAGGS *Honey (Open That Door)*

MERLE HAGGARD *Someday When Things Are Good*

EXILE *I Don't Want To Be A Memory*

MERLE HAGGARD *Let's Chase Each Other Around The Room Tonight*

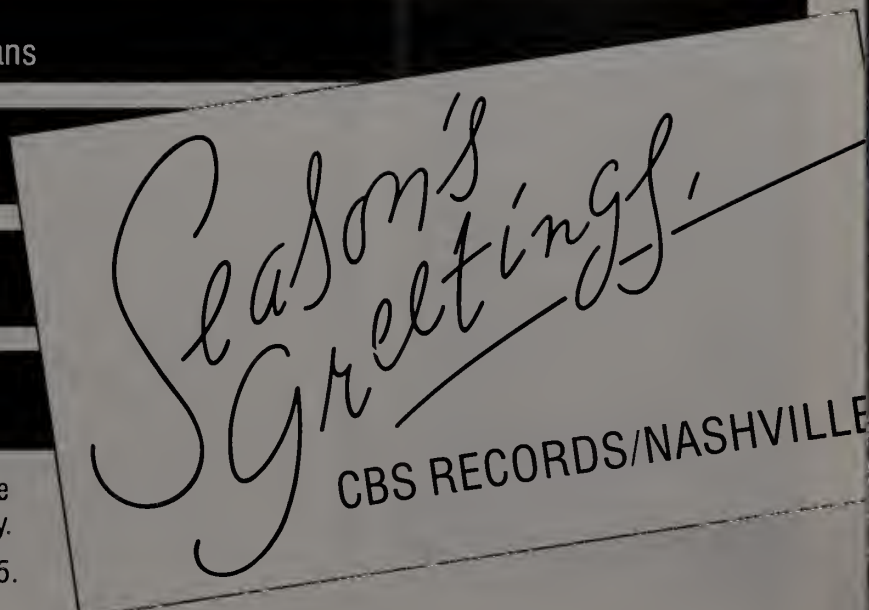
RICKY SKAGGS *Uncle Pen*

WILLIE NELSON *City Of New Orleans*

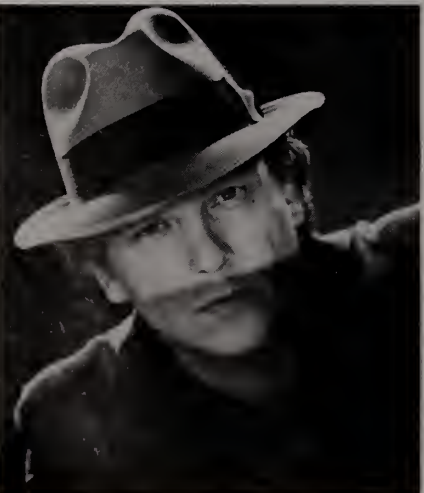
EXILE *Give Me One More Chance*

EXILE *Woke Up In Love*

GEORGE JONES *She's My Rock*



Our heartfelt thanks to those of you who made it possible for us to enjoy more Number Ones in a national trade, than any other record company.
We look forward with even greater anticipation towards more Firsts in 1985.



COUNTRY SINGLES AWARDS

MALE VOCALIST

1. Earl Thomas Conley • RCA
2. Merle Haggard • Epic
3. George Strait • MCA
4. John Conlee • MCA
5. Ricky Skaggs • Epic
6. Don Williams • MCA
7. Ronnie Milsap • RCA
8. Lee Greenwood • MCA
9. Conway Twitty • Warner Bros.
10. Steve Wariner • RCA

NEW MALE VOCALIST

1. Mark Gray • Columbia
2. Bill Medley • RCA
3. Darrell Clanton • Audiograph
4. David Wills • RCA
5. Lionel Richie • Motown

FEMALE VOCALIST

1. Crystal Gayle • Warner Bros.
2. Barbara Mandrell • MCA
3. Janie Fricke • Columbia
4. Deborah Allen • RCA
5. Anne Murray • Capitol
6. Reba McEntire • MCA
7. Dolly Parton • RCA
8. Sylvia • RCA
9. Louise Mandrell • RCA
10. Charly McClain • Epic

NEW FEMALE VOCALIST

1. Kathy Mattea • Mercury
2. Jan Gray • Jamex
3. Micki Fuhrman • MCA
4. Lois Johnson • EMH
5. Billie Jo Spears • Parliment

VOCAL GROUP

1. Alabama • RCA
2. The Statlers • Mercury
3. The Oak Ridge Boys • MCA
4. Larry Gatlin & The Gatlin Brothers • Columbia
5. Exile • Epic

1. A Little Good News • Anne Murray • Capitol
2. Islands In The Stream • Kenny Rogers & Dolly Parton • RCA
3. Mama He's Crazy • The Judds • RCA
4. You Look So Good In Love • George Strait • MCA
5. That's The Thing About Love • Don Williams • MCA
6. Houston To Denver • Larry Gatlin & The Gatlin Brothers • Columbia
7. Still Losing You • Ronnie Milsap • RCA
8. Every Heart Should Have One • Charley Pride • RCA
9. Holding Her And Loving You • Earl Thomas Conley • RCA
10. I Got Mexico • Eddy Raven • RCA
11. Roll On • Alabama • RCA
12. In My Eyes • John Conlee • MCA
13. Tell Me A Lie • Janie Fricke • Columbia
14. Somebody's Needin' Somebody • Conway Twitty • Warner Bros.
15. Angel In Disguise • Earl Thomas Conley • RCA
16. Tennessee Whiskey • George Jones • Epic
17. Long Hard Road • The Nitty Gritty Dirt Band • Warner Bros.
18. Somebody's Gonna Love You • Lee Greenwood • MCA
19. I Can Tell By The Way You Dance • Vern Gosdin • Compleat
20. One Of A Kind Pair Of Fools • Barbara Mandrell • MCA
21. I Don't Want To Be A Memory • Exile • Epic
22. Atlanta Blue • The Statlers • Mercury
23. Show Her • Ronnie Milsap • RCA
24. Let's Fall To Pieces Together • George Strait • MCA
25. To all The Girls I've Loved Before • Julio Iglesias & Willie Nelson • Columbia
26. Someday When Things Are Good • Merle Haggard • Epic
27. When We Make Love • Alabama • RCA
28. The Sound Of Goodbye • Crystal Gayle • Warner Bros.
29. Slow Burn • T.G. Sheppard • Warner Bros./Curb
30. Elizabeth • The Statlers • Mercury
31. You've Got A Lover • Ricky Skaggs • Epic
32. Lady Down On Love • Alabama • RCA
33. Ozark Mountain Jubilee • The Oak Ridge Boys • MCA
34. Don't Make It Easy For Me • Earl Thomas Conley • RCA
35. Stay Young • Don Williams • MCA
36. Just Another Woman In Love • Anne Murray • Capitol
37. I Don't Wanna Lose Your Love • Crystal Gayle • Warner Bros.
38. As Long As I'm Rockin' With You • John Conlee • MCA
39. Save The Last Dance For Me • Dolly Parton • RCA
40. That's The Way Love Goes • Merle Haggard • Epic
41. Don't Cheat In Our Hometown • Ricky Skaggs • Epic
42. Lonely Women Make Good Lovers • Steve Wariner • RCA
43. Baby I Lied • Deborah Allen • RCA
44. I Guess It Never Hurts To Hurt Sometimes • The Oak Ridge Boys • MCA
45. Right Or Wrong • George Strait • MCA
46. I Could'a Had You • Leon Everette • RCA
47. You've Still Got A Place In My Heart • George Jones • Epic
48. I've Been Wrong Before • Deborah Allen • RCA
49. B-B-B-Burnin' Up With Love • Eddie Rabbltt • Warner Bros.
50. Your Love Shines Through • Mickey Gilley • Epic

NEW VOCAL GROUP

1. Exile • Epic
2. Bandana • Warner Bros.
3. Osmond Brothers • Warner Bros.
4. Burrito Brothers • MCA
5. Mason Dixon • Texas

VOCAL DUET

1. The Judds • RCA
2. The Kendalls • Mercury
3. The Bellamy Brothers • MCA
4. Mickey Gilley/Charly McClain • Epic
5. Kenny Rogers/Dolly Parton • RCA

NEW VOCAL DUET

1. The Judds • RCA
2. Kenny Rogers/Dolly Parton • RCA
3. Julio Iglesias/Willie Nelson • Columbia
4. Ray Charles/George Jones • Columbia
5. Johnny Lee/Lane Brody • Warner Bros.

RCA RECORDS' PRIORITY RESOLUTIONS FOR 1985

WE HAVE 22 OF THEM:

ALABAMA

DEBORAH ALLEN

ED BRUCE

EARL THOMAS CONLEY

GAIL DAVIES

VINCE GILL

GUS HARDIN

WAYLON JENNINGS

THE JUDDS

HILLARY KANTER

TRACY LYNDEN

LOUISE MANDRELL

BILL MEDLEY

RONNIE MILSAP

JUICE NEWTON

DOLLY PARTON

CHARLEY PRIDE

EDDY RAVEN

RESTLESS HEART

KENNY ROGERS

SYLVIA

KEITH WHITLEY

RCA thanks you for your continued support and wishes you the best in 1985.

RCA

BLACK CONTEMPORARY ALBUM AWARDS

TOP MALE VOCALISTS

1. Lionel Richie • Motown
2. Prince • Warner Bros.
3. Michael Jackson • Epic
4. Luther Vandross • Epic
5. Jeffrey Osborne • A&M

NEW MALE VOCALISTS

1. Dennis Edwards • Motown
2. James Ingram • Qwest
3. Rockwell • Motown
4. Bryan Loren • Philly World
5. Randy Hall • MCA

TOP FIVE GROUPS

1. Kool & The Gang • De-Lite
2. Pointer Sisters • Planet
3. Cameo • Atlanta Artists
4. Dazz Band • Motown
5. Bar-Kays • Mercury

MIXED GROUPS

1. DeBarge • Motown
2. One Way • MCA
3. Mtume • Epic
4. S.O.S. Band • Tabu
5. Change • Atlantic

NEW GROUPS

1. Run D.M.C. • Profile
2. The Deele • Solar
3. Apollonia 6 • Warner Bros.
4. Newcleus • Sunnyview
5. Art Of Noise • Island

SOUNDTRACKS

1. Purple Rain • Warner Bros.
2. The Woman In Red • Motown
3. Breakin' • Polydor
4. Beat Street • Atlantic
5. Ghostbusters • Arista

1. Can't Slow Down • Lionel Richie • Motown
2. Purple Rain • Prince And The Revolution • Warner Bros.
3. Thriller • Michael Jackson • Epic
4. Busy Body • Luther Vandross • Epic
5. I'm In Love Again • Patti LaBelle • Philadelphia Int'l.
6. Private Dancer • Tina Turner • Capitol
7. Stay With Me Tonight • Jeffrey Osborne • A&M
8. She's Strange • Cameo • Atlanta Artists
9. Don't Look Any Further • Dennis Edwards • Gordy
10. Victory • Jacksons • Epic
11. Ice Cream Castles • The Time • Warner Bros.
12. In A Special Way • DeBarge • Gordy
13. Suddenly • Billy Ocean • Jive
14. No Parking On The Dance Floor • Midnight Star • Solar
15. In The Heart • Kool & The Gang • De-lite
16. Jermaine Jackson • Jermaine Jackson • Arista
17. On The Rise • The S.O.S. Band • Tabu
18. Woman In Red • Original Soundtrack • Motown
19. Lady • One Way • MCA
20. You, Me And He • Mtume • Epic
21. Break Out • Pointers • Planet
22. The Glamorous Life • Sheila E. • Warner Bros.
23. It's Your Night • James Ingram • Qwest
24. Let The Music Play • Shannon • Mirage
25. The Poet II • Bobby Wornack • Beverly Glen
26. Breakin' • Original Soundtrack • Polydor
27. Cold Blooded • Rick James • Gordy
28. Somebody's Watching Me • Rockwell • Motown
29. Dangerous • Bar-Kays • Mercury
30. Send Me Your Love • Kashif • Arista
31. I Feel For You • Chaka Khan • Warner Bros.
32. Colour By Numbers • Culture Club • Virgin
33. Jammin' • The Gap Band V • Total Experience
34. Fever • Con Funk Shun • Mercury
35. Run D.M.C. • Run D.M.C. • Profile
36. Let's Hear It For The Boy • Deniece Williams • Columbia
37. Beat Street • Original Soundtrack • Atlantic
38. Lookin' For Trouble • Joyce Kennedy • A&M
39. Swept Away • Diane Ross • RCA
40. Madonna • Madonna • Warner Bros.
41. Straight From The Heart • Peabo Bryson • Elektra
42. Preppie • Cheryl Lynn • Columbia
43. Wild Animal • Vanity • Motown
44. Feels So Real • Patrice Rushen • Elektra
45. New Edition • New Edition • MCA
46. Solid • Ashford & Simpson • Capitol
47. I Appreciate • Alicia Myers • MCA
48. Streetbeat • The Deele • Solar
49. Be My Lover • O'Bryan • Capitol
50. Change Of Heart • Change • Atlantic



NEW FEMALE VOCALISTS

1. Sheila E. • Warner Bros.
2. Shannon • Mirage
3. Joyce Kennedy • A&M
4. Vanity • Motown
5. Jennifer Holiday • Geffen

TOP FEMALE VOCALISTS

1. Tina Turner • Capitol
2. Patti LaBelle • Philadelphia Int'l.
3. Sheila E. • Warner Bros.
4. Shannon • Mirage
5. Chaka Khan • Warner Bros.

FEMALE GROUPS

1. Pointer Sisters • Planet
2. Mary Jane Girls • Motown
3. Apollonia 6 • Warner Bros.

MALE GROUPS

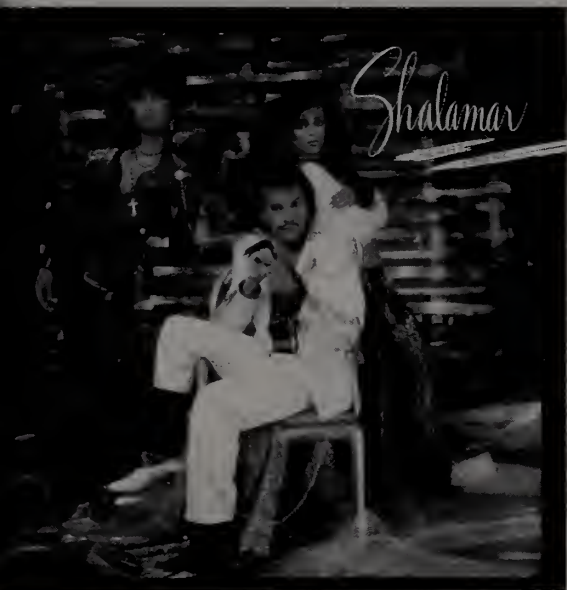
1. Cameo • Atlanta Artists
2. Jacksons • Epic
3. The Time • Warner Bros.
4. Kool & The Gang • De-Lite
5. Bar-Kays • Mercury

TOP DUOS

1. Brothers Johnson • A&M
2. Ashford and Simpson • Capitol
3. Yarbrough and Peoples • Total Experience
4. Stacy Lattisaw and Johnny Gill • Cotillion
5. Laid Back • Sire



IT'S A **SOLAR** SEASON
ALL YEAR LONG



**Thank You Radio and Retail
For Your Continued Support**

Coming Soon: The Deele



BLACK CONTEMPORARY SINGLES AWARDS

TOP MALE VOCALISTS

1. Prince • Warner Bros.
2. Lionel Richie • Motown
3. Rockwell • Motown
4. Billy Ocean • Jive
5. Dennis Edwards • Motown

TOP NEW MALE VOCALISTS

1. Rockwell • Motown
2. Dennis Edwards • Motown
3. James Ingram • Qwest
4. Bryan Loren • Philly World
5. Randy Hall • MCA

TOP GROUPS

1. Cameo • Atlanta Artists
2. Jacksons • Epic
3. The Time • Warner Bros.
4. DeBarge • Motown
5. Kool & The Gang • De-Lite

TOP POP CROSSOVER DUOS OR GROUPS

1. Culture Club • Epic
2. Daryl Hall and John Oates • RCA
3. Julio Iglesias and Diana Ross • Columbia
4. Yes • Atco
5. Bananarama • London

TOP NEW DUOS

1. Bobby Womack and Patti LaBelle • Beverly Glen
2. Laid Back • Sire
3. Ollie and Jerry • Polydor
4. Joyce Kennedy and Jeffrey Osborne • A&M
5. Teddy Pendergrass and Whitney Houston • Epic

TOP DUOS

1. Bobby Womack and Patti LaBelle • Beverly Glen
2. Laid Back • Sire
3. Ollie and Jerry • Polydor
4. Yarbrough and Peoples • Total Experience
5. Joyce Kennedy and Jeffrey Osborne • A&M



TOP FEMALE VOCALISTS

1. Tina Turner • Capitol
2. Patti LaBelle • Philadelphia Int'l.
3. Deniece Williams • Columbia
4. Chaka Khan • Warner Bros.
5. Shannon • Mirage

TOP NEW FEMALE VOCALISTS

1. Shannon • Mirage
2. Jocelyn Brown • Vinyl Dreams
3. Rebbie Jackson • Columbia
4. Sheila E. • Warner Bros.

TOP FEMALE GROUPS

1. Pointer Sisters • Planet
2. Apollonia 6 • Warner Bros.
3. Emotions • Red Label

TOP POP CROSSOVER VOCALISTS

1. Madonna • Sire
2. Dan Hartman • MCA
3. Cyndi Lauper • Portrait
4. Irene Cara • Network
5. Laura Branigan • Atlantic

TOP MIXED GROUPS

1. One Way • MCA
2. Mtume • Epic
3. S.O.S. Band • Tabu
4. Midnight Star • Solar
5. DeBarge • Motown

TOP NEW GROUPS

1. The Deele • Solar
2. Twilight 22 • Vanguard
3. Run D.M.C. • Profile
4. Art Of Noise • Island
5. Newcleus • Sunnyview

MOTOWN

congratulates
its many acts
acclaimed
in this
issue:

Dazz Band

DeBarge

Dennis
Edwards

Mary Jane

Girls

Lionel

Richie

Rockwell

Vanity

Stevie

Wonder

and

“The Woman
In Red”





JAZZ AWARDS



GROUPS

1. Spyro Gyra • MCA
2. Pieces Of A Dream • Elektra
3. Weather Report • Columbia
4. Crusaders • MCA
5. Steps Ahead • Musician/Elektra

NEW ARTISTS

1. Branford Marsalis • Columbia
2. Bobby McFerrin • Musician/Elektra
3. Andy Narell • Hip Pocket

COMPILATIONS

1. Rejoicing • Pat Metheny with Charles Haden & Billy Higgins • ECM
2. The Two Of Us • Ramsey Lewis/Nancy Wilson • Columbia
3. The Clarke/Duke Project II • Stanley Clarke/George Duke • Epic
4. Lyric Suite For Sextet • Chick Corea & Gary Burton • ECM
5. Windham Hill Records Sampler '84 • Various Artists • Windham Hill

SOLOISTS

1. Earl Klugh • Capitol
2. David Sanborn • Warner Bros.
3. Wynton Marsalis • Columbia
4. Herbie Hancock • Columbia
5. George Winston • Windham Hill

VOCALISTS

1. Michael Franks • Warner Bros.
2. George Benson • Warner Bros.
3. Al Jarreau • Warner Bros.
4. Tania Maria • Concord Jazz Picante
5. George Duke • Epic

NEW GROUPS

1. Generation Band • TBA
2. Steve Morse Band • Musician/Elektra
3. East Coast Offering • MCA

1. Backstreet • David Sanborn • Warner Bros.
2. Wishful Thinking • Earl Klugh • Capitol
3. Think Of One • Wynton Marsalis • Columbia
4. Future Shock • Herbie Hancock • Columbia
4. Access All Arms • Spyro Gyra • MCA
6. Night Lines • Dave Grusin • GRP
7. Decoy • Miles Davis • Columbia
8. Steppin' Out • George Howard • TBA
9. G. Force • Kenny G • Arista
10. Imagine This • Pieces Of A Dream • Elektra
11. Rejoicing • Pat Metheny with Charles Maden and Billy Higgins • EMI
12. December • George Winston • Windham Hill/A&M
13. Time Exposure • Stanley Clarke • Epic
14. Domino Theory • Weather Report • Columbia
15. Rendezvous • Sadao Watanabe • Elektra
16. Passion Fruit • Michael Franks • Warner Bros.
17. Ghetto Blaster • Crusaders • MCA
18. In The Heat Of The Night • Jeff Larber • Arista
19. First Circle • Pat Metheny Group • ELM
20. Inside Moves • Grover Washington, Jr.
21. Nightsongs • Earl Klugh • Capitol
22. Modern Times • Steps Ahead • Musician/Elektra
23. Hot House Flowers • Wynton Marsalis • Columbia
24. The Two Of Us • Ramsey Lewis & Nancy Wilson • Columbia
25. Foxie • Bob James • Tappan Zee/Columbia
26. In Your Eyes • George Benson • Warner Bros.
27. Present • The Clarke/Duke Project II • Stanley Clarke/George Duke • Epic
28. Banded Together • Lee Ritenour • Elektra
29. Love Exlosion • Tania Maria • Concord Jazz Picante
30. On The Line • Lee Ritenour • Musician/Elektra



12" SINGLES AWARDS

1. White Horse • Laid Back • Warner Bros.
2. Somebody Else's Guy • Jocelyn Brown • Prelude
3. Caribbean Queen • Billy Ocean • Jive
4. When Doves Cry • Prince • Warner Bros.
5. Somebody's Watching Me • Rockwell • Motown
6. What's Love Got To Do With It • Tina Turner • Capitol
7. Jam On It • Newcleus • Sunnyview
8. Jump • Pointer Sisters • RCA
9. Let's Go Crazy • Prince • Warner Bros.
10. Let's Hear It For The Boy • Deniece Williams • Columbia
11. Let's Stay Together • Tina Turner • Capitol
12. I Feel For You • Chaka Khan • Warner Bros.
13. Swept Away • Diana Ross • RCA
14. Let The Music Play • Shannon • Emergency
15. Breakin' . . . There's No Stopping Us • Ollie & Jerry • PolyGram
16. I Didn't Mean To Turn You On • Cherrelle • Tabu
17. Just The Way You Like It • S.O.S. Band • Epic
18. The Glamorous Life • Sheila E. • Warner Bros.
19. Girls Just Want To Have Fun • Cyndi Lauper • Portrait
20. Encore • Cheryl Lynn • Columbia
21. Owner Of A Lonely Heart • Yes • Atco
22. She Bop • Cyndi Lauper • Portrait
23. Beat Box • Art Of Noise • Island
24. Give Me Tonight • Shannon • Emergency
25. I Can Dream About You • Dan Hartman • MCA
26. The Medicine Song • Stephanie Mills • PolyGram
27. Centipede • Rebbie Jackson • Columbia
28. Automatic • Pointer Sisters • RCA
29. Hard Times • Run D.M.C. • Profile
30. Friends/Five Minutes • Whodini • Jive

TOP MALE VOCALIST

1. Prince
2. Billy Ocean
3. Bruce Springsteen
4. Peter Wolf
5. David Bowie

TOP FEMALE VOCALIST

1. Tina Turner
2. Shannon
3. Cyndi Lauper
4. Diana Ross
5. Rebbie Jackson

TOP GROUP

1. Yes
2. Culture Club
3. Kraftwerk
4. Huey Lewis And The News
5. Frankie Goes To Hollywood

TOP NEW B/C MALE VOCALIST

1. Tyrone Brunson
2. Davy DMX

TOP B/C FEMALE VOCALIST

1. Tina Turner
2. Jocelyn Brown
3. Shannon
4. Deniece Williams
5. Diana Ross

TOP DUO

1. Wham!
2. Daryl Hall and John Oates
3. Eurythmics

TOP B/C GROUP

1. Newcleus
2. S.O.S. Band
3. Art Of Noise
4. New Edition
5. Mtume

TOP NEW GROUP

1. Nena
2. Frankie Goes To Hollywood
3. Talk Talk

TOP B/C DUO

1. Run DMC
2. Ollie & Jerry
3. Whodini
4. Break Machine
5. Yarbrough and Peoples

B/C GROUP

1. Run DMC
2. Whodini
3. World's Famous Supreme Team
4. The Deele
5. Divine Sounds

TOP NEW MALE VOCALIST

1. John Waite

TOP NEW FEMALE VOCALIST

1. Cyndi Lauper

TOP B/C MALE VOCALIST

1. Prince
2. Billy Ocean
3. Rockwell
4. Michael Jackson
5. O'Bryan

TOP NEW B/C FEMALE VOCALIST

1. Cherrelle
2. Rebbie Jackson
3. Carol Lynne Townes

TO RUN—D.M.C.

**YOU'VE
ALWAYS BEEN
#1
WITH US...
NOW, YOU'RE
#1
WITH EVERYONE.**

TOP NEW GROUPS

(Black Contemporary Albums)

1. Run—D.M.C.

TOP B/C NEW GROUPS (12")

1. Run—D.M.C.

TOP B/C DUOS (12")

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MUSIC VIDEO & VIDEOCASSETTE AWARDS

TOP MALE VOCALISTS

1. Prince • Warner Bros.
2. Lionel Richie • Motown
3. Ray Parker, Jr. • Arista
4. John Waite • EMI America
5. Bruce Springsteen • Columbia

TOP B/C MALE VOCALISTS

1. Prince • Warner Bros.
2. Lionel Richie • Motown
3. Ray Parker, Jr. • Arista
4. Billy Ocean • Jive
5. Rockwell • Motown

TOP POP MALE GROUPS

1. Huey Lewis & The News • Chrysalis
2. Cars • Elektra
3. Culture Club • Epic
4. Duran Duran • Capitol

TOP NEW MALE VOCALISTS

1. John Waite • EMI America
2. Corey Hart • EMI America
3. Rockwell • Motown

TOP 10 MUSIC VIDEOS

1. *When Doves Cry* • Prince • Warner Bros.
2. *Ghostbusters* • Ray Parker, Jr. • Arista
3. *You Might Think* • The Cars • Elektra
4. *What's Love Got To Do With It* • Tina Turner • Capitol
5. *Hello* • Lionel Richie • Motown
6. *Heart Of Rock 'N' Roll* • Huey Lewis And The News • Chrysalis
7. *Caribbean Queen (No More Love On The Run)* • Billy Ocean • Jive/Arista
8. *Miss Me Blind* • Culture Club • Virgin/Epic
9. *Cruel Summer* • Bananarama • London/PolyGram
10. *Missing You* • John Waite • EMI America

TOP POP FEMALE GROUPS

1. Bananarama • London
2. The Go-Go's • I.R.S.
3. Pointer Sisters • Planet

TOP NEW DUOS

1. Wham! • Columbia
2. Eurythmics • RCA
3. Daryl Hall & John Oates • RCA

TOP B/C FEMALE GROUP

1. Pointer Sisters • Planet

TOP FEMALE VOCALISTS

1. Tina Turner • Capitol
2. Cyndi Lauper • Portrait
3. Patti Austin • Qwest
4. Laura Branigan • Atlantic
5. Sheila E. • Warner Bros.

TOP B/C FEMALE VOCALISTS

1. Tina Turner • Capitol
2. Sheila E. • Warner Bros.
3. Chaka Khan • Warner Bros.
4. Deniece Williams • Columbia
5. Patti Austin • Qwest

TOP B/C MALE GROUPS

1. Kool & The Gang • De-Lite
2. Cameo • Atlanta Artists
3. The Time • Warner Bros.
4. Shalamar • Solar

TOP NEW FEMALE VOCALISTS

1. Cyndi Lauper • Portrait
2. Sheila E. • Warner Bros.

TOP 30 VIDEOCASSETTES

1. *Raiders Of The Lost Ark* • Paramount Home Video
2. *Flashdance* • Paramount Home Video
3. *Risky Business* • Warner Home Video
4. *Thriller* • Vestron
5. *48 Hours* • Paramount Home Video
6. *Sudden Impact* • Warner Home Video
7. *Porky's* • CBS/Fox
8. *Never Say Never* • Warner Home Video
9. *Tootsie* • RCA/Columbia Home Video
10. *Terms Of Endearment* • Paramount Home Video
11. *Blue Thunder* • RCA/Columbia Home Video
12. *Trading Places* • Paramount Home Video
13. *Scarface* • MCA Home Video
14. *National Lampoon's Vacation* • Warner Home Video
15. *Gandhi* • RCA/Columbia Home Video
16. *The Right Stuff* • Warner Home Video
17. *War Games* • CBS/Fox
18. *Silkwood* • Embassy Home Entertainment
19. *The Big Chill* • RCA/Columbia Home Video
20. *Under Fire* • Vestron
21. *Blame It On Rio* • Vestron
22. *Dead Zone* • Paramount Home Video
23. *Twilight Zone The Movie* • Warner Home Video
24. *The Verdict* • CBS/Fox
25. *Romancing The Stone* • CBS/Fox
26. *Gorky Park* • Vestron
27. *Educating Rita* • RCA/Columbia Home Video
28. *The Outsiders* • Warner Home Video
29. *Splash* • Touchstone
30. *Christine* • RCA/Columbia Home Video

HORROR

1. *Dead Zone* • Paramount Home Video
2. *Twilight Zone* • Warner Home Video
3. *Christine* • RCA/Columbia Home Video
4. *Cujo* • Warner Home Video
5. *Children Of The Corn* • Embassy Home Ent.

DRAMA

1. *Raiders Of The Lost Ark* • Paramount Home Video
2. *Flashdance* • Paramount Home Video
3. *48 Hours* • Paramount Home Video
4. *Never Say Never* • Warner Home Video
5. *Terms Of Endearment* • Paramount Home Video
6. *Blue Thunder* • RCA/Columbia Home Video
7. *Scarface* • MCA Home Video
8. *Gandhi* • RCA/Columbia Home Video
9. *The Right Stuff* • RCA/Columbia Home Video
10. *War Games* • CBS/Fox

COMEDY

1. *Risky Business* • Warner Home Video
2. *Porky's* • CBS/Fox
3. *Tootsie* • RCA/Columbia Home Video
4. *Vacation* • Warner Home Video
5. *Mr. Mom* • Vestron
6. *Blame It On Rio* • Vestron
7. *High Road To China* • Warner Home Video
8. *Doctor Detroit* • MCA Home Video
9. *Tank* • MCA Home Video
10. *Unfaithfully Yours* • CBS/Fox

CASH BOX

December 29, 1984

AROUND THE ROUTE

by Camille Compasio

At this time of the year it is customary to open the column with greetings of the season from all of us at **Cash Box** to all of our friends in the trade — and, indeed, we are expressing these wishes with sincerity . . . however, this also a sad time. Over the past few weeks the trade lost two of its members — **John Murnane** and **Ralph Lally**. Murnane, 55, vice president of Bally Midwest Dist., passed away on Sunday night, December 9, after a courageous battle against cancer. We had just seen him in mid-November at the Bally Midwest showing in Chicago and, while this devastating illness had taken a toll on his physical appearance, his spirit and warmth were completely untouched as he greeted visitors. His office was almost as crowded as the showroom because most of the operators who came out for the showing just had to stop by and say hello to John. He was very ill, but until a short time before his death he was at the office every day, conducting business as usual. A fine gentleman, an exceptional human being, he will be missed by all of us who knew him. Funeral services were held on Wednesday, December 12. He is survived by his wife, **Margaret** and five children; a son

(continued on page 72)

Premier Sets Distributor Network

CHICAGO — Premier Technology Company, who recently established headquarters in Bensenville, Illinois for production of the Premier product line (Gottlieb pinball machines) announced its network of distributors who will be representing the line in the U.S. and overseas.

Following is the list of U.S. distributors: Birmingham Vending Co., Birmingham, AL; Franco Distribution Co., Montgomery, AL; Mountain Coin Machine Dist., Phoenix, AZ; Betson Pacific Dist. Co., Los Angeles, CA; Betson Pacific Dist. Co., San Francisco, CA; Mountain Coin Machine Dist., Denver, CO; Greater Southern Dist. Co., Atlanta, GA; Bally Midwest, Inc., Chicago, IL; Bally Midwest, Inc., Indianapolis, IN; Mountain Coin Machine Dist., Des Moines, IA; Kentucky Coin, Louisville, KY; A.M.A. Distributors, Inc., Metairie, LA; State Sales & Service Corp., Baltimore, MD; Rowe

International, Inc., Dedham, MA; Bally Midwest, Inc., Livonia, MI; Rowe International, Inc., Redford, MI; Lieberman Music Co., Minneapolis, MN; Audio Visual Amusements, St. Louis, MO; H.B. Brinck, Inc., Butte, MT; Mondial International, Inc., Springfield, NJ; Mountain Coin Machine Dist., Albuquerque, NM; Mondial International Inc., Springfield, NJ (New York); Rowe International, Inc., E. Syracuse, NY; Brady Distributing, Inc., Charlotte, NC; Cleveland Coin Int'l., Cleveland, OH; Cleveland Coin Int'l., Columbus, OH; Monroe Distributing, Inc., Fairfield, OH; Monroe Distributing, Inc., Cleveland, OH; Southwest Vending Sales Co., Oklahoma City, OK; Dunis Distributing, Inc., Portland, Or; Active Amusement Machines, Philadelphia, PA; Bally Banner, Pittsburgh, PA; H.A. Franz & Co., Houston, TX; Southwest Vend-

(continued on page 72)

AMOA Expands Distrib Member Services

CHICAGO — In its continuing effort to strengthen membership services, AMOA has joined with the National Association of Wholesaler-Distributors (NAW). This new alliance expands the AMOA services to its distributor members and strengthens the role of AMOA in federal legislative matters effecting coin-op distributors and small businesses.

By aligning itself with NAW, AMOA has opened the door to a multitude of new services designed for the distributors and these include government relations programs, books,

periodicals and surveys on emerging trends that will impact the coin-op distribution business, research on improving productivity and profits, marketing, controlling the effects of inflation as well as short-term statistical and comparative research. Other advantages include insurance programs, vehicle rental programs and buying co-ops.

AMOA is already moving to let its members know of their new influence and services and will continue to distribute information on the new opportunities well into next year.

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COIN MACHINE

AROUND THE ROUTE

(continued from page 71)

John (Jane); daughters Mary (Kevin) McGurk, Peggy, Joan and Kathleen . . . Ralph Lally, president and publisher of Playmeter Magazine was killed in an auto accident on Monday night, December 10. He was only 38 years old and had a lot of productive years ahead of him, but fate intervened. Over the past decade he developed his magazine into one of the top in the trade. In recent years, he organized and sponsored an annual trade convention, the AOE. The news of his death brought a deluge of phone calls to the Playmeter office, expressing shock and disbelief. Messages of sympathy poured in from all over the country. Ralph's wife, Carol, asked us to convey her gratitude to all of the people who were kind enough to

call. She assured that there would be no interruption of continuity at the magazine and that the March AOE convention in New Orleans would go on as planned — just as Ralph would have wanted. He was respected in the industry and admired for his courage, even by those who might have disagreed with his convictions. The industry will miss both of these gentlemen. May they rest in peace.

As we get ready to enter a new year, we cannot help but look back over the one that has passed. In speaking with various trade people this past week the consensus is — good riddance to 1984 . . . let us now take full advantage of our resources and "get it all together" so that 1985 will be a much better year for everyone in the business. Not a bad idea, right! See ya next year.

Premier Sets Distrib. Network

(continued from page 71)

ing Sales Co., Dallas, TX; Southwest Vending Sales Co., San Antonio, TX; Mountain Coin Mach. Dist., Salt Lake City, UT; Music Vend Dist. Co., Seattle, WA; Music Vend Dist. Co., Spokane, WA; Bally Midwest, Inc., Green Bay, WI; London Dist. Corp., Milwaukee, WI; Pioneer Sales & Service, Menomonee Falls, WI.

The distributor appointments in Canada include: Laniel Automatic Machine, Montreal; Monarch Coin Equipment, Winnipeg; New Way Sales Co., Rexdale, Ont.; and J.E. Weatherhead Dist., Ltd., Burnaby, BC.

Among foreign distributors are: Mondial International, Inc., New York City; Comp-

toir Commercial, Marseille, France; Monpal Enterprises, S.A., Aubervilliers, France; Nova Apparate, Hamburg, Germany; Taito Corp., Tokyo, Japan; Taito New Zealand, Sydenham, Christchurch, NZ; Taito do Brasil, Sao Paulo, Brazil; Taito Pty. Ltd., Mascot, Sydney, Australia; Leisure & Allied Industries Pty., Perth, W. Australia and Ruffler and Deith, Limited, London, England.

As noted by company official Gil Pollock, Premier is already providing distributors with parts orders and began shipping product the week of December 17. Current models in production are the "Touchdown" and "El Dorado" pinball machines.

AMOA's Notre Dame Seminar Is Skedded For March

CHICAGO — The next session in AMOA's continuing program of Executive Development and Certification (EDCP) will be held from March 24 through noon on March 27, 1985 at Notre Dame University. The morning sessions are formal seminars, taught by experts on the various subjects covered. Typical seminar topics include estate and tax planning and developing a better business plan. The program is geared to company

owners and top management personnel.

Enrollment is open to all members of the industry whether or not they belong to the national association. A mailing with full registration instructions is forthcoming, however, further information may be obtained by contacting the AMOA office at 2000 Spring Road, Suite 220, Oak Brook, Illinois 60521 or phoning 312-654-2662.

Vid Champs Make Their Picks At AMOA

CHICAGO — Walter Day and the United States National Video Game Team traveled to the AMOA exhibition in Chicago to preview the industry's new releases and to endorse those games which they felt possess outstanding design. The machines that were approved by the players will ultimately be included in subsequent editions of the Guinness Book of World Records, according to Day.

After playing all of the new offerings at the convention, the team selected six games that will be used in the 1985 competition. These machines were chosen because of their superior "play potential." Following are the team's picks, along with some comments they made about each game.

"Super Punch-Out" by Nintendo — "The quality graphics and superior play action of the original return in this conversion kit that enhances the basic theme of Punch-Out . . . perfect for a contest of this type." "The Empire Strikes Back" by Atari — "Also a kit, this beautifully executed game is available to update last year's smash hit, Star Wars. The crisp vector animation and multiple play levels make it a wonderful addition to the

tournament."

"Galaga 3 (Gaplus)" by Bally Midway — "Possibly the most challenging video game of all time! This new conversion will undoubtedly draw die-hard players to the competition."

"Cheyenne" by Exidy — "This new kit updates existing Crossbow videos. A terrific target shoot, Cheyenne is sure to attract many players with its high resolution graphics and clear sound."

"Turkey Shoot" by Williams Electronics — "Like 'Cheyenne,' Turkey Shoot is a gun game par excellence. Its humorous storyline and fast action make it a winner with the players."

"Badlands" by Centuri — "The only laser disc game added to the contest, Badlands is quite impressive. It's one of the first truly interactive laser games to appear for some time."

The players advised that they are also discussing the possibilities of using Atari's "Marble Madness" and "Paperboy" as well as the Bally Midway "Pac-Land," the Bally Sente "Shrike Avenger" and the Exidy "Ver-tigo" in future contests.

Smithweck To Digital Controls

CHICAGO — Neal Smithweck has been named director of sales for Digital Controls, Inc., the Atlanta-based manufacturer of countertop and upright video games. In this position, he will be responsible for coordinating the company's domestic and international games sales effort.

"Neal's appointment is particularly important in light of our current expansion into the upright market," commented Marty Glazman, the firm's vice president of marketing. "He will help us implement our broadened commitment to the industry which includes widening our distributor base to include more of the nation's top distributing outlets."

From 1975 to 1983, Smithweck was at Williams Electronics. Hired to train the firm's technicians, he became a regional sales manager for the Chicago game manufacturer in 1981. As such, he formulated much of the sales organizational procedures, including the development of game testing programs,



Neal Smithweck

distributor evaluations, and warranty policies. Prior to coming to Digital Controls, Smithweck had been with Bally Sente as director of sales.

Smithweck holds a degree in Engineering from the University of Iowa. He will be moving to Atlanta from his current residence in Dallas.

Bally Sente Taps Jesse Osborne

CHICAGO — Jesse Osborne recently joined Bally Sente, Inc. as a sound designer and composer. Osborne composes original music and sounds using electronic waveforms to create ambiances for video games in the Bally Sente System's standard library of games and for its new moving/seat simulator game system.

For many years prior to joining Bally Sente, Osborne was an audio engineer with Fantasy Studios (Berkeley, California). Included

among his list of credits in this area are the important film productions of "Return of the Jedi," "Amedeus" and Charlie Brown "Peanuts" television specials. He also held positions in staff production in the recording industry and spent the early part of his career as a popular music composer.

Reared in San Francisco, Osborne graduated from Galileo High School and attended Merritt and Laney Colleges in Oakland, California.

Digital Controls Intros First Upright

CHICAGO — In a move the company calls "a broadening commitment to the coin game industry," Digital Controls, Inc. has begun manufacturing upright videos. the Atlanta-based firm, which identified the market for countertop games in 1981 and has been marketing all of its games in countertop cabinets, introduced its first upright video, "Lode Runner," at the October 24-27 AMOA convention in Chicago.

Lode runner, licensed from Irem, has been riding high on the Japanese charts since it first landed on location there in August. Irem already has developed two conversions to be released for Lode Runner.

"Digital Controls created a new market

when it introduced amusement countertop games, a market that provided solid returns for operators who were struggling in a soft upright market," noted Marty Glazman, Digital Controls vice president of marketing. "Now the marketplace is ready for new innovative upright games.

"We're adopting an aggressive stance that will include seeking out the best game concepts we can find, developing new and pervading marketing strategies. We're backed by an in-house development staff whose knowledge of computer and video technologies is unsurpassed and they will continue to provide us with technological innovation."

THE INTERNATIONAL
CASHBOX
WEEKLY

Programming Your Jukebox For Increased Earnings

CHICAGO — Programming a jukebox entails a great deal more than just the selection of records. There are many aspects to be considered, among which is the appearance of the machine — and this is important. It must look good, be in tip top condition so that it will appeal to the patrons and must be properly placed in the location, in a spot where it will do the most good and bring in the highest earnings. These are some of the points stressed by Rus Strahan, president of Loewen America, who conducted a seminar on this subject at the recent AMOA convention.

"You don't just roll the jukebox in and expect it to make money," according to Strahan. While today's jukeboxes have a lot of built-in features (attract modes, random play, etc.), which are designed to attract player interest even when it is idle, it is still up to the operator to maintain the machine profitably and in this regard the mix of record selections is of prime importance. "Remember, location clientele is made up of a lot of different types of people with varied musical tastes so the box must be properly programmed with a selection of records that will appeal to all of the location patrons," he advised. He also urged operators to take full advantage of the machines' built-in capabilities.

Presenting the program in an attractive format (which Rus illustrated) is another important merchandising factor. His example featured an assortment of categories, including old favorites, easy listening, country, pop, etc., neatly orchestrated for the benefit of patrons and location personnel as well.

"Balance the sound so that each individual can hear the music and yet not be overpowered by it," he noted; and above all, have consideration for the bartender by making certain the sound isn't aimed directly at him or obstructing the performance of his duties. The operator/location partnership goes beyond the commission split, he stressed, and calls for mutual cooperation. "Your location is your partner every day . . . to help you sell the music to the customer and to help keep that jukebox going during idle periods."

He spelled out the responsibilities of collection people, the operators' key representatives, whose presence at locations on a regular basis provides a vital service. They should be out to promote and improve business, he said, they should have the time

and interest to talk with the location owner or bartender, they should find out what the most popular records are and why; and they should present the proper image of the operating company.

With respect to pricing, "single play for a quarter is the way to go," Strahan said, acknowledging that there is always resistance to price increases but noting that the location has experienced increasing costs in every day business operations and should thus adopt a

realistic attitude. Other pricing options he mentioned included three plays for fifty cents and eight or nine for a dollar.

Moving equipment down the line on the route is very important. A good suggestion would be to give the higher earning locations the new pieces and rotate the older phonographs out to the newer locations. Music has been neglected during the period of the video boom, he said, so the time is right for buying some new models. When he queried ops as

to how many of them had jukeboxes on their routes that are ten years old or older, a number of raised hands responded. He, of course, suggested that they start buying some new equipment but also noted that there are a lot of older jukes out there that are still earning well which is not the case with videos, pins or other coin-op games of similar age. "The jukebox started this industry," he said "and will bring it back to where it should be . . . and it will continue for a long time to come."

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Los Angeles, CA 90006
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Omaha, NE 68131
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New York, NY 10036
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Tulsa, OK 74105
(918) 749-0915

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(717) 824-9994

Atlas Music & Novelty
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Pittsburgh, PA 15219
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Salt Lake City, UT 84115
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Milwaukee, WI 53208
(414) 344-3220

CANADA
Lanlot-Canada, Inc.
7101 Trans-Canada
St. Laurent, Quebec H4T1A2
(514) 338-5050

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.



L.C.E.'s Steve Bernstein intro'd the firm's "Fire Escape" at AOE '84.

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

ZACCARIA/BHUZAC

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

VIDEO GAMES (upright)

ATARI

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

BALLY/MIDWAY

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

BALLY SENTE

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

BHUZAC INT'L

Love Meter (9/83)

CENTURI

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

CINEMATRONICS

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

MANUFACTURERS EQUIPMENT

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

COMPUTER KINETICS

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

DATA EAST

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

EXIDY

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

FUNAI/ESP

Interstellar Laser (1/84)

GAME PLAN

Hold 'Em Poker (3/83)

GOTTLIEB (see MYLSTAR)

INTERLOGIC, INC.

Roc 'N Rope (6/83)

MYLSTAR

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

NICHIBUTSU USA

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

NINTENDO

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

SEGA/GREMLIN

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

SIGMA ENTERPRISES

Stinger (12/83)

STERN

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

TAITO AMERICA

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

TECHSTAR

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

WILLIAMS

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

ZACCARIA/BHUZAC

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

COCKTAIL TABLES

AMSTAR

Phoenix

ATARI

Dig Dug (4/82)

BALLY/MIDWAY

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

CENTURI

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

EXIDY

Fax (10/83)

GOTTLIEB (see MYLSTAR)

MYLSTAR

Q*bert (6/83)

SEGA/GREMLIN

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

WILLIAMS

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

PHONOGRAPHS

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

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

POOL, SHUFFLE, TABLE GAMES, ETC.

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

CONVERSION KITS

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

Alive In '85? An Industry Wide Question

by Frank Manners

In the roller coaster history of the coin machine business some are asking, "Is the ride over?" Too many are eager to play grave diggers to an industry that has existed for over 50 years. However, given a two year slump, like a long running Broadway nightmare, it is not unfair to wonder, "Will we survive '85?" Various and sundry manufacturers, distributors and operators offered their opinions on what needs to be done to succeed next year. Each preferred to give his suggestions about the other.

What should manufacturers do? The more demanding distributors and operators admonish, "go ye and make us a Pac-Man so we can be fruitful and multiply." One cannot expect a Messianic game to resurrect the industry. Remember the misplaced faith in lasers. Most experts believe that the video systems like Nintendo, Sente, Midway and Atari have the best chance for stardom. Buy one cabinet and follow it with a series of solid, inexpensive kits. The system kits have an added bonus: easy installation cuts down the operator's labor costs. What games, though? Manufacturers have the unenviable burden of spotting a trend and capitalizing on it. Sports themes seem to be the likely option, competitive play (two quarters instead of one), skill rather than memorization of patterns, longevity on location. No surprise, non-video will capture a larger share of the market — pinballs, darts, shuffles, pool tables, foosballs, novelty games like hockey, skee ball, golf, guns. Manufacturers will respond to the operators' desire for diversity.

New product alone, though, is not enough. The price must be right. To make a substantial impact on the market, dedicated games will have to sell to operators for under \$2000 and kits \$695 or less. Over-reaching this price will make the production run on a great machine only good; on a good machine, only marginal; and a marginal machine will make excellent kindling for those long winter nights. Proof for ye doubters? Even Track & Field, Spy Hunter and Punch Out, the top three video games for '84, did not sell the numbers they should have. Many operators believe that it takes too long to get a return on your investment on a \$2700 video. When manufacturers assert the necessity of these higher prices, operators counter, "Wouldn't it be better to sell more games at \$1995 or \$1895 and make a modest profit, then a handful at \$2495, close them out at \$1295 three months later, and suffer a loss?"

Distributors will have to shed fat in '85 to survive, but there is a danger that they may shrink so much that they will shrivel. Offering equipment only does not make an affluent distributor. Equipment is plentiful in a fiercely competitive marketplace: factories selling everyone, even out the back door, jobbers battling distributors, operators trading with operators, more hands in the pie than is economically and hygienically sound, unremitting wheeling and dealing to make a sale. Distributors will have to offer efficient service to maintain an edge, service in the broadest sense. Not only will they have to provide adequate board, monitor, and game repairs, parts supplies and a functioning shop, but be a repository of information for the operator on what's going on in the industry, from the top ten games to the latest tax laws to the newest trends to changing a laser to quarter play. And you can throw in creative financing and marketing programs for seasoning. The sleek, responsive distributor will remain, the cumbersome, lumbering one with a bureaucratic superstructure will vanish.

'85 will be a dogfight for operators, too. Those who sit back passively and let circumstances control them may not last. The current state of the industry requires aggressiveness. Successful operators ought to think in terms of merchandising, marketing, tournaments, ticket dispensers. They should promote their machines, actively encourage play rather than wishfully hope that people will drop in quarters and then complain when they don't.

Look at the lucrative results of dart tournaments, shuffle alley leagues, and skee ball prizes. In simplest terms, operators need to work their routes.

Diversify. Operators should have a proper location mix. Don't have all kids' stops, all shot and beer joints, all bowling alleys, all arcades, all seasonal places. Be flexible so if one segment of the playing public stops playing you don't go out of business.

Buy right. Not buying is no solution. Invest

money to make money. If you don't buy, the route or arcade will deteriorate even further. However, buying selectively can reap profits; buy the hot game, the Spy Hunter, Punch Out, or Karate Champ. Despite the price, you won't get burned. Watch for closeouts, kits, and video systems. There are good buys to be had.

Operators, get your hands dirty. Stay on top of your business. Know your location's needs. Make sure all games are clean and

working. Rotate them periodically. Practice those pre-boom virtues. That's getting back to basics.

In the coin machine industry 1985 will be a lesson in Darwinian philosophy—natural selection, adaptability to the economic environment, survival of the fittest. Manufacturers, distributors and operators may be unable to relax, may have to struggle, but there is still more than a buck to be made in this business.

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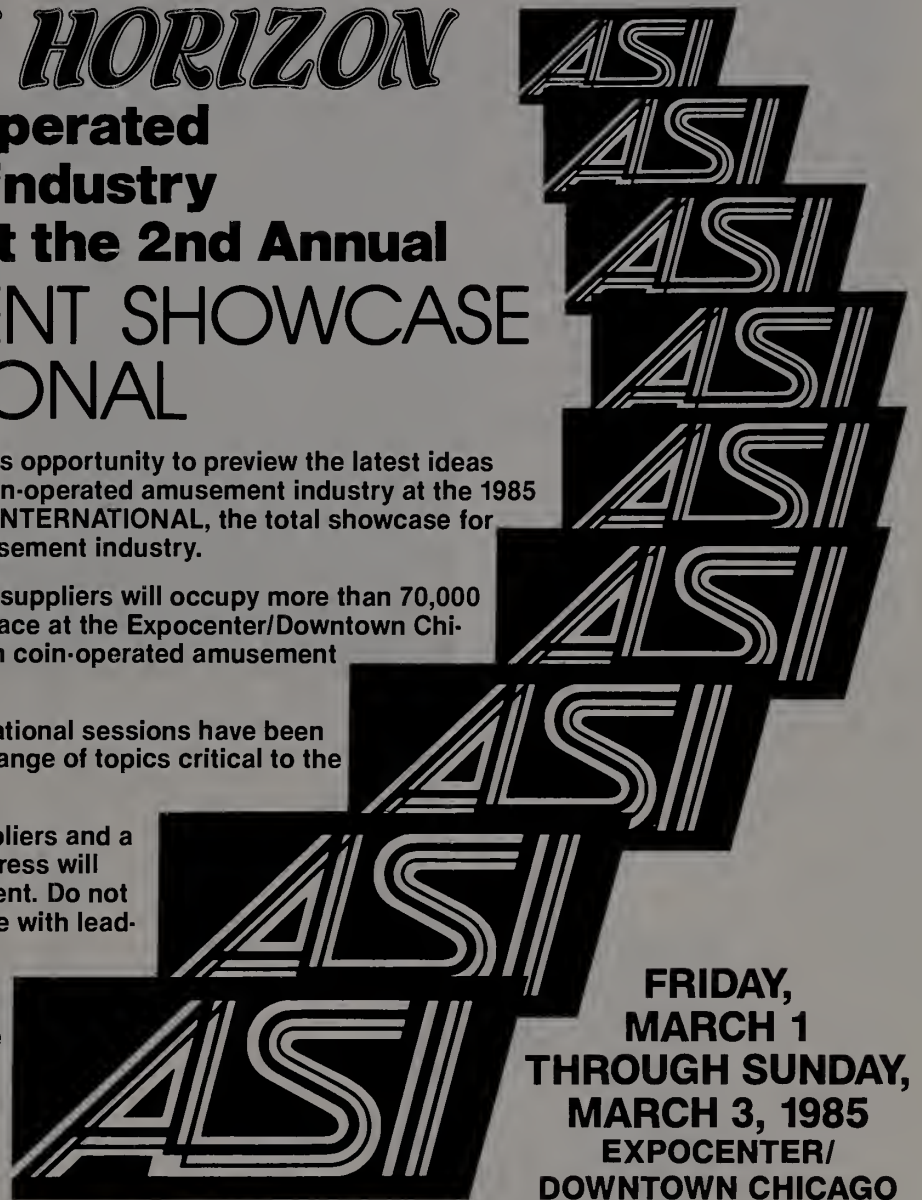
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 - 2 Manufacturer
 - 3 Distributor/Management
 - 4 Distributor/Sales
 - 5 Arcade Operator
 - 6 Route Owner/Operator
 - 7 Trade Press
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1984: The Year In Review

1984 In Review; A synopsis of coin machine happenings as reported in CASH BOX over the past twelve month period.

JANUARY: The year 1984 began on a very sad note for the many friends and colleagues of Atari's **Don Osborne**, who died suddenly at the age of 41. . . The increased \$50 jukebox fee goes into effect. . . Among new products hitting the market are Bally Midway's "Spy Hunter" video and "X's & O's" pingame. . . **Marty Glazman** joins Sente as sales and marketing veepee. . . Stern intro's "Goal To Goal" laser and "Great Guns" video. . . "Jr. Pac-Man" conversion kit is released by Bally Midway. . . IMA international trade show is held in Frankfurt, Germany. . . Trade conflict persists over scheduling of ASI and AOE trade conventions within a couple of weeks of each other.

FEBRUARY: Charles "Skip" Paul becomes president of Atari Coin-Op division, replacing **John Farrand** who was upped to president and COO of Atari Products Co. . . **Al and Leah Bettelman** of C. A. Robinson celebrate 50th wedding anniversary. . . NCMI hosts Video Lotteries confab in Chicago. . . "Major Havoc" is released by Atari. . . The first annual ASI convention is held in Chicago. . . **Nolan Bushnell** resigns as president of Pizza Time Theatre. . . Bally Dist. opens branch in El Paso, Texas. . . **Murph Gordon** resigns his long time post at Bally's Aladdin's Castle. . . **Joe Keenan** is named chairman of Pizza Time Theatre. . . Jukebox manufacturers and AMOA officials attend hearing in Washington on jukebox royalty fee. **Sen. Ed Zorinsky** intro's bill to establish one-time fee. . . Bally Midway intro's "Tapper" video game. . . Singer One Stop For Ops opens first branch in Michigan. . . Trade mourns death of **Mike Kogan**, founder of Taito Corp. . . Atari intro's its first conversion "Cloak & Dagger."

MARCH: Bally Dist. acquires Banner Specialty Co. . . Pizza Time Theatre announces proposed sale of its Sente games subsidiary. . . Trade mourns death of **Arno Corley**, 54, of Palmetto State Dist. in So. Carolina. . . **Mike Von Kennel** departs his post at Taito America to join Digital Controls as director of sales and marketing. . . AOE '84 is held in Chicago. . . "Tag Team Wrestling" video is released by Data East. . . Taito America releases "The Tin Star" and "Zeke's Peak" videos. . . "TX-1" driving game is released by Atari. . . Annual ATE convention is held in London. . . Rowe-Dedham hosts regional premier of Rowe's "V/MEC" video jukebox. . . "Punch Out" is intro'd by Nintendo. . . **John Margold** is named branch mgr. of Banner Specialty in Philly. . . Atari releases "Firefox," its first laser disc game. . . I.C.E. intro's "Fire Escape" electromechanical game. . . Williams intro's "Mystic Marathon" and

"Blaster," its first conversion games. . . **Ron Crouse** resigns his long time post at Williams. . . "Galaxy Ranger" is released by Bally Midway.

APRIL: There's growing concern in the trade over video lottery games and their threat to ops' livelihood. . . "Exerion" kit is released by Taito America. . . Data East intro's "Boomer Rang'r" . . . "Laser Cue" pin is released by Williams. . . Taito intro's "10 Yard Fight" video. . . Pizza Time Theatre files for Chapter 11; Sente subsidiary is sold to Bally. . . The PAO trade show, skedded in Anaheim, California is cancelled. . . Seeburg Phonograph Corp. is formed, with headquarters in suburban Chicago and **Ed Blankenbeckler** as prexy. . . Atari announces



Seeburg is back! (l-r) Nick Hindman, Bob Breither, Jack Gordon, Cash Box's George Albert and Ed Blankenbeckler.

plan to move its coin-op manufacturing to El Paso, Texas. . . Mylstar sues Bally Dist. for alleged breach of contract. . . "Space Ace" laser is released by Cinematronics. . . Game Plan hits big with "Sharpshooter II" pin and releases "Atilla The Hun" follow-up. . . **Paul Jacobs** departs his post at Exidy. . . **Ed Doris** retires as AVMDA executive director and is succeeded by **Bob Blundred**. . . "10 Pin Deluxe" shuffle alley is released by Bally Midway. . . Loewen America announces new NSM "City II" jukebox. . . "Up 'N Down" in dedicated and conversion is released by Bally Midway. . . **Don Osborne** is honored at AGMA Awards Dinner.

MAY: Sente Technologies relocates from Milpitas to Sunnyvale, California. . . **Jim Jarocki** departs his post at Bally Midway. . . SMS "Grand Prix" card game is approved for licensing in Chicago. . . "Save The Jukebox" campaign in support of **Sen. Zorinsky's SB 1734** senate bill (calling for a one-time royalty fee) is progressing. . . Copyright Office in Washington reveals a significant drop in jukebox registration. . . Mondial-Springfield, NJ is appointed a Wurlitzer distributor. . . Dynamo launches nationwide soccer tournament. . . Minnesota legalizes "gray area" games. . . AMOA Education Foundation sets **Wayne Hesch Scholarship**. . . "Super Bagman" is released by Stern. . . **Tom Campbell** departs his post at Cinematronics. . . **Marshall Caras** joins Universal Dist. in Las Vegas. . . Loewen America announces move into more spacious facilities in Chicago.

JUNE: **Steve Blattspieler** is named to newly created vice president of sales post at Bally Midway. . . **Cal Clifford**, veteran trainer of coinbiz mechanics and proprietor of Cal's Coin College in Oklahoma, announces his retirement. . . Konami/Centuri has international "Track & Field" tournament for March of Dimes. . . OMAA state association moves to new offices in Columbus. . . Williams intro's its "Cobra Command" video and "Pennant Fever" pin. . . MVS Amusements of Indianapolis opens its first branch office

in Greensboro, NC. . . Sega Enterprises is sold. . . Ohio operator **Clarence Neargarder** dies at 55. . . Mylstar intro's "The Games" pin. . . "Turkey Shoot" video is released by Williams. . . ICMOA launches campaign against video lottery games in Illinois as the state prepares for August testing of 300 Bally produced machines throughout the state. . . Atari Dist. hosts grand opening of its Elk Grove Village, IL facilities. . . **Tom Campbell** returns to Cinematronics as veepee-marketing. . . "I Robot" is released by Atari. . . **Jim Phillips** joins Rock-Ola as nat'l. sales & marketing mgr. . . **Joe Robbins** is re-elected president of AGMA. . . Seeburg Phonograph Corp. leases new manufacturing and administrative facilities in Addison, IL.

releases "Cheyenne" gun game. . . "Star Light" pin is released by Williams. . . Taito America discontinues production in Elk Grove Village, IL but continues to maintain its marketing, sales and administrative facilities out there. . . Seeburg offers company stock at 25¢ per share. . . **Jerry Marcus** departs his post at Atari. . . **Jerry Monday** departs his post at Betson Pacific and joins Circle Int'l. as veepee & gen'l. mgr. in L.A.

OCTOBER: Mylstar discontinues operations in Northlake. . . Bally Dist. announces plans for a Florida branch. . . AVMDA closes Chicago headquarters and begins negotiations for its absorption into AGMA. . . Digital Controls intro's "Tactician" countertop game. . . "Hyper Sports" is released by Konami/Centuri. . . A lineup of coin-op games is installed at the Smithsonian in Washington. . . AMOA's 35th annual trade convention is held in Chicago. . . **Larry Berke** departs his long time post at Bally Midway and later joins Kitco.

NOVEMBER: Premier Technology is formed in Chicago by former Mylstar exec **Gil Pollock**; firm announces plans to buy Mylstar's pin line. . . AGMA and AVMDA announce plans to combine the two trade organizations into one, to be called the American Amusement Machine Assn. . . Centuri intro's its "Direct Connection" program of selling product direct to ops. . . Trade reports of AMOA Expo '84 reveal that the show was great but attendance was down, as a result of the current economic crunch in the coin machine industry. . . Trade mourns the death of industry pioneer **Sam Stern**. . . Game Plan releases "Agents 777" pin. . . Bally Sente releases "Shrike Avenger". . . After several months of cut-downs, production shut-off and re-evaluation, Williams makes a dramatic comeback with its "Space Shuttle" pingame, and announces the immediate resumption of production.

DECEMBER: Williams forms subsidiary — Williams Innovative Technologies, Inc. . . "Space Shuttle" pin and "Aeroboto" and "Gridiron" conversions are released by Williams. . . First Seeburg "Prelude" phonos come off the assembly line for shipment to distributors. . . Dynamo moves its facilities from Grand Prairie to Richland Hills, Texas. . . Seeburg holds its first annual stockholders meeting. . . Looking back over 1984, it is obvious the year will not rank as a banner one in coinbiz. Manufacturers were hurting, distributors were hurting, and ops were contending with economic adversities in the forms of the increased jukebox royalty fee.

(continued on page 77)

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AGMA prexy **Joe Robbins** and executive director **Glenn Braswell** at ASI '84 ribbon-cutting.

AGMA Exhibits At Natl. League Of Cities Confab

CHICAGO — Rounding out its 1984 local governments outreach program, the Amusement Game Manufacturers Association was on hand to promote the beneficial uses of amusement machines to the Congress of Cities delegates attending the National League of Cities annual convention in Indianapolis, November 24-27.

AGMA legislative counsel Peter Kopke manned an exhibit booth stocked with a variety of amusement machines and reported a heavy flow of convention delegates, including city mayors, managers, supervisors, and council members visited the exhibit. Several hundred association pamphlets detailing the use of amusement machines in city-owned properties were also distributed, (a sample of which is featured at the end of this article). Kopke learned from city officials representing Dallas, Texas; Jacksonville, Florida and Red Springs, North Carolina, that each community is earning significant revenues from machines placed in public buildings and recreational facilities.

While at the convention, Kopke also discussed industry trends with local Indianapolis media, including WIBC-radio and WKRC-TV.

The National League of Cities annual convention is the third local government association meeting at which AGMA has been represented. AGMA traveled to Seattle for the June meeting of the National Association of Counties and to Boston for the July convention of the National Conference of State Legislatures.

The following is a sample of the AGMA pamphlet.

What are amusement games?

"Amusement games" is a generic industry term used to describe the spectrum of recreational, coin-operated games manufactured by the members of AGMA. This product

line includes pinball and video games, shuffle alleys, jukeboxes, video jukeboxes, foosball, laser disc games, pool tables, electro-mechanical games, and air hockey.

Why should my community use these games in parks and recreational facilities?

The cycles of inflation and recession of the last decade have taken a particularly high toll on the budgets of local governments. Faced with reductions in federal and state aid while attempting to absorb the increasing costs of education and social services, local officials have been forced to make significant alterations in their allocations of available resources.

Many city and county governments have found that revenues generated from amusement games placed in indoor ice rinks, gymnasiums, swimming pool complexes, and recreation centers have at least contributed to the maintenance of an adequate recreational program.

Consider the case of Fairfax County, Virginia. According to Mike Cain of the Park Authority, amusement games placed in the county's various recreational centers have earned an annual average sum of \$100,000 over the last five years. On a smaller scale, the communities of Brentwood, Missouri and Highland Park, Illinois, which both use three games in their ice arenas, have realized between \$5,000-\$8,000 in additional annual revenues, report Mike Lumpach and Sandra Whitmore, respectively.

How do I obtain amusement games?

A local distributor or operator of amusement games can be found within a short distance of nearly every American community. Most of these small businesses are owned and operated by a local citizen. The distributor or operator can help you develop your facility by providing marketing information, installing, servicing, and then regularly rotating the

games.

What will it cost?

Virtually nothing. In most cases, you simply provide the space, electricity, and security for the equipment — nothing more. Based on the

terms of your agreement with the distributor or operator, your Parks and Recreation Department will receive a percentage of each game's earnings.



Premier Technology debuts at AMOA Expo '84.

1984: The Year In Review

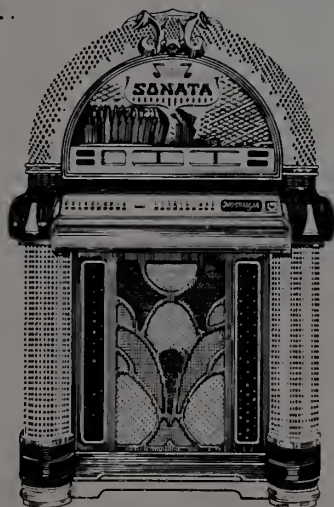
(continued from page 76)

local licensing fees and taxes, increased equipment prices and the over-all higher cost of doing business. Another cloud on the horizon for some operators was the video lottery game which, most felt, posed a threat to their business — to their very existence. We saw some major distributors closing down branch offices, extensive lay-offs at the factories, the curtailment of production, the close-down of Mylstar. Not a pretty picture. However, the signs of a turnaround are becoming evident. While this year's AMOA

did not attract a record attendance, it did start the ball rolling towards better times. There was a lot of good product shown and some optimism expressed after the show. Distributors have taken the initiative and are doing their utmost to sell equipment, as witnessed by the number of regional distrib showings that were held after the convention, all across the country — and a lot of operators attended these functions and bought equipment. The industry is definitely on its way back as we move into 1985.

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- 1 **LIKE A VIRGIN**
MADONNA (Sire 7-29210)
- 2 **SEA OF LOVE**
THE HONEYDRIPPERS (Es Paranza-Atlantic 7-99701)
- 3 **BORN IN THE U.S.A.**
BRUCE SPRINGSTEEN (Columbia 38-04680)
- 4 **RUN TO YOU**
BRYAN ADAMS (A&M 2686)
- 5 **WE BELONG**
PAT BENATAR (Chrysalis VS4 42826)
- 6 **THE WILD BOYS**
DURAN DURAN (Capitol B-5417)
- 7 **ALL I NEED**
JACK WAGNER
(Qwest/Warner Bros. 7-29238)
- 8 **VALOTTE**
JULIAN LENNON (Atlantic 7-89609)
- 9 **YOU'RE THE INSPIRATION**
CHICAGO (Warner Bros. 7-29126)
- 10 **DO THEY KNOW IT'S CHRISTMAS***
BAND AID (Columbia 38-04749)
- 11 **UNDERSTANDING**
BOB SEGER & THE SILVER BULLET BAND (Capitol B-5413)
- 12 **I WANT TO KNOW WHAT LOVE IS**
FOREIGNER (Atlantic 7-89596)
- 13 **EASY LOVER**
PHILIP BAILEY (DUET WITH PHIL COLLINS)
(Columbia 38-04679)
- 14 **THE BOYS OF SUMMER (AFTER THE BOYS OF SUMMER HAVE GONE)**
DON HENLEY (Geffen/Warner Bros. 7-29141)
- 15 **OUT OF TOUCH**
HALL AND OATES (RCA JK-13916)
- 16 **COOL IT NOW**
NEW EDITION (MCA 52455)
- 17 **HELLO AGAIN**
CARS (Elektra 7-69681)
- 18 **CENTIPEDE**
REBBIE JACKSON (Columbia 38-04547)
- 19 **I WOULD DIE 4 U**
PRINCE AND THE REVOLUTION (Warner Bros. 7-29121)
- 20 **LOVE LIGHT IN FLIGHT**
STEVIE WONDER (Motown 1769MF)
- 21 **I FEEL FOR YOU**
CHAKA KHAN (Warner Bros. 7-29195)
- 22 **DO WHAT YOU DO**
JERMAINE JACKSON (Arista AS 1-9279)
- 23 **WAKE ME UP BEFORE YOU GO-GO**
WHAM! (Columbia 38-04552)
- 24 **I CAN'T HOLD BACK**
SURVIVOR (Scotti Bros./CBS ZS4 04603)
- 25 **CARELESS WHISPER***
WHAM! (featuring GEORGE MICHAEL) (Columbia 38-04691)
- 26 **THE HEAT IS ON***
GLENN FREY (MCA-52512)
- 27 **NO MORE LONELY NIGHTS**
PAUL McCARTNEY (Columbia 38-04581)
- 28 **FOOLISH HEART***
STEVE PERRY (Columbia 38-04693)
- 29 **BETTER BE GOOD TO ME**
TINA TURNER (Capitol B 5387)
- 30 **THE OLD MAN DOWN THE ROAD***
JOHN FOGERTY (Warner Bros. 7-29100)

COUNTRY

- 1 **DOES FORT WORTH EVER CROSS YOUR MIND**
GEORGE STRAIT (MCA-52458)
- 2 **WHY NOT ME**
THE JUDDS (RCA PB-13923)
- 3 **THE BEST YEAR OF MY LIFE**
EDDIE RABBITT (Warner Bros. 7-29186)
- 4 **ME AGAINST THE NIGHT**
CRYSTAL GAYLE (Warner Bros. 7-29151)
- 5 **HOW BLUE**
REBA McENTIRE (MCA-52468)
- 6 **A PLACE TO FALL APART**
MERLE HAGGARD (Epic 34-04663)
- 7 **AMERICA**
WAYLON JENNINGS (RCA PB-13908)
- 8 **FIRE IN THE NIGHT**
ALABAMA (RCA PB-13926)
- 9 **SOMETHING IN MY HEART**
RICKY SKAGGS (Epic 34-04668)
- 10 **YEARS AFTER YOU**
JOHN CONLEE (MCA-52470)
- 11 **MAKE MY LIFE WITH YOU**
OAK RIDGE BOYS (MCA-52488)
- 12 **AIN'T SHE SOMETHIN' ELSE**
CONWAY TWITTY (Warner Bros. 7-29137)
- 13 **SHE'S GONNA WIN YOUR HEART**
EDDY RAVEN (RCA PB-13939)
- 14 **ONE OWNER HEART**
T.G. SHEPPARD (Warner Bros./Curb 7-29167)
- 15 **LET ME DOWN EASY**
JIM GLASER (Noble Vision NV-107)
- 16 **YOU TURN ME ON**
ED BRUCE (RCA PB-13937)
- 17 **GOT NO REASON NOW FOR GOIN' HOME**
GENE WATSON (MCA-52457)
- 18 **BABY BYE BYE**
GARY MORRIS (Warner Bros. 7-29131)
- 19 **MY BABY'S GOT GOOD TIMING**
DAN SEALS (EMI America B-8245)
- 20 **ALL TANGLED UP IN LOVE**
GUS HARDIN (RCA PB-13938)
- 21 **LEONA**
SAWYER BROWN (Capitol B-5403)
- 22 **SOMEONE LIKE YOU**
EMMYLOU HARRIS (Warner Bros. 7-29138)
- 23 **IF THAT AIN'T LOVE**
LACY J. DALTON (Columbia 38-04696)
- 24 **SHE'S MY ROCK**
GEORGE JONES (Epic 34-04609)
- 25 **CRAZY FOR YOUR LOVE***
EXILE (Epic 34-04722)
- 26 **MY ONLY LOVE***
THE STATLERS (Mercury 880 411-7)
- 27 **SLOW BURNING MEMORY***
VERN GOSDIN (Compleat CP-135)
- 28 **BABY'S GOT HER BLUE JEAN ON***
MEL McDANIEL (Capitol B-5418)
- 29 **A LADY LIKE YOU***
GLEN CAMPBELL (Atlantic America 7-99691)
- 30 **I LOVE ONLY YOU**
THE NITTY GRITTY DIRT BAND (Warner Bros. 7-29203)

BLACK CONTEMPORARY

- 1 **OPERATOR**
MIDNIGHT STAR (Solar/Elektra 7-69684)
- 2 **SOLID**
ASHFORD AND SIMPSON (Capitol B-5399)
- 3 **SHOW ME**
GLENN JONES (RCA PB-13873)
- 4 **TREAT HER LIKE A LADY**
THE TEMPTATIONS (Motown 1765 GF)
- 5 **NO ONE'S GONNA LOVE YOU**
THE S.O.S. BAND (Tabu/CBS ZS4 04665)
- 6 **COOL IT NOW**
NEW EDITION (MCA 52455)
- 7 **LOOK THE OTHER WAY**
ISLEY, JASPER, ISLEY (Magic Sounds/CBS ZS4 04642)
- 8 **GOTTA GET YOU HOME TONIGHT**
EUGENE WILDE (Philly World/Atlantic 7-99710)
- 9 **CONTAGIOUS**
WHISPERS (Solar/Elektra 7-69683)
- 10 **LOVE LIGHT IN FLIGHT**
STEVIE WONDER (Motown 1769MF)
- 11 **JAILHOUSE RAP**
FAT BOYS (Sutra 027)
- 12 **LET IT ALL BLOW**
DAZZ BAND (Motown 1760 MF)
- 13 **LOVERGIRL**
TEENA MARIE (Epic 34-04619)
- 14 **YOU USED TO HOLD ME SO TIGHT**
THELMA HOUSTON (MCA 52491)
- 15 **JAMIE**
RAY PARKER, JR. (Arista AS 1-9293)
- 16 **C.O.D. (I'LL DELIVER)**
MTJME (Epic 34-04567)
- 17 **DON'T STOP**
JEFFREY OSBORNE (A&M 2687)
- 18 **THE WORD IS OUT**
JERMAINE STEWART (Arista AS 1-9256)
- 19 **I FEEL FOR YOU**
CHAKA KHAN (Warner Bros. 7-29195)
- 20 **MISLED**
KOOL & THE GANG (De-Lite/PolyGram 880 431-7)
- 21 **BEEP A FREAK**
THE GAP BAND (Total Experience/RCA TES1-2406)
- 22 **AFTER ALL**
AL JARREAU (Warner Bros. 7-29262)
- 23 **STRONGER THAN BEFORE**
JOYCE KENNEDY (A&M 2685)
- 24 **LIKE A VIRGIN**
MADONNA (Sire 7-29210)
- 25 **MR. TELEPHONE MAN***
NEW EDITION (MCA 52484)
- 26 **THE BORDERLINES***
JEFFREY OSBORNE (A&M-2695)
- 27 **CENTIPEDE**
REBBIE JACKSON (Columbia 3-04547)
- 28 **DO WHAT YOU DO***
JERMAINE JACKSON (Arista AS1-9279)
- 29 **PURPLE RAIN**
PRINCE AND THE REVOLUTION (Warner Bros. 7-29174)
- 30 **I JUST CALLED TO SAY I LOVE YOU**
STEVIE WONDER (Motown 1745 MF)

RECORDS TO WATCH

MISSING YOU — Diana Ross (RCA)
 MAKE NO MISTAKE, HE'S MINE — Barbra Streisand (Duet with Kim Carnes) (Columbia)
 WHAT SHE WANTS — Michael Martin Murphey (EMI America)
 THIS BED'S NOT BIG ENOUGH — Louise Mandrell (RCA)
 EYE OF A HURRICANE — John Anderson (Warner Bros.)
 MISSISSIPPI SQUIRREL REVIVAL — Ray Stevens (MCA)
 YOU'VE GOT A GOOD LOVE COMIN' — Lee Greenwood (MCA)

EDGE OF THE RAZOR — Stephanie Mills (Casablanca/PolyGram)
 THIS TIME — Champaign (Columbia)
 GIRL, CUT IT OUT — Roger (featuring Shirley Murdock) (Warner Bros.)
 THIN WALLS — Thomas McClary (Motown)
 TENDERNESS — General Public (I.R.S./A&M)
 METHOD OF MODERN LOVE — Daryl Hall & John Oates (RCA)
 DO IT AGAIN — The Kinks (Arista)

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TES1-2407/TED1-2608



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