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November 10, 1984

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EDITORIAL

Credit Where Credit Is Due

While at times various facets of the music industry have relegated the jukebox to a lesser status than it deserves, the jukebox traditionally has been an effective vehicle for exposing artists and their product from every musical format. This week's AMOA "JB" Awards have become a registered trademark and are the industry's standard for the popularity of artists and their songs, based on actual number of jukebox plays.

Saluting such artists as Michael Jackson with "Thriller", Julio Iglesias and Willie Nelson with "To

All The Girls I've Loved Before" and Cyndi Lauper, touted as "this year's rising star," the awards represent the jukebox industry's vital interaction with the best music that is offered.

The awards serve as a reminder to the music industry at large of the grass roots element that is essential to breaking and developing a record. These honors bestowed by the jukebox operators and manufacturers signify a commitment to music and a need for reciprocation from all areas of the music industry.

CONTENTS

DEPARTMENTS	
Black Contemporary	20
Classifieds	30
Coin Machine	31
Country	23
International	27
Jazz	17
Merchandising	12,13
Radio	16
Video	14
FEATURES	
East Coastings	11
Editorial	3
Executives On The Move	8
Filmusic	15
New Faces To Watch	10
Points West	10
CHARTS	
Top 100 Singles	4
Top 200 Albums	18,19
Black Contemporary Albums	22
Black Contemporary Singles	20
Country Albums	23
Country Singles	24
Jazz Albums	17
Jukebox Programmer	35
Top 30 Compact Discs	12
Top 50 12" Singles	13
Top 15 Music Videos	14
Top 30 Videocassettes	15
REVIEWS	
Albums And Singles	9

ON THE COVER

Since his emergence as an influential figure in the burgeoning late '60s blues-rock scene in Chicago and San Francisco, Steve Miller has had a knack for staying at the top of the music scene, in spite of a relatively tame and low profile image.

During the '70s, Miller had a long string of pop hits which established him as one of the most consistently engaging writers and performers in the business. Known for such hit albums as "The Joker," "Fly Like An Eagle" and the singles "Space Cowboy," "Living In The U.S.A." and others, Steve Miller effortlessly made his way into the '80s with the albums "Circle Of Love" and the smash "Abracadabra." Putting to work his extensive musical and lyric skills, Miller has now come up with his latest Capitol Records LP "Italian X-Rays." "Featuring the single "Shang-Ri-La," the LP is a testament to Miller's always subtly innovative pop direction which again seems imminent to vault him to the top of the pop charts once more. (Cover photo caption: Nels Israelson)



TOP POP DEBUTS

SINGLES	52	BORN IN THE U.S.A. — Bruce Springsteen — Columbia
ALBUMS	40	GIVE MY REGARDS TO BROAD STREET — Paul McCartney — Columbia

POP SINGLE
PURPLE RAIN Prince Warner Bros.
B/C SINGLE
I FEEL FOR YOU Chaka Khan Warner Bros.
COUNTRY SINGLE
GIVE ME ONE MORE CHANCE Exile Epic
JAZZ
INSIDE MOVES Grover Washington Jr. Elektra
COMPACT DISC
PURPLE RAIN Prince Warner Bros.

NUMBER ONES

PRINCE

POP ALBUM
PURPLE RAIN Prince Warner Bros.
B/C ALBUM
PURPLE RAIN Prince Warner Bros.
COUNTRY ALBUM
CITY OF NEW ORLEANS Willie Nelson Columbia
MUSIC VIDEO
WAKE ME UP BEFORE YOU GO—GO Wham! Columbia
12" SINGLE
I FEEL FOR YOU Chaka Khan Warner Bros.

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CASH BOX TOP 100 SINGLES

November 10, 1984

	Weeks On 11/3 Chart		Weeks On 11/3 Chart		Weeks On 11/3 Chart
1 PURPLE RAIN PRINCE AND THE REVOLUTION (Warner Bros. 7-29174)	4	36 SUGAR DON'T BITE SAM HARRIS (Motown 1743 MF)	39	70 LOVE SONGS ARE BACK AGAIN BAND OF GOLD (RCA PB-13866)	71
2 CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN) BILLY OCEAN (Jive/Arista JS 1-9199)	3	37 LEFT IN THE DARK BARBRA STREISAND (Columbia 38-04605)	37	71 EDGE OF A DREAM JOE COCKER (Capitol B-5412)	82
3 I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER (Motown 1745 MF)	1	38 VALOTTE JULIAN LENNON (Atlantic 7-89609)	49	72 BOP 'TIL YOU DROP RICK SPRINGFIELD (RCA PB-13861)	50
4 WAKE ME UP BEFORE YOU GO-GO WHAM! (Columbia 38-04552)	6	39 A GIRL IN TROUBLE (IS A TEMPORARY THING) ROMEO VOID (Columbia 38-04534)	30	73 BOUNCIN' OFF THE WALLS MATTHEW WILDER (Private I/CBS ZS4 04617)	46
5 BLUE JEAN DAVID BOWIE (EMI America B-8231)	5	40 WE ARE THE YOUNG DAN HARTMAN (MCA 52741)	44	74 BODY ROCK MARIA VIDAL (EMI America B-8233)	48
6 HARD HABIT TO BREAK CHICAGO (Warner Bros. 7-29214)	2	41 I NEED YOU TONIGHT PETER WOLF (EMI America B-8241)	45	75 CRUEL SUMMER BANANARAMA (London/PolyGram 810 127-7)	62
7 I FEEL FOR YOU CHAKA KHAN (Warner Bros. 7-29195)	11	42 HELLO AGAIN CARS (Elektra 7-69681)	57	76 THE ALLNIGHTER GLENN FREY (MCA 52461)	64
8 LUCKY STAR MADONNA (Sire 7-29177)	7	43 DO WHAT YOU DO JERMAINE JACKSON (Arista AS 1-9279)	51	77 I WANNA ROCK TWISTED SISTER (Atlantic 7-89617)	78
9 STRUT SHEENA EASTON (EMI America B-8227)	16	44 I DO 'WANNA KNOW REO SPEEDWAGON (Epic 34-04659)	52	78 CONCEALED WEAPONS THE J. GEILS BAND (EMI America B-8242)	88
10 I'M SO EXCITED POINTER SISTERS (Planet/RCA YB 13857)	10	45 HANDS TIED SCANDAL featuring PATTY SMYTH (Columbia 38-04650)	55	79 CATCH MY FALL BILLY IDOL (Chrysalis VS4 42840)	89
11 BETTER BE GOOD TO ME TINA TURNER (Capitol B-5387)	13	46 STRANGER IN TOWN TOTO (Columbia 38-04672)	58	80 LOVE KILLS FREDDIE MERCURY (Columbia 38-04606)	72
12 ON THE DARK SIDE JOHN CAFFERTY & THE BEAVER BROWN BAND (Scotti Bros./CBS ZS4-04594)	12	47 CENTIPEDE REBBIE JACKSON (Columbia 38-04547)	56	81 IF THIS IS IT HUEY LEWIS AND THE NEWS (Chrysalis/CBS VS4 42083)	67
13 DESERT MOON DENNIS DeYOUNG (A&M 2666)	15	48 RUN TO YOU BRYAN ADAMS (A&M 2686)	68	82 THE WARRIOR SCANDAL featuring PATTY SMYTH (Columbia 38-04424)	63
14 OUT OF TOUCH DARYL HALL & JOHN OATES (RCA PB-13916)	17	49 TEARS JOHN WAITE (EMI America B-9238)	54	83 THERE GOES MY BABY DONNA SUMMER (Geffen/Warner Bros. 7-29291)	74
15 ALL THROUGH THE NIGHT CYNDI LAUPER (Portrait/CBS 37-04639)	20	50 BODY JACKSONS (Epic 34-04673)	60	84 CALL TO THE HEART GIUFFRIA (MCA-52497)	1
16 NO MORE LONELY NIGHTS PAUL McCARTNEY (Columbia 38-04581)	21	51 THE GLAMOROUS LIFE SHEILA E. (Warner Bros. 7-29285)	26	85 HEAVEN (MUST BE THERE) EUROGLIDERS (Columbia 38-04626)	1
17 THE WAR SONG CULTURE CLUB (Virgin/Epic 34-04638)	19	52 BORN IN THE U.S.A. BRUCE SPRINGSTEEN (Columbia 38-04680)	1	86 ALL NIGHT LONG BILLY SQUIER (Capitol B-5422)	80
18 LET'S GO CRAZY PRINCE AND THE REVOLUTION (Warner Bros. 7-29216)	8	53 SHANGRI-LA STEVE MILLER BAND (Capitol B-5407)	53	87 JUNGLE LOVE THE TIME (Warner Bros. 7-29181)	1
19 PENNY LOVER LIONEL RICHIE (Motown 1762 MF)	24	54 HEAVEN'S ON FIRE KISS (Mercury/PolyGram 880 205-7)	59	88 FLESH FOR FANTASY BILLY IDOL (Chrysalis VS4 42809)	70
20 COVER ME BRUCE SPRINGSTEEN (Columbia 38-04561)	14	55 SOME GUYS HAVE ALL THE LUCK ROD STEWART (Warner Bros. 7-29215)	36	89 SUPERNATURAL LOVE DONNA SUMMER (Geffen/Warner Bros. 7-29142)	1
21 DRIVE THE CARS (Elektra 7-69706)	9	56 SHE BOP CYNDI LAUPER (Portrait/CBS 37-04516)	27	90 THE GAP THOMPSON TWINS (Arista ASI-9290)	1
22 COOL IT NOW NEW EDITION (MCA 52455)	32	57 WHAT'S LOVE GOT TO DO WITH IT TINA TURNER (Capitol B-5354)	41	91 AFTER ALL AL JARREAU (Warner Bros. 7-29262)	84
23 WHAT ABOUT ME KENNY ROGERS with KIM CARNES and JAMES INGRAM (RCA PB-13899)	25	58 STRUNG OUT STEVE PERRY (Columbia 38-04598)	47	92 WHEN YOU CLOSE YOUR EYES NIGHT RANGER (MCA 55420)	76
24 SEA OF LOVE THE HONEYDRIPPERS (Es Paranza/Atlantic 7-99701)	31	59 DON'T STOP JEFFREY OSBORNE (A&M 2687)	65	93 CAN'T LET GO STEPHEN STILLS featuring MICHAEL FINNIGAN (Atlantic 7-89611)	85
25 I CAN'T HOLD BACK SURVIVOR (Scotti Bros./CBS ZS4 04603)	28	60 HAD A DREAM (SLEEPING WITH THE ENEMY) ROGER HODGSON (A&M 2678)	66	94 ON THE WINGS OF A NIGHTINGALE THE EVERLY BROTHERS (Mercury/PolyGram 880 213-7)	87
26 MISSING YOU JOHN WAITE (EMI America B-8212)	18	61 ALL I NEED JACK WAGNER (Qwest/Warner Bros. 7-29238)	73	95 WE'RE NOT GONNA TAKE IT TWISTED SISTER (Atlantic 7-89641)	83
27 IT AIN'T ENOUGH COREY HART (EMI America B-8236)	29	62 TWO TRIBES FRANKIE GOES TO HOLLYWOOD (Island/Atlantic 7-99695)	69	96 IN THE NAME OF LOVE RALPH MACDONALD WITH VOCALS BY BILL WITHERS (Polydor/PolyGram 881 221-7)	90
28 WE BELONG PAT BENATAR (Chrysalis VS4 42826)	40	63 THE BELLE OF ST. MARK SHEILA E. (Warner Bros. 7-29180)	77	97 THE LUCKY ONE LAURA BRANIGAN (Atlantic 7-89636)	91
29 TEACHER TEACHER 38 SPECIAL (Capitol B-5405)	35	64 ARE WE OURSELVES? THE FIXX (MCA 52444)	43	98 TORTURE JACKSONS (Epic 34-04575)	86
30 GIRLS WITH GUNS TOMMY SHAW (A&M 2676)	33	65 THE MEDICINE SONG STEPHANIE MILLS (Casablanca/PolyGram 890 180-7)	61	99 THE LAST TIME I MADE LOVE JOYCE KENNEDY & JEFFREY OSBORNE (A&M 2656)	92
31 I CAN'T DRIVE 55 SAMMY HAGAR (Geffen/Warner Bros. 7-29173)	34	66 PRIDE (IN THE NAME OF LOVE) U2 (Island/Atlantic 7-99704)	79	100 GO INSANE LINDSEY BUCKINGHAM (Elektra 7-69714)	81
32 WALKING ON A THIN LINE HUEY LEWIS AND THE NEWS (Chrysalis VS4 42825)	38	67 UNDERSTANDING BOB SEGER & THE SILVER BULLET BAND (Capitol B-5413)	1		
33 SWEEP AWAY DIANA ROSS (RCA PB-13864)	22	68 HOT FOR TEACHER VAN HALEN (Warner Bros. 7-29199)	75		
34 THE WILD BOYS DURAN DURAN (Capitol B-5417)	42	69 THE BOYS OF SUMMER (AFTER THE BOYS OF SUMMER HAVE GONE) DON HENLEY (Geffen/Warner Bros. 7-29141)	1		
35 WHO WEARS THESE SHOES? ELTON JOHN (Geffen/Warner Bros. 7-29189)	23				

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

After All (Aljarreau/Garden Rake/Foster Frees—BMI)	91	Aldente—ASCAP)	43	Love Songs (Assorted/Six Strings/Friday's Child/Poo Poo/Wilmo/Six Continents/Mighty Three/Blackwood (MCPS)/Eaton—BMI/BOCA/Bibo—ASCAP)	70	Sugar Don't (Brooker Toones/Donna Weiss—BMI) ..	36
A Girl in Trouble (Talk Dirty, Adm. by Bug/See Squared—BMI)	39	Edge Of A Dream (Irving/Adams Comm./Calypso Toonz/Procan—BMI)	71	Lucky (W.B./Bleu Disque/Webo Girl)	80	Swept Away (Unichappel/Hot Cha/Fust Buzza—BMI)	33
All I Need (Yellowbrick Road/MCA-ASCAP/Art Street—BMI)	61	Flesh For Fantasy (Boneidol/Rare Blue/Rock Steady—ASCAP)	92	Lucky One (Holiram/Lorimar—BMI)	97	Tears (StreetBeat/Warner-Tamerlane/Ten Speed—BMI)	49
All Night Long (Songs of the Knight—BMI)	86	Girls With Guns (Tranquility Base Adm. by Almo—ASCAP)	30	Medicine Song (Overdue/W.B.—ASCAP)	65	The Allnighter (Red Cloud/Night River—ASCAP) ..	76
All Through The Night (Fonzalo/Juttes—BMI) ..	15	Go Insane (Now Sounds—BMI)	100	Missing You (Hudson Bay/Paperwaite/Fallwater/Markmeen—BMI—ASCAP)	26	Teacher Teacher (Rock Nocker—ASCAP)	29
Are We Ourselves (Colgems—EMI/Copyright Control—ASCAP)	64	Had A Dream (Unichord Adm. by Almo—ASCAP) ..	60	No More Lonely Nights (MPL Communications—ASCAP)	16	The Belle Of St. Mark (Girlsongs—ASCAP)	63
Better Be Good (Chinnichap/Land of Dreams/c/o Arista—BMI)	11	Hands Tied (Makiki/Arista—BMI)	45	On The Dark (Aurora/John Cafferty—Adm. by Warner-Tamerlane—BMI)	12	The Boys Of Summer (Cass Country/Wild Gator—ASCAP)	89
Blue Jean (Jones—ASCAP)	5	Hard Habit (April/Stephen A. Kipner—ASCAP/Parker Songs—BMI)	6	On The Wings (MPL Communications—ASCAP) ..	94	The Gap (not listed)	90
Body (Vabritmar—BMI)	50	Heaven (Nostata Pty. Ltd.)	85	On The Wings (MPL Communications—ASCAP) ..	94	The Glamorous (Girl's Song—ASCAP)	51
Body Rock (Chilly D—ASCAP)	24	Heaven's On Fire (Kiss/Desmobile—ASCAP)	52	Out Of Touch (Hot-Cha/Unichappel—BMI)	14	The Last Time (Dyad/Steeple Chase—BMI)	99
Bop 'Til You Drop (Vogue—BMI)	72	Hello Again (Ric Ocacek, Adm. by Lido—ASCAP) ..	42	Penny Lover (Brockman Adm. by Brockman—ASCAP)	19	There Goes (Unichappel/Jot—BMI)	83
Born In The U.S.A. (Bruce Springsteen—ASCAP) ..	52	Hot For Teacher (Van Halen—ASCAP)	68	Run To You (Adams Comm./Calypso Toonz/ Irving—BMI)	48	The War Song (Virgin—ASCAP)	17
Bouncin' Off The Walls (Streetwise/Buchu—ASCAP)	73	I Can't Drive 55 (Warner Bros./The Nine—ASCAP) ..	31	Sea Of Love (Fort Knox—ASCAP)	24	The Warrior (CBS/Makiki/Arista/Admiral—ASCAP) ..	82
Call To The Heart (Herds of Birds/Gregg Guiffria/Kid Bird)	84	I Can't Hold (Rude Music—BMI/WB/Easy Action—ASCAP)	25	Shangi-La (Sailor/Silk Stocking—ASCAP/BMI) ..	53	The Wild Boys (Tritec)	34
Can't Let Go (Off Backstreet/Streamline Moderne/Beanory/Finger Songs—BMI)	93	I Do 'Wanna Know (Fate Music—ASCAP)	44	She Bop (Rella/Noyb/Perfect Punch—BMI/Hobbler—ASCAP)	56	Torture (Siggy—BMI/Lady of the Lake, Adm. by April—ASCAP)	98
Caribbean (Willesden/Zomba)	2	I Feel For (Controversy—ASCAP)	7	Some Guys (Kishner/April—ASCAP)	55	Two Tribes (Perfect Songs Adm. by Island—BMI) ..	62
Catch My (Boneidol/Rare Blue—ASCAP)	79	It Ain't Enough (Crescent/Harco—ASCAP)	27	Stranger In Town	46	Understanding (Gear Publishing—ASCAP)	67
Centipecte (Mijac, Adm. by Warner Tamerlane—BMI)	47	I Wanna Rock (Zamba Int./Snidest—ASCAP)	77	Strung Out (Street Talk—ASCAP/Hosphene/Bill M.—BMI)	58	Valotte (Charisma/Chappell—ASCAP)	38
Concealed Weapons (Center City/Last Lcks—ASCAP)	78	Jungle Love (Tionna—ASCAP)	87	Supernatural Love (Sweet Summer Nights/See This House—ASCAP/Sudano songs Adm. by Soft Summer Songs)	89	Wake Me Up (Chappell—ASCAP)	4
Cool It Now (New Generation—ASCAP)	22	Left In The Dark (Lost Boys—BMI)	37			Walking On A (Endless Frogs—ASCAP Adm. by Bug/Slimey Limey/McNoodle—BMI—ASCAP)	32
Cover Me (Bruce Springsteen/ASCAP)	20	Let's Go Crazy (Controversy/ASCAP)	18			We're Not Gonna Take It (Atlantic)	95
Cruel Summer (In A Bunch/Red Bus-PRS)	75	Love Kills (Moroder/Queen Adm. By Moroder—BMI)	80			We Are The Young (Blackwood/Multi-Level/Janicaps—BMI)	40
Desert Moon (Grand Illusion—ASCAP Adm. by ALMO)	13					We Belong (Screen Gems/EMI Music—BMI)	28
Don't Stop (No Pain, No Gain/Unicity Music/David Batteau—ASCAP)	59					What About Me? (Lionsmate/Security Hogg/Foster Frees—BMI)	23
Do What You Do (Unicity/Ra Ra La/						What's Love (Chappell/Tondor/Good Single, Adm. by Irving—ASCAP/BMI)	57
						When You Close (Kid Bird/Rough Play—BMI) ..	88
						Who Wears (Intersong—ASCAP)	35

☞ = Exceptionally heavy radio activity this week

☛ = Exceptionally heavy sales activity this week

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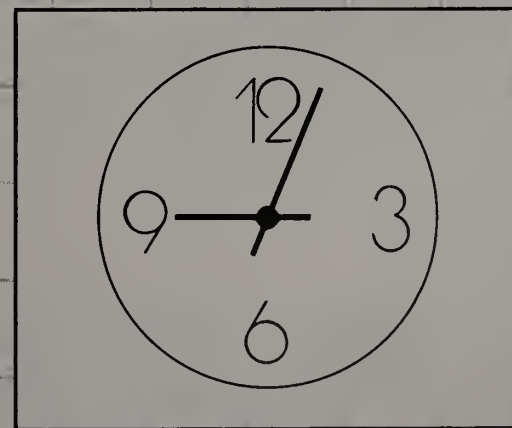
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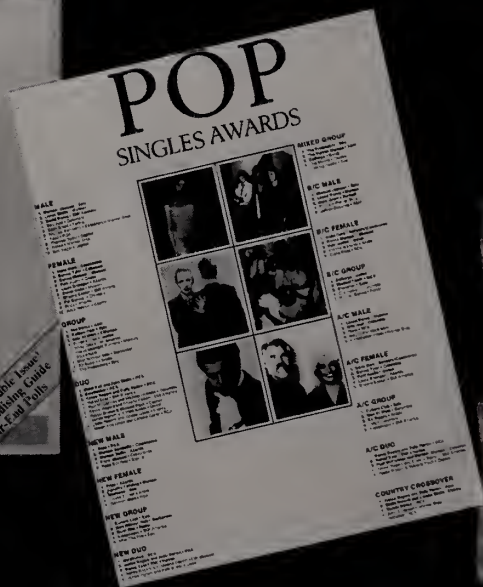
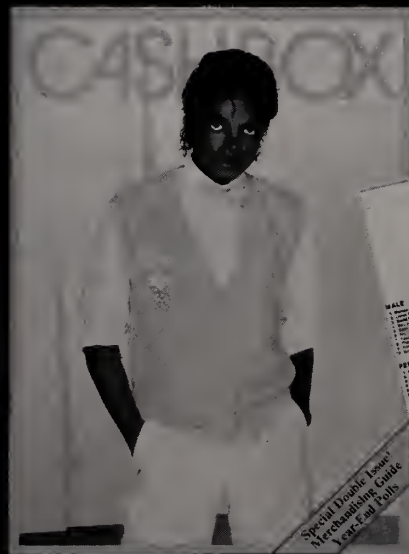
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CASH BOX YEAR-END AND AWARDS ISSUE



Turner Launches Music Channel

by Gregory Dobrin

LOS ANGELES — Ringing in a new age in video music, Ted Turner's Turner Broadcasting System launched the first direct competitor to the MTV empire with its 24-hour Cable Music Channel October 26 in Hollywood, CA. The morning bash was held at The Post Group, home to the new channel's broadcasts. That event culminated with CMC's initial airing, triggered by Ted Turner's swat at a huge red button with a declarative "Take that, MTV!"

The new channel will be the first of its kind, offering what Turner described as a "contemporary hit format," as opposed to MTV's heavy metal leanings. "We're not going to show any clips with gratuitous violence, or clips that are unfair to women," said Turner. Turner also cited clips containing too much sex as another sort that CMC will avoid. Approximately 10 percent of all music videos will be rejected by the channel because of their gratuitous sex and violence.

The continuous 24-hour CMC programming has been designed as an alternative to MTV in its live, wide audience appeal and also in its rejection of the typical "Vee-jay" format. Disk jockey voice-overs by noted L.A. dee-jays Raechel Donahue, formerly of KROQ, and Jeff Gonzer, formerly of KMET, began the CMC pro-

gramming. Said Gonzer, "It's like a national radio station on television. We'll be taking requests."

Gonzer and Donahue agreed that CMC is similar to radio, to the point where the videos are shown in blocks, without vee-jay interruption between each one. Video Jockeys were decided against after CMC researchers reported a general viewer dissatisfaction with the format.

Using Galaxy 1, transponder 8, the new service is uplinked from Los Angeles. It is broadcast in stereo, receivable by current Wagner stereo cable service equipment, although a circuit card is required to adapt the Wagner equipment. Mono reception requires no additional equipment. Live concert coverage will be provided by a mobile unit which has been outfitted especially for a triple-feed consisting of radio network simulcast, domestic cable and overseas cable. The new channel's permanent facility at the Post Group features an all-new control room, recently converted from office space, sporting a new generation of automated 1/2" Sony playback equipment designed especially for the facility.

The 8 a.m. fete took place in the Post Group soundstage, one end of which was devoted to the CMC set. Television screens were positioned throughout the

(continued on page 30)



TODAY'S LENNON — Julian Lennon made his American network television debut on NBC's Today show, where he took place in a two-part interview with Bryant Gumbel. The appearance coincided with the release of Lennon's debut album, "Valotte." The album on Atlantic Records, is produced by Phil Ramone. The taping took place in New York, where Lennon was deluged by press, TV and radio interviews. Pictured (l-r) on the Today show set are: Bryant Gumbel, Lennon's manager Dean Gordon, Lennon, and Perry Cooper, vice president of artist relations & media development for Atlantic Records.

L.A. Radio Scrambles To Tell Listeners Who's "The Boss"

by David Adelson

LOS ANGELES — The Bruce Springsteen tidal wave rolled into town this week and swept the city's AOR and CHR outlets with it.

In an effort not to get "out-Bruced" by the competition, stations offered a wide variety of promotions, dangling the much-coveted Springsteen concert ticket in front of the listener, hoping to translate Springsteenmania into higher numbers. Springsteen's seven sold-out Los Angeles performances spanned October 25 through November 4.

AOR outlets, Springsteen's original home and breeding ground, were quite aggressive with promotions. ABC's owned and operated KLOS gave away 9,500

"Bruce" baseball caps while giving away over 80 pair of tickets. "We'd have given away a lot more if we could have bought them, but they had a limit," remarked the station's director of promotions Steven Smith, referring to the promoter's ticket ceiling. In addition to the give-aways, the station dedicated the entirety of its "Seventh Day" show (seven complete albums in a row) to Springsteen.

The city's other AOR giant, KMET, was busy promoting the "KMET Bruce Package," containing a Bruce Springsteen t-shirt, a Bruce Springsteen patch, a Bruce Springsteen keychain and Bruce Springsteen stickers. In addition, when listeners heard two Bruce songs in a row, the first person to reach the station would win the

(continued on page 30)

GRP Records: In The Digital Mood

by Lee Jeske

NEW YORK — When compact discs first hit the market, at the beginning of last year, they appealed to the audiophile. Listeners with sophisticated set-ups were gobbling up symphonies and marvelling at the harps and violas that just were never



MELISSA SIGNS WITH CHAPPELL — Melissa Manchester has signed a world-wide publishing representation agreement between her Rumanian Pickleworks Music and Unichappell Music Inc. Here at the signing with Manchester is Irwin Z. Robinson, Chappell/Intersong president.

that audible on black vinyl. Now the compact disc chart is, not surprisingly, very similar to all the other charts — laden with Springsteen, Prince, the Cars, and the rest. Yet holding its own is, of all things, a CD by the Glenn Miller Orchestra. "In The Digital Mood" continues to be GRP's biggest seller.

"We're not looking to revive the dead," says Larry Rosen, co-owner, with Dave Grusin, of GRP, "that's not what GRP's about — if we're known for anything it's for bringing on new artists and discovering new people. The Glenn Miller CD was just done because of the technology of CDs. We said, 'What's the most popular band instrumentals in the world?' It's Glenn Miller, whose music has not stopped selling after 40 years. So we said, 'Why don't we try to make the definitive record. Let's go back and get the classic arrangements, do it in 32-track digital, and do it with the idea of CD.'"

When asked if the Miller record was

(continued on page 30)

Fairlight Keeps Expanding With Innovative CVI And Voicetracker

by Peter Holden

LOS ANGELES — When the Fairlight CMI (computer musical instrument) was introduced to the market in 1978, it effectively brought advanced computer technology to the art of making music. While synthesizers had made use of such technology since the early '70s, the Fairlight delivered it in an amazingly flexible unit which could produce a virtually limitless array of both natural and synthesized sounds. Though the Fairlight still carries a suitably hefty price tag — the units start at roughly \$32,000 each — more and more recording artists, musicians and producers are making use of its precise and innovative capabilities.

The Fairlight CMI has now become

almost standard equipment for many top recording artists, with its use most markedly heard on some of the more technically sophisticated albums from people like Herbie Hancock, Todd Rundgren, Trevor Horn, the Jacksons and many others. The recent AES show in New York gave Fairlight — the CMI and its parent company were developed by engineers in Australia — a chance to give the recording industry a good look at the CMI as well as Fairlight's latest microchip innovations. These include the Fairlight CVI (computer video instrument) and the Voicetracker. Both units make use of the advanced computer technology made available originally in the CMI and seemed

(continued on page 15)

Anatomy Of A Video Pt. 2

Video Business Growing Up With Joel's "Keeping The Faith"

by Rusty Cutchin

2nd of a series.

NEW YORK — The carpenters' din has dropped to an occasional buzz. Inside Silvercup Studios the four main sets to be used for Billy Joel's *Keeping The Faith* video are nearing completion. In one of the giant studios not used in the video, a soundstage which contains simultaneously a small kitchen set used in a Standard fixtures spot, various props and an abundance of sawhorses, cables, and other technical equipment, a lone dancer goes through his paces. On another floor, down the hall, through John Small's various maze-like and cavernous halls Jon Small's temporary on-site offices sit tucked away in what seems like a far-off corner of the video universe. He is finishing a very quick lunch.

"The industry is changing," he is saying. "Everybody has to make a living at these things. We shot *Uptown Girl* for \$90,000. *Tell Her About It* cost \$76,000. If we shot it right now it would cost \$250,000. I've just shot two videos in the \$30,000 range and it's hell."

Small has known Joel for 20 years. *Keeping The Faith* is their fourth video together from the "An Innocent Man" album. His company, Jon Small Productions (now a part of Picture Vision) also produced Joel's HBO concert special, from which the video for *Leave The Tender Moment Alone* was culled.

"You have to have a rock and roll sense to make good videos," he says.

He should know. Joel's recent videos are among the most innovative and popular of the relatively youthful genre.

(continued on page 14)



METHENY/BOWIE COLLABORATION — EMI America's David Bowie and ECM guitarist Pat Metheny have collaborated on a song to be part of the soundtrack to John Schlesinger's film *The Eagle And The Snowman*. The principals of this collaboration are seen here following recording sessions held recently in Montreux, Switzerland. Pictured are (l-r) producer John Schlesinger, Metheny, Bowie and Lyle Mays of the Pat Metheny Group.



AUTOGRAPH PUTS JOHN HANCOCKS — RCA Records' Autograph signs in with West Coast A&R vice president, Paul Atkinson. Autograph recorded their debut album "Sign In Please" following their successful tour opening for Van Halen. Pictured standing (l-r) are: Suzy Frank, band's manager; Steve Isham; Paul Atkinson; Randy Rand; Steve Lynch; Steve Plunkett; and below Keni Richards.

BUSINESS NOTES

Warner Comm. Posts Third Qtr. Profit

NEW YORK — Warner Communications Inc. reported third quarter income from continuing operations and net incomes of \$24,362,000, or \$.36 per fully diluted share. These figures compare to income from continuing operations of \$4,943,000 or \$.08 per share and a net loss of \$122,366,000 of \$1.87 per share, in 1983. Revenues from continuing operations of \$540,856,000 rose 24 percent over \$434,863,000 the previous year.

According to WCI chairman Steven J. Ross, "The Recorded Music and Publishing division had a record third quarter, with revenues climbing 27 percent to \$237.2 million and operating income up 54 percent to \$22.7 million. Each of WCI's domestic labels — Warner Bros., Elektra and Atlantic — had improved sales. Prince's soundtrack from *Purple Rain* has already sold well over eight million units and releases from the Cars, Chicago, Madonna, Ratt, The Time, Twisted Sister and ZZ Top all sold exceptionally well in the quarter. Revenues for WEA International were up, but operating incomes was down slightly due to the negative effect of the strong dollar on foreign currency translations."

AFM President Petrillo Dies

NEW YORK — James C. Petrillo, president of the American Federation of Musicians from 1940-58, died Oct. 23 in Chicago at the age of 92.

Petrillo joined AFM's Chicago Local 10 in 1918, becoming president in 1922, a post he held for 40 years. In 1940, he succeeded Joseph N. Weber as fourth president of the American Federation of Musicians. Petrillo is best known for leading a general strike against the recording industry, which began in 1942 and lasted for 27 months, until the industry agreed to contribute royalties from record sales to fund live musical performances worldwide. That fund, set up in 1944 as the Recording and Transcription Fund, survives as the Music Performance Trust.

Upon hearing of his death, current AFM president Victor W. Fuenealba, calling Petrillo "one of the greatest labor leaders in the history of the labor movement," said, "He will never be forgotten as his legacy, the Music Performance Trust Funds, continues to bring free, live music to audiences in the United States and Canada, each performance reminding both players and listeners of his accomplishments."

Josephson Int. Declares Dividend

LOS ANGELES — Josephson International, Inc. announced the results of operations for its fiscal quarter ended September 30, 1984 and the declaration of a regular quarterly dividend. Earnings for the first quarter, at \$0.08 per share, represent a rebound from the \$0.65 per share loss of the June 30 quarter, but also reflect a 78 percent decline from last fiscal year's first quarter. A revenue increase of 48 percent, however, over last year is attributable to the purchase of Herzfeld & Stern, Inc., a financial services group. The Talent Agency Group, with ICM being the latest member, was down from the previous year, though losses are due to the smaller members of the talent group. The Radio and Television Group, though, was up from last year. The Josephson Company provides talent agency and management services in the entertainment and literary worlds.

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

NEW YORK — The N.Y. Music Publishers' Forum will discuss the effects of the MTV exclusivity agreements on the music industry Nov. 8 at the Plaza Hotel (212-751-1930 for details) . . . The Videotape Production Assoc. will present a forum on computer graphics, relating strictly to video Nov. 8 at Unitel (515 W. 57th St.); call (212) 265-4160 for info . . . The Performing Arts Unit of B'Nai B'Rith will host a forum, "Look at the Future of Entertainment Retailing," Nov. 5 at the Sutton Place Synagogue, 225 E. 55th St., with Stan Goman, Tower Records; Roy Imber, Elroy Enterprises; and Jeff Sturman, Vogel's Entertainment, participating . . . New from the bookshelf: *The Top Twenty Book: The Official British Record Charts, 1955-1983* by Tony Jasper (Blandford, dist. by Sterling, \$4.95); *How To Make More in Music: A Freelance Guide* by James R. Gibson (Workbooks Press, \$9.95); and six paperbacks from Ballantine: *Boy George and Culture Club* by Wayne Robins, *Duran Duran* by Toby Goldstein, *Eurythmics* by Nancie S. Martin, *Cyndi Lauper* by K.K. Willis Jr., *Bruce Springsteen* by Marianne Meyer, and *Van Halen* by Gordon Matthews (\$2.95).

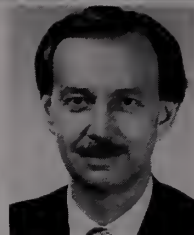
EXECUTIVES ON THE MOVE



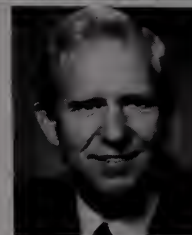
Grunblatt



Kaplan



Dematteis



Lehrmann

Grunblatt Promoted — Alan Grunblatt has been promoted to the position of director, market research, RCA records. An eight-year company veteran, Grunblatt was most recently manager, market research and, simultaneously, assisted the division vice president — U.S.A. and Canada. He joined the company in 1976 as junior market research analyst, and earned several promotions within the department prior to being named manager in 1981.

Kaplan Named — Donald L. Kaplan has been named as vice president, business affairs for CBS Records International. In his new position, Kaplan will advise the division and its subsidiaries on business affairs' matters and will monitor and administer existing CBS Records International agreements. He also will negotiate contracts on behalf of the Division for the acquisition of labels and artists, and function as liaison with the U.S. Division of CBS Records where international interests are involved.

Dematteis Appointed — Richard Dematteis has been appointed manager, communications, CBS Records manufacturing U.S., CBS/Records Group. Dematteis will be responsible for employee communications, the plant newsletters and employee manuals; in addition, he will assist the director and the plant personnel staffs with administrative and communication matters.

Lehrmann Named — Ewald Lehrmann has been named marketing operations manager, professional markets, in 3M's magnetic audio video products division, St. Paul, Minnesota. He will be responsible for all audio/video media products sold to the broadcast, recording, commercial and education markets.

Angel Records Announces New Appointments — Angel Records announced the appointment of three new staff members, completing the restructuring of the Angel organization which began last spring. The appointments are as follows: Douglas R. McCleary, formerly assistant to the promotion and marketing director of the Ambassador Auditorium, Pasadena, has joined Angel as manager of merchandising, advertising and public relations. Mark Forlow, recently classical buyer and manager of Barnes and Noble's classical record center in Rockefeller Center, New York, has joined Angel as sales and promotion specialist, Eastern region, headquartered in New York. Henry Peters, formerly classical sales supervisor for the Galaxy of Sound record chain, has joined Angel as sales and promotion specialist, Midwest region, headquartered in Chicago.

Crossen Appointed — Raechel M. Crossen has been appointed attorney for the Chappell/Intersong Music Group-U.S.A. Crossen has practiced law in the areas of international banking and foreign investment both in the United States and abroad.

Two Appointments At Manhattan

LOS ANGELES — Manhattan records has named Bruce Theriot as vice president of business affairs and A&R administration, and Stan Snyder to the post of vice president sales and merchandising, it was announced by Bruce Lundvall, president.

Theriot will be responsible for all artist contract negotiations, business affairs and A&R administration. He will report directly to Stephen Reed, senior vice president of the label.

Most recently, Theriot had been senior attorney and director of the artist contract section of Capitol's law department. He joined Capitol in 1983 as an attorney in the artist contract section. He will now be relocating to New York.

Before joining Capitol, Theriot represented BBC Enterprises' U.S. Television Merchandising Licensing Agent, worldwide. Prior to that, he was an attorney at the law firms of Mason & Sloane and Sheppard, Mullin, Richter and Hampton in Los Angeles.

Snyder's responsibilities will include

the development of all marketing plans, promotional videos, merchandising materials, art work and advertising. He will also work closely with the Capitol sales staff on behalf of both Manhattan and Blue Note Records. He will report directly to Stephen Reed.

For the past two years, Snyder has been president of the Marathon Music Company, a sales and marketing concern which he founded. Prior to his establishment of Marathon Music, Snyder was vice president of Cleveland International Records, a company which he co-founded in 1977.

Snyder garnered extensive industry experience with CBS Records, where he began as a sales trainee in 1964. His numerous positions with CBS included branch manager in San Francisco, branch manager in New York, sales and distribution and vice president, national accounts marketing. He remained with CBS until 1977.



Theriot



Snyder

REVIEWS

ALBUMS

OUT OF THE BOX



STEELTOWN — Big Country — Mercury 822 831-1 — Producer: Steve Lillywhite — List 8.98 — Bar Coded

Working within the same aural collage and with the same intensity of "Wonderland" and their debut disc, Big Country here puts forth an LP of considerable musical power and lyric vision. The Scottish jangling guitars and thundering vocals of Stuart Adamson are again in the fore, yet Big Country's songwriting has taken on a maturity of social consciousness that turns each cut into a riveting folk drama written from the heartland. Heroic pieces made for AOR and college play with "Where The Rose Is Sown" and "The Great Divide" standing out.

OUT OF THE BOX



ITALIAN X-RAYS — Steve Miller — Capitol SJ-12339 — Producers: S. Miller, B. Allred, K.L. Lewis, G. Mallaber — List: 8.98 — Bar Coded

This latest waxing from chart-climber Steve Miller is filled with the kind of musical expertise that has earned this Capitol recording artist huge popularity during his more than 15 years of recording. Miller's inimitable pop/rock style, sparked by a certain jazz influence is abundant here, with an added lyrical dexterity not heard on recent albums. Side 2 features dance cuts that are sure to hit as dance rock faves, such as the all-out boogie of "Radio 2." Rock radio and CHR certainties, the cuts offered on "Italian X-Rays" compliment the reputation of this enduring artist.

OUT OF THE BOX



BRUCE SPRINGSTEEN — Columbia 38-04680

Born In The U.S.A. (4:39) (Bruce Springsteen/ASCAP) (Springsteen) (Producers: Springsteen, Landau, Plotkin, Van Zandt)

As the third single and title track from Springsteen's latest album, this song is the affirmation of the Boss' rich faith in himself and his country. A straight-ahead anthem that celebrates America's traditional values and the common man, "Born In The U.S.A." pounds out with bold confidence. Released just in time for the presidential elections, this track will capture a strong AOR and CHR audience immediately with its proud and gritty appeal.

NEW AND DEVELOPING



SCHEER MUSIC (TBA Records TB 704)

Falling Back In Love (3:35) (Graham-O-Tunes/Beau Williams Pub./BMI) (Graham-Williams) (Producers: S. Scheer, B. Williams, L. Graham)

From the album "High Rise," "Falling Back In Love" is a lively dance tune which kicks into action from the first note and stays in gear all the way through. The song itself is light, freeflowing and singable but is brought to full life by the deep, commanding vocal of Billy Davis, Jr. Particularly notable are the piano and synthesizer tracks by Larry Graham. This first single is a definite winner and bodes well for BC success.

FEATURE PICKS

YOU'RE GETTIN' EVEN WHILE I'M GETTIN' ODD — The J. Geils Band — EMI America SJ-17137 — Producer: Seth Justman — List: 8.98 — Bar Coded

J. Geils' debut without longtime vocalist Peter Wolf is a typically raucous and always danceable disc which is highlighted by some strong material including the album's first single "Concealed Weapons." The band sounds as tight as always with excellent horn work and surprisingly effective lead vocals from Seth Justman and Stephen Jo Bladd. Streetwise R&B material makes up the bulk of the album from the murky "Tell 'Em Jonesy" to the ballsy title track and party-time chaos of "Californication." Out-of-the-box multi-format LP.

PERFECT STRANGERS — Deep Purple — Mercury 824 003-1 M-1 — Producers: Roger Glover, Deep Purple — List: 8.98 — Bar Coded

After years apart, this strong and talented heavy metal group returns with eight new songs which clearly show it's still got what it takes. The cuts are all unrelentingly alive with powerful tracks and vocals which always seem to move in new directions when you least expect it. Of note are the singles "Perfect Strangers" and "Knocking At Your Back Door," which are pounding, vibrant songs. The best song, however, is called "Hungry Daze" and features a tremendous combination of melodic, lyrical and instrumental inventiveness. Welcome back.

RECKLESS — Bryan Adams — A&M SP 5013 — Producers: Bryan Adams, Bob Clearmountain — List: 8.98 — Bar Coded

With solid tracks, good songs and strong vocals, it's hard to miss and Bryan Adams hits the mark on all three levels. With a voice that's sometimes hard and sometimes gentle, Adams displays a strong range which serves the cuts well. The songs themselves, written by Adams and Jim Vallance, all show a flair for melody, particularly the single, (and one of the four videos from this album) "Run To You." In addition, "Heaven" is a rich, moving ballad and "It's Only Love" has the ever-exciting Tina Turner singing with Adams. The LP looks like a strong seller.

NO SMALL AFFAIR — Original Motion Picture Soundtrack — Atlantic 80189-1-E — Producers: Various — List: 8.98 — Bar Coded

The latest in a long line of recent soundtracks to feature several rock songs by various artists. "No Small Affair" most definitely offers a wide range of styles, including the moving love theme sung by Fiona, Rupert Holmes' three pieces and several hard rock and heavy metal cuts by Twisted Sister, Zebra, Paul Delph and Malcolm McLaren. Overall, the most impressive songs are on side one, with the title song by Holmes and his "Hot Headed," sung by Chrissy Faith, standing out. Also memorable is a spacey, highly effective version of the standard "My Funny Valentine," also sung by Faith. The LP promises strong retail sales.

HOW WILL THE WOLF SURVIVE? — Los Lobos — Slash/Warner Bros. 25177 1 — Producers: T-Bone Burnett-Steve Berlin — List: 8.98 — Bar Coded

Picking up a Grammy for the punk-traditional "Anselma" from their debut effort, Los Lobos' latest is a well-crafted and finely-textured album which ranges from the sentimental heart and soul "A Matter Of Time" to the hard rocking "Don't Worry." The East L.A. band still holds to its classic sound such as on "Our Last Night," yet it also displays new thematic forays as on the first single "Will The Wolf Survive?" An excellent second LP from one of America's most consistent and pleasing acts.

FEATURE PICKS

ROBIN GIBB (Mirage 7-99688)

In Your Diary (3:41) (Gibb Bros. Music (Unichappell Music)/BMI) (R.M.&B. Gibb) (Producer: Maurice Gibb)

This single off the "Secret Agent" LP is a pleasing piece which suffers slightly from its formula quality, but benefits strongly from the familiar strength of the Gibb's reliable performance, production and styling. Gibb sings in a low and resonating voice, which works well for the most part but occasionally gets lost among the background tracks. While this song may not scale new heights, it certainly will please the countless admirers of the Gibb brothers and has what it takes to succeed strongly on CHR stations.

ELVIS PRESLEY (RCA JK-13929)

Blue Suede Shoes (2:00) (Hi-Lo Music/BMI) (Perkins (Producer: None listed)

This reissue of the classic rock 'n' roll cut "Blue Suede Shoes" is a result of RCA's extensive release of Presley's material, old and new. The vibrant energy and shuffling tempo of the cut is timeless and captures the character and resonance of Presley's vocal talent in glowing form. Two minutes of sheer joy which very well could make a popular comeback, especially with the resurgence of interest in rockabilly and roots rock.

THE TEMPTATIONS (Gordy 1765GF)

Treat Her Like A Lady (3:59) (Jobete Music Co., Inc./Tall Temptations Music/ASCAP) (Williams-Woodson) (Producers: A. Philip McKay and Ralph Randolph Johnson)

Written by longtime Temptations leader Otis Williams, "Treat Her Like A Lady," from the album "Truly For You," affords this classic group yet another opportunity to display its familiar deep harmonies and strong vocal techniques. Surviving many changes over 20 years, the Temptations still have the touch, amply exemplified in this light, uplifting dance tune. Though lacking a strong hook, this is a viable contender for solid B/C and CHR chart action retaining old and enticing new Temptations fans.

LILLO THOMAS WITH MELBA MOORE (Capitol P-B-5415)

(Can't Take Half) All of You (3:53) (Bush Burnin' Music, Inc./New Music Group/Music Corporation of America, Inc./ASCAP/BMI) (Thomas-Laurence) (Producer: Paul Laurence)

Lillo Thomas and Melba Moore blend beautifully in this enchanting and lovely ballad from the LP, "All Of You." This is a gentle duet, featuring a breezy and rich vocal by Thomas and the usual silky stylings of Melba Moore. To its credit also is the simplicity of the arrangement, which lays back enough to allow the lead vocals to be heard fully. This song will please not only fans of these two fine performers, but anyone who appreciates a rich, emotional ballad now and then. A strong contender for B/C and possibly CHR chart action.

JOE COCKER (Capitol P-B-5412)

Edge of a Dream (3:51) (Irving Music, Inc./Adams Communications Inc./Calypso Toonz/BMI/Procan) (Adams-Vallance) (Producer: Keith Forsey)

Though it may have once seemed highly questionable to blend a soft, lilting ballad with the rugged, gruff voice of Joe Cocker, "You Are So Beautiful," "Up Where We Belong" and now "Edge of a Dream," have repeatedly demonstrated what a truly powerful and emotional combination it is. This latest example from the film *Teachers* offers a gentle and moving melody and tender lyrics. Also in contrast to many songs of late, the vocals are allowed to shine through, rather than being obscured by an overly complex and showy arrangement.

POINTS WEST

THE POLITICS OF MUSIC — Well, the Presidential election is just around the corner, and with the Boss in town toting a Santa Claus bag full of faith, integrity and unabashed humanism, it's hard not to connect the two. **Bruce Springsteen's** stint at the Los Angeles Sports Arena has been a fantastic success in terms of box office receipts for him and in terms of inspirational energy for the lucky 110,000 who saw him perform with the tight-as-a-drum **E Street Band**. The unfurling of the American flag and Springsteen's numerous references to the steelworker's hunger fund firmly proved that though he may not endorse either of the major candidates for president, he is a man who is deeply concerned over fundamental social issues that face this country — a country in which the Boss seems to have

limitless pride. This human integrity was exemplified over and over during the 3-4 hour set and was at the core of each of Springsteen's concerts. Though his songs rely on somewhat limited imagery — love, women, cars, freedom, etc. — there is an underlying thrust which is one of unquestioning confidence in the power of love and man. And besides all that, Springsteen and the E Street Band rock the hell out of each and every audience for which they perform. From the hits of the latest disc ("Dancing In The Dark," "Cover Me" and the title track) to the stark realism of the "Nebraska" material to ageless classics ("Born To Run," "Thunder Road," "Street Fighting Man," "Devil In A Blue Dress," "Twist And Shout,") they gave all they had and more. Much more.

Working with the same tools of intensity and integrity, but coming from a different side of town, **X, John Doe, Exene Cervenka, Billy Zoom and D.J. Bonebrake** have traditionally toured in the fall in support of a new LP, with this year an exception. This lack of an album's worth of new songs combined with the size of the Universal Amphitheatre did initially slow X's runaway freight train show Fri., Oct. 26, but about halfway through it was clear that X is still L.A.'s best band. Opening with a call to 'voting' arms and a rousing rendition of "The New World," the band went on to play a nearly two-hour set which encompassed cuts from all four of its albums as well as a handful of new songs which seemed to chronicle the recent rumours and purported break-up of Doe and Cervenka. Never a couple to write anything but the emotional truths of their lives, Doe and Cervenka embody much of the honesty which Springsteen writes about and lives.

Opening the concert were **The Knitters**, Doe, Cervenka, **Dave Alvin of The Blasters** who flew in from the east coast for the gig, **Bill Bateman** from The Blasters on string bass and Bonebrake on snare drum. This semi-acoustic group has been playing around town for some time and is set to release a Billy Zoom-produced LP soon and this night it was in top form covering classic C&W/folk numbers and kicking in some acoustic X numbers as well. **Rank & File** also turned in a tight and musically flawless set.

RED POLITICS — The **Red Rockers** latest 415/Columbia disc entitled "Schizophrenic Circus" has the band's usual hard-edged political/social commentary, complete with a seething cover of the classic "Eve Of Destruction." Yet another cut off the album entitled "Freedom Row" has relevance even closer to the heart, especially for Red Rockers drummer (formerly of **Stiff Little Fingers**) **Jim Reilly**. In town for a gig this weekend at the Palace, Reilly explained that the song is about a friend



THE DB'S MAKE NOISE — The DB's are back in town with a November 2 appearance at the Palace.

who was arrested for political protests and put on Northern Ireland's H block in Maze prison. So many of the people on the H block are simply political activists that Reilly and the Rockers' **John Griffith** coined the name "Freedom Row." It was during a trip to Northern Ireland that Griffith and Reilly wrote the song and during their stay there Reilly's brother was shot and killed during a political demonstration.

NEW LABEL — A new reggae label has been initiated in southern California called **Sonic Boom Records**. The label is based in Redondo Beach and has just released its first two albums. The first is **Congo Ashanti Roy's** solo debut called "Level Vibes" and contains a mixture of lover's rock, dub and conscious lyric tracks. The second is a maxi-single from **Alton Ellis** called "Earth Needs Love" with "Diverse Doctrine." Sonic Boom can be reached at (213) 374-6447.

DIA DE LOS MUERTOS CELEBRATION — The equivalent to Halloween in Mexican/Chicano culture, the "Day Of The Dead" celebration will reach its peak at the Lingerie Friday, Nov. 2, with a host of classic east L.A. bands. The show will be entitled "Lil' Ruben and Thee Latin Soul Revue" and will feature Latino comedian **Paul Rodriguez, Cannibal and The Headhunters, Thee Midnighters, Los Lobos and Ruben and The Jets**. Should be an excellent show of musical talent from one of L.A.'s few indigenous musical/cultural fusions.

CLOSE TO THE EDIT — The dB's will be back in town November 2 at the Palace after a wailing show at the Club Lingerie in September. The band's American debut on Bearsville called "Like This" is doing great with a typically rich album full of pop gems. Catch them!



PALACE CELEBRATION — Recording artist **Lauren Wood** and **Cable Music Channel senior staff producer Shauna Zurbrugg** got in on the festivities at the Palace for the release of **Steve Miller's Capitol LP "Italian X-Rays."**

NEW FACES TO WATCH

The Vels — **Alice DeSoto** (voice, keyboards), **Chris Larkin** (voice, keyboards) and **Charles Hanson** (bass, voice and keyboards) — formed two and a half years ago in Philadelphia, where they'd been playing in other local bands for quite a few years. "The Philly music scene is pretty small and close-knit," explains DeSoto, "so we knew each other for a few years before we got together as the Vels." The band developed a strong local following, and with help from its manager landed a record deal with PolyGram. The debut Mercury/PolyGram album "Velocity" showcases the Vels as a band with the signature sound of the '80s — tight synthesizer-based new music with a danceable funk edge and a pop infectiousness. The album was produced by **Steven Stanley** (Tom Tom Club, B-52's, Grace Jones, Black Uhuru) and recorded at **Compass Point Studios** in Nassau.

With tunes like "Look My Way," "Tell Me Somethin'" and "Secret Garden," the trio shows its intelligence and command of its various influences. Vocalist DeSoto cites the Beatles and Motown as early influences. Later she graduated to the Stones, Jimi Hendrix and David Bowie. "Now," she says, "I just listen to a variety of stuff. I like Stevie Wonder a lot and Chaka Khan." DeSoto is self-taught on keyboards and has played since she was four. Hanson, originally from New Orleans (where he played with the Normals) lists the same inspirations. "I was a drummer for a real long time before I started playing bass, so I was into drummers. Like Cream — Ginger Baker — and then I started liking Yes 'cause I liked Bill Bruford. Then in '77, '78 — whenever the Sex Pistols came out — I started playing guitar and writing music of my own. I guess the time I spent in New Orleans just listening and being around it for the 10 years I was there — the R&B effect of it kinda rubbed off on me." For



The Vels

Larkin, it was "Beatles, Stones, Doors, Hendrix, Cream. Then Humble Pie came around. Then I got more into jazz — Coltrane, Miles Davis, Weather Report. Funk, after that. I like hardcore stuff. Everything."

Working with Stanley was a positive experience for the band. "He really was true to the music," says Larkin, "He wasn't out to stamp his name on it. He didn't try to twist it around too much. He was really good while we were recording." Stanley's production is an equally successful element of the record, along with the Vels' music.

And the group's video plans are well in hand. "We haven't decided on a director yet," says DeSoto, "We're shopping around for one. It's been approved, at least one, possibly two." The record has also been mentioned in *US* magazine, and the band's Philadelphia fans have been kept posted by local press.

The new record brings a welcome change to the band's working habits. "We started off playing very small places, and we could put all our equipment in a yellow cab," says Hanson, "like a mobile electronic band." Now the band is hiring extra people for its new dates. With the type of record its got, the Vels are going to need a few cabs to get its entourage around.

Atlantic Signs Superband The Firm

NEW YORK — After a long stint without a regular band, guitarist **Jimmy Page**, formerly of **Led Zeppelin** and the **Yardbirds**, has teamed with vocalist **Paul Rodgers** (former **Free**, **Bad Company**), drummer **Chris Slade** (ex-**Manfred Mann**, **Uriah Heep**, **Gary Numan**, **David Gilmour**), and bassist/keyboardist **Tony Franklin** (ex-**Roy Harper**) to form **The Firm**. With an LP due on **Atlantic Records**, **The Firm** will begin touring Europe in late November, including a show at London's **Hammersmith Odeon** on Dec. 8. A major North American tour is set to begin in Feb. '85.



Jimmy Page (l) and Paul Rodgers

Sony Debuts New Products

NEW YORK — The Sony Corporation has recently introduced a number of new products, including two U-matic, VTRs, a specially formulated videotape for professional digital recording, a new loudspeaker that prevents video interference, and a two-channel digital audio recorder in the **DASH** (Digital Audio Stationary Head) format.

The new recorders are the **DMR-2000** and the **BVU-800-DB**. The **DMR-2000** has all the functions of the **Sony VO-5850**, but features an automatically activated recording head cleaning system and handles many of the normal functions required for digital recording internally, along with other functions. The **BVU-800-DB** is a new version of the **BVU-800**, a VCR with internal editing capability.

The new series of tape provides in-

creased durability and signal retention, and comes in 75-minute lengths for compatibility with CD mastering.

The new loudspeaker, the **SS-P520**, is a compact speaker system which provides realistic, well-defined audio for a number of applications and is internally shielded to prevent magnetic interference with television monitors.

The new recorder, the **PCM-3102**, has "all the outstanding sonic attributes of today's digital systems in a familiar and easy-to-use open reel configuration;" it offers a modular design that enables transportable, console and rack-mount configurations. **DASH** is the common format in stationary head digital audio recording recently adopted by **Sony, MCI, Matsushita Electric** and **Willie Studer**.

STUDIO PROFILE

Record Plant Studios — New York

NEW YORK — It would be easier to list the major artists who haven't recorded at New York's Record Plant Studios. Names like John Lennon, Bob Dylan, Bruce Springsteen, Miles Davis, Tom Petty, Foreigner, Liza Minelli, Iggy Pop, the Commodores, the Beach Boys and Cyndi Lauper only represent the tip of the iceberg of music giants who have passed through the studio's well-known doors.

The facilities have changed with the times and today continue to represent one of the top production houses in the business. In addition to the studios on the premises, Record Plant offers a Remote Recording Department with two mobile units for live albums. Both are compatible with video for television taping and live broadcast location recording. The Master Cutting Room, for reference dubs, tape copies and master lacquers, is located on Record Plant's 10th floor. The facility's outboard inventory is constantly growing. It has available all of the most requested new and older equipment, with a large complement of equalizers, limiters, effects and noise reduction systems to choose from.

Owner Roy Cicala guarantees potential clients one of the most dedicated staffs of any facility in the record industry. Jay Messina is chief engineer, Mitch Plotkin is general manager, and Phil Gitomer is

director of remote recording. Record Plant Studios are located at 321 West 44th St., New York, Ny 10036; (212) 581-6505.

Below is an abbreviated list of available equipment.

Record Plant Studios

— All rooms outfitted with Ampex MM-1200 Tape Recorder, and Ampex ATR 2 Track and/or ATR 4 Track as needed.

— Extensive outboard inventory, including most requested limiters, equalizers, effects and noise reduction, all manufacturers, old and new equipment.

— Studio A: Spectrasonics Console (30 inputs) Byston Amps, Westlake Monitor Speakers. Dimensions: Studio 39½ ft., 24½ ft., 11 ft. Control Room 16 ft., 19 ft., 9 ft. Isolation Booth 12 ft., 11 ft., 8½ ft.

— Studio B: API console (40 inputs) Byston Amps, Westlake Monitor Speakers. Dimensions: Studio 35 ft., 16 ft., 11 ft. Control Room 14 ft., 17 ft., 8 ft. Isolation Booth 6½ ft. 8 ft., 8 ft.

— Studio C: API console (32 inputs) Byston Amps, Westlake Monitor Speakers. Dimensions: Studio 19½ ft., 29 ft., 9½ ft. Control Room 17 ft., 16 ft., 8 ft.

— Mix Room: Trident TSM Console (56 inputs) Byston Amps, Westlake Monitor Speakers. Dimensions: Studio 16½ ft., 10 ft., 8 ft. Control Room 21½ ft., 20½ ft., 9 ft.

IN THE STUDIO

WEST COAST

MaMa Jo's recording studio is hosting Maurice White while he is producing his new CBS LP with co-producer Robbie Buchanan. At the controls are Jack Joseph Puig with Steven Ford assisting... Dennis Brown was in producing Carol Chapman with Larry Brown at the board... producer Richard Podoler was in finishing the next Randy Bell single for CBS Records with engineer Bill Cooper... over at Soundcastle studios Dennis Lambert producer and Jeremy Smith engineer are working on the Commodores for Motown with Paul Erickson assisting the sessions... Jose Feliciano is producing himself for RCA, Hill Swimmer is mixing with Elmer Flores assisting... John Luongo is producing Mark Anthony Thompson, Elmer Flores and Bino Espinoza assisting... over at JVC Joe Gastwirt chief mastering engineer has completed Victor Feldman's new Fiesta LP on Palo Alto Records... at Ocean Way studios Kim Carnes is working on her LP with producer Bill Cuomo for EMI Records engineers are Mark Ettel and Steve McMillian... across at Group IV Recording composer Mike Post is scoring Hill Street Blues segment for MTM Enterprises with engineer Andy D'Addario, assisted by Jay Palmer... also working with composer Robert Folk scoring Call To Glory segment for Paramount TV...

EAST COAST

At Pyramid Sound in Ithaca, New York Michael Wagener is mixing The Ravens' "Stay Hard" LP. The project was recorded by Norman Dunn with Alex Perialas and Peter Bombar assisting... over at Mediasound studios Michael Barbiero has finished projects with producer Steve Thompson, projects include EMI artist Kajagoogoo, Pseudo Echo and Talk Talk and Anthony Moore... Harvey Goldberg produced and engineered Kit Hain's latest for Phonogram Records and along with Mark Kamins, did the dance mixes for producer Michael Brauer's "Animal Night Life," project for Island Records... Brauer recently mixed two science lab projects, Angela Bofill and Evelyn "Champagne" King as well as Person to Person

for CBS International... over at The Sound Summit Cheap Trick are in recording with engineer Paul Klingberg... Ruby Star, formerly of Black Oak Arkansas, began working on new material with producer/engineer Phil Bonnano, and Gambler began laying tracks... also John Hunter completing his Private I/CBS debut LP, produced by Hunter, and assisted by John Patterson... across at Shakedown studios The Stylistics new single "Give a Little Love for Love," was mixed and edited by Arthur Baker for Streetwise Records... David Bowie's "Dancing With The Big Boys" also was remixed by Arthur Baker, edited by the Latin Rascals Tony Moran and Albert Cabrera for EMI Records. The Band Prophet are currently working on their debut album for Total Experience Records the release date is set for January. Producing the project is Barry Harris, basic tracks were laid at Electric Ladyland studios and Bearsville recording.

NASHVILLE — At Hummingbird Studio, Shelly West recently completed overdubs for her latest album to be released by Warner Bros., with Barry Beckett producing and Scott Hendricks engineering; In conjunction with NARAS, Brenda Lee, Paul Williams, and songwriter Steve Davis were also in the studio... At Woodland Studio, Neil Young has been laying tracks with producer Elliott Mazer and independent engineer Gene Eichelberger with Ken Criblez assisting; The Charlie Daniels Band is back laying tracks with producer John Boylan and independent engineer Paul Grupp and Ken Criblez assisting... Sierra has just completed new recording sessions with producer Nelson Larkin at The Castle Studio... At Music City Music Hall, The Kendalls are recording their latest albums for Mercury with producer Brien Fisher and engineer Bill Harris; Leon Everette is in the studio putting finishing touches on his next singles. Doug Crider is the engineer; CBS recording artist Joe Stampley is in the studio with producer Jerry Kennedy.

darryl lindsey

EAST COASTINGS

IN DEFENSE OF BROAD STREET — Well, the movie critics' box scores are in and the results are clear: **Talking Heads**, 10; **Prince**, 5; **McCartney**, 0. In the battle over critical acclaim for visualizing musical concepts, the nod goes to big suits and battered women. Talk about originality.

This business of criticism is a funny thing. Writers are forced to apply the same standards to works that have little or nothing in common and they must then temper their summations against, or base them on, their own prejudices. **Paul McCartney** has run head-on into a batch of critics swinging hatchets because of their own denied expectations. If only Paul had thrown **Linda** into a dumpster.

The problem is that *Give My Regards to Broad Street* is no more and no less than McCartney said it would be: nothing heavy, just a piece of entertainment. And in fact, the movie never claims to be anything more than the reverie of a bored victim of a traffic jam. In my view, McCartney has achieved more than he set out to do. Mainly he has showed his maturity and that he is in step with progressive trends. Remember, this is the man who brought you *Magical Mystery Tour*. But aside from personal growth, *Broad Street* accomplishes many things, most of them musical, to be sure, but others cinematic as well.



McCartney and Company — Linda (l) and George Martin: No respect.

In the first place, *Broad Street* is a film written by a musician, and McCartney's script captures the events from a musician's point of view, wherein mundane, but imperative, business considerations are a constant, nagging distraction from the music, a situation McCartney knows intimately. The pace of the film echoes this fact of musical life, as McCartney's dream-within-a-dream digressions are continually interrupted by lower-level industry types with lower-level (from the artist's p.o.v.) problems. In this sense, *Broad Street* captures the musician's world much better than *Purple Rain* with its brain-dead plot, insipid dialogue and talent-show acting. Granted, McCartney and McCartney aren't **Lunt and Fontanne**, but McCartney does a credible job displaying real concern for a situation his character may have brought on himself, while maintaining an optimistic face, as he continues with his daily superstar chores. **Gene Siskel** says, "Who cares about the stolen tapes?" The stolen tapes are not the point. McCartney's concern over a possible betrayal and its distraction from the creative tasks at hand are the point. And McCartney's script and his acting do the theme justice.

Visually, *Broad Street* does a better job. How does one defend a charge that a music-oriented film is a series of videos strung together? In what sense is *A Hard Day's Night* or *Saturday Night Fever* not a series of videos strung together? It was well known in advance that *Broad Street* had 14 musical numbers (not counting incidental music). Unless one discounts thematic visualizations of songs in general, how can any artist integrate his or her work into a film without facing such a charge? One of the reasons the traditional musical (a form McCartney is familiar with) has lost favor is the often ill-timed appearance of songs during a dramatic moment. Are we now to point whenever the music starts and say, "Aha! Another video?" As to the "videos" themselves, the *New York Times* called the "Eleanor's Dream" sequence "ridiculous," while the "Silly Love Songs" production was tagged "numbingly dumb" by *Billboard*. This strikes me as critics not wanting their perceptions tampered with in the former case and short-sightedness in the latter. *Broad Street* is about a dreamer, a man whose music carries him to secret and personal places, and the "Eleanor" sequence is beautifully photographed and striking, both for its concept and as an extension of McCartney's feelings about the song "Eleanor Rigby," with Paul's able orchestration highlighting the song's segue and a new instrumental movement. "Silly Love Songs" is a fascinating number for a few reasons. The white costumes practically defy description and are a triumph of costume design. The idea of such an other-worldly band performing McCartney's anthem to simplicity is a logical re-confirmation of the song's theme and a successful visual device. **Jeffrey Daniel's** breakdancing is perfect for the updated tune and **Louis Johnson's** bass solo kicks ass. Not so numbingly dumb to me. Topping off these visual accomplishments are **Ian McMillan's** consistently gorgeous shots of London, which is captured in all its alternately dreary, inviting and threatening un-American beauty.

The only real question in a film of this sort is whether or not something new is being said musically. And it is here that McCartney has expanded his vocabulary brilliantly. By re-teaming with **George Martin** for "Tug Of War" two years ago, McCartney showed laudable humility in searching for the source of his original musical power. The music in *Broad Street* proves that the disappointing "Pipes of Peace" was just an unfortunate sidelight during the film's production. The rerecording of Beatle tunes is less interesting than McCartney's new songs. "No More Lonely Nights" is McCartney's best ballad since "My Love," but "Not Such A Bad Boy" is the most exciting McCartney tune since the early Beatles. Something in the '80s has made McCartney look back at his '60s work seriously and he's recapturing it more each time out. As for Beatle tunes, he's always done "Yesterday," and retooling his ballads "For No One" and "Here, There and Everywhere," along with "Eleanor Rigby," the latter two without their crucial harmony, doesn't quite pay the tribute his work deserves, although "The Long and Winding Road" 's new arrangement far surpasses the original. Next time out, a shot at the tunes that hold up better would be a real treat: "Penny Lane," "Oh Darling," "Blackbird," "Michelle," "Back in the U.S.S.R.," "Get Back" — but then, you could go on all night.

Give My Regards To Broad Street looks like a case in which the public can make a success out of a critical disaster. This time, the public would be right.

rusty cutchin

TOP 30 COMPACT DISCS

Title, Artist, Label, Number, Distributor		15.98	Weeks On 11/3 Chart	Title, Artist, Label, Number, Distributor		15.98	Weeks On 11/3 Chart
1	PURPLE RAIN PRINCE AND THE REVOLUTION (Warner Bros. 25110-2) WEA	15.98	1 9	16	AN INNOCENT MAN BILLY JOEL (Columbia CK 38837) CBS	15.98	17 9
2	BORN IN THE U.S.A. BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	21.98	2 9	17	ROCK 'N SOUL PART 1 DARYL HALL - JOHN OATES (RCA PCD1-4858) RCA	15.98	18 9
3	THE DARK SIDE OF THE MOON PINK FLOYD (Capitol CDP-46001) CAP	21.98	4 9	18	BREAK OUT POINTER SISTERS (Planet PCD1-4705A) RCA	15.98	20 3
4	HEARTBEAT CITY THE CARS (Elektra 60296-2) WEA	15.98	3 9	19	FOOTLOOSE ORIGINAL SOUNDTRACK (Columbia CK 39242) CBS	15.98	15 9
5	SHE'S SO UNUSUAL CYNDI LAUPER (Portrait RK 36930) CBS	15.98	6 9	20	IN THE DIGITAL MOOD THE GLENN MILLER ORCHESTRA (GRP GRPD 9502) IND	15.98	19 9
6	PRIVATE DANCER TINA TURNER (Capitol CDP-46041) CAP	21.98	7 6	21	BREAKING HEARTS ELTON JOHN (Geffen 24031-2) WEA	15.98	21 4
7	CAN'T SLOW DOWN LIONEL RICHIE (Motown 6059 MD) MCA	15.98	5 9	22	90125 YES (Atco 90125-2) WEA	15.98	22 9
8	THRILLER MICHAEL JACKSON (Epic EK 38112) CBS	15.98	8 9	23	MIDNIGHT MADNESS NIGHT RANGER (MCA MCAD-5456) MCA	15.98	24 3
9	AJA STEELY DAN (MCA MCAD-37214) MCA	15.98	10 5	24	WHAT'S NEW LINDA RONSTADT (Asylum 60260-2) WEA	15.98	25 9
10	GOODBYE YELLOW BRICK ROAD ELTON JOHN (MCA MCAD2-6894) MCA	15.98	12 4	25	COPLAND: APPALACHIAN SPRING, RODEO, FANFARE FOR THE COMMON MAN ATLANTA SYMPHONY ORCH. (LANE) (Telarc CD-80040) IND	15.98	26 3
11	ELIMINATOR Z.Z. TOP (Warner Bros. 23774-2) WEA	15.98	11 9	26	CHICAGO 17 CHICAGO (Warner Bros. 25060-2) WEA	15.98	-- 1
12	THE NIGHTFLY DONALD FAGEN (Warner Bros. 23696-2) WEA	15.98	13 7	27	STAR TRACKS CINCINNATI POPS ORCH. (KUNZEL) (Telarc CD-80041) IND	15.98	27 9
13	SYNCHRONICITY THE POLICE (A&M CD 3735) RCA	15.98	9 9	28	TCHAIKOVSKY: CAPRICCIO ITALIEN - OP. 45, COSSACK DANCE FROM MAZEPPA "1812" OVERTURE - OP. 49 CINCINNATI POPS ORCH. (KUNZEL) (Telarc CDE-80041) IND	15.98	-- 1
14	MADONNA Sire 23867-2) WEA	15.98	14 9	29	DIGITAL DOMAIN VARIOUS ARTISTS (Elektra 60303-2) WEA	15.98	28 9
15	1984 VAÑ HALEN (Warner Bros. 23985-2) WEA	15.98	16 9	30	HEAR THE LIGHT VOLUME 1 VARIOUS ARTISTS (PolyGram 816054-2) POI.	15.98	23 7



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 PAUL MCCARTNEY | 9 NEW EDITION |
| 2 CHAKA KHAN | 10 THE BIG CHILL |
| 3 SHEENA EASTON | 11 DENNIS DEYOUNG |
| 4 JULIAN LENNON | 12 DEVO |
| 5 JEFFREY OSBORNE | 13 TEACHERS |
| 6 WHAM! | 14 TOMMY SHAW |
| 7 SAM HARRIS | 15 APOLLONIA 6 |
| 8 GENERAL PUBLIC | |

NORTHEAST 1.

- 1 PAUL MCCARTNEY
- 2 CHAKA KHAN
- 3 JEFFREY OSBORNE
- 4 WHAM!
- 5 GENERAL PUBLIC
- 6 NEW EDITION
- 7 JULIAN LENNON
- 8 DEVO
- 9 SHEENA EASTON
- 10 THE BIG CHILL

SOUTHEAST 2.

- 1 CHAKA KHAN
- 2 JEFFREY OSBORNE
- 3 SHEENA EASTON
- 4 PAUL MCCARTNEY
- 5 JULIAN LENNON
- 6 WHAM!
- 7 SAM HARRIS
- 8 NEW EDITION
- 9 TEACHERS
- 10 TOMMY SHAW

BALTIMORE/WASHINGTON 3.

- 1 SHEENA EASTON
- 2 PAUL MCCARTNEY
- 3 JULIAN LENNON
- 4 CHAKA KHAN
- 5 JEFFREY OSBORNE
- 6 SAM HARRIS
- 7 DENNIS DEYOUNG
- 8 THE BIG CHILL
- 9 NEW EDITION
- 10 QUEENSRYCHE

WEST 4.

- 1 CHAKA KHAN
- 2 SHEENA EASTON
- 3 PAUL MCCARTNEY
- 4 JEFFREY OSBORNE
- 5 GENERAL PUBLIC
- 6 JULIAN LENNON
- 7 WHAM!
- 8 SAM HARRIS
- 9 DEVO
- 10 APOLLONIA 6

MIDWEST 5.

- 1 PAUL MCCARTNEY
- 2 JULIAN LENNON
- 3 JEFFREY OSBORNE
- 4 WHAM!
- 5 CHAKA KHAN
- 6 SHEENA EASTON
- 7 THE BIG CHILL
- 8 SAM HARRIS
- 9 DENNIS DEYOUNG
- 10 TEACHERS

NORTH CENTRAL 6.

- 1 CHAKA KHAN
- 2 SHEENA EASTON
- 3 PAUL MCCARTNEY
- 4 DEVO
- 5 JEFFREY OSBORNE
- 6 SAM HARRIS
- 7 DENNIS DEYOUNG
- 8 GENERAL PUBLIC
- 9 NEW EDITION
- 10 APOLLONIA 6

DENVER/PHOENIX 7.

- 1 CHAKA KHAN
- 2 SHEENA EASTON
- 3 SAM HARRIS
- 4 PAUL MCCARTNEY
- 5 JULIAN LENNON
- 6 WHAM!
- 7 JEFFREY OSBORNE
- 8 DENNIS DEYOUNG
- 9 THE BIG CHILL
- 10 GENERAL PUBLIC

SOUTH CENTRAL 8.

- 1 SHEENA EASTON
- 2 CHAKA KHAN
- 3 PAUL MCCARTNEY
- 4 GENERAL PUBLIC
- 5 JULIAN LENNON
- 6 TEACHERS
- 7 TOMMY SHAW
- 8 JEFFREY OSBORNE
- 9 SAM HARRIS
- 10 DENNIS DEYOUNG



SOUND THINKING — Chris Stone, president of L.A.'s Record Plant and founder of Audio Intervisual Design, celebrates the sale to Glen Glenn Sound of the Sony PCM-3324 digital multitrack system. Stone, who also reps for SonyPro-Audio products on the west coast and has helped pave the way for digital soundtracks over the last five years, commented, "... It's very rewarding to finally have it become an industrywide reality. . . this is a significant step for the entire film industry." Pictured (l-r) are: Tom Kobayashi, president of Glen Glenn Sound, Chris Stone and Curtis Chen of Sony.

WHAT'S IN-STORE

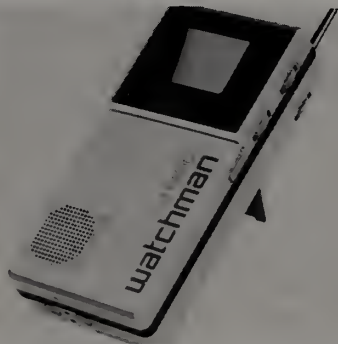
CD NEWS — PolyGram Records continues to release music from all genres on compact disc and last month's releases were no exception. Included in the October release schedule were: Vangelis: "Soil Festivities," the latest from the synthesizer wizard who brought us the scores to *Chariots of Fire* and *Blade Runner*; **Anthony Davis**: "Middle Passage", a highly-acclaimed black American composer who draws upon elements of jazz, classical and ethnic styles for his piano compositions; and, a new series of "Silver Collection" jazz CDs, each containing more than one hour of music at the regular price, which includes a collection of 14 jazz and pop tunes by **George Benson**. Benson plays tunes like "Windmills Of Your Mind," "Walk On By," and "Groovin'" with the help of **Herbie Hancock**, **Ron Carter** and **Billy Cobham**. Combining these CDs with the latest releases from **Stephanie Mills**, **The Everly Brothers** and **Kiss** among others, PolyGram continues to be a strong supporter of the CD format.

RCA SPECIAL — RCA Records recently announced **Kenny Rogers** and **Dolly Parton's** "Once Upon A Christmas." The holiday album, co-produced by Rogers and **David Foster**, is the singers' first-ever LP together and their first collaboration since "Islands In The Stream," 1983's biggest-selling single. According to **David Wheeler**, director of marketing, RCA Records Nashville, by the time the album will be in stores it will have already achieved platinum status. RCA is undertaking a special in-store marketing program which will begin with "Coming Soon" posters to be followed by a second wave of in-store material to alert consumers to the album's availability the week of Thanksgiving. The album features all of the songs performed on the CBS Television special due to air on December 2, 8 PM (EST) entitled *Kenny and Dolly: A Christmas To Remember*.

WINDHAM HILL IN-STORE — **Gil Friesen**, president of A&M Records, has announced that as part of the company's ongoing commitment to developing new markets for prerecorded music, a special boxed set of albums on the A&M-distributed Windham Hill label is being offered through the **Neiman-Marcus** stores and catalog this holiday season. Five Windham Hill titles are being offered (on record only) throughout the 27 Neiman-Marcus stores and the chain's Christmas catalog. Those titles, described by Friesen as "records that comprise an outstanding sampler of the Windham Hill line" include: **George Winston's** "December;" **William Ackerman's** "Past Light;" **Shadowfax's** "Shadowdance;" **Alex de Grassi's** "Southern Exposure;" and the multi-artist "An Evening With Windham Hill Live." All of the albums have been previously released by Windham Hill/A&M, but the five-record package is exclusive to Neiman-Marcus. The set will list for \$50.

WHAT A DEAL — The Professional Sound Systems division of **Bose Corporation** is offering dealers free **Bose RoomMate™** stereo systems through a sales incentive plan effective now through December. The promotion was announced by **John Stiernberg**, field sales manager, who explained that it is designed as an incentive and a gift for dealers. "We want to thank our dealers and contractors for their past support and at the same time encourage increased sales throughout our product line," he said. The Bose RoomMate is a compact and lightweight equalized, amplified speaker system designed for use with Walkman-type personal stereos. The units retail for \$199 a pair and can plug into any device with a headphone jack including televisions, VCRs and keyboards. Bose Pro dealers and contractors will receive one free RoomMate system for their first qualifying order and each multiple thereof if placed at the same time. There is no limit on the number of stereo systems each dealer can receive.

ron rosenthal



MINI TV WITH AM — Now available from Sony is the pocket-sized Watchman™ portable television with a built-in AM radio. Suggested retail price is \$229.95.

TOP 50 12" SINGLES

	Weeks On 11/3 Chart		Weeks On 11/3 Chart
1	1 5	27	33 2
2	2 8	28	30 3
3	3 8	29	31 5
4	4 10	30	25 9
5	6 7	31	34 3
6	5 18	32	32 9
7	9 9	33	36 2
8	7 10	34	37 4
9	11 4	35	38 2
10	12 6	36	— 1
11	8 7	37	43 2
12	10 6	38	40 2
13	14 4	39	— 1
14	16 3	40	43 2
15	170 3	41	40 2
16	19 5	42	27 11
17	21 5	43	28 9
18	13 9	44	48 9
19	18 10	45	44 9
20	23 4	46	41 5
21	15 12	47	46 15
22	26 3	48	42 7
23	24 4	49	39 9
24	20 9	50	45 11
25	29 2		
26	22 6		

12" REVIEWS

MALCOLM McLAREN (Island 0-96915)
Madam Butterfly (6:20) (Puccino-McLaren) (Producer: Stephen Hague-Walter Turbitt) (Remix: M+M)

McLaren's latest adaptation of a classic — remember the do-se-do of "Buffalo Gals?" - is this operatic dance number which features an edit of the beautiful aria from "Madam Butterfly." Silky background vocals gloss over the underlying dance beat and minimalist instrumental backing. Already gaining significant club play due to McLaren's well-established reputation and the cut's smooth groove, "Madam Butterfly" should be another dance hit coup.

SONNY OKOSUN (Shanachie 5011)
Highlife (6:40) (Okosun) (Remix: Goren Anderson-Bob George)

This remix of the original "Highlife" taken from Okosun's highly touted African invasion release "Liberation" is an irresistible groove which employs the infectious musical weavings of highlife with the traditional call and response vocal interplay. With excellent extended and dub versions, Okosun is poised to break the American dance market. Pools and clubs should pick up on this immediately.

TOP 15 MUSIC VIDEOS

		Weeks On Chart
1	WAKE ME UP BEFORE YOU GO GO Wham! (Columbia)	11/3 5
2	TWO TRIBES (12" VERSION) Frankie Goes To Hollywood (Island)	4 6
3	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN) Billy Ocean (Jive/Arista)	1 8
4	BETTER BE GOOD TO ME Tina Turner (Capitol)	3 5
5	PENNY LOVER Liōnēl Richie (Motown)	6 4
6	I JUST CALLED TO SAY I LOVE YOU Stevie Wonder (Motown)	9 4
7	I FEEL FOR YOU (DANCE MIX) Chaka Khan (Warner Bros.)	— 1
8	LET'S GO CRAZY Prince (Warner Bros.)	7 10
9	SWEPT AWAY Diana Ross (RCA)	12 3
10	IT AIN'T ENOUGH Corey Hart (EMI America)	13 2
11	STRUT Sheena Easton (EMI America)	— 1
12	CRUEL SUMMER Bananarama (London/PolyGram)	5 10
13	ON THE DARK SIDE John Cafferty And The Beaver Brown Band (Epic)	11 4
14	DESERT MOON Dennis DeYoung (A&M)	10 2
15	TEACHER TEACHER .38 Special (Capitol)	— 1

Video Business Grows With Joel Clip

(continued from page 7)

On top of that, Small feels it was Joel whose *Pressure* video set the trend for big-budget productions before Michael Jackson got the bug. Although Small frankly admits that the soaring budgets for videos may have hurt artists who must come up with the promotional tool on thinner budgets, his company has worked to ensure the same degree of quality control over its productions as a typical feature film shoot: Small, along with Frank Management, Joel's management company, have worked closely with both the International Alliance of Theatrical and Stage Engineers and the Screen Actors Guild on the *Keeping The Faith* shoot. Both unions' members are officially contracted for the video, an unusual situation in the often non-union video production business. The project will stick to 12-hour shoots as opposed to the usual 18 or whenever the video is done. Whatever overtime is accrued, in other words, will be compensated according to the production's contracts with the two unions. With the increase in video budgets, unions like

SAG are expected to play a much more visible role in the production of music videos. It's another way in which *Keeping The Faith* is expected to be a trend-setting video.

Keeping The Faith is also going to be shown in movie theaters through a new company designed for that purpose. It all adds up to another way Joel's music will be a part of the public consciousness through the rest of 1984. The single, the sixth from "An Innocent Man" and the video should make their way onto the airwaves by the third week in November.

The video itself was shot over five days with 10 days of building before the cameras rolled. The director is Howie Deutch. The choreography is by Wayne Cilento, the director of photography is Michael Negrin (*Tell Her About It*, *Uptown Girl*, *Time After Time*, *She-Bop*.) The video was written by Jeff Schock. Set design is by Steve Hendrickson. Steve Limm is associate producer. Carl Sturgess is production coordinator.

Next week, the shoot.



GRANTING A VIDEO FUTURE — RCA Video Productions has made a grant to New York University's Tisch School of the Arts Undergraduate Department of Film & Television to identify promising individuals in the music video field. Attending the presentation of the grant are (l-r): Gregg Geller, vice president-A&R, RCA Records; Prof. Charles Milne, chairman of the NYU Department receiving the grant; and, from RCA Video Productions, Laura Foti, director of marketing and public relations; Charles Mitchell, vice president of program production; and Tom Khun, president.

AUDIO/VIDEO

TED'S TURN — MTV is now officially rivaled. The momentous christening of the Cable Music Channel, newly born of Ted Turner's Turner Broadcasting System Inc. just eight weeks after conception, took to the videowaves at 9 o'clock Friday morning, October 26. The event was just that, and a pretty darned historical one, actually. The new Turner channel means competition, and competition in the market place, in case you haven't heard, generates one very important side effect: change. The first phase of really substantial development in the video music industry is now officially underway. Turner's challenge to MTV's monolithic success is the infant industry's first big step, and it looks like we may just get this toddler walking yet. Turner's launch included a party that began at 8 a.m. Throngs of the well-



TURNER CHANNEL — Here it is, the official logo of the Cable Music Channel, the first contender to the success of MTV.

heeled crowded The Post Group sound stage, munching smoked salmon and sipping coffee and champagne. Music blared, waiters served hors'd'oeuvres and the media pursued and occasionally cornered Ted Turner. Finally, at 9 o'clock PST, Cable Music Channel president Robert Wussler began the countdown to air time with a speech from the set that had been constructed at one end of the sound-stage bearing the CMC logo, a large red button and a TV screen (other monitors could be found in virtually every nook of the room — on refreshment tables, under potted palms — everywhere). A plaque was presented by 13 district (Hollywood) council woman Peggy Stephenson in which Los Angeles mayor Tom Bradley designated October 26 as Cable Music Channel day in Los Angeles (HmMMM), and then Mr. Turner himself, clad in a forest green suede jacket (for luck?) outlined his intention for the new channel, which is, basically, to keep away from "excessively violent or degrading clips to women that MTV is so found of airing." Meanwhile the big red button sat begging to be pushed, which Turner soon did with vigor, drawling his Georgia best with a hearty "Take that, MTV!" Thus began the new video music channel, with voice-overs by noted L.A. DJs Raechel Donahue and Jeff Gonzer. The first clip was, appropriately enough, Randy Newman's *I Love L.A.* You see, the new channel is not just the first rival to MTV, it's also the first to be L.A. based, emanating from the west coast live, 24 hours a day. Or, as the new buzz phrase that Raechel Donahue intiated on that very first airing, "Live ... from Los Angeles!"

STOCKING STOCK — Not included in the **Cash Box** fall Stocking Guide for reasons of space, is Prism Entertainment's Christmas package of animated home video releases. Orders closed November 1, but the cassettes aren't due to hit the streets until the 13th of this month. The six hour-long tapes consist of two double features and four full-length programs. The double features are Dickens' *A Christmas Tree* and the fairy tale *Puss-in-Boots* on one tape, *Paul Bunyan* and *Johnny Appleseed* on the other. The full-length features are *Snow White Christmas*, *Santa and the Three Bears*, *Around the World in Eighty Days* and *20,000 Leagues Under the Sea*. Each of the cassettes retails for \$29.95 in Beta and VHS. Animation was provided by Rankin-Bass and Filmation studios.

FASHION VIDEO — Well, many muse vid clips have long been accused of being little more than fashion shows, why not go all the way? A new company called Sandy Hill Pittman Production, Inc. has recently set up shop to do just that. Headed by former fashion editor and style consultant Sandy Hill Pittman, SHPP has been organized to distribute videos that combine fashion and beauty merchandising with the music video medium. It will also consult for certain fashion video productions. The company is based in New York, and plans to become a "one-stop video service resource for the growing number of premiere fashion designers who recognize in video the dramatic opportunities to impress their customers at the retail purchase point." Servicing as vice president is communications specialist and event producer Barbara Isreal. SHPP can be reached at 250 West 57th Street, NYC.

VH-1 VJ — The first VJ has been formally announced for the soon-to-be MTV progeny, VH-1 (Video Hits One). The man is Don Imus, formerly of "Imus In The Morning" on WNBC-AM in New York. VH-1 is slated to air January 1, targeted for the 25-54 year old demographic.

gregory dobrin

MUSIC VIDEO REVIEWS

WILL THE WOLF SURVIVE • LOS LOBOS • 3:41 • SLASH/WARNER BROS. RECORDS • DESIGN ART PRODUCTIONS

Through alternating views of desert and city *Will the Wolf Survive* evokes perfectly the essence of the American Southwest. The urban experiences of an American Indian youth are chronicled here, from desert freedom to urban dishwashing captivity, where a serenely beautiful female desert departee beckons their joint return to the sagebrush. As delicately burnished in hue as it is in social comment, *Will the Wolf Survive* also features the band in well-adapted performance shots. Photographic intensity is gained through the calm direction of Mick Haggerty.

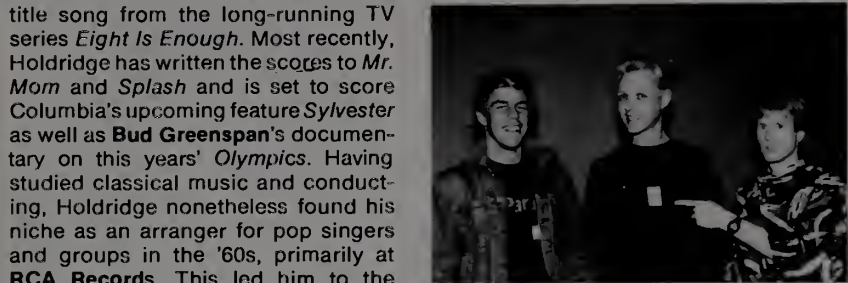
RAISED ON THE RADIO • THE RAVYNS • 5:27 • MCA RECORDS • MELROSE FILM PRODUCTIONS

An essentially performance clip from MCA recording artist The Ravyns, *Raised On the Radio* sets the plot of a grief silenced boy, returned to the home of his grandmother following the death of his parents — and leaves it there. Brief bedroom glimpses of the boy and his radio are infrequently seen between Ravyns performance shots, a sparsity that hinders the continuity of this initially intriguing story line. A noteworthy performance by Brandon Goldstein as the boy is unsupported by the clip's balance.

FILMUSIC

FADE IN: The Roman Coliseum, 43 A.D. An ominous quiet heightens the tension as dusk settles over the city. Slowly, the hero walks in, hardly suspecting that the greatest battle of his life is only seconds away. Suddenly, we hear music growing louder and louder. Somehow the music seems slightly out of place. It's the latest single by **Queen**. Unlikely, of course, but the trend in film music right now does seem aimed that way. In order to discuss today's scores, I spoke with two musicians and composers who have both pop and film experience, to see where they feel film music is going, as well as where they are headed themselves.

Lee Holdridge has been working as a film composer for over a decade and is best known for his successful theme to *Moment By Moment*, as well as the title song from the long-running TV series *Eight Is Enough*. Most recently, Holdridge has written the scores to *Mr. Mom* and *Splash* and is set to score Columbia's upcoming feature *Sylvester* as well as **Bud Greenspan's** documentary on this year's *Olympics*. Having studied classical music and conducting, Holdridge nonetheless found his niche as an arranger for pop singers and groups in the '60s, primarily at **RCA Records**. This led him to the attention of **Neil Diamond** in 1969, with whom he ended up working for four years, culminating in the score for *Jonathan Livingston Seagull*. According to Holdridge, that experience put him into the film world, something he'd always aspired to. Through the years, Holdridge nevertheless, as a writer and arranger, worked with **Barbra Streisand**, **John Denver**, **George Benson** and **Diana Ross**, among others. When I asked about his gradual transition into filmscoring, Holdridge commented, "Both my pop background and my classical background found fruition in film scoring. A film is such a mixture of different styles and approaches and each film has a whole new set of styles that it demands." Discussing the trend of commercial songwriters working in film that has taken place over the last few years, I asked if there is ever any pressure put upon composers by producers or studios to write a "hit" song for their film. "Yes, there is a stage we're going through now where everybody thinks a hit song will save the movie, but the film must come first and there are a lot of movies that aren't saved by a hit song and a lot of hit movies that don't have hit songs." Though Holdridge is excited by the new music rock composers inject in film, citing *Flashdance* as a supreme marriage of both art forms, he feels there are "recent examples where you can imagine producers with crowbars trying to fit a song in their picture." The answer, according to Holdridge, is to allow the experienced film composer to score and let the songwriters stick to writing songs. Holdridge cites his own experiences with *Jonathan Livingston Seagull* and *Mahogany* wherein he wrote the background scores while **Neil Diamond** and **Michael Masser**, respectively, wrote the songs. "I think you have a better sense of what a score is about with a composer rather than a songwriter," Holdridge feels. Mentioning such landmark films as *The Graduate* as well as the **Beatles** films, Holdridge is certain they planted the seeds of the music video revolution by combining a visual element with contemporary music. As Holdridge sees it, "Music video is going to revolutionize film-making by changing how an audience perceives film... We're still in the covered-wagon stage."



TRYING TO MAKE SENSE — The recent premiere for the *Talking Heads* film *Stop Making Sense* at the *Palace* brought out a variety of people from both the film and music industries. Seen at the opening are *Cash Box's* Peter Holden, X guitarist Billy Zoom and MTV veejay Alan Hunter. (Photo by David Hermon.)

Though the thought of **Baxter Robertson** breaking into the film scoring arena may not have **John Williams** tossing and turning every night, the lead singer and founder of the **Baxter Robinson Band** does in fact look with great enthusiasm toward the expansion of his career into that field. For many years, Robertson has found his greatest fulfillment in the countless hours he and his band have spent doing live performances and now enjoys the release through RCA of the band's LP, "Vanishing Point Two". Yet, as I spoke with Robertson, it became clear that as a composer (he writes almost all of the band's material) he hopes to not only continue on the same course, but to involve himself further with film. On the subject, Robertson said, "I got the opportunity from **Columbia** to write the lyrics for a song to be used in *The Karate Kid* in collaboration with **Bill Conti** as composer, and the song "Feel The Night" was in fact used in the film. Also, Warner Brothers expressed interest in the new LP and wound up using the song "Vanishing Point" in the feature *Body Rock* and also placed the cut "Escape Velocity" in the upcoming film *Vision Quest*. Elaborating on his fondness for film work, Robertson cited that although he's very pleased to have had these songs used in films, he'd like to branch out eventually into full scoring. "I'm qualified as a composer and orchestrator and I feel that I could learn the mechanics... I would love very much to do a complete score," Robertson summed up, and so hopes, like many other rock performers of late, to work in film, while never losing touch with the audience he's built up over the years.

KEEPING UP WITH THE JONES' — **Quincy Jones** has launched a new division of his production company which will involve the securing of composers for film scoring assignments as requested by producers. Under this arrangement, **Pat Williams** is set to score **Neil Simon's** *Sluggers' Wife* from Columbia Pictures.



ROAD TO RECOVERY — Paramount's 1947 hit *Road To Rio* is one of 12 films slated to be saved through the transfer of its nitrate-based film stock to safety stock. The American Film Institute will undertake the project. Pictured here are, of course, **Bob Hope**, **Dorothy Lamour** and **Bing Crosby**.

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peter berk

TOP 30 VIDEOCASSETTES

	Weeks On 11/3 Chart	Weeks On 11/3 Chart
1 ROMANCING THE STONE CBS/Fox 1358	1 7	
2 SPLASH Touch Stone 213	2 7	
3 FOOTLOOSE Paramount 1589	3 7	
4 AGAINST ALL ODDS RCA/Columbia 60077	4 5	
5 YENTL CBS/Fox 4724	10 5	
6 THE BIG CHILL RCA/Columbia 10021	5 15	
7 ICE MAN MCA 80074	6 17	
8 PURPLE HEART Warner Home Video 20018	7 7	
9 GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES Warner Home Video 11375	14 3	
10 SIXTEEN CANDLES MCA 80076	17 3	
11 THE RIGHT STUFF Warner Home Video 20024	9 19	
12 BLAME IT ON RIO Vestron 5040	8 16	
13 RACING WITH THE MOON Paramount 1668	11 5	
14 LASSITER Warner Home Video 11372	13 14	
15 FIRE STARTER MCA 80075	— 1	
16 ICE PIRATES MGM/UA 800427	21 3	
17 TANK MCA 80072	16 15	
18 THE BOUNTY Vestron 5044	— 1	
19 THE DRESSER RCA/Columbia 10184	12 7	
20 BREAKIN' MGM/UA 80044	— 1	
21 FRIDAY THE 13th THE FINAL CHAPTER Paramount Home Video 1756	— 1	
22 UNFAITHFULLY YOURS CBS/Fox 1340	15 12	
23 ALPHABET CITY CBS/Fox 6741	26 3	
24 MOSCOW ON THE HUDSON RCA/Columbia 60309	— 1	
25 THIS IS SPINAL TAP Embassy Home Video 2081	— 1	
26 TERMS OF ENDEARMENT Paramount Home Video 1407	18 22	
27 HARRY AND SON Vestron 5037	19 12	
28 SWING SHIFT Warner Home Video 11376	20 11	
29 ROMANTIC COMEDY CBS/Fox 4722	24 12	
30 UNCOMMON VALOR Paramount Home Video 1657	25 27	

New Innovations From Fairlight

(continued from page 7)

destined for highly successful market responses.

Where the Fairlight CMI allows the user to create synthetic sounds, repeat natural sounds sampled by the CMI or fuse natural and synthetic sounds, the CVI will allow the video creator to manipulate color and shape directly on video images. This microprocessor-based computer graphics/video synthesis system offers real-time digital effects, including color generation and modification, chroma-key, strobe, titling and menu driven software access to all effects parameters. Fairlight contends that the CVI combines the most real-time video effects with the lowest price of any such video unit available.

The other unit which Fairlight showcased at the AES was the Voicetracker,

which allows a vocalist to drive a synthesizer simply by singing a note or melody line. As a result, a band's synthesizer need not be powered by a keyboard, it can be put into effect with a vocalist or a monophonic input from any instrument. By microphone or direct line, the Voice-tracker can power virtually any analog or MIDI-controlled synthesizer to create varied aural backdrops in key with the melodic line being played.

Both of these products should be on the commercial market by the end of the year and Fairlight director of operations **Joey Newman** noted that by the spring of next year the company will make available even more advanced hardware which will be adaptable to the current Fairlight line, "so that no one will be left behind."



BIG DEAL IN PUBLISHING — Screen Gems-Colgems-EMI Music has signed an exclusive worldwide administration publishing agreement with the two music catalogs of the **Lorimar Music Publishing** division, **Marilor Music** and **Roliram Music**. The deal covers both past and present **Lorimar** film and television compositions. On hand for the signing are: from left: **Jack Rosner**, Screen Gems vice president of administration; **Bobby Roberts**, president of the **Lorimar Music Group**; **Lester Sill**, president of **Screen Gems-Colgems-EMI Music Inc.**; and **David Franco**, **Lorimar Division of Music**.



ABC RADIO BROADCAST CENTER OPENS — Here posing in front of the newsroom at ABC Radio's new N.Y. broadcast center are (l-r): Edward F. McLaughlin, president, ABC Radio Networks; Peter Flannery, vice president, ABC News, radio; Anthony D. Thomopoulos, president, ABC Broadcast group and Ben Hoberman, president, ABC Radio.

ABC Radio Broadcast Center Opens

NEW YORK — ABC opened a New York broadcast center for its seven radio networks (Contemporary, Direction, Entertainment, FM, Information, Rock and ABC Talkradio) on October 29. The 40,000-square-foot facility is "the largest and most sophisticated commercial radio facility in the world," according to ABC.

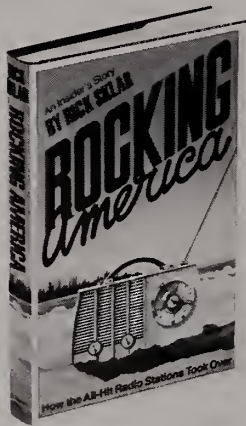
The Broadcast Center, located at 125 West End Avenue, features a Technical Operations Center that, according to Edward F. McLaughlin, president, ABC Radio Networks, looks "like the control panel of Starship Enterprise;" a 3,000-square-foot newsroom designed for multiple simultaneous broadcasts; a

sports center with three on-air studios and eight work stations; 13 studios, including two with "floating" floors, ceilings, and walls; and a large block of office space.

The facility, which employs a permanent management staff of 20, in addition to 200 employees 24 hours a day, seven days a week, was designed by Tony Argibay. In the planning and construction stage for more than three years, the total cost of the center was over 12 million dollars.

"This new broadcast center represents a commitment by the management of ABC to radio," said Anthony D. Thomopoulos, president, ABC broadcast group.

His programming attracted the largest audience in radio history, and changed the sound of radio in America forever. His book will tell you how he did it.



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—Michael L Eskridge, President, NBC Radio

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Rick Sklar is a vice-president of ABC Radio and is a consultant for ABC-TV's music video programs. He has been program director at New York radio stations WINS, WMGM, and at WABC, which he built into "the most listened-to station in the nation."

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AIRPLAY

PG MOVES ON — "It wasn't a negative split," commented Patrick Griffith, president of PG Productions. As of January 13, PG's "Live From The Record Plant" will no longer be associated with the RKO Radio Network and according to Griffith it was simply a matter of the company moving forward. So, as of the second Sunday of 1985 the PG Network will be producing, distributing, clearing and directing the live, call-in CHR music/talk feature, heard via Satcom 1R every Sunday. "The programming of the show is via our affiliates versus the network," said Griffith. "That's what PG is all about. We're talking about a network that answers to the affiliates for once." Griffith spoke elusively about some surprises upcoming in 1985 for PG product, declining to specify until the ink dries. The company president is obviously happy with the events of the past year as well as the impressive talent lineup for the Record Plant for the next few weeks. On October 28, Steve Perry answered callers' questions and upcoming shows include: Survivor, November 4; REO Speedwagon, November 11; Patty Smyth and Scandal on November 25. But what about November 18? Oh yea, almost forgot. Stevie Wonder will be making a rare and exclusive radio appearance, answering callers' questions and playing his past classics and current hits. It promises to be an electric Sunday night. Also, according to PG's Laurie Gorman, confirmed but not yet scheduled are Toto and Jermaine Jackson. So now do you know why Pat Griffith smiles a lot lately?



PG'S WONDER — Stevie Wonder will be making a rare network radio appearance on PG Productions listeners "Live From The Record Plant," Sunday, November 18.

KANSAS CITY'S FIRST — KFKF Radio in Kansas City is airing a "First of its Kind in the USA" promotion. As a result of extensive research and planning, the station announced its plans to "Home Free Giveaway." But the promotion is more than just the usual free new home giveaway. The station will pay off a home that a listener has already chosen. The one that he or she lives in today. The entire mortgage balance up to \$100,000 is eligible for the KFKF payoff. The contest began September 10 and runs through November 16, 1984 when one KFKF listener will choose a special key and open a "Home Free" door to get his entire mortgage paid off. KFKF general manager Tom Bresnahan, explained the promotion. "Almost everyone has one bill they have to pay year after year and that's their home mortgage. We decided to give a person the chance to win something unique — their own chosen home, paid off. This is unlike any other promotion that's ever been done in the USA. Mostly stations run contests that give the listener a prize he or she may not really want. In this case, no one's going to turn down getting their home paid off." KFKF has taken care of those people who don't have a mortgage, renters or people with a low mortgage amount, by offering a minimum grand prize of \$10,000 in cash in the event a qualifier in this situation wins. The finale of the contest is set for November 16 in the Crown Center Shoppes in downtown Kansas City. On that morning, the 15 qualifiers will each have the opportunity to choose one of 15 keys. One of those keys will open a specially constructed door. The grand prize winner will have the key that opens the door.

\$50,000 FOR A SONG — WRDU in Raleigh, N.C. is offering listeners the chance to win \$50,000 just for sending in a postcard with their favorite song. And the postcards have been pouring in at a rate of 400 per day from listeners hoping to qualify. At random, postcards are drawn throughout the day and night and songs are dedicated on the air. The listener who has had his or her song dedicated and played has 10 minutes to call and identify his or her entry. The phone call



is tape recorded and added to a master reel, the reel that will determine the winner November 8! All of the contest qualifiers will be invited to a party November 8 in Raleigh when the master reel is fast-forwarded on a tape recorder and stopped at random. When the tape stops, the next caller recorded on the tape will win \$50,000. To ease the tax bite, the winner will receive the \$50,000 in \$10,000 installments over 5 years. The first check will be received by WRDU-FM's winning listener within five days of the announcement of the winner.

MOTOWN ON THE AIR — Due to the success of Hitsville, USA — The Story of Motown London Wavelength will infiltrate the airwaves with Motown Minutes commencing January, 1985. Motown Minutes, a daily feature, will pay tribute to Motown's existence. Listeners will relive the music and memories with the artists, writers and producers which have made Motown possible. The history of Motown is explored through music and interviews with the talent responsible for the birth and survival of the "Motown Sound" including Motown chairman, Berry Gordy, Smokey Robinson, Lionel Richie, Stevie Wonder and Jermaine Jackson are just a few names who have contributed to Motown Minutes. The program is produced by the BBC in London, which emphasizes the worldwide impact of Motown. The program will be produced in 3-5-minute segments and is available free to radio stations on a trade barter/market exclusivity basis. Interested stations should contact Walt Rittman at (914) 961-7600. London Wavelength handles all BBC-produced contemporary music programs in America among them the weekly BBC Rock Hour.

david adelson

ON JAZZ

NEW LABEL NEWS — I don't know what to call it — New Acoustic Music is what somebody calls it — but there is a certain type of jazz/world music hybrid that is becoming exceptionally popular lately. Windham Hill is the most notable label in this field, but Philo, Rounder and a few other labels (usually located in woody places like Vermont or Oregon) are turning this stuff out at a brisk clip. Well, from Great Barrington, Mass. comes Muse/Art Records (not to be confused with N.Y.'s Muse Records). Run by **E.W. Chips**, Muse Art has just issued its first three releases and all of them are dreamy and interesting fusions (there's that word) of jazz, folk, and whatnot. The albums are "Far East Subway Blues" by the **Winds of Change** (David Wertman, Tim Moran, Mikele Navazio, and Tony Vacca), "Gallery of Air" by **Larry Chernicoff**, and "Deer Park" by **Tom Schmidt**. Muse/Art can be reached at P.O. Box 628; Dept. G, 20 Hollenbeck Ave.; Great Barrington, MA 01230.

FELA — One of the season's strangest happenings was the is-he-or-isn't-he non-appearance by **Fela Anikulapo Kuti**. Fela is a major African star — according to some, the major African musical superstar — who leads a big band that is closer to jazz than the groups of any of the other African stars (**Sunny Ade**, **Rocherau**, etc.); though there are lyrics — politically volatile lyrics, at that — Fela's band is mainly an instrumental unit, an Afro-jazz big band. Back in September Fela was announced as playing at the Ritz. Cancelled. A couple of weeks later he was announced as playing at the Ritz again.

Cancelled. A week or so later he was announced as playing at the Beacon Theatre. You guessed it. Finally, Fela's band played at the Pizza a Go-Go. One problem: Fela couldn't get out of Africa, so his son **Femi** fronted the band. In any case, Capitol has just come to the rescue by releasing three Fela LPs: "Black President" (which has a guest appearance by trumpeter **Lester Bowie**), "Original Sufferhead," and "Egypt 80." They are all interesting and all unlike anything else in jazz. Fela plays saxophones and keyboards, and sings, and there are interesting solos from baritone saxophonist **Lekan Animasaun** and trumpeter **Otentoroolu-Ifayeun**. A different and worthwhile sound from the continent from whence it all began.

PUBLIC AFFAIRS — The Public Theatre offered a splendid weekend of music to end October. **Muhai Richard Abrams** led his crackerjack big band through a typically tight musical program, sparked by the fine drumming of **Charli Persip** and featuring good solo work from everybody, notably **Craig Harris** on trombone, **Jean-Paul Bourelly** on guitar and **Marty Ehrlich** on reeds. Then **Hamiet Bluiett** debuted his **Clarinet Family**, which features seven, count 'em seven, gentlemen (**Bluiett**, **Kidd Jordan**, **John Purcell**, **J.D. Parran**, **Dwight Andrews**, **Don Byron**, and **Eugene Ghee**) playing clarinets of every size (from teeny-weeny to six feet tall) and sound. Backed by **Fred Hopkins** on bass and **Warren Smith** on drums, the Clarinet Family cooked like crazy — and got a remarkable variety of textures — on a varied program that included some sparkling blues. **Everybody** played well, but John Purcell and Don Byron outdid themselves. This is the year of the return of the licorice stick, and, if Bluiett sticks with this Family, this band can lead the revival.

REMEMBERING TEDDI — **Teddi King** was a fine jazz vocalist who died in 1977 of Systemic Lupus Erythematosus, commonly referred to as Lupus. Since that time, "We Remember Teddi King" concerts have been held annually to benefit the SLE Foundation. This year's benefit takes place Nov. 5 at Town Hall and features **Tony Bennett** and **Barbara Cook**. There is pre-concert reception, and a post-concert dinner featuring the music of **Hal McKusick** and his **Swing Session**. The cause is more-than worthy, and info about remaining tickets can be had by phoning (212) 685-4118.

BOPPING AROUND — N.Y.'s Cooper Union, which has been offering fine programs since **Abe Lincoln** had a speaking gig there last century, serves up the **David Eyges Quintet** (11/9); "Primitive Worlds, a new jazz musical written by **Amiri Baraka** and featuring **David Murray** (22/16); (212) 254-6374 gets details . . . Another longtime — though not *that* long — series is the one held at the Church of the Heavenly Rest on Sunday afternoons. Look for **Ray Bryant** and **Sir Roland Hanna** (11/9), **Charlie Byrd** and friends **Kenny Davern**, **George Duvivier** and **Bobby Rosengarden** (12/9) and **Dave McKenna** (1/13/85). They benefit that 5th Ave. church's day school and info can be had from (212) 369-8040 . . . The same people run the "Jazz at 6" series at the New School, which offers **Kenny Burrell** (11/9) and **Charlie Byrd** (12/9); info from (212) 741-5690 . . . Outward Visions, meanwhile, brings a number of free concerts to Brooklyn's Brownsville Heritage House. The **Terry Jenoure Quartet** (11/8) and **Skip and the Exciting Illusions**, featuring **Alonzo Gardner** (11/15) are next up; call (212) 385-1111 for details . . . *Jazz: America's Classical Music* by **Grover Sales** has just been issued by Prentice-Hall's Spectrum Books (\$9.95) . . . November should see the opening of another jazz club in New York, the Jazz Hall of Fame at 21 Hudson St., not to be confused with Charlottesville, VA's The National Jazz Hall of Fame, which is struggling to get off the ground (NJHF; Box 3210, University Station; Charlottesville, VA 22903 is the address if you'd like to help them in their struggle) . . . **Pat Metheny**, fresh from collaborating with **David Bowie** on the soundtrack of **John Schlesinger's The Falcon and the Snowman**, is in the midst of a cross-country tour that will bring him to N.Y.'s Beacon Theatre, Dec. 1 . . . **Roger Kellaway** has been a welcome pianist in N.Y. the last couple of months, presenting interesting programs at Soho's Greene Street. Nov. brings guests **Michael Moore** (11/9 & 30), **Irene Reid** (11/16), and **Toots Thielemans** (11/23) to his piano . . . Contrary to published reports, Nonesuch president **Bob Hurwitz** will not be taking over the operation of Elektra/Musican Records, the jazz label put in limbo after **Bruce Lundvall's** departure to Manhattan Records .

lee jeske



BEST HAMPTON — **Lionel Hampton** stopped by the Copacabana a couple of weeks ago to pick up his BMI Jazz *Pioneers Award* and to join in the jamming with (l-r) bassist **Jay Leonhart**, baritonist **Cecil Payne**, trumpeter **Johnny Carisi** and altoist **Lenny Hambro**.

TOP 30 ALBUMS

*AVAILABLE ON COMPACT DISC

	Weeks On 11/3 Chart		Weeks On 11/3 Chart
1 INSIDE MOVES GROVER WASHINGTON, JR. (Elektra 9 60318-1)	1 5	16 MAHAVISHNU (Warner Bros. 9 25190-1)	20 2
2 HOT HOUSE FLOWERS WYNTON MARSALIS (Columbia FC 39530)	2 5	17 THE INTRODUCTION STEVE MORSE BAND (Musician/Elektra 60369-1)	14 13
3 NIGHTSONGS EARL KLUGH (Capitol ST-12372)	3 5	18 KALAHARI DAVE VALENTI (GRP-A-1009)	16 6
4 FIRST CIRCLE PAT METHENY GROUP (ECM 25008-1)	4 6	19 BACKSTREET DAVID SANBORN (Warner Bros. 9 23906-1)	18 52
5 RENDEZVOUS SADAO WATANABE (Elektra 60371-1)	5 13	20 NIGHT JOHN ABERCROMBIE (ECM 25009-1)	— 1
6 THE TWO OF US RAMSEY LEWIS & NANCY WILSON (Columbia FC 39326)	6 13	21 MOBO II KAZUMI WATANABE (Gramavision GR 8406)	23 2
7 NIGHT LINES* DAVE GRUSIN (GRP-A-1006)	7 21	22 ELECTRIC OUTLET JOHN SCOFIELD (Gramavision GR 8405)	24 2
8 ACCESS ALL AREAS SPYRO GYRA (MCA 2-6893)	8 20	23 DECEMBER GEORGE WINSTON (Windham Hill/A&M WH-1025)	25 2
9 SOUND-SYSTEM HERBIE HANCOCK (Columbia FC 39478)	10 11	24 TOMMY GUN TOM BROWNE (Arista AL8-8249)	— 1
10 DECOY* MILES DAVIS (Columbia FC 38991)	11 21	25 THE DREAMS OF CHILDREN SHADOWFAX (Windham Hill/A&M WH-1038)	— 1
11 DISGUISE CHUCK MANGIONE (Columbia FC 39479)	9 11	26 STEPPIN' OUT GEORGE HOWARD (TBA TB 201-N)	15 23
12 RENDEZVOUS GEORGE DUKE (Epic FE 39262)	12 4	27 AERIAL BOUNDARIES* MICHAEL HEDGES (Windham Hill/A&M WH-1032)	27 8
13 12 BOB JAMES (Tappan Zee/Columbia FC 39580)	22 2	28 MODERN TIMES STEPS AHEAD (Musician/Elektra 60351-1)	19 20
14 WINDHAM HILL RECORDS SAMPLER '84 VARIOUS ARTISTS (Windham Hill/A&M WH-6-1035)	13 7	29 THE BEST OF GIL SCOTT-HERON (Arista AL 8-8248)	17 7
15 OPEN MIND JEAN-LUC PONTY (Atlantic 7 80185-1)	21 2	30 TIME EXPOSURE STANLEY CLARKE (Epic FE 38688)	26 29

FEATURE PICKS

NEW YORK SCENE — Art Blakey and the Jazz Messengers — Concord Jazz CJ-256 — Producer: Frank Dorritie — List 8.98

The latest edition of Blakey's school for upcoming jazz giants is typically terrific, but atypically under-recorded. Special citation must be made of trumpeter Terence Blanchard (his work on "Tenderly" is an album highlight), but altoist Donald Harrison, tenorist Jean Toussaint, pianist Mulgrew Miller and bassist Lonnie Plaxico all respond well to the high-stepping of the master behind the drum kit. A live, and lively, recording!

THE DREAMS OF CHILDREN — Shadowfax — Windham Hill WH-1038 — Producer: Chuck Greenberg — List: 8.98

Heady, sweeping, world music from the guys who can make stone flutes go hand in hand with memory moogs. The ages, and genres, come together here, and while much of it is romantic and evocative, there is plenty that is powerful and muscular. There is also a very effective use of such percussion instruments as turtle shells, fra fra bells and data drums. A tonic for sore ears.

ALBUM ALBUM — Jack DeJohnette's Special Edition — ECM 1280 — Producer: Jack De Johnette — List: 9.98 — Bar Coded

Another tuneful effort from drummer De Johnette's very special Special Edition (David Murray, John Purcell, Rufus Reid and Howard Johnson.) As always, the band travels inside and outside and even tosses in one avant-fusion-reggae shuffle ("New Orleans Strut") along the way. Great arrangements, fine solos and the entire thing is as tight as a gator's lips.

BEYOND THE CLOUDS — Free Flight — Palo Alto PA 8075 — Producer: Stanley Clarke — List: 8.98

An agreeable combination of jazz (originals by the band's new pianist Mike Garson), pop (a thumping "Norwegian Wood"), and classical (arrangements of Prokofiev, Beethoven and Khatchaturian). Flutist Jim Walker's tone is clear and studied and the charts take full advantage of his sound; the rest of the guys (bassist Jim Lacey, drummer Ralph Humphrey, Garson) kick in what's needed, like some wild and unclassifiable piano solos. Producer Stanley Clarke adds the spit polish.

KJAZ To Celebrate 25th With Benefit

NEW YORK — San Francisco's KJAZ, which claims to be the oldest radio station in the U.S. broadcasting jazz 24 hours a day, will celebrate its 25th anniversary Nov. 8 by bringing together Sarah Vaughan, Woody Herman, Al Cohn, Jon Hendricks and Tuck & Patti for a black-tie benefit for KQED Public Broadcasting. A \$100 contribution buys a ticket to the event, at San Francisco's Galleria, as well as dinner, dancing and cocktails. Details are available from KQED Special Events; 500 Eighth St.; San Francisco, CA 94103 (415-553-2230).

CASH BOX TOP 100 ALBUMS

November 10, 1984

Title, Artist, Label, Number, Distributor

* = Available on Compact Disc

		Weeks On 11/3 Chart			Weeks On 11/3 Chart			Weeks On 11/3 Chart				
1	PURPLE RAIN* PRINCE AND THE REVOLUTION (Warner Bros. 25110-1) WEA	8.98 1	19	34	REBEL YELL* BILLY IDOL (Chrysalis FC 41450) CBS	—	50	67	YOU, ME AND HE MTUME (Epic FE 39473) CBS	—	55	11
2	BORN IN THE U.S.A.* BRUCE SPRINGSTEEN (Columbia QC 38653) CBS	— 2	21	35	THE GLAMOROUS LIFE SHEILA E. (Warner Bros. 1-25107) WEA	8.98 31	16	68	THE LAST IN LINE DIO (Warner Bros. 9 25100-1) WEA	8.98 66	17	17
3	PRIVATE DANCER* TINA TURNER (Capitol ST-12330) CAP	8.98 3	22	36	WHAT ABOUT ME? KENNY ROGERS (RCA AFL 1-5043) RCA	8.98 33	7	69	COULDN'T STAND THE WEATHER* STEVIE RAY VAUGHAN & DOUBLE TROUBLE (Epic FE 39304) CBS	— 67	21	21
4	THE WOMAN IN RED ORIGINAL SOUNDTRACK (Motown 6108ML) MCA	8.98 4	8	37	SAM HARRIS (Motown 6103ML) MCA	8.98 42	5	70	VALOTTE JULIAN LENNON (Atlantic 7 80184-1) WEA	8.98 —	1	1
5	SPORTS HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	— 5	58	38	EB 84* THE EVERLY BROTHERS (Mercury 822 431-1 Y-1) POL	8.98 38	6	71	NEW SENSATIONS LOU REED (RCA AFL 1-4996) RCA	8.98 68	21	21
6	TONIGHT DAVID BOWIE (EMI America SJ-17138) CAP	8.98 7	5	39	VOA* SAMMY HAGAR (Geffen GHS 24043) WEA	8.98 39	14	72	LOVE LANGUAGE* TEDDY PENDERGRASS (Asylum 60317-1) WEA	8.98 71	22	22
7	1100 BEL AIR PLACE JULIO IGLESIAS (Columbia QC 39157) CBS	— 6	11	40	GIVE MY REGARDS TO BROAD STREET PAUL McCARTNEY (Columbia SC 39613) CBS	— —	1	73	RIDDLES IN THE SAND JIMMY BUFFETT (MCA-5512) MCA	8.98 65	7	7
8	SHE'S SO UNUSUAL* CYNDI LAUPER (Portrait BFR 38930) CBS	— 8	46	41	MIDNIGHT MADNESS* NIGHT RANGER (MCA-5457) MCA	8.98 35	52	74	SHOUT DEVO (Warner Bros. 9 25097-1) WEA	8.98 102	3	3
9	THE UNFORGETTABLE FIRE U2 (Island 7 90231-1) WEA	8.98 12	4	42	CAMOUFLAGE* ROD STEWART (Warner Bros. 1-25096) WEA	8.98 40	20	75	REFLECTIONS* RICK JAMES (Gordy/Motown 6095GL) MCA	8.98 69	12	12
10	BIG BAM BOOM DARYL HALL & JOHN OATES (RCA AFL 1-5039) RCA	8.98 13	3	43	BREAKING HEARTS* ELTON JOHN (Geffen GHS 24031) WEA	8.98 43	17	76	FIRST CIRCLE PAT METHENY GROUP (ECM 25008-1) WEA	8.98 78	6	6
11	HEARTBEAT CITY* THE CARS (Elektra 9 60296-1) WEA	8.98 9	33	44	VICTORY* JACKSONS (Epic QE 38946) CBS	— 44	17	77	THE WARNING QUEENSRYCHE (EMI America ST-17134) CAP	8.98 84	5	5
12	CAN'T SLOW DOWN* LIONEL RICHIE (Motown 6050ML) MCA	8.98 10	83	45	SIGNS OF LIFE BILLY SQUIER (Capitol SJ-12361) CAP	8.98 41	15	78	TEACHERS ORIGINAL SOUNDTRACK (Capitol SV-12371) CAP	8.98 96	2	2
13	CHICAGO 17* CHICAGO (Warner Bros. 9 25060-1) WEA	8.98 14	18	46	INSTINCTS ROMEO VOID (Columbia BFC 39155) CBS	— 45	9	79	LOVE AT FIRST STING* SCORPIONS (Mercury 814 961-1 M-1) POL	8.98 79	35	35
14	SUDDENLY BILLY OCEAN (Jive/Arista JL 88213) RCA	8.98 15	11	47	THE BLITZ KROKUS (Arista AL8-8243) RCA	8.98 47	10	80	MAKE IT BIG WHAM! (Columbia FC 39595) CBS	— —	1	1
15	VOLUME ONE THE HONEYDRIPPERS (Es Paranza 7 90220-1-B) WEA	5.98 21	4	48	AN INNOCENT MAN* BILLY JOEL (Columbia QC 36873) CBS	— 48	66	81	TOOTH AND NAIL DOKKEN (Elektra 9 60376-1) WEA	8.98 88	5	5
16	BREAK OUT* POINTER SISTERS (Planet BXL 14705) RCA	8.98 16	51	49	ELIMINATOR* Z.Z. TOP (Warner Bros. 9 23774-1) WEA	8.98 49	83	82	GREATEST HITS 2 OAK RIDGE BOYS (MCA-5496) MCA	8.98 70	9	9
17	MADONNA* (Sire 9 23867-1) WEA	8.98 11	59	50	BANANARAMA* (London 820 036-1 R-1) POL	8.98 46	23	83	GIRLS WITH GUNS TOMMY SHAW (A&M SP-5020) RCA	8.98 109	4	4
18	EDDIE AND THE CRUISERS ORIGINAL SOUNDTRACK (Scotti Bros. BFZ 38939) CBS	— 17	14	51	DESERT MOON DENNIS DeYOUNG (A&M SP 5006) RCA	8.98 59	8	84	INSIDE MOVES GROVER WASHINGTON, JR. (Elektra 9 60318-1) WEA	8.98 94	5	5
19	ANIMALIZE* KISS (Mercury 822 495-1 M-1) POL	8.98 19	6	52	THE BIG CHILL ORIGINAL SOUNDTRACK (Motown 6062 ML) MCA	8.98 58	56	85	STREET TALK* STEVE PERRY (Columbia GC 39334) CBS	— 83	29	29
20	EMOTION BARBARA STREISAND (Columbia OC 39480) CBS	— 36	2	53	1984* VAN HALEN (Warner Bros. 9 23958-1) WEA	8.98 54	46	86	THRILLER* MICHAEL JACKSON (Epic QE 38112) CBS	— 86	99	99
21	I FEEL FOR YOU* CHAKA KHAN (Warner Bros. 9 25162-1) WEA	8.98 28	4	54	SELF CONTROL* LAURA BRANIGAN (Atlantic 7 80147-1) WEA	8.98 50	29	87	HOT HOUSE FLOWERS WYNTON MARSALIS (Columbia FC 29530) CBS	— 107	4	4
22	STAY HUNGRY TWISTED SISTER (Atlantic 7 80156-1) WEA	8.98 23	20	55	ALL THE RAGE GENERAL PUBLIC (I.R.S./A&M SP-70046) RCA	8.98 63	4	88	RUN D.M.C. (Profile PRO-1201) IND	8.98 82	28	28
23	ICE CREAM CASTLES THE TIME (Warner Bros. 9 25109-1) WEA	8.98 22	16	56	LEGEND BOB MARLEY AND THE WAILERS (Island 7 90169-1) WEA	8.98 53	12	89	CONDITION CRITICAL QUIET RIOT (Pasha QZ 39516) CBS	— 72	15	15
24	SWEPT AWAY DIANA ROSS (RCA AFL 1-5009) RCA	8.98 24	8	57	NEW EDITION (MCA-5515) MCA	8.98 81	4	90	SOUND-SYSTEM HERBIE HANCOCK (Columbia FC 39478) CBS	— 85	11	11
25	NO BRAKES JOHN WAITE (EMI America ST-17124) CAP	8.98 18	18	58	JUST THE WAY YOU LIKE IT THE S.O.S. BAND (Tabu FZ 39332) CBS	— 60	11	91	IN ROCK WE TRUST Y&T (A&M SP-5007) RCA	8.98 73	12	12
26	THE MAGAZINE* RICKIE LEE JONES (Warner Bros. 9 25117-1) WEA	8.98 27	6	59	GHOSTBUSTERS ORIGINAL SOUNDTRACK (Arista AL8-8246) RCA	8.98 57	19	92	NUCLEAR FURNITURE* JEFFERSON STARSHIP (Grunt BXL1-4921-A) RCA	8.98 92	22	22
27	DON'T STOP JEFFREY OSBORNE (A&M SP-5017) RCA	8.98 37	4	60	CATS WITHOUT CLAWS* DONNA SUMMER (Geffen GHS 24040) WEA	8.98 52	8	93	LIGHTS OUT PETER WOLF (EMI America ST-17121) CAP	8.98 74	14	14
28	A PRIVATE HEAVEN SHEENA EASTON (EMI America ST-17132) CAP	8.98 32	5	61	WILD ANIMAL VANITY (Motown 6102ML) MCA	8.98 51	7	94	SLIDE IT IN WHITESNAKE (Geffen GHS 4018) WEA	8.98 76	18	18
29	POWERSLAVE IRON MAIDEN (Capitol SJ-12321) CAP	8.98 20	8	62	1999* PRINCE (Warner Bros. 9 23720-1) WEA	11.98 62	106	95	FOOTLOOSE* ORIGINAL SOUNDTRACK (Columbia JS 39242) CBS	— 80	39	39
30	OUT OF THE CELLAR RATT (Atlantic 7 90143-1) WEA	8.98 25	35	63	GO INSANE LINDSEY BUCKINGHAM (Elektra 60363-1) WEA	8.98 56	12	96	PARADE SPANDAUBALLET (Chrysalis FV 41473) CBS	— 77	13	13
31	WARRIOR* SCANDAL (Columbia FC 39173) CBS	— 26	15	64	ALL OVER THE PLACE BANGLES (Columbia BFC 39220) CBS	— 64	12	97	FIRST OFFENSE COREY HART (EMI America ST-17117) CAP	8.98 87	34	34
32	STOP MAKING SENSE* TALKING HEADS (Sire 9 25121-1) WEA	9.98 29	8	65	APOLLONIA 6 (Warner Bros. 9 25108-1) WEA	8.98 75	4	98	OUTRAGEOUS LAKESIDE (Solar/Elektra 60355) WEA	8.98 90	16	16
33	PHANTOMS* THE FIXX (MCA-5507) MCA	8.98 30	10	66	PRIMITIVE NEIL DIAMOND (Columbia QC 39399) CBS	— 61	13	99	VITAL SIGNS SURVIVOR (Scotti Brothers FZ 39578) CBS	— 129	2	2
								100	IN THE EYE OF THE STORM ROGER HODGSON (A&M SP-5004) RCA	8.98 137	2	2

MOST ADDED SINGLES

- 1. YOU USED TO HOLD ME SO TIGHT — Thelma Houston — MCA**
WAKO, WLE, WOKB, WGIV, WJLB, WTL, WRAP, WPEG, WENN, WUFO, WQKS, WNOV, WDRQ, WILD, WWIN, WLOU, WDAO, WWDM, KPRS
- 2. OPERATOR — Midnight Star — Solar/Elektra**
KGFJ, WGLI, WQMG, V103, WRBD, WJLB, WCIN, WNHC, SPEG, WXYV, WHRK, WUFO, WDRQ, FM108, WDAS, WHUR, WLOU, KSOL, KPRS
- 3. SUPERNATURAL LOVE — Donna Summer — Warner Bros.**
KUKQ, WPAL, WAKO, WLE, V103, WLUM, WRAP, WPEG, WAMO, WNOV, WHUR, KSOL, KPRS, WJAX
- 4. DO WHAT YOU DO — Jermaine Jackson — Arista**
KGFJ, KUKQ, WLE, WATV, WCIN, WNHC, WDJY, WPEG, WQKS, WNOV, WHUR, WDAO, WWDM, WJAX
- 5. OUTRAGEOUS — Whispers — Solar/Elektra**
KUKQ, WGCI, WAKO, V103, WQMG, WDAO, WWIN, WJLB, WPLZ, WQKS, WENN, WEDR, WHRK, WLOU, WBMX, KSOL

RETAIL BREAKOUTS

- 1. OUT OF TOUCH — DARYL HALL & JOHN OATES — RCA**
- 2. C.O.D. (I'LL DELIVER) — MTUME — EPIC**
- 3. NO ONE'S GONNA LOVE YOU — S.O.S. BAND — TABU**
- 4. BLACK BUTTERFLY — DENIECE WILLIAMS — COLUMBIA**
- 5. TREAT HER LIKE A LADY — THE TEMPTATIONS — MOTOWN**
- 6. THE WORD IS OUT — JERMAINE STEWART — ARISTA**
- 7. LOVERGIRL — TEENA MARIE — EPIC**
- 8. GOTTA GET YOU HOME TONIGHT — EUGENE WILDE — PHILLY WORLD/ATLANTIC**

BLACK RADIO HIGHLIGHTS

WAKO — ATLANTA — LARRY TINSLEY PD — #1 — C. KHAN
HOTS: R. James, Prince, New Edition, T. Turner, Apollonia 6, J. Osborne, L. Haywood, Champaign, Ashford & Simpson, Divine Sounds, Bar-Kays, Force M.D.'s, Whodini, Slave, L. Richie, Dazz Band, R. James, The Temptations, S.O.S. Band. ADDS: D. Summer, Whispers, R. Ayers, T. Houston, J. Morrison, A. Myers, J. Stewart, Kids At Work, B.T. Express.

WATV — BIRMINGHAM — RON JANUARY PD — #1 — NEW EDITION
HOTS: C. Khan, L. Richie, Prince, S. Robinson, T. Turner, D. Ross, Whodini, S. Mills, Champaign, The Controllers, Apollonia 6, S. Wonder, R. Jackson, Vanity, B. Williams, C.L. Blast, D. Williams, S.O.S. Band, R.J.'s Latest Arrival, R. MacDonald, ADDS: Jermaine Jackson, J. Kennedy, E. Hall, E. Wilde, J. Dee, Midway.

WILD — BOSTON — ELROY SMITH PD — #1 — NEW EDITION
HOTS: C. Khan, Force M.D.'s, The Time, Prince, R. Jackson, E. Wilde, Champaign, Ashford & Simpson, Janet Jackson, Prime Time, R. MacDonald, S. Robinson, Junior, Jacksons, J. Taylor, B. Williams, D. Williams, Al Jarreau, Black Mamba. ADDS: Hall & Oates, Staple Singers, Isley, Jasper & Isley, E. King, The Temptations, C.L. Blast, T. Houston, M. Anthony Thompson, Apollonia 6.

WUFO — BUFFALO — JEFF GRANT PD — #1 — D. ROSS
HOTS: C. Khan, R. Jackson, New Edition, T. Turner, Prince, J. Stewart, T. Pendergrass, Apollonia 6, G. Jones, Whodini, Champaign, E. King, K. Blow, S. Mills, Dazz Band, Ashford & Simpson, Hall & Oates, L. Haywood, Bar-Kays, J. Osborne. ADDS: Bronner Bros., Jacksons, A. Bofill, T. Houston, S. Harris, Midnight Star, Michael Zeager Band.

WPAL — CHARLESTON — DON KENDRICKS PD — #1 — NEW EDITION
HOTS: Force M.D.'s, C. Khan, T. Turner, D. Ross, G. Jones, Bar-Kays, Ashford & Simpson, Prince, Kids At Work, Staple Singers, Grandmaster Melle Mel, S. Wonder, The Time, R. Jackson, S. Mills, J. Osborne, Kashif, Champaign, Dazz Band, L. Richie. ADDS: The Temptations, World's Famous Supreme Team, S.O.S. Band, D. Summer, Catch, The Sylvers, L. Love, H. Melvin & The Blue Notes, K. Blow. LP ADDS: The Temptations, Ashford & Simpson.

WPEG — CHARLOTTE — MIKE ROSSI MD
HOTS: Prince, New Edition, R. Jackson, C. Khan, T. Turner, Champaign, Apollonia 6, Junior, L. Haywood, The Time, Force M.D.'s, Staple Singers, S. Mills, The Controllers, G. Jones, Whodini, Bar-Kays, J. Osborne, Kashif. ADDS: Run D.M.C., Jacksons, Intruders, Jermaine Jackson, The Temptations, D. Summer, The Sylvers, T. Houston, Midnight Star, Formula 5.

WBMX — CHICAGO — LEE MICHAELS PD — #1 — D. ROSS
HOTS: S. Wonder, C. Khan, S. Robinson, S. Mills, New Edition, G. Jones, R. Jackson, Lakeside, R. MacDonald, The Controllers, C. Lauper, The Time, Kashif, Champaign, Dr. Jeckyll & Mr. Hyde, Dazz Band, Mikki, Prime Time, Staple Singers, Pointer Sisters, Junior, Ashford & Simpson, E. King, Midway Isley, Jasper & Isley, T. Turner, Whodini. ADDS: P. Brown, Whispers, J. Kennedy, L. Thomas, Bar-Kays, M.C. Flex. LP ADDS: S. Mills, Dazz Band, C. Khan.

WQKS — WILLIAMSBURG — STEVE CRUMBLY MD — #1 — C. KHAN
HOTS: New Edition, S. Wonder, Whodini, T. Turner, Prince, R. Jackson, Ashford & Simpson, Chicago, S.O.S. Band, K. Rogers, K. Carnes & J. Ingram, R. Stewart, Bar-Kays, Hall & Oates, Culture Club, J. Osborne, Kashif, Apollonia 6, Champaign, The Controllers, Vanity. ADDS: A. Bofill, Jermaine Jackson, Jacksons, Whispers, Sheila E., Klymaxx, T. Houston, S. Harris. LP ADDS: E. King, The Temptations, J. Osborne, Ashford & Simpson, New Edition.

WDJY — WASHINGTON D.C. — DON O'NEIL PD — #1 — T. TURNER
HOTS: R. Jackson, New Edition, B. Pickett, Ashford & Simpson, C. Khan, S. Easton, S. Harris, Culture Club, Prince, Jacksons, L. Richie, Staple Singers, Hall & Oates, J. Osborne. ADDS: Slave, Junior, Jermaine Jackson, Prince, A. Myers.

WWDM — SUMTER — KEVIN FLEMING PD
HOTS: C. Khan, New Edition, Prince, R. Jackson, L. Richie, The Time, Ashford & Simpson, Champaign, The Controllers, Dazz Band, Apollonia 6, L. Haywood, J. Osborne, Whodini, J. Stewart. ADDS: T. Houston, B. Lee Eager, Jacksons, Jermaine Jackson, A. Bofill, B. Womack & P. Labelle, R. MacDonald, Klockwork. LP ADDS: S. Wonder.

KSOL — SAN FRANCISCO — MARVIN ROBINSON PD
HOTS: S. Wonder, C. Khan, Vanity, S. Ross, New Edition, The Time, Champaign, J. Osborne, Hall & Oates, Apollonia 6, R. Jackson, Dazz Band, Junior, L. Richie, The Controllers, L. Haywood, Staple Singers, Ashford & Simpson, Grandmaster Melle Mel, Prime Time. ADDS: Sheila E., Whispers, T. Marie, R. Ayers, D. Summer, Slave, P. Ford, Midnight Star.

WPLZ — RICHMOND — HARDY JAY LANG PD — #1 — C. KHAN
HOTS: New Edition, Bar-Kays, J. Stewart, The Time, R. Jackson, T. Pendergrass, Prince, D. Ross, Whodini, Ashford & Simpson, The Controllers, T. Turner, J. Osborne, L. Haywood. ADDS: The Sylvers, Dreamboy, Jacksons, L. Thomas, Whispers, T. Marie, Chops, Klymaxx.

WAMO — PITTSBURGH — ALLEN HARRISON PD — #1 — PRINCE
HOTS: J. Osborne, C. Khan, R. Jackson, Hall & Oates, The Controllers, Prince, Ashford & Simpson, New Edition, Rare Essence, T. Turner, Champaign, Al Jarreau, L. Richie, Vanity, S. Wonder, D. Ross, K. Blow, P. Bailey, G. Jones, D. Williams. ADDS: One-On-One, D. Summer, T. Wells. LP ADDS: The Temptations, Ashford & Simpson.

WDAS-FM — PHILADELPHIA — JOE TAMBURRO PD — #1 — C. KHAN
HOTS: The Time, New Edition, R. Jackson, S. Wonder, Prince, Ashford & Simpson, Champaign, Dazz Band, D. Ross, S. Mills, Whodini, Fat Boys, J. Osborne, E. King, L. Haywood, Isley, Jasper & Isley, The Controllers, Force M.D.'s, T. Turner, L. Richie. ADDS: World's Famous Supreme Team, Run D.M.C., T. Browne, Love Bug & Starsky, R. Hall, E. Hall, P. Ford, Midnight Star.

WOKB — ORLANDO — JAY MICHAELS MD — #1 — R. JACKSON
HOTS: C. Khan, New Edition, Prince, Janet Jackson, S. Wonder, Egypt-Egypt, Apollonia 6, T. Turner, The Time, Madonna, K. Blow, Champaign, Chops, Hall & Oates, Dazz Band, L. Richie, D. Ross, R. MacDonald, Ashford & Simpson, S.O.S. Band. ADDS: The Sylvers, R. James, T. Houston, Wham!, N. Thomas, G. Jones, D. Simmons.

WRAP — NORFOLD — CHESTER BENTON PD — #1 — S. WONDER
HOTS: S. Mills, P. Rushen, New Edition, Mikki, R. MacDonald, L. Haywood, R. Jackson, C. Khan, Staple Singers, Ashford & Simpson, Grandmaster Melle Mel, Kashif, K. Blow, Force M.D.'s, Apollonia 6, J. Stewart, Dreamboy, R. "Dimples" Fields, Whodini, The Time. ADDS: T. Houston, R. James, B. Lee Eager, D. Summer, Charme.

WYLD-FM — NEW ORLEANS — DELL SPENCER PD — #1 — C. KHAN
HOTS: D. Ross, New Edition, The Time, R. Jackson, S. Wonder, Janet Jackson, Madonna, The Controllers, R. MacDonald, A. Myers, C. Mangione, Prince, Staple Singers, Champaign, Prince, Lakeside, Kashif, K. Rogers, K. Carnes & J. Ingram, D. Williams, Pure Energy. ADDS: Dazz Band, Jacksons, T. Marie, Stylistics.

WNHC — NEW HAVEN — JAMES JORDON PD — #1 — C. KHAN
HOTS: New Edition, Ashford & Simpson, R. Jackson, E. King, D. Ross, Champaign, Staple Singers, E. Wilde, L. Haywood, Cherrelle, L. Richie, B. Lee Eager, Krystol, Madonna, Force M.D.'s, Kashif, Mr. T., Junior, Slave. ADDS: Midnight Star, The Temptations, B. Ocean, Jermaine Jackson, Run D.M.C., R. Ayers, S.O.S. Band, A. Myers, The Time, J. Kennedy.

WLUM-FM — MILWAUKEE — SUSIE AUSTIN PD — #1 — C. KHAN
HOTS: New Edition, S. Wonder, The Time, Prince, T. Turner, L. Richie, Wham!, Champaign, L. Haywood, R. Jackson. ADDS: K. Rogers, K. Carnes & J. Ingram, G. Jones, Al Jarreau, Ashford & Simpson, D. Summer.

WNOV — MILWAUKEE — BOB COLLINS PD
HOTS: Prince, Whodini, C. Khan, S. Wonder, New Edition, Janet Jackson, The Time, J. Stewart, L. Richie, Apollonia 6, Kashif, Champaign, Staple Singers, R. Jackson, Dazz Band, Vanity, D. Ross, T. Turner, L. Haywood, Bar-Kays. ADDS: T. Houston, D. Summer, R. Ayers, T. Coleman, Native, B. Lee Eager, C. Mangione, L. Thomas & M. Moore, Charme, Jermaine Jackson. LP ADDS: The Temptations, Twin Image, Ashford & Simpson.

WEDR — MIAMI — GEORGE JONES PD
HOTS: New Edition, S. Mills, L. Haywood, D. Ross, Prime Time, S. Wonder, Staple Singers, Junior, Champaign, T. Turner, The Time, R.J.'s Latest Arrival, T. Pendergrass, R. Jackson, Bar-Kays, Apollonia 6, Ashford & Simpson, Vanity, Isley, Jasper & Isley, Slave. ADDS: P. Forde, Black Mamba, O'Bryan, H. Melvin & The Blue Notes, B. Marley, Run D.M.C., One Way, Millie Jackson, Whispers, Prince, S. Todd, Catch, Sugar Hill Gang, S.O.S. Band. LP ADDS: Ashford & Simpson, The Controllers, J. Mathis, Dreamboy, T. Comer.

WHRK — MEMPHIS — JIMMY SMITH MD — #1 — L. WHITE
HOTS: Prince, R. Jackson, Mtume, T. Turner, B. Ocean, S. Robinson, S. Wonder, Bar-Kays, Isley, Jasper & Isley, Xavion, C. Khan, B. Womack & P. Labelle, The Time, J. Kennedy & J. Osborne, Prince, Vanity, G. Jones, New Edition, L. Richie, Wham!. ADDS: Mtume, Whodini, Force M.D.'s, Stylistics, T. Marie, P. Bailey, Midnight Star, Whispers, Whodini. LP ADDS: New Edition.

WLOU — LOUISVILLE — BILL PRICE MD — #1 — C. KHAN
HOTS: New Edition, R. Jackson, Janet Jackson, Jocelyn Brown, L. Rawls, S. Wonder, P. Rushen, Ashford & Simpson, J. Stewart, Bar-Kays, Newcleus, D. Ross, R. MacDonald, T. Turner, P. Bryson, Next Movement, The Time, E. King, Champaign, Hot Box. ADDS: Al Jarreau, Midnight Star, S.O.S. Band, A. Myers, T. Houston, R. Ayers, Whispers, The Sylvers, Jacksons. LP ADDS: P. Bailey

KGFJ — LOS ANGELES — BARRY RICHARDS PD — #1 — S. WONDER
HOTS: Force M.D.'s, R. Jackson, New Edition, C. Khan, The Time, S. Mills, T. Pendergrass, J. Osborne, L. Haywood, Junior, Staple Singers, D. Ross, The Controllers, Jocelyn Brown, E. "Champaign" King, R. Hall, G. Jones, Champaign, Kagny, Fat Boys. ADDS: E. Thomas, Jermaine Jackson, S. Lee Ralph, Ashford & Simpson, T. Turner, Midnight Star, Kiddo, Mtume, T. Marie.

KPRS — KANSAS CITY — DELL RICE MD — #1 — S. WONDER
HOTS: Amusement Park Band, C. Khan, Staple Singers, R. Jackson, H. Melvin & The Blue Notes, R. Saulsbury, Champaign, New Edition, M. Love, D. Ross, Next Movement, R.J.'s Latest Arrival, The Controllers, K. Rogers, K. Carnes & J. Ingram, Isley, Jasper & Isley, D. Hartman, S. Mills, R. MacDonald, Whodini, A. Bambaataa & J. Brown. ADDS: Kids At Work, Bronner Bros., D. Summer, T. Houston, T. Wells, R. Ayers, A. Myers, Nature, R. Lewis, H. Hancock, Klymaxx, Shalamar, Midnight Star, Whispers, I. Wilkes, J. Stewart, A. Bofill, World's Famous Supreme Team, KoKo-Pop. LP ADDS: The Temptations, Dreamboy.

KMJQ — HOUSTON — BRUTE BAILEY PD — #1 — S. WONDER
HOTS: New Edition, Vanity, D. Ross, R. Jackson, Grandmaster Melle Mel, C. Khan, L. Richie, Lakeside, Jacksons, P. Bailey, The Time, Prime Time, J. Stewart, Whodini, Divine Sounds, Staple Singers, G. Washington, Jr., Prince, T. Turner, Pure Energy. ADDS: T. Marie, D. Williams, The Sylvers, World's Famous Supreme Team, Dreamboy, T. Houston.

WRBD — FT. LAUDERDALE — CHARLES MITCHELL MD — #1 — NEW EDITION
HOTS: C. Khan, D. Ross, R. "Dimples" Fields, Prime Time, Fat Boys, Ashford & Simpson, Vanity, The Temptations, L. Thomas & M. Moore, D. Hudson, Whodini, C. Carter, Slave. ADDS: Jacksons, Midnight Star, Dreamboy, Black Mamba. LP ADDS: Ashford & Simpson, G. Jones, T. Wells.

WJLB — DETROIT — JAMES ALEXANDER PD — #1 — APOLLONIA 6
HOTS: Champaign, R. Hall, R. Jackson, C. Khan, Newcleus, New Edition, Prince, Prince, Ready For The World, The Time. ADDS: T. Houston, Midnight Star, A. Myers, The Temptations, Whispers.

WDRQ — DETROIT — MIKE STRATFORD MD
HOTS: Apollonia 6, C. Khan, S. Wonder, G. Jones, New Edition, Prince, Ready For The World, The Time, Whodini. ADDS: Midnight Star, Charme, T. Houston.

WDAO — DAYTON — LANKFORD STEVENS PD — #1 — WHODINI
HOTS: S. Wonder, C. Khan, The Time, R. Jackson, Ashford & Simpson, Lakeside, T. Pendergrass, L. Haywood, L. Richie, J. Osborne, Dazz Band, New Edition, T. Turner, B. Womack & Labelle, D. Ross, G. Jones, Champaign, E. King, Prince, D. Williams. ADDS: Jermaine Jackson, T. Houston, Whispers, A. Myers, A. Bofill, Run D.M.C., West St. Mob, P. Hardcastle, Bronner Bros., P. Ford.

WZAK — CLEVELAND — LYNN TOLLIVER, JR. PD — #1 — PRINCE
HOTS: S. Wonder, R. Jackson, New Edition, Dreamboy, The Time, L. Richie, G. Jones, E. Wilde, Ashford & Simpson, Mtume, Fat Boys, C. Khan, Dazz Band, T. Turner, S.O.S. Band, Bar-Kays, D. Williams, T. Pendergrass, J. Osborne, Hall & Oates. ADDS: B. Ocean, Champaign, Sheila E. Charme, G. Washington, Jr., P. Hardcastle, Love Bug & Starsky, R. Hall.

FM 108 — CLEVELAND — DEAN DEAN PD — #1 — AMUZEMENT PARK BAND
HOTS: Whodini, C. Khan, New Edition, S. Wonder, Prince, J. Stewart, Fat Boys, D. Williams, Champaign, S.O.S. Band, D. Ross, R. Jackson, Prime Time, Vanity, Mtume, Ashford & Simpson, The Time, T. Turner, Mtume, G. Jones. ADDS: J. Kennedy, Midnight Star, L. Richie, N. Thomas, World's Famous Supreme Team, Junzou Crew.

WCIN — CINCINNATI — SID KENNEDY MD — #1 — ASHFORD & SIMPSON
HOTS: The Time, P. Bailey, D. Simmons, Kashif, Cherrelle, New Edition, Whodini, C. Khan, Champaign, O'Bryan, Isley, Jasper & Isley, Dazz Band, Mtume, Al Jarreau. ADDS: R. Ayers, A. Myers, The Temptations, Native, Jermaine Jackson, Midnight Star, C. Mangione, E. Wilde.

WGCI — CHICAGO — GRAHAM ARMSTRONG PD — #1 — NEW EDITION
HOTS: C. Khan, R. Jackson, G. Jones, Prince, Staple Singers, R. "Dimples" Fields, S. Wonder, Vanity, Dazz Band, Isley, Jasper & Isley, Whodini, L. Richie, Hall & Oates, Kashif, The Temptations, T. Turner, S.O.S. Band, Cherrelle, L. Haywood, K. Blow. ADDS: Whispers, P. Bailey, E. Wilde, Midnight Star, Native, Sheila E., J. Kennedy, A. Myers, R. Lewis.

TOP 75 ALBUMS

	Weeks On 11/3 Chart		Weeks On 11/3 Chart
1 PURPLE RAIN PRINCE AND THE REVOLUTION (Warner Bros. 25110-1)	1 19	40 SAM HARRIS (Motown 6103 ML)	41 5
2 THE WOMAN IN RED ORIGINAL SOUNDTRACK STEVIE WONDER (Motown 6108 ML)	2 8	41 TURNING POINT THE STAPLE SINGERS (CBS/FZ 39460)	46 4
3 PRIVATE DANCER TINA TURNER (Capitol ST-12330)	3 22	42 OUT OF CONTROL BROTHERS JOHNSON (A&M SP 496)	31 15
4 ICE CREAM CASTLES THE TIME (Warner Bros. 9 25109-1)	4 16	43 TOMMY GUN TOM BROWNE (Arista AL 8-8249)	47 3
5 YOU ME AND HE MTUME (Epic FE 39473)	5 11	44 JOCELYN BROWN (Vinyl Dreams VND LP 1)	44 5
6 SUDDENLY BILLY OCEAN (Jive/Arista JL 88213)	6 20	45 NOW PATRICE RUSHEN (Elektra 9-60360-1)	36 22
7 WILD ANIMAL VANITY (Motown 6102 ML)	8 7	46 ESCAPE WHODINI (Arista JL 8-8251)	58 2
8 I FEEL FOR YOU CHAKA KHAN (Warner Bros. 25162-1)	14 4	47 I BELONG TO YOU RANDY HALL (MCA 5504)	43 12
9 VICTORY JACKSONS (Epic QE 38946)	7 17	48 LET'S HEAR IT FOR THE BOY DENIECE WILLIAMS (Columbia FC 39366)	50 24
10 JUST THE WAY YOU LIKE IT THE S.O.S. BAND (Tabu/CBS FZ 39332)	9 11	49 BEST OF THE OLD AND THE NEW JOHNNY TAYLOR (Beverly Glen BG 10004)	52 3
11 NEW EDITION (MCA 5515)	20 5	50 THE BEST OF GIL SCOTT-HERON GIL SCOTT-HERON (Arista AL 8-8248)	51 4
12 CAN'T SLOW DOWN LIONEL RICHIE (Motown 6059 ML)	12 83	51 FINESSE GLENN JONES (RCA NFL 1-8036)	56 2
13 LOOKIN' FOR TROUBLE JOYCE KENNEDY (A&M SP-4996)	11 11	52 NIGHTSONGS EARL KLUGH (Capitol ST-12372)	57 2
14 EGO TRIP KURTIS BLOW (Mercury/PolyGram 822 420-1 M-1)	16 9	53 TRULY FOR YOU THE TEMPTATIONS (Gordy/Motown 6119GL)	— 1
15 THE GLAMOROUS LIFE SHELLA E. (Warner Bros. 1-25107)	10 10	54 CONTACT DREAMBOY (Qwest/Warner Bros. 9 25163-1)	59 2
16 DON'T STOP JEFFREY OSBORNE (A&M SP 5017)	22 4	55 ESSAR SMOKEY ROBINSON (Tamil/Motown 6098TL)	53 21
17 SWEEP AWAY DIANA ROSS (RCA AFL-5009)	13 9	56 DREAM STREET JANET JACKSON (A&M SP 4962)	49 8
18 I APPRECIATE ALICIA MYERS (MCA 5485)	15 11	57 CHINESE WALL PHILIP BAILEY (Columbia BFC 39542)	— 1
19 REFLECTIONS RICK JAMES (Motown 6095GL)	17 12	58 CHERELLE (Tabu/CBS BFZ 39144)	42 22
20 LOVE LANGUAGE TEDDY PENDERGRASS (Asylum 60317-1)	18 15	59 JAM ON REVENGE NEWCLEUS (Sunnyview 4901 B)	40 20
21 APOLLONIA 6 (Warner Bros. 25108-1)	28 4	60 LADY ONE WAY (MCA-5470)	54 30
22 JUKEBOX DAZZ BAND (Motown 6117ML)	30 3	61 DANGEROUS BAR-KAYS (Mercury/PolyGram 618 478-1 M-1)	61 31
23 I'VE GOT THE CURE STEPHANIE MILLS (Casablanca/ PolyGram 822-421-M1-1)	25 6	62 RENEGADES BRASS CONSTRUCTION (Capitol SJ-12348)	55 16
24 MADONNA (Sire 9 23867-1)	19 59	63 YOU'VE GOT ME LOVING YOU BOBBY BLAND (MCA 5503)	64 10
25 RUN D.M.C. (Profile PRO-1202)	23 29	64 THE TWO OF US RAMSEY LEWIS & NANCY WILSON (Columbia FC 39326)	63 10
26 SEND ME YOUR LOVE KASHIF (Arista AL 8 8205)	24 19	65 BUSY BODY LUTHER VANDROSS (Epic FE 39196)	66 48
27 ALL OF YOU LILLO THOMAS (Capitol SF-12346)	21 13	66 SOUND-SYSTEM HERBIE HANCOCK (Columbia FC 39478)	62 11
28 BREAK OUT POINTER SISTERS (Planet/RCA BXL 1-4705)	27 50	67 THRILLER MICHAEL JACKSON (Epic QE 38112)	65 99
29 CENTIPEDE REBBIE JACKSON (Columbia BFC 39238)	32 5	68 GHOSTBUSTERS ORIGINAL SOUNDTRACK (Arista AL-8246)	60 23
30 UNIVERSAL RHYTHM RALPH MACDONALD (Polydor/PolyGram 823 323-1 Y-1)	33 8	69 SHE'S STRANGE CAMEO (Atlanta Artists/PolyGram 814 984-1 M-1)	69 42
31 BE MY LOVER O'BRYAN (Capitol ST-12332)	26 29	70 BREAKIN' ORIGINAL SOUNDTRACK (Polydor/PolyGram 821 919-1 Y-1)	70 17
32 STRAIGHT FROM THE HEART PEABO BRYSON (Elektra 60362-1)	29 18	71 THE POET II BOBBY WOMACK (Beverly Glen BG 10003)	73 34
33 INSIDE MOVES GROVER WASHINGTON, JR. (Elektra 9 603 64-1)	38 5	72 LOVE AND MORE THE O'JAYS (Philadelphia Int'l./CBS FZ 39367)	68 25
34 SOLID ASHFORD & SIMPSON (Capitol ST-12366)	48 2	73 TIME EXPOSURE STANLEY CLARKE (Epic FE 35688)	67 14
35 JERMAINE JACKSON (Arista AL-8203)	34 25	74 I'M IN LOVE AGAIN PATTI LABELLE (Philadelphia Int'l./CBS FZ 38539)	72 58
36 SO ROMANTIC EVELYN "CHAMPAIGN" KING (RCA AFL 1-5308)	39 4	75 STEPPIN' OUT GEORGE HOWARD (TBA TB201-N)	74 28
37 OUTRAGEOUS LAKESIDE (Solar/Elektra 560355)	35 17		
38 WOMAN IN FLAMES CHAMPAIGN (Columbia FC 39365)	45 3		
39 CATS WITHOUT CLAWS DONNA SUMMER (Geffen/Warner Bros. 24040)	37 8		

THE RHYTHM SECTION

COMMODORES LOSE ANOTHER STAR — Guitarist Thomas McClary is the second original member of the Commodores to set out on his own in hopes of a successful solo career. In this sense McClary is like *Jaws II*. If he has one-fourth the success of his predecessor, he's got it made in the shade. Don't be surprised, however, if McClary gets into the same ballpark as the more highly visible ex-Commodore, Lionel B. Richie, Jr. Motown is so high on McClary's debut solo album, it's been waiting at the airport while McClary finishes mixing his first single. The album is set for release November 15, and the advance word is it's the hottest thing since . . . well, "All Night Long." Not bad for a guy who spent 15 years with a supergroup and never even knew he could sing until last year. The single, "Thin Walls," comes out this week and features a special guest — Richie himself. While continuing with the Commodores, writer/producer McClary amassed a string of his own credits, including "Slippery When Wet," Klique's remake of Jackie Wilson's "Stop Doggin' Me Around" and Jayne Kennedy's exercise album. In the early days of the Commodores, Richie and McClary were roommates and collaborated on many Commodore tunes. When Richie heard the single during a visit to McClary's sessions, he decided to jump in on the tune. Hence Motown's understandable eagerness to release it.



"KOOL" HAPPENINGS IN L.A. — Kool & The Gang were honored recently by the Los Angeles City Council with an official commendation for their many years of upbeat, positive entertainment. The band was presented with the award by L.A. city councilman Robert Farrell backstage at the Greek Theatre before its sold-out performance. Pictured are (l-r): James "J.T." Taylor, Robert "Kool" Bell, Dennis "D.T." Thomas of the band and city councilman Robert Farrell.

McClary has been working on the album for a year. "These tunes are three years old," he says, "but they're 1985." I asked if he'd used any players on the album we might be familiar with. "Well, yeah, you know John Robinson (Rufus), Paulinho da Costa and Paul Jackson (Herbie Hancock). The response has been so good. It's a high that I haven't experienced in my career, out of all the great things that happened to me as a Commodore, being a founder and everything. We've had a lot of fun over the 14 years, having played to a lot of audiences, kings and princes, stadiums in Japan and stuff. It's just a new high. It couldn't have happened at a better time in my life. It's such an energetic project for me. We never would have believed it could have gone this smoothly. I mean eight weeks and we're out of here."

What about McClary's new vocals? "I just discovered eight months ago that I could sing. You know I would do little things on all the demos. I'd sing the "Brick House" demo. You know when you write the tune, you put a little vocal on there. But nothing seriously in terms of going into the studio and saying, 'Well, let's see here. Let me produce myself here. What would I do in this case?' So this has been great." McClary's vocals would have to stand on their own to be matched with Richie's on a crucial first single. And the label doesn't seem to have any worries. "Like (arranger) Gene Page said, 'Marvin Gaye emerged very similarly to this, the last time I saw something like this happen.' You know, Marvin was a session musician and nobody ever heard his voice."

Motown's ad slogan for the second ex-Commodore's first record is, "Can lightning strike twice?" Don't bet against McClary.

PRINCE AMONG KIDS — Besides being a rock star and a movie star, Prince is an education star, a title he has every right to be proud of. The *Purple Rain* creator is honorary chairman and co-founder of the endowment fund drive set up by Marva Collins' Westside Preparatory School to support its proposed Teacher Training Institute. Collins' teaching methods have been featured on *60 Minutes*, *Donahue* and a TV special *The Marva Collins Story* with Cicely Tyson. A major source of revenue for the fund will be moneys raised on Prince's upcoming *Purple Rain* tour.

On the tour, a selection of superior seats will be sold at venue box offices as Purple Circle tickets at a minimum price of \$50 each. Funds from the sale of these tickets will go directly to the endowment fund. Prince, his managers and members of his business team have already contributed initial funding to the endowment. They have been active supporters of Collins' work for the last two years. On his last tour, in 1982 Prince performed an impromptu benefit in Chicago to raise funds for Westside. At that time, he sat in on a day of classes at the school and observed Collins' unique methods. The system has been widely applauded for inspiring kids with behavior problems.

REGGAE GREATS FROM MANGO — Mango Records, a division of Island Trading Co., is releasing a series of Reggae LP's entitled "Reggae Greats." The series consists of four sets of four compilation albums to be released over the next four months. Each volume includes extensive liner notes on the history of the groups and of reggae music. The first set, to be released in late October, consists of *Toots and the Maytals*, *Gregory Isaacs Live*, *Steel Pulse* and "The D.J.s," a collection which features such renowned D.J.s as *Yellowman*, *Papa Levi* and *Eek A Mouse*. Subsequent releases in the series will include: November — *Linton Kwesi Johnson*, *Sly and Robbie*, *Burning Spear* and *Strictly For Lovers*; December — *Lee "Scratch" Perry*, *Third World*, *Jacob Miller*, *Pablo Moses*; and January — *Black Uhuru*, *Jimmy Cliff*, *The Wailers* and *Strictly For Rockers*.

rusty cutchin

Nashville Network Shows Growth

NASHVILLE — Lloyd Werner, Sr. vice president, sales and marketing, Group W Satellite Communications (GWSC), announced that The Nashville Network (TNN) continued to have progressive growth in August as shown by its significant gains in A.C. Nielsen ratings. Nielsen began metered measurement of TNN in January and the August gain marked the second consecutive month that TNN scored its highest prime time audience delivery.

Werner stated that another indicator of TNN's growth is its increasing weekly cumulative average, which grew 37 percent in August over July. Based on an average weekly basis, more than 4.9 million homes viewed The Nashville Network each week during August, marking the 37 percent increase in TNN's average weekly household reach from July to August. This represents a cumulative audience increase of over 1.3 million homes in one month.

Werner noted, "This audience growth — in both prime time and weekly come — is significant, particularly since it occurred during the summer when homes using television are traditionally lower, and there was the additional factor of heavy competition from the 1984 Summer Olympics. The Nashville Network has established a trend of audience growth that will continue into the fall with TNN's programming, particularly our October

'Homecoming,' attracting a growing audience."

The network's "Homecoming" included a two-week schedule which honored the many country music entertainers who were in Nashville during the month of October, Country Music Month. Through three evening programs, *Bobby Bare and Friends*, *Nashville Now*, and *New Country*, the performers and songwriters were featured in interviews as well as concert performances to highlight TNN's campaign to attract more viewers and advertisers.

According to the August Niensens, The Nashville Network also continues its pace as one of the fastest-growing advertiser-supported networks in terms of subscribing households, with 18.4 million, which represents 22 percent of all U.S. house-

(continued on page 25)

Wrangler Country Showdown Finals

NASHVILLE — The finals of the Wrangler Country Showdown, sponsored by Dodge, will be held Nov. 6 and 7 at Nashville's Grand Ole Opry House.

The final night of the competition, hosted by Brenda Lee and Jim Stafford, will be videotaped for a Jan. 27 airing on The Nashville Network. Country comedy act Pinkard and Bowden will make an appearance to explain the contest rules.

On the first night of the showdown, two hundred contestants, all winners of state competitions, will compete before judges from Nashville's music industry including: Tommy West, MTM Music Group; Joe Polidor, PolyGram Records; Terry Choate, Capitol Records/Nashville; Lisa Foster, former Miss Georgia; Garth Fundis, producer; The John Arnold Band, last year's winner; Mary Martin, manager for Vince Gill; Ben Farrell, Lon Varnell Enterprises; Erv Woolsey, manager for George Strait; and Paul Moore, William Morris agent.

Judging the finals will be: Alan Bernard, MTM Music Group; Norro Wilson, RCA Records; Ray Stevens; Frank Jones, PolyGram Records; Joe Moscheo, BMI; Gail Davies; and Roy Wunsch, CBS Records. Grand prize winners will receive \$50,000 in cash, a 1984 Ram Tough Van from Dodge, a recording contract with MTM Music Group, and a booking contract with Limelighters. First and second runners-up will receive a Ram Tough Van, plus \$15,000 and \$10,000 respectively.

There will be a \$3 admission charge to the Wrangler Country Showdown finals, with the proceeds going to the Grand Ole Opry trust fund.

NEJA Seminar Set

NASHVILLE — The National Entertainment Journalists' Association (NEJA) will hold its second annual Journalists' Seminar on Nov. 10 at the Blair School of Music in Nashville. Keynote speaker for the seminar will be John Seigenthaler, publisher of the *Tennessean* and *USA Today*.

With more than 300 participants expected, several panels, featuring spokespersons from various areas of the music industry and media, have been scheduled. The topics of the panels include: "Everything You Always Wanted To Know About Interviews, (But Didn't Know Who To Ask)," "The Camera Never Lies," "What Makes A Good Press Release," "Writing For The Print Media," "The Critic's Choice," "Selling Your Ideas For Scripts," and "Expanding Horizons."

Last year's premiere seminar drew more than 200 participants, enabling NEJA to present scholarships to two deserving journalistic students.

Cost for the seminar is \$35 at the door; \$25 non-member preregistration; \$20 NEJA members and student preregistration. Group rates for 15 or more people are available.



ONE BIG PICNIC AT TWO RIVERS MANSION — Kathy Hyland, regional director of the Songwriters Guild, chats with (from left) Guild member T.J. Kirby; Guild president George David Weiss; and Guild vice president John D. Loudermilk at the organization's annual picnic and marble tournament held at the Two Rivers Mansion at the start of Country Music Week in Nashville.

TOP 75 ALBUMS

		Weeks On 11/3 Chart	Weeks On 11/3 Chart
1	CITY OF NEW ORLEANS WILLIE NELSON (Columbia FC 39145)	1	14
2	ROLL ON ALABAMA (RCA AHL1-4939)	2	41
3	IT'S ALL IN THE GAME MERLE HAGGARD (Epic FE-39364)	3	21
4	GREATEST HITS 2 OAK RIDGE BOYS (MCA-5496)	4	12
5	KENTUCKY HEARTS EXILE (Epic FE 39424)	7	5
6	MEANT FOR EACH OTHER BARBARA MANDRELL & LEE GREENWOOD (MCA-5477)	6	12
7	EYE OF A HURRICANE JOHN ANDERSON (Warner Bros. 1-25099)	5	16
8	YOU'VE GOT A GOOD LOVE COMIN' LEE GREENWOOD (MCA-5488)	8	22
9	TOO GOOD TO STOP NOW JOHN SCHNEIDER (MCA-5495)	9	12
10	COUNTRY BOY RICKY SKAGGS (Epic FE 39410)	16	5
11	HOUSTON TO DENVER LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 39291)	11	24
12	WHAT ABOUT ME? KENNY ROGERS (RCA AFL1-5043)	13	8
13	DOES FORT WORTH EVER CROSS YOUR MIND GEORGE STRAIT (MCA-5518)	14	4
14	HEART OVER MIND ANNE MURRAY (Capitol SJ-12363)	19	4
15	THE FIRST WORD IN MEMORY JANIE FRICKE (Columbia FC 39338)	17	10
16	TREADIN' WATER EARL THOMAS CONLEY (RCA AHL1-5175)	27	4
17	THE JUDDS THE JUDDS (RCA/Curb MHL1-8515)	10	37
18	MAJOR MOVES HANK WILLIAMS, JR. (Warner/Curb 9-25088-1)	18	22
19	PLAIN DIRT FASHION NITTY GRITTY DIRT BAND (Warner Bros. 9-25113-1)	23	15
20	THE BEST YEAR OF MY LIFE EDDIE RABBITT (Warner Bros. 9-25151)	29	5
21	CONWAY'S LATEST GREATEST HITS CONWAY TWITTY (Warner Bros. 1-25170)	28	4
22	PROFILE II — THE BEST OF EMMYLOU HARRIS EMMYLOU HARRIS (Warner Bros. 9-25161-1)	30	8
23	ONE MORE TRY FOR LOVE RONNIE MILSAP (RCA AHL1-5016)	15	23
24	THE MAN IN THE MIRROR JIM GLASER (Noble Vision 2001)	12	47
25	DON'T CHEAT IN OUR HOME TOWN RICKY SKAGGS (Epic FE 38954)	20	54
26	RIGHT OR WRONG GEORGE STRAIT (MCA-5450)	22	52
27	IT TAKES BELIEVERS MICKEY GILLEY & CHARLY McCLAIN (Epic FE 39292)	24	30
28	DON'T MAKE IT EASY FOR ME EARL THOMAS CONLEY (RCA AHL1-4713)	21	70
29	CAGE THE SONGBIRD CRYSTAL GAYLE (Warner Bros. 9-23958-1)	26	51
30	GREATEST HITS JOHN ANDERSON (Warner Bros. 9-25169-1)	36	3
31	BY HEART CONWAY TWITTY (Warner Bros. 9-25078-1)	25	27
32	WORKIN' FOR A LIVIN' JOHNNY LEE (Warner Bros. 1-25125)	39	4
33	ATLANTA BLUE THE STATLERS (Mercury/PolyGram 818-652-1)	33	25
34	RIDDLES IN THE SAND JIMMY BUFFETT (MCA-5512)	40	6
35	CLEAN CUT BARBARA MANDRELL (MCA-5474)	32	28
36	CHARLY CHARLY McCLAIN (Epic FE 39425)	31	12
37	CAFE CAROLINA DON WILLIAMS (MCA-5493)	34	22
38	A LITTLE GOOD NEWS ANNE MURRAY (Capitol ST-12301)	35	57
39	NEVER COULD TOE THE MARK WAYLON JENNINGS (RCA AHL1-5017)	37	16
40	GREATEST HITS JUICE NEWTON (Capitol SJ-12353)	38	15
41	MUSIC FROM SONGWRITER WILLIE NELSON & KRIS KRISTOFFERSON (Columbia FC 39531)	51	3
42	HIS EPIC HITS — THE FIRST 11 — TO BE CONTINUED MERLE HAGGARD (Epic FE 39545)	45	4
43	BY REQUEST GEORGE JONES (Epic FE 39546)	46	4
44	FRIENDSHIP RAY CHARLES (Columbia FC 39415)	53	13
45	GOLDEN DUETS FRIZZELL & WEST (Viva 9-25148-1)	47	3
46	ALIVE AND WELL MOE BANDY & JOE STAMPLEY (Columbia FC 39426)	41	17
47	GREATEST HITS HANK WILLIAMS, JR. (Elektra/Curb 9-60193-1)	48	109
48	FADED BLUE GARY MORRIS (Warner Bros. 9-25069-1)	42	28
49	THERE IS A SEASON VERN GOSDIN (Compleat CPL-1-1008)	43	25
50	ONE OWNER HEART T.G. SHEPPARD (Warner Bros. 9-25149-1)	57	2
51	DELIVER THE OAK RIDGE BOYS (MCA-5455)	49	53
52	GREATEST HITS VOL. 2 WAYLON JENNINGS (RCA AHL1-5325)	—	1
53	FOREVER YOU THE WHITES (MCA-5490)	63	19
54	TEN YEARS OF HITS MICKEY GILLEY (Epic KE2 39867)	—	1
55	I COULD USE ANOTHER YOU EDDY RAVEN (RCA AHL1-5040)	55	19
56	LOVE IS ON THE RADIO TOM JONES (Mercury 422-822 701-1)	56	4
57	FOR THE RECORD — THE FIRST 10 YEARS DAVID ALLAN COE (Columbia KC2 39585)	59	3
58	RHINESTONE ORIGINAL SOUNDTRACK (RCA ABL1-5032)	44	16
59	EXILE EXILE (Epic FE 39154)	52	46
60	WHY NOT ME THE JUDDS (RCA/Curb AHL1-5319)	—	1
61	SAN ANTOINE DAN SEALS (EMI America ST-17131)	61	7
62	BLUE HIGHWAY JOHN CONLEE (MCA-5521)	—	1
63	RESTLESS THE BELLAMY BROTHERS (MCA/Curb-5489)	50	22
64	HEARTACHES, LOVE & STUFF GENE WATSON (MCA/Curb-5520)	—	1
65	HE THINKS HE'S RAY STEVENS RAY STEVENS (MCA-5517)	—	1
66	THE CLOSER YOU GET . . . ALABAMA (RCA AHL1-4662)	66	87
67	THE BEST OF VOL. III DON WILLIAMS (MCA-5465)	64	36
68	PICTURES ATLANTA (MCA-5463)	58	29
69	MOUNTAIN MUSIC ALABAMA (RCA AHL1-4229)	69	140
70	CAN'T WAIT ALL NIGHT JUICE NEWTON (RCA AHL1-4995)	65	16
71	MAN OF STEEL HANK WILLIAMS, JR. (Warner/Curb 9-23924-1)	60	54
72	TODAY THE STATLERS (Mercury/PolyGram 812 184-1)	68	52
73	TOO GOOD TO STOP NOW MICKEY GILLEY (Epic FE 39324)	62	10
74	YOU'VE STILL GOT A PLACE IN MY HEART GEORGE JONES (Epic FE 39002)	67	23
75	JUST DIVORCED DAVID ALLAN COE (Columbia FC 39269)	54	24



WILLIAM G. HALL SCHOLARSHIP RECIPIENTS — During presentation ceremonies at Nashville's Belmont College, the first two recipients of the William G. Hall Scholarship were announced. Pictured (l-r) are: College president Dr. William Trout; Mrs. William G. Hall; the two recipients Jeff Getz and Jill Flowers; and Dr. Jay Collins, director of the music business department at the college. Hall was vice president-division manager of the Welk Music Group in Nashville.

Nashville Music Association To Honor Jordanaires At Banquet Nov. 25th

NASHVILLE — The Nashville Music Association (NMA) will honor the Jordanaires at its second annual Master Award banquet Nov. 29 at the Marriott Hotel. The award was originated to honor studio musicians and vocalists who create the Nashville Sound.

The Jordanaires, composed of Gordon Stoker, Neal Matthews, Jr., Ray Walker and Duane West, were the originators of "The Nashville Number System," and were instrumental in establishing the

commercial "jingle" industry in Nashville. The group was also involved in the founding of the AFTRA/SAG office in Nashville, which now handles and negotiates most of the television and film work done in Tennessee.

Included among the many performers The Jordanaires have backed are Elvis Presley, Eddy Arnold, Dolly Parton and Marty Robbins. The group also holds the honor of performing on more number one records than any other act in history.

Nashville Network Shows Growth

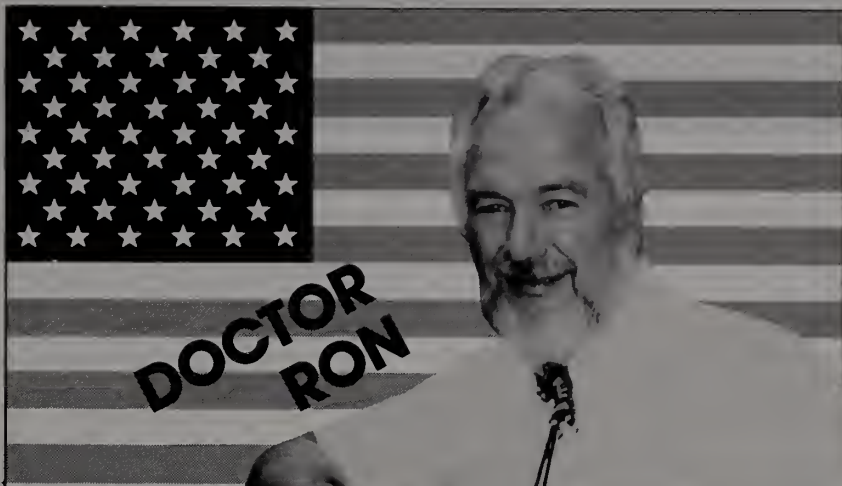
(continued from page 23)

holds. The ratings also confirmed that TNN, which programs 18 hours a day, shows its greatest strength in the 8-11 p.m. Monday-Friday daypart with an average rating in August of 1.2 among its subscribers. This audience delivery would represent an 8 percent increase over July, when TNN also delivered its highest primetime audience at that point, among 17.6 million subscribers. Through these ratings The Nashville Network, which has been telecasting 19 months, placed second for the second consecutive month among the six advertiser-supported, cable originated networks that report monthly Nielsen data. It was the four-year old USA Cable Network that reported higher average primetime ratings in July and August.

In urban and large population centers, areas which are not commonly noted as

country music thresholds, The Nashville Network is strong with 79 percent of TNN subscribing households located in Nielsen A & B counties, which represent the 25 largest markets as well as counties with an excess of 150,000 population.

TNN's highest-ranking program, which received a 2.6 program rating in August, was *You Can Be A Star*, the weeknight talent contest in which the grand prize winner receives a recording contract. Other programs with high ratings, representing a sum of the original and repeat telecasts of each programs, included *Fandango* (2.4), *Bobby Bare & Friends* (2.2), *Nashville Now* (2.2), *Country Clips* (2.2), and *Church Street Station* (2.2). The Nashville Network is a division of Opryland USA Inc., of Nashville, with marketing and distribution functions being handled by Group W Satellite Communications of Stamford, Conn.



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NASHVILLE
RECORDS

MOST ADDED COUNTRY SINGLES

1. **MAKE MY LIFE WITH YOU** — Oak Ridge Boys — MCA — 34 Adds
2. **FIRE IN THE NIGHT** — Alabama — RCA — 30 Adds
3. **SHE'S GONNA WIN YOUR HEART** — Eddy Raven — RCA — 25 Adds
4. **LET ME DOWN EASY** — Jim Glaser — Noble Vision — 23 Adds
5. **ONE OWNER HEART** — T.G. Sheppard — Warner Bros. — 21 Adds

MOST ACTIVE COUNTRY SINGLES

1. **PRISONER OF THE HIGHWAY** — Ronnie Milsap — RCA — 71 Reports
2. **CHANCE OF LOVIN' YOU** — Earl Thomas Conley — RCA — 71 Reports
3. **YOUR HEART'S NOT IN IT** — Janie Fricke — Columbia — 70 Reports
4. **MAGGIE'S DREAM** — Don Williams — MCA — 70 Reports
5. **WHY NOT ME** — The Judds — RCA — 69 Reports

THE COUNTRY MIKE

BRUCE PLAYS SCHOOL BENEFIT — Ed Bruce recently played a benefit performance in Jacksonville, IL with profits from t-shirt and album sales going to the Pathway school. Several thousand dollars were raised for the school which helps mentally retarded and physically handicapped children and adults in the West Central Illinois area. The effort was sponsored by **WJIL/Jacksonville** and the Jacksonville American Business Club. Bruce and his Tennessee Cowboy Band visited the school before their concert, having their pictures taken and signing autographs. The money raised was the largest single contribution ever made to the Pathway school by an individual. Planning is now being done for next year's country music event supporting the school.

STATION CHANGES AND ANNOUNCEMENTS — **KTTS/Springfield** has won nine awards in the 15th annual Missouri Broadcasters Assn. Awards Competition. The station received more awards than any other radio or television station in the state with winners in news, editorial, commercial and promotion, spot news, and public service . . . **WLWI/Montgomery** has added **Rick Brown** to the sales staff of the station. Brown has worked in radio since 1971, most recently at the Alabama Information Network and as producer for the Birmingham Stallions Radio Network . . . **Cynthia Riley** has taken over the mid-day news anchor slot at **WLWI**. She is a recent graduate of Samford University and has worked with **WSGN/Birmingham** and **WAPI/Birmingham**.



FROM Z TO KWJJ — **Zella Lehr** topped off the day for **KWFF/Portland** recently when she stopped by to present "Zella" caps to **Bobby Sherman (l)** and **Mark Andrews (r)**.

locations to raise money for diabetes. The sales amounted to more than \$9,000, almost doubling last year's total. The money will go to help fund "Camp Discovery," a camp for children with diabetes, and also to Great Plains Diabetes Research, Inc. **Willie Wheelchair** of **KFDI** visited several of the locations to make personal call-in's for the station's promotional broadcasts.

john lentz

PROGRAMMERS PICKS

Randy Stanley	CHOW/Welland	Fire In The Night — Alabama — RCA
Doug Lane	WCII/Louisville	Make My Life With You — Oak Ridge Boys — MCA
Michael St. James	KIIX/Fort Collins	She's Gonna Win Your Heart — Eddy Raven — RCA
Dave Bethune	WDAT/Ormond Beach	All Tangled Up In Love — Gus Hardin — RCA
Rocky McCumbee	WVAM/Altoona	Let Me Down Easy — Jim Glaser — Noble Vision
Craig West	KRDR/Gresham	Ain't She Somethin' Else — Conway Twitty — Warner Bros.
Jerry Howard	WAIM/Anderson	One Owner Heart — T.G. Sheppard — Warner Bros.
Bill Corey	WOW/Omaha	Make My Life With You — Oak Ridge Boys — MCA
Jim Davis	KWEN/Tulsa	Rock On The Bayou — Alabama — RCA
Rick Parrish	WTRS/Dunnellon	All Tangled Up In Love — Gus Hardin — RCA

SINGLES REVIEWS

OUT OF THE BOX



GARY MORRIS (Warner Bros. 7-29131) **Baby Bye Bye** (3:18) (WB Music Corp./Gary Morris-ASCAP) (G. Morris, J. Brantley) (Producer: Jim Ed Norman)

The third single release from powerhouse vocalist Gary Morris' "Faded Love" LP is a melodically textured tune about a lovely heartbreaker. Starting from a steady acoustical backing on the verses then kicking into a soaring uptempo chorus which well supports Morris' rich delivery, the tune makes for a dynamic production effort. With its intertwining repetition of lyrics, "Baby Bye Bye" is sure to be another chart topper.

FEATURE PICKS

- DAVID WILLS** (RCA PB-13940) **Macon Love** (3:07) (Milene-ASCAP) (R. Albright, J. Elliott, M.D. Sanders) (Producer: Blake Mevis)
- EMMYLOU HARRIS** (Warner Bros. 7-29138) **Someone Like You** (3:14) (Jack Music-BMI) (B. McDill, D. Lee) (Producer: Brian Ahern)
- STEVE EARLE** (Epic 34-04666) **What'll You Do About Me** (2:37) (Combine-BMI) (D. Linde) (Producer: Emory Gordy, Jr.)
- DOTTIE WEST** (Permian P-82007) **Let Love Come Lookin' For You** (3:08) (Warner-Tamerlane-BMI) (J. Buckingham) (Producer: Jerry Crutchfield)
- BILLY CHINNOCK** (Paradise PR 630) **The Way She Makes Love** (3:37) (Young Carney-ASCAP) (B.Chinnock) (Producer: Harold Bradley)
- CATHY BUCHANAN** (Rustic R-1025) **Dancin' With My Heart** (2:29) (Bent Tree-BMI/Low Limb-ASCAP) (W.B. Turpin, E.E. Roland) (Producer: Harold Bradley)
- CHARLESTON EXPRESS** (Soundwaves SW-4743) **Sweet Love, Don't Cry** (2:55) (Phono Music-SESAC) (J. Fuller) (Producer: Joe Gibson, Jimmy Payne)
- JASON HAYES** (Texanna TS-101) **Hooked On Your Love** (2:53) (Tapadero-BMI) (B. Moore) (Producer: Roy Dea)

NEW AND DEVELOPING

JERRY WEST (Electric ER-3968) **I Know A Lot About Love** (2:43) (Old Friends-BMI) (H.Byrum, B.Channel) (Producer: Ron Gant, Jerry Gillesepie)

Jerry West on Electric Records offers "I Know A Lot About Love," a gentle flowing love ballad written by Hal Byrum and Bruce Channel. A veteran club performer, West's deep vocals and engaging delivery work nicely on this introspective tune which finds its irony from its title. A smooth, effective production, the song should find quite a bit of successful chart activity.



ALBUMS

- LADIES' CHOICE** — George Jones — Epic FE 39272 — Producer: Billy Sherrill — List: 8.98 — Bar Coded
- George Jones teams up with certainly some of country music's finest singers for "Ladies' Choice," an effort that turns out to be much more than just the pairing of Jones' with female duet partners because of the successful flow and pace of the material throughout the LP. Some of the strongest tunes include "Daisy Chain" with Barbara Mandrell, "All Fall Down" with Emmylou Harris, and a particularly pleasing duet with Lacy J. Dalton on "Size Seven Round (Made of Gold)." Also on the LP is "She's My Rock," Jones' only solo work, which is current #18 bullet on **Cash Box's** country singles chart.
- WHY NOT ME** — The Judds — RCA AHL1-5319 — Producer: Brent Maher — List: 8.98 — Bar Coded
- The rave attention on The Judds is sure to continue with their first full album entitled "Why Not Me." These two ladies — Wynonna and Naomi — are amazingly talented and the full potential of their unique harmonies shines throughout this LP. The pure acoustic backing is tight, top-notch and Wynonna's lead vocals on the wide variety of tunes here show well her abilities from sweet sounds to sexy growls. Other stand-out tunes are "My Baby's Gone" and "Endless Sleep."

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — Jaime Roman, manager of the Chilean branch of RCA, recently returned to operation after several years of absence from that market. He told **Cash Box** that the operation is running smoothly and that the label has captured around 20 percent of the market (the other majors are CBS and EMI and indie Alerce) with product by five local artists recently released covering the pop and rock markets. Chile has no pressing facilities at this time, which forces Roman to seek pressing in Argentina. Tape duplication is provided by EMI, which also distributes RCA and Alerce. The tiny Chilean market has been suffering from unrestricted piracy, with cassettes being shipped by the thousands from the Far East some time ago and more recently from phantom duplicating plants, at prices nearly half the level of suggested retail. In spite of these setbacks, the record industry seems to be emerging once again. Ramon Segura, international vice president of Ariola based in Barcelona, Spain and Tato Luzzardo were also visitors in Buenos Aires last week. Their stay was related to talks with local RCA regarding the distribution agreement that will start in January 1985 and the performances in Argentina by two of their top artists, Joan Manuel Serrat and Camilo Sesto. Ariola is currently represented by Microfon, which will soon release a double album cut live by Serrat during his recent Spanish tour. Serrat recorded originally for Zafiro in Spain and these recordings have been standard sellers for EMI in Argentina, which holds the rights to them. CBS jetted its sales force and promotion people to the city of Bariloche, 1,000 miles southwest of Buenos Aires, to its annual sales & promotion convention. Since the shape of the market is not so good, sales manager Nestor Casonu told **Cash Box** that the meeting would not be lavish at all, but that the company considers it necessary for the salesmen and promo agents to be adequately prepared for the competitive market to be found during November and December, due to the aggressive campaigns already started by other labels. The new album by Pimpinela, recorded in Italy, and LPs by Jose Luis Rodriguez, Julio Iglesias (in English) and Miguel Bose are among the releases to be marketed through this campaign. PolyGram promo topper Leo Bentivoglio reports that the recent album by Victor Heredia is reaching the platinum record level and is selling very strongly. Heredia starred several dates at the Luna Park Stadium, with a seating capacity of

12,000 and has been engaged in several tours of the interior highlighting songs of this LP, which is considered a turn in his career. Francisco Vidal of Tonodisc reports a strong promo move for the recently-inked Walt Disney catalog. One of the promotions is a 60-second film with excerpts from several Disney movies, featuring the main characters of the famed cartoonist, to be featured on TV at 10 PM every evening.

miguel smirnoff

Japan

TOKYO — According to JASRAC (Japan's Association of Rights of Authors and Composers), 59 groups of copyrights from 33 countries of the world will take part in the 34th CISAC (Confederation International des Societes d'Auteurs et Compositeurs) convention which will be held in Tokyo for six days from Nov. 12 to 17. Simultaneously with the CISAC convention, the BIEM (Bureau International des Societes Gerant les Droits d'Enregistrement et de Reproduction Mecanique) convention also will be held in Tokyo. Warner-Pioneer Co., Ltd. held its "Sales Convention '85 — The Challenge" on Oct. 1, 1984 in Tokyo. This is one of the world-tour conventions promoted by WEA-International. Tokugen Yamamoto, senior director of the company said that the sales target of the company in the fiscal year of Nov. 21, 1984 to Nov. 20, 1985 has been set at 25,800,000,000 yen (\$107,000,000) in which video-goods are expected to reach 4,500,000,000 yen (\$19,000,000.) Polydor of Japan will drop its retail-price for CDs (compact disk) which will be effective on Dec. 16, 1984. The new sales price will be 3,500 yen (\$14.6) (classical) and 3,300 yen (\$13.7) (popular and Japanese repertoire) per copy each. By the way, the retail price of the present time is 4,200 yen (classical) (\$17.5), 3,800 yen (\$15.8) (popular) and 3,500 yen (\$14.6) (Japanese repertoire) each.

kozo otsuka

Italy

MILAN — The new music publisher association in Italy — EMA (Editori Musicali Associati), created beyond Unemi and Aidem — had its first official meeting in Milan, on Oct. 2. In the directory there are representatives of La Voce Del Padrone (EMI group), Southern, Carisch and Intersong-Chappell. President of EMA was named Adriano Soloro of



PLATINUM UP NORTH — Willie Nelson headed up to Canada to pick up 11 platinum and gold records. Here he shows off his Canadian platinum single for "To All The Girls I've Loved Before" with (l-r): Bernie DiMatteo, president, CBS Records Canada; Don Oates, vice president, sales and marketing, CBS Records Canada; and Charlie Camilleri, director, country and adult contemporary, CBS Records Canada.

Intersong-Chappell. Fonit Cetra released a bestsellers compilation from the TV show *Fantastico* — in three LPs, each distributed by a different company (CGD, CBS and Ricordi). The multi-distribution project was already tested in Italy last summer, with good results, with the three LP set "Canzoni Per L'Estate" project designed to share the TV spots expenses among different companies. Davide Matalon, managing director of Ducale, announced a licensing agreement for the distribution on the Italian market of the French labels Auvidis and Unidisc and of the German jazz-oriented label Enja. Ducale just ended its reorganization naming Kurt Weill at the post of public

relations for all the French and Italian operations, Sophie Le Castel as head of the classical promotion dept. Paolo Cattaneo and Franco Fayenz as responsible, respectively, of the pop and of the jazz promotion departments. G. Ricordi & Co., music publishing group entered in the computer field at the International Music Fair in Milan presenting the Electron home computer, produced by the British Acorn firm, which will be distributed in Italy by Ricordi. In the meantime Ricordi is organizing a software catalog with Paravia, a book publisher specializing in the educational field.

mario de luigi

Fantasy Expands With Acquisition of Contemporary/Good Time Jazz Label

LOS ANGELES — Fantasy Inc. which already owns the jazz catalog of such labels as Prestige and Riverside, has acquired the Contemporary/Good Time label's catalog. This acquisition consolidates Fantasy's position as the world's largest jazz record company.

Contemporary was founded in 1951 by the late Lester Koenig in Los Angeles and along with the Pacific Jazz label helped to foster the burgeoning west coast jazz scene in the '50s. Contemporary's catalog includes material from the late Shelly Manne, Art Pepper, Barney Kessel, Hampton Hawes and many others. Its sister label Good Time Jazz is one of the foremost latter-day Dixieland jazz record companies.

Fantasy label president Ralph Kaffel said, "We will eventually make just about the entire Contemporary catalog available at either full list price or as part of the

Original Jazz Classics series. We are also planning an extensive research project to determine the amount of previously unreleased material."

Mobile Fidelity Packs With Pablo Records

LOS ANGELES — In a contract that goes into effect immediately, Mobile Fidelity Sound Lab has signed a pact with Pablo Records. Mobile Fidelity, best known for its Original Master Recordings, will distribute all of Pablo's compact discs as well as releasing original master recordings of Pablo's catalog on CD.

Initially, 17 different Pablo selections will be available including material from Count Basie, Joe Pass, Ella Fitzgerald, Freddie Hubbard, Oscar Peterson and Dizzy Gillespie. The pact comes on the heels of an earlier CD distribution agreement reached between Mobile Fidelity and Capitol Records.

INTERNATIONAL BESTSELLERS

Italy

TOP TEN 45s

- 1 **Smalltown Boy** — Bronski Beat — PolyGram/London
- 2 **People From Ibiza** — Andy Marton — PolyGram/Mirto
- 3 **Sounds Like A Melody** — Alphaville — WEA
- 4 **Such A Shame** — Talk Talk — EMI
- 5 **Friends** — Amii Stewart — RCA
- 6 **Kallmba De Luna** — Tony Esposito — Bubble
- 7 **I Just Called To Say I Love You** — Stevie Wonder — Motown
- 8 **Movin' On** — Novocento — WEA
- 9 **Cl Vorrebbe Un Amico** — Antonello Venditti — Heinz Music
- 10 **Time After Time** — Cyndi Lauper — CBS/Potrait

TOP TEN LPs

- 1 **Vlaggi Organizzati** — Lucio Dalla — RCA
- 2 **Aloha** — Pooh — CGD
- 3 **Cuore** — Antonello Venditti — Heinz Music
- 4 **Freeway N. 2** — Various Artists — WEA
- 5 **Va Bene, Va Bene Così** — Vasco Rossi — Carosello
- 6 **Puzzle** — Gianna Nannini — Ricordi
- 7 **Synthesis** — Jean Michel Jarre — PolyGram
- 8 **Fabio Concato** — Fabio Concato — PolyGram/Philips
- 9 **Parade** — Spandau Ballet — RCA
- 10 **Breakin'** — Original Soundtrack — PolyGram/Polydor

—Musica e Dish

United Kingdom

TOP TEN 45s

- 1 **Freedom** — Wham! — Epic
- 2 **No More Lonely Nights** — Paul McCartney — Parlophone
- 3 **Together In Electric Dreams** — Giorgio Moroder & Philip Oakey — Virgin
- 4 **The War Song** — Culture Club — Virgin
- 5 **Drive** — The Cars — Elektra
- 6 **Shout To The Top** — Style Council — Polydor
- 7 **I Just Called To Say I Love You** — Stevie Wonder — Motown
- 8 **Missing You** — John Waite — EMI America
- 9 **I'm Gonna Tear Your Playhouse Down** — Paul Young — CBS
- 10 **All Cried Out** — Alison Moyet — CBS

TOP TEN LPs

- 1 **The Unforgettable Fire** — U2 — Island
- 2 **Diamond Life** — Sade — Epic
- 3 **Tonight** — David Bowie — EMI America
- 4 **The Age of Consent** — Bronski Beat — Forbidden Fruit
- 5 **Steeltown** — Big Country — Mercury
- 6 **Eliminator** — Z.Z. Top — Warner Bros.
- 7 **Geffrey Morgan** — UB40 — DEP Int.
- 8 **The Woman In Red** — Original Soundtrack — Motown
- 9 **Rattlesnakes** — Lloyd Cole and the Commotions — Polydor
- 10 **True Colors** — Level 42 — Polydor

—Melody Maker

Japan

TOP TEN 45s

- 1 **Yamatonadeshiko Nanahenge** — Kyoko Koizumi — Victor
- 2 **Hoshikuzu No Stage** — Checkers — Canyon
- 3 **Nagaragawa Enka/Ohan** — Hiroshi Itsuki — Tokuma Japan
- 4 **Beranmee Dateotoko** — Shibugakitay — CBS Sony
- 5 **Nakanaylde** — Hiroshi Tate — Fan House
- 6 **La Vie En Rose** — Koji Yoshikawa — SMS
- 7 **Saylaly** — Yoshie Kashiwabara — Nippon Phonogram
- 8 **Naniwabushidayo Jinseylwa** — Tomowe Kimura — Victor
- 9 **Eyleni Himitsusa** — Masahiko Kondo — RVC
- 10 **Jikkayl (1984)** — Akina Nakamori — Warner Pioneer

TOP TEN LPs

- 1 **Trlad** — Mariko Takahashi — Victor
- 2 **La Vie En Rose** — Koji Yoshikawa — SMS
- 3 **Tonight** — David Bowie — Toshiba EMI
- 4 **Ghostbusters** — Original Soundtrack — Nippon Phonogram
- 5 **In The Mood** — Hiroshi Tate — Fan House
- 6 **The Woman In Red** — Stevie Wonder — Victor
- 7 **Toge** — Shinji Tanimura — Polystar
- 8 **Possibility** — Akina Nakamori — Warner Pioneer
- 9 **Ocean Side** — Momoko Kikuchi — Vap
- 10 **Cryptograph (Al No Shingo)** — Asami Kobayashi — CBS Sony

—Cash Box of Japan

Sheena Easton

THE UNIVERSAL AMPHITHEATRE, L. A. — When the diminutive Scotswoman strutted on stage to open her Saturday night show here, the spotlight hit what may have been for some just another besequined recording artist pushing another top 100 single. But not for long. With bigger hair, more leg and more tease in general, Sheena Easton has reworked the image a bit. The act has gained seasoning, spiced with the cheesecake that audiences expect from an artist of assumed sexual sophistication. Easton, however, despite whatever sensual selling point she may have displayed, used that spicy aspect of her image as just that — spice. There was no lack in musical prowess to be disguised in Easton's Saturday show.

Exaggerated brogue storytelling provided cute but negligible comic interludes to the evening. Though charming and often funny, these between-song forays were added attractions to an act already quite attractive on its musical merits. Sheena Easton, once the new girl on the block, has graduated to one of the best girl singers in the neighborhood and can easily deliver an evening's entertainment on that considerable strength alone.

Vocally the Saturday show was remarkable, as Easton warmed her many-textured voice into an instrument of surprising power and sensitivity. The searing high-held crescendo on the wind-up of "Almost Over You" proved to listeners everywhere not to be the product of mere studio wizardry. Easton demonstrated the nether pitches of her voice. And if that vocal loftiness was too pretty for some, the singer also delivered a gravelly edge not generally associated with her slew of top 10 hits, especially on "You Could Have Been With Me."

The brogue banter excepting, Easton's Saturday show was a satisfying one, proving the young performer's ability to take full command of an evening's entertainment. Cuts from the new "Private Heaven" LP for EMI America were handled with energy as the show barreled along with swift tune changes. Hits of the past and songs from other albums were delivered with spark, particularly on the Kenny Rogers/Easton duet, for which guitarist Alan Carvel strikingly recreated the Rogers vocal with a similar though younger, more pop edge. The synthesizer of David Roistein gave added verve on most tunes, along with the belting sax of Mark "Caz" Macino.

gregory dobrin

reputation and then proceeded to blow the house down. Playing a sizable chunk of material from its latest release "Let It Be" as well as older Replacements' chestnuts, the band showed off mature-beyond-their-years-material with musicianship which seemed off-the-cuff but always right on.

While cuts like "I Will Dare," the first single from "Let It Be" lost some of its vinyl subtlety, the cut also took on the new dimension of a love anthem for teens. "Unsatisfied" suffered from Westerberg's ragged vocals, yet "Tommy Gets His Tonsils Out" and other shorter-faster-louder tracks ultimately proved the Replacements to be the partying standard bearers they have always been known as.

Even though the band's element of tightness was left out in the night air, bassist Stinson, his brother lead guitarist Bob Stinson — who played some excellent riffs wearing an outfit that was louder than the whole band — and drummer Chris Mars hung together tenaciously and with true spirit.

With Springsteen and X playing the same weekend, it was no easy task for this band to take L.A. by storm, but the Replacements did it without even blinking twice.

peter holden

Vienna Art Orchestra

PUBLIC THEATRE, NEW YORK CITY — On the basis of its Public Theatre performance — and its Hat Hut Records — the Vienna Art Orchestra must be ranked as one of the finest jazz big bands currently working. Led by the soft-spoken Mathias Ruegg, who does the brunt of the composing and arranging, the VAO is stocked with snap-crackle-and-pop soloists, swings effortlessly, and utilizes a number of ages — old big band gambits — high-note trumpeting, sax section rave-ups — but washes them with contemporary colors.

Like so many contemporary units, the VAO manages to shift jazz idioms seamlessly. Its version of Charles Mingus' "Jelly Roll to My Soul" — renamed "Jelly Rolls but Mingus Rolls Better" — captured the classic feeling of the Mingus piece, a tribute to Jelly Roll Morton, captured the loose-limbed feeling of Mingus' own piece and even managed to toss in a riff from a recent Miles Davis composition, "Jean-Pierre," as it headed toward funky waters. The only other non-original composition of the evening, Thelonious



JUSTICE AND HIS HONOR — At the recent Los Angeles Street Scene festival Lone Justice was greeted by mayor Tom Bradley after their recent performance. Pictured (l-r) are: Don Heffington, Maria McKee, Marvin Etzioni, mayor Tom Bradley and Ryan Hedgecock.

Monk's "Round Midnight," was done fairly straight.

Ruegg's own compositions are clearly written for the band — every member has at least one feature and Ruegg takes advantage of that member's strengths. Tenor saxophonist Roman Schwaller proved to be the most interesting conventional soloist in the band — his feature began quietly but soon built into a gruff, forceful flare-up of tenor activity. Vocalist Lauren Newton, who is used mainly as another instrument — she sings ensembles as part of the saxophone section — had the chance to parade her unique scat-technique on "Lady Delay;" she is a witty and highly controlled singer. Other impressive members of the band were Herbert Joos, who played such far-flung instruments as the baritone horn and the alphorn, a long, pipelike instrument with a trombonish sound; the other two saxophonists, Harry Sokal and Wolfgang Puschnig; and the two percussionists — Joris Dudli, who did most of the trap work, and Wolfgang Reisinger, who handled the percussion odds and ends. One of the problems with most European bands is the drumming — it is a cliché, but a true one, that European drummers don't swing as well as many of their American counterparts. The VAO doesn't suffer from this problem.

But the band's strongest suit is the pen of Ruegg. Ruegg manages to get rich tonal colors out of this band, yet his writing is melodic and memorable. Such compositions as "Live from the Dead Sea" and "A Natural Sound Will Win Digital War" stuck in the ear long after the concert

was over.

It isn't easy for European jazz bands — particularly big bands — to tour the United States. But, on its first U.S. tour, the Vienna Art Orchestra proved to be as good as any of our contemporary big bands and better than most. Mathias Ruegg deserves our attention.

lee jeske

Leon Russell & The Coyote Sisters

THE BEVERLY THEATRE, L.A. — Paradise recording artist Leon Russell has reached a professional vantage point. There simply isn't anyone else who sounds even remotely like the gray bearded wizard. He's one of a kind, playing his own concoction of blues/rock with such apparent effortlessness that the music rolls forward from the band in a steady flood of premium musicianship.

Familiar tunes from Russell's many years in the business came one after another, perked into new life by the expertise of a tight band fronted by Russell's exhilarating dexterity behind his Kawai Electronic Grand piano. Songs from his latest "Solid State" LP for the Paradise label were also covered. A wailing harmonica was provided by the inimitable Juke Logan who coaxed his hand harp into rolling force, charging various tunes with added electricity.

After many a resounding jam, Russell gave the band "a break," and continued with a solo performance of outstanding keyboard artistry and utterly individual vocals. Russell has neither lost nor changed his style over the years, a challenge not many artists of his popularity can weather.

Opening the Monday show were Morocco recording artist the Coyote Sisters. Sound problems were an unfortunate detriment to the well-worked harmonies of this three-woman act. Though badly overpowered by an often hard-rocking backup band, the Coyote Sisters made valiant and often successful attempts at rising above it. The smooth melodies of their self-titled Morocco LP were nonetheless apparent, especially that of "Straight From the Heart," on which vocals by Leah Kunkel were highlighted by less overwhelming note from her accompaniment. Kunkel's voice, generally the most audible, was haunting in its similarity to that of her late sister, Cass Elliot, with a relaxing, easy listening sound in its own right. The women were well staged by director Bill Castellino.

gregory dobrin

The Replacements

CLUB LINGERIE, LOS ANGELES — The Replacements have been around for a long time even though bass player Tommy Stinson is still in his teens, and this juxtaposition of youth and experience explains something of the sheer velocity and exhilaration of its live show. The Minneapolis band, which records on the indie Twin-Tone, is led by writer/rhythm guitarist/lead vocalist Paul Westerberg who pushes the band through a completely natural blend of New York Dolls trash rock, Sex Pistols punk energy and X song-writing verite. You get the picture. . . fun.

Performing in L.A. for only the second time, the band packed 'em in simply on



O'BRYAN SALUTED AT THE GREEK — Following his opening act at the Greek Theater October 16 which preceded the Pointer sisters, performer O'Bryan was honored by several Capitol Records executives. A crystal statuette was given in commemoration of O'Bryan's hit single "Lovelite" from his LP "Be My Lover." O'Bryan's current single is "Go On And Cry."

Pictured (l-r) are: Gary Culpepper, director business affairs, Capitol; Wendell Bates, regional R&B promotions mgr, Capitol; Don Zimmermann, president, Capitol; O'Bryan; Varnell Johnson, vp R&B A&R, Capitol; and Steve Buckley, mgr, R&B promotions, Capitol.

Face To Face

THE BOTTOM LINE, NYC — Call it techno-punk — bass notes so low you feel rather than hear them, a driving beat and eerie thrumming guitar patches instead of the usual keyboards. The voice pierces; the background vocals are a rough chant and there's lots of angst. The band: Epic recording artists Face To Face. And the show . . .

Blanket the stage in mist; break the haze with stark white lights. Face To Face is on. The guys (Stuart Kimball and Angelo on guitar, Billy Beard on drums and John Ryder on bass) play it razor-edge cool, letting vocalist Laurie Sargent's searing tones and frenzied moves tell their story. This bunch of city kids has got their chops and they're not messing around. Their songs are cutting images of love and life gone wrong, their music a potent underpinning for incisive lyrics. And though their hour-plus set at The Bottom Line was a little too self-indulgent, it still did pack a punch.

With her dark, flyaway hair and darker eyes, Sargent looked and moved more like an alley cat on the run than the shy person



BON JOVI BENEFIT — Mercury/PolyGram recording group Bon Jovi recently headlined a benefit concert at Keil Auditorium in St. Louis, with proceeds going to Tammy Beckham, a 16-year-old girl who needs a liver transplant, a hospital for crippled children and Operation Lift-Off, an organization of airline employees which helps seriously ill children fulfill their special wishes. Pictured backstage at the show are (l-r): David Rashbaum and Richie Sambora of Bon Jovi; Steve Argyle of TWA; Aldo Nova; John Bon Jovi, leader of the band; Kevin McCarthy, air personality, KHTR; Alec John Such and Tico Torres of the band and Bob Seymour, a representative of a benefit recipient.



BANDSTAND GOES PRIME TIME — Total Experience recording artists Prime Time made its television debut on American Bandstand with their current single "I Owe It To Myself." The show aired October 27. Pictured are (l-r): Maurice Hayes, Frankie Moore, Dale Hightower and Jimmy Hamilton.

she claimed to be. While the band struck tough-boy stances and poured out artful riffs, she threw herself into the opening number "Out Of My Hands" with an almost manic abandon. A couple more like that and you could tell Sargent was feeling the strain, so it was back to the lower levels of the atmosphere with "Don't Talk Like That" — a cryptic but beautifully crafted tale of young punks in love. More aching songs followed, some from the band's self-titled debut LP (including the regrettably short-lived single "10-9-8"), some new ("Shake The World," "All I Really Want"). Most interesting, though, were a cover of Springsteen's "Adam Raised A Cain" — which Sargent delivered with unusual anguish — and Face To Face's current dance hit "Under The Gun." With its weird combination of rap and singing, gunshot drumbeat and musical melting pot of sounds, this has got to be one of the most striking evocations of street life ever heard. And with about 10 audience members up on stage providing extra percussion, it gave a new meaning to the phrase "street life serenade."

The one major problem with Face To

Face's set was that the level of angst was so high that after a while, it became too much to comfortably take. Sargent's cool self-mockery and repartee between songs (including a threat to do the set barefoot) did take off some of the edge, but the set definitely suffered from an overly pained delivery. It might benefit this band to realize that less is sometimes more.

Opening for Face To Face was Epic act Four-In-Legion. A hybrid of southern, straight-ahead rock and reggae, their set was definitely an exercise in the tongue-in-cheek. With gimmicks like a pick-flipping guitarist and a "headbanging" session between the drummer and singer (played on hardhats, but still Excedrin Headache #16), their glib showmanship offset an interesting, if uninspired, performance. The musicianship certainly was adequate, but most of the material was the standard sexual frustration gig; and though the reggae influence did provide some inventive touches, the bulk of the songs were limited by their subject matter. Still, if you took Four-In-Legion with their own lighthearted attitude, it was fun.

robin j. schwartz

Jeffrey Osborne Patrice Rushen

RADIO CITY MUSIC HALL, NEW YORK — Jeffrey Osborne's recordings have provided some of the most consistently high quality in Black music, due largely to the consistently right-on George Duke, and the quality of the material alone makes an Osborne concert the high point of the concert calendar. Luckily for the RCMH crowd, his onstage performance lives up to the records' promise.

Osborne has a somewhat aloof, macho manner and he seems to have picked up one set of moves at the dance factory, but his voice has been and is the force to be reckoned with in contemporary

music. He had no problems with it in concert. He led the crowd on a retrospective tour of his first two A&M albums, warming them up quickly with "Really Don't Need No Light," "On The Wings of Love," "You Get So Mad About It" and "Stay With Me Tonight." From his new album "Don't Stop" he contributed the title single, as well as "Borderline" and the beautiful "Let Me Know."

Without a doubt the high point of the show was when Osborne unexpectedly produced Joyce Kennedy from the wings for a duet on "The Last Time I Made Love," which Osborne produced for Kennedy's solo debut. Kennedy, former lead vocalist with the rock/funk band Mother's Finest, proved herself a strong, able stage presence and Osborne responded with a funny, suggestive bit upon the sultry singer's departure.

Osborne's band was a precision crew which funks with the best stage bands around and which features percussionist Carole Steele. By the time of the Osborne encore, they were churning out the music in a fashion sure to keep the singer's fans marking off the calendar until Osborne's next appearance in the Big Apple.

It would be great to see Patrice Rushen break out to super stardom. Rushen, who first made her reputation as a fusion keyboardist, has devoted herself to commercial music for some years now, but except for the hit "Forget-Me-Nots" she has not found the exact combination to put her over the top. Her fans are loyal, though and with good reason. She has developed into a confident, witty and sexy performer who becomes an unmatched presence when she straps on a portable keyboard and shows her real stuff. Rushen's band exhibits the best of the funk/fusion style of the late '70s, but its keyboard orientation makes the sound totally contemporary. She has a voice that persuades more than overpowers, but the high point of the show is the arrangements and the tunes.

Both Osborne and Rushen were hampered by a mis-mixed sound system that should have been tuned more carefully to reproduce the quality sounds that both these artists are known for. Were it not for the performers' unique talents and first-rate repertoires, this aspect alone would have easily ruined what was, in the end, a happening double-bill.

rusty cutchin



THE RETURN OF RAIN PARADE — After a successful tour of the east coast and the north-west, Los Angeles' Rain Parade played to a sold-out audience at the Music Machine in west L.A. Rain Parade's latest Enigma disc "Explosions In The Glass Palace" is doing well in the U.K. as well as on the alternative music charts in America. Pictured are (l-r): producer Jim Hill, Rain Parade's Mark Marcum, operations manager for Enigma Robbin Nagatoshi, Enigma president William Hein, Matthew Piucci and John Thoman of Rain Parade, national promotion director Jay Zikkrou, Steve Roback and Will Glenn of Rain Parade.

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HUMOR

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

PROFESSIONAL

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Cable Music Channel Debuts

(continued from page 7)

massive stage. CMC president Robert Wussler began the ceremony with apologies for the early hour, followed by 13th district councilwoman Peggy Stephenson, who welcomed Ted Turner to Hollywood with a plaque from Los Angeles mayor Tom Bradley proclaiming October 26 "Cable Music Channel Day" in Los Angeles. In the countdown to the official CMC launch, Turner mounted the set wearing a "lucky green" suede jacket. "We want to try and influence music," Turner said, "in a positive, loving, kind way — with brotherhood and beauty."

Serving as the first video to appear on the new channel was Warner/Reprise recording artist Randy Newman's *I Love L.A.*, demonstrating CMC's position as the first west coast 24-hour video music channel, as well as its CHR-oriented format.

The Turner announcement of plans for an MTV alternative came just as MTV was going public with 5.1 million shares of stock. The announcement is said to have cost MTV up to \$3 per share with the second thoughts it caused in prospective investors. Turner's plans were also made public at the time when operators were due for a renewal with MTV — at a new rate of 10 cents per subscriber per month where the service had previously been offered free. Turner offered the channel free for five years to cable systems signing by the Aug. 29 deadline (since moved to January 1, 1985).

"Twelve weeks ago I was running around Atlanta saying, 'Are we really going to do this?'" said CMC vice president and general manager Scott Sassa. Though doubtful at first, Sassa soon found that the time was right for the new channel. Sassa referred to "a number of factors" among the advertising and music communities that led to the final August 29 announcement to go ahead with the channel, but cited MTV's preparations for several long-term deals with cable operators as the final impetus. "If we would have waited the three years it had taken those deals (to expire)," said Sassa "they would have been in 45 to 50 percent of the homes in America. We would never have been able to catch up."

CMC is but one of three new 24-hour video music channels slated to open in the near future, together with the MTV spin-off VH-1 and the Discovery Network, both to appear January 1, 1985. Asked what CMC had to offer in competition to the others, CMC senior staff producer Shauna Zurbrugg listed the less violent, sexist and sexual format and the lack of vee-jays as selling points, with the primary difference being that CMC is broadcast live. And then there's the playlist itself. "We're much more open, much more eclectic," said Zurbrugg, "and I think as time goes on there might be an opportunity for really different videos to be seen." The new channel is reportedly not in favor of record label exclusivity deals and has no plans for any such agreements.

GRP Records: Small Company Utilizes Digital Technology

(continued from page 7)

intended as a spotlight on the technology, Rosen says, "Well, kind of. If CDs are going to be real strong, and, in five years from now, are going to be the major way of delivering audio, to go out and make a record like that would probably be an insanity. But to do it at the initial phase of something . . . it's more sophisticated than when stereo came out and people bought ping-pong records. On the other hand, it does serve some of that function. It serves the function of saying, 'Hey, listen to this classic music that we've been listening to all these years: you hardly heard any of the instruments in it. You certainly heard the melodies and you knew what it was about, but now you can hear it.' We get telexes and letters every single day that has to do with this record. And it's amazing — people say, 'God, I never realized that there was so much

happening in those arrangements.'"

For a small, independent, specialist label (jazz, usually jazz fusion, is their thing), GRP has gone headlong into the compact disc era. With the soon-to-be-released Diane Schuur LP, "Deedles," GRP will have ten CDs on the market, with 20 or 30 more expected to be added by the end of next year.

GRP began recording digitally in 1979. "For us it was a natural extension," says Rosen. "It wasn't, 'Well, let's see, what's doing in this field and how can we make the most money doing this?' It wasn't that kind of business decision. It was mostly based on the physical idea that our product would sound better being digitally recorded. It's going to cost more, but let's do it anyway, because it's going to be big and the ultimate result is that we'll have a better product because of it.' And so the compact disc comes along and here

L.A. Radio Welcomes Springsteen

(continued from page 7)

tickets. The KMET promotion ran through the fourth.

Not to be slighted at the craft they perfected, the city's CHR outlets also were busy welcoming Bruce to town. Market-leading KIIS-FM gave away 100 pair of tickets, combining the give-away with the successful "music/money" promotion. In addition, morning man Rick Dees ruffled a few feathers the morning following the opening performance. Dees broadcast that Springsteen was still playing at the arena ("We heard he played long shows, but this is incredible") at 6:30 a.m. Dees conducted interviews with a KIIS reporter still at the scene, calling from a phone booth, crowd noise ever-present in the background. The Los Angeles Sports Arena reported over 300 Springsteen fans trying to gain admittance that morning.

CBS-owned KKHR offered listeners "The Bruce Springsteen Concert Kit" which included 30 pair of tickets and 30 copies of "Born In The U.S.A." According to promotion director Tony Sgrow, the promotion began Oct. 22 and ran through Oct. 26 with teasers running the weekend of Oct. 19.

KRTH (K-EARTH 101) opted against the Bruce package, going instead with the straight ticket give-away. The station awarded 50 pair to its lucky listeners.

Emmis Broadcasting's KMGG demonstrated that quantity does not necessarily mean quality. The station gave away only one pair of Bruce tickets but threw in a couple of extras. According to promotion

director Howard Freshman, "we gave away cash to park, buy a poster, buy a program and go out to dinner. It came out to \$150 with all the souvenirs." The station also drove the ticket winners to the concert in a chauffeured limousine.

Perhaps the most interesting promotion was run by KIQQ. The station naturally asked listeners to call in and win tickets. The designated caller would then choose what lay behind the red door, white door or blue door. According to KIQQ's Mardi Cahan, "if they opened the blue door there was a pair of tickets and the opportunity to guess in what state a guitar signed by Bruce Springsteen was being held." The station ran the promotion for a couple of days, eventually realizing that listeners were not coming close. The hints started to roll (south of the Mason-Dixon line, east of the Mississippi, it has two names). Finally a listener guessed West Virginia. "Nobody ever thinks of West Virginia," said Cahan. At least not in Los Angeles. The station ran the Bruce promotion concurrently with a \$5,000 cash give-away.

As far as Springsteen music, the airwaves were flooded with everything from "Born To Run" to "Born In The U.S.A." PDs noted listener requests were dominated by "The Boss." Asked if he felt the airwaves were being dominated by one artist, one promotion exec commented defensively, "yeah, well, so are newspapers and television. It's the hottest show in town."

we are saying, 'Hey wow, this fits perfectly.'

"And, emotionally, I love that whole concept of new technology and the best recorded sound, combining it together, of course, with the music that we create. So it was easy getting involved with compact discs. It wasn't easy from a logistical standpoint, to start putting those pieces together, but the concept of it wasn't very difficult."

GRP went to Japan looking for manufacturers. Currently their discs are being made by JVC and Sanyo in Japan, with some of the printing and packaging being done by CBS/Sony in Terre Haute. The discs are being distributed by the same independent distributors who handle their analog product, but they have a deal with Telarc whereby that classical label distributes their product to the "audiophile market" — to stores that handle hardware as well as software.

According to Rosen, GRP is planning on releasing **everything** on CD in the future; in fact, certain releases may be complete on CD, but shorter on black vinyl. A Dizzy Gillespie album in the works, for example, will contain edited solos in its analog form, and a future album of Dave Grusin movie themes will have a greater number of tracks in its compact disc form.

So far, according to Rosen, GRP has sold 15,000 compact discs. "But it's growing so fast," he says, "that we had an order last week in one day of 7,500 CDs. It started out as, 'Give me 20 of this title and five of this title,' but this was 7,500 in one day of basically nine titles. And it's growing every day. In some stores CDs are starting to represent eight, nine, ten percent of the business, when six months ago they didn't even sell CDs.

CASH BOX

November 10, 1984

AROUND THE ROUTE

by Camille Compasio

First came the ribbon-cutting ceremony to officially open the 1984 AMOA International Exposition of Music and Games at the Hyatt Regency Hotel in downtown Chicago at noon October 25 and approximately two minutes later came a blockbuster announcement at the Centuri exhibit — heralding the firm's "Direct Connection" policy! What does this mean? Simple enough — Centuri has dismantled its distributor network and will henceforth sell video games (both dedicated and full PCB conversion kits) direct to operators. Under the terms of this program, all products must be paid for prior to shipment and payments must be made to Centuri (via cash, money order, credit card, certified check, etc.) in advance. Need we add this was indeed a major topic of discussion on the exhibit floor. **Cash Box** spoke with Centuri proxy **Arnold Kaminkow** on Saturday and he told us a good number of orders were taken and a good number of operators were receptive to the new program. Distributors, on the other hand, were not — but that's an obvious conclusion. More on this later . . . AMOA Expo '84 did not break any attendance records — figures were still being tallied at presstime, so we don't even have an estimate at this point. However, it must be said, there was a lot of equipment shown, so the incentive was there and the educational program drew big numbers — even overflow crowds at some of the seminars. As many in the trade suspected — the current state of the industry, the state of the economy, was

(continued on page 33)

AGMA And AVMDA Unite

CHICAGO — In a joint statement issued at the 1984 AMOA International Exposition, the Amusement Game Manufacturers Association and the Amusement, Vending and Music Distributors Association announced the unification of the two associations into a single voice for a more effective representation of the coin-operated entertainment industry.

Joe Robbins of AGMA and Jerry Gordon of AVMDA made this announcement following several weeks of discussions and implementation/planning. Technically, AVMDA will dissolve as an organization and AGMA will open up a category of membership for distributors and then rename itself the American Amusement Machine Association to reflect the broader membership base.

Bob Blundred of AVMDA will be retained by the Amusement Showcase International (the associations' annual trade convention) as a consultant for the design and production of the 1985 seminar program, which will be presented at the March 1-3, 1985 show in Chicago's downtown Expocenter. The current

AGMA staff will remain at the newly named association. The office address and telephone number will be the same as that of AGMA.

While the membership addition and name change will require approval by the members of AGMA, Robbins stated that he sees no problems with the formality. Membership categories will now include any manufacturer, distributor or supplier doing business in the coin-operated amusement industry.

Glenn Braswell, executive director of the newly unified group, announced his pleasure in being able to serve the broadened base of the industry. He said the programs and services of the association will be modified to reflect the needs of the new members, however, Braswell was quick to note that the general thrust of the major programs and initiatives of the American Amusement Machine Association will continue the AGMA philosophy of representing the coin-operated entertainment industry as a generic whole before the public, the press and media, and governments at all levels.

Michael Jackson Sweeps AMOA Awards; 'Pole Position' Wins In Games Division

CHICAGO — Epic superstar Michael Jackson was the big winner in this year's 21st annual presentation of the AMOA 'JB' (Jukebox) awards, which took place during the association's banquet Saturday, October 27, in the Hyatt Regency-Chicago, at the climax of the 1984 AMOA International Exposition. The 'JB' award has become a registered trademark of the Amusement and Music Operators Association and is the industry's standard for

popularity of artists and their songs, based on actual number of jukebox plays.

This year's winners in each category were: "Thriller" by Michael Jackson — best rock record of the year; "Beat It" by Michael Jackson — best pop record of the year; "To All The Girls I've Loved Before" by Julio Iglesias/Willie Nelson — best country record of the year; "Billie Jean" by Michael Jackson — best soul record of the year. Jackson also

(continued on page 33)

CONTENTS

Industry News	32, 33
Jukebox Programmer	34

COIN MACHINE

Court Dismisses 'King Kong' Suit

CHICAGO — The United States Court of Appeals for the Second Circuit has unanimously affirmed the dismissal of a King Kong trademark infringement suit brought by Universal City Studios, Inc. against Nintendo of America, Inc. and its parent corporation in Japan, Nintendo Co. Ltd. The defendants were represented by Mudge Rose Guthrie Alexander & Ferdon.

One of the world's leading manufacturers of video games, Nintendo introduced "Donkey Kong" in July of 1981 and the game quickly achieved popularity in arcades and became a lucrative licensing property in the U.S. of companies like Coleco and Atari. Universal, which claimed that it had succeeded to all trademark rights to the King Kong name, character and story, sued, arguing that Donkey Kong violated its alleged rights.

The District Court denied the claim, granting summary judgement for Nintendo, and holding, not only that Donkey Kong could not be an infringement of King Kong, but that Universal could not claim trademark rights to King Kong. Now, the Second Circuit has affirmed that decision, agreeing that not all Kongs are Kings.

In granting summary judgement and

dismissing the complaint, the District Court found that "no reasonable jury could find likelihood of confusion," between the two characters. The Appellate Court agreed, finding that the "two properties have nothing in common but a gorilla, captive woman, a mere rescuer and a building scenario," and that "the two characters are so different that no question of fact was presented on the likelihood of consumer confusion."

Howard Lincoln, senior vice president of Nintendo, Inc., said, "Nintendo is extremely pleased with the decision. We were astonished that Universal would claim any confusion between Donkey Kong and King Kong and we are, of course, gratified that our position has been vindicated. Nintendo will now pursue its counterclaims against Universal to recoup damages sustained as a result of Universal's actions."

The Appellate court stated that because it affirmed the District Court's holding on the possibility of confusion, it did not need to, and did not decide, if the District Court was correct in finding that Universal had never acquired any trademark interest in King Kong.

Calamari Named Bally Midway Consultant

CHICAGO — Bally Midway Manufacturing Company recently announced that Paul Calamari, former director of sales who has long been known as "Mr. Pinball" in the industry, will serve as a consultant to Bally in the coin-operated amusement arena. "Paul's 47 years of experience with Bally in the coin-op amusement industry will continue to be a valuable asset," commented Steve Blattspieler, vice president, director of marketing and sales at Bally Midway.

"When it came time to discuss my retirement,

many friends and family encouraged me to stay active at Bally," said Calamari. Bally offered him the best of both worlds — less time on the phones but a chance to still be part of the industry, he added.

"With pinball sales continuing strong, Paul's advice will always be valuable," said Blattspieler.

Calamari will confer with all Bally subsidiaries in the amusement game area, including the newest Bally company, Bally Sente.

New Equipment

New Low Cost Game

LOS ANGELES — Ameraplex has announced a new game called Mini Mint. The company has labeled its new game a Micro Game because of its extraordinary small size. Indeed, it may well be the smallest coin operated game ever to be introduced to the game industry. Mini Mint stands a mere 5 3/4" tall. It is 11" wide by 10" deep. The company said the game has been designed small so that it can be placed in a wide variety of locations, some of which simply had no room for games. Since Mini Mint is aimed at adult game play, it is most suitable for placement in hotels, restaurants, bars, taverns, clubs, truck stops, pizza parlors, etc., etc. A steel security fastener is provided at the rear of the machine to prevent theft. Despite the game's very small size, it packs an amazing amount of computer power into its cabinet. By using the latest electronic wizardry available, Ameraplex has actually succeeded in housing six games within Mini Mint. Mini Mint gives a player (s) a choice of Draw Poker, Blackjack, Dice, Acey Deucey, Slots and War. One or two players can play the machine. Players are guided through the game by illuminated touch switches and a fully electronic flat display screen. According to the company, accurate game simulations are provided by the game.

John Henrix, a company spokesman, commented, "What Ameraplex has done is design a low-cost game for today's tough marketplace. Two years ago we began designing Mini Mint to meet

stringent requirements that were not being met by other manufacturers. We have designed a game that is, first of all, low cost. Mini Mint is a complete 6-in-1 Micro Game that is priced less than most popular conversion kits. However, low cost is only part of our design criterion. We also sought to design a game that produces excellent income, comparable to that of far more expensive equipment. In addition, we felt that operators needed a reliable game, one with a long life and low overall cost of service. During the past five months we have been very pleased with market test results. We hope operators will be equally pleased. In fact, we are offering a complete satisfaction or money back guarantee with Mini Mint. I think that says a lot about our confidence in this game."

For further information contact Ameraplex, 11589 Barranca Rd., Camarillo, CA., 93010, Phone (805) 388-0991.



Manufacturers Donate Coin Machines To Nat'l Museum Of American History

CHICAGO — A video jukebox and four coin-operated amusement games have been accepted into the collections of the Smithsonian's National Museum of American History. Bernard Finn, curator of the museum's Division of Electricity and Modern Physics and Glenn Braswell, executive director of the Amusement Game Manufacturers Association, participated in the presentation, which was held at the museum on Thursday, October 4.

The machines were donated by their developers under the aegis of AGMA to mark "High Tech Week." Included in the lineup are "Startime" (1978), the first video jukebox, given by Video Music International of Los Angeles; "Pong" (1972), the first electronic video game, donated by Nolan K. Bushnell of Sunnyvale, California; "Pac-Man" (1980), the most popular video game to date, presented by Bally Manufacturing Corp. of Chicago; "Sharpshooter II" (1983), the laser disc game, presented by Cinematronics, Inc. of El Cajon, California. The models will be available for scholarly study and possible future exhibition at the museum.

The machines were identified by curators in the museum's divisions of Mechanisms, Community Life, and Electricity and Modern Physics as examples of contemporary electronic equipment which have demonstrated advancements in technical design and gained widespread popular acceptance. Other coin-operated machines in the museum's collections

include a Jennings "Sportsman" pinball machine (1931); a Wurlitzer jukebox (1946) and an Edison Kinetoscope (1893), as well as slot machines and vending machines for food, gum and stamps; a penny scale for weight, and several pay telephones.

The National Museum of American History, a bureau of the Smithsonian Institution, is responsible for the collection, care, study and exhibition of objects that reflect the American experience. It also offers lectures, concerts and other programs which interpret that experience. The museum, located at 14th Street and Constitution Avenue N.W. in Washington, is open from 10 a.m. to 5:30 p.m. daily, except December 25. Admission is free.

In his remarks during the presentation ceremony, Glenn Braswell, executive director of AGMA, stated "... we in the coin-operated entertainment industry are humbled and honored to be given this rare and unique privilege of making this donation, affirming for posterity the influence and significant affects of this medium on American life. We at the Amusement Game Manufacturers Association were particularly pleased to coordinate these representative pieces, memorializing the various stages of the coin-operated amusement experience in America." At the conclusion of his address he said, "We are pleased that these gifts will serve an educational purpose and as a recordation for history of this portion of the American entertainment experience."



Pictured in the accompanying photos are (photo 1) Glenn Braswell, delivering his address at the presentation ceremony, which was attended by the press corps (and recorded by the T.V. camera-men); and (photo 2, l-r) Jack Millman, president, Video Music Int'l.; Glenn K. Seidenfeld, Jr., secretary & general



counsel, Bally Mfg. Corp.; Wendell McAdams, executive vice president, Game Plan, Inc.; Glenn Braswell; Ms. Carlene E. Stephens, curator, National Museum of American History; Bernard Finn, curator, NMAH and Carl Scheele, curator, NMAH.

AMOA Speaks Out Against Vid Lottery

(Ed. Note: The following "position paper" on video lotteries, as adopted by the AMOA board of directors on October 23, 1984, is being reproduced in its entirety by *Cash Box* as a source of information for our readers and to convey the stand that is being taken by AMOA.)

"In an alarming intrusion into private enterprise, states operating video lottery games are now directly competing with small businesses.

"The rapid development of state-controlled video lottery games has the potential to seriously harm thousands of small businesses throughout the country. States embarking on video lotteries have inadvertently become direct competitors with businesses that own and operate video machines for amusement purposes.

As the representative of these business people, the Amusement and Music Operators Association strenuously objects to the development or implementation of any state-run video lottery games that does not take into account its direct impact on small business people in the amusement games industry. We recognize the need for states to raise revenues and do not oppose lotteries per se. We strongly oppose any revenue-raising system that forces

us to compete against state-run monopolies for video game business. That kind of competition is both unequal and unfair.

There are, however, ways that states can draft video lottery laws to enhance small business without diminishing their ability to raise revenues. This could be done by guaranteeing small businesses a role in the placement, operation and maintenance of machines. By the same token, states should be precluded from granting either a single large corporation or themselves a monopoly to run these games. The amusement and Music Operators Association will support and work for such small business provisions wherever legislation is being considered, and will vigorously oppose any legislation that does not contain such provisions."

CASH BOX

The Weekly Trade Journal.

AROUND THE ROUTE

(continued from page 31)
reflected at this convention, putting a damper on attendance; but, on the other hand, there was many an exhibitor who told us that business was written up and if this was the prevailing situation it certainly would make up for any lack in attendance . . . In querying operators on the convention floor, there were those who said "there's not that much new to see" and others who commented favorably on some of the "outstanding" pieces displayed — and these included Williams' "Space Shuttle" pin, which was one of the key attractions at Expo; Bally

Sente's "Shrike Avenger" and "Trivial Pursuit" (which is the only officially licensed Trivial Pursuit game, offering the same questions and answers as the consumer product, according to company officials); Bally Midway's "Spy Hunter" pin; Atari's "Marble Madness," which is the first product from its new System I, along with "Paper Boy," its first System II product; the new edition of "Birdie King," which goes along with the booming trend to sports oriented game themes . . . We have a lot more to report on the convention but, because of deadline, we had to put this column together on Monday (29) before we had time to thoroughly go over our notes — so please keep tuned to next week's Cash Box for further info and coverage.

Jackson Sweeps AMOA Awards; Pole Position Wins Game Division

(continued from page 31)
won as most popular artist of the year and the "rising star" award went to Cyndi Lauper.

Atari's "Pole Position" was the major winner of the AMOA Games Awards, which was established by the association three years ago to reflect the impact of coin-operated amusement games on America's leisure time entertainment industry.

The winners in the five categories are: "Pole Position" — most played video game; Bally's "Eight Ball Deluxe" — most played pinball machine; Valley "Cougar model 32" — most popular pool table; "Pole Position" — most popular arcade game; and "Pole Position" — most popular route game.

A new category introduced this year was "most outstanding cigarette vending machine promotion" award and this went to R.J. Reynolds.

A highlight of this year's banquet and awards ceremony was the presentation of AMOA's first "Merit Award" for outstanding achievement and dedication to the coin-op industry. The recipient of this award was David C. Rockola, founder of Rock-Ola Manufacturing Corporation of Chicago, one of the industry's leading producers of coin-operated jukeboxes. Rockola, an octogenarian, was honored for his vast contributions to the jukebox industry worldwide during a period of more than 50 years and was in attendance to personally accept his award.

Konami Ships 'Super Basketball'

CHICAGO — Initial shipments of the new Konami "Super Basketball" video game began during the week of Oct. 8. The game, patterned after the popular sport, calls upon skill and maneuverability on the part of the player and offers various stages of competition against opposing teams.

In the first stage the player is pitted against a junior high school team and, if a victory

is scored, continues to advance, ultimately facing the World Champs. There are dribble, pass and shoot button features for the player to utilize during the course of the game action.

Further information about the new model may be obtained by contacting Konami, Inc., 20655 S. Western Ave., Suite 116, Torrance, California 90501.

Valley Names Schafer Marketing Veepee

CHICAGO — Alan R. Schafer has been appointed vice president-marketing of The Valley Company. The announcement was made by Chuck Milhem, president of the Bay City, Michigan firm, who indicated that he would continue to work closely with Schafer and Emil Marcet, director of sales, in long-range planning and programs.

In his new position, Schafer will have responsibility for the marketing of the company's full line of both coin-operated and home-use products, including the "Cougar" coin-op table, the "Tiger Cat" Bumper Pool coin table, the "Jaguar" home table, as well as Valley's line of American-made "Contender" and imprinted cues and top line two-piece cues. His duties include market development, pricing, distributor supervision, advertising and sales promotion, and new product development.

"I am looking forward to working with Chuck and Emil," said Schafer, formerly vice president-finance and management for Valley. "The challenge is exciting and so are the opportunities."

"This new alignment in our executive staff is in keeping with Valley's on-going program to maintain our position as leader in the coin-operated pool table industry," commented Milhem. "Alan Schafer has the right combination of 15 years of experience with our products, plus a broad understanding of the industry and business in general," he continued. "The coin-operated games business is changing

rapidly, and we are moving ahead of the pace. Alan will be instrumental in planning and implementing our strategy for the years ahead, both in our traditional pool table business and in new directions, as well."

A native of Bay City, Schafer is a graduate of Michigan State University, with a major in finance, and minors in marketing and management. He is married, the father of three daughters and his hobbies are golf and bridge.



Alan R. Schafer

John Estridge Elected AMOA President

CHICAGO — John Estridge was elected president of the Amusement and Music Operators Association for the 1984-85 term. Election took place at the association's 35th annual general membership session, October 23, on the opening day of the 1984 AMOA International Exposition which was held in the Hyatt Regency-Chicago.

The AMOA board of directors also elected the following members of the Executive Committee: Al Marsh (Hart Novelty Co.-Bellingham, Washington) —, first vice president; Richard Hawkins (D & R Novelty, Inc.-Rochester, Minnesota), secretary; Walter Bohrer, Jr. (Hastings Distg., Inc.-Milwaukee, Wisconsin), treasurer; James Trucano (Black Hills Novelty Co.-Rapid City, South Dakota), vice president for a three-year term; Kem Thom (Western Automatic Music, Inc.-Chicago, Illinois), vice president for a three-year term; and Richard Jacomet (Red's Novelty Co.-West Allis, Wisconsin), vice president for a three-year term.

Estridge, president of Southern Games Distributing in Lewisburg, Tennessee, became involved in the coin-op amusement industry as he worked his way through college servicing coin machines in North Carolina. After receiving a Bachelor of Science degree in Electrical Engineering from North Carolina State University, he went on to design computers and later into computer sales.

In 1969, he re-entered the coin-op amusement industry and founded Southern Games, Inc. by purchasing two existing companies. During the past 15 years, Southern Games has prospered and grown under the direction of Estridge and is now servicing a total of 235 miles over 25 counties in Tennessee.

Always active in promoting industry goodwill, Estridge has served terms as a director, vice president, secretary, first vice



John Estridge

president and now president of AMOA. He has also involved himself with the various AMOA committees on which he served, and these include membership, education, banquet, government relations, finance, cigarette, executive and state association.

On the local level, Estridge was one of the founders of the Amusement and Music Operators of Tennessee state association and served as its first and fifth president. Admired and respected for his state association expertise, he has unhesitatingly shared his broad knowledge, speaking at several management seminars during the annual AMOA Expo and at state association meetings in Oregon, West Virginia and Ohio.

Along with his industry affiliations, Estridge still finds time to be active in community service. He has served as an officer and director of the Rotary Club, as a director of the Chamber of Commerce and as a member of the Industrial Development Board.

He and his wife, Sandra, have three children — John, Carol and Julie.

WICO Appointed For Taito National Parts Distribution

CHICAGO — Wico Corporation has been appointed by Taito America Corp. to handle national parts distribution and board repair service for all Taito games. As stated by Taito president Paul Moriarity, "We expect this arrangement to further improve the high level of after-sale support our customers have come to expect for Taito products. Wico was chosen because of its outstanding reputation with the distributors and operators across the country and its strong service capabilities."

Four months ago, Wico created its own board repair service at its Niles, Illinois headquarters to support sales of its Champion Baseball I and II and Regulus conversion kits.

Wico will be using the Taito phone number — 1-800-323-0666 — for board service and boards will be repaired at Wico's Niles location only. Customers are instructed to send the boards to Wico Corporation, 6400 West Gross Point Road, Niles, Illinois 60648.

When ordering parts operators may continue to use the Wico customer service number — 1-800-323-4014.

Wico entered the coin-op game market in January 1984 with distribution of "Century," "Royal" and "All-American Darts." The company will introduce two in-house manufactured games at the October AMOA convention in Chicago. The models are "Treasure Cove," an electro-mechanical gun game, and "Af-Tor," a pinball game.

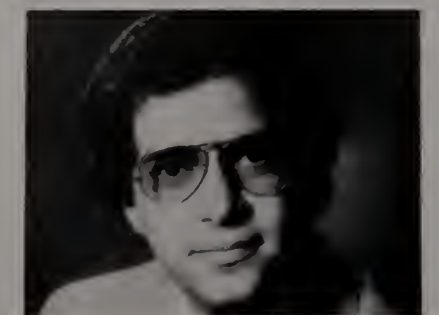
Founded by Max Wiczer in 1940, Wico operates sales and distribution centers in Niles, Illinois (corporate headquarters), California, New Jersey, Georgia, Nevada and Texas. International offices are located in Taiwan and Japan. The firm is a noted designer, manufacturer and distributor of parts, supplies and accessories for the coin-operated industry.

Glazman To Digital Controls

CHICAGO — Marty Glazman has been named vice president of marketing for Digital Controls, Inc., the noted Atlanta-based manufacturer of countertop video games. His responsibilities include worldwide marketing of the firm's coin-operated amusement games and videodisc training hardware and software systems.

Glazman, 34, comes to Digital Controls with 12 years coin-op experience in management and executive positions that span all three major segments of the industry. Most recently, he served as vice president of sales and marketing for Sente Technologies (now Bally Sente) and as a manufacturing consultant.

Glazman was with Williams Electronics from 1980-1983 as sales manager and was instrumental in establishing the Chicago



Marty Glazman

manufacturer's reputation as highly responsive to the needs of the industry's operating community.

PINBALL MACHINES

BALLY

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

GOTTLIEB (see MYLSTAR)

GAME PLAN

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

MYLSTAR

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

WILLIAMS

Defender (2/830)
Warlok (2/83)
Joust, 2-pl. (3/83)
Time Fantasy (4/83)
Firepower II (8/83)
Laser Cue (4/84)
Pennant Fever (6/84)
Starlight (9/84)

ZACCARIA/BHUZAC

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

VIDEO GAMES (upright)

ATARI

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

BALLY/MIDWAY

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

BHUZAC INT'L

Love Meter (9/83)

CENTURI

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

CINEMATRONICS

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

COMPUTER KINETICS

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

MANUFACTURERS EQUIPMENT

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

DATA EAST

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

EXIDY

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

FUNAI/ESP

Interstellar Laser (1/84)

GAME PLAN

Hold 'Em Poker (3/83)

GOTTLIEB (see MYLSTAR)

INTERLOGIC, INC.

Roc 'N Rope (6/83)

MYLSTAR

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

NICHIBUTSU USA

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

NINTENDO

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

SEGA/GREMLIN

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

SENTE

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

SIGMA ENTERPRISES

Stinger (12/83)

STERN

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

TAITO AMERICA

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

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 Phoenix (12/80)
Star Gaze, Video Jukebox
Stern/Seeburg DaVinci (7/81)
Stern/Seeburg VMC (11/81)
VMI Startime Video Jukebox
Wurlitzer Cabarina
Wurlitzer Tarock
Wurlitzer Atlanta
Wurlitzer Silhouette

POOL, SHUFFLE, TABLE GAMES, ETC.

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

CONVERSION KITS

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

THE JUKEBOX PROGRAMMER

*Indicates new entry

November 10, 1984

POP

- 1 **BLUE JEAN**
DAVID BOWIE (EMI America B-8231)
- 2 **PURPLE RAIN**
PRINCE AND THE REVOLUTION (Warnar Bros. 7-29174)
- 3 **I JUST CALLED TO SAY I LOVE YOU**
STEVIE WONDER (Motown 1745 MF)
- 4 **WAKE ME UP BEFORE YOU GO-GO**
WHAM! (Columbia 38-04552)
- 5 **HARD HABIT TO BREAK**
CHICAGO (Warnar Bros. 7-29214)
- 6 **STRUT**
SHEENA EASTON (EMI America B-8227)
- 7 **OUT OF TOUCH**
DARYL HALL AND JOHN OATES (RCA JK-13916)
- 8 **COVER ME**
BRUCE SPRINGSTEEN (Columbia 38-04561)
- 9 **CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)**
BILLY OCEAN (Jiva/Arista JS 1-9199)
- 10 **I FEEL FOR YOU**
CHAKA KHAN (Warnar Bros. 7-29195)
- 11 **DRIVE**
THE CARS (Elektra 7-69706)
- 12 **ON THE DARK SIDE**
JOHN CAFFERTY & THE BEAVER BROWN BAND (Scotti Bros./CBS 4-04594)
- 13 **ARE WE OURSELVES?**
THE FIXX (MCA 52444)
- 14 **NO MORE LONELY NIGHTS**
PAUL McCARTNEY (Columbia 38-04581)
- 15 **LET'S GO CRAZY**
PRINCE AND THE REVOLUTION (Warnar Bros. 7-29216)
- 16 **THE WAR SONG**
CULTURE CLUB (Virgin/Epic 34-04638)
- 17 **DESERT MOON**
DENNIS DaYOUNG (A&M 2666)
- 18 **WHAT ABOUT ME**
KENNY ROGERS with KIM CARNES and JAMES INGRAM (RCA PB-13899)
- 19 **SHE BOP**
CYNDI LAUPER (Portrait/CBS 37-04516)
- 20 **SEA OF LOVE**
THE HONEYDRIPPERS (Esparanza/Atlantic 7-99701)
- 21 **BETTER BE GOOD TO ME**
TINA TURNER (Capitol B 5387)
- 22 **ALL THROUGH THE NIGHT***
CYNDI LAUPER (Portrait/CBS 37-04639)
- 23 **SWEPT AWAY**
DIANA ROSS (RCA PB-13864)
- 24 **TEACHER TEACHER**
.38 SPECIAL (Capitol B-5405)
- 25 **PENNY LOVER***
LIONEL RICHIE (Motown 1762 MF)
- 26 **I CAN'T HOLD BACK***
SURVIVOR (Scotti Bros./CBS ZS4 04603)
- 27 **COOL IT NOW***
NEW EDITION (MCA 52455)
- 28 **SHANGRI-LA**
STEVE MILLER BAND (Capitol B 5407)
- 29 **MISSING YOU**
JOHN WAITE (EMI America B-8212)
- 30 **WE BELONG***
PAT BENATAR (Chrysalis VS4 42826)

COUNTRY

- 1 **GIVE ME ONE MORE CHANCE**
EXILE (Epic 34-04567)
- 2 **I'VE BEEN AROUND ENOUGH TO KNOW**
JOHN SCHNEIDER (MCA-52407)
- 3 **FOOL'S GOLD**
LEE GREENWOOD (MCA-52426)
- 4 **PRISONER OF THE HIGHWAY**
RONNIE MILSAP (RCA PB-13876)
- 5 **CHANCE OF LOVIN' YOU**
EARL THOMAS CONLEY (RCA PB-13877)
- 6 **MAGGIE'S DREAM**
DON WILLIAMS (MCA-52448)
- 7 **DOES FORT WORTH EVER CROSS YOUR MIND**
GEORGE STRAIT (MCA-52458)
- 8 **AMERICA**
WAYLON JENNINGS (RCA PB-13908)
- 9 **TOO GOOD TO STOP NOW**
MICKEY GILLEY (Epic 34-04563)
- 10 **SHE SURE GOT AWAY WITH MY HEART**
JOHN ANDERSON (Warnar Bros. 7-29207)
- 11 **NOBODY LOVES ME LIKE YOU DO**
ANNE MURRAY/DAVE LOGGINS (Capitol PB-5401)
- 12 **YOUR HEART'S NOT IN IT**
JANIE FRICKE (Columbia 38-04578)
- 13 **SHE'S MY ROCK**
GEORGE JONES (Epic 34-04609)
- 14 **ONE TAKES THE BLAME**
THE STATLERS (Mercury 880 130-7)
- 15 **GOD WON'T GET YOU**
DOLLY PARTON (RCA PB-13883)
- 16 **WHY NOT ME**
THE JUDDS (RCA PB-13923)
- 17 **RADIO LAND**
MICHAEL MARTIN MURPHEY (Liberty B-1523)
- 18 **P.S. I LOVE YOU**
TOM T. HALL (Mercury 880 216-7)
- 19 **SOME HEARTS GET ALL THE BREAKS**
CHARLY McCLAIN (Epic 34-045586)
- 20 **I LOVE ONLY YOU**
THE NITTY GRITTY DIRT BAND (Warnar Bros. 7-29203)
- 21 **WORLD'S GREATEST LOVER**
THE BELLAMY BROTHERS (MCA-52446)
- 22 **CITY OF NEW ORLEANS**
WILLIE NELSON (Columbia 38-04568)
- 23 **MAMA SHE'S LAZY**
PINKARD & BOWDEN (Warnar Bros. 7-29205)
- 24 **YOU COULD'VE HEARD A HEART BREAK**
JOHNNY LEE (Warnar Bros. 7-29206)
- 25 **JAGGED EDGE OF A BROKEN HEART**
GAIL DAVIES (RCA PB-13912)
- 26 **THE BEST YEAR OF MY LIFE***
EDDIE RABBITT (Warnar Bros. 7-29186)
- 27 **HOW BLUE***
REBA McENTIRE (MCA-52468)
- 28 **CROSSWORD PUZZLE***
BARBARA MANDRELL (MCA-52458)
- 29 **IT'S A BE TOGETHER NIGHT***
FRIZZELL & WEST (Viva 7-29187)
- 30 **ALL MY ROWDY FRIENDS ARE COMING OVER***
HANK WILLIAMS, Jr. (Warnar Bros. 7-29184)

BLACK CONTEMPORARY

- 1 **I FEEL FOR YOU**
CHAKA KHAN (Warnar Bros. 7-29195)
- 2 **I JUST CALLED TO SAY I LOVE YOU**
STEVIE WONDER (Motown 1745 MF)
- 3 **COOL IT NOW**
NEW EDITION (MCA 52455)
- 4 **CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)**
BILLY OCEAN (Jiva/Arista JS 1-9199)
- 5 **CENTIPEDE**
REBBIE JACKSON (Columbia 38-04547)
- 6 **JUNGLE LOVE**
THE TIME (Warnar Bros. 7-29174)
- 7 **SWEPT AWAY**
DIANA ROSS (RCA PB-13864)
- 8 **PURPLE RAIN**
PRINCE AND THE REVOLUTION (Warnar Bros. 7-29174)
- 9 **IN THE NAME OF LOVE**
RALPH MacDONALD with VOCALS by BILL WITHERS (Polydor/PolyGram 881-221-7)
- 10 **YOU GET THE BEST FROM ME (SAY, SAY, SAY)**
ALICIA MYERS (MCA 52425)
- 11 **DON'T STAND ANOTHER CHANCE**
JANET JACKSON (A&M 2660)
- 12 **BETTER BE GOOD TO ME**
TINA TURNER (Capitol B 5387)
- 13 **SOLID**
ASHFORD AND SIMPSON (Capitol B-5399)
- 14 **THE MEDICINE SONG**
STEPHANIE MILLS (Casablanca/PolyGram 880-180-7)
- 15 **DON'T STOP**
JEFFREY OSBORNE (A&M 2687)
- 16 **YOU'RE MY CHOICE TONIGHT (CHOOSE ME)**
TEDDY PENDERGRASS (Asylum 7-69696)
- 17 **PRETTY MESS**
VANITY (Motown 1752 MF)
- 18 **FRIENDS***
WHODINI (Jive/Arista JS 1-9226)
- 19 **LET IT ALL BLOW**
DAZZ BAND (Motown 1760 MF)
- 20 **OFF AND ON LOVE**
CHAMPAIGN (Columbia 38-04600)
- 21 **JUST THE WAY YOU LIKE IT**
THE S.O.S. BAND (Tabu/CBS ZS4 04523)
- 22 **SEX SHOOTER***
APOLLONIA 6 (Warnar Bros. 7-29182)
- 23 **LET'S GO CRAZY**
PRINCE AND THE REVOLUTION (Warnar Bros. 7-29216)
- 24 **SHOW ME**
GLENN JONES (RCA PB-13873)
- 25 **PENNY LOVER***
LIONEL RICHIE (Motown 1762 MF)
- 26 **SEXOMATIC**
BAR-KAYS (Mercury/PolyGram 880-255-7)
- 27 **CRUSHED**
THE CONTROLLERS (MCA 52450)
- 28 **ARE YOU THE WOMAN**
KASHIF (Arista AS 1-9263)
- 29 **8 MILLION STORIES (BLEEPED)**
KURTIS BLOW (Mercury Poly/Gram 880 170-7)
- 30 **YOU, ME AND HE**
MTUME (Epic 34-04504)

RECORDS TO WATCH

WISHFUL DRINKIN' — Atlanta (MCA)
 GIRLS WITH GUNS — Tommy Shaw (A&M)
 VALOTTE — Julian Lennon (Atlantic)
 BLACK BUTTERFLY — Deniece Williams (Columbia)
 ME AGAINST THE NIGHT — Crystal Gayle (Warnar Bros.)
 DIAMOND IN THE DUST — Mark Gray (Columbia)
 TURN ME LOOSE — Vince Gill (RCA)

WHATEVER TURNS YOU ON — Keith Stegall (Epic)
 YEARS AFTER YOU — John Conlee (MCA)
 BORN IN THE U.S.A. — Bruce Springsteen (Columbia)
 I DO'WANNA KNOW — REO Speedwagon (Epic)
 STRANGER IN TOWN — Toto (Columbia)
 THE WILD BOYS — Duran Duran (Capitol)
 PRIDE (IN THE NAME OF LOVE) — U2 (Island/Atlantic)

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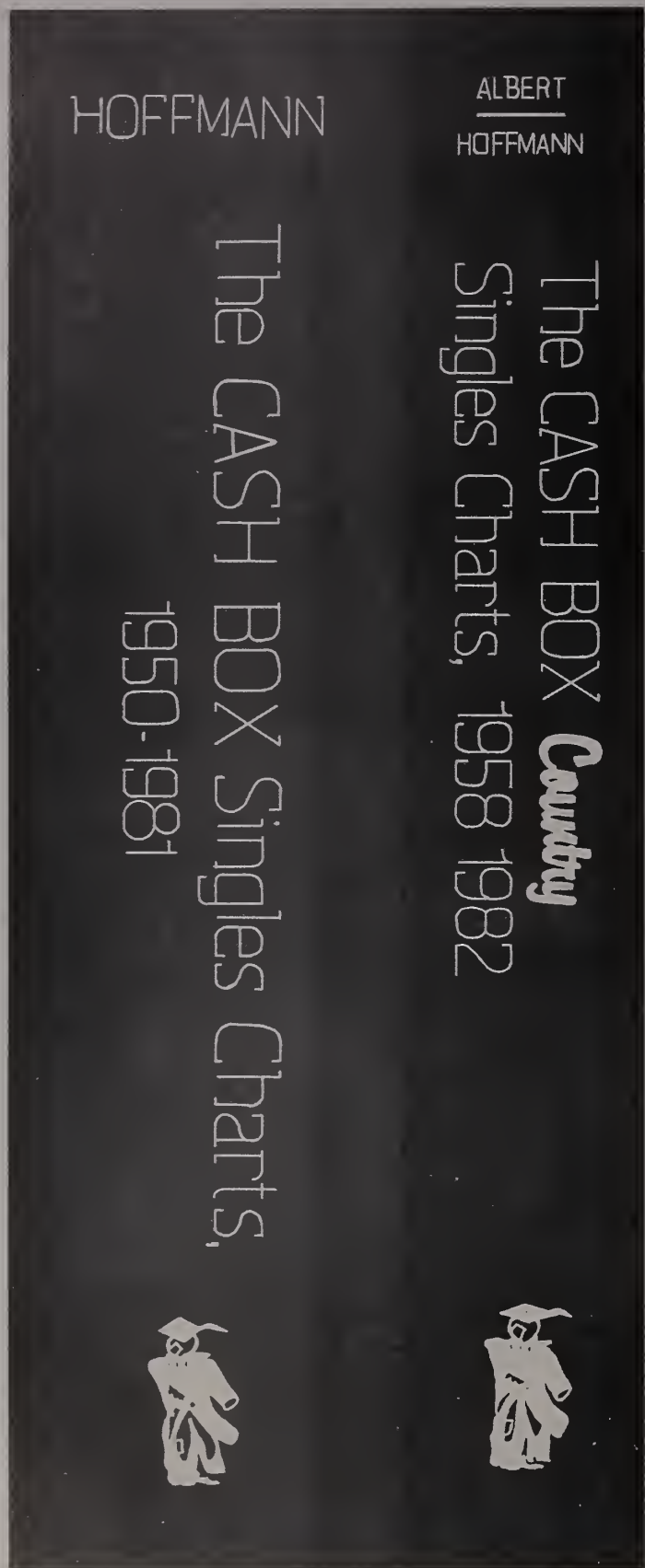
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