

# CASHBOX



CONVENTION  
IN SEATTLE  
MUSIC  
LET

Deep Purple

**WHAM!  
MAKES IT BIG!**

**WHAM!'S**

**"WAKE ME UP  
BEFORE YOU GO-GO"**

**IS #1 IN AMERICA!**

Thank you radio and retail everywhere for giving  
Wham! their first American number one single.  
And congratulations George and Andrew!



1983 CBS, Inc.

**Columbia Records.**

# CASH BOX

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## EDITORIAL

### College Radio: The Last Frontier

The recent CMJ Music Marathon and New Music Awards presentation in New York reaffirmed the growing importance, indeed the essential role, of college radio in the contemporary music industry. As the last bastion of freedom and experimentation in music programming the college radio and alternative music station, unencumbered by the restrictions of ratings and advertising considerations, fulfills a need greatly expanded by the increased disappearance and changing role of AOR stations across the country.

Despite the increased struggle for ratings and the overall healthy competitive climate in radio today, there still exists a fundamental need to identify and support the developing styles and artists that will sustain our business into the 21st

century. The college radio station, long viewed as a training ground for new members of the broadcast industry and a minor outlet for less popular forms, must now be recognized for its additional contribution: the promotion and support of "ahead-of-their-time" artists ranging from the Police to the Talking Heads and others — acts that found their niche on college radio long before their popular acceptance.

Cash Box applauds the recent attendees and participants in the Music Marathon and their efforts to promote a greater understanding and appreciation of college radio, as well as great music. Without this essential proving ground, the source of our industry's artistic innovation and ground-breaking might just dry up and blow away.

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#### ON THE COVER

The saga of Deep Purple took a welcome turn for fans of their unique style of rugged, hard rock when the group reunited recently. Mercury/PolyGram Records has just released the band's first album in 11 years — "Perfect Strangers." The LP is sure to recapture old and win over new admirers of this British band.

Deep Purple first came together in February 1968 and featured guitarist Ritchie Blackmore, keyboardist Jon Lord and drummer Ian Paice (with current bassist Roger Glover and singer Ian Gillan joining the band later.) The debut album, "Shades Of Deep Purple" produced the hit single "Hush" in the U.S. and gave listeners only a hint of what was yet to come. In 1970, the LP "Deep Purple In Rock" with its hit song "Black Night" firmly cemented Deep Purple's reputation for pounding hard rock and outspoken, penetrating lyrics and catapulted the band to worldwide prominence. Later trendsetting albums included "Fireball," "Machine Head," "Made In Japan" and "Who Do We Think We Are."

Illness and internal friction led to the band's breakup in June of 1976 and its members pursued separate careers as soloists or with other groups. Now, however, Deep Purple is most assuredly back and its new album is up-to-date and yet still in the best tradition of its previous work, making it seem to many as if the band never left at all.



## TOP POP DEBUTS

### SINGLES

66 EASY LOVER (Duet With Phil Collins) — Philip Bailey — Columbia

### ALBUMS

35 WAKING UP WITH THE HOUSE ON FIRE — Culture Club — Epic

### POP SINGLE

WAKE ME UP BEFORE YOU GO-GO  
Wham!  
Columbia

### B/C SINGLE

COOL IT NOW  
New Edition  
MCA

### COUNTRY SINGLE

YOU COULD'VE HEARD A HEART  
BREAK  
Johnny Lee  
Warner Bros.

### 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

I FEEL FOR YOU  
Chaka Khan  
Warner Bros.

### 12" SINGLE

I FEEL FOR YOU  
Chaka Khan  
Warner Bros.

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# CASH BOX TOP 100 SINGLES

November 24, 1984

	Weeks On 11/17 Chart		Weeks On 11/17 Chart		Weeks On 11/17 Chart
<b>1</b> WAKE ME UP BEFORE YOU GO-GO WHAM! (Columbia 38-04552)	2	<b>12</b>	<b>35</b> DO WHAT YOU DO JERMAINE JACKSON (Arista AS 1-9279)	38	<b>5</b>
<b>2</b> PURPLE RAIN PRINCE AND THE REVOLUTION (Warner Bros. 7-29174)	1	<b>8</b>	<b>36</b> I DO'WANNA KNOW REO SPEEDWAGON (Epic 34-04659)	40	<b>5</b>
<b>3</b> I FEEL FOR YOU CHAKA KHAN (Warner Bros. 7-29195)	5	<b>12</b>	<b>37</b> STRANGER IN TOWN TOTO (Columbia 38-04672)	42	<b>5</b>
<b>4</b> CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN) BILLY OCEAN (Jive/Arista JS 1-9199)	3	<b>15</b>	<b>38</b> UNDERSTANDING BOB SEGER & THE SILVER BULLET BAND (Capitol B-5413)	47	<b>3</b>
<b>5</b> STRUT SHEENA EASTON (EMI America B-8227)	7	<b>14</b>	<b>39</b> HANDS TIED SCANDAL featuring PATTY SMYTH (Columbia 38-04650)	43	<b>6</b>
<b>6</b> I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER (Motown 1745 MF)	4	<b>15</b>	<b>40</b> I NEED YOU TONIGHT PETER WOLF (EMI America B-8241)	41	<b>7</b>
<b>7</b> OUT OF TOUCH DARYL HALL & JOHN OATES (RCA PB-13916)	8	<b>9</b>	<b>41</b> TEARS JOHN WAITE (EMI America B-9238)	45	<b>6</b>
<b>8</b> BETTER BE GOOD TO ME TINA TURNER (Capitol B-5387)	9	<b>11</b>	<b>42</b> ALL I NEED JACK WAGNER (Qwest/Warner Bros. 7-29238)	46	<b>6</b>
<b>9</b> ALL THROUGH THE NIGHT CYNDI LAUPER (Portrait/CBS 37-04639)	12	<b>8</b>	<b>43</b> LUCKY STAR MADONNA (Sire 7-29177)	18	<b>15</b>
<b>10</b> DESERT MOON DENNIS DeYOUNG (A&M 2666)	11	<b>12</b>	<b>44</b> THE BELLE OF ST. MARK SHEILA E. (Warner Bros. 7-29180)	50	<b>5</b>
<b>11</b> NO MORE LONELY NIGHTS PAUL McCARTNEY (Columbia 38-04581)	13	<b>7</b>	<b>45</b> THE BOYS OF SUMMER (AFTER THE BOYS OF SUMMER HAVE GONE) DON HENLEY (Geffen/Warner Bros. 7-29141)	49	<b>3</b>
<b>12</b> COOL IT NOW NEW EDITION (MCA 52455)	16	<b>9</b>	<b>46</b> BODY JACKSONS (Epic 34-04673)	46	<b>5</b>
<b>13</b> THE WILD BOYS DURAN DURAN (Capitol B-5417)	22	<b>4</b>	<b>47</b> JAMIE RAY PARKER, JR. (Arista AS 1-9293)	59	<b>2</b>
<b>14</b> THE WAR SONG CULTURE CLUB (Virgin/Epic 34-04638)	15	<b>8</b>	<b>48</b> GIRLS WITH GUNS TOMMY SHAW (A&M 2676)	30	<b>9</b>
<b>15</b> PENNY LOVER LIONEL RICHIE (Motown 1762 MF)	17	<b>8</b>	<b>49</b> HAD A DREAM (SLEEPING WITH THE ENEMY) ROGER HODGSON (A&M 2678)	54	<b>6</b>
<b>16</b> BLUE JEAN DAVID BOWIE (EMI America B-8231)	6	<b>9</b>	<b>50</b> YOU'RE THE INSPIRATION CHICAGO (Warner Bros. 7-29126)	65	<b>2</b>
<b>17</b> SEA OF LOVE THE HONEYDRIPPERS (Es Paranza/Atlantic 7-99701)	20	<b>7</b>	<b>51</b> TWO TRIBES FRANKIE GOES TO HOLLYWOOD (ZTT/Island/Atlantic 7-99695)	56	<b>6</b>
<b>18</b> WE BELONG PAT BENATAR (Chrysalis VS4 42826)	24	<b>5</b>	<b>52</b> DON'T STOP JEFFREY OSBORNE (A&M 2687)	52	<b>6</b>
<b>19</b> HARD HABIT TO BREAK CHICAGO (Warner Bros. 7-29214)	10	<b>17</b>	<b>53</b> PRIDE (IN THE NAME OF LOVE) U2 (Island/Atlantic 7-99704)	60	<b>5</b>
<b>20</b> I CAN'T HOLD BACK SURVIVOR (Scotti Bros./CBS ZS4 04603)	23	<b>10</b>	<b>54</b> HEAVEN'S ON FIRE KISS (Mercury/PolyGram 880 205-7)	53	<b>7</b>
<b>21</b> WHAT ABOUT ME KENNY ROGERS with KIM CARNES and JAMES INGRAM (RCA PB-13899)	21	<b>11</b>	<b>55</b> SUGAR DON'T BITE SAM HARRIS (Motown 1743 MF)	35	<b>11</b>
<b>22</b> VALOTTE JULIAN LENNON (Atlantic 7-89609)	26	<b>6</b>	<b>56</b> COVER ME BRUCE SPRINGSTEEN (Columbia 38-04561)	32	<b>16</b>
<b>23</b> IT AIN'T ENOUGH COREY HART (EMI America B-8236)	25	<b>9</b>	<b>57</b> CALL TO THE HEART GIUFFRIA (MCA 52497)	69	<b>3</b>
<b>24</b> ON THE DARK SIDE JOHN CAFFERTY & THE BEAVER BROWN BAND (Scotti Bros./CBS ZS4-04594)	14	<b>14</b>	<b>58</b> TENDER YEARS JOHN CAFFERTY & THE BEAVER BROWN BAND (Scotti Bros./CBS ZS4-04682)	77	<b>2</b>
<b>25</b> I'M SO EXCITED POINTER SISTERS (Planet/RCA YB 13857)	19	<b>17</b>	<b>59</b> CATCH MY FALL BILLY IDOL (Chrysalis VS4 42840)	68	<b>4</b>
<b>26</b> TEACHER TEACHER 38 SPECIAL (Capitol B-5405)	27	<b>9</b>	<b>60</b> BRUCE RICK SPRINGFIELD (Mercury/PolyGram 880 405-7)	78	<b>2</b>
<b>27</b> WALKING ON A THIN LINE HUEY LEWIS AND THE NEWS (Chrysalis VS4 42825)	29	<b>6</b>	<b>61</b> LET'S GO CRAZY PRINCE AND THE REVOLUTION (Warner Bros. 7-29216)	31	<b>17</b>
<b>28</b> I CAN'T DRIVE 55 SAMMY HAGAR (Geffen/Warner Bros. 7-29173)	28	<b>9</b>	<b>62</b> SWEEP AWAY DIANA ROSS (RCA PB-13864)	51	<b>73</b>
<b>29</b> BORN IN THE U.S.A. BRUCE SPRINGSTEEN (Columbia 38-04680)	39	<b>4</b>	<b>63</b> EDGE OF A DREAM JOE COCKER (Capitol B-5412)	64	<b>5</b>
<b>30</b> RUN TO YOU BRYAN ADAMS (A&M 2686)	33	<b>4</b>	<b>64</b> CONCEALED WEAPONS THE J. GEILS BAND (EMI America B-8242)	71	<b>4</b>
<b>31</b> HELLO AGAIN CARS (Elektra 7-69681)	34	<b>5</b>	<b>65</b> HOT FOR TEACHER VAN HALEN (Warner Bros. 7-29199)	67	<b>5</b>
<b>32</b> CENTIPEDE REBBIE JACKSON (Columbia 38-04547)	36	<b>8</b>	<b>66</b> EASY LOVER (Duet With Phil Collins) PHILIP BAILEY (Columbia 38-04679)	—	<b>1</b>
<b>33</b> WE ARE THE YOUNG DAN HARTMAN (MCA 52741)	37	<b>8</b>			
<b>34</b> LIKE A VIRGIN MADONNA (Sire 7-29210)	44	<b>2</b>			
<b>67</b> HEAVEN (MUST BE THERE) EUROGLIDERS (Columbia 38-04626)	74	<b>3</b>			
<b>68</b> SOME GUYS HAVE ALL THE LUCK ROD STEWART (Warner Bros. 7-29215)	61	<b>14</b>			
<b>69</b> DRIVE THE CARS (Elektra 7-69706)	55	<b>17</b>			
<b>70</b> LEFT IN THE DARK BARBRA STREISAND (Columbia 38-04605)	62	<b>10</b>			
<b>71</b> THE GAP THOMPSON TWINS (Arista AS 1-9290)	80	<b>3</b>			
<b>72</b> JUNGLE LOVE THE TIME (Warner Bros. 7-29181)	79	<b>3</b>			
<b>73</b> WHO WEARS THESE SHOES? ELTON JOHN (Geffen/Warner Bros. 7-29189)	57	<b>12</b>			
<b>74</b> MISSING YOU JOHN WAITE (EMI America B-8212)	58	<b>22</b>			
<b>75</b> TI AMO LAURA BRANIGAN (Atlantic 7-89608)	84	<b>2</b>			
<b>76</b> TAXI DANCING RICK SPRINGFIELD & RANDY CRAWFORD (RCA PB-13861)	86	<b>2</b>			
<b>77</b> SUNSHINE IN THE SHADE THE FIXX (MCA-52498)	87	<b>2</b>			
<b>78</b> SOLID ASHFORD & SIMPSON (Capitol B-5399)	90	<b>2</b>			
<b>79</b> AMNESIA SHALAMAR (Solar/Elektra 7-69682)	89	<b>2</b>			
<b>80</b> TENDERNESS GENERAL PUBLIC (I.R.S./A&M IR-9934)	88	<b>2</b>			
<b>81</b> SUPERNATURAL LOVE DONNA SUMMER (Geffen/Warner Bros. 7-29142)	82	<b>3</b>			
<b>82</b> SHANGRI-LA STEVE MILLER BAND (Capitol B-5407)	63	<b>8</b>			
<b>83</b> THE MEDICINE SONG STEPHANIE MILLS (Casablanca/PolyGram 880 180-7)	70	<b>7</b>			
<b>84</b> A GIRL IN TROUBLE (IS A TEMPORARY THING) ROMEO VOID (Columbia 38-04534)	66	<b>13</b>			
<b>85</b> LOVE SONGS ARE BACK AGAIN BAND OF GOLD (RCA PB-13866)	75	<b>6</b>			
<b>86</b> MISLED KOOL & THE GANG (De-Lite/PolyGram 880 431-7)	—	<b>1</b>			
<b>87</b> THE GLAMOROUS LIFE SHEILA E. (Warner Bros. 7-29285)	72	<b>23</b>			
<b>88</b> FOOLISH HEART STEVE PERRY (Columbia 38-04693)	—	<b>1</b>			
<b>89</b> NEUTRON DANCE POINTER SISTERS (Planet/RCA YB-13951)	—	<b>1</b>			
<b>90</b> THE WILD LIFE BANANARAMA (London/PolyGram 882 019-7)	—	<b>1</b>			
<b>91</b> STRUNG OUT STEVE PERRY (Columbia 38-04598)	73	<b>12</b>			
<b>92</b> BODY ROCK MARIA VIDAL (EMI America B-8233)	85	<b>11</b>			
<b>93</b> I WANNA ROCK TWISTED SISTER (Atlantic 7-89617)	81	<b>6</b>			
<b>94</b> ARE WE OURSELVES? THE FIXX (MCA 52444)	91	<b>15</b>			
<b>95</b> WHAT'S LOVE GOT TO DO WITH IT TINA TURNER (Capitol B-5354)	76	<b>27</b>			
<b>96</b> SHE BOP CYNDI LAUPER (Portrait/CBS 37-04516)	83	<b>20</b>			
<b>97</b> BOUNCIN' OFF THE WALLS MATTHEW WILDER (Private I/CBS ZS4 04617)	92	<b>10</b>			
<b>98</b> THE ALLNIGHTER GLENN FREY (MCA 52461)	93	<b>9</b>			
<b>99</b> CRUEL SUMMER BANANARAMA (London/PolyGram 810 127-7)	95	<b>19</b>			
<b>100</b> ALL NIGHT LONG BILLY SQUIER (Capitol B-5422)	97	<b>6</b>			

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

A Girl in Trouble (Talk Dirty, Adm. by Bug/See Squared—BMI) . . . . . 84	Edge Of A Dream (Irving/Adams Comm./Calypso Toonz/Procan—BMI) . . . . . 63	Lucky (W.B./Bleu Disque/Webo Girl) . . . . . 43	Sugar Don't (Broozer Toones/Donna Weiss—BMI) 55
All I Need (Yellowbrick Road/MCA-ASCAP/Art Street—BMI) . . . . . 42	Foolish Heart (Street Talk Tunes/April/Random Notes—ASCAP) . . . . . 88	Medicine Song (Overdue/W.B.—ASCAP) . . . . . 83	Swept Away (Unichappell/Hot Cha/Fust Buzza—BMI) . . . . . 62
All Night Long (Songs of the Knight—BMI) . . . . . 100	Girls With Guns (Tranquility Base Adm. by Almo—ASCAP) . . . . . 48	Misled (Delightful—BMI) . . . . . 86	Taxi Dancing (Vogue—BMI) . . . . . 76
All Through The Night (Fonzalo/Jutres—BMI) . . . . . 9	Had A Dream (Unichord Adm. by Almo—ASCAP) 49	Missing You (Hudson Bay/Paperwaite/Fallwater/Markmeen—BMI—ASCAP) . . . . . 74	Tears (StreetBeat/Warner-Tamerlane/Ten Speed—BMI) . . . . . 41
Amnesia (Hip Trip/Lakiva—BMI/Mycenae—ASCAP) . . . . . 79	Hands Tied (Makiki/Arista—BMI) . . . . . 39	Neutron Dance (Off Backstreet/Streamline Moderne—BMI/Unicity—ASCAP) . . . . . 89	Tender Years (John Cafferty—BMI) . . . . . 58
Are We Ourselves (Colgems—EMI/Copyright Control—ASCAP) . . . . . 94	Hard Habit (April/Stephern A. Kipner—ASCAP/Parker Songs—BMI) . . . . . 19	No More Lonely Nights (MPL Communications—ASCAP) . . . . . 11	The Allnighter (Red Cloud/Night River—ASCAP) . . . . . 98
Better Be Good (Chinnichap/Land of Dreams/c/o Arista—BMI) . . . . . 8	Heaven (Nostata Pty. Ltd.) . . . . . 67	On The Dark (Aurora/John Cafferty—Adm. by Warner-Tamerlane—BMI) . . . . . 24	Teacher Teacher (Rock Nocker—ASCAP) . . . . . 26
Blue Jean (Jones—ASCAP) . . . . . 16	Heaven's On Fire (Kiss/Desmobile—ASCAP) . . . . . 54	Out Of Touch (Hot-Cha/Unichappell—BMI) . . . . . 7	The Belle Of St. Mark (Girlsongs—ASCAP) . . . . . 44
Body Rock (Vabritmar—BMI) . . . . . 46	Hello Again (Ric Ocacek, Adm. by Lido—ASCAP) . . . . . 31	Penny Lover (Brockman Adm. by Brockman—ASCAP) . . . . . 15	The Boys Of Summer (Cass Country/Wild Gator—ASCAP) . . . . . 45
Body Rock (Chilly D—ASCAP) . . . . . 92	Hot For Teacher (Van Halen—ASCAP) . . . . . 65	Pride (Island Music—BMI) . . . . . 53	The Gap (not listed) . . . . . 71
Born In The U.S.A. (Bruce Springsteen—ASCAP) . . . . . 29	I Can't Drive 55 (Warner Bros./The Nine—ASCAP) . . . . . 28	Purple Rain (Controversy—ASCAP) . . . . . 2	The Glamorous (Girl's Song—ASCAP) . . . . . 87
Bouncin' Off (Streetwise/Buchu—ASCAP) . . . . . 97	I Can't Hold (Rude Music—BMI/WB/Easy Action—ASCAP) . . . . . 20	Run To You (Adams Comm./Calypso Toonz/Irving—BMI) . . . . . 30	The War Song (Virgin—ASCAP) . . . . . 14
Bruce (Vogue c/o Weik Music—BMI) . . . . . 60	I Do'Wanna Know (Fate Music—ASCAP) . . . . . 36	Sea Of Love (Fort Knox—ASCAP) . . . . . 17	The Wild Boys (Tritec) . . . . . 13
Call To (Hards of Birds/Gregg Guiffria/Kid Bird) . . . . . 57	I Feel For (Controversy—ASCAP) . . . . . 3	Shangri-La (Saiior/Slik Stocking—ASCAP/BMI) . . . . . 82	Ti Amo (Sugar Melodi/MCA Music—ASCAP) . . . . . 75
Cruel Summer (In A Bunch/Red Bus-PRS) . . . . . 99	I Just Called (Jobete/Black Bull—ASCAP) . . . . . 6	She Bop (Relia/Noyb/Perfect Punch—BMI/Hobbler—ASCAP) . . . . . 96	Two Tribes (Perfect Songs Adm. by Island—BMI) . . . . . 51
Desert Moon (Grand Illusion—ASCAP Adm. by ALMO) . . . . . 48	I'm So Excited (Braintree/Til Dawn/Blackwood—BMI) . . . . . 25	Solid (Nick-O-Val—ASCAP) . . . . . 78	Understanding (Gear Publishing—ASCAP) . . . . . 38
Don't Stop (No Pain, No Gain/Unicity Music/David Batteau—ASCAP) . . . . . 52	I Need You Tonight (Pal-Park—ASCAP) . . . . . 40	Some Guys (Kirshner/April—ASCAP) . . . . . 68	Valotte (Charisma/Chappell—ASCAP) . . . . . 22
Do What You Do (Unicity/Ra Ra La/Aldehyde—ASCAP) . . . . . 35	It Ain't Enough (Crescent/Harco—ASCAP) . . . . . 23	Stranger In Town . . . . . 37	Wake Me Up (Chappell—ASCAP) . . . . . 1
Drive (Ric Ocacek, Adm. by Lido—ASCAP) . . . . . 69	I Wanna Rock (Zamba Int./Snidest—ASCAP) . . . . . 93	Strung Out (Street Talk—ASCAP/Phosphene/Bill M.—BMI) . . . . . 91	Walking On A (Endless Frogs—ASCAP Adm. by Bug/Slimey Limey/McNoodle—BMI—ASCAP) . . . . . 27
Easy Lover (Sir & Trini/Phil Collins/Pun/New East—ASCAP) . . . . . 66	Jamie (Raydiola—ASCAP) . . . . . 47	Supernatural Love (Sweet Summer Nights/See This House—ASCAP/Sudano songs Adm. by Soft Summer Songs) . . . . . 81	We Are The Young (Blackwood/Multi-Level/Janiceps—BMI) . . . . . 33
	Jungle Love (Tiorina—ASCAP) . . . . . 72		We Belong (Screen Gems/EMI Music—BMI) . . . . . 18
	Left In The Dark (Lost Boys—BMI) . . . . . 70		What About Me? (Lionsmate/Security Hogg/Foster Frees—BMI) . . . . . 21
	Let's Go Crazy (Controversy/ASCAP) . . . . . 61		What's Love (Chappell/Tondor/Good Single, Adm. by Irving—ASCAP/BMI) . . . . . 95
	Like A (Billy Steinberg/Denise Barry—ASCAP) . . . . . 34		Who Wears (Intersong—ASCAP) . . . . . 73
	Love Songs (Assorted/Six Strings/Friday's Child/Poo Poo/Wilmot/Six Continents/Mighty Three/Blackwood (MCP/S)/Eaton—BMI/BOCA/Bibo—ASCAP) . . . . . 85		Wild Life (J&S/In A Bunch—PRS) . . . . . 90
			You're (Double Virgo—ASCAP)/Foster Frees—BMI) . . . . . 50

⚡ = Exceptionally heavy radio activity this week

💰 = Exceptionally heavy sales activity this week

## CMJ Hosts 'Marathon' In N.Y. Prince, R.E.M. Multiple Winners

by Rusty Cutchin

LOS ANGELES — Amid an atmosphere of conviviality and unanimity of purpose foreign to the all-business New Music Seminar earlier this year, CMJ/Progressive Media put on its Music Marathon and 1984 New Music Awards in New York last week. On a Friday night break from the two-day schedule of seminars, panel discussions and club showcases, the attendees gathered for an awards presentation at Studio 54. Prince and R.E.M. were the big winners, with the Minneapolis superstar scoring for R&B album of the year, best male solo artist and song of the year ("When Doves Cry"). R.E.M. took honors for group of the year and album of the year ("Reckoning") while its producer Mitch Easter took producer of the year honors. Easter's band Let's Active performed at the close of the awards cere-

mony. The dB's provided the mid-show entertainment.

Other awards went to Cyndi Lauper (debut artist); Style Council (debut group); Game Theory ("futures" artist/group of the year — best undiscovered talent); Bruce Cockburn for "Stealing Fire" (folk album of the year); Thelonus Monk for the compilation of treatments of his work by other artists "That's The Way I Feel Now" (jazz album of the year); Black Uhuru for "Anthem" (reggae album of the year); Bruce Springsteen for "Dancing In The Dark" (remix of the year); Tina Turner (best female R&B artist); Herbie Hancock for "Rockit" (video of the year); Eddie Murphy for "Comedian" (comedy album of the year) and Laurie Anderson (for best female solo artist).

Statuettes were also awarded in the

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## Dick Asher Named Senior VP At WCI Record Group

LOS ANGELES — Dick Asher has been named senior vice president, Warner Communications Inc. Record Group, reporting to Elliot Goldman, senior vice

president of Warner Communications Inc. In his new position, effective immediately, Asher will be involved in the activities of both the domestic and international divisions of the WCI Record Group.

Prior to joining the WCI Record Group, Asher was a partner with the law firm of Arrow, Edelstein, Gross and Asher. From 1979 to 1983, he was deputy president and chief operating officer of the CBS Records Group and from 1981 to 1983 also president of the CBS Records Division, which includes Columbia and Epic Records. From 1975 to 1979 he served as president, CBS International Division. Earlier, Asher had been executive vice president of the CBS Records International Division and managing director of CBS Records-United Kingdom.



Dick Asher

## Country Christmas Releases Led By Major Artists

by Brenna Davenport-Leigh

NASHVILLE — With the Christmas sales season soon under way, the country label divisions are gearing up for the holidays with a mix of old and new product through albums comprised of Christmas cuts from various artists, re-issued material from the past few years, and new product from such top performers as Kenny Rogers, Dolly Parton and Barbara Mandrell.

"Once Upon A Christmas" from RCA Records teams Kenny Rogers and Dolly Parton for their first LP together and in its first month of release the label shipped over one million units of the album, giving indication of its expected hit success. For the LP, which lists at \$9.98, an extensive promotional effort in conjunction with Rogers and Parton's upcoming CBS television Christmas special, *A Christmas To Remember*, has been launched and will include point-of-purchase posters, displays and a national advertising campaign.

The album itself contains five new Christmas songs written by Parton and several other holiday standards. Three singles will be released from the LP simultaneously including Dolly's "Winter Wonderland/Sleigh Ride," Kenny with "The Christmas Song," and their duet of "The Greatest Gift of All."

The label also continued its various artists compilation LP, "A Country Christmas - Vol. 3" with tunes from Ronnie Milsap, Charley Pride, Earl Thomas Conley, The Judds, Deborah Allen, Alabama, Bill Medley and Waylon Jennings with Jessi Colter. The package lists at \$5.98. Singles to be released by RCA from the LP include Conley with "Blue Christmas" and "White Christmas," Jennings with Colter on "Silent Night," The Judds' "Light Of The Stable" and Milsap's "It's Christmas."

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**CMJ HOLDS COURT IN NEW YORK** — Participants and award winners at the recent CMJ Music Marathon and New Music Awards in New York included (photo 1) Laurie Anderson, eyeing her best female artist award with presenter David Johansen; (photo 2) keynote speaker Peter Wolf with CMI Media president Bobby Haber; (photo 3,



**JULIAN ON THE AIR** — To celebrate its 17th Anniversary, New York radio station WNEW-FM recently broadcast live from the Hard Rock Cafe for an entire week, during Scott Muni's afternoon shift. Among the many special guests who were on hand for the festivities was Atlantic recording artist Julian Lennon, who was joined on the air by Atlantic Chairman Ahmet M. Ertegun. Shown at The Hard Rock Cafe are, from left: WNEW-FM operations director Scott Muni, WNEW-FM program director Charlie Kendall, Atlantic chairman Ahmet M. Ertegun, WNEW-FM DJ Mark McEwen, and Julian Lennon.

## Turner Channel Seeks Stability After Rough Beginning

by David Adelson

LOS ANGELES — In the wake of announcing it had overestimated its subscribers by close to 85 percent, Ted Turner's new Cable "Music Channel is now scrambling to make headway despite long term bank debts and subsequent financial restrictions.

The channel, which was launched at a lavish ceremony October 26, has filed a preliminary prospectus with the Securities and Exchange Commission (SEC), in an effort to reduce an estimated \$130 million

in bank loans. The prospectus revealed debt restrictions on both TBS' "loans or investments" in the new channel. According to the document, the restrictions state, TBS expenditures should not exceed \$1.5 million in 1984, \$7.5 million and 1985 and \$5 million in 1986. CMC has projected its operating loss to be between \$5 million and \$10 million in its first year of operation.

CMC's October 26 kickoff came only weeks after Turner's initial announcement

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## Retailers Look To 10-20% Increases For Christmas '84

by Peter Holden

LOS ANGELES — Citing strong new product from many bestselling artists, tours by Prince and Bruce Springsteen and an overall economic recovery for the recording industry, retailers from around the country expressed hopes for a 10 to 20 percent increase over last year for this Christmas season.

In a spot survey conducted by *Cash Box*, nearly all of the retail outlets contacted noted no drop-off from the traditionally heavy summer sales season. Bob Delaney, manager of Tower Records' Hollywood store, said, "We had a great

summer and usually we experience a let up during fall but it hasn't happened this year. We are expecting a great Christmas."

With releases in recent weeks of Duran Duran's live LP "Arena," Madonna's second album "Like A Virgin" and Frankie Goes To Hollywood's debut "Welcome To The Pleasuredome" all set to gain extensive media attention and good sales figures, current chart-toppers such as Prince's "Purple Rain," Springsteen's "Born In The U.S.A." and others should help to create some stiff competition for the consumer dollar. The Record Bar's Bill Bryant remarked that "even with the status

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## DMN To Debut In Holophonics

by Gregory Dobrin

LOS ANGELES — As the second 24-hour cable video music competitor to MTV after Ted Turner's Cable Music Channel, the Discovery Music Network is slated to air January 1, 1985 in cable and UHF markets. A featured attraction of the new channel will be an audio technique unprecedented in the broadcast or any other industry. The technique is known as Holophonics, a trademark of Los Angeles based Zuccarelli communications, whose innovation in recorded sound has gained considerable attention among the recording community of late. Aloof to publicity until recently, Zuccarelli Communications has

finally gone public with Holophonics, for which the Discovery Music Network is a primary vehicle, and visa versa.

Holophonics is the brainchild of Argentine audiologist Hugo Zuccarelli whose concept has been in genesis for roughly 20 years, the prototype of which has only just come together in the past four. It hasn't been until recent months that the Zuccarelli company has felt its testing stage for application of the technique had reached a point of confidence relevant to public exposure.

Meanwhile, confidence in the product and what it can do for the electronic aural

(continued on page 8)



l-r) Sam Kopper of Starfleet, George Meier of MJI Broadcasting and Maxine Santori of WNEW-FM during the "Rock Radio as a Progressive Force" panel; and (photo 4) jazzman presenter Jaamaladeen Tacuma (center) surrounded by presenters Flea (left) and Anthony of the Red Hot Chili Peppers.



**HELL TAKE MANHATTAN** — Singer/songwriter Robbie Nevil (c), who has written for the Pointer Sisters, George Benson and others, here celebrates his signing to Manhattan Records with Stephen Reed, senior vice-president marketing and administration (l), and Bruce Lundvall, Manhattan's president.

## BUSINESS NOTES

### Labels File Suit Over Illegal CDs

NEW YORK — Four major record companies filed a copyright infringement action against New York retailer Louis Podover of Citidisc, 2264 Broadway, New York City, charging him with the illegal importation and distribution of Compact Discs by artists such as Journey, Michael Jackson, Toto, Herb Alpert, Chicago, Asia, Donna Summer and Siouxsie and the Banshees. The lawsuit, filed on Friday, November 2, by CBS, Inc.; A&M Records, Inc.; Warner Brothers Records, Inc.; and the David Geffen Company, alleges that Podover had infringed the labels' copyright by importing, distributing and selling unauthorized Compact Discs at his storefront location.

Under U.S. Copyright Law, the plaintiffs are entitled to damages of up to \$50,000 per count for each infringement of a sound recording as well as for actual damages and defendant's profits. The record labels involved have requested preliminary and permanent injunctive relief against Podover for violating their copyright rights in addition to costs and attorney fees.

### KY Authorities Seize Pirated Tapes

NEW YORK — A raid led by the Kentucky State Police and an investigator from the RIAA on the Hazard Flea Market in Perry County, KY, netted approximately 4,000 counterfeit and pirated eight-track cassettes being sold at four booths Oct. 28. The four retailers — Brenda K. England and Harvey Hoskins of Manchester, Sharon Estep of Big Creek and Doyle Hamilton of Hazard — were cited to the Perry County District Court on Nov. 16 for arraignment on charges of possession for sale of illegal product bearing the true name and address of the manufacturer.

### Allman Bros. Sue Arista

LOS ANGELES — The Allman Bros. Band, entailing its members and various associated corporations, has sued Arista Records and that label's president Clive Davis in New York State Supreme Court. The suit alleges that the group was interfered with by the record company, which the band members feel kept them from fulfilling record contract terms and led to their breakup. The plaintiffs are asking \$2,000,000 in punitive damages and \$600,000 for actual damages representing unpaid advances totalling \$1,200,000, cut in half by recording costs.

The Allman Bros. Band, according to the suit, had a \$2,200,000 five-album deal with Arista. Only two of the albums, however, were actually completed, for which Arista paid an advance against royalties of \$500,000 each (neither LP went gold, according to the Record Industry Association of America). The suit claims that between February and November of 1982, after the band received \$50,000 as a recording advance for its third LP, defendants and their personnel systematically prevented compliance with the recording contract.

In addition, the suit claims that Arista and Davis wouldn't approve any of the producers or songs the band wanted and that they cut off needed funds. This, the Allman Bros. feel, resulted in an inability to record their third, fourth and fifth albums and caused irreparable damage to the bands' reputation.

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

NEW YORK — Enigma Records has just signed L.A.'s "own country/sleaze/manic band, the Screamin' Sirens. Their debut LP, "Fiesta," is due in January. . . . The Association for Recorded Sound Collections has opened their grant program to non-members to "defray. . . expenses in research projects related to the history of recording, such as compiling discographies, company histories, oral history, preservation of recording, etc.;" info can be had from them at P.O. Box 3054, Linden, NJ 07036. . . . NYMRAD (N.Y. Market Radio Broadcasters Assoc.) will hold a "Christmas Rock 'N' Roll Spectacular," Dec. 7. The invitation-only affair, to be held at N.Y.'s Sheraton Centre, will be hosted by Dick Clark and will feature the Marvellettes, the Drifters, Little Anthony and Lou Christie; details can be had by calling (212) 935-3995. . . . The Buffalo Philharmonic will hold an "Antiques, Art and Antics Auction," Dec. 2, to raise funds for that worthy organization. Call Laurie Scott-Martin or Patsy Greenky at (716) 885-0331 for info about how to donate goods. . . . From the pre-Christmas bookshelf: *Springsteen*, photos by Lynn Goldsmith (St. Martin's Press, \$10.95); Jordan R. Young's *Spike Jones and his City Slickers: An Illustrated Biography* (Disharmony Books, \$14.95 paper, \$24.95 cloth); John Mendelssohn's *The Kinks Kronikles* (Morrow/Quill, \$6.95); Headley Gritter's *Rock 'n' Roll Asylum: Conversations with the Madmen of Music* (Delilah, \$8.95); Penny Stallings' *Rock 'n' Roll Confidential* (Little Brown, \$24.95); and Paul Oliver's *Songsters & Saints: Vocal Traditions on Race Records* (Cambridge University Press).

## EXECUTIVES ON THE MOVE



Feltman

Jaffe

Stamler

Ross

**RCA Names Feltman** — The appointment of Joanne Feltman as director, business affairs was recently announced by RCA Records. In her new position, Feltman will be involved in artist and producer contract negotiations and signings. Prior to being named director, business affairs, Feltman was director, contract/A&R administration for two years, a post she assumed after serving for three years as manager, contract administration, RCA Records.

**Jaffe Joins** — Mark Jaffe has joined A&M Records as director of children's marketing. His responsibilities will include overseeing all aspects of marketing for A&M's distribution of Shoreline Records in the United States.

**Stamler Appointed** — Joan Stamler has been appointed director, advertising, Columbia House Division, CBS/Records Group. In this position, Stamler will develop and implement strategies for new member acquisition programs for the Columbia Record and Tape Club.

**Ross Joins** — David Ross has been appointed field promotion representative, RCA Records, for the New York metropolitan area and surrounding markets.

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

**Diener Appointed** — Stephen Diener, president of Heron Communications, has been named chairman of Media Home Entertainment, the Los Angeles-based video company.

**Rosenberg Joins** — Joe Rosenberg has joined Triad Artists, Inc. representing writers, directors and producers in the areas of motion pictures and television. Rosenberg moves to Triad from Writers & Artists Agency where he has been for the past year and a half. Prior to that he was at the Kaplan/Stahler literary agency.

**Pross Joins** — Enigma Records has named Steve Pross to the position of product manager. Pross was previously with Statik Records in the U.K.. He will assume his new duties immediately, and will be based in the company's Torrance, California office.

**Kaupe Promoted** — Andre Blay, chairman, chief executive, Embassy Home Entertainment, announced the appointment of Alan Kaupe to the newly created position, president, Embassy Home Entertainment-International. Under his new responsibilities, Kaupe will assume the supervision of Japan, Australia, the Far East and South America, in addition to the European, African and Near East territories which he already supervises.

**Kinnear Named** — Shane Kinnear has been named regional sales director, Canada for Vestron Video International. Kinnear comes to Vestron from Astral Bellevue Path, where he served as national sales director of the classics public performance video division. He later transferred to Astral Video, where he was directly responsible for all sales and production for that division.

**Appointments Announced At CBS/Fox Video** — Five vice presidents have been appointed at CBS/Fox Video as part of an ongoing strategic plan to position the company to meet the challenges of intense industry growth. The appointments included three positions at the company's Farmington Hills, Michigan facilities: Susan Wood, vice president, management information systems; Larry Parent, vice president, credit; and Nelson Phillips, vice president and controller, domestic. There were two appointments at the company's New York headquarters: Ronald Heide, vice president and controller, international; and Bart W. Morrison, vice president, strategic analysis.

### Mobile Fidelity To Distribute CBS CDs

LOS ANGELES — Mobile Fidelity Sound Labs has signed the latest in a series of agreements with major record labels for the distribution of compact disc product.

The company recently concluded an agreement with CBS Records for the domestic distribution of the company's CD product. The distribution and licensing agreements furthers the company's move in the direction of the CD marketplace, coming soon on the heels of its deal with Pablo Records and little more than seven months after signing an agreement with Capitol/EMI/Angel records to handle all CD product.

Utilizing its unique analog-to-digital transfer setup, Mobile Fidelity plans to release several selections from the CBS catalog on its Original Master Recording CDs, the sound quality of which is even more refined than less specialized CD versions. The OMR CDs are due early next year. Aside from these selections, Mobile Fidelity will distribute an initial total of 22 titles from the CBS Columbia, Epic and

Portrait labels. Artists listed among that roster include Cyndi Lauper, Placido Domingo, Bob Dylan, Leonard Bernstein conducting the N.Y. Philharmonic Orchestra, Wynton Marsalis and Barbra Streisand, plus Michael Jackson and Bruce Springsteen.

The current number of CD titles available from Mobile Fidelity is said to amount to roughly 100 titles, which is also the number company officials reportedly feel Mobile fidelity can provide to dealers. The recent record label agreements have topped what the company is willing to distribute, which company president Herb Belkin has been quoted as describing as an intentional limitation in the interest of avoiding too much record-oriented retail clientele.

Aside from the record company titles Mobile Fidelity is currently distributing, the company reportedly also has 15 of its own titles for CD. Plans have been set for nearly double that figure for the company's 1985 releases, with three more due before the end of 1984.

# REVIEWS

## ALBUMS

### OUT OF THE BOX



**LIKE A VIRGIN** — Madonna — Sire 25157-1 — Producer: Nile Rodgers — List: 8.98 — Bar Coded

With Madonna's self-titled debut album still doing well in the wake of three hit singles, the vocalist now releases her follow-up which includes one of her most appealing crossover tracks, the title song "Like A Virgin." Produced by veteran funk/rocker Nile Rodgers, "Like A Virgin" elaborates on the singer's sex kitten image with such teasers as "Dress You Up" and "Pre-tender" while displaying Madonna's more serious side on "Over And Over" and "Stay." Hit out of the box for CHR and the clubs with a healthy dose of disco-rock.

### NEW AND DEVELOPING



**BROADWAY'S CLOSER TO SUNSET BLVD.** — Isley/Jasper/Isley — CBS Assoc. 39873 — Producers: Ernie Isley - Chris Jasper - Marvin Isley — List: 8.98 — Bar Coded

These three younger members of the Isley Bros. have put together an album of purely danceable funk which has already created a good buzz with the first single "Look The Other Way." From the opening "Sex Drive" with its undulating bass line to the lovely B/C ballad "Serve You Right," this trio spans the B/C musical spectrum with deftness and slick musicianship. Should keep the group on the charts for months with many B/C and pop crossover hit possibilities.

## SINGLES

### OUT OF THE BOX



**POINTER SISTERS** (Planet JK-13951) **Neutron Dance** (3:53) (Off Backstreet Music/Streamline Moderne, BMI; Unicity Music, Inc., ASCAP) (Willis-Sembello) (Producer: Richard Perry)

The Pointers' "Break Out" album has been a leading example (along with Prince's work) of the '80s trend toward futuristic synthesized treatments of pop melodies with old rock and roll feels. "Neutron Dance" is one of the best examples of this new sub-genre. The tune, featured in the upcoming Eddie Murphy movie "Beverly Hills Cop," has the same up-tempo groove as "I'm So Excited," with funkier synthesizer work. Sure to break out CHR, with B/C a distinct probability.

### OUT OF THE BOX



**STEVIE WONDER** (Motown 1769 MF) **Love Light In Flight** (4:36) (Jobete Music Co., Inc./Black Bull Music, Inc. — ASCAP) (Wonder) (Producer: Stevie Wonder)

"Love Light In Flight" is certain to delight those Stevie fans (few though they might be) who found "I Just Called To Say I Love You" a trifle bland compared to vintage Wonder. On it Stevie returns to the sultry funk that catapulted "That Girl" into crossover orbit and his arrangement and singing prove he's at the top of his already legendary form. Pick a format; this song is sure to top CHR, B/C, Dance and A/C.

## FEATURE PICKS

**STARCHILD** — Teena Marie — Epic 39528 — Producer: Teena Marie — List: 8.98 — Bar Coded

Teena Marie's Epic debut is a superb collection of some of her strongest material to date. Working with some of the industry's top musicians including Ernie Watts, Narada Michael Walden, David T. Walker and others, Marie's many talents are spotlighted throughout. From the first single "Lover Girl" to the emotional tribute to the late Marvin Gaye, "Starchild" is sure to become one of the vocalist's best efforts. Other strong cuts include "Out On A Limb," "Alibi" and "We've Got To Stop (Meeting Like This.)"

**PUT IT WHERE THE MOON DON'T SHINE** — Rick Dees — Atlantic 7 81231-1 — Producers: Rick Dees — Augie Johnson — Paul Josephs — Rockwell — List: 8.98 — Bar Coded

Though Rick Dees is best known for his lively radio show out of Los Angeles, this album affords him a further opportunity to display not only a comedic flair, but a respectable musical ability. The first song on the album is the best example of that talent as Dees performs with Rockwell in an uplifting, very well performed and produced dance song called "I Can Feed Your Love." The rest of the album is a satisfying blend of music and comedy.

**BEAUTIFUL FEELINGS** — Rick Springfield — Mercury 824 107-4 — Producers: Tom Perry — Joey D. Vieira — List: 8.98 — Bar Coded

"Beautiful Feelings" is one of those rarities — Springfield recorded the vocals in 1978 and then PolyGram re-recorded the musical tracks to update the sound, and what we have is a strange mix that often works very well. The main attraction here is of course "Bruce" which is Springfield's ode to his sometime namesake. While Springfield's now well known vocals are intact, his presence is somehow a bit askew. Other strong tracks include "Looking For The One," "Everybody's Cheating" and the title track.

**FRONTIER DAYS** — The Del-Lords — EMI America ST-17133 — Producer: Lou Whitney — The Del-Lords — List: 8.98 — Bar Coded

Hailing from NYC, the Del-Lords are a club band that with this album are successfully making the transition to a full-fledged rock power house. Using classic rock tools, the band on "Frontier Days" has fashioned an LP that rocks powerfully and feels like they mean it. Sounding like an American version of the legendary Rockpile, The Del-Lords trade off lead vocals throughout the disc with the top cuts being "Get Tough," the pop-edged "Double Life," "Mercenary" and the humorous "I Play The Drums."

**DUNE** — Original Motion Picture Soundtrack — Toto — Polydor 823770-1 Y-1 — Producers: Toto-Brian Eno — List: 8.98 — Bar Coded

Quite simply, this is a tremendously impressive score and amply confirms the writing and performing talents of Toto. Unlike many recent scores written by rock performers, this is not a collection of songs, but rather purely instrumental. Enhancing the effect of the fine music on this album is the presence of the Vienna Symphony Orchestra, which combines with Toto to deliver a rich, powerful and mystical effect, clearly suited to the movie's style.

## FEATURE PICKS

**PHILIP BAILEY** (Columbia 38-04679)

**Easy Lover** (4:40) (Sir & Trini Music-Phil Collins Ltd.-Pun Music-New East Music/ASCAP) (Bailey-Collins-Easty) (Producer: Phil Collins)

This duet with Phil Collins has all the earmarks of an instant crossover hit for the former Earth Wind & Fire member in what is a surprisingly hardrocking track with a patented chorus hook. Collins' trademark big drum sound is prominent as is Bailey's distinctive falsetto vocal phrasing. Solid melodic hooks wrapped around a pounding and very danceable groove—look for the remix — should make this an off the bat smash off of Bailey's just released "Chinese Wall" disc.

**JOHN CAFFERTY AND THE BEAVER BROWN BAND** (Scotti Brothers ZS4 04682) **Tender Years** (3:33) (John Cafferty Music/BMI) (Cafferty) (Producer: Kenny Vance)

This is the latest single by this group off its soundtrack to the film *Eddie And The Cruisers*, which returned from near oblivion to garner an enormous following after its' premiere on pay television. "Tender Years" is a likeable, laid-back song which may not evoke a tremendously strong emotional reaction, but which works nonetheless by virtue of the fine performances the band offers.

**STEVE PERRY** (Columbia 38-04693)

**Foolish Heart** (3:37) (Street Talk Tunes, April Music Inc., Random Notes/ASCAP) (S. Perry, R. Goodrum) (Producer: S. Perry)

This third single from Journey vocalist Steve Perry's solo LP for Columbia, "Foolish Heart" is a melodic romancer with a softer edge than the LP's previous singles. Perry's vocal is strong here as on the other cuts, but with a tender side not often heard from one of rock's leading voices. A mellow arrangement moves this love song from start to finish, punctuated by a barbed refrain ripe for CHR. Certain to gain the airplay it deserves, "Foolish Heart" is tuneful proof of Perry's ballad artistry.

**THE GAP BAND** (Total Experience 2405)

**Beep A Freak** (3:59) (Temp Co./BMI) (Taylor-Simmons-Wilson) (Producer: Lonnie Simmons)

This first single from The Gap Band's soon to be released Total Experience album is a straightforward dance number which features the group's classic back beat and party-time vocals. Playing off of the proliferation of technology in modern life, The Gap Band turns this number into a humorous funk workout. Should debut strongly on the B/C charts and do well in the clubs.

**THOMAS MCCLARY** (Motown 1768MF)

**Thin Walls** (4:10) (Macawrite Music/ASCAP-Sookloozy Music/Pomer Rants Music/BMI) (McClary-Shifrin-Pomerantz) (Producer: Thomas McClary)

From his first solo LP after leaving the Commodores, "Thin Walls" clearly demonstrates the talents that McClary has as a singer, writer and producer. Most noteworthy is McClary's rich and versatile vocal technique, which bodes very well for his future as a solo artist. Adding to that are some fine instrumental tracks, along with impressive harmonies. The song itself is a light dance tune, which picks up steam as it goes along and creates an alluring kind of tension all the way through. With his obvious ability to create his own following, McClary should have no trouble at all. A likely BC success.

## POINTS WEST

**JUST IN CASE** — If you have been wondering what ever happened to those guys with that classic name, you know, the ones who blew you away the time you saw them at that club on the Strip. Something about "A Million Miles Away," amazing live show, but it didn't ring true on vinyl . . . yeah, that's it **The Plimsouls**. Well, after those legends had been built — the lead singer was a ringer for **Lennon** on those album covers — and then somewhat faded away, it seems singer **Peter Case** and **The Plimsouls** are ready to have another go. Case wears his hair a bit longer now, but the rushing urgency of his songs hasn't changed, and neither have the ringing vocals and clean-chorded guitar fills. With a showcase coming up at the Palace this Saturday, and tentative recording dates set for December — rumored to be with producer **John Camen, John Cougar Mellencamp's** partner in crime—The



**KATRINA'S BAND** — Keep an eye out for **Katrina and the Waves**, another band in the current American pop renaissance. The album is "Katrina and the Waves 2" on the Canadian Attic label.

Case also remarked, "I've written so much material since the last Plimsouls album I think we could put out a three record set. We're gonna do our "Blonde On Blonde" or something. But really, the batch of songs that I've just written are the ones we are working on now for the next LP. We'll probably play a lot of them at the Palace show."

**MAKING WAVES** — If you like **The Bangles'** single "Going Down to Liverpool," you'll love the original version and the band that wrote it. Getting the nod for "biggest buzz over a new group" this week goes to that band, **Katrina and the Waves**. Made up of former **Soft Boys** guitarist **Kimberly Rew** and American-born/British-raised lead vocalist **Katrina Leskanich** together with bassist **Vince de la Cruz** and drummer **Alex Cooper**, Katrina and the Waves have just released their second LP on Canada's Attic Label called "Katrina And The Waves 2." The Bangles pulled the heartfelt "Liverpool" single from the band's debut "Walking On Sunshine," and the sensitive writing exemplified on the track is no fluke. Leskanich's vocals are the centerpiece of the band, with Rew's gutsy guitar playing pulling in a close second. As the band has no American label, the album(s) are available only as imports, yet they are worth the search. The latest disc is already making quite a splash on the Canadian charts and on American college radio tip sheets.

**REVENGE OF THE HEAD DOLL** — After a series of LPs on Blue Sky — including his last live release, former **New York Dolls** main-man **David Johansen** recently signed with JEM's Passport label and has just released his first for one of the nation's biggest independent distributors. "Sweet Revenge" still holds the classic Johansen vocal and lyric fire, yet it also propels him into the sound of the eighties with a healthy dose of state-of-the-art technology. Songs like "Heard The News" and "I Ain't Workin' Anymore" show off Johansen's traditional grit in a setting just a little bit slick. Playing small venues in the N.Y. area, the former Doll is ready for the country. "Right now we're just warming up for the onslaught! This is the first studio album I've made in awhile, and there was just a lot more equipment available . . . we used it all!" After all this time, what kind of audience shows up to a David Johansen show? "Well, there are always some people who know me from the Dolls, but since we're playing a lot of colleges and things to get warmed up, most of the people have never heard of the New York Dolls!" But they don't really need to if they hear David Johansen.

**CLOSE TO THE EDIT** — Three seminal figures of the Los Angeles new music underground, **John Talley-Jones** of **100 Flowers**, **Fredrik Nilsen** of **People** and **Bruce Licher** of **Savage Republic**, have joined forces with independent supporter **Mike Lieberman** in a mail order catalogue which will include a good selection of independent label releases from this area. Called "The Starkman Concern," the first releases are expected this month . . . **Shanachie Records** has just released its latest batch of reggae/African music releases which include **Yellowman's** "Nobody Move, Nobody Get Hurt," **Dennis Brown** and **Gregory Isaacs** "Judge Not" which is a hot batch of extended dub mixes available earlier this year as an import and an African release from **Akanni Animashaun** called "Akanni De Alawiye Orin" . . . **Laurie Anderson, General Public** and **Jason & The Scorchers** headline November's "The Cutting Edge" MTV show which will air on November 25. "The Cutting Edge" also took the Silver Medal in the Nov. 2 International Film & TV Festival of New York Awards competition . . . **Enigma Records** has signed "Los Angeles" own country/sleaze/manic band **The Screamin' Sirens**. Their debut for the label "Fiesta" should be out in Jan.

peter holden

## NEW FACES TO WATCH

With steady chart action for the single "All I Need" and his popular role on ABC TV's **General Hospital**, Quest recording artist **Jack Wagner** is making it in Hollywood. The road from his midwestern roots in the St. Louis suburb of Washington, Missouri has been relatively short, having arrived in Los Angeles fresh out of the University of Arizona little more than two and a half years ago. "I graduated on the 15th of May (1982) and moved out here on the 16th," said Wagner. "I didn't waste any time because I really had a passion to do it." On the May 17, 1982, Jack found a job at Universal Studios as a tour guide, and after about three months, landed a part on the **Dan Eden** soap for cable. That show was cancelled, and after about a year, Wagner was cast in the part of Frisco Jones on **General Hospital**. His first episode aired January 27, 1984 and since then, Wagner's acting career has grown to include a promising future as a recording artist.



Jack Wagner

This new wrinkle in Wagner's fortunes came about when an ABC musical consultant discovered his tenor voice. "When I auditioned for the part they really didn't know if I could sing," Wagner commented. "They threw me in the studio to do two of the cuts (from the current Qwest EP "All I Need") "Sneak Attack" and "Make Me Believe It," and they said "Hey, we might have something here!" It was then that Quincy Jones was brought into the picture, who signed Wagner and put him to work immediately, supported by the production skills of Cliff Magnus and Glen Ballard.

Acting a featured role on television's highest rated daytime soap and recording an album at the same time is a herculean task by anyone's stand-

ards. For Wagner, the grind lasted several weeks. "It was hectic for about three weeks there," said Wagner, "going from one studio to the other. Cliff and Glen would have to track the songs the same day that I did them, so I really would only get the demo the day of, or the day before I did the recording." Lucky for Wagner, his acting skills had developed his natural ability as a "quick study," and the tunes were speedily absorbed and recorded. "I knew it would be just for a short period," Wagner remarked, "so I just tried to sleep when I could and make it through it."

Wagner's athletic devotion to his craft comes from his devotion to athletics, having been proficient in every sport he could find time for during his Missouri upbringing. In high school, however, Wagner became involved in school plays, which led to a full scholarship from the drama department at the U of A. Now, with the single "All I Need" climbing the **Cash Box** Top 100 and gaining considerable airplay, Wagner's talents have taken yet another turn.

## Discovery To Debut With Holophonics

(continued from page 5)

experience has not been at question. Zuccarelli's prototype creates an electronic listening sensation unlike any other, demonstrated in recent weeks at the facility in Los Angeles, where Zuccarelli communications maintains offices. Holophonics must be experienced to be appreciated, but it can be compared to a three-dimensional viewing experience. The difference is that Holophonics not only has depth, it actually locates sound anywhere in the listening environment. In an audio demonstration that involved recordings of everything from a haircut to Fleetwood Mac's "Gypsy," the technique proved perplexingly similar to non-electronic sound, to the point where one's immediate impression, sitting blindfolded (for increased effect) as a newspaper is crinkled just above one's head and whispers are heard close to one's ear and then from corners of the room, that Holophonics is a hoax. Such is the realistic effect of the technique. More amazing, holophonics requires no special audio equipment to be appreciated. Though certainly heightened with headphones or stereo speakers, the holophonic aural depth can be experienced with the average monophonic television speaker.

Holophonics encodes spacial information in the recording process, which is decoded in the human ear. It was developed during Zuccarelli's experiments with the human hearing system, from which he arrived at theories concerning man's ability to spacially locate sounds. The device can be applied to any of the electronic media, of which music video programming was a natural first step.

From the Discovery Music Network

standpoint, Holophonics will attract advertiser support with its ability to effectively place products into viewer living rooms, but it will also elevate sound quality to new levels. Said Dain Eric, director of programming for Discovery, "I think it's time television joined the real world of audio. They've really been lagging behind until now. With our affiliates we are stating that they must be broadcasting in stereo by the end of next year."

Discovery plans to broadcast as entirely in Holophonics as certain bugs in recording will permit, such as the problem of extraneous studio sounds and the fact that most video music product will require retreatment in Holophonics. Solutions to the studio noise are well under way. shooting through glass being one possibility. Retreatment, though time consuming perhaps, involves no extra cost (less

(continued on page 26)



**PUT UP YER JUKES** — **Southside Johnny and the Jukes** recently rocked **The Week's Music**. Here, discussing some fine point or other, are (l-r) **Marcus Peterzell**, program & marketing director; **Livingston Taylor**, host; **Southside Johnny Lyons**; and **Dave Nelson**, director.

## STUDIO PROFILE

### The Castle Recording Studio

NASHVILLE — Few studios compare with The Castle Recording Studio located on Old Hillsboro Road in Franklin, TN. It's a forbidding looking structure off a rural country road, a castle which was built from 1928 to 1932 by a reputed Chicago bookie/gambler. Surrounded by lore and local legend, The Castle was said to be a gambling casino with its mushroom cellar having been designed to hide guests. It was, indeed, a restaurant in the 1930s with celebrity visitors such as Bob Hope, Spencer Tracy and Betty Grable, but throughout the following decades The Castle changed businesses and hands many times. It was just a few years ago that a Belgian bluegrass group, the Josef Nuyens family, converted it into a small studio for personal use, then developed it into a 48-track state-of-the-art commercial studio.

Scores of artists have recorded at the elegant, massive Castle including Ricky Skaggs, The Whites, Leon Russell, Emmylou Harris, Deborah Allen, members of Culture Club, the New York-based band Film At Eleven, Freeze from England and Elton John's band.

The Castle is equipped with a 3M digital DMS 32-track tape recorder and Studer TLS-2000 tape lock system and A-80 MKIII 24-track analog machines give the facility a 53-track recording capability.

The interface of the control room is maximized by the Solid State Logic 4000 E Console with total recall computer and the console has 48 microphone inputs with a 32-track buss assignment and the capacity of 104 line returns. Other areas including the main studio and isolation rooms also have the advantage of the variety of natural stone and wood surfaces.

A special feature of The Castle is that it can provide full accommodation for live-in clients. There are several upstairs living areas, a fully equipped kitchen — with a cook if requested and there's also a TV room.

For additional information contact (615) 791-0810 or Telex 75041.

#### LIST OF EQUIPMENT

##### Consoles

Solid State Logic 4000 E TR 48/32

##### Tape Machines

3M Digital DMS 32-track  
3M Digital DMS 4-track  
with Digital Editor  
Studer A80 24 Track MKIII (2)  
Studer A80 2 Track 1/2" MK2  
Studer B67 2 Track (2)

Studer B710 Cassette Machine

##### Outboard

LA1176 Limiter (2)  
Lexicon Prime Time Digital Delay  
Lexicon Super Prime Time Digital Delay  
Kepex II (4)  
Eventide Instant Phases  
Eventide Harmonizer  
ADR F769X-R Vocal Stressors (2)  
Scamp Mini Rack  
Scamp 526 Mini PSU  
Scamp 504 Para EQ (2)  
Scamp 525 Stereo Deesser  
Trident Stereo Limiter

##### Echo

Lexicon 224 and 224X Digital Reverb system with Lark Head  
Full size Echo Plate Chambers (2)

##### Monitor Systems

JBL 4430LR Biradial Monitors  
JBL 4311  
Aurotone and Yamaha NS 10 at console  
Yamaha 2100 and 2201 Amps  
Whites 4400 EQ

##### Fairlight CMI System

Keyboard Unit  
Alpha-Numeric Keyboard  
Video monitor  
Central Processor  
Epson FX-100 Printer  
Pro pac II-10 Converter

##### Amps

4B Bryston Amps (3)  
AMS DMX -15-30-3.2 MS

##### Microphones

Complete assortment Neuman, AKG, Shure, Sennheiser, U67's, U47's, C-12 M49, M50

##### Instruments

Keyboards  
Full Length Bosendorfer Grand Piano  
Jupiter 8 Synthesizer  
Prophet One Bass Synthesizer and Sequencer  
DX-1 and DX-7 Yamaha Digital Synthesizers  
Fender Rhodes  
Clavinet D6  
Tack Piano  
Hammond B3 Organ

##### Drums

Full Kit Pearl Drums  
Oberheim DMX Drum Machine  
Full Kit Simmons Drums  
SDS 6 Simmons Sequencer

##### Guitars

Selection of Martin D28, Gibson, Gretch, Epiphone, out of the Castle private collection.

## IN THE STUDIO

### WEST COAST

**Bang Bang** for Epic Records is mixing its next LP at **Crystal Sound**, and **Amega** studios. Release date is set for the first week of Jan. '85 ... over at **Larrabee Sound**, **Ollie and Jerry** have finished mixing their "Electric Boogaloo" from the forthcoming album soundtrack. Engineers were **Mike Stone** and assistant **Dave Rideau** ... **Shalamar** has just completed its mixing for upcoming LP for Solar Label, producer was **Howard Hewitt**, engineering the sessions were **Eric Zabler** and **Tony Greene** ... the band **Lejenz** laid down tracks with **Jeff Vaughn** engineering tracks for the band **A.K.A.**, with **Scott Wolf** assisting, the bands are being produced by **JAE** for CBS Records in England ... production team **Billy Osborne** and **Zales Giles** are in cutting tracks on solo artist **Wayne Arnold** for AZBO Productions. **Skip Saylor** is at the board with **Tom McCauley** assisting ... dance group **Trial by Fire** is in recording an E.P. for Fat Boy Records. **David Darling** is producing and **Skip Saylor** is engineering the session work ... Warner Bros. act **ZIII** is in laying tracks for its upcoming LP. **Guy Spells**

is producing and **Skip Saylor** is engineering ... across at A&M studios **Richard Carpenter** is self-producing his next LP, engineering are **Benny Faccone** and **Clyde Kaplan** in studio D ... **Engelbert Humperdinck** is finishing a new album with producer **Jim Fitzgerald**, engineers are **Peter Granite**, assisting **Robert DeLaGarza** ... The **Gap Band** has currently finished recording "Beep a Freak," off of its soon-to-be-released LP "Gap Band VI". The project was recorded and mixed at **Total Experience** studios, engineers were **Michael Evans**, **Mark Shiftman** and **Jim Stader**.

### EAST COAST

Over at **Celestial Sounds** producers **Paul Lawrence Jones III**, **Keith Diamonds** and **Richard Burgess** are cutting tracks for **Melba Moore's** upcoming Capitol LP. **Ron Banks** and **Steve Goldman** are engineering, with **Larry DeCarmin**, **Kurt Upper** and **Katheryn Good** assisting ... producer **Barry Eastmond** is cutting tracks for Capitol artist **Freddie Jackson's** debut LP with **Ron Banks** engineering and **Larry DeCarmin** and **Dean Cochren** assisting ... **darryl lindsey**

## EAST COASTINGS

**NEXT WAVE** — When **Ed Koch**, New York's stand-up comic/Mayor, refers to something as the "best this" or the "best that," New Yorkers know that, unless he's talking about **Peking Duck**, one must take his words with the requisite grain of salt (if he is talking about **Peking Duck**, more salt is, indeed, unnecessary). Yet when hizzoner stood knee-deep in hoi polloi at Club Area a couple of weeks ago, with **Bianca Jagger** at his side, and pronounced the Brooklyn Academy of Music "the pearl of Brooklynn," nobody in the knowing crowd disagreed (after all, Ebbetts Field is long gone and Coney Island has seen better days).

**BAM** is, by anybody's standards, a gem. Its 77-year-old structure houses an Opera House that is one of the finest places in New York to listen to music. But **BAM** didn't assemble a crowd at Club Area (not really a hard thing to do) to pat itself on its worthy back. No, they were raising money for their innovative **Next Wave Festival**, which has established itself as the showcase for those on the leading edge of contemporary music, theatre, and dance. Mayor Koch was on hand to receive a number of "fantasy gifts for the City of New York." **Peter Allen**, **Ellen Burstyn**, **Red Grooms**, **Peter Jennings**, **Keith Haring**, **George Plimpton**, **Hal Prince**, **Henry Geldzahler** (Next Wave chairman), and **Mrs. Jagger** (Next Wave vice chairperson) were on hand to turn over their gee-gaws, and **Bette Midler**, **Paul Simon**, **Andy Warhol** and others sent their gifts *in absentia*.

**BAM** is currently smack-dab-in-the-middle of **Next Wave 1984**. The musical events (though the line between music, dance, and theatre tends to get hazy at **BAM**) got under way with a unique collaboration between **Meredith Monk** and **Ping Chong**, "The Games." A mesmerizing, futuristic extravaganza, "The Games" looked forward to a world, post-nuclear disaster, when people play games — like blind man's bluff and red rover — for recreation, and play much more difficult games — like trying to remember details about the world before the disaster — to survive. With **Meredith Monk's** engaging portrayal of the Gamemaster, and her hypnotic score that managed to be, at times, both playful and threatening, "The Games" was much more effective science fiction than many multi-zillion dollar Hollywood zap-'em-ups.

**Steve Reich**, the minimalist (he doesn't like the term) composer (who, like **Meredith Monk**, has recorded for **ECM**), was the focus of a performance by the Brooklyn Philharmonic, under the baton of **Michael Tilson-Thomas**, of his "The Desert Music," a nearly-one-hour piece receiving its American premiere. Like much of **Reich's** music, "The Desert Music" was spatial and tiered — it dealt with musical layers. The unpeeling of various layers provided a great deal of interest, the colors changed ever-so subtly. The piece was recorded shortly after the **BAM** concerts for **Nonsuch**. **Reich** opened the program by performing, with **Russell Hartenberger**, his own "Clapping Music" — four hands clapping and a perfect introduction to what the man is about. This was followed by **Steve Reich** and **Musicians**, minus **Reich**, playing "Octet." A good, solid, well-paced program.

**Richard Landry**, in his solo **Next Wave** recital — held in **BAM's** cozy **Carey Playhouse** — also dealt in layers, but far less successfully than **Reich**. Opening with a one-hour tenor saxophone solo, featuring a tape-delay system that made him sound like at least two saxophonists, **Landry** didn't display an over-surfeit of musical ideas. With a warm tone, he played fragmentary phrases — that quickly echoed back at him — which didn't seem to go anywhere at all. There was a similarity to certain Indian ragas, but without any of the emotion of that form. The second half of the concert was not much better, though some of the pressure was taken off **Landry** with the introduction of a band. Jazz drum giant **Tony Williams**, and new wave percussionist **David Van Tieghem**, managed to pull off an amusing duet, but it didn't improve a lackluster evening.

The **Next Wave Festival** is not only represented in Brooklyn this fall, but in record stores throughout the free world. "The Gospel at Colonus," the hit of last year's festival, is currently garnering rave reviews as a Warner Bros. LP. **Lee Breuer** and **Bob Telson's** collaboration works well as a record — in no small part thanks to **Clarence Fountain & the Five Blind Boys of Alabama**, **the Institutional Radio Choir**, **the J.D. Steel Singers**, and **J.J. Farley & the Original Soul Stirrers**. Only the long-deceased will fail to be stirred.

Now **Warner Bros.** is set to release the plum of the **Next Wave Festival's** short history: "United States Live," **Laurie Anderson's** musical comedy epic. The two-night, eight-hour performance was often brilliant and frequently hilarious — when it worked, it was pure genius. However, it was too long. **Warners** has boiled the entire evening (recorded live at **BAM**) into a handsome five-LP set and, hopefully, it will capture much of the magic of the evenings at **BAM** (something the book can't really accomplish).

The **Next Wave Festival's** musical programs continue with **Peter Gordon** and **the Love of Life Orchestra** joining dancers **Bill T. Jones** and **Arnie** for "Secret Pastures" (final perfs. 11/16-18); the American debut of England's highly-touted **Penguin Cafe Orchestra** (12/8 & 9); and, the monster, **Philip Glass's** and **Robert Wilson's** epic opera, "Einstein on the Beach" (12/11-23).

lee jeske



STEVE REICH



"THE GAMES" — Meredith Monk (second from l) in a scene from "The Games."

## TOP 30 COMPACT DISCS

Title, Artist, Label, Number, Distributor	11/17 Chart	Weeks On Chart	11/17 Chart	Weeks On Chart
1 PURPLE RAIN PRINCE AND THE REVOLUTION (Warner Bros. 25110-2) WEA	15.98	1	11	
2 BORN IN THE U.S.A. BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	21.98	2	11	
3 THE DARK SIDE OF THE MOON PINK FLOYD (Capitol CDP-46001) CAP	15.98	3	11	
4 HEARTBEAT CITY THE CARS (Elektra 60296-2) WEA	15.98	4	11	
5 PRIVATE DANCER TINA TURNER (Capitol CDP-46041) CAP	21.98	5	8	
6 CAN'T SLOW DOWN LIONEL RICHIE (Motown 6059 MD) MCA	---	7	11	
7 SHE'S SO UNUSUAL CYNDI LAUPER (Portrait RK 38930) CBS	---	6	11	
8 GOODBYE YELLOW BRICK ROAD ELTON JOHN (MCA MCAD2-6894) MCA	---	9	6	
9 AJA STEELY DAN (MCA MCAD-37214) MCA	---	8	7	
10 ELIMINATOR Z.Z. TOP (Warner Bros. 23774-2) WEA	15.98	11	11	
11 THRILLER MICHAEL JACKSON (Epic EK 38112) CBS	---	10	11	
12 MADONNA (Sire 23867-2) WEA	15.98	13	11	
13 SYNCHRONICITY THE POLICE (A&M CD 3735) RCA	---	14	11	
14 THE NIGHTFLY DONALD FAGEN (Warner Bros. 23696-2) WEA	15.98	12	9	
15 1984 VAN HALEN (Warner Bros. 23985-2) WEA	15.98	15	11	
16 BREAK OUT POINTER SISTERS (Planet PCD1-4705A) RCA	---	17	5.	
17 ROCK 'N SOUL PART 1 DARYL HALL & JOHN OATES (RCA PCD1-4858) RCA	---	16	11	
18 AN INNOCENT MAN BILLY JOEL (Columbia CK 38837) CBS	---	18	11	
19 CHICAGO 17 CHICAGO (Warner Bros. 25060-2) WEA	15.98	21	3	
20 90125 YES (Atco 90125-2) WEA	15.98	20	11	
21 STOP MAKING SENSE TALKING HEADS (Sire 25186-2) WEA	15.98	25	2	
22 THE MAGAZINE RICKIE LEE JONES (Warner Bros. 25117-2) WEA	15.98	24	2	
23 WHAT'S NEW LINDA RONSTADT (Asylum 60260-2) WEA	15.98	23	11	
24 REBEL YELL BILLY IDOL (Chrysalis VK 41450) CBS	---	---	1	
25 FOOTLOOSE ORIGINAL SOUNDTRACK (Columbia CK 39242) CBS	---	19	11	
26 TCHAIKOVSKY: CAPRICCIO ITALIEN - OP. 45, COSSACK DANCE FROM MAZEPPA "1812" OVERTURE - OP. 49 CINCINNATI POPS ORCH. (KUNZEL) (Telarc CD-80041) IND	---	27	3	
27 STAR TRACKS CINCINNATI POPS ORCH. (KUNZEL) (Telarc CD-80094) IND	---	28	11	
28 IN THE DIGITAL MOOD THE GLENN MILLER ORCHESTRA (GRP GRPD 9502) IND	19.98	29	11	
29 BREAKING HEARTS ELTON JOHN (Geffen 24031-2) WEA	15.98	22	6	
30 COPLAND: APPALACHIAN SPRING, RODEO, FANFARE FOR THE COMMON MAN ATLANTA SYMPHONY ORCH (Lane) (Telarc CD-80078) IND	---	30	5	



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 JULIAN LENNON             | 9 TOTO            |
| 2 CULTURE CLUB              | 10 NEW EDITION    |
| 3 WHAM!                     | 11 SAMMY HAGAR    |
| 4 PAT BENATAR               | 12 THE BIG CHILL  |
| 5 BRYAN ADAMS               | 13 ROGER HODGESON |
| 6 FRANKIE GOES TO HOLLYWOOD | 14 GENERAL PUBLIC |
| 7 SHEENA EASTON             | 15 TEACHERS       |
| 8 AL JARREAU                |                   |

### NORTHEAST 1.

- 1 CULTURE CLUB
- 2 JULIAN LENNON
- 3 PAT BENATAR
- 4 WHAM!
- 5 BRYAN ADAMS
- 6 NEW EDITION
- 7 FRANKIE GOES TO HOLLYWOOD
- 8 AL JARREAU
- 9 SHEENA EASTON
- 10 THE BIG CHILL

### SOUTHEAST 2.

- 1 WHAM!
- 2 CULTURE CLUB
- 3 SHEENA EASTON
- 4 JULIAN LENNON
- 5 NEW EDITION
- 6 PAT BENATAR
- 7 AL JARREAU
- 8 THE BIG CHILL
- 9 SAMMY HAGAR
- 10 TEACHERS

### BALTIMORE/ WASHINGTON 3.

- 1 JULIAN LENNON
- 2 NEW EDITION
- 3 CULTURE CLUB
- 4 PAT BENATAR
- 5 FRANKIE GOES TO HOLLYWOOD
- 6 BRYAN ADAMS
- 7 TOTO
- 8 SHEENA EASTON
- 9 WHAM!
- 10 SAMMY HAGAR

### WEST 4.

- 1 WHAM!
- 2 JULIAN LENNON
- 3 CULTURE CLUB
- 4 GENERAL PUBLIC
- 5 FRANKIE GOES TO HOLLYWOOD
- 6 AL JARREAU
- 7 SHEENA EASTON
- 8 PAT BENATAR
- 9 TOTO
- 10 BRYAN ADAMS

### MIDWEST 5.

- 1 JULIAN LENNON
- 2 FRANKIE GOES TO HOLLYWOOD
- 3 CULTURE CLUB
- 4 PAT BENATAR
- 5 BRYAN ADAMS
- 6 SAMMY HAGAR
- 7 WHAM!
- 8 SHEENA EASTON
- 9 TOTO
- 10 ROGER HODGESON

### NORTH CENTRAL 6.

- 1 SHEENA EASTON
- 2 WHAM!
- 3 SAMMY HAGAR
- 4 NEW EDITION
- 5 TEACHERS
- 6 ROGER HODGESON
- 7 TOMMY SHAW!
- 8 JULIAN LENNON
- 9 CULTURE CLUB
- 10 THE BIG CHILL

### DENVER/PHOENIX 7.

- 1 JULIAN LENNON
- 2 WHAM!
- 3 PAT BENATAR
- 4 TOTO
- 5 SHEENA EASTON
- 6 SAMMY HAGAR
- 7 NEW EDITION
- 8 BRYAN ADAMS
- 9 CULTURE CLUB
- 10 THE BIG CHILL

### SOUTH CENTRAL 8.

- 1 CULTURE CLUB
- 2 TEACHERS
- 3 PAT BENATAR
- 4 SURVIVOR
- 5 SHEENA EASTON
- 6 JULIAN LENNON
- 7 WHAM!
- 8 SAMMY HAGAR
- 9 NEW EDITION
- 10 THE BIG CHILL



**IN-STORE WITH JESSE JACKSON** — The Reverend Jesse Jackson recently visited with hometown supporters and signed autographs on his first spoken word album, "Our Time Has Come," on MCA/Constellation Records, following a press conference held in Chicago. Jackson is pictured center, surrounded by fans at Barney's retail outlet in Chicago.

**WHAT'S IN-STORE**

**NO BOLOGNA** — New from Sony Consumer Products Company is the WM-10RV Super Walkman®, the smallest personal stereo offered by Sony. Weighing just 9.2 ounces with battery, the unit has the same dimensions as a standard cassette case and includes the new auto reverse feature which automatically plays the other side of the tape. "Sony continues its tradition of offering more features for optimum fidelity and convenience with the new Super Walkman, which incorporates auto reverse to permit the active listener to jog, bike, walk or just sit and listen without the inconvenience of turning the cassette over to hear the other side," said Neil Vander Dussen, president, Sony Consumer Products Company. "The new model satisfies even the demand for high-quality sound in a format that is portable, personal and always ready to go." The Super Walkman incorporates Dolby® noise reduction, a metal/normal tape bias switch and MDR (micro dynamic receiver) headphones into a portable system that is built for high quality sound, a counter-inertial flywheel helping to maintain a smooth and steady tape speed. The WM-10RV will be available in November at a suggested retail price of \$119.95.

**REBATE FROM TDK** — TDK Electronics Corporation recently announced its first \$3 Video Consumer Rebate Program at the sendoff dinner for its first TDK-Japan Retailer Trip. According to Doug Chatburn, director of national consumer sales, the new rebate program takes effect October 1, 1984 and continues through December 31, 1984. To earn the direct-from-manufacturer \$3 rebate, a consumer must purchase 3 pieces of the same tape of the following grades of TDK video tape: Standard (T-120 or L-750); High Standard HS (T-120 or L-750); or Extra High Grade (T-120 or L-750). After the consumer accumulates three cellophane wrappers, they submit those wrappers to TDK with an official Rebate Coupon which they may find at the special point-of-purchase displays at participating retailers. According to Chatburn, "By giving the retailer the opportunity to sell even more quality TDK video cassettes, he increases his ability to do more inventory turns. Although we at TDK have not initiated rebate programs in the past, we feel the time is right for us to go forward with this particular program based on retailer input and research information." Present TDK inventory also applies to the program since no special packaging is required. Additional information may be obtained from local TDK sales representatives or TDK regional sales offices, or by contacting Cindy Morgan, The Philip Stogel Company, at (212) 682-7600.

**VIDEO NEWS** — "MTV-Video To Go" and "MTV-Live Video To Go," the first home video software packages to carry the MTV (Music Television) name, have become the largest-selling music video compilation albums ever assembled. Forty-thousand units of each have been delivered to Radio Shacks for retail sale through their 6,500 retail outlets across the country. On the basis of these shipments alone, both albums, which were compiled by Picture Music International, were certified gold. The compilations, which are sold exclusively by Radio Shack, feature some of the biggest names in contemporary music, including Duran Duran, Thomas Dolby, Genesis and Phil Collins.

**LABEL WATCH** — Shanachie Records, as a holiday promotion, recently announced the offer of 20 percent free goods on selected reggae product ordered through December 10, 1984, including titles by best-selling reggae artists such as Rita Marley, Bunny Wailer, Yellowman, The Mighty Diamonds, Eek-A-Mouse and many others. The 20 specially selected titles include some of the strongest-selling catalog items available. Shanachie is taking this course in order to offer every possible incentive to retailers to make a commitment to in-depth catalog stocking of reggae and to further promote some of its best releases on both the Shanachie and Greensleeves labels. For more info call Randall Grass at (201) 445-5561.

ron rosenthal



**WHAT NEXT?** — A new breakthrough was recently made by Denon's parent company, Nippon Columbia, Japan as they demonstrated the CD-ROM, a new storage system for personal computers using the compact disc format.

**TOP 50 12" SINGLES**

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

**12" REVIEWS**

**EURYTHMICS** (RCA JW-13957)  
**Sexcrime (Nineteen Eighty-Four)** (7:55) (Stewart-Lennox) (Virgin Records Ltd.) (Producer: David Stewart)

Taken from the upcoming film adaptation of George Orwell's classic novel, this remix of the Eurythmics's latest single is a masterful track of synthesized syncopation. Vocalist Annie Lennox is in dynamic form with alternately soft and wailing vocal readings and David Stewart's arrangement proves the track to be both a commentary on and a contrast to the "big brother" society of the Orwellian scenario.

**DURAN DURAN** (Capitol V-8617)  
**The Wild Boys** (8:00) (Duran Duran) (Tritec Music, Ltd.) (Producers: Nile Rodgers-Duran Duran)

This very extended remix of the only studio track from "Arena," the double live Duran Duran disc just out, is a typically sophisticated effort from Nile Rodgers which makes good use of technology and the somewhat thin substance of the actual song. Playing off a Daltryesque lead vocal, Rodgers then works into an extended breakdown which works better than the vocal segment.

## TOP 30 ALBUMS

\*AVAILABLE ON COMPACT DISC

	Weeks On 11/17 Chart		Weeks On 11/17 Chart
<b>1 INSIDE MOVES</b> GROVER WASHINGTON, JR. (Elektra 9 60318-1)	1 7	<b>16 RENDEZVOUS</b> GEORGE DUKE (Epic FE 39262)	13 6
<b>2 FIRST CIRCLE</b> PAT METHENY GROUP (ECM 25008-1)	2 8	<b>17 THE DREAMS OF CHILDREN*</b> SHADOWFAX (Windham Hill/A&M WH-1038)	22 3
<b>3 NIGHTSONGS</b> EARL KLUGH (Capitol ST-12372)	3 7	<b>18 NIGHT</b> JOHN ABERCROMBIE (ECM 25009-1)	18 3
<b>4 HOT HOUSE FLOWERS</b> WYNTON MARSALIS (Columbia FC 39530)	4 7	<b>19 MOBO II</b> KAZUMI WATANABE (Gramavision GR 8406)	19 4
<b>5 RENDEZVOUS</b> SADAO WATANABE (Elektra 60371-1)	5 15	<b>20 ELECTRIC OUTLET</b> JOHN SCOFIELD (Gramavision GR 8405)	20 4
<b>6 12</b> BOB JAMES (Tappan Zee/Columbia FC 39580)	8 4	<b>21 DECOY*</b> MILES DAVIS (Columbia FC 38991)	15 23
<b>7 THE TWO OF US</b> RAMSEY LEWIS & NANCY WILSON (Columbia FC 39326)	6 15	<b>22 THE INTRODUCTION</b> STEVE MORSE BAND (Musician/Elektra 60369-1)	21 15
<b>8 OPEN MIND</b> JEAN-LUC PONTY (Atlantic 7 80185-1)	10 4	<b>23 IN THE DARK</b> ROY AYERS (Columbia FC 39422)	— 1
<b>9 NIGHT LINES*</b> DAVE GRUSIN (GRP-A-1006)	7 23	<b>24 SILHOUETTES</b> LONNIE LISTON SMITH (Doctor Jazz FW39420)	— 1
<b>10 MAHAVISHNU</b> (Warner Bros. 9 25190-1)	12 4	<b>25 UNIVERSAL RHYTHM</b> RALPH MACDONALD (Polydor 823 323-1 Y-1)	— 1
<b>11 SOUND-SYSTEM</b> HERBIE HANCOCK (Columbia FC 39478)	9 13	<b>26 DECEMBER</b> GEORGE WINSTON (Windham Hill/A&M WH-1025)	23 4
<b>12 HIGH CRIME</b> AL JARREAU (Warner Bros. 9 25106-1)	16 2	<b>27 DISGUISE</b> CHUCK MANGIONE (Columbia FC 39479)	24 13
<b>13 ACCESS ALL AREAS</b> SPYRO GYRA (MCA 2-6893)	11 22	<b>28 BACKSTREET</b> DAVID SANBORN (Warner Bros. 9 23906-1)	25 54
<b>14 WINDHAM HILL RECORDS SAMPLER '84*</b> VARIOUS ARTISTS (Windham Hill/A&M WH-6-1035)	14 9	<b>29 STEPPIN' OUT</b> GEORGE HOWARD (TBA TB 201-N)	28 25
<b>15 TOMMY GUN</b> TOM BROWNE (Arista AL8-8249)	17 3	<b>30 AERIAL BOUNDARIES*</b> MICHAEL HEDGES (Windham Hill/A&M WH-1032)	27 10

## ON JAZZ

**CECIL II: TODAY AND TOMORROW** — Many artists who have adamantly stuck to their guns have blown themselves up. Cecil Taylor — who stubbornly refused to bend his difficult musical concepts to fit the public's ears 20 years ago — seems to be, in 1984, a man at peace with himself. He has remained firmly on the cutting edge of the jazz avant-garde, yet he is now the recipient of scads of praise and a reasonable amount of work. One promoter, whose taste runs heavily to traditional jazz and who turns his nose up at most of the sounds of the avant-garde, doesn't blink when he refers to Cecil Taylor as "a genius."

"I didn't really even start to make any money until 1968," says Cecil Taylor, sitting in his Brooklyn townhouse, "and I'd been in New York for 16 years by that time. I mean, I'm still counting pennies. I've worked in this country in the last two years three times. But I go to Europe maybe three times a year."

Cecil Taylor has a reputation for sticking to his own format, the Cecil Taylor Unit (with 24-year member Jimmy Lyons on alto sax). Yet, in the past 15 years, he has been involved in a remarkably varied group of projects: collaborations with dancers Mikhail Baryshnikov and Dianne MacIntyre and fellow musicians Max Roach, Tony Williams, Mary Lou Williams and Steve Lacy; teaching assignments at the University of Wisconsin, Antioch and Glassboro State College; and two different big bands, one at Lush Life, featuring the Unit augmented by James Newton, Butch Morris, David Murray and



CECIL TAYLOR

others, and one that just completed a European tour (and Soul Note recording) with Gunter Hampel, Tomasz Stanko, John Tchicai, Frank Wright and Enrico Rava joining the Unit (which currently features Rashied Bakr, drums, William Parker, bass; Andres Martinez, percussion; and, of course, Lyons.) He has also been incorporating elements of dance and vocal chanting into his performances. And now, in what at first glance seems an unlikely prospect, Cecil is working on a piece for the Mel Lewis Orchestra.

"I might play with this piece," he says, "but so far I've just been playing at rehearsals to help them see. One of the things I like about that band is that they will play precisely what you write, but more than that."

"Somebody introduced me to Mel in Munich, when Thad Jones still co-lead the band and Thad just laughed. But Mel wasn't ready for me. Then Mel came to hear the Lush Life band twice and I had him play for me Bob Brookmeyer's work for them. And, for the whole last year, Mel and I have been talking a lot. Mel has a lot of wisdom. That's another thing that I've been very fortunate with — I've talked to Gil Evans and Mel Lewis and Max Roach and Mary Lou Williams. In a way I feel that these people chose me."

When asked if he would suggest that a young musician follow his lead of 30 years ago and enter a music conservatory, Cecil says flatly, "I think that the conservatory as an institution is pretty dead. Maybe I'd say, 'Yeah, go check it out.' You see, one of the things that happened to me in the conservatory was that I always struggled, I always fought. Because I always knew that I wanted to do things a certain kind of way. You see, if you encourage people to be themselves, given the fact that you understand that they're really committed, then rather than telling them that these are the rules they will find their own rules. Then, in order to validate and to strengthen their own concepts, they'll go back to the old method. The process has become reversed."

"When I was at Wisconsin, I had a 30-piece student band. If a musician comes to you and wants to play and you write 10 notes and they can only play one, you say, 'If you can play that one note, then you play that one note. Because there are other people who can play five or six. And you just make us feel that one note that you play.' And you can work with that."

That philosophy, it seems to me, that attitude, is what has made Cecil Taylor an effective bandleader.

"Everybody wants to be a bandleader," he says, "but there are so few. Ellington was a bandleader. Miles Davis was a bandleader, is a bandleader. Coltrane was a bandleader. Monk was a bandleader. Dizzy Gillespie, Basie... There are certain other people I can mention that are very well known and are proficient soloists, but they're not bandleaders. A bandleader must be mother, father, doctor, priest, all of those things. That's why I loved the big band situation at Lush Life, because that's when I really began to understand. The example par excellence for me was Duke Ellington. Everybody in the band at Lush Life had a different way to approach the music. My job was — respecting all of those people and loving the way they all play — to create an environment in which it was up to me to find that one common area and then allow them to express themselves."

"I'm about to start having orchestral rehearsals for people who might be interested. To me, an orchestra can be one person or three people. Or it can be as many people as are really willing to involve themselves in the community of sounds that you have. There are lots of people who would like to play with me and I'm very pleased at that. But when they walk into the rehearsal for the first time and they remain to come back the next day, then I know they really want to play."

"Ornette Coleman was an orchestra leader, he was really an orchestra leader. And I expected him to really accept the challenge of what he really learned from me and do certain things. But, though I know he's a genius, he has made certain choices that are an anathema to me. He chose something else. The last time I heard him play, in Europe, it was like he was playing alone. Well, that's not what an orchestra is," says Cecil about Ornette's excursion into harmolodic funk.

Cecil says he sees a good future for jazz, he hears young musicians who impress him. As for himself, he intends to pursue his enlarged band, continue experimenting with dance and voice and "to have a theatre eventually. I want to produce theatrical spectacles." He even says he's thinking of working with symphonies, "but I know how I want to do it. Jimmy Lyons has to be there, the Unit has to be there. I think, for instance, of the mistakes that Ornette made when he did 'Skies of America.'"

(continued on page 26)

## FEATURE PICKS

**THE CLOWN** — Charles Mingus — Atlantic Jazzlore 90142-1 — Producer: Nesuhi Ertegun — List: 8.98 — Bar Coded

A classic LP from Charles Mingus' most fertile period: the mid-'50s. This reissue features only four numbers, but every one's a gem: "Haitian Fight Song," "Blue Cee," "Reincarnation of a Lovebird" and the title track, which includes poignant narration by that master storyteller, Jean Shepherd. Fine work, as usual, by Mingus and such Jazz Workshop members as Jimmy Knepper, Shafi Hadi, Wade Legge and, of course, Dannie Richmond.

**HANDS OF FIRE** — Ray Mantilla and Space Station — Red Records VPA 174 — Producers: Alberto Alberti, Sergio Veschi — List: 9.98

Well-titled! Mantilla's splendid percussionist and a man with a wide-ranging knowledge of both salsa and jazz. His like-minded Space Station (Eddie Martinez, Steve Berrios, Joe Chambers, Dick Oatts and Peter Barshay) is down-to-earth and burning through a number of selections that have all the best elements of both forms. A true latin-jazz fusion, sparked by some heated conga work from the leader.

**GEORGE KELLY PLAYS THE MUSIC OF DON REDMAN** — George Kelly — Stash ST 240 — Producer: Bernard Brightman — List: 8.98

The former Savoy Sultan sure knows how to make a small band swing — certainly, if played right, the music of Don Redman would make the Harmonica Rascals swing. But tenorman Kelly and his band of swing-headed veterans get under the skin of such classic Redman compositions as "Gee Baby, Ain't I Good To You," "Chant of the Weed" and "Cherry." If this doesn't get your toes-to-tappin', your shoes are on too tight. And Kelly plays the whiskers off the tenor to boot.

**CLASSICS** — Freddie Hubbard — Fantasy F-9635 — Producers: Freddie Hubbard, Ed Michel — List: 8.98 — Bar Coded

When you have Freddie Hubbard, Joe Henderson and Bobby Hutcherson in the front line, all you need tell them to do is stretch out and you know the steam is going to rise. This LP, recorded live in 1981, features exactly two numbers — "Red Clay" on side one and "First Light" on side two — but it features three of the finest of the old Blue Note's cast of characters at the top of their musical game. When the world seems filled with jazz trumpet phenoms, it's instructive to be reminded that Freddie Hubbard is still every inch a giant.

**OVERSEAS SPECIAL** — Monty Alexander, Ray Brown, Herb Ellis — Concord Jazz CJ-253 — Producer: Yoichiro Kikuchi — List: 8.98

The Tinkers to Evers to Chance of smallband jazz. Pianist Alexander, bassist Brown and guitarist Ellis each bring chops, taste and a feeling for the blues to the material; they also know how to slip quietly in and around each other. From the sleek elegance of "For All We Know" to the dirty down-home feeling of "C.C. Rider," this live-in-Tokyo LP is an ear-bath of fine sounds.



**PURPLE PRESS CONFERENCE** — Mercury/Polygram recording artists Deep Purple held a live press conference October 26 on ABC Rock Radio Network. Pictured (l-r): Roger Glover, Jon Lord of Deep Purple; Chuck Ducoty, 98 Rock Baltimore; Jan Paice, Jan Gillian of the band.

## Discovery Debuts In Holophonics

(continued from page 8)

cost, according to Eric, than standard recording procedures) and will diminish as record labels manufacture their videos in Holophonics.

When videos begin to be released with Holophonics, how will that effect the Discovery channel? Very well, Eric said, because each time a Holophonic video is aired along with other non-Holophonic programming, viewers will further appreciate the new technique and switch to Discovery for its complete Holophonic format.

Zuccarelli Communications owns exclusive and universal rights to the product, which it intends to apply in a myriad of areas — from medicine to travel. The company consists primarily of four people, whose backgrounds range from the legal field to music production. For entertainment purposes, the company feels Holophonics will revolutionize audience enjoyment. Brian Adams, Zuccarelli CEO, commented, "Excitement and intensity, having people emote as they watch what an artist has created is communication — and that's what Holophonics is all about. Holophonics in the entertainment industry has been committed to exciting the public and evoking emotional intensity."

Intensity is one of the many aspects of Holophonics' effect on listeners that the Zuccarelli company and Discovery continue to explore. Live news coverage, for example, is a potentially distressing situation for viewers listening to Holophonics. "Maybe Holophonics is too shocking to people in certain instances initially," said Adams. "Until people have had some experience with it, we don't want to scare them."

In the field of medicine, Holophonics has had great success with blind persons and with the deaf. According to Adams, hearing impairments that include 99 percent hearing loss in both ears can hear

Holophonics as long as the auditory nerves are undamaged. The Zuccarelli company is wary of these findings, reluctant to make any formal statements of a virtual cure for that kind of deafness and yet the facts remain. Blind persons have reported astonishing results with Holophonics due to its enhancement of visual imagery. Holophonics is also currently in use by the University of Oklahoma for testing with psychological coma.

As for the many other possible applications of the new recording technique, Zuccarelli Communications is currently in negotiation to put Holophonics everywhere from airline headsets to automobiles. Of particular note is the effect Holophonics could have on radio. Said Larry Phillips, pro audio veteran and Zuccarelli director of marketing, "We believe we can bring back radio. Radio as an art form involved a single recording location, and if we replace that monophonic recording location with a Holophonic recording device . . . you are in effect reproducing human experience."

## AIRPLAY

**IT DIDN'T RATE** — Arbitron Ratings Company and Simmons-Scarborough Syndicated Research Associates have cancelled a preliminary agreement for each firm to market the other's media research reports. The two companies had been working together to create an arrangement in which newspapers would be able to obtain Arbitron's radio ratings and radio stations would be able to obtain Simmons-Scarborough newspaper ratings at the same cost. "Once I moved into my new position," said Rhody Bosley, who became vice president, sales and marketing for Arbitron Radio on September 15, 1984, "we reviewed the details of the preliminary agreement. As discussions continued, it became clear to both parties that the arrangement might be disturbing to both radio and newspapers,



**BETTER BE GOOD TO HER** — Capitol recording artist Tina Turner recently stopped by *The Source* to record a segment of the *Rock Report*. Pictured (l-r) are: Rona Elliot, program manager, *The Source*; and Turner.

which compete with one another, and would not be in the interests of either. Therefore, we agreed to discontinue negotiations." Arbitron is still involved in other projects with Simmons Market Research Bureau, half-owner of Simmons-Scarborough. "This cancellation will not affect other Simmons-Arbitron projects," said Edward Barz, senior vice president of Simmons and a member of the Simmons-Scarborough Management Committee. "Simmons will continue its relationship with Arbitron regarding ClusterPlus, Target AID and Product Target AID."

**ABC'S NEW CAMPAIGN** — A wide-scale public service campaign against drunk driving, "The R.O.C.K. Project" ("Reckless Operators Can Kill") has been launched by the ABC Rock Radio

Network Advisory Board. All ABC Rock Network Affiliates are eligible to participate in the four-month project, which runs from November 1, 1984 through February 28, 1985. Rock affiliates are being asked to develop local campaigns during this period, which will be submitted to the Advisory Board, which will act as judges. The station determined to have executed the most effective presentation will win an award of \$1,000, with second and third place entrants winning \$500 and \$200, respectively. Payments will be made to stations by the Board with funds accumulated for that purpose. In addition, the best of all creative copy, whether a winner or not, will be featured on the network.

**NARWOOD'S TRIBUTE** — Ted LeVan, president of Narwood Productions, Inc. and executive producer of the Company's syndicated radio series, "The Music Makers," has announced the production of the "Nat King Cole Tribute," as a special addition to the weekly series. The two-hour "Nat King Cole Tribute" will broadcast nationally on 210 stations during the weeks of December 3 and 10. Skitch Henderson, host of "The Music Makers," will share memories and reflections with many of Cole's longtime friends and associates. Scheduled guests include noted arranger-conductors Nelson Riddle and Ralph Carmichael, "Unforgettable" songwriter, Irving Gordon, composer Jule Styne, singer and composer of "The Christmas Song," Mel Torme and collaborators George Shearing, Jo Stafford, Paul Weston and Nancy Wilson. Also, included in the "Nat King Cole Tribute" will be special insight from Cole's widow, Maria and daughter, Natalie.

david adelson



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**THE VOICE AT WCBS** — WCBS/FM (New York) program director Joe McCoy welcomes Mel Allen "The Voice of the Yankees" and the "voice" of the "WCBS/FM World Series Weekend." WCBS/FM's traditional World Series special programming featured Mel Allen relating highlights of each World Series from 1955 to 1983, followed by a hit song from September of the corresponding World Series year.

## TOP 15 MUSIC VIDEOS

		Weeks On 11/17 Chart
1	<b>I FEEL FOR YOU (DANCE MIX)</b> Chaka Khan (Warner Bros.)	5 3
2	<b>PENNY LOVER</b> Lionel Richie (Motown)	3 6
3	<b>WAKE ME UP BEFORE YOU GO-GO</b> Wham! (Columbia)	1 7
4	<b>TWO TRIBES (12" VERSION)</b> Frankie Goes To Hollywood (Island)	2 8
5	<b>STRUT</b> Sheena Easton (EMI America)	8 3
6	<b>I JUST CALLED TO SAY I LOVE YOU</b> Stevie Wonder (Motown)	4 6
7	<b>THE WAR SONG</b> Culture Club (Epic)	10 2
8	<b>WE BELONG</b> Pat Benatar (Chrysalis)	— 1
9	<b>IT AIN'T ENOUGH</b> Corey Hart (EMI America)	9 4
10	<b>OUT OF TOUCH</b> Hall And Oates (RCA)	14 2
11	<b>I CAN'T HOLD BACK</b> Survivor (Epic)	12 2
12	<b>CARIBBEAN QUEEN</b> Billy Ocean (Jive/Arista)	6 10
13	<b>TEACHER TEACHER</b> .38 Special (Capitol)	13 3
14	<b>HOT FOR TEACHER</b> Van Halen (Warner Bros.)	— 1
15	<b>BETTER BE GOOD TO ME</b> Tina Turner (Capitol)	7 7

## Music "Zaps" Into Movie Theatres

by Lee Jeske

NEW YORK — Remember when going to the movies meant sitting through travelogues of Nova Scotia, short films about potato harvesting, a slew of coming attractions and a couple of cartoons, in addition to the feature? Well, those days are gone forever. But sharp-eyed readers of the daily movie pages will notice little "snipes" here and there announcing "Plus Jermaine Jackson's Music Zap."

"One of my big dreams is to direct movie musicals," says Tom Hayes, president and co-founder, with Shant Hovnanian, of Music Motions, "so I've been naturally attracted to music videos. As I was sitting in front of *The Big Chill* last year, waiting for it to start, there was that empty 10-minute period with nothing there. I thought there should be something there; and what better product than music videos?"

Literally several months later, Music Motions had Carly Simon's *It Happens Every Day* rolling alongside *Indiana Jones and the Temple of Doom*, *The Karate Kid*, and other first-run motion pictures.

It's only natural that, with such movies as *Purple Rain* and *Give My Regards To Broad Street* expanding the music video form to full-length, "music videos" would hit the big screen themselves. After all, according to the RIAA 67 percent of record buyers are between the ages of 15 and 34, while the MPAA reports that 55 percent of the moviegoing audience is between the ages of 16 and 30. Last summer, both Music Motions, based in N.Y., and R&R Entertainment's Music Theatre Network, based in L.A., began getting movie theatres to unroll musical short subjects.

Music Motions originally intended to produce its own "Music Zaps" (they are

not called videos, because they are done on 35mm film) — as it did with the Carly Simon number — but it is now working out deals with record companies. The standards, however, are high — Music Motions demands theatrical exclusivity, won't take anything unless it's on 35mm complete with Dolby Sound, and they insist that theatres that show the "Zaps" advertise them both in newspaper ads and over the telephone. The company is currently looking into various forms of sponsorship — Music Theatre Network does offer theatres a choice of free sponsored videos, or non-sponsored videos for a fee. Currently Music Motions charges theatres \$225 for unlimited use of the "Zap" for one month. Its roster currently includes Jermaine Jackson's *Dynamite*, Julian Lennon's *Valotte*, Jam Siam's *Talk To Me*, and Malcolm McLaren's *Madam Butterfly*.

Both services are emboldened by surveys of the movie audience. In an April Music Motions Survey, done in Connecticut, over 90 percent of the audience responded that they would go to a movie theatre playing a music video over one showing the same feature without the musical interlude. In one now-famous example, when an L.A. theatre was showing *Thriller* with Walt Disney's *Fantasia*, a large percentage of the audience walked out before the feature ever unrolled.

Movietone News may be a thing of the past, but, thanks to companies like Music Motions and the Music Theatre Network, today's moviegoers will no longer have to read their Turkish Taffy boxes to pass the time before this year's parade of space-ships, aliens and downtrodden farmers unspools before their eyes. They can just "Zap" into the top of the charts.

## Landmark Cable Law Signed

LOS ANGELES — President Reagan has signed legislation which revises the nation's 50-year-old communications law to specify for the first time limits on federal, state and local regulation of the cable industry. The bill features, in addition to rate deregulation, the creation of a timely renewal process for the nation's 6,400 cable systems as well as a strict limit on fees paid by systems to cities and towns, which will prevent imposition of unfair, hidden taxes paid by cable subscribers. Also, the law prohibits cable from being regulated as a common carrier or a utility, and it enacts into permanent law the Federal Communications Commission's ban on telephone companies entering the cable business in their own service areas.

## AUDIO/VIDEO

**GONE VIDEO** — "Frankly, Scarlett, I never thought they'd release the video." . . . But they're going to! Indeed, MGM/UA Home Video has just announced the March, 1985 release of the most requested videocassette of all time (the most preordered?) *Gone With the Wind*. This film is the all-time record breaking money maker, having won no less than ten Academy Awards. MGM/UA solemnly promises that there will be no airing of *Gone With the Wind* on either pay or free TV during 1985, but they have not as yet released any specifics concerning pricing or other marketing info.

**PROD BITS** — Parallax Productions, headed by Jeffrey Abelson, has completed videos for **Frankie Goes to Hollywood's** *Relax* and **Dan Hartman's** performance clip, *We Are the Young*. *Relax* is excerpted in part from the **Brian De Palma** film *Body Double*, footage from which it combines with an original concept filmed for the video. Abelson produced and De Palma directed.



**Hartman's** *We Are the Young* for MCA Records is a concert sequence shot at L.A.'s Beverly Theatre in downtown Hollywood, CA. The tune is Hartman's first single from his forthcoming LP. **Doug Dowdle** directed the clip, which includes a dialogue segment between Hartman and pals **The Sorels**, with whom he worked in the Universal film *Streets of Fire*. Abelson, by the way, has recently expanded and relocated. Reach him at 8255 Sunset Blvd. Suite 101, L.A., CA 90046 — (213)656-9222 . . . Also expanding (speaking of expanding) is Decoy Productions. The company has moved to a 5,000 square foot production complex in West Los Angeles where it has three off-line editing bays, 20'x22' insert stage, a multi-track recording studio, a projection room and a comprehensive staff. Decoy Prod. is a division of Catzel, Thomas and Associates, who have produced for such labels as Chrysalis, Epic, Columbia, Rochshire, Private I and A&M Records . . . Picture Music International director **George Bloom** is finished with Epic recording artist **Molly Hatchet's** new video. Finished in the sense that work has been completed! The clip is for *Satisfied Man*, from "The Intro Piece" LP and it was shot in a day and a half in an L.A. warehouse. Produced by **Tammara Wells**, the shoot recruited the cinematic talents of **Henning Schellerup** serving as director of photography.

**TIMING** — Coming from A&M Video November 16 is *Reckless*, A&M recording artist **Bryan Adams's** video EP, the first to be released concurrently with the album.

**VIDEO HISTORY** — The Startime Video Jukebox has been accepted into the Smithsonian Institute's Museum of American History, along with several videogames. The jukebox was chosen in conjunction with the museum's "High Tech Week," and will be available for "scholarly study," in case you're interested. The games chosen were *Pong* (the first electronic video game,) *Pac-Man*, *Sharpshooter II* and *Dragon's Lair* (the first laserdisc game.)

**ACE** — WTBS, the Superstation (you know the one) will be presenting a two-hour, end-of-year overview of the past year in cable broadcasting, including the December ACE Awards ceremony. The presentation will air nationwide January 6.

gregory dobrin

## MUSIC VIDEO REVIEWS

**BAD DREAMS IN HOLLYWOOD • CAROL CHAPMAN • 5:50 • PITS RECORDS • PITS PRODUCTIONS**

A highly stylized conceptualization of a tune that tells the old Tinsel Town lament, *Bad Dreams in Hollywood* chronicles the futuristic somnambulant musings of yet another Hollywood disappointee. Lush graphics and animation together with the artful direction of Joel Rosenzweig imbue this clip with a zestful character all its own. Originality is the key here, accented by brash editing and the engaging choreography of Gary Mascaro.

**CENTIPEDE • REBBIE JACKSON • 4:33 • CBS RECORDS • NILES SIEGEL PRODUCTIONS**

CBS recording artist Rebbie Jackson makes this clip her own with an electric impression of the tune's namesake. The lady in red comes alive within a magical painting, showcasing the choreographic talent of Carlton Johnson with a sparkling performance that carries the video from beginning to end. Deft use of graphics as highlights lends literal electricity to Jackson's top notch movements, smoothly directed by Peter Isrealson.

**DON'T STOP • JEFFREY OSBORNE • 5:45 • A&M RECORDS • HIGH FIVE PRODUCTIONS**

This strictly performance clip catches A&M recording artist Jeffrey Osborne at his concert best. Action editing brings the show to life along with a sliding camera and energized performances by Osborne and company. The clip stops regrettably short of audience involvement, however, creating a somewhat one-sided view of the total live concert experience.

**ROCK YOU • HELIX • CAPITOL RECORDS • CHAMPAGNE PICTURES PRODUCTIONS**

*Rock You* is a video that takes its lyrics literally, opening with the band et. al. pounding away as prisoners in a rock quarry. Breaking their chains, the prisoners then rally into rebellious frenzy around the flames of a camp fire. Performance shots of the band blend well with the clips raucous energy, a fusion of images that adds, rather than detracts from its theme. Action direction and a potent performance by lead singer Brian Vollmer spice the clip.

## FILMUSIC

**THANK YOU** — This week I'd like to focus on and express my gratitude as an admirer of film scores to one of the finest film composers working today, **John Barry**. Though the average person wouldn't know that name, he or she could undoubtedly recall a few notes at least of the themes from *Goldfinger* or *Born Free*.

From the moment I first became a fan of the **James Bond** films, I became aware of how important a good score is to a film and just how many good scores Barry has written. With credits that range from *Midnight Cowboy* to the miniseries *Eleanor and Franklin*, Barry has consistently offered up lush and moody melodies as well as inspired background scores which somehow always seem to capture the essence



**J.B. AND J.B.** — *James Bond* has been captured musically most often by composer **John Barry** over the last 23 years. Pictured here is the current incarnation of *Bond* in the long-running series, *Roger Moore*.

in the least known *Bond* film, *On Her Majesty's Secret Service*.

A Barry score is almost always immediately recognizable by the use of full orchestrations, highlighted by the string section. Many of Barry's critics argue, admittedly with occasional justification, that his style is often too recognizable and locked into a set pattern. Some people also feel that his music is too serious and is often tinged with melancholy undercurrents. Still, Barry has undeniably proven his versatility, as he's musically guided us from the cold, imposing world of *The Lion In Winter*, to the steamy and sensuous atmosphere which pervades *Body Heat* and done so with consistent originality. Other Barry scores such as *The Deep* and *The Black Hole* also clearly illustrate his ability to create very different moods musically.

Film music is a rather strange art form in that it is intended to add to the visual and aural experience and yet should ideally lay low so as not to draw too much attention to itself. If the music starts to overshadow the other elements in a scene (unless by design), the composer has overwritten and failed to do his job properly, no matter how magnificent the actual score may be on its' own. In this regard, Barry also excels by always holding back when that best suits a scene and yet being more than capable of letting his score surge into the foreground if that becomes appropriate.

Currently, Barry awaits the release of the controversy-plagued film *Cotton Club*, which he recently scored. In addition, he's set to score the next *Bond* film *A View To A Kill*, which will be his 12th. Once again, thank you.

**GEFFEN GETS JACKSON** — The answer to countless queries over who would finally nab **Michael Jackson** for his first starring film role came recently when it was announced that Jackson has signed a deal with **Geffen Film Co.** In addition to performing as an actor, Jackson will also write all of the songs for the film as well. The final score will then be released on the Geffen label as Jackson's next album. **CBS Records** will distribute the LP worldwide, while the film will be distributed by **Warner Bros.** The musical production will be shot next year.

### KEEPING TRACK OF THE SCORES

— **Jack Mack and the Heart Attack** and **Jim Carroll** will perform three songs each for the soundtrack of New World Pictures' *Tuff Turf*. In addition, both bands are featured in the movie. Singer **Marianne Faithful** will also record an original song called "Love Hates" for the same film, which will be released next January. . . . Meanwhile, back at Geffen, they're making a film called *Parallels*, a gymnastics-oriented love story which reunites the *Footloose* team of writer-lyricist **Dean Pitchford**, producer **Craig Zadan** and director **Herbert Ross**. Geffen Records will release the soundtrack. . . . **Michael Kamen**, whose previous scores include *The Dead Zone* and *Angelo, My Love* will score the film *Brazil* at EMI Recording Studios in Abbey, Road, England (no-doubt a familiar name to *Beatles* fans.) The film is directed by **Terry Gilliam**. . . . **Lennie Niehaus** and **Van Dyke Parks** will write the music for the Muppets next film *Follow That Bird* from Warner Bros. . . .

**NEW RECORDING CENTER FOR ASTORIA** — Hoping to offer a further allure to the film industry, **Kaufman Astoria Studios** in New York (Queens) is planning to expand its services by opening a 48-track recording studio center next February. Called Master Sound Astoria, the facility will entail two recording rooms, one suited to modest-sized recording budgets and the other able to accommodate a full orchestra. This adds to Astoria's already impressive 12-acre film and video production complex.

of what's on film.

You needn't care for the *Bond* films to enjoy and appreciate Barry's scores for them, or to realize how intertwined his music has become over the years with that series, particularly in the '60s. "Bond music," despite what many would think, is not necessarily all action-oriented or merely an accentuation of chase and fight scenes, although these scenes certainly require a great deal of talent on the part of a composer. In actuality, Barry has written some truly haunting and melodically rich music for the *Bond* films, most notably the theme from *You Only Live Twice* and the beautiful ballad "We Have All The Time In The World," which he wrote with **Hal David** and which was sung by **Louis Armstrong**



**PAPER WAITE** — **John Waite** recently completed playing himself in three episodes of the tv series *Paper Dolls*. **Waite** appeared with his entire band on the show and his songs "Missing You," "Tears" and "Restless Heart," among others, were featured. Pictured here are **Waite** and *Paper Dolls* star **Nicollette Sheridan**.

peter berk

## TOP 30 VIDEOCASSETTES

	Weeks On 11/17 Chart	Weeks On 11/17 Chart
1 <b>ROMANCING THE STONE</b> CBS/Fox 1358	1	9
2 <b>SPLASH</b> Touch Stone 213	2	8
3 <b>AGAINST ALL ODDS</b> RCA/Columbia 60077	4	7
4 <b>YENTL</b> CBS/Fox 4724	5	7
5 <b>GREYSTOKE: THE LEGEND OF TARZAN, THE LORD OF THE APES</b> Warner Home Video 11375	9	5
6 <b>ICE MAN</b> MCA 80074	7	19
7 <b>THE BIG CHILL</b> RCA/Columbia 10021	6	17
8 <b>FOOTLOOSE</b> PARAMOUNT 1589	3	9
9 <b>SIXTEEN CANDLES</b> MCA 80076	10	5
10 <b>FIRE STARTER</b> MCA 80075	15	3
11 <b>ICE PIRATES</b> MGM 800427	16	5
12 <b>PURPLE HEART</b> Warner Home Video 20018	8	9
13 <b>THE RIGHT STUFF</b> Warner Home Video 20024	11	21
14 <b>THE BOUNTY</b> Vestron 5044	18	3
15 <b>MOSCOW ON THE HUDSON</b> RCA/Columbia 60309	24	3
16 <b>BREAKIN'</b> MGM/UA 80044	20	3
17 <b>FRIDAY THE 13th THE FINAL CHAPTER</b> Paramount Home Video 1756	21	3
18 <b>RACING WITH THE MOON</b> Paramount 1668	13	7
19 <b>NEVER CRY WOLF</b> Disney Home Video 182	—	1
20 <b>PHILADELPHIA EXPERIMENT</b> Thorn/EMI 2547	—	1
21 <b>THIS IS SPINAL TAP</b> Embassy Home Video 2081	25	3
22 <b>BLAME IT ON RIO</b> Vestron 5040	12	18
23 <b>LASSITER</b> Warner Home Video 11372	14	16
24 <b>TANK</b> MCA 80072	17	17
25 <b>CANNONBALL II</b> Warner Home Video 11377	—	1
26 <b>ALPHABET CITY</b> CBS/Fox 6741	23	5
27 <b>UNFAITHFULLY YOURS</b> CBS/Fox 1340	22	14
28 <b>TERMS OF ENDEARMENT</b> Paramount Home Video 1407	26	24
29 <b>THE DRESSER</b> RCA/Columbia 10184	19	9
30 <b>SWING SHIFT</b> Warner Home Video 11376	23	18

## 'Inside Track' Meets Scoring Trends

by Peter Berk

LOS ANGELES — In an effort to meet today's increased demand for rock music in film soundtracks, Phil Ehart, founder and drummer of the group Kansas, has launched a company called 'The Inside Track' which is based in Atlanta. Acting not as a manager or agent but rather as a consultant, Ehart will offer some 30 proven songwriter/performers to film producers who are looking for original music. The procedure will entail the sending of a film clip and/or script to the chosen songwriter directly, avoiding the delays often caused by involving record and publishing companies. Some of the notable artists who have agreed to make themselves available if requested are Ehart himself (and Kansas); Robin Zander and Rick Neilson of Cheap Trick; William King of the Commodores; Rick Davies of Supertramp; Gerry Beckley of America; Wayne Nelson of the Little River Band; Stephen Bishop and Survivor's Jim Peterik.

In an interview with **Cash Box**, Ehart discussed his project, first explaining its' origins. "Over the last couple of years, Kansas was contacted to do specific soundtracks and theme songs, but we were always on the road or in the studio" (Two of Kansas' songs were used in films — "Wayward Son" in *Heroes* and "Dust In The Wind" in *Promises In The Dark*, but were not written for the films). Citing the poor timing along with the delays of involving managers and other liaisons, Ehart found many others who agreed it would be advantageous to work in film if only there was a better way to deal with producers, directors and film companies. Ehart found directors asking why it always took so long to deal with rock artists, particularly for independent film companies who lacked the access and often direct relationship to record companies that major studios have. This prompted Ehart to conclude that "Someone with experience should get the musicians to do this in one place (meaning one place to

contact when looking for a composer) where directors know they can go, not only for consultation on music but also for access to a large group of musicians with a proven track record of writing hits."

After further research, including frequent conversations with other writers, agencies as well as film and television companies, The Inside Track was born. Ehart emphasized repeatedly during the interview that his company is not an agency, nor will he act as an agent. In fact, no money will be taken from the musicians at all but rather from the film companies in the form of a flat fee. Ehart will also play no part in the individual negotiations, leaving that to the artists' own agent and/or manager. In addition, Ehart said he will not solicit work, but will simply be there when the industry needs his expertise and list of available writers. Furthermore, Inside Track will have no exclusivity with its' writers, nor will there be any signed contracts with them at all. As Ehart put it, "All of these guys are my friends."

Elaborating on film music and his new company, Ehart touched on another element, saying that "music video is a perfect demo for what I'm trying to do. If you look, you can see how well some of these songs are fit to film. If you want to see what a particular writer's music can do, watch the video." This led to the next question, which was whether the use of one of Ehart's colleagues would ever involve the use of the band he belongs to (although a few are solo artists). "If someone is interested in getting the full group involved," Ehart responded, "it would, of course, cost more and would then depend on the producer's budget, but the groups are all up for it."

Though no deals are as yet finalized, Ehart and his business associate David Werchen are, according to Ehart, "just getting the word out to whoever needs contemporary music."

# CASH BOX TOP 100 ALBUMS

November 24, 1984

Title, Artist, Label, Number, Distributor

\* = Available on Compact Disc

Title, Artist, Label, Number, Distributor	Weeks On		Title, Artist, Label, Number, Distributor	Weeks On		Title, Artist, Label, Number, Distributor	Weeks On	
	11/17	Chart		11/17	Chart		11/17	Chart
1 PURPLE RAIN* PRINCE AND THE REVOLUTION (Warner Bros. 25110-1) WEA	8.98	1 21	33 VOA* SAMMY HAGAR (Geffen GHS 24043) WEA	8.98	36 16	66 GIRLS WITH GUNS* TOMMY SHAW (A&M SP-5020) RCA	8.98	76 6
2 BORN IN THE U.S.A.* BRUCE SPRINGSTEEN (Columbia QC 38653) CBS	—	2 23	34 NEW EDITION (MCA-5515) MCA	8.98	45 6	67 SHOUT DEVO (Warner Bros. 9 25097-1) WEA	8.98	68 5
3 PRIVATE DANCER* TINA TURNER (Capitol ST-12330) CAP	8.98	3 24	35 WAKING UP WITH THE HOUSE ON FIRE CULTURE CLUB (Virgin/Epic OE 39881) CBS	—	— 1	68 VITAL SIGNS SURVIVOR (Scotti Brothers FZ 39578) CBS	—	80 4
4 THE WOMAN IN RED ORIGINAL SOUNDTRACK (Motown 6108ML) MCA	8.98	4 10	36 OUT OF THE CELLAR* RATT (Atlantic 7 90143-1) WEA	8.98	30 37	69 HOT HOUSE FLOWERS WYNTON MARSALIS (Columbia FC 39530) CBS	—	75 6
5 VOLUME ONE THE HONEYDRIPPERS (Es Paranza 7 90220-1-B) WEA	5.98	8 6	37 WARRIOR* SCANDAL (Columbia FC 39173) CBS	—	31 17	70 RECKLESS BRYAN ADAMS (A&M SP-5013) RCA	8.98	— 1
6 THE UNFORGETTABLE FIRE U2 (Island 7 90231-1) WEA	8.98	7 6	38 REBEL YELL* BILLY IDOL (Chrysalis FC 41450) CBS	—	33 52	71 THE BLITZ* KROKUS (Arista AL8-8243) RCA	8.98	61 12
7 SPORTS HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	—	5 60	39 SAM HARRIS (Motown 6103ML) MCA	8.98	37 7	72 GHOSTBUSTERS ORIGINAL SOUNDTRACK (Arista AL8-8246) RCA	8.98	58 21
8 BIG BAM BOOM* DARYL HALL & JOHN OATES (RCA AFL1-5309) RCA	8.98	9 5	40 PHANTOMS* THE FIXX (MCA-5507) MCA	8.98	35 12	73 TOOTH AND NAIL DOKKEN (Elektra 9 60376-1) WEA	8.98	73 7
9 TONIGHT DAVID BOWIE (EMI America SJ-17138) CAP	8.98	6 7	41 WHAT ABOUT ME?* KENNY ROGERS (RCA AFL 1-5043) RCA	8.98	40 9	74 HIGH CRIME AL JARREAU (Warner Bros. 9 25106-1) WEA	8.98	110 2
10 CAN'T SLOW DOWN* LIONEL RICHIE (Motown 6050ML) MCA	8.98	11 85	42 THE BIG CHILL ORIGINAL SOUNDTRACK (Motown 6062 ML) MCA	8.98	47 58	75 FIRST CIRCLE PAT METHENY GROUP (ECM 25008-1) WEA	8.98	74 8
11 SHE'S SO UNUSUAL* CYNDI LAUPER (Portrait BFR 38930) CBS	—	10 48	43 POWERSLAVE* IRON MAIDEN (Capitol SJ-12321) CAP	8.98	34 10	76 WILD ANIMAL VANITY (Motown 6102ML) MCA	8.98	65 9
12 I FEEL FOR YOU* CHAKA KHAN (Warner Bros. 9 25162-1) WEA	8.98	15 6	44 ALL THE RAGE* GENERAL PUBLIC (I.R.S./A&M SP-70046) RCA	8.98	48 6	77 UNDER WRAPS JETHRO TULL (Chrysalis FV 41461) CBS	—	84 4
13 SUDDENLY BILLY OCEAN (Jive/Arista JL8-8213) RCA	8.98	14 13	45 THE GLAMOROUS LIFE SHEILA E. (Warner Bros. 1-25107) WEA	8.98	38 18	78 CATS WITHOUT CLAWS* DONNA SUMMER (Geffen GHS 24040) WEA	8.98	64 10
14 CHICAGO 17* CHICAGO (Warner Bros. 9 25060-1) WEA	8.98	13 20	46 DESERT MOON* DENNIS DeYOUNG (A&M SP 5006) RCA	8.98	46 10	79 BANANARAMA* (London 820 036 R-1) POL	8.98	62 25
15 EMOTION BARBRA STREISAND (Columbia QC 39480) CBS	—	16 4	47 CAMOUFLAGE* ROD STEWART (Warner Bros. 1-25095) WEA	8.98	41 22	80 LOVE LANGUAGE* TEDDY PENDERGRASS (Asylum 60317-1) WEA	8.98	70 24
16 GIVE MY REGARDS TO BROAD STREET PAUL McCARTNEY (Columbia SC 39613) CBS	—	22 3	48 MIDNIGHT MADNESS* NIGHT RANGER (MCA-5457) MCA	8.98	44 54	81 1999* PRINCE (Warner Bros. 9 23720-1) WEA	11.98	66 108
17 1100 BEL AIR PLACE* JULIO IGLESIAS (Columbia QC 39157) CBS	—	12 13	49 VICTORY* JACKSONS (Epic QE 38946) CBS	—	43 19	82 GO INSANE LINDSEY BUCKINGHAM (Elektra 60363-1) WEA	8.98	67 14
18 MADONNA* (Sire 9 23867-1) WEA	8.98	18 61	50 EB 84* THE EVERLY BROTHERS (Mercury 822 431-1 Y-1) POL	8.98	42 8	83 NEW SENSATIONS LOU REED (RCA AFL 1-4996) RCA	8.98	79 23
19 EDDIE AND THE CRUISERS ORIGINAL SOUNDTRACK (Scotti Bros. BFZ 38939) CBS	—	20 16	51 1984* VAN HALEN (Warner Bros. 9 23958-1) WEA	8.98	52 48	84 YOU, ME AND HE MTUME (Epic FE 39473) CBS	—	69 13
20 HEARTBEAT CITY* THE CARS (Elektra 9 60296-1) WEA	8.98	17 35	52 TEACHERS ORIGINAL SOUNDTRACK (Capitol SV-12371) CAP	8.98	63 4	85 ALL OVER THE PLACE BANGLES (Columbia BFC 39220) CBS	—	72 14
21 BREAK OUT* POINTER SISTERS (Planet BXL 1-4705) RCA	8.98	19 53	53 ELIMINATOR* Z.Z. TOP (Warner Bros. 9 23774-1) WEA	8.98	53 85	86 I'VE GOT THE CURE* STEPHANIE MILLS (Casablanca 822 421-1) POL	8.98	93 4
22 A PRIVATE HEAVEN SHEENA EASTON (EMI America ST-17132) CAP	8.98	24 7	54 JUST THE WAY YOU LIKE IT THE S.O.S. BAND (Tabu FZ 39332) CBS	—	56 13	87 THE WARNING QUEENSRYCHE (EMI America ST-17134) CAP	8.98	77 7
23 ANIMALIZE* KISS (Mercury 822 495-1 M-1) POL	8.98	21 8	55 LEGEND BOB MARLEY AND THE WAILERS (Island 7 90169-1) WEA	8.98	55 14	88 REFLECTIONS* RICK JAMES (Gordy/Motown 6095GL) MCA	8.98	81 14
24 VALOTTE JULIAN LENNON (Atlantic 7 80184-1) WEA	8.98	39 3	56 BREAKING HEARTS* ELTON JOHN (Geffen GHS 24031) WEA	8.98	49 19	89 ISOLATION TOTO (Columbia QC 38962) CBS	—	— 1
25 DON'T STOP JEFFREY OSBORNE (A&M SP-5017) RCA	8.98	25 6	57 SIGNS OF LIFE BILLY SQUIER (Capitol SJ-12361) CAP	8.98	51 17	90 THE LAST IN LINE* DIO (Warner Bros. 9 25100-1) WEA	8.98	85 19
26 ICE CREAM CASTLES THE TIME (Warner Bros. 9 25109-1) WEA	8.98	23 18	58 TROPICO PAT BENATAR (Chrysalis FV 41471) CBS	—	— 1	91 SOLID ASHFORD & SIMPSON (Capitol ST-12366) CAP	8.98	113 3
27 STAY HUNGRY* TWISTED SISTER (Atlantic 7 80156-1) WEA	8.98	26 22	59 IN THE EYE OF THE STORM* ROGER HODGSON (A&M SP-5004) RCA	8.98	78 4	92 THRILLER* MICHAEL JACKSON (Epic QE 38112) CBS	—	88 101
28 THE MAGAZINE* RICKIE LEE JONES (Warner Bros. 9 25117-1) WEA	8.98	27 8	60 APOLLONIA 6 (Warner Bros. 9 25108-1) WEA	8.98	60 6 6	93 RUN D.M.C. (Profile PRO-1201) IND	8.98	90 30
29 SWEEP AWAY* DIANA ROSS (RCA AFL 1-5009) RCA	8.98	29 10	61 INSIDE MOVES GROVER WASHINGTON, JR. (Elektra 9 60318-1) WEA	8.98	71 7	94 RIDDLES IN THE SAND JIMMY BUFFETT (MCA-5512) MCA	8.98	86 9
30 NO BRAKES JOHN WAITE (EMI America ST-17124) CAP	8.98	28 20	62 INSTINCTS ROMEO VOID (Columbia BFC 39155) CBS	—	57 11	95 GREATEST HITS 2 OAK RIDGE BOYS (MCA-5496) MCA	8.98	89 11
31 STOP MAKING SENSE* TALKING HEADS (Sire 9 25121-1) WEA	9.98	32 10	63 AN INNOCENT MAN* BILLY JOEL (Columbia QC 38873) CBS	—	54 68	96 COULDN'T STAND THE WEATHER* STEVIE RAY VAUGHAN & DOUBLE TROUBLE (Epic FE 39304) CBS	—	82 23
32 MAKE IT BIG WHAM! (Columbia FC 39595) CBS	—	50 3	64 WELCOME TO THE PLEASUREDOME FRANKIE GOES TO HOLLYWOOD (ZTT/Island 7 90232-1-H) WEA	12.98	128 2	97 GEFFERY MORGAN UB40 (DEP/Virgin/A&M SP 5033) RCA	8.98	117 4
			65 SELF CONTROL* LAURA BRANIGAN (Atlantic 7 80147-1) WEA	8.98	59 31	98 SLIDE IT IN WHITESNAKE (Geffen GHS 4018) WEA	8.98	95 20
						99 JUKEBOX DAZZ BAND (Motown 6117ML) MCA	8.98	118 5
						100 EVERY MAN HAS A WOMAN* VARIOUS ARTISTS (Polydor 823 490-1 Y-1) POL	8.98	101 4

# Cashbox Top Albums/101 to 200

November 24, 1984

			Weeks On 11/17 Chart
101	<b>THE DEED IS DONE</b>	8.98	3
	MOLLY HATCHET (Epic FE 39621) CBS		
102	<b>KNIFE</b>	8.98	8
	AZTEC CAMERA (Sire 9 25183-1) WEA		
103	<b>PRIMITIVE</b>	8.98	15
	NEIL DIAMOND (Columbia QC 39399) CBS		
104	<b>ROLL ON*</b>	8.98	43
	ALABAMA (RCA AHL 1-4939) RCA		
105	<b>LOVE AT FIRST STING*</b>	8.98	37
	SCORPIONS (Mercury 814 961-1 M-1) POL		
106	<b>STREET TALK*</b>	8.98	31
	STEVE PERRY (Columbia FC 39334) CBS		
107	<b>FACE VALUE*</b>	8.98	4
	PHIL COLLINS (Atlantic 16029-1) WEA		
108	<b>SOUND-SYSTEM</b>	8.98	13
	HERBIE HANCOCK (Columbia FC 39478) CBS		
109	<b>LIGHTS OUT*</b>	8.98	16
	PETER WOLF (EMI America ST-17121) CAP		
110	<b>CONDITION CRITICAL*</b>	8.98	17
	QUIET RIOT (Pasha OZ 39516) CBS		
111	<b>CENTIPEDE</b>	8.98	4
	REBBIE JACKSON (Columbias BFC 39238) CBS		
112	<b>NUCLEAR FURNITURE*</b>	8.98	24
	JEFFERSON STARSHIP (Grunt BXL1-4921-A) RCA		
113	<b>ACCESS ALL AREAS</b>	8.98	20
	SPYRO GYRA (MCA 2-6893) MCA		
114	<b>WHEELS ARE TURNIN'</b>	8.98	1
	REO SPEEDWAGON (Epic QE 39593) CBS		
115	<b>IN ROCK WE TRUST</b>	8.98	14
	Y&T (A&M SP-5007) RCA		
116	<b>RIFF RAFF</b>	8.98	9
	DAVE EDMUNDS (Columbia EC 39273) CBS		
117	<b>FIRST OFFENSE</b>	8.98	36
	COREY HART (EMI America ST-17117) CAP		
118	<b>NIGHTSONGS</b>	8.98	5
	EARL KLUUGH (Capitol ST-12372) CAP		
119	<b>OUTRAGEOUS</b>	8.98	18
	LAKESIDE (Solar/Elektra 60355) WEA		
120	<b>FOOTLOOSE*</b>	8.98	41
	ORIGINAL SOUNDTRACK (Columbia JS 39242) CBS		
121	<b>JAM ON REVENGE</b>	8.98	20
	NEWCLEUS (Sunnyview 4901B) IND		
122	<b>'74 JAILBREAK</b>	8.98	2
	AC/DC (Atlantic 7 80178-1-Y) WEA		
123	<b>AMADEUS</b>	19.98	3
	ORIGINAL SOUNDTRACK RECORDING (Fantasy WAM-1791) IND		
124	<b>JERMAINE JACKSON</b>	8.98	28
	(Arista AL8-8203) RCA		
125	<b>OPEN MIND</b>	8.98	4
	JEAN-LUC PONTY (Atlantic 80185-1) WEA		
126	<b>INTO THE GAP</b>	8.98	37
	THOMPSON TWINS (Arista AL8-8200) RCA		
127	<b>THE ALLNIGHTER</b>	8.98	18
	GLENN FREY (MCA-5501) MCA		
128	<b>PARADE</b>	8.98	15
	SPANDAU BALLLET (Chrysalis FV 41473) CBS		
129	<b>NO TELLIN' LIES</b>	8.98	8
	ZEBRA (Atlantic 7 80159-1) WEA		
130	<b>THE STORY OF A YOUNG HEART</b>	8.98	14
	A FLOCK OF SEAGULLS (Jive/Arista JL8-8250) RCA		
131	<b>BOX OF FROGS</b>	8.98	21
	(Epic BFE 39327) CBS		
132	<b>TOUCH*</b>	8.98	43
	EURHYTHMICS (RCA AFL2-4927) RCA		
133	<b>STEALING FIRE</b>	8.98	3
	BRUCE COCKBURN (Gold Mountain/A&M GM 8002) RCA		
134	<b>THE DREAMS OF CHILDREN*</b>	8.98	4
	SHADOWFAX (Windham Hill/A&M WH-1038) RCA		
135	<b>LEARNING TO CRAWL*</b>	8.98	40
	THE PRETENDERS (Sire 9 23980-1) WEA		

			Weeks On 11/17 Chart
136	<b>METROPOLIS</b>	8.98	11
	ORIGINAL SOUNDTRACK (Columbia JS 29526) CBS		
137	<b>SEND ME YOUR LOVE*</b>	8.98	21
	KASHIF (Arista AL8-8205) RCA		
138	<b>12</b>	8.98	2
	BOB JAMES (Tappan Zee/Columbia FC 39580) CBS		
139	<b>MORE SONGS FROM THE ORIGINAL SOUNDTRACK OF THE BIG CHILL</b>	8.98	30
	(Motown 6094) MCA		
140	<b>HEART OVER MIND</b>	8.98	2
	ANNE MURRAY (Capitol SJ-12363) CAP		
141	<b>DOES FORT WORTH EVER CROSS YOUR MIND</b>	8.98	4
	GEORGE STRAIT (MCA-5518) MCA		
142	<b>GOODBYE CRUEL WORLD</b>	8.98	21
	ELVIS COSTELLO AND THE ATTRACTIONS (Columbia FC 39429) CBS		
143	<b>BREAKIN'</b>	8.98	26
	ORIGINAL SOUNDTRACK (Polydor 821 919-1 Y-1) POL		
144	<b>CHINESE WALL</b>	8.98	2
	PHILIP BAILEY (Columbia BFC 39542) CBS		
145	<b>BODY AND SOUL*</b>	8.98	34
	JOE JACKSON (A&M SP-5000) RCA		
146	<b>RECKONING*</b>	8.98	30
	R.E.M. (I.R.S./A&M SP-70044) RCA		
147	<b>STEELTOWN</b>	8.98	1
	BIG COUNTRY (Mercury 822 831-1 M-1) POL		
148	<b>DREAM STREET*</b>	8.98	3
	JANET JACKSON (A&M SP-4962) RCA		
149	<b>WALKIN' THE RAZOR'S EDGE</b>	8.98	11
	HELIIX (Capitol ST-12362) CAP		
150	<b>THE SWING*</b>	8.98	27
	INXS (Atco 90160-1) WEA		
151	<b>WINDHAM HILL RECORDS SAMPLER '84*</b>	8.98	3
	VARIOUS ARTISTS (Windham Hill/A&M WH-6-1035) RCA		
152	<b>BEWITCHED*</b>	8.98	3
	SUMMERS & FRIPP (A&M SP-9-5011) RCA		
153	<b>RENDEZVOUS</b>	8.98	4
	SADAO WATANABE (Elektra 60371-1) WEA		
154	<b>COUNTRY BOY</b>	8.98	5
	RICKY SKAGGS (Epic FE 39410) CBS		
155	<b>ALL I NEED</b>	5.99	1
	JACK WAGNER (Qwest/Warner Bros. 9 25089-1) WEA		
156	<b>RIGHT BY YOU*</b>	8.98	12
	STEPHEN STILLS (Atlantic 7 80177-1) WEA		
157	<b>ITALIAN X RAYS</b>	8.98	2
	STEVE MILLER BAND (Capitol SJ-12339) CAP		
158	<b>READ MY LIPS</b>	8.98	2
	FEE WAYBILL (Capitol ST-12369) CAP		
159	<b>COLOUR BY NUMBERS</b>	8.98	56
	CULTURE CLUB (Virgin/Epic QE 39017) CBS		
160	<b>STRAIGHT FROM THE HEART*</b>	8.98	24
	PEABO BRYSON (Elektra 60362-1) WEA		
161	<b>L.A. IS MY LADY</b>	8.98	4
	FRANK SINATRA WITH QUINCY JONES AND ORCHESTRA (Qwest 9 25145-1) WEA		
162	<b>LIONEL RICHIE*</b>	8.98	4
	(Motown ML 6007ML) MCA		
163	<b>CITY OF NEW ORLEANS</b>	8.98	16
	WILLIE NELSON (Columbia FC 39145) CBS		
164	<b>THE INTRODUCTION</b>	8.98	12
	STEVE MORSE BAND (Musician/Elektra 60369-1) WEA		
165	<b>THE TWO OF US</b>	8.98	10
	RAMSEY LEWIS AND NANCY WILSON (Columbia FC 39326) CBS		
166	<b>WASP</b>	8.98	8
	(Capitol ST-12343) CAP		
167	<b>SEVEN AND THE RAGGED TIGER*</b>	8.98	52
	DURAN DURAN (Capitol ST-12310) CAP		

			Weeks On 11/17 Chart
168	<b>UNIVERSAL RHYTHM</b>	8.98	1
	RALPH MACDONALD (Polydor 823 323-1 Y-1) POL		
169	<b>SHOUT AT THE DEVIL</b>	8.98	59
	MOTLEY CRUE (Elektra 9 60289-1) WEA		
170	<b>TALK SHOW*</b>	8.98	34
	GO-GO's (I.R.S./A&M SP-70041) WEA		
171	<b>MEANT FOR EACH OTHER</b>	8.98	11
	BARBARA MANDRELL & LEE GREENWOOD (MCA-5477) MCA		
172	<b>NO PARKING ON THE DANCE FLOOR</b>	8.98	73
	MIDNIGHT STAR (Solar/Elektra 9 60241-1) WEA		
173	<b>LET THE MUSIC PLAY</b>	8.98	42
	SHANNON (Mirage/Atco 7 90134-1) WEA		
174	<b>DIFFORD &amp; TILBROOK*</b>	8.98	21
	(A&M SP-4985) RCA		
175	<b>MUSIC FROM SONGWRITER</b>	8.98	1
	WILLIE NELSON & KRIS KRISTOFFERSON (Columbia FC 39531) CBS		
176	<b>JULIO</b>	8.98	88
	JULIO IGLESIAS (Columbia FC 38640) CBS		
177	<b>DISGUISE</b>	8.98	9
	CHUCK MANGIONE (Columbia FC 39479) CBS		
178	<b>NOW</b>	8.98	24
	PATRICE RUSHEN (Elektra 60360-1) WEA		
179	<b>MIRROR MOVES*</b>	8.98	27
	THE PSYCHEDELIC FURS (Columbia BFC 39278) CBS		
180	<b>AMOUR</b>	8.98	1
	RICHARD CLAYDERMAN (Columbia BFC 39603) CBS		
181	<b>MAMMA*</b>	9.98	3
	LUCIANO PAVAROTTI (London 411 959-1 LH) POL		
182	<b>PERSPECTIVE</b>	8.98	1
	AMERICA (Capitol ST-12370) CAP		
183	<b>ALL FIRED UP*</b>	8.98	19
	FASTWAY (Columbia FC 39373) CBS		
184	<b>POINTS ON THE CURVE*</b>	8.98	40
	WANG CHUNG (Geffen GHS 4004) WEA		
185	<b>BEAT STREET*</b>	8.98	25
	ORIGINAL SOUNDTRACK (Atlantic 7 80154-1) WEA		
186	<b>STREETS OF FIRE</b>	8.98	24
	ORIGINAL SOUNDTRACK (MCA-5492) MCA		
187	<b>BON JOVI*</b>	8.98	40
	(Mercury 814 962-1 M-1) POL		
188	<b>UH-HUH*</b>	8.98	43
	JOHN COUGAR MELLENCAMP (Riva RVL 7504) POL		
189	<b>NIGHTLINES*</b>	8.98	23
	DAVE GRUSIN (GRP-A-1006) IND		
190	<b>WHAT'S NEW*</b>	8.98	61
	LINDA RONSTADT (Asylum 9 60280-1) WEA		
191	<b>THE SAGA CONTINUES . . .</b>	8.98	26
	ROGER (Warner Bros. 1-23975) WEA		
192	<b>GRACE UNDER PRESSURE*</b>	8.98	30
	RUSH (Mercury 818 476-1 M-1) POL		
193	<b>BUSY BODY*</b>	8.98	49
	LUTHER VANDROSS (Epic FE 39196) CBS		
194	<b>FLASHDANCE*</b>	9.98	83
	ORIGINAL SOUNDTRACK (Casablanca 811-1 M-1) POL		
195	<b>BE MY LOVER</b>	8.98	29
	O'BRYAN (Capitol ST-12332) CAP		
196	<b>REWIND</b>	8.98	18
	THE ROLLING STONES (Rolling Stones/Atlantic 7 90176-1) WEA		
197	<b>LET'S HEAR IT FOR THE BOY</b>	8.98	25
	DENIECE WILLIAMS (Columbia FC 39366) CBS		
198	<b>MAN ON THE LINE*</b>	8.98	19
	CHRIS DE BURGH (A&M SP-5002) RCA		
199	<b>FUTURE SHOCK*</b>	8.98	65
	HERBIE HANCOCK (Columbia FC 38814) CBS		
200	<b>THE CLOSER YOU GET*</b>	8.98	9
	ALABAMA (RCA AHL 1-4633) RCA		

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

AC/DC	122	Dio	90	Jackson, Rebbie	111	Molly Hatchet	101	Ross, Diana	29	Vanity	76
Adams, Bryan	70	Dokken	73	Jacksons	49	Morse, Steve	164	Run D.M.C.	93	Vaughan, Stevie Ray	96
A Flock Of Seagulls	130	Duran Duran	167	James, Bob	138	Motley Crue	169	Rush	192	Wagner, Jack	155
Alabama	104,200	E, Sheila	45	James, Rick	88	Mtume	84	Rushen, Patrice	178	Waite, John	30
America	182	Easton, Sheena	22	Jarreau, Al	74	Murray, Anne	140	Scandal	37	Wang Chung	184
Apollonia 6	60	Edmunds, Dave	116	Jefferson Starship	112	Nelson, Willie	163, 175	Scorpions	105	Washington, Grover Jr.	61
Ashford & Simpson	91	Eurythmics	132	Jethro Tull	77	Newcleus	121	Shadowfax	134	Wasp	166
Aztec Camera	102	Everly Brothers	50	Joel, Billy	63	New Edition	34	Shannon	173	Watanabe, Sadao	153
Bailey, Philip	144	Every Man Has A Woman	100	John, Elton	56	Night Ranger	48	Shaw, Tommy	66	Waybill, Fee	158
Bananarama	79	Fastway	183	Jones, Rickie Lee	28	Oak Ridge Boys	95	Sinatra, Frank	161	Wham!	32
Bangles	85	Fixx	40	Kashif	137	O'Bryan	195	Skaggs, Ricky	154	Whitesnake	98
Benatar, Pat	58	Frankie Goes To Hollywood	64	Khan, Chaka	12	Ocean, Billy	13	S.O.S. Band	54	Williams, Deniece	197
Big Country	147	Frey, Glenn	127	Kiss	23	Osborne, Jeffrey	25	Spandau Ballet	128	Wilson, Nancy	165
Bon Jovi	187	General Public	44	Klugh, Earl	118	Pavarotti, Luciano	181	Springsteen, Bruce	2	Windham Hill Records Sampler	
Rowie, David	9	Go Go's	170	Kristofferson, Kris	175	Pendergrass, Teddy	80	Spyro Gyra	113	'84	151
Rox Of Frogs	131	Greenwood, Lee	171	Krokus	71	Perry, Steve	106	Stewart, Rod	47	Wolf, Peter	109
Branigan, Laura	65	Grusin, Dave	189	Lakeside	119	Pointer Sisters	21	Stills, Stephen	156	Y&T	115
Bryson, Peabo	160	Hager, Sammy	33	Lauper, Cyndi	11	Ponty, Jean-Luc	125	Strait, George	141	Zebra	129
Buckingham, Lindsey	82	Hall & Oates	8	Lennon, Julian	24	Pretenders	135	Strat, George	141	ZZ Top	53
Buffet, Jimmy	94	Hancock, Herbie	108,199	Lewis, Huey & News	7	Prince	1,81	Streisand, Barbra	15	<b>SOUNDTRACKS</b>	
Cars	20	Harris, Sam	39	Lewis, Ramsey	165	Psychodelic Furs	179	Summer, Donna	78	Amadeus	123
Chicago	14	Hart, Corey	117	MacDonald, Ralph	168	Queensryche	87	Summers & Fripp	152	Beat Street	185
Clayderman, Richard	180	Helix	149	Madonna	18	Quiet Riot	110	Survivor	68	Big Chill	42
Cockburn, Bruce	133	Hodgson, Roger	59	Mandrell, Barbara	171	Ratt	36	Talking Heads	31	Breakin'	143
Collins, Phil	107	Honeydrippers	5	Mangione, Chuck	177	Reed, Lou	83	Thompson Twins	126	Eddie And The Cruisers	19
Costello, Elvis	142	Idol, Billy	38	Marley, Bob	55	R.E.M.	146	Time	26	Flashdance	194
Culture Club	35, 159	Iglesias, Julio	17,176	Marsalis, Wynton	69	REO Speedwagon	114	Toto	89	Footloose	120
Dazz Band	99	Inxs	150	McCartney, Paul	16	Richie, Lionel	10,162	Turner, Tina	3	Ghostbusters	72
DeBurgh, Chris	198	Iron Maiden	43	Mellenkamp, John Cougar	188	Roger	191	Twisted Sister	27	Metropolis	136
Devo	67	Jackson, Janet	148	Metheny, Pat	75	Rogers, Kenny	41	U2	6	More Songs from Big Chill	139
DeYoung, Dennis	46	Jackson, Jermaine	124	Midnight Star	172	Rolling Stones	196	UB40	97	Purple Rain	1
Diamond, Neil	103	Jackson, Joe	145	Miller, Steve	157	Romeo Void	62	Vandross, Luther	193	Streets Of Fire	186
Difford & Tilbrook	174	Jackson, Michael	92	Mills, Stephanie	86	Ronstadt, Linda	190	Van Halen	51	Teachers	52
										The Women In Red	4

## TOP 75 ALBUMS

	Weeks On 11/17 Chart		Weeks On 11/17 Chart
<b>1</b> PURPLE RAIN PRINCE AND THE REVOLUTION (Warner Bros. 25116-1)	1 21	<b>39</b> TOMMY GUN TOM BROWNE (Arista AL 8-8249)	39 5
<b>2</b> THE WOMAN IN RED ORIGINAL SOUNDTRACK STEVIE WONDER (Motown 6103 ML)	2 10	<b>40</b> JERMAINE JACKSON (Arista AL8-8203)	38 27
<b>3</b> I FEEL FOR YOU CHAKA KHAN (Warner Bros. 25162-1)	5 6	<b>41</b> HIGH CRIME AL JARREAU (Warner Bros. 9 25106-1)	52 2
<b>4</b> ICE CREAM CASTLES THE TIME (Warner Bros. 9 25109-1)	4 18	<b>42</b> FINESSE GLENN JONES (RCA NFL 1-8036)	47 4
<b>5</b> PRIVATE DANCER TINA TURNER (Capitol ST-12330)	3 24	<b>43</b> STRAIGHT FROM THE HEART PEABO BRYSON (Elektra 60352-1)	40 20
<b>6</b> SUDDENLY BILLY OCEAN (Jive/Arista JLB-8213)	6 22	<b>44</b> NIGHTSONGS EARL KLUUGH (Capitol ST-12372)	45 4
<b>7</b> NEW EDITION (MCA 5515)	5 7	<b>45</b> SO GOOD THE WHISPERS (Solar/Elektra 60356-1)	— 1
<b>8</b> DON'T STOP JEFFREY OSBORNE (A&M SP 5017)	10 6	<b>46</b> CHINESE WALL PHILIP BAILEY (Columbia BFC 39542)	51 3
<b>9</b> YOU, ME AND HE MTUME (Epic FE 39473)	9 13	<b>47</b> SAM HARRIS (Motown 6103 ML)	44 6
<b>10</b> WILD ANIMAL VANITY (Motown 6102ML)	7 9	<b>48</b> OUTRAGEOUS LAKESIDE (Solar/Elektra 560355)	41 19
<b>11</b> JUST THE WAY YOU LIKE IT THE S.O.S. BAND (Tabu/CBS FZ 39332)	11 13	<b>49</b> CONTACT DREAMBOY (Qwest/Warner Bros. 9 25163-1)	49 4
<b>12</b> CAN'T SLOW DOWN LIONEL RICHIE (Motown 6059 ML)	12 85	<b>50</b> WAKING UP WITH THE HOUSE ON FIRE CULTURE CLUB (Virgin/Epic OE 39881)	— 1
<b>13</b> EGO TRIP KURTIS BLOW (Mercury/PolyGram 822 420-1 M-1)	14 11	<b>51</b> FAT BOYS (Sutra 1015)	— 1
<b>14</b> THE GLAMOROUS LIFE SHEILA E. (Warner Bros. 1-25107)	15 12	<b>52</b> LOVE LETTERS THE FORCE M.D.'s (Tommy Boy TBLP 1003)	57 2
<b>15</b> SWEEP AWAY DIANA ROSS (RCA AFL-5009)	17 11	<b>53</b> BLUESMASTER Z.Z. HILL (Malaco 7420)	— 1
<b>16</b> SOLID ASHFORD & SIMPSON (Capitol ST-12368)	25 4	<b>54</b> CATS WITHOUT CLAWS DONNA SUMMER (Geffen/Warner Bros. 24040)	43 10
<b>17</b> JUKEBOX DAZZ BAND (Motown 6117ML)	20 5	<b>55</b> LET'S HEAR IT FOR THE BOY DENIECE WILLIAMS (Columbia FC 39386)	50 26
<b>18</b> I APPRECIATE ALICIA MYERS (MCA 5485)	18 13	<b>56</b> LET ME BE THE ONE ANGELA BOFILL (Arista 8258)	— 1
<b>19</b> REFLECTIONS RICK JAMES (Motown 6095GL)	19 14	<b>57</b> NOW PATRICE RUSHEN (Elektra 9-60360-1)	46 24
<b>20</b> APOLLONIA 6 (Warner Bros. 25108-1)	21 6	<b>58</b> BIG BAM BOOM DARYL HALL & JOHN OATES (RCA AFL 15309)	— 1
<b>21</b> VICTORY JACKSONS (Epic QE 38946)	13 19	<b>59</b> BEST OF THE OLD AND THE NEW JOHNNY TAYLOR (Beverly Glen BG 10004)	48 5
<b>22</b> ESCAPE WHODINI (Arista JL 8-8251)	32 4	<b>60</b> THE CONTROLLERS THE CONTROLLERS (MCA 5514)	— 1
<b>23</b> LOOKIN' FOR TROUBLE JOYCE KENNEDY (A&M SP-499E)	16 13	<b>61</b> DANGEROUS BAR-KAYS (Mercury/PolyGram 818 478-1 M-1)	63 33
<b>24</b> I'VE GOT THE CURE STEPHANIE MILLS (Casablanca/PolyGram 822-421-M1-1)	23 8	<b>62</b> ESSAR SMOKEY ROBINSON (Tamil/Motown 6098TL)	59 23
<b>25</b> LOVE LANGUAGE TEDDY PENDERGRASS (Asylum 60317-1)	22 17	<b>63</b> JOCELYN BROWN (Vinyl Dreams VND LP 1)	53 7
<b>26</b> SEND ME YOUR LOVE KASHIF (Arista AL 8 5205)	26 21	<b>64</b> DREAM STREET JANET JACKSON (A&M SP 4962)	54 10
<b>27</b> CENTIPEDE REBBIE JACKSON (Columbia BFC 39236)	28 7	<b>65</b> JAM ON REVENGE NEWCLEUS (Sunnyview 4901 B)	61 22
<b>28</b> INSIDE MOVES GROVER WASHINGTON, JR. (Elektra 9 603 64-1)	29 7	<b>66</b> I BELONG TO YOU RANDY HALL (MCA 5504)	56 14
<b>29</b> MADONNA (Sire/Warner Bros. 9 23867-1)	24 61	<b>67</b> YOU'VE GOT ME LOVING YOU BOBBY BLAND (MCA 5503)	64 12
<b>30</b> BREAK OUT POINTER SISTERS (Planet/RCA BXL 1-4705)	31 52	<b>68</b> THE TWO OF US RAMSEY LEWIS & NANCY WILSON (Columbia FC 39326)	65 12
<b>31</b> RUN D.M.C. (Profile PRO-1202)	27 31	<b>69</b> THRILLER MICHAEL JACKSON (Epic QE 38112)	67 101
<b>32</b> UNIVERSAL RHYTHM RALPH MACDONALD (Polydor/PolyGram 923 323-1 Y-1)	30 10	<b>70</b> OUT OF CONTROL BROTHERS JOHNSON (A&M SP 496)	55 17
<b>33</b> ALL OF YOU LILLO THOMAS (Capitol SF-12346)	33 15	<b>71</b> LADY ONE WAY (MCA 5470)	62 32
<b>34</b> TRULY FOR YOU THE TEMPTATIONS (Gordy/Motown 6119 GS)	42 3	<b>72</b> CHERRELLE (Tabu/CBS BFZ 39144)	60 24
<b>35</b> WOMAN IN FLAMES CHAMPAIGN (Columbia FC 39365)	35 5	<b>73</b> I'M IN LOVE AGAIN PATTI LABELLE (Philadelphia Int'l./CBS FZ 38539)	73 60
<b>36</b> SO ROMANTIC EVELYN "CHAMPAIGN" KING (RCA AFL 1-5308)	36 6	<b>74</b> TIME EXPOSURE STANLEY CLARKE (Epic FE 38638)	74 16
<b>37</b> TURNING POINT THE STAPLE SINGERS (CBS/FZ 39460)	37 6	<b>75</b> THE POET II BOBBY WOMACK (Beverly Glen BG 10003)	69 36
<b>38</b> BE MY LOVER O'BRYAN (Capitol ST-12332)	34 31		

## THE RHYTHM SECTION

**FROM CLEVELAND (JAMES) TO BROADWAY** — Glenn Jones' "Show Me" cracks the top 20 this week and deservedly so. The tune, produced by **Wayne Brathwaite**, **Steve Horton** and **Lala Cope**, is a finely crafted and infectious ballad in the tradition of **Peabo Bryson**, yet Jones' vocal style, like that of every unique artist, resists repeated attempts to cite a similar sound. When you listen to him sing, you know you're listening to one of the best singers in the business. It's as simple as that. And in fact you're listening to a 20-year performing veteran. Jones began his career at the age of eight as part of the **Bivens Special**, a family of gospel singers from Jacksonville. He had first sung in church at the age of four. Soon after his 14th birthday, he formed the **Modulations**, which later, as seems perfectly natural given his extraordinary ability, became **Glenn Jones and the Modulations**. It was with this group that he recorded his first two albums. He co-produced the records, at the age of 19, with **James Cleveland**.

Eventually, Jones chose to crack the secular nut and found session work with **Norman Connors** and **Jean Carn**. "I received some flack from friends who thought I had sold out. But I knew that the gospel stage wasn't enough for me and that getting positive messages across to a wider audience meant singing in the popular market. The truth is that I've never stopped singing gospel. I sing in church often. What I've done by seeking a solo career as a popular singer is to extend myself. I've grown."

**JONES SHOWS 'EM** — RCA recording artist Glenn Jones: A former gospel child star makes his mark in the secular pop music business.

Last year Jones reached his wider audience with the hit "I Am Somebody," which featured speech excerpts from then presidential hopeful **Jesse Jackson**. The tune was gleaned from Jones' debut RCA album "Everybody Loves a Winner." Jackson may not have won, but it's a different story for Jones. His current album "Finesse," is a state-of-the-art crossover triumph that stands with the best of black/contemporary product released this year, and it's been a long year. Part of the success is due to Jones' esteemed collaborators, who include **Brathwaite**, bassist in **Herbie Hancock's** **Rockit** band, and the ever-happening **Leon Sylvers III**. Together (in every sense of the word) they've come up with a sparkling balance of contemporary tunes that showcase Jones' inimitable and individual instrument. From the hard-driving dance rhythm of the title tune to the smoother funk follow-up "You're The One I Love" to the unqualified beauty of the hit single, Jones and crew have the last word on modern production and execution. If there's a weakness on the record (I emphasize the word "if") it could lie in the compositions themselves. If Jones were to do an album with, say, **Quincy Jones'** writers, it could be all over. On the other hand, **Lala Cope's** "Show Me" stands with the best of them in my book.

Of course Quincy has **James Ingram**, whose effortless blues grit Jones sometimes brings to mind, but never is labeled by. Similarly, **Luther Vandross'** velvety moan seems to float by, but only for an instant. More than once, you'll think it's **George Benson** singing on this album, until you tune in and realize, no, it's that man Jones. You just can't peg the guy, and that's why, sooner or later, he's gonna take off.

One reason this prediction is safe is that Jones may do it with or without the record business. He's set to co-star in the Broadway-bound production, *Sing, Mahalia, Sing*, about the woman most associated with the rise of contemporary gospel music, **Mahalia Jackson**. He begins rehearsals December 3, with the production expected to reach the public by the end of January. **Aretha Franklin** had been expected to star, but it now looks as though **Jennifer Holliday** will take the lead. Jones has three songs in the show and is one of two key male vocalists. For this reason he is going to be postponing touring for the next few months. "I want to try to do some spot dates," he says, "wherever I can get the chance to, because working in the show, once we really get started we'll probably work two or three nights a week." *Sing, Mahalia, Sing* is scheduled to play Atlanta, Chicago and Detroit before hitting Broadway.

Whatever medium Jones gains his success in, "Finesse" is out there here and now, and listeners have a chance to pick up on a truly fine voice, that indulges in pure, clean singing, the kind artists with long careers are blessed with. "I approached this project with the specific idea of revealing sides of my voice that weren't explored on my first album," he says, with the authority of a man who has spent most of his short life on the stage with the likes of **Cleveland**, **Shirley Caesar** and the **Mighty Clouds of Joy**. Although his first record demonstrated that voice in a typically socially-conscious setting, "Finesse" is not really as message-oriented. "I decided to concentrate more on a love theme this time. Not just between men and women, but the universal concept of love."

Even if he gets sidetracked by a theatrical career, Glenn Jones shows the promise to be one of the great popular singers of the '80s, ranking right up there with **Ingram**, **Bryson**, **Osborne**, even **Wonder**. It's going to be interesting watching a talent of this magnitude develop.

rusty cutchin



**WINFIELD, WARFIELD AND MOORE** — Singer/actress **Melba Moore**, whose Capitol duet single with **Lillo Thomas** "all of You" is climbing the charts, poses with **New York Yankee Dave Winfield** (left) and **Inner City Broadcasting vice president and general manager Charles M. Warfield** at a recent party and benefit for the **Winfield foundation**.

# MOST ADDED SINGLES

- JAMIE** — Ray Parker, Jr. — Arista  
WDAO, WHUR, WOKB, WAKO, FM108, WLLC, WDAS, WNHC, WWDM, WATV, V103, WGCI, WZAK, WUFO, WEDR, WXYV, WHRK, WILD, WRBD, KPMS, XHRM, WJAX
- MISLED** — Kool & The Gang — De-Lite/PolyGram  
WCIN, KUKQ, WNOV, WAKO, FM108, WDAS, WQMG, WATV, WRAP, WZAK, WLOU, WQKS, WXYV, KSOL, WHRK, WPEG, KGfJ, XHRM, WDJY
- HANG ON TO YOUR LOVE** — Sade — Columbia  
WDAO, WOKB, KOKA, WLLC, WNHC, WWDM, WPAL, WEDR, WHRK, KHYS, WPEG
- LOVERBOY** — Billy Ocean — Jive/Arista  
WOKB, KUKQ, WQMG, WGIV, WWIN, WWDM, WGCI, WZAK, WQKS
- IN THE DARK** — Roy Ayers — Columbia  
WQMG, WGIV, WJLB, WWDM, WATV, WPAL, WILD, XHRM

# RETAIL BREAKOUTS

- NO ONE'S GONNA LOVE YOU** — S.O.S. BAND — TABU/CBS
- CONTAGIOUS** — WHISPERS — SOLAR/ELEKTRA
- TREAT HER LIKE A LADY** — THE TEMPTATIONS — GORDY/MOTOWN
- BLACK BUTTERFLY** — DENIECE WILLIAMS — COLUMBIA
- OPERATOR** — MIDNIGHT STAR — SOLAR/ELEKTRA
- OUT OF TOUCH** — DARYL HALL & JOHN OATES — RCA
- LOOK THE OTHER WAY** — ISLEY, JASPER, ISLEY — MAGIC SOUNDS/CBS
- BODY** — JACKSONS — EPIC

# BLACK RADIO HIGHLIGHTS

**WWIN — BALTIMORE — KEITH NEWMAN, PD**  
HOTS: Ashford & Simpson, C. Khan, E. Wilde, Prince, Staple Singers, Hall & Oates, J. Stewart, Whodini, New Edition, Sylvers, Champaign, R. Jackson, Dazz Band, J. Osborne, D. Williams, G. Jones, R. James, L. Richie, T. Turner, Al Jarreau. ADDS: Nuance, B. Ocean, Jonzun Crew, Wish featuring F. Rae, Sky, Gap Band, Run D.M.C., L. Thomas with M. Moore, Mtume, Stylistics, T. Browne.

**WATV — BIRMINGHAM — RON JANUARY, PD — #1 — NEW EDITION**  
HOTS: L. Richie, Prince, Champaign, C. Khan, S.O.S. Band, Dazz Band, Ashford & Simpson, Isley, Jasper & Isley, Whodini, T. Turner, B. Williams, J. Osborne, Stylistics, T. Marie, The Temptations, Whispers, R. James, Apollonia 6, Force M.D.'s, Mtume. ADDS: T. Houston, R. Ayers, L. Clifford, Klymaxx, Band of Gold, World's Famous Supreme Team, Kool & The Gang, R. Parker, Jr., Silhouettes, Kiddo.

**WENN — BIRMINGHAM — MYCHAEL STARR, MD**  
HOTS: C. Khan, New Edition, R. Jackson, Prince, The Time, T. Turner, Ashford & Simpson, Champaign, Vanity, Whodini, L. Richie, G. Jones, Dazz Band, Apollonia 6, Bar-Kays, Force M.D.'s, E. King, Isley, Jasper & Isley, R. James, Mtume. ADDS: Dynamic Breakers, Shalamar, World's Famous Supreme Team, Nuance, Silhouette, L. Clifford.

**WILD — BOSTON — ELROY SMITH, MD — #1 — C. KHAN**  
HOTS: The Time, E. Wilde, Prince, Ashford & Simpson, Jackson, Whodini, Champaign, Prime Time, Jacksons. ADDS: R. Parker, Jr., Mtume, A. Myers, R. Ayers, S. Brown, P. Hardcastle, J. Stewart. LP ADDS: New Edition.

**WUFO — BUFFALO — JEFF GRANT, PD — #1 — C. KHAN**  
HOTS: Prince, J. Stewart, New Edition, G. Jones, Whodini, Apollonia 6, T. Turner, K. Blow, E. King, Dazz Band, Ashford & Simpson, Hall & Oates, J. Osborne, L. Richie, T. Browne, Junior, L. Thomas with M. Moore, Kashif, Fat Boys, R. Jackson. ADDS: World's Famous Supreme Team, Brass Construction, S. Brown, Gap Band, Sheila E., R. Laws, Tina B., R. Parker, Jr., Cars, G. Washington, Jr., P. Rushen.

**WPAL — CHARLESTON — DON KENDRICKS, PD — #1 — FORCE M.D.'S**  
HOTS: Kids at Work, Ashford & Simpson, C. Khan, D. Williams, Dazz Band, L. Richie, Whodini, Isley, Jasper & Isley, New Edition, Kashif, J. Osborne, G. Jones, Prince, D. Ross, Bar-Kays, Jacksons, E. King, L. Haywood, S.O.S. Band, T. Browne. ADDS: J. Taylor, Sade, Nuance, L. Clifford, R. Ayers. LP ADDS: R.J.'s Latest Arrival.

**WPEG — CHARLOTTE — MIKE ROSSI, MD — #1 — NEW EDITION**  
HOTS: Champaign, Junior, Apollonia 6, T. Turner, J. Osborne, R. Jackson, Prince, Bar-Kays, C. Khan. ADDS: Kool & the Gang, R. Lewis, Ollie & Jerry, Limit, Dynamic Breakers, Sade, L. Clifford.

**WGIV — CHARLOTTE — DON CODY, MD**  
HOTS: L. Richie, Prince, D. Williams, J. Stewart, R. Jackson, C. Khan, E. King, Dazz Band, Bronner Brothers, Champaign, T. Turner, S. Wonder, Apollonia 6, Dreamboy, Prime Time, J. Osborne, The Time, New Edition, Ashford & Simpson, Force M.D.'s. ADDS: B. Wornack & P. LaBelle, Jernaine Jackson, Major Harris, B. Ocean, Kool & The Gang, Whispers, T. Browne, J. Taylor, R. Lewis, R. Laws, R. Ayers, Midnight Star, G. Washington, Jr., E. Wilde.

**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 and Mr. Hyde, Dazz Band, Prime Time, Mikki, Staple Singers, Pointer Sisters. ADDS: P. Brown, Whispers, J. Kennedy, L. Thomas with M. Moore, Bar-Kays, M.C. Flex, Echoes. LP ADDS: S. Mills, Dazz Band, C. Khan

**WGCI — CHICAGO — GRAHAM ARMSTRONG, PD — #1 — NEW EDITION**  
HOTS: C. Khan, G. Jones, Prince, Whodini, J. Osborne, E. King, R. "Dimples" Fields, Dr. Jeckyll & Mr. Hyde, Isley, Jasper & Isley, Dazz Band, L. Richie, Hall & Oates, Bar-Kays, The Temptations, Mtume, S.O.S. Band, Ashford & Simpson, Midway, Slave, S. Wonder. ADDS: B. Ocean, Koko-Pop, Charne, R. Parker, Jr., Run D.M.C., One-on-One, G. Washington, Jr., R. Kellaway, S. Watanabe.

**WZAK — CLEVELAND — LYNN TOLLIVER, JR., PD — #1 — PRINCE**  
HOTS: E. Wilde, Dreamboy, R. Jackson, Mtume, G. Jones, Ashford & Simpson, C. Khan, New Edition, S.O.S. Band, Dazz Band, Midnight Star, The Temptations, J. Osborne, Bar-Kays, Stylistics, Fat Boys, P. Hardcastle, B. Ocean, L. Richie, T. Turner. ADDS: Kool & the Gang, R. Parker, Jr., Klymaxx, R. Laws, D. Summer, Sylvers, Brass Construction. LP ADDS: Fat Boys, A. Bofill, R. Ayers, T. Wells.

**FM108 — CLEVELAND — DEAN DEAN, PD — #1 — C. KHAN**  
HOTS: Prince, New Edition, Whodini, Mtume, Fat Boys, R. Jackson, J. Stewart, D. Williams, Ashford & Simpson, T. Turner, Prime Time, Champaign, Dreamboy, Force M.D.'s, The Time, G. Jones, Stylistics, E. Wilde, Bar-Kays, Amusement Park Band. ADDS: R. Hall, Kool & the Gang, R. James, Sheila E., R. Parker, Jr.

**WDAO — DAYTON — LANKFORD STEPHENS, PD — #1 — C. KHAN**  
HOTS: R. Jackson, Prince, Ashford & Simpson, L. Richie, New Edition, D. Williams, S.O.S. Band, B. Wornack & P. LaBelle, Dazz Band, G. Jones, J. Osborne, Mtume, T. Marie, Al Jarreau, Champaign, The Temptations, Isley, Jasper & Isley, Chops, Slave, D. Simmons. ADDS: Midnight Star, R. Parker, Jr., D. Summer, Ollie & Jerry, Brass Construction, Shalamar, P. Bryson, Jocelyn Brown. LP ADDS: Slave, A. Bofill, Al Jarreau, Twilight 22, E. Wilde.

**WJLB — DETROIT — JAMES ALEXANDER, PD**  
HOTS: Apollonia 6, Ashford & Simpson, Dreamboy, Fat Boys, Isley, Jasper & Isley, G. Jones, C. Khan, Midnight Star, New Edition, J. Osborne, Prince, Ready For The World, Dazz Band. ADDS: Band of Gold, A. Bofill, L. Clifford, R. Ayers, J. Morrison.

**WRBD — FT. LAUDERDALE — JOE FISHER, PD — #1 — C. KHAN**  
HOTS: L. Richie, D. Williams, Millie Jackson, G. Jones, Prince, Fat Boys, L. Thomas with M. Moore, Ashford & Simpson, Slave, Prime Time, The Time, Dazz Band, Egypt-Egypt, B. Williams, J. Osborne, Bar-Kays, C. Carter, E. Wilde, E. King. ADDS: R. Parker, Jr., E. Hall, First Love, Sheila E., Shalamar, UB40, Jermaine Jackson, Klymaxx, Gap Band, P. Hardcastle.

**WQMG — GREENSBORO — DOC FOSTER, MD — #1 — R. JACKSON**  
HOTS: C. Khan, S. Wonder, Prince, The Time, Ashford & Simpson, Dazz Band. ADDS: B. Broom, T. Houston, M. Neil, R. Ayers, A. Bofill, B. Ocean, E. Wilde, P. Ford, Stylistics, E. Hall, Kool & the Gang, LP ADDS: Brass Construction, B. Broom, Al Jarreau, R. Ayers, Slave, G. Jones, P. Bailey, Sylvers.

**KMJQ — HOUSTON — BRUTE BAILEY, PD — #1 — NEW EDITION**  
HOTS: New Edition, Whodini, L. Richie, The Time, R.J.'s Latest Arrival, Grandmaster Melle Mel, Vanity, J. Stewart, Prince, C. Khan, Force M.D.'s, Lakeside, Jacksons, Fat Boys, T. Marie, Dreamboy, Prince. ADDS: R. James, E. Wilde, Isley, Jasper & Isley, Nuance, J. Morrison, Rock Master Scott and the Dynamic Three, Cars, Bronner Brothers.

**WJAX — JACKSONVILLE — CHRIS TURNER, PD — #1 — DAZZ BAND**  
HOTS: J. Osborne, Shalamar, C. Khan, E. John, The Cars, Hall & Oates, Whodini, Jackson, Isley, Jasper & Isley, Duran Duran, D. Williams, L. Richie, Jermaine Jackson, R. Springfield. ADDS: R. Parker, Jr., Madonna, P. Bryson, Gap Band, Tina B., D. Hartman, Yarbrough & Peoples, R. Springfield.

**KPRS — KANSAS CITY — DELL RICE, MD — #1 — C. KHAN**  
HOTS: S. Wonder, Amusement Park Band, R. Jackson, Champaign, New Edition, D. Ross, The Controllers, Prince, K. Rogers, K. Carnes & J. Ingram, Isley, Jasper & Isley, S. Mills, R. MacDonald, Whodini, Afrika Bambaataa & J. Brown, Janet Jackson, E. Wilde, Fat Boys, L. Thomas with M. Moore, Dazz Band, Lakeside. ADDS: S. Lee Ralph, E. Grant, Dutch Robinson, S. Watanabe, R. Parker, Jr., Ollie & Jerry, Vanity, Breakin' Crew, Madonna, Free Flight "Norwegian Wood," Rock Rangers. LP ADDS: Whispers, Slave.

**KGfJ — LOS ANGELES — BARRY RICHARDS, PD — #1 — NEW EDITION**  
HOTS: Force M.D.'s, R. Jackson, J. Osborne, S. Wonder, E. King, G. Jones, Fat Boys, C. Khan, L. Haywood, T. Pendergrass, Junior, Apollonia 6, Bar-Kays, Prince, J. Stewart, The Temptations, Staple Singers. ADDS: Kool and the Gang, Nuance, P. Hardcastle, Klymaxx, D. Hartman, R. "Dimples" Fields, Dog or Hog, Run D.M.C.

**WLOU — LOUISVILLE — BILL PRICE, MD — #1 — C. KHAN**  
HOTS: R. Jackson, Ashford & Simpson, S. Wonder, New Edition, Bar-Kays, Champaign, Kashif, Prince, T. Turner, P. Bryson, E. King, The Controllers, G. Jones, Prime Time, Mtume, T. Wells, Dazz Band, Isley, Jasper & Isley, D. Williams, Staple Singers. ADDS: T. Marie, Kool & the Gang, Sylvers, P. Austin, Grandmaster Melle Mel. LP ADDS: G. Jones.

**WHRK — MEMPHIS — JIMMY SMITH, MD — #1 — S. WONDER**  
HOTS: Prince, B. Ocean, Mtume, L. White, R. Jackson, Bar-Kays, Prince, The Time, G. Jones, Isley, Jasper & Isley, P. LaBelle & B. Wornack, L. Richie, C. Khan, Xavion, New Edition, Midnight Star, T. Turner, Apollonia 6, S. Robinson. ADDS: Kool & the Gang, Sade, R. Parker, Jr., Gap Band.

**WDIA — MEMPHIS — BOBBY O'JAY, PD — #1 — AL JARREAU**  
HOTS: T. Turner, Isley, Jasper & Isley, J. Osborne, G. Jones, Staple Singers, D. Williams, L. Richie, Bar-Kays, Ashford & Simpson, Force M.D.'s, Divine Sounds, T. Browne, S.O.S. Band, The Temptations, Jacksons, Hall & Oates, Mtume, J. Stewart, Dazz Band. ADDS: Dynamic Breaker, Shalamar, Koko-Pop, Whispers, Gap Band, Brass Construction.

**WEDR — MIAMI — GEORGES JONES, PD**  
HOTS: R. Jackson, D. Williams, Junior, Champaign, T. Turner, Bar-Kays, Apollonia 6, Ashford & Simpson, Isley, Jasper & Isley, Slave, J. Osborne, Dazz Band, E. King, G. Jones, Al Jarreau, Force M.D.'s, S.O.S. Band, E. Wilde, L. Richie, Millie Jackson. ADDS: Sade, Newcleus, Midnight Star, E. Hall, R. Parker, Jr., UB40, B. Wornack & P. LaBelle. LP ADDS: Slave, Sylvers, R. Ayers, P. Brown, Kiddo, Fat Boys.

**WLUM — MILWAUKEE — SUSIE AUSTIN, MD**  
HOTS: New Edition, Prince, C. Khan, Wham!, R. Jackson, L. Richie, T. Turner, Champaign, J. Osborne, Dazz Band, Isley, Jasper & Isley. ADDS: The Temptations, Mtume, S.O.S. Band, Band of Gold, J. Kennedy, Jermaine Jackson, Sheila E.

**WYLD-FM — NEW ORLEANS — DELL SPENCER, PD — #1 — C. KHAN**  
HOTS: New Edition, Prince, Champaign, R. Jackson, S. Wonder, Staple Singers, C. Mangione, Prime Time, Pure Energy, E. King, J. Osborne, The Time, D. Williams, L. Richie, Isley, Jasper & Isley, Ashford & Simpson, Hall & Oates, D. Ross, R. James, Whodini. ADDS: G. Washington, Jr., The Temptations, Mr. T., Junior.

**WOKB — ORLANDO — JAY MICHAELS, MD — #1 — C. KHAN**  
HOTS: R. Jackson, New Edition, Prince, S. Wonder, Egypt-Egypt, The Time, T. Turner, Dazz Band, Champaign, L. Richie, Bar-Kays, Hall & Oates, Isley, Jasper & Isley, Slave, R. James, S.O.S. Band, Mtume. ADDS: R. Parker, Jr., B. Ocean, Shalamar, Sade, R. Laws, G. Washington, Jr., Man Parrish, One Way, Wish, featuring F. Rae, LP ADDS: Slave

**WDAS — PHILADELPHIA — JOE TAMBURRO, PD — #1 — NEW EDITION**  
HOTS: Prince, Ashford & Simpson, Dazz Band, The Time, C. Khan, Champaign, Whodini, E. King, Force M.D.'s, Fat Boys, J. Osborne, Isley, Jasper & Isley, L. Richie, Al Jarreau, Mtume, D. Williams, Slave, T. Marie, The Temptations, E. Wilde. ADDS: R. Parker, Jr., Kool & the Gang, D. Summer, Shalamar, P. Hardcastle, Kiddo, Rock Master Scott & the Dynamic 3, A. Bofill

**KUKQ — PHOENIX — JAY STONE, PD — #1 — C. KHAN**  
HOTS: The Time, Ashford & Simpson, Prince, R. Jackson, Champaign, Apollonia 6, Vanity, New Edition, L. Richie, T. Turner, J. Osborne, Isley, Jasper & Isley, Dazz Band, Hall & Oates, Wham!, Bar-Kays, Jacksons, Al Jarreau, Culture Club. ADDS: Madonna, Kool & the Gang, Cars, E. King, B. Ocean, L. Thomas with M. Moore, P. Wolf.

**KHYS — PORT ARTHUR — DOUG DAVIS, MD — #1 — C. KHAN**  
HOTS: New Edition, S. Wonder, R. Jackson, Prince, Ashford & Simpson, T. Turner, Champaign, L. Richie, Whodini, Vanity, J. Osborne, G. Jones, Dazz Band, Prime Time, Staple Singers, Bar-Kays, Force M.D.'s, Apollonia 6, D. Williams, E. Wilde. ADDS: Al Jarreau, S.O.S. Band, The Temptations, T. Houston, K. Rogers, K. Carnes & J. Ingram, Divine Sounds, P. Forde, A. Myers, B. Wornack & P. LaBelle, One-on-One, Sade, Charne, P. Hardcastle, Run D.M.C., J. Morrison. LP ADDS: Slave, E. Wilde.

**WPLZ — RICHMOND — HARDY JAY LANG, MD — #1 — NEW EDITION**  
HOTS: J. Stewart, Ashford & Simpson, Bar-Kays, Prince, Whodini, G. Jones, Fat Boys, C. Khan, The Controllers, S.O.S. Band, Dazz Band, The Temptations, Band of Gold, J. Osborne. ADDS: Band of Gold, Midnight Star, Kids at Work, E. Wilde, J. Kennedy, Jermaine Jackson.

**XHRM — SAN DIEGO — DUFF LINDSEY, PD — #1 — NEW EDITION**  
HOTS: R. Jackson, Apollonia 6, Champaign, C. Khan, Dazz Band, E. King, Prince, Bar-Kays, Whodini, T. Turner, J. Osborne, G. Jones, T. Marie, Junior, Ashford & Simpson, L. Richie, Force M.D.'s, Hall & Oates, Whispers, Jacksons. ADDS: Ollie & Jerry, Kool & the Gang, T. Houston, R. Parker, Jr., Madonna, R. Hall, R. Ayers, T. Wells, A. Myers, Kiddo.

**KOKA — SHREVEPORT — B.B. DAVIS, MD — #1 — NEW EDITION**  
HOTS: C. Khan, J. Osborne, G. Jones, Force M.D.'s, Prince, Hall & Oates, Mtume, J. Kennedy, E. King, Ashford & Simpson, D. Williams, T. Turner, Whispers, Jacksons, L. Richie, Divine Sounds, A. Myers, Dazz Band, Slave, Champaign. ADDS: Cherrelle, Sade, Charne, Kiddo, J. Taylor, UB40, Newcleus, E. Wilde, P. Rushen.

# TOP 100 BLACK CONTEMPORARY SINGLES

November 24, 1984

	Weeks On 11/17 Chart		Weeks On 11/17 Chart
1 COOL IT NOW	12	33 AFTER ALL	6
2 I FEEL FOR YOU	11	34 CONTAGIOUS	4
3 PURPLE RAIN	7	35 BLACK BUTTERFLY	6
4 CENTIPEDE	12	36 OUT OF TOUCH	7
5 I JUST CALLED TO SAY I LOVE YOU	14	37 GOTTA GET YOU HOME TONIGHT	7
6 PENNY LOVER	7	38 YOU USED TO HOLD ME SO TIGHT	3
7 BETTER BE GOOD TO ME	13	39 I OWE IT TO MYSELF	13
8 FRIENDS	12	40 YOU TURN ME ON	5
9 LET IT ALL BLOW	7	41 OOOHH	6
10 OFF AND ON LOVE	10	42 ALL OF YOU (CAN'T TAKE HALF)	5
11 CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)	22	43 STRONGER THAN BEFORE	5
12 SOLID	9	44 OPERATOR	3
13 DON'T STOP	8	45 LOVERGIRL	5
14 SEXOMATIC	8	46 JAILHOUSE RAP	6
15 SEX SHOOTER	9	47 I PROMISE (I DO LOVE YOU)	8
16 SWEEP AWAY	13	48 DON'T STAND ANOTHER CHANCE	15
17 JUNGLE LOVE	20	49 SECRET FANTASY	6
18 SHOW ME	10	50 IN ONE LOVE AND OUT THE OTHER	4
19 THE MEDICINE SONG	14	51 ARE YOU THE WOMAN	11
20 PRETTY MESS	12	52 BODY	4
21 C.O.D. (I'LL DELIVER)	6	53 SOMEBODY	9
22 TEARS	9	54 THE LAST TIME I MADE LOVE	18
23 YOU'RE MY CHOICE TONIGHT (CHOOSE ME)	13	55 A GENTLEMAN	5
24 LET'S GO CRAZY	15	56 GIVE A LITTLE LOVE	4
25 SLIPPERY PEOPLE	15	57 YOU, ME AND HE	22
26 LOOK THE OTHER WAY	7	58 LUCKY STAR	10
27 YOU GET THE BEST FROM ME (SAY, SAY, SAY)	18	59 DO WHAT YOU DO	3
28 TREAT HER LIKE A LADY	5	60 DON'T STOP	4
29 JUST FOR THE NIGHT	8	61 CHANGES (WE GO THROUGH)	6
30 NO ONE'S GONNA LOVE YOU	4	62 SELF CONSCIOUS	4
31 THE WORD IS OUT	8	63 CHANGE YOUR WICKED WAYS	4
32 IN THE NAME OF LOVE	14	64 IN THE DARK	2
		65 APPRECIATION	3
		66 JAMIE	1

	Weeks On 11/17 Chart		Weeks On 11/17 Chart
67 HOLLIS CREW	3	68 SUPERNATURAL LOVE	3
69 LOVERBOY	2	70 THE MEN ALL PAUSE	3
71 I'M GIVIN' ALL MY LOVE	6	72 SINGING HEY YEA	3
73 AMNESIA	1	74 THE BELLE OF ST. MARK	2
75 MISLED	1	76 LOVE SONGS ARE BACK AGAIN	2
77 JUST THE WAY YOU LIKE IT	20	78 CAN'T SLOW DOWN	2
79 RADIO MAN	2	80 IT TAKES A LOT OF STRENGTH TO SAY GOODBYE	4
81 GEORGY PORGY	2	82 CRUSHED	13
83 HANG ON TO YOUR LOVE	1	84 I'M IN LOVE WITH YOU	1
85 MAKE MY DAY	12	86 INSIDE MOVES	1
87 I CAN'T KEEP MY HEAD	1	88 SNEAKIN' OUT	1
89 TEASE ME	1	90 SHE'S GOT THE BODY	1
91 GO ON AND CRY	7	92 THE WAR SONG	4
93 WHAT'S LOVE GOT TO DO WITH IT	26	94 YOUR RED HOT LOVE	5
95 TENDERONI	12	96 THE GLAMOROUS LIFE	26
97 I CAN'T FIND	13	98 WATCH MY BODY TALK	3
99 TORTURE	24	100 WHAT ABOUT ME	7

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

After All (Aljarreau/Garden Park/Fester Frees—BMI) .....	33	Go On And Cry (Big Train—ASCAP) .....	91	Poo/Wilmot/Six Continents/Mighty Three/Blackwood (MCP/S/Eaton—BMI/BOCA/Bibo—ASCAP) .....	76	Grace—ASCAP .....	53
A Gentleman (Raha/Inspired—BMI) .....	59	Gotta Get You (Philly World/Great Apos—BMI) .....	37	Lucky Star (W.B./Blue Disque/WEBO Girl—ASCAP) .....	58	Stronger (Fedora/Unichappell/Begonia Melodies—BMI/New Hidden—ASCAP) .....	43
All of You (Bush Burnin'/New Music/Music Corp. of America—ASCAP/BMI) .....	42	Hang On To Your Love (Adu/Mattew Man/MCP/S) .....	83	Make My Day (Lakesound—ASCAP, Adm. by Jay Warner) .....	85	Supernatural (Sweet Summer Night/See This House—ASCAP/Sudano Songs Adm. by Soft Summer—BMI) .....	68
Annnesia (Hip Trip/Lakiva—BMI) .....	73	Hollis Crew (Protons/Rush-Groove—ASCAP) .....	67	Medicine Song (Overdue/W.B.—ASCAP) .....	19	Sweet Away (Unichappell/Hot Cha/Fust Buzza—BMI) .....	16
Appreciation (Perk's/Duchess—BMI) .....	65	I Can't Find (Bortam—ASCAP) .....	87	Misled (Delightful—ASCAP) .....	75	Tears (T-Boy—ASCAP) .....	22
Are You (Kashif/Corp. of America—BMI) .....	51	I Can't Keep My Head (Resuki/Bonesville—BMI) .....	87	No One's Gonna Love You (Flyte Tyme/Tunes/Avant Garde—ASCAP) .....	30	Tease Me (Island/Jun-Trac—BMI) .....	89
The Belle (Giringson—ASCAP) .....	74	I Feel For You (Controversy—ASCAP) .....	2	Off And On (Walkin'/BMI) .....	10	Tenderoni (Jim-Edo—BMI) .....	95
Better Be Good (Chinnichad/Land Of Dreams/c/o Arista/BMI) .....	7	I Just Called (Jobete/Black Bull—ASCAP) .....	5	Ohhh (Slave—ASCAP/Major Toms—BMI) .....	41	The Glamorous Life (SPEILA E. (Warner Bros. 7-29285) .....	84
Black Butterfly (Dyad Music—BMI) .....	35	I'm Givin' (Pensembre/Heart to Heart—ASCAP) .....	71	Operator (Hip Trip/Midstar—BMI) .....	44	The Men All Pause (Spectrum VII—ASCAP) .....	70
Body (Vabritmar—BMI) .....	52	In The Dark (Yaldarps/Currier/AFI—ASCAP) .....	64	Out Of Touch (Hot-Cha/Unichappell—BMI) .....	38	The War Song (Virgin—ASCAP) .....	92
Can't Slow Down (April/Science Caribbean/Willesden/Zomba) .....	76	In The Name (Arista/Bleunig—ASCAP) .....	32	Penny Lover (Brockman Adm. by Brockman—ASCAP) .....	26	The Word (19 Music Ltd. Adm. by Nymph—BMI/Warner Bros.) .....	31
Caribbean (Willesden/Zomba) .....	11	I Owe It (TEMP Co—BMI) .....	59	Pretty Mess (Jobete/Wolfuons—ASCAP) .....	26	Torture (Sigg—BMI/Lady of the Lake, Adm. by April—ASCAP) .....	99
Centipede (Mijac, Adm. by Warner Tamerlane—BMI) .....	4	I Promise (Rashida—BMI) .....	47	Purple Rain (Controversy—ASCAP) .....	3	Treat Her (Jobete/Tal Temptations—ASCAP) .....	28
Change Your Wicked Ways (TX Pub.—ASCAP/Temp—BMI) .....	63	It Takes A Lot Of Strength (ABKCO/Astray) .....	47	Radio Man (April—ASCAP/Thomson—BMI) .....	79	Watch My Body Talk (WB Music/Bowles & Eager/Lindes—ASCAP) .....	98
Changes (Clarkjay/Specifically—BMI) .....	81	Just For The Night (Johnny Yuma—BMI) .....	29	Secret Fantasy (Great Starr—ASCAP) .....	49	What About Me? (Lionsmate/Security Hugg/Fosterr Frees—BMI) .....	100
C.O.D. (Mtume/Do Drop In—BMI) .....	21	Just The Way (Flyte Time/Avant Garde—ASCAP) .....	77	Self Conscious (Not Listed) .....	62	What's Love (Crappell/Rondor/Good Single/Irving—ASCAP) .....	93
Cool It Now (New Generation—ASCAP) .....	1	Let It All Blow (Jobete/Dazzia—ASCAP) .....	9	Sexomatic (Warner-Tamerlane/Bar-Kays—BMI) .....	14	You Get (Perk's/Duchess MCA—BMI) .....	27
Crushed (Platinum Star—BMI) .....	82	Let's Go Crazy (Controversy—ASCAP) .....	25	She's Got The Body (Kiddo/Southern/Almo—ASCAP) .....	90	You, Me And He (Mtume—BMI) .....	57
Don't Stand (Vabritmar—BMI/Ram Wave—ASCAP) .....	48	Look The Other Way (April/UJ—ASCAP) .....	26	Show Me (The New Music Group/MCA—BMI) .....	18	You're My Choice (April/Uncle Ronnies/Thiller Miller, Adm. by MCA—ASCAP) .....	40
Don't Stop (No Pain, No Gain/Unicity/David Bateau—ASCAP) .....	60	Loverboy (Zomba/Willesden) .....	69	Singing Hey Yea (Cal-Gene—BMI) .....	72	Your Red Hot Love (Funk! Dash And Zeke—BMI) .....	24
Don't Stop (Perkis/Duchess/MCA—BMI) .....	13	Lovergirl (Midnight Magnet—ASCAP) .....	69	Slippery People (index/Blue Disque, Adm. by W.B.—ASCAP) .....	25	You Used To Hold Me So Tight (Flyte Time Tunes—ASCAP) .....	38
Do What (Unicity/Ra Ra La/Aldente—ASCAP) .....	59	Love Songs (Assorted/Six Strings/Friday's Child/Poo/Wilmot/Six Continents/Mighty Three/Blackwood (MCP/S/Eaton—BMI/BOCA/Bibo—ASCAP) .....	45	Sneakin' Out (Red Label—BMI) .....	88		
Friends (Not Listed) .....	8	Love Songs (Assorted/Six Strings/Friday's Child/Poo/Wilmot/Six Continents/Mighty Three/Blackwood (MCP/S/Eaton—BMI/BOCA/Bibo—ASCAP) .....	45	Solid (Nick-O-Vul—ASCAP) .....	12		
Georgy Porgy (Hudmar—ASCAP) .....	81	Love Songs (Assorted/Six Strings/Friday's Child/Poo/Wilmot/Six Continents/Mighty Three/Blackwood (MCP/S/Eaton—BMI/BOCA/Bibo—ASCAP) .....	45	Somebody (Janor/GaMusic Ltd./Airs & Grace—ASCAP) .....	53		
Give A Little Love (Street Sounds/Maurice Starr—ASCAP) .....	56						



**THE STORY OF THE BLUE AND THE GOLD** — Buck Owens and executives from Tree International gather after the announcement of Tree's purchase of Owens' Blue Book and Gold Book catalogs, marking one of the largest publishing deals in recent history. Picture (l-r) are: Owens; Donna Hiller, vice president of Tree; Buddy Killen, president and Roger Sovine, vice president.

## Country Christmas Releases

(continued from page 5)

is "Christmas Isn't Christmas Without You" by Ray Griff.

CBS Records' holiday effort will also include a compilation LP with 11 traditional Christmas numbers from such artists as Larry Gatlin & The Gatlin Brothers, Tammy Wynette, Johnny Cash, the late Marty Robbins, Chet Atkins, Willie Nelson, George Jones, Merle Haggard, Mickey Gilley, Lynn Anderson and Gene Autry. The package entitled "Christmas Greetings From Nashville" lists at \$6.98. Other product from the Columbia and Epic labels comes from the re-issuing of the popular Merle Haggard LP "Goin Home For Christmas," Chet Atkins' "Christmas With Chet," and Willie Nelson's "Pretty Paper" LP.

The only single release from the CBS group will be last year's Christmas novelty hit, "Grandma Got Run Over By A Reindeer," by Elmo & Patsy. The humorous tune will be released on the Epic label and a music video is in the works. MCA Records offers the only other new Christmas product this year with Barbara Mandrell's "Christmas At Our House" album which has several new Christmas tunes along with the traditional Christmas fare. In a cross-saturation promotion MCA Distributing has joined with Sparrow Distribution in making the LP available to Christian bookstore outlets. MCA and Sparrow have previously collaborated on Mandrell's grammy winning gospel album "He Set My Life To Music." Gospel marketing plans for the LP, which lists at \$8.98, include an intensive radio push, in-store displays and a national Christian advertising and promotion program for November and December. A single for

radio will be released which includes one tune, "Santa, Bring My Baby Home," on the A side and two numbers on the B side, "It Must Have Been The Mistletoe" and "From Our House To Yours," featuring Mandrell sisters Irlene and Louise.

The successful Oak Ridge Boys' "Christmas" album, already certified gold, will be the only re-release from MCA and a single of "Jesus Is Born" with a B side of "Thank God For Kids" will be released. The other major labels are releasing previously issued product for the Christmas sales season. Mercury's gold album "A Christmas Card," from The Statlers comes out again at \$8.98 along with Warner Bros.' re-issue of "Merry Twistmas" from Conway Twitty at the same price. A single release from the Twitty holiday LP of the traditional "White Christmas" will be released. From the independent label Blossom Gap Records comes 10 Christmas standards performed by The Nashville Network duo of Shotgun Red and Ralph Emery. The album is entitled "Ralph and Red — A Christmas Together." Other Christmas singles so far received from independent labels include "Country Christmas" by the Nashville Nine on The Spectrum of Sound; "Kiko — A Christmas Story," by Tommy Allen on Regal Records; "Bootsie and Santa" by Bootsie the Elf on High Cotton; "Christmas Needs Love To Be Christmas" by Danny Shirley on Amor; "It Won't Be Much Like Christmas" by Bill Herse on the Canadian label Uptown Records and an LP, "The Sounds of Christmas -- From Dr. Ron," on MaryLou Records, with one single, "The Gift" (A side,) "I Got My Christmas" (B side.)

## New Williams LP By PolyGram

NASHVILLE — A 10-song collection of previously unissued performances by the legendary Hank Williams entitled "Rare Takes and Radio Cuts" has been released by PolyGram Records, marking the first new Hank Williams material to be issued by PolyGram since the 1976 release of "Live At the Grand Ole Opry." "Honky Tonk Blues," "I'd Still Want You" and "My Son Calls Another Man Daddy" are among the "rare takes" which were from MGM sessions recorded on different dates than the originally released versions. Other cuts include "Crazy Heart," an alternative take from the same date as the original issue and a rare performance of "Honky Tonkin'" from Hank Williams' second recording session for Sterling Records, his original label. The five radio cuts include "Little Paper Boy," a 1949 recording from Williams' Shreveport radio show, and "I Saw The Light," "Lovesick Blues."

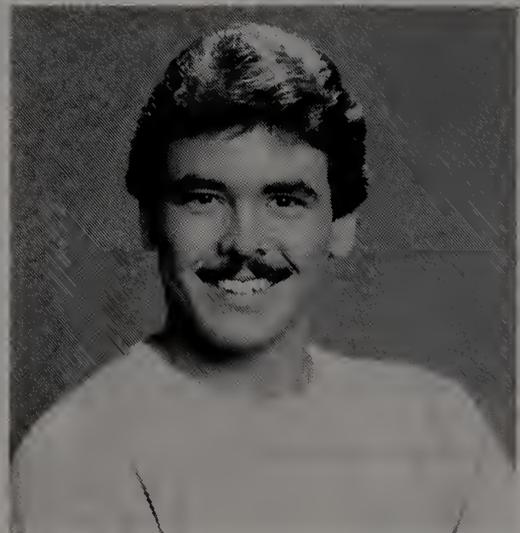
"Mind Your Own Business" and "Pan American," all from the "Health and Happiness" series of eight 15-minute radio shows financed by Hadacol in 1949.

The package, "Rare Takes and Radio Cuts," was compiled, produced and researched by Bob Pinson, the principal researcher for the Country Music Foundation (CMF) on behalf of the CMF for PolyGram Records, Inc. The project began when Frank Jones, senior vice president of PolyGram/Nashville, contacted Bill Ivey, executive director of the Country Music Foundation, for information about previously unreleased Hank Williams material. Pinson, subsequently, researched Foundation files and found the radio transcriptions and contacted Dean May of Acuff Rose, who searched the publishing catalog files and found the additional takes.



**LABEL HONORS NEWCOMER JAMIE** — Nashville Records recently honored its recording artist Jamie with a plaque after she was featured as a **Cash Box** new and developing artist for her record "My New Baby." Pictured at the presentation are: Mike Borchetta, national promotion coordinator; Jamie; and **Cash Box** vice president Jim Sharp.

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By

**Jill Murphy**

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## MOST ADDED COUNTRY SINGLES

1. MY BABY'S GOT GOOD TIMING — Dan Seals — EMI America — 26 Adds
2. BABY BYE BYE — Gary Morris — Warner Bros. — 24 Adds
3. IF THAT AIN'T LOVE — Lacy J. Dalton — Columbia — 23 Adds
4. SOMEONE LIKE YOU — Emmylou Harris — Warner Bros. — 19 Adds
5. THE LAST OF THE GOOD GIRLS — Jill Murphy — F & L — 18 Adds

## MOST ACTIVE COUNTRY SINGLES

1. WHY NOT ME — The Judds — RCA — 72 Reports
2. NOBODY LOVES ME LIKE YOU DO — Anne Murray/Dave Loggins — Capitol — 67 Reports
3. SHE'S MY ROCK — George Jones — Epic — 67 Reports
4. CHANCE OF LOVIN' YOU — Earl Thomas Conley — RCA — 66 Reports
5. TOO GOOD TO STOP NOW — Mickey Gilley — Epic — 66 Reports

## THE COUNTRY MIKE

**STATION CHANGES AND ANNOUNCEMENTS** — Terry Dean has resigned as vice president and general manager of WMLX/WUBE/Cincinnati. Todd Leiser, general sales manager, has been appointed acting general manager. The stations were recently sold by Plough Broadcasting to DKM Broadcasting along with others in Atlanta, Baltimore and Clearwater . . . KICE/Bend has had some staff changes recently. Here is the current lineup: 6-10 a.m., Ric Marshal; 10 a.m.-2 p.m., Jim Harris (music director); 2-7 p.m., Rahger Pate; 7 p.m.-midnight, Sean Thomas; midnight-6 a.m., Swangin' Sue; weekends, Mike Bader and Sharon Smith. The station program director is R. L. Garrigus.

**BUSY IN IOWA** — KSO/Des Moines has been active in the community lately. The station held the fourth annual Labor Day softball classic, raising over \$12,000 for the Easter Seals' Crippled Children's home. Station music director and softball enthusiast Billy Cole brought in 40 of Iowa's finest teams for the tournament. The event has raised over \$50,000 since its inception in 1981 . . . Cole was also one of five initial inductees into the Iowa Country Music Hall of Fame . . . The Stoner Broadcasting System has been named "Radio Group of the Year" for 1984. The award was presented by American Radio, an organization that compiles reports on radio station audiences. The Stoner group was selected for its sizeable audience gains posted for nine of its stations. The average quarter-hour share ranking rose from 63rd three years ago to 35th overall this year.

**RADIO/NEWSPAPER DEAL CANCELLED** — Arbitron Ratings Company and Simmons-Scarborough Syndicated Research Associates have cancelled a preliminary agreement for each firm to market the other's media research reports. The agreement was to have newspapers able to obtain Arbitron radio ratings and radio stations to obtain Simmons-Scarborough newspaper information at the same cost. The decision to cancel was because the agreement would not be in the best interest of radio and newspapers since they compete with one another. Arbitron will still be involved in other projects with Simmons Market Research Bureau, half-owner of Simmons-Scarborough.

john lentz

## PROGRAMMERS PICKS

Larry Byers	KFYO/Lubbock	No Way Jose — David Frizzell — Viva
Rick Friday	KICD/Spencer	Baby Bye Bye — Gary Morris — Warner Bros.
Dick Deno	WCCN/Neillsville	Goodbye Highway — Pam Tillis — Warner Bros.
Bob Orf	KFEQ/St. Joseph	If That Ain't Love — Lacy J. Dalton — Columbia
Don Roberts	KFGO/Fargo	I Never Got Over You — Johnny Paycheck — A.M.I.
Pat Devaney	KLXL/Dubuque	Running Down Memory Lane — Rex Allen, Jr. — Moon Shine
Ken Southern	WBOS/Boston	Baby Bye Bye — Gary Morris — Warner Bros.
Ed Stanley	WSCG/Corinth	Macon Love — David Wills — RCA
Johnny Steele	KVEG/Las Vegas	If You Think I Love You Now — The Shoppe — American Country
Dave White	WVOK/Birmingham	My Baby's Got Good Timing — Dan Seals — EMI America
Dan Jensen	WDZQ/Decatur	I'm An Old Rock And Roller — Tom Jones — Mercury
Kevin Herring	WWWW/Detroit	A Lady Like You — Glen Campbell — Atlantic America
Nina Ryder	WDLW/Boston	If That Ain't Love — Lacy J. Dalton — Columbia

## SINGLES REVIEWS

### OUT OF THE BOX



**VERN GOSDIN** (Compleat CP-135)  
**Slow Burning Memory** (2:48) (Hookit/Blue Lake-BMI) (V. Gosdin, M. D. Barnes) (Producer: Blake Mevis)

With his perfectly placed "hurtin'" vocals and his ability to evoke even the most subtle mood changes in a song, Vern Gosdin makes "Slow Burnin' Memory" ring true to every note. Marking the third single release from his "There Is A Season" LP, this slow ballad, which Gosdin co-wrote, will no doubt please his fans as well as country radio.

### FEATURE PICKS

**JOHN ANDERSON** (Warner Bros. 7-29127)  
**Eye Of A Hurricane** (3:20) (ATV/Wingtip-BMI) (J. Fuller) (Producer: John Anderson, Lou Bradley)

**DAVID ALLAN COE** (Columbia 38-04688)  
**She Used To Love Me A Lot** (3:04) (Hall-Clement-BMI/Jack & Bill-ASCAP) (K. Fleming, D. Morgan, C. Quillen) (Producer: Billy Sherrill)

**MICHAEL MARTIN MURPHEY** (EMI America B-8243)  
**What She Wants** (3:44) (Vogue/Padre Hotel-BMI) (K. Chater, R. Armand) (Producer: Jim Ed Norman)

**RAZZY BAILEY** (MCA-52500)  
**Touchy Situation** (3:38) (Warner-Tamerlane/Writers House-BMI) (C. Lester) (Producers: Tony Brown, Jimmy Bowen)

**GLEN CAMPBELL** (Atlantic America 7-99691)  
**A Lady Like You** (3:29) (Bright Sky/Charlie Monk-ASCAP/Stegall Songs/Blackwood-BMI) (J. Weatherly, K. Stegall) (Producer: Harold Shedd)

**GARY FARR** (Universal Artist UAR 1033)  
**Rainy Day Music** (2:55) (Leona Williams/Merit-BMI) (L. Williams, C. Browder) (Producer: Bobby Rich)

**GARY JOSEY** (CBT 1031)  
**Wicked Witches** (2:55) (Son Blanc-BMI) (J. LeBlanc) (Producer: Lonnie Wright, Sonny LeBlanc, Roy Haws)

**DWAYNE MAPLES** (Memory 105)  
**She's A Lady, But Not A Fool** (3:42) (Maples Music-BMI) (D. Maples) (Producer: Dwayne Maples)

### NEW AND DEVELOPING

**BROOKS BROTHERS BAND** (Buckboard 115)  
**Hurry On Home** (3:01) (Blackwood-BMI) (C. Waters, K. Stegall) (Producer: Darrell Glenn, James Stroud)

Buckboard recording act The Brooks Brothers Band offers "Hurry On Home," an upbeat, bouncy number with a catchy melody and strong pop-flavored production. Emerging from a gospel group in the late '60s, the true brothers of the band, Bill and Randy, create some fine, fresh harmonies. Their unique sound combined with the tight instrumentation makes this an impressive showcase for the group.



Thanks D.J.'s For Playing

## "Rainy Day Music"

By

# Gary Farr

Written By: Leona Williams and Charles Browder

Produced By: Bobby Rich  
**UNIVERSAL ARTIST RECORDS**



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## COUNTRY COLUMN

**IF YOU'RE GONNA PLAY IN THE CONTEST YOU'VE GOTTA HAVE A TEXAN IN THE BAND** — Two Texas bands, **The Debonaires** and **Crossfire**, won the 1984 Wrangler Country Showdown and the Wild Turkey Battle of Country Bands, respectively, during finals which took place in Nashville over the past couple of weeks. Something else that big ol' state can boast. The Debonaires, a five piece band from Taylor, TX, as winners of the Wrangler Country Showdown, sponsored by Dodge, received \$50,000 in cash, a 1984 Ram Tough Van from Dodge, a recording contract with the MTM Music Group, and a booking agreement with Limelighters. The national competition was held at the Grand Ole Opry House with **Brenda Lee** and **Jim Stafford** serving as co-hosts.



**ALL IN A FEW DAYS WORK** — Roy Wunsch, vice president, market, CBS/Nashville and Rick Blackburn, senior vice president and general manager, stand semi-speechless yet joyful after Wunsch delivered the new profit projection for 1984. Rumor has it that Wunsch went without food and sleep for five days to deliver the billing.

compliments of Durango. A band from Chicago, Images, won the second place prize of \$2,500, and a single with 101 copies pressed. The eight 3rd place winners, who received \$1,000 each and a single with 101 copies, are: Squan River Band, Long Branch, NJ; Overland Express, Ft. Wayne, IN; Trigger, Colorado Springs, CO; Overland Express, West Gloucester, FL; Kolt, Madison, MN; Gatorkicks, Ft. Worth, TX; Caribou, Modesto, CA; and Arizona Outlaws, Idaho Falls, ID. The final battle of the bands was hosted by **Johnny Lee** and **Lane Brody**.

**JERRY REED SMOKIN' ON FILMS** — Country performer **Jerry Reed** has always had a bit of the acting bug, or at least has been bitten by the acting bug . . . one of the two. But now he is bringing his thespian motives home. He recently announced that his production company will start work on the feature film "What Comes Around" here in Nashville. The film will star Reed as, appropriately enough, a successful country singer who is manipulated, however, by a crooked manager. Story sound familiar? Starring in the flick with Reed are **Arte Johnson** and **Bo Hopkins**, and Reed himself will be making his directorial debut. **Ted Swanson**, who was in charge of production for *Rocky*, is the producer. Reed is getting quite a bit of recognition on the silver screen. He's written the title themes for *Smokey and the Bandit*, *W.W. and the Dixie Dancekings*, *Gator*, *Hot Stuff*, and *Smokey and the Bandit II*, and his acting credits include many of the same films. Besides his own syndicated series, Reed also starred in the TV show *Nashville 99*, and he was in the CBS made-for-television movie *Concrete Cowboys*.

**MY ONLY LOVE, ANOTHER VIDEO** — When **Jimmy Fortune** of **The Statlers** was asked by his brother to sing at his wedding, Fortune decided to write a song for the occasion rather than sing the traditional wedding fare. The tune, "My Only Love," was then heard by the rest of the **Statlers** who decided to record it, plus make it their next video. A couple of weeks ago Mercury/Polygram held a premiere at Jim Owens Entertainment of the video. The event was complete with champagne and wedding cake and by the way the industry audience responded, The Statlers seem to have the next big wedding song. Just a few notes on the video. It was shot on location at the Harpeth Presbyterian Church, Page Road in Belle Meade, and in Hillsboro Village, and directed by **Jim Owen**. The only big surprise at the wedding, other than who will catch the bouquet, is that the groom is portrayed by none other than **Harold Reid**.

brenna davenport-leigh



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## TOP 75 ALBUMS

		Weeks On 11/17 Chart	Weeks On 11/17 Chart
1	<b>CITY OF NEW ORLEANS</b> WILLIE NELSON (Columbia FC 39145)	1	16
2	<b>ROLL ON</b> ALABAMA (RCA AHL1-4939)	2	43
3	<b>GREATEST HITS 2</b> OAK RIDGE BOYS (MCA-5496)	3	14
4	<b>KENTUCKY HEARTS</b> EXILE (Epic FE 39424)	5	7
5	<b>MEANT FOR EACH OTHER</b> BARBARA MANDRELL & LEE GREENWOOD (MCA-5477)	4	14
6	<b>TOO GOOD TO STOP NOW</b> JOHN SCHNEIDER (MCA-5495)	7	14
7	<b>YOU'VE GOT A GOOD LOVE COMIN'</b> LEE GREENWOOD (MCA-5488)	8	24
8	<b>IT'S ALL IN THE GAME</b> MERLE HAGGARD (Epic FE-39364)	6	23
9	<b>COUNTRY BOY</b> RICKY SKAGGS (Epic FE 39410)	10	7
10	<b>DOES FORT WORTH EVER CROSS YOUR MIND</b> GEORGE STRAIT (MCA-5518)	12	6
11	<b>WHAT ABOUT ME?</b> KENNY ROGERS (RCA AFL1-5043)	11	10
12	<b>EYE OF A HURRICANE</b> JOHN ANDERSON (Warner Bros. 1-25099)	9	18
13	<b>THE FIRST WORD IN MEMORY</b> JANIE FRICKE (Columbia FC 39338)	13	12
14	<b>HEART OVER MIND</b> ANNE MURRAY (Capitol SJ-12363)	14	6
15	<b>TREADIN' WATER</b> EARL THOMAS CONLEY (RCA AHL1-5175)	15	6
16	<b>MAJOR MOVES</b> HANK WILLIAMS, JR. (Warner/Curb 9-25088-1)	16	24
17	<b>PLAIN DIRT FASHION</b> THE NITTY GRITTY DIRT BAND (Warner Bros. 9-25113-1)	17	
18	<b>HOUSTON TO DENVER</b> LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 39291)	18	26
19	<b>THE BEST YEAR OF MY LIFE</b> EDDIE RABBITT (Warner Bros. 9-25151)	19	7
20	<b>CONWAY'S LATEST GREATEST HITS</b> CONWAY TWITTY (Warner Bros. 1-25170)	20	6
21	<b>PROFILE II — THE BEST OF EMMYLOU HARRIS</b> EMMYLOU HARRIS (Warner Bros. 9-25161-1)	21	10
22	<b>THE JUDDS</b> THE JUDDS (RCA/Curb MHL1-8515)	22	39
23	<b>ONE MORE TRY FOR LOVE</b> RONNIE MILSAP (RCA AHL1-5016)	23	25
24	<b>RIDDLES IN THE SAND</b> JIMMY BUFFETT (MCA-5512)	24	8
25	<b>WORKIN' FOR A LIVIN'</b> JOHNNY LEE (Warner Bros. 1-25125)	26	6
26	<b>GREATEST HITS</b> JOHN ANDERSON (Warner Bros. 9-25169-1)	29	5
27	<b>WHY NOT ME</b> THE JUDDS (RCA/Curb AHL1-5319)	36	3
28	<b>MUSIC FROM SONGWRITER</b> WILLIE NELSON & KRIS KRISTOFFERSON (Columbia FC 39531)	40	5
29	<b>FOREVER YOU</b> THE WHITES (MCA-5490)	42	21
30	<b>CAGE THE SONGBIRD</b> CRYSTAL GAYLE (Warner Bros. 9-23958-1)	30	53
31	<b>FRIENDSHIP</b> RAY CHARLES (Columbia FC 39415)	38	15
32	<b>DON'T MAKE IT EASY FOR ME</b> EARL THOMAS CONLEY (RCA AHL1-4713)	28	72
33	<b>THE MAN IN THE MIRROR</b> JIM GLASER (Noble Vision 2001)	25	49
34	<b>GOLDEN DUETS</b> FRIZZELL & WEST (Viva 9-25148-1)	44	5
35	<b>GREATEST HITS VOL. 2</b> WAYLON JENNINGS (RCA AHL1-5325)	45	3
36	<b>ONE OWNER HEART</b> T.G. SHEPPARD (Warner Bros. 9-25149-1)	43	4
37	<b>HIS EPIC HITS — THE FIRST 11 — TO BE CONTINUED</b> MERLE HAGGARD (Epic FE 39545)	39	6
38	<b>IT TAKES BELIEVERS</b> MICKEY GILLEY & CHARLY McCLAIN (Epic FE 39292)	27	32
39	<b>DON'T CHEAT IN OUR HOME TOWN</b> RICKY SKAGGS (Epic FE 38954)	31	56
40	<b>RIGHT OR WRONG</b> GEORGE STRAIT (MCA-5450)	32	54
41	<b>BY REQUEST</b> GEORGE STRAIT (Epic FE 39546)	41	6
42	<b>BY HEART</b> CONWAY TWITTY (Warner Bros. 9-25078-1)	33	29
43	<b>ATLANTA BLUE</b> THE STATLERS (Mercury/PolyGram 818-652-1)	34	27
44	<b>CAFE CAROLINA</b> DON WILLIAMS (MCA-5493)	37	24
45	<b>BLUE HIGHWAY</b> JOHN CONLEE (MCA-5521)	53	3
46	<b>CLEAN CUT</b> BARBARA MANDRELL (MCA-5474)	35	30
47	<b>HEARTACHES, LOVE &amp; STUFF</b> GENE WATSON (MCA/Curb-5520)	56	3
48	<b>FADED BLUE</b> GARY MORRIS (Warner Bros. 9-25069-1)	48	30
49	<b>TEN YEARS OF HITS</b> MICKEY GILLEY (Epic KE2 39067)	49	3
50	<b>NEVER COULD TOE THE MARK</b> WAYLON JENNINGS (RCA AHL1-5017)	50	18
51	<b>GREATEST HITS</b> JUICE NEWTON (Capitol SJ-12353)	51	17
52	<b>LOVE IS ON THE RADIO</b> TOM JONES (Mercury 422-822 701-1)	52	6
53	<b>ALIVE AND WELL</b> MOE BANDY & JOE STAMPLEY (Columbia FC 39426)	46	19
54	<b>MY KIND OF COUNTRY</b> REBA McENTIRE (MCA-5516)	61	2
55	<b>SALUTES HANK WILLIAMS</b> GEORGE JONES (Mercury 422 822 646-1 M-1)	62	2
56	<b>GREATEST HITS</b> HANK WILLIAMS, JR. (Elektra/Curb 9-60193-1)	47	111
57	<b>EB 84</b> THE EVERLY BROTHERS (Mercury 822 431-1 M-1)	64	2
58	<b>ONCE UPON A CHRISTMAS</b> KENNY ROGERS & DOLLY PARTON (RCA ASL1-5307)	—	1
59	<b>CHARLY</b> CHARLY McCLAIN (Epic FE 39425)	54	14
60	<b>HE THINKS HE'S RAY STEVENS</b> RAY STEVENS (MCA-5517)	60	3
61	<b>A LITTLE GOOD NEWS</b> ANNE MURRAY (Capitol ST-12301)	55	59
62	<b>FOR THE RECORD — THE FIRST 10 YEARS</b> DAVID ALLAN COE (Columbia KC 2 39585)	57	5
63	<b>DELIVER</b> THE OAK RIDGE BOYS (MCA-5455)	58	55
64	<b>RESTLESS</b> THE BELLAMY BROTHERS (MCA/Curb-5489)	63	24
65	<b>THE CLOSER YOU GET . . .</b> ALABAMA (RCA AHL 1-4662)	65	89
66	<b>SAN ANTONE</b> DAN SEALS (EMI America ST-17131)	66	9
67	<b>RARE TAKES AND RADIO CUTS</b> HANK WILLIAMS, JR. (Polydor 422-823 695-1)	—	1
68	<b>EXILE</b> EXILE (Epic FE 39154)	59	48
69	<b>THERE IS A SEASON</b> VERN GOSDIN (Compleat CPL-1-1008)	67	27
70	<b>MOUNTAIN MUSIC</b> ALABAMA (RCA AHL1-4229)	70	142
71	<b>THE BEST OF VOL. III</b> DON WILLIAMS (MCA-5465)	71	38
72	<b>PICTURES</b> ATLANTA (MCA-5463)	72	31
73	<b>I COULD USE ANOTHER YOU</b> EDDY RAVEN (RCA AHL1-5040)	68	21
74	<b>CAN'T WAIT ALL NIGHT</b> JUICE NEWTON (RCA AFL1-4995)	73	18
75	<b>MAN OF STEEL</b> HANK WILLIAMS, JR. (Warner/Curb 9-23924-1)	74	56

## INTERNATIONAL DATELINE

### Argentina

**BUENOS AIRES** — The establishment by CBS of a new pricing structure has been the most frequently talked about item in the industry since it was started November 1, after the end of the label's sales and promotion convention in the city of Bariloche. The most interesting feature of the new scale is that it starts from a rock-bottom "factory price" and adds an "operative cost" and "financial cost" before taxes, instead of a suggested price to the customers and discounts to provide the dealer margin. There is a basic list price and each distributor or retailer has his "operative cost" set (which should remain more or less constant through time) as a percentage of his bill, while the "financial cost" is the same for all dealers during a certain period (at least a month.) The basic principle behind this is to include in the price of records and tapes the high cost of money (between 20 and 30 percent a month) caused by inflation; the first company to apply it has been Sicomercana and recently Microfon began applying differential prices according to the paying pattern. However, the fact that one of the majors has introduced a different structure is really news.

The market has been long awaiting news from CBS since RCA — which also distributes PolyGram and starting January 1, will have Ariola — has been engaged in an aggressive expansion campaign, after several years of solving the problems caused by the drastic reduction of sales volume created by the economic depression. RCA marketing director Mario Lopez has recently stated that the intention of his company, on the local and international level is to expand strongly; an answer from CBS to this challenge has been expected since October, while EMI (which also distributes WEA and Interdisc) has seemingly chosen a more conservative attitude.

From the dealer's point of view, all these approaches will be successful if the product starts to flow more easily; according to the latest statistics, there has been a strong increase in inventories during the past weeks, since trade sales have been higher than the sales to customers. The usual terms of sale to the trade are "fortnight of sale plus 30 days," which means an average of 37.5 days til payment; at an inflation rate of 25 percent a month, this means something like 32 percent of the price, which is far more than the actual production costs. If countries with two to six percent of yearly inflation are worried, it is easy to deduct that 25 percent a month (compounded, it results in more than 100 percent a year) is quite a nightmare.

For a dealer, buying under such conditions may be profitable if the sales volume increases or at least is constant; at this moment, there are serious fears of a new recession and that means that record shops may not have the money to pay the bills when they mature. The fact that the record business usually flourishes during the last two months of the year may be overshadowed this time by the recession.

miguel smirnoff

### Canada

**TORONTO** — On August 31 the two major surviving Canadian Pay TV stations joined forces to form *First Choice Superchannel* and along with it came the introduction of Canada's first nation wide pay TV video station, *Much Music*.

Based in Toronto, *Much Music* is the latest addition by President Moses Znamier to CITY-TV. One of the three producers, John Martin, explained that the range of styles being aired will include classical, country and western, heavy metal, jazz, disco, techno pop and reggae with the focus on rock.

The 24 hours of videos is divided into four repeating six hour segments with up to eight minutes of advertising per hour. The variety of music is meant to be larger than the U.S. counterpart, MTV and will include regular spotlight features on artists, back stage footage, concerts and a separate weekly show, *City Limits*. Videos from around the world, will be viewed, including computer animation, independent projects and anything out of the ordinary.

*Much Music*, under the Canadian Radio and Television Commission guidelines must play 10 by the third year. To help Canadian artists not signed to any major label *Much Music* will set aside 2.4 percent of its gross revenue or over \$100,000 to VideoFact, where the artist can apply for funds to produce a video with CITY-TV's facilities and then have it aired on *Much Music*.

grant lawrence

### The Jacksons Earn International Honors

**LOS ANGELES** — "Victory," the current album by Epic recording artists The Jacksons, has earned a number of international awards worldwide. To date, Victory has been honored with the following: 2x Platinum in Canada; Platinum in Japan; 2x Gold in France, Gold in the U.K., Holland, Belgium and Australia.



**99 LUFTBALLOONS IN THE ORIENT** — Epic/Sony hosted a special party for German-based recording artists Nena on the occasion of the group's debut concert tour of Japan. At the party, Nena was presented with platinum awards for the album "Nena." Pictured at the presentation with their first-ever Japanese platinum awards are lead vocalist Nena Kerner (center) surrounded by members of the group.

### 'Rock In Rio' Schedule Set; Good Initial Ticket Sales

by Christopher Pickard

**RIO DE JANEIRO** — Ticket sales for Rio's massive rock festival, "Rock In Rio," slated for January 11 through 20, have been brisk since going on sale in mid-October.

In the first few days over 100,000 tickets were sold from sales points around the country and there was high demand from outside of Rio by groups which are planning their summer holidays to coincide with the festival.

Kontik-Franstur S.A., one of Rio's largest receptive tour agencies, has purchased 50,000 "Ten-day Passports" for "Rock In Rio" to be sold to fans coming from abroad. Any interested parties can contact Kontik-Franstur at Av Presidente Vargas, 309 in Rio (Telex: 021 21523), while people in the industry and the music press should contact the festival organizers, Artplan, at Rua Fonte da Saudade, 329 in Rio (Telex: 021 30686).

Artplan is hoping that Yoko Ono will declare the festival open January 11, although this is still to be confirmed, and has chosen the song "Depende de Nos" (Depending On Us) by Sergio Mendes, written by Ivan Lins and Vitor Martins, as the theme of the festival.

Artplan has now confirmed the running order of "Rock In Rio" and stated that Monday through Thursday the shows will run from 6 p.m. to midnight; Sunday from 4 p.m. to midnight; and Friday and Saturday from 6 p.m. to 2 a.m. The full running order is:

**Friday, January 11:** Ney Matogrosso — Erasmo Carlos — Pepeu Gomes and Baby Consuelo — Def Leppard — Iron Maiden — Queen.

**Saturday, January 12:** Ivan Lins — Elba

Ramalho — Gilberto Gil — Al Jarreau — James Taylor — George Benson.

**Sunday, January 13:** Paralamas do Sucesso — Lulu Santos — Blitz — Nina Hagen — Go-Gos — Rod Stewart.

**Monday, January 14:** Moraes Moreira — Alceu Valenca — James Taylor — George Benson.

**Tuesday, January 15:** Kid Abelha — Eduardo Dusek — Barao Vermelho — Scorpions — AC/DC.

**Wednesday, January 16:** Paralamas do Sucesso — Moraes Moreira — Ozzy Osbourne — Rod Stewart.

**Thursday, January 17:** Alceu Valenca — Elba Ramalho — Al Jarreau — Yes.

**Friday, January 18:** Kid Abelha — Eduardo Dusek — Lulu Santos — Go Gos — B-52s — Queen.

**Saturday, January 19:** Pepeu Gomes and Baby Consuelo — Erasmo Carlos — Ozzy Osbourne — Def Leppard — Scorpions — AC/DC.

**Sunday, January 20:** Barao Vermelho — Gilberto Gil — Blitz — Nina Hagen — B-52s — Yes.

Tickets are currently on sale at around \$6 a night, \$25 for five nights and \$60 for all 10 nights, prices which will be difficult for anyone living in the North American or European markets to believe.

Work on the festival site is already well advanced and there is talk that the venue will host shows by Michael Jackson later in 1985. It is reported that Jackson has appointed Charles Sullivan of Stadium Management Corporation to be his representative in Brazil and organize the 1985 visit and the launch of a Michael Jackson line of clothing and fashion accessories.

## INTERNATIONAL BESTSELLERS

### Italy

#### TOP TEN 45s

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

#### TOP TEN LPs

- 1 **Viaggi Organizzati** — Lucio Dalla — RCA
- 2 **Aloha** — Pooh — CGD
- 3 **Cuore** — Antonello Venditti — Heinz Music
- 4 **The Woman In Red** — Stevie Wonder — Ricordi/Motown
- 5 **Va Bene, Va Bene Così** — Vasco Rossi — Carosello
- 6 **Freeway, N.2** — Various Artists — WEA
- 7 **Tonight** — David Bowie — EMI
- 8 **Diamond Life** — Sade — CBS/Epic
- 9 **Breakdance** — Original Soundtrack — PolyGram/Polydor
- 10 **Parade** — Spandau Ballet — RCA

—Musica e Dischi

### United Kingdom

#### TOP TEN 45s

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

#### TOP TEN LPs

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

—Melody Maker

### Argentina

#### TOP TEN 45s

- 1 **Tentacion** — Jose Luis Perales — Music Hall
- 2 **Amor Prohibido** — Daniela Romo — Music Hall
- 3 **Palabra De Honor** — Luis Miguel — EMI
- 4 **Por Que Me Habras Besado?** — Tormenta/Manolo Galvan — Microfon
- 5 **Ya Nunca Mas** — Luis Miguel — EMI
- 6 **Self Control** — Laura Branigan — WEA
- 7 **De Profesion... Tu Amante** — Julio Sandiego — EMI
- 8 **El Pecado Original** — Inxs — PolyGram
- 9 **La Otra** — Aldo Monges — Microfon
- 10 **Dejala** — Yes — WEA

#### TOP TEN LPs

- 1 **Cada Dia Mas** — Valeria Lynch — RCA
- 2 **Solo Quiero La Vida** — Victor Heredia — PolyGram
- 3 **Soy Lo Que Soy** — Sandra Mihanovich — Microfon
- 4 **14 Grandes Exitos** — Jose Velez — Discosa/Interdisc
- 5 **Al Fin Solos** — Dyango — EMI
- 6 **Convencii** — Pimpinela — CBS
- 7 **Amor Prohibido** — Daniela Romo — Music Hall
- 8 **Acapulco** — Various Artists — Music Hall
- 9 **Breakin'** — Soundtrack — PolyGram
- 10 **Ferrocabral** — Facundo Cabral — Interdisc

—Prensario

## CLASSIFIED AD RATE 35 CENTS PER WORD

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

### Classified Ads Close TUESDAY

## COIN MACHINES

**FOR SALE:** Pole Position II \$1595, Pole Position Upright \$1395, Hyper Sports \$1495, Track & Field (w/ Trac Ball) \$1195, Circus Charlie \$1195, Brand New Digital Controls Counter Model FAX \$895, Crossbow Gun \$1695, Chexx \$795, Up 'N Down \$1295, 3 Stooges \$1195, Vs Baseball or Tennis \$1795, 10 Yard Fight \$995, Tin Star \$825, Star Rider \$1395, Jacks To Open \$1295, Pennant Fever \$1195, Laser Cue \$1295. Call or write New Orleans Novelty Co., 3030 No Arnoult Road, Metairie, LA 70002. Tele: (504) 888-3500.

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

**FOR SALE** — Hi Lo Pokers New \$1200 (1 to 4 pieces) \$1100 (5 to 9 pieces) \$1000 (lots of 10). Maxi-Dealer-King Pins \$1000. Mini Dealers \$700. Dixielands New-Bali's Used-Miss Americas 75,77,79 Winner Circles Cocktails and Uprights-Diamond Derbys Derby Kings-Quarter Horses-Call Monti-Video, Inc. 201-326-0700.

**Payphones \$55** as extensions. Add kit to require coins \$98. Requiring coins with free 911, timed calls or not, genuinely FCC registered \$295 one (\$235 quantity). Expecting soon long-distance touch-call under \$400. Since '82 custom circuit board manufacturers for other payphone makers. Call 608-582-4124.

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

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

## HUMOR

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

## PROFESSIONAL

**NITE RECORDS OF AMERICA** is seeking investor for participation in new independent labels release of first country artist, Bobby Blue. Masters and video available for perusal. Contact: Randy Nite, (213) 466-4707. 1585 Crossroads of the World, Suite 110, Hollywood, CA 90028.

## SERVICES COIN MACHINE

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

**EXPORT CUSTOMERS!** We have the best, the most unique doorway to US product. Rock jewelry, patches, buttons. You need, we have. **SQUARE DEAL RECORDS**, Box 1002, Dept. CB, San Luis Obispo, CA 93406.

## RECORDS-MUSIC

**FOR EXPORT:** All labels of phonographic records, cartridges, cassettes. Also excellently priced selections of close-outs. Nearly 40 years of personalized service to importers world over. Wholesale only. **DARQ EXPORTS, LTD.** 1468 Coney Island Avenue, Brooklyn, NY 11230 Cable: EXPODARO, NEW YORK.

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

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

## Retailers Look To Christmas

(continued from page 5)

of some of the albums just being released, Prince seems to have a lock on the number one sales spot, although with Springsteen on tour, he could give Prince a run for the money." Waxie Maxie's Kenny Dobin noted, "Both the new Duran Duran and the new Madonna will be serious challengers to Prince for us, though Prince's tour should help keep his sales strong. Frankie will probably be a sleeper here, but it's too early to tell. We don't expect any surprise blockbusters, but since we have a strong B/C market we are also expecting good things from the new Kool & The Gang and Midnight Star."

With such solid sales so far this year, retailers are also enjoying increased help from manufacturers who are contributing more co-op advertising dollars and increased pop material. Bryant explained, "We've had increased advertising money for the whole year with an extra push for Christmas and we are increasing both our radio and print campaigns." Although Delaney related that, "We aren't seeing any great jump in labels' promotion money — the ones that have been consistent have remained consistent and the ones that have been tight are still tight. The independents seem to be spending more money on promotions while the majors seem to spend it on marketing."

## Turner Channel Looks For Stability After Controversial Beginning

(continued from page 5)

about the network's formation. That announcement came at the same time MTV was going public with 1.5 million shares of stock. Some have estimated that Turner's timing may have cost MTV up to \$3 per share on its stock. In addition, Turner offered his system free to operators signing up by August 29 (later extended to January 1, 1985) at a time when MTV was implementing a renewal charge of 10 cents per subscriber, monthly.

Several industry executives have suggested Turner's current financial dilemma is a result of his efforts to move quickly to prevent MTV's further domination of the cable video market. At the kick-off celebration, CMC vice president and general manager Scott Sassa told **Cash Box** (Nov. 10), "a number of factors" among the music and advertising communities led to the quick inauguration, but acknowledged MTV's preparations for several long term

With such strong product available, album and cassette sales will obviously be leading the store's sales percentages, yet both the compact disc and 12" formats are contributing to what would seem to be an industry wide banner year. Waxie Maxie's Dobin stated, "We are finding that CDs really need no push with advertising; they are exploding onto the market. We are trying to get our hands on every piece we can and it is all selling. The fact that many of the machines are coming down in price is making the compact disc very attractive for Christmas." Delaney added, "CDs are now fully 10 percent of our base — the CD is basically selling itself, but we have been behind it with advertising from beginning and we continue to include it in our Christmas print ads and in all of our video blitzes — we handle a full catalog and they are selling great."

12" singles, which have been one of the most consistent formats of 1984, continue to sell strongly and with more and more 12" singles featuring picture sleeves, these formerly promo and DJ mixes have now taken a place in the market all their own. Joe Martin with Turtles said, "12" singles have done surprisingly well for us all year and we are still finding a slow increase in sales."

arrangements with selected cable operators as the final factor in the decision. Sassa commented, "If we had waited the three years it had taken those deals to expire, they (MTV) would have been in 45 to 50 percent of the homes in America. We would never have been able to catch up."

Though Turner executives aren't talking about the over-estimation of subscribers or the current efforts to meet the long term loan requirements, it is clear that the channel will continue operating with the same 24 hour CHR format.

Whether or not the channel's initial misrepresentation of subscribers tarnishes both the public offering and its standing on Wall Street remains to be seen. It is clear that the quick initiation of the channel prevented the widespread affiliate clearance that now looms as perhaps the greatest task to be tackled.

## ON JAZZ

(continued from page 12)

The fundamental mistake that he made was he didn't insist the violinists play the violin the way *he* plays the violin."

Indeed, Cecil Taylor, at age 51, seems contented, yet his energy has not abated. He and his Unit will be performing at N.Y.'s Irving Plaza, Nov. 17 and at the Smithsonian Institution, Nov. 30.

You can try to open yourself up without getting carried away with thinking you're something that has nothing to do with you at all," he says. "That's the nature of the spirit and your body just happens to be a vessel in which certain forces transform and help you to see certain things.

"And you should be grateful. It takes a long time to understand why you should be grateful, but then you understand why, with some certain other things, you must celebrate life. You must celebrate life and you must celebrate the lives of other artists."

lee jeske

## CMJ Holds 'Marathon'

(continued from page 5)

following categories: favorite college radio station, KXLU (Loyola Marymount, Los Angeles); favorite commercial radio station, WLIR; favorite DJ, Albert O. (WBCN, Boston); favorite record label, IRS; favorite consumer magazine, *Musician*; favorite classical album, Boulez Conducts Zappa, "The Perfect Stranger and Other Chamber Works;" favorite songwriter, Elvis Costello.

The CMJ convention has taken on new importance in recent years with the erosion in the number of AOR outlets throughout the country. The representatives of the college radio stations, which made up the majority of Music Marathon registrants, represent what is now recognized as the primary outlet for alternative or new music programming in America. Attendees assembled for panel discussions on a wide range of topics of interest to new music supporters and programmers, including the purpose of college radio, rock radio as a progressive force, the urban/contemporary "street music" promotion and marketing campaign, reggae music, future directions of album radio, an urban/contemporary radio programmers' caucus, alternative

media networking, AOR promotion, an urban/contemporary producers and remixer's panel, which featured Afrika Bambaataa, Johnny Clegg of Juluka, Flea of the Red Hot Chili Peppers, Johnny Rotten, Fred Schneider and David Was of Was (Not Was).

In his keynote address Peter Wolf (former lead singer of the J. Geils Band, now a successful solo artist) emphasized the importance of college radio in the emergence of undiscovered talent. "You (talk) about alternative music, college radio right here in this city and you hear all sorts of things," Wolf began. "People say, 'Oh, it's very important what they're trying to do,' blah, blah, blah. But most people in the industry really don't care about it. I think that's a crime, and I think it should be changed . . . AM music is in a straitjacket, FM music — most stations are tied up and I think this is the last alternative."

Citing the recent elections, Wolf said, "The next four years are going to be very conservative. We're going to have the FCC, I'm sure, getting much more strict . . . I think there has to be a free and open forum for politics and for all kinds of music."

## Colin Walcott Dies

**NEW YORK** — Colin Walcott, who played sitar and tabla with such "world music" ensembles as Oregon and Codona, died Nov. 8 as the result of a car accident in East Germany. He was 39. Walcott, who studied classical percussion and performed in the '60s with the Toronto, Detroit, and Kalamazoo Symphonies, played with the Paul Winter Consort before he, Ralph Towner, Paul McCandless, and Glen Moore formed Oregon. He was also a founding member, with trumpeter Don Cherry and percussionist Nana Vasconcelos, of Codona, a band which recorded for ECM and toured extensively.

# CASH BOX

November 24, 1984

## AROUND THE ROUTE

by Camille Compasio

Coinbiz lost one of its most renowned figures, Sam Stern, 72, who died on November 3. He was a man of a few words, who left an indelible mark on the amusement games industry through his genius and creativity. He will be missed — but never forgotten. Our condolences to his son, Gary and the entire Stern family.

In the aftermath of AMOA Expo '84 there was many a comment made regarding the apparent "apathy" displayed by some showgoers and their lack of enthusiasm when viewing the equipment. As one exhibitor put it, "Everything the operator asked for was on the exhibit floor . . . there were some low priced pieces, some good kits, environmental pieces, motion games, a great lineup of pinballs, etc. . . ." Another commented about the "ho hum" attitude on the part of attending ops. "We based our show lineup on what the operator needs. He must have something that will excite people and bring them back to the games. There were a number of pieces at AMOA that fit the bill."

Watch for an announcement soon that Rock-Ola will be moving into new, more efficient facilities.

(continued on page 28)

## Sam Stern (1912 - 1984)

CHICAGO — Sam Stern, innovator, industry pioneer and one of the trade's most distinguished figures, died in his sleep in the early hours of November 3, at the age of 72. Cause of death was pneumonia, although Mr. Stern had been in failing health over the past three years as the result of a series of strokes which seriously affected his motor skills and his ability to communicate.

His career in the coin machine business, spanning more than five decades, began in Philadelphia as an operator. In 1947, he formed Williams Manufacturing, with his friend and colleague the late Harry Williams. Together they conceived and created a number of innovative concepts in design and engineering that provided the foundation for today's coin-operated amusement games.

Sam Stern remained as president of Williams until 1969 and, in the course of his illustrious career served in high executive posts with such firms as Bally and Seeburg.

Stern Electronics, Inc. was established in December of 1976, with Sam at the helm and Harry Williams lending his creative expertise. Until his retirement in 1980, Stern continued to play an active role in the company's policies and structure but had to curtail his work schedule when his health began to fail.

In August of 1969, following his retirement from Williams and his subsequent move to Bally as executive vice president, *Cash Box* did a profile on Sam Stern, the "master builder of amusement games," which revealed a great



Sam Stern

deal about his creativity, expertise and foresight. When asked, "what does a Sam Stern know about a pinball that makes it a little better than the ordinary?" he responded, ". . . Harry Williams always said it's what he called 'game sense' . . . that I could look at a game and decide whether it was going to be good or bad. If I didn't like it, I knew how to change it." Back in '69, he foresaw the proliferation of arcades and amusement centers "there are a lot of areas and locations that haven't been exploited," he told *Cash Box*. "The surface of the arcade field hasn't even been scratched. Arcades are going to come to the fore . . . I mean beautiful places like those in England. I've seen these English arcades over the years . . . they're multiplying and there's a lot of interest in them." By the next decade arcades and game centers began flourishing in America. Of pinballs, a subject close to his heart, he said, "the pinball game will always be the backbone of this business."

(continued on page 28)

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# COIN MACHINE

## AROUND THE ROUTE

(continued from page 27)

Sigma Enterprises, Inc. has relocated to new quarters in Japan — at 17-1, Shibuya 1-Chome, Shibuya-ku, Tokyo 150 Japan.

Is it true that AOE is planning a 1985 convention, during the period of March 29-30-31, at the New Orleans Convention Center?

Game Plan's marketing veepee **Hugh Gorman** items that, as a result of the response at AMOA Expo '84 to the firm's new "Agents 777" pinball machine, the factory has increased its original production level — "to meet field demand!"

... And speaking of pins, Game Plan is mighty proud to have its "Sharpshooter II" among the lineup of coin-op equipment that was recently installed in the Smithsonian! Firm's executive veepee **Wendell McAdams** was on hand for the presentation ceremony in Washington.

Number of jukeboxes down in '84. The OMAA, Ohio state association, has been advised by the U.S. Copyright office that the number of ops and jukeboxes licensed statewide is once again on the decline this year. The figures are: 151 operators (down 59 from '83) and 6,816 jukeboxes (down 1,590 from '83) ... Likewise, there is a similar situation in the state of Wisconsin, with 168 operators in '84 (as opposed to 190 last year) and 4,376 jukeboxes (as opposed to 5,645 in '83) ... In the state of Tennes-

see, the figures are 115 ops in '84 (130 last year) and 1,619 jukeboxes (2,210 in '83) ... The number of licenses applied for, nationally, is reportedly down as well — from a total of 114,252 in '83 to 90,922 in '84. Needless to say, a main culprit here is the annual fee, which everyone would like to see reduced. AMOA is, of course, continuing its efforts towards this end.

Dart leagues on the rise. WAMO, the Wisconsin state organization, is currently laying the groundwork for a statewide dart tournament. This was one of the first states to popularize dart games, so the move is expected to further heighten player response ... With the conclusion of a highly successful 8-Ball Pool Tournament, ICMOA, the Illinois state association, is now concentrating on organizing a statewide dart tournament.

## Sam Stern (1912 - 1984)

(continued from page 27)

His closing comment, when asked about his attitude towards the games business was, "... It's still the greatest business there is."

Sam Stern, the man, has passed on — his many contributions to the industry he loved will remain a part of its history.

Funeral services were held in Chicago on Monday, November 5. Survivors include sons Gary (Denise) and Dr. David Stern (Barbara); grandchildren Mark, Eric and Erin; and three sisters, Millie Tapper, Esther Elkin and Traci Channick.

## Bally Sente Names Previte VP

CHICAGO — Jack R. Previte, 36, has been named vice president — marketing for Bally Sente. In this position, he will be responsible for the advertising, sales, promotion, public relations and international licensing agreements pertaining to the Sente Arcade Computer (SAC) video game systems.

Prior to joining Bally Sente, Previte was owner of his own consultant firm, which specialized in the organizing and promotion of some of the world's most prestigious sporting events. Previte Productions, Inc. played a key role in the promotion of Sugar Ray Leonard's return to boxing, as well as interfacing heavily with Twentieth Century Fox's International Licensing and Merchandising Division.

His experience with ABC Sports includes being utilized as a troubleshooter during the 1984 Los Angeles Olympic's International Broadcasting Center.

As vice president-network operations for Unuson Corp. Previte was responsible for all video distribution, syndication, planning, budgeting and hiring for the video production of four, 90-minute specials generated from performances of the 1983 US music festival. He coordinated all personnel and creative development of the musical festival's advertising, promotion and public relations campaign and aided the legal department's efforts in the signing of 33 rock and roll and country artist contracts.

When he served as director of network relations for Don King Productions in New York, the Boston native worked in every conceivable aspect of fight promotion, licensing, accounting, sales negotiation and video production. The Holmes/Cooney fight, which was ultimately distributed to 327



**Jack Previte**

locations, was just one of the events Previte worked upon.

Previte was also general manager of J&J Sports Productions where he coordinated all operational and marketing efforts for the San Jose Missions and Salt Lake City Gulls baseball teams.

From 1977 to 1979 he worked as the marketing and sales director for the San Jose Earthquakes Soccer Team. He was successful in increasing season ticket sales there from 6,000 to 13,000 a year and structured a variety of ticket, radio, television, program sales and sponsorship packages.

He graduated from Santa Clara University in 1970 with a bachelor of science in economics and served as a first lieutenant in the U.S. Army.

Previte is married, has three children and currently resides in Santa Clara, California.



**AMOA JB AWARDS** — Representatives of the jukebox manufacturing firms and a representative from Columbia Records accepted this year's AMOA JB Awards, which were presented during the AMOA banquet and awards ceremony (27) at the Hyatt Regency Chicago. Willian Young (photo 1), sr. vice president-marketing for Deutsche

Wurlitzer accepted the best rock record award for Thriller; Ed Blankenbeckler (photo 2), president of Seeburg Phonograph Corp. (sporting the Michael Jackson glove trademark) accepted the best pop record award for Jackson's "Beat It;" Donald C. Rockola, (photo 3), president of Rock-Ola Mfg. Corp., accepted the best country record



award for "All The Girls I've Loved Before;" Mike Martucci, (photo 4) nat'l promo manager for Columbia Records, accepted the best soul record for "Billie Jean;" Rus Strahan, (photo 5) president of Loewen-America, accepted the most popular artist

of the year award for Michael Jackson; and Jack Millman, (photo 6) president of Video Music Int'l., accepted the rising star award for Cyndi Lauper. Epic super star Michael Jackson was the big winner this year with awards in four categories.

# INDUSTRY NEWS

## Cash Box Tours The AMOA Exhibits Pt. II

As previously reported in our coverage of AMOA Expo '84 (*Cash Box*, 11/10/84, 11/17/84) this year's convention exhibits occupied a record amount of space at the Hyatt Regency

Chicago and there was quite an abundance of equipment displayed. Following are additional photos taken on the convention floor by the *Cash Box* photographer.



AMOA's outgoing president Dock Ringo presided over the ribbon cutting ceremony which officially opened the convention.



Stern prexy Gary Stern is pictured at the firm's "Black Beauty" shuffle, which was featured in their exhibit.



Arachnid execs (l-r) Bob Lenz, Sam Zammuto and Steve Mohlenkamp at the firm's popular "English Mark Darts."



Singer One Stop For Ops prexy Gus Tartol and his wife, Sharon, at the *Cash Box* booth in the press lounge.



Centuri execs Ivan Rothstein (l-r) and Tom Siemieniec at the firm's "Direct Connection" display.



On the convention floor with Bally execs (l-r) Donald Romans, prexy & board chairman Bob Mullane and Chuck Farmer.



Digital Controls board chairman Mike Macke (l-r) and company exec Mike Shaw at the firm's "Load Runner" game.



Exidy prexy Pete Kauffman (r) with (l-r) Tom Keil and Blair Norris of Brady Dist. and Exidy's Mirielle Chevalier at "Vertigo."



Show visitors (l-r) Sen. & Mrs. Ed Zorinsky with Geri and Bob Nims of New Orleans.



Bally Banner prexy Alan Bruck (l-r) with board chairman Al Rodstein at Bally Sente's "Shrike Avenger."



At the Rock-Ola 490 phono with exec veepee Bette Lockhart and Bally Midwest-Green Bay's Bob Rondeau.



Show visitors Alvin Gottlieb and his son, Michael, who hopes to pursue a career in coinbiz.



The popular "Karate Champ" was among the big attractions at the Data East exhibit.



ICE's Steve Bernstein (with glasses) chats with show visitors at the firm's "Fire Escape" game.



At U.S. Billiards "Super Bowl" with Len Schneller, Nate Feinstein, Stan Levine and Mel Kauffman.



Walter Day (c) with Jay Kim, Steve Harris, Bill Mitchell and Ben Gold, the U.S. Nat'l. Video Game Team, at the *Cash Box* booth.

(photos by Joe Gino)

# THE JUKEBOX PROGRAMMER

\*indicates new entry

November 24,

## POP

- 1 **WAKE ME UP BEFORE YOU GO-GO**  
WHAM! (Columbia 38-04552)
- 2 **PURPLE RAIN**  
PRINCE AND THE REVOLUTION (Warner Bros. 7-29174)
- 3 **STRUT**  
SHEENA EASTON (EMI America B-8227)
- 4 **OUT OF TOUCH**  
HALL AND OATES (RCA JK-13916)
- 5 **BLUE JEAN**  
DAVID BOWIE (EMI America B-8231)
- 6 **I FEEL FOR YOU**  
CHAKA KHAN (Warner Bros. 7-29195)
- 7 **SEA OF LOVE**  
THE HONEYDRIPPERS (Esparanza/Atlantic 7-99701)
- 8 **NO MORE LONELY NIGHTS**  
PAUL McCARTNEY (Columbia 38-04581)
- 9 **I JUST CALLED TO SAY I LOVE YOU**  
STEVIE WONDER (Motown 1745MF)
- 10 **HARD HABIT TO BREAK**  
CHICAGO (Warner Bros. 7-29214)
- 11 **ALL THROUGH THE NIGHT**  
CYNDI LAUPER (Portrait/CBS 37-04516)
- 12 **BETTER BE GOOD TO ME**  
TINA TURNER (Capitol B 5387)
- 13 **COVER ME**  
BRUCE SPRINGSTEEN (Columbia 38-04561)
- 14 **COOL IT NOW**  
NEW EDITION (MCA 52455)
- 15 **THE WAR SONG**  
CULTURE CLUB (Virgin/Epic 34-04638)
- 16 **WHAT ABOUT ME**  
KENNY ROGERS with KIM CARNES and JAMES INGRAM (RCA PB-13899)
- 17 **WE BELONG**  
PAT BENATAR (Chrysalis VS4 42826)
- 18 **BORN IN THE U.S.A.**  
BRUCE SPRINGSTEEN (Columbia 38-04680)
- 19 **CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)**  
BILLY OCEAN (Jive/Arista JS 1-9199)
- 20 **TEACHER TEACHER**  
.38 SPECIAL (Capitol B-5405)
- 21 **PENNY LOVER**  
LIONEL RICHIE (Motown 1762 MF)
- 22 **VALOTTE**  
JULIAN LENNON (Atlantic 7-89609)
- 23 **THE WILD BOYS**  
DURAN DURAN (Capitol B-5417)
- 24 **DESERT MOON**  
DENNIS DeYOUNG (A&M 2666)
- 25 **WALKING ON A THIN LINE**  
HUEY LEWIS AND THE NEWS (Chrysalis VS4 42825)
- 26 **DRIVE**  
THE CARS (Elektra 7-69706)
- 27 **RUN TO YOU\***  
BRYAN ADAMS (A&M 2686)
- 28 **I CAN'T HOLD BACK**  
SURVIVOR (Scotti Bros./CBS ZS4 04603)
- 29 **LIKE A VIRGIN\***  
MADONNA (Sire 7-29210)
- 30 **UNDERSTANDING\***  
BOB SEGER & THE SILVER BULLET BAND (Capitol B-5413)

## COUNTRY

- 1 **CHANCE OF LOVIN' YOU**  
EARL THOMAS CONLEY (RCA PB-13877)
- 2 **YOUR HEART'S NOT IN IT**  
JANIE FRICKE (Columbia 38-04578)
- 3 **DOES FORT WORTH EVER CROSS YOUR MIND**  
GEORGE STRAIT (MCA-52458)
- 4 **AMERICA**  
WAYLON JENNINGS (RCA PB-13908)
- 5 **WHY NOT ME**  
THE JUDDS (RCA PB-13923)
- 6 **SHE'S MY ROCK**  
GEORGE JONES (Epic 34-04609)
- 7 **YOU COULD'VE HEARD A HEART BREAK**  
JOHNNY LEE (Warner Bros. 7-29206)
- 8 **TOO GOOD TO STOP NOW**  
MICKEY GILLEY (Epic 34-04563)
- 9 **NOBODY LOVES ME LIKE YOU DO**  
ANNE MURRAY/DAVE LOGGINS (Capitol PB-5401)
- 10 **FOOL'S GOLD**  
LEE GREENWOOD (MCA-52426)
- 11 **MAGGIE'S DREAM**  
DON WILLIAMS (MCA-52448)
- 12 **ME AGAINST THE NIGHT**  
CRYSTAL GAYLE (Warner Bros. 7-29203)
- 13 **GOD WON'T GET YOU**  
DOLLY PARTON (RCA PB-13883)
- 14 **P.S. I LOVE YOU**  
TOM T. HALL (Mercury 880 216-7)
- 15 **I LOVE ONLY YOU**  
THE NITTY GRITTY DIRT BAND (Warner Bros. 7-29203)
- 16 **WORLD'S GREATEST LOVER**  
THE BELLAMY BROTHERS (MCA-52446)
- 17 **CROSSWORD PUZZLE**  
BARBARA MANDRELL (MCA-52458)
- 18 **THE BEST YEAR OF MY LIFE**  
EDDIE RABBITT (Warner Bros. 7-29186)
- 19 **JAGGED EDGE OF A BROKEN HEART**  
GAIL DAVIES (RCA PB-13912)
- 20 **HOW BLUE**  
REBA McENTIRE (MCA-52468)
- 21 **A PLACE TO FALL APART\***  
MERLE HAGGARD (Epic 34-04663)
- 22 **ALL MY ROWDY FRIENDS ARE COMING OVER**  
HANK WILLIAMS, JR (Warner Bros. 7-29184)
- 23 **IT'S A BE TOGETHER NIGHT**  
FRIZZELL & WEST (Viva/Warner Bros. 7-29187)
- 24 **WHATEVER TURNS YOU ON**  
KEITH STEGALL (Epic 34-04590)
- 25 **YEARS AFTER YOU**  
JOHN CONLEE (MCA-52470)
- 26 **DIAMOND IN THE DUST**  
MARK GRAY (Columbia 38-04610)
- 27 **I'D DANCE EVERY DANCE WITH YOU\***  
THE KENDALLS (Mercury 880 306-7)
- 28 **HEARTACHE AND A HALF\***  
DEBORAH ALLEN (RCA PB-13921)
- 29 **SOMETHING IN MY HEART\***  
RICKY SKAGGS (Epic 34-04668)
- 30 **GOT NO REASON NOW FOR GOIN' HOME\***  
GENE WATSON (MCA-52457)

## BLACK CONTEMPORARY

- 1 **COOL IT NOW**  
NEW EDITION (MCA 52455)
- 2 **I FEEL FOR YOU**  
CHAKA KHAN (Warner Bros. 7-29195)
- 3 **CENTPEDE**  
REBBIE JACKSON (Columbia 3-0454)
- 4 **PURPLE RAIN**  
PRINCE AND THE REVOLUTION (Warner Bros. 7-29174)
- 5 **BETTER BE GOOD TO ME**  
TINA TURNER (Capitol B 5387)
- 6 **I JUST CALLED TO SAY I LOVE YOU**  
STEVIE WONDER (Motown 1745 MF)
- 7 **SOLID**  
ASHFORD AND SIMPSON (Capitol B-5399)
- 8 **PENNY LOVER**  
LIONEL RICHIE (Motown 1762 MF)
- 9 **LET IT ALL BLOW**  
DAZZ BAND (Motown 1760 MF)
- 10 **FRIENDS**  
WHODINI (Jive/Arista JS 1-9222)
- 11 **DON'T STOP**  
JEFFREY OSBORNE (A&M 2686)
- 12 **OFF AND ON LOVE**  
CHAMPAIGN (Columbia 38-04603)
- 13 **CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)**  
BILLY OCEAN (Jive/Arista JS 1-9199)
- 14 **SEX SHOOTER**  
APOLLONIA 6 (Warner Bros. 7-29187)
- 15 **SEXOMATIC**  
BAR-KAYS (Mercury/PolyGram 880-255-)
- 16 **JUNGLE LOVE**  
THE TIME (Warner Bros. 7-29174)
- 17 **LOOK THE OTHER WAY**  
ISLEY, JASPER, ISLEY (Magic Sounds/CBS ZS4 0464)
- 18 **SWEPT AWAY**  
DIANA ROSS (RCA PB-13886)
- 19 **SHOW ME**  
GLENN JONES (RCA PB-13877)
- 20 **C.O.D. (I'LL DELIVER)**  
MTUME (Epic 34-04563)
- 21 **TREAT HER LIKE A LADY**  
THE TEMPTATIONS (Motown 1765 G)
- 22 **AFTER ALL**  
AL JARREAU (Warner Bros. 7-29226)
- 23 **IN THE NAME OF LOVE**  
RALPH MacDONALD with VOCALS by BILL WITHERS (Polydor/PolyGram 881-221-)
- 24 **BLACK BUTTERFLY**  
DENIECE WILLIAMS (Columbia 38-04610)
- 25 **JUST FOR THE NIGHT\***  
EVELYN "CHAMPAGNE" KING (RCA PB-13912)
- 26 **DON'T STAND ANOTHER CHANCE**  
JANET JACKSON (A&M 2666)
- 27 **CONTAGIOUS\***  
WHISPERS (Solar/Elektra 7-6968)
- 28 **GOTTA GET YOU HOME TONIGHT\***  
EUGENE WILDE (Philly World/Atlantic 7-9971)
- 29 **THE MEDICINE SONG**  
STEPHANIE MILLS (Casablanca/PolyGram 880-180-)
- 30 **YOU USED TO HOLD ME SO TIGHT\***  
THELMA HOUSTON (MCA 5249)

## RECORDS TO WATCH

WISHFUL DRINKIN' — Atlanta (MCA)  
TURN ME LOOSE — Vince Gill (RCA)  
I DO'WANNA KNOW — REO Speedwagon (Epic)  
STRANGER IN TOWN — Toto (Columbia)  
PRIDE (IN THE NAME OF LOVE) — U2 (Island/Atlantic)  
NO ONE'S GONNA LOVE YOU — S.O.S. Band (Tabu/CBS)

FIRE IN THE NIGHT — Alabama (RCA)  
MAKE MY LIFE WITH YOU — Oak Ridge Boys (MCA)  
SHE'S GONNA WIN YOUR HEART — Eddy Raven (RCA)  
AIN'T SHE SOMETHIN' ELSE — Conway Twitty (Warner Bros.)  
YOU TURN ME ON — Ed Bruce (RCA)  
MISLED — Kool & The Gang (DeLite/PolyGram)

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# CASHBOX CONFIDENTIAL

BY GEORGE ALBERT, PUBLISHER, CASH BOX MAGAZINE

**YOUR  
WEEKLY  
SYNDICATED  
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**JOIN THE MILLIONS  
OF READERS WORLDWIDE!!**

**FEATURING THIS WEEK . . .**

## **DARYL HALL and JOHN OATES**

*The masters of "blue-eyed soul" are currently on a whirlwind tour of the United States as both the new album and single continue to bullet their way up the Cash Box charts.*



## **PAT BENATAR**

*Not content to rely strictly on harder rocking material, the explosive vocalist and her top notch band have come up with a project that will please old fans while opening a broader and more rewarding musical direction.*



## **THE BLASTERS**

*These "rock and roll purists" continue to tour the U.S. playing their special brand of hard driving tunes. The band's forthcoming release features a cut produced by John Cougar Mellencamp, who recently showed the band around his hometown of Bloomington Indiana.*



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

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

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