TED TURNER KICKS OFF CABLE MUSIC CHANNEL
L.A. RADIO FLOODED WITH SPRINGSTEEN PROMOTIONS
FAIRLIGHT INTRODUCES INNOVATIVE CVI, VOICETRACKER
NASHVILLE NETWORK SHOWS STEADY GROWTH
CREDIT WHERE CREDIT IS DUE (Ed.)

Steve Miller
From the arenas of the world to you!

DURAN DURAN

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EDITORIAL

Credit Where Credit Is Due

While at times various facets of the music industry have relegated the jukebox to a lesser status than it deserves, the jukebox tradition has been an effective vehicle for exposing artists and their product from every musical format. This week's AMOA "JB" Awards have become a registered trademark and are the industry's standard for the popularity of artists and their songs, based on actual number of jukebox plays. Saluting such artists as Michael Jackson with "Thriller", Julio Iglesias and Willie Nelson with "To All The Girls I've Loved Before" and Cyndi Lauper, touted as "this year's rising star," the awards represent the jukebox industry's vital interaction with the best music that is offered. The awards serve as a reminder to the music industry at large of the grass roots element that is essential to breaking and developing a record. These honors bestowed by the jukebox operators and manufacturers signify a commitment to music and a need for reciprocation from all areas of the music industry.

CONTENTS

ON THE COVER
Since his emergence as an influential figure in the burgeoning late '60s blues-rock scene in Chicago and San Francisco, Steve Miller has had a knack for staying at the top of the music scene, in spite of a relatively tame and low profile image. During the '70s, Miller had a long string of pop hits which established him as one of the most consistently engaging writers and performers in the business. Known for such hit albums as "The Joker," "Fly Like An Eagle" and the singles "Space Cowboy," "Living In The U.S.A." and others, Steve Miller effortlessly made his way into the '80s with the albums "Circle Of Love" and the smash "Abracadabra." Putting to work his extensive musical and lyric skills, Miller has now come up with his latest Capitol Records LP "Italian X-Rays." Featuring the single "Shang-Ri-La," the LP is a testament to Miller's always subtle, innovative pop direction which again seems imminent to vault him to the top of the pop charts once more. (Cover photo caption: Neil Hefti)

TOP POP DEBUTS

SINGLES
52 BORN IN THE U.S.A. — Bruce Springsteen — Columbia

ALBUMS
40 GIVE MY REGARDS TO BROAD STREET — Paul McCartney — Columbia

POP SINGLE

PURPLE RAIN Prince Warner Bros.

B/C SINGLE

I FEEL FOR YOU Chaka Khan Warner Bros.

COUNTRY SINGLE

GIVE ME ONE MORE CHANCE Exile Epic

JAZZ

INSIDE MOVES Grover Washington Jr. Elektra

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ISSUE DATE
DECEMBER 29, 1984

ADVERTISING DEADLINE:
DECEMBER 17, 1984
**Turner Launches Music Channel**

by Gregory Dobrin

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

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

The continuous 24-hour CMC programming has been adopted as an alternative to MTV in its live, wide audience appeal and also in its rejection of the typical "Vyle" format. Disk jockey voice-overs, noted L.A. de-jays Raechel Donohue, formerly of KROI, and Jeff Gonzer, former of KMET, began the GMC pro-

**GRP Records: In The Digital Mood**

by Lee Jeske

NEW YORK — When compact discs first hit the market, at the beginning of last year, they appealed to the audiophile. Listeners with sophisticated set-ups were gobbling up symphonies and marvelling at the harps and violas that just were never that audible on black vinyl. Now the compact disc chart is, not surprisingly, very similar to all the other charts — laden with Springsteen, Prince, The Cars, and the rest. Yet holding its own is, of all things, a CD by the Glenn Miller Orchestra. "The Golden Age of Music" continues to be GRP's biggest seller.

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

When asked if the Miller record was

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**Melissa Signs With Chappell**

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

**Anatomy Of A Video Pt. 2**

by Rusty Cutchin

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

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

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

"You have to have a hell of a sense to make good videos," he says. He should know. Joel's recent videos are among the most innovative and popular of the relatively youthful genre.

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

by David Adelson

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

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

ACH outlets, Springfield's original home and breeding ground, were quite aggressive with promotions. ABC's owned and operated KLOS gave away 9,500 "Bruce" baseball caps while giving away over 80 pair of tickets. "We'd given away a lot more if we could have bought them, but they had a limit," remarked the station's director of promotions Steven Smith, referring to the promoter's ticket ceiling. In addition to the give-aways, the station dedicated the entirety of its "Seventh Day" show (seven complete albums in a row) to Springfield.

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

(continued on page 30)

**Fairlight Keeps Expanding With Innovative CIVI And Voicetracker**

by Peter Holden

LOS ANGELES — The Fairlight CMI (computer musical instrument) was introduced to the market in 1978, it effectively brought advanced computer technology to the art of making music. While synthesizers had made use of such technology since the early 70's, the Fairlight delivered it in an amazingly flexible unit which could produce a virtually limitless array of both natural and synthesized sounds. Though the Fairlight still carries a hefty price tag — $20,000 for a unit — its units start at roughly $32,000 each — more and more recording artists, musicians and producers are making use of its precise and innovative capabilities.

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

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**Metheny/Bowie Collaboration**

— EMI America's David Bowie and ECM guitarist Pat Metheny have collaborated on a song to be part of the soundtrack to John Schlesinger's film The Eagle And The Snowman. The principals of this collaboration are seen here following recording sessions recorded in Moutre, Switzerland. Pictured are (+) producer John Schlesinger, Metheny, Bowie and Lyle Mays of the Pat Metheny Group.
BUSINESS NOTES

Warner Comm. Posts Third Qtr. Profit
NEW YORK — Warner Communications Inc. reported third quarter income from continuing operations and net incomes of $24,362,000, or $0.36 per fully diluted share. These figures compare to income from continuing operations of $4,943,000 or $0.08 per share and a net loss of $122,666,000 of $1.27 per share, in 1983. Revenues from continuing operations of $540,856,000 rose 24 percent over $434,863,000 the previous year.

According to WCi chairman Steven J. Ross, "The Recorded Music and Publishing division had a record third quarter, with revenues climbing 27 percent to $377.2 million and operating income up $4 percent to $22.7 million. Each of WCI's domestic labels — Warner Bros., Elektra and Atlantic — has improved sales. Prince's soundtrack from 'Purple Rain,' has sold over two million units and releases from the Cars, Chicago, Madonna, Ratt, The Time, Twisted Sister and ZZ Top all sold exceptionally well in the quarter. Revenues for WEA international were up, but operating income was down slightly due to the negative effect of the strong dollar on foreign currency translations."

AFM President Petriollo Dies
NEW YORK — James C. Petriollo, president of the American Federation of Musicians from 1940-58, died Oct. 23 in Chicago at the age of 82.

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

On hearing of his death, current AFM president Victor F. Fuenebala, calling Petriollo "one of the greatest labor leaders in the history of the labor movement," said, "We will never forget his legacy. The Music Performance Trust Fund, continues to bring live music to audiences in the United States and Canada, each performance reminding both players and listeners of his accomplishments."

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

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

EXECUTIVES ON THE MOVE

Grubblat | Kaplan | Dematteis | Lehmann
Grubblat Promoted — Alan Grubblat has been promoted to the position of director, market research, RCA records. An eight-year company veteran, Grubblat was most recently manager, market research and, simultaneously, assisted the division vice president — U.S.A. and Canada. He joined the company in 1978 as junior market research assistant. He has since held several promotions within the department prior to being named manager in 1981.
Kaplan Named — Donald L. Kaplan has been named as vice president, business affairs for CBS Records International. In his new position, Kaplan will advise the division and its subsidiaries on business affairs matters and will monitor and administer existing CBS Records International agreements. He also will negotiate contracts on behalf of the Division for the acquisition of labels and artists, and function as liaison with the U.S. Division of CBS Records where international interests are involved.

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

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

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

Crosen Appointed — Raschel M. Crosen has been appointed editor for the Chicago Intersongs Music Group, U.S.A. Crosen has practiced law in the areas of international banking and foreign investment both in the United States and abroad.

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

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

Most recently, Theriot had been senior attorney and director of the artist contract section of Capitol's law department. He joined Capitol in 1965 as an attorney in the artist contract section. He will now be relocating to New York.

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

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

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

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

Grubblat
Kaplan
Dematteis
Lehmann
Theriot
Snyder

New York — The N.Y. Music Publishers' Forum will discuss the effects of the MTV exclusivity agreements on the music industry Nov. 8 at the Plaza Hotel (212-751-1930 for details). The Videoproduction Assoc. will present a forum on computer graphics, relating strictly to video, Nov. 8 at Unite! (515 S.W. 57th St.); call (212) 265-4150 for info. The Performing Arts Unit of BMG/British will host a forum, "Look at the Future of Entertainment Retailing," Nov. 5 at the Sutton Place Synagogue, 225 E. 55th St., with Stan Goman, Tower Records; Roy Imber, Elroy Enterprises; and Jeff Sturman, Vogel's Entertainment, participating . New from the bookshelf: The Top Twenty Book: The Official British Record Charts, 1955-1983 by Tony Jasper (Blandford, dist. by Sterling, $4.95); How To Make More in Music: A Freelance Guide by James R. Gibson (Workbooks Press, $9.95); and six paperbacks from Ballantine: Boy George and Culture Club by Wayne Robins, Duran Duran by Toby Goldstein, Eurythmics by Nancie S. Martin, Cyndi Lauper by K.K. Willis Jr., Bruce Springsteen by Marianne Meyer, and Van Halen by Gordon Matthews ($2.95).
STEELTOWN — Big Country — Mercury 822 831-7 — Producers: Steve Lillywhite — List: 9.89 — Bar Coded

Working within the same aural collage and with the same intensity of "Wonderland" and their debut disc, Big Country here puts forth an LP of considerable musical power and lyric vision. The Scottish jangling guitars and thundering vocals of Stuart Adamson are again in the fore, yet Big Country's songwriting has taken on a matured nature, so that each track turns each cut into a riveting folk drama written from the heartland. Heroically honest heart and soul "A Matter Of Time" to the college play with "Where The Rose Is Sown" and "The Great Divide" standing out.


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


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


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


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

ELVIS PRESLEY (RCA JK-13929) — Blue Suede Shoes (2:00) (Hi-Lo Music/BMI) (Perkins: Producer: None listed)

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

THE TEMPTATIONS (Gordy 1765(G)) — Treat Her Like A Lady (3:59) (Jobete Music Co., Inc./Tall Temptations Music/ASCAP/Williams-woodson) (Producers: A. Philip McKay and Ralph Randolph Johnson)

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

LILLO THOMAS WITH MELBA MOORE (Capitol B-5415) — (Can't Take Heart) All of You (3:55) (Bushburn Music, Inc./New Music Group/Music Corporation of America, Inc./ASCAP/BMI) (Thomas-Laurence) (Producers: Paul Laurence)

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

JOE COCKER (Capitol P-5412) — Edge of a Dream (3:51) (Irving Music, Inc./Adams Communications Inc./Calypso Toonz/BMI/Procon) (Adams-Vallance) (Producer: Keith Forsey)

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

THE POLITICS OF MUSIC — Well, the Presidential election is just around the corner, and with the Boss in town toting a Santa Claus bag full of faith, integrity and unabashed humanity, it’s hard not to see this as a re-run of the 1988 tussle at the Los Angeles Sports Arena which has been a fantastic success in terms of box office receipts for him and in terms of inspirational energy for the lucky 110,000 who showed up Saturday night for a drum and bass attack by the E Street Band. The unfurling of the American flag and Springsteen’s numerous references to the steelworker’s hunger fund firmly proved that though he may not endorse either of the major candidates for president, he is a man who deeply concerns over fundamental social issues that face this country in which the Boss seems to have limitless pride. This human integrity was exemplified over and over during the 3 1/2-hour show and was in the air at each of Springsteen’s concerts. Though his songs rely on somewhat limited imagery — love, women, cars, freedom, etc. — there is an underlying thrust which is one of unquestioning confidence in the power of love and man. And besides all that, Springsteen and the E Street Band rock the hell out of each and over every audience for which they perform. From the hits of the latest disc (“Dancing In The Dark,” “Cover Me” and the title track) to the stark realism of the “Nebraska” material to ageless classics (“Born To Run,” “Thunder Road,” “Street Fighting Man,” “Devil In A Blue Dress,” “Twist And Shout”), they gave all they had and more much.

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

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

RED POLITICS — The Red Rockers latest 415/Columbia disc entitled “Schizophrenic Circus” has the band’s usual hard-edged political/social commentary, complete with a seething cover of the classic “Eve Of Destruction.” Yet another cut off the album, “Trumpet” even comes closer to the home base tone for Red Rocker drummer (formerly of Stiff Little Fingers) Jim Reilly. In town for a gig this weekend at the Palace, Reilly explained that the song is about a friend who was arrested for political protests and put on Northern Ireland’s H block in Maze prison. So many of the songs on the H block are simply political activists that Reilly and the Rockers’ John Griefith coined the name “Freedom Row.” It was during a trip to Northern Ireland that Griefith and Reilly wrote the song and during their stay there Reilly’s brother was shot and killed during a political demonstration. NEW LABEL — A new reggae label has been initiated in southern California called Sonic Boom Records. The label is based in Redondo Beach and has just released its first two albums. The first is Coo Congo Ashanti Roy’s solo debut called “Level Vibes” and contains a mixture of lover’s rock, dub and conscious lyric tracks. The second is a maxi-single from Alton Ellis called “Earth Needs Love” with “Diverse Doctrine.” Sonic Boom can be reached at (213) 374-6647.

DIA DE LOS MUERTOS CELEBRATION — The equivalent to Halloween in Mexico, Christmas on the west coast and New Year’s Eve in the Caribbean, Lingerie Friday, Nov. 2, with a host of classic east L.A. bands. The show will be entitled “Lil Ruben and Thee Latin Soul Revue” and will feature Latino comedian Paul Reubens, Cabbages and Melt Headhunters, The Midnighters, Los Lobos and Red Ruben and The Jets. Should be an excellent show of musical talent from one of L.A.’s few indigenous musical/cultural fusions.

CLOSE TO THE EDIT — The DB’s will be back in town November 2 at the Palace after a gig in Chicago. The band’s American debut on Bearsville called “Like This” is doing great with a typically rich album full of pop gems. Catch them!

Peter Holden

PALACE CELEBRATION — Recording artist Lauren Wood and Cable Music Channel senior staff producer Shaun Riedlingl will be crowned the first king and queen of the Palace for the release of Steve Miller’s Capitol LP “Italian X-Ray.”

THE DB’S MAKE NOISE — The DB’s are back in town with a November 2 appearance at the Palace with a one-off single from Alton Ellis called “Earth Needs Love” with “Diverse Doctrine.” Sonic Boom can be reached at (213) 374-6647.

DIAD TE DEMUEROS CELEBRATION — The equivalent to Halloween in Mexico, Christmas on the west coast and New Year’s Eve in the Caribbean, Lingerie Friday, Nov. 2, with a host of classic east L.A. bands. The show will be entitled “Lil Ruben and Thee Latin Soul Revue” and will feature Latino comedian Paul Reubens, Cabbages and Melt Headhunters, The Midnighters, Los Lobos and Red Ruben and The Jets. Should be an excellent show of musical talent from one of L.A.’s few indigenous musical/cultural fusions.

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NEW FACES TO WATCH

The Vels — Alice DeSotto (voice, keyboards), Chris Larkin (drums, keyboards) and Charles Hanson (bass, voice and keyboards) — formed two and a half years ago with their first band, the Dates, where they’d been playing in other local bands for quite a few years. “The Philly music scene is pretty small and close-knit,” explains DeSoto, “so we knew each other for a few years before we got together as the Vels.” The band developed a strong local following, and with help from its manager landed a record deal with Polygram. The debut Mercury/Polygram, “Closet,” showcases the Vels as a band with the signature sound of the ’80s — a crossover fusion of reggae and danceable funk with a danceable pop hook. The album was produced by Steven Stanley (Tom Tom Club, B-52’s, Grace Jones, Black Uhuru) and recorded at Compass Point Studios in Nassau.

With tunes like “Look My Way,” “Tell Me Something” and “Secret Garden,” the trio shows its intelligence and command of its well-led influences. Vocalist DeSoto cites the Besties and Motown as early influences. Later she graduated to the Stones, Jimi Hendrix and Bowie. “I like rock-and-roll,” she just listens to a variety of stuff. I like Stevie Wonder a lot and Chaka Khan. DeSoto is self-taught and has played by ear since she was four. Hanson, originally from New Orleans (where he played the trumpet), lists the same influences. “I was a drummer for a real long time before I started playing bass, so I was into drummers. Like Cream — Ginger Baker — and then I started liking Yes ‘cause I liked Bill Bruford. Then in ’77, ’78 I was in the X-Ray band out — I started playing guitar and writing music of my own. I guess the time. I splurged. Now that I know just listening and being around for it the 10 years I was there — the R&B effect of it kinda rubbed off on me.” For

Atlantic Signs Superband The Firm

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

Jimmy Page (l) and Paul Rodgers

Sony Debuts New Products

NEW YORK — The Sony Corporation has recently introduced a number of new products, including a new VHS/VCR combination, video telephone, video personal computer, audio compact disc player, video player and color printer. The new products are designed to complement Sony’s existing line of products and to meet the growing demand for home entertainment and communications equipment.

Among the new products introduced by Sony is a video telephone, which allows users to make video calls and receive video messages. The product is designed to work with existing telephones and can be used to communicate with friends and family, or to watch television shows and movies. The video telephone is also compatible with Sony’s existing line of video products, allowing users to record and play back video content.

Another new product introduced by Sony is a video personal computer, which allows users to access and edit video content. The product is designed to work with existing personal computers and can be used to create and edit videos, as well as to play back video content.

Sony also introduced a new audio compact disc player, which is designed to work with existing compact disc players and can be used to play back audio compact discs. The new product is designed to provide high-quality audio playback, and includes features such as automatic track selection and random playback.

In addition to these new products, Sony also introduced a new video player and color printer. The video player is designed to work with existing video products and can be used to play back video content. The color printer is designed to work with existing computer systems and can be used to print video content.

The new products introduced by Sony are designed to complement the existing line of products and to meet the growing demand for home entertainment and communications equipment. The new products include a video telephone, a video personal computer, an audio compact disc player, a video player and a color printer, and are designed to provide high-quality audio and video playback, as well as to allow users to create and edit video content.
IN DEFENSE OF BROAD STREET — Well, the movie critics’ box scores are in and the results are clear: Talking Heads, 10; Prince, 5; McCartney, 0. In the battle over critical acclaim for visualizing musical concepts, the nod goes to big suits and some cái bé bét, the worst of our music variety.

This business of criticism is a funny thing. Writers are forced to apply the same standards to works that have little or nothing in common and they must then pretend that the results somehow mean something. I must admit that, in the case of Paul McCartney, it is hard to believe that he would not care about any of their opinions. Paul McCartney has run head-on into a batch of critics swinging hatchets because of their own denied expectations. If only Paul had thrown Linda into a dumpster.

The problem is that Give My Regards to Broad Street is a music film, and McCartney said it would be nothing, just a piece of entertainment. One has to face the fact that his project is nothing more than the revered of a bored victim of a traffic jam. In my view, McCartney has achieved more than he set out to do. Mainly he has showed his maturity, and that he is in step with progressive trends. Remember, this is the man who brought you Magical Mystery Tour. But aside from personal growth, Broad Street captures the man of the moment and his work.

MCCARTNEY AND COMPANY — Linda and George Martin: No respect.

THE STUDIO

Record Plant Studios
New York

NEW YORK — It would be easier to list the record companies that have lined up for New York’s Record Plant Studios, Names like John Lennon, Bob Dylan, Bruce Springsteen, the Commodores, the Beach Boys and Cyndi Lauper would represent a list of the icebergs of music plans who have passed through the studio’s well-known doors.

The facilities have changed with the times. The EMI Black Room, one of the top production houses in the business. In addition to the studios on the premises is Record Plant, a remote recording Department with two mobile units for live albums. Both are compatible with video for television taping and live broadcast location recording. The Master Cutting Room, for reference dubs, tape copies and master lacers, is located on Robert Street. It is 5th floor of the plant.

Owner Roy Cicala guarantees potential clients one of the most dedicated staffs of any facility in the record industry. Jay Mesinger is the general manager, and Phil Gitterman is general engineer.

IN THE STUDIO

STUDIO PROFILE

Record Plant Studios
New York

Dennis Brown was producing Carol Chapman with Larry Brown at the board and they had just finished the finished the Funky Bell single for CBS Records with engineer Bill Cooper over at Soundstage at the studio. Dennis is general manager, and Roy Cicala is general engineer.

Steven Brook is producing the new CBS LP with co-producer Robbie Buchanan. At the controls are Jack Joseph and Steve Stalin. Miles Copeland is producing the project for RCA, Hill Swimmer is mixing with Elmer Flores assisting John Lennon. Rob O’Neal is producing with Mark Anthony Thompson, zijn Flores and Bob Espinosa assisting. 

At JVC Joe Gastwirt and Liam Vincent are engineers and Victor Feldman’s new Flota LP on Palo Alto Records. 

At Ocean Way Studios Kim Carnes is working on her LP with producer Bill Cuomo for EMI Records. 

Engineers are Mark Ettel and Steve McMillan. 

Across at Group IV Recording composer Mike Post is scoring Hill Street Blues for MTM Enterprises with engineer Andy D’Addario, assisted by Jay Palmer. Also working with composer Robert Folk scoring Call To Glory for Paramount TV.

EAST COAST

16 Pyramid Sound in New York.

Michael Brauer is mixing The Raven’s “Stay Hard” LP. The project was recorded by Norman Dunn with Alex Perelas and Perita. Michael Brauer is one of the country’s premier studio sound engineers. Michael Brauer has finished projects with producer Steve Thomas for Lez and his new band, Chico Cottar for The Kajagoogoo, Pseudo Echo and Talk Talk and Anthony Moore. 

Harvey Goldberg produced and engineered Kit Hain’s latest for United Artists. 

Mark Kamin’s did the dance mixes for producer Michael Brauer’s “Animal Night Life”. 

Billy Traum and Island Records.

Brauer recently mixed two science lab projects, Angela Bolli and Evelyn “Champagne” King as well as Person to Person director of remote recording. Record Plant Studios, New York Street, New York, NY 10036, (212) 681-6505. Below is an abbreviated list of available equipment.

Record Plant Studios

All room is painted with and with Ampex MM-1200 Tape Recorder and Ampex ATR 2 Track and/or ATR 4 Track as needed.

External outboard inventory, including most requested limiters, equalizers, effects and noise reduction systems to choose from. It has all available of the most well-bred and fastest models in the world. Noise and hum from an engineer’s perspective was not a large component of equalizers, limiters, effects and noise reduction systems to choose from.

Owner Roy Cicala guarantees potential clients one of the most dedicated staffs of any facility in the record industry. Jay Mesinger is the general manager, and Phil Gitterman is general engineer.
TOP 30 COMPACT DISCS

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks On 11/3 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Purple Rain (Warner Bros. 25110-3) WEA</td>
<td>15.98 1 9</td>
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<tr>
<td>2 Born in the U.S.A. (Capitol 46001) CAP</td>
<td>9</td>
</tr>
<tr>
<td>3 Dark Side of the Moon (Capitol 46001) CAP</td>
<td>9</td>
</tr>
<tr>
<td>4 Heartbeat City (Elektra 60296-2) WEA</td>
<td>9</td>
</tr>
<tr>
<td>5 She's So Unusual (Emi RKL 36330) CBS</td>
<td>9</td>
</tr>
<tr>
<td>6 Private Dancer (Capitol 46041) CAP</td>
<td>7 6</td>
</tr>
<tr>
<td>7 Can't Slow Down (Capitol 46041) CAP</td>
<td>7 6</td>
</tr>
<tr>
<td>8 Thriller (EMI 36112) IRS</td>
<td>8 9</td>
</tr>
<tr>
<td>9 Aja (MCA MCA 37214) MCA</td>
<td>10 5</td>
</tr>
<tr>
<td>10 Goodbye Yellow Brick Road (Warner Bros. 25110-3) WEA</td>
<td>12 4</td>
</tr>
<tr>
<td>11 Eliminator (Warner Bros. 25174-2) WEA</td>
<td>11 8</td>
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<tr>
<td>12 The Nightfly (Warner Bros. 25174-2) WEA</td>
<td>11 8</td>
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<tr>
<td>13 Synchronicity (MCA MCA 6095) MCA</td>
<td>9 9</td>
</tr>
<tr>
<td>14 Madonna (Epic CK 3735) RCA</td>
<td>9 9</td>
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<td>15 1984</td>
<td>15.98 14 9</td>
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<tr>
<td></td>
<td>15.96 16 9</td>
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Regional Album Analysis

NATIONAL BREAKOUTS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<th>Peak Position</th>
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<tr>
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<td>Prince and the Revolution</td>
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<tr>
<td>She's So Unusual</td>
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<td>Tina Turner</td>
<td>Capitol</td>
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<td>9</td>
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<tr>
<td>Can't Slow Down</td>
<td>Lionel Richie</td>
<td>Motown</td>
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<tr>
<td>Thriller</td>
<td>Michael Jackson</td>
<td>Epic</td>
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<td>9</td>
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<td>Aja</td>
<td>Steely Dan</td>
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<td>12 4</td>
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<td>A&amp;M</td>
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<td>The Police</td>
<td>A&amp;M</td>
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<td>1984</td>
<td>Van Halen</td>
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NORTHEAST 1.

<table>
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<tr>
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<tr>
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<td>1</td>
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<tr>
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<tr>
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<td>4</td>
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<td>Jeffrey Osborne</td>
<td>Atlantic</td>
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<tr>
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<td>Sam Harris</td>
<td>Arista</td>
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<tr>
<td>General Public</td>
<td>8</td>
<td>General Public</td>
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SOUTHEAST 2.

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<td>Julian Lennon</td>
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<tr>
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<td>Epic</td>
<td>14 TOMMY SHAW</td>
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<td>6</td>
<td>Sam Harris</td>
<td>Columbia</td>
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Baltimore/Washington 3.

<table>
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<tr>
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<td>4</td>
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<td>Jeffrey Osborne</td>
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<td>14 TOMMY SHAW</td>
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WEST 4.

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<td>Sam Harris</td>
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<td>14 TOMMY SHAW</td>
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<tr>
<td>General Public</td>
<td>7</td>
<td>General Public</td>
<td>RCA</td>
<td>15 APOLLO 6</td>
</tr>
</tbody>
</table>

This listing of records outside the national Top 30 showing steady or upward movement is designed to keep retailers abreast of the latest regional sales trends.
SOUND THINKING — Chris Stone, president of L.A.'s Record Plant and founder of Audio Intervisual Design, celebrates the sale to Glen Glenn Sound of the Sony PCM-3324 digital multitrack system. Store, which also reps for SonyPro-Audio products on the west coast and has helped pave the way for digital soundtracks over the last five years, commented, "...it's very rewarding to finally have it become an industrywide reality... this is a significant step for the entire film industry." Pictured (l-r) are Tom Kobayashi, president of Glen Glenn Sound, Chris Stone and Curtis Chen of Sony.

WHAT'S IN-STORE

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

Combining these CDs with the latest releases from Stephanie Mills, The Eurythmics, and Kiss among others, PolyGram continues to be a strong supporter of the CD format.

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

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

WHAT A DEAL — The Professional Sound Systems division of Bose Corporation is offering dealers free Bose RoomMate™ stereo systems through a sales incentive plan effective now through December. The promotion was announced by John Stemberg, field sales manager, who explained that it is designed as an incentive and a gift for dealers. "We want to thank our dealers and contractors for their past support and at the same time encourage increased sales throughout our product line," he said. The Bose RoomMate is a compact and lightweight amplified, amplified speaker system designed for use with Walkman-type personal stereos. The units retail for $199 a piece and can plug into any device with a headphone jack including televisions, VCRs and keyboards. Bose Pro dealers and contractors will receive one free RoomMate system for their first qualifying order and each multiple thereof if placed at the same time. There is no limit on the number of stereo systems each dealer can receive.
TOP 15 MUSIC VIDEOS

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

Video Business Grows With Joel Clip

(continued from page 7)

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

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

The video itself was shot over five days with 10 days of building before the camera rolled. The director is Howie Deutch. The choreography is by Wayne Cilento, the director of photography is Michael Negrin (Tell Her About It, Up From Girl, Time After Time, She-Bop.) The video was written by Jeff Schrock. Set design is by Steven Hendrickson. Steve Lim is associate producer. Carl Sturgeon is production coordinator.

Next week, the shoot.

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

TOP 15 MUSIC VIDEO REVIEWS

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

In this week's alternate view of Video the Wolf Will the Survive evokes perfectly the essence of the American Southwest. The urban experiences of an American Indian youth are chronicled here, from desert freedom to urban dishwashing to slavery. In the desert the boy sees the beauty of nature and the desert's way of life. When he returns, he must make a desperate run for freedom and return to the sagebrush. As delicately burnished in hue as it is in social comment, Will the Wolf Survive also features the band in well-adapted performance shots. Performance-wise intimate, the band's early days are charted through the video. That's why.

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

An essentially performance clip from MCA recording artist The Ravns. Ravns. Raised On The Radio puts the band in a hip radio environment, from "radio day" to the recording studio. The band's home movies are shown and the boy is shown in the office of his grandmother following the death of his parents — and leaves it there. Brief bedroom glimpses of the boy and his radio are infrequently seen between Ravns performance shots, a strategy that hinders the continuity of this initially intriguing story line. A noteworthy performance by Brandon Goldstein as the boy is unsupported by the clip's balance.
FADE IN: The Roman Coliseum, 43 A.D. An ominous quiet heightens the tension as dust settles over the city. Slowly, the hero walks in, hardly suspecting that the greatest battle of his life is only seconds away. Suddenly, we hear music growing louder and louder. Somewhere the music seems slightly out of place. It's the last scene of the movie. Unlike the rest of the film, this music seems aimed at you. In order to discuss today's scores, I spoke with two musicians and composers who have both pop and film experience, to see if they feel film music is going, as well as where they are headed themselves.

Larry Holdridge has been scoring a film composer for a decade and is best known for his successful theme to Moment By Moment, as well as the title song from the long-running TV series Night Court. Enough music. Larry, you know Holdridge has written the score to Mr. Mom and Splash and is set to score Columbia's upcoming feature Sylvester, as well as Bud Greenspan's documentary on this year's Olympics. Having studied classical music and conducting. Holdridge nonetheless finds his niche as an arranger for pop singers and groups in the '60s, primarily at RCA Records. This led him to the attention of Neil Diamond in 1969, with whom he ended up working for four years, culminating in the album Jonathan Livingston Seagull. According to Holdridge, that experience put him into the film world, something he'd always wanted to do. That's where I met Holdridge, not necessarily, as a writer and arranger, worked with Barbra Streisand, John Denver, George Benson and Diana Ross. Whether or not, by his gradual transition into film, Holdridge commented, "Both my pop background and my classical background found fruition in scoring. A film is such a mixture of different styles and influences, it's a way to mash a lot of styles that I despise. It fits into the trend of commercial songwriters working in film that has taken place over the last few years. I think if there is ever any pressure put upon composers by the producers or studios to write a 'hit song' for their film, "Yes, there is a stage we're going through now where everybody thinks a hit song will save the movie, but the film must come first and there are a lot of movies that aren't saved by a hit song and a lot of hit movies that don't have hit songs."

Holdridge is especially interested in the new music rock composers inject into film, citing Flashdance as a supreme marriage of both art forms, he feels there are "recent examples where you can imagine producers with cowbars trying to fit a song in their picture." One of the experiences the composer enjoys is to alter the experienced film composer's score and let the songwriters stick to writing songs. Holdridge cites his own experiences with Jonathan Livingston Seagull and Mahogany wherein he wrote the background scores while Neil Diamond and Michael Masser, respectively, wrote the songs. Holdridge feels. Mentioning such landmark films as The Graduate as well as the Beatles films, Holdridge is certain they planted the seeds of what is now a relatively successful fusion of contemporary music. As Holdridge sees it, "Music video is going to revolutionize film-making by changing how an audience perceives film. . . . We're still in the covered-wagon stage.

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

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

New Innovations From Fairlight

(continued from page 7)
designed for highly successful market responses.

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

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

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

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

NEW YORK — ABC opened a New York broadcast center for its seven radio networks (Contemporary, Direction, Entertainment, FM, Information, Rock and ABC TalkRadio) on October 29. The 40,000-square-foot facility is “the largest and most sophisticated commercial radio facility in the world,” according to ABC. The Broadcast Center, located at 125 West End Avenue, features a Technical Operations Center that, according to Edward F. McLaughlin, president, ABC Radio Networks, “looks like the control panel of Starship Enterprise,” a 3,000-square-foot newsroom designed for multiple simultaneous broadcasts, a sports center with three on-air studios and eight work stations; 13 studios, including two with “floating” floors, ceilings and walls; and a large block of office space.

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

“With the opening of this new broadcast center, ABC is making a commitment by the management of ABC to radio,” said Anthony D. Thompoulous, president, ABC broadcast group.

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

“Thanks to its rich subject matter and Sklar’s insider’s perspective, ROCKING AMERICA is a natural for the radio and record industries.”

In the decade of its supremacy, WABC was the most profitable, most popular, and most imitated radio station in the country. Now, Rick Sklar, the man whose name is synonymous with “Top 40” radio, recalls those chart topping years at WABC, and the development of Contemporary Hit Radio.

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

$13.95 hardcover with photographs and year by year playlists

$10,000 TO ВЕРА ТВОЕЙ ЖИЗНИ — ВРДУ in Raleigh, N.C. is offering listeners the chance to win $10,000 just for sending in a postcard with their favorite song. And the postcards have been pouring in at a rate of 400 per day from listeners hoping to qualify. At random, postcards are drawn throughout the day and night and songs are selected out of the air. The listener is contacted and given 10 minutes to call and identify his or her entry. The phone call is taped recorded and added to a master reel, that will determine the winner November 8. All of the contest qualifiers will be invited to a party November 8 in Raleigh when the master reel is forwarded to a tape recorder and played at random. When the tape stops, the next caller recorded on the tape will win $5,000. To ease the tax bite, the winner will receive the $5,000 in $1,000 install-ments over five years. The first check will be received by WRLD-FM’s winning listener within five days of the announcement of the winner.

PGS WONDER — Stevie Wonder will be making a rare network radio appearance on WINS, New York City, with a live broadcast of his album “The Record Plant,” Sunday, November 18.
ON JAZZ

NEW LABEL NEWS — I don't know what to call it — New Acoustic Music is what somebody calls it — but there is a certain type of jazz/world music hybrid that is becoming exceptionally popular lately. Windham Hill is the most notable label in this category, and while it has a few other labels (usually located in woody places like Vermont or Oregon) are turning this stuff out at a brisk clip. Well, from Great Barrington, Mass. comes Muse/Art Records (not to be confused with N.Y.'s Muse Records). Run by E.W. Chaps, Muse Art has just issued its first three releases. All of them are in the category of the New Acoustic Music hybrid (or what that word) of jazz, folk, and whatnot. The albums are "Far East Subway Blues" by the Winds of Change (David Wortman, Tim Moran, Mikelav Navazio, and TonyVacca), "Galleria of Larry Chernoff" (by "Larry Chernoff Park") by Tom Schmidt. Muse/Art can be reached at P.O. Box 626; Dept. G, 20 Rockefeller Ave.; Great Barrington, MA 01230.

FELA — One of the season's strangest happenings was the he-ar-or-he-not-nonappearance by Fela Anikulapo Kuti. Fela is a major African star — according to some, the major African musical superstar — who leads a big band that is closer to jazz than the groups of any of the other African stars (Sunny Ade, Rocherau, etc.). Though there are lyrics — politically volatile lyrics, at that — Fela's band is basically a musical instrument, an Afro-jazz big band. Back in September Fela was announced as playing the Ritz. Cancelled. A couple of weeks later he was announced as playing at the Ritz again, also Lenny Hambro. Cancelled this time and now so as not to play the Beacon Theatre. Fela's fans and Fela's band play the Pizza a Go-Go. One problem: Fela couldn't get out of Africa, so his son Femi fronted the band. In any case, a Capitol has just come to the rescue by releasing the live LPs. "Black President" (which is very different from the apparent name: Lester Bowie), "Original Sufferer," and "Egypt 80." They are all interesting and all anything else in jazz. Fela plays saxophones and keyboards, and sings, and there are interesting solos from baritone saxophonist Lekan Babajide and trumpet Otunnuoluoye. A different and worthwhile sound from the continent from whence it all began.

PUBLIC AFFAIRS — The Public Theater offered a spondee weekend of music to end October. Mual Richards Trường led his crackerjack big band through a typically tight musical experience, sparked by the fine drumming of Charlie Persip and featuring good instrumental work by everybody, notably Craig Harris on trombone, Jean-Paul Bourelly on guitar, and Marty Ehrlich on reeds. Then Hamiet Bluiett debuted his Clarinet Factory, which features seven, count 'em, seven, gentlemen (Bluiett, Kidd Jordan, John Purcell, J D. Parran, Dwight Andrews, Don Byron, and Eugene Geno) playing clarinets of every size (from tenor-woy to six feet tall) and sound. Backed by Fred Hopkins on bass and Warren Smith on drums, the Clarinet Factory cooked like hell, though not that long — series is the one held at the Church of the Heavenly Rest on Sunday afternoons. Look for Ray Bryant and Sir Roland Hanna (11/9), Charlie Byrd and friends Kenny Davern, George Duvivier and Bobby Rosengarden (12/9) and Dave McKenna (11/12). With benefit that Sit AVE. church's day school and info can be had from (212) 369-0404. The same people run the "Jazz at 6" series at the New School, which offers Kenny Burrell (11/9) and Charlie Byrd (12/9), info from (212) 741-5680. Outward Visions, meanwhile, brings a number of the same headliners to Brookfield Place (Lumino Stage). The Terry, Dwight Andrews Quartet (11/8 and Skip and the Exciting Illusions, featuring Alano Gardner (11/ 15) are next up; call (212) 358-1111 for details. "Jazz: America's Classical Music by the Great Explorers" has been recertified, and a post-concert reception, and a post-concert dinner featuring the music of Hal McKusick and his Swing Session. The cause is more-than-worthwhile, and info about remaining tickets can be had by phoning (212) 885-5237.

BACKAROUND — N.Y.'s Cooper Union, which has been offering fine programs since Abe Lincoln had a speaking gig there last century, serves up the David Eyges Quintet (11/9); "Primitive Worlds, a new jazz musical written by Amiri Baraka and featuring David Murray (22/16); (212) 254-6374 gets details. Another longtime counter-culture event has a remarkable variety of features — on a varied program that included some sparkling blues. Everybody played well, but John Purcell and Don Byron outdid themselves. This is the year of the return of the licorice stick, and, if Bluiett sticks with this family, this band can lead the revival.

REMEMBERING TEDDI — Teddi King was a fine jazz vocalist who died in 1977 of cancer. This is the time of the year when the late Billie Holiday is commemorated, and naturally the late Teddi King is commemorated at the same time. We Remember Teddi King" concerts have been held annually to benefit the SLE Foundation. This year's benefit takes place Nov. 5 at Town Hall and features Tommy Flanagan, Jimmy Witherspoon, and Jimmy Heath. The poster says: "Four of the greatest of the great...-

THE DRUMS OF CHILDREN — Shadowfax — Windham Hill WH-1038 — Producer: Chuck Greenberg — List: 8.98 Headly, sweeping, world music from the guys who can make stone flutes go hand in hand with memory moons. The ages, and genres, come together here, and while much of it is romantic music, there is plenty that is powerful and muscular. There is also a very effective use of such percussion instruments as turtle shells, fra fra bells and data drums. A tonic for sore ears.


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


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

KJAZ To Celebrate 25th With Benefit

NEW YORK — San Francisco's KJAZ, which claims to be the oldest radio station in the U.S. broadcasting jazz 24 hours a day, will celebrate its 25th anniversary Nov. 8 by bringing together Sarah Vaughan, Woody Herman, Al Cohn, Jon Hendricks and Tuck & Patti for a black-tie benefit for KQED Public Broadcasting. A $100 contribution buys a ticket to the event, at San Francisco's Gallery, as well as dinner, drinks and cocktails. Details are available from KQED Special Events, 500 Eighth St., San Francisco, CA 94103 (415-553-2200).
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<td>91 SOUND SYSTEM</td>
<td>8.88</td>
<td>HERBIE HANCOCK (Columbia FC 39478) CBS</td>
<td>95 IN ROCK WE TRUST</td>
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<td>92 NUCLEAR FURNITURE*</td>
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<td>STEVE PERRY (Columbia GC 39334) CBS 96 99</td>
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<td>BRANDAU BALLET (Clypial FV 41473) CBS</td>
<td>97 FIRST OFFENSE</td>
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<td>98 OUTRAGEOUS</td>
<td>8.88</td>
<td>LAKESIDE ( Solar/Elektra 60355) WEA</td>
<td>99 VITAL SIGNS SURVIVE (Soultrain Brothers FZ 39578) CBS</td>
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<td>100 IN THE EYES OF THE STORM</td>
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<td>ROGER HODGSON (A&amp;M SP-5504) RCA 137 2</td>
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Nashville Network Shows Growth

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

Werner stated that another indicator of TNN's growth is its increasing weekly cumulative average, which grew 37 percent in August over July. Based on an average weekly audience of more than 4.9 million households, viewed The Nashville Network each week during August, marking the 57 percent increase in TNNS's a steeply week-long house-
hold reach from July to August. This represents a cumulative audience increase of over 1.3 million homes in one month.

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

NEJA Seminar Set

NASHVILLE — The National Entertainment Journalists' Association (NEJA) will hold its second annual Journalists' Se-
minar for 1984 at Nashville's Country Music in Nashville. Keynote speaker for the seminar will be John Seigenthaler, Publisher of the Tennessean and USA Today.

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

Two hectar sure to be featured in the competition, hosted by Brenda Lee and Jim Stafford, will be videotaped for Jan. 27 airing on The Nashville Network Country music show, "Pickard and Bowden: Best Answer" to explain the contest rules.

On the first night of the show, two hector sure to be featured in the competition, will compete before judges from Nashville's music industry including: Tommy West, MMT Music Group; Joe Polidor, Polidoro Records; Terry Choate, Capirol Records/Nashville; Lisa Foster, former Miss Georgia; Garth Fundis, producer; the John Anderson, last year's winner; Mary Martin, manager for Vince Gill; Ben Farrell, Lon Varnell Enterprises; Erv Woodley, manager for George Strait; and Paul Moore, William Morris agent.

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

There will be a $35 admission charge to the Wrangler Country Showdown finals, with the proceeds going to the Grand Ole Opry trust fund.

Wrangler Country Showdown Finals

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

The Wrangler Country Showdown, a competition that is open to all musicians and vocalists, will culminate in a tour of the United States, Canada and Mexico. The winner will receive a $10,000 contract with RCA Records and a trip to Hollywood to record an album.

Each contestant will perform in front of a panel of judges, who will determine the winner based on their performance.

The prizes for the winner include:

- A $10,000 contract with RCA Records
- A trip to Hollywood to record an album
- A tour of the United States, Canada, and Mexico

The competition is open to all musicians and vocalists, and encourages diversity in the music industry.

The final competition will be held on November 6th and 7th at the Grand Ole Opry House. The winner will be awarded a $10,000 contract with RCA Records and a trip to Hollywood to record an album. The competition is open to all musicians and vocalists, and encourages diversity in the music industry.

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

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CASH BOX, November 10, 1984
Nashville Music Association To Honor Jordanaires At Banquet Nov. 25th

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

The Jordanaires, composed of Gordon Stoker, Neal Matthews, Jr., Ray Walker and Duane West, were the originators of "The Nashville Number System," and were instrumental in establishing the commercial "jingle" industry in Nashville. The group was also involved in the founding of the AFTRA/SAG office in Nashville, which now handles and negotiates most of the television and film work done in Tennessee.

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

Nashville Network Shows Growth

(continued from page 21)

holds. The ratings also confirmed that TNN, which programs 18 hours a day, shows its greatest strength in the 8-11 p.m. Monday-Friday daypart with an average rating in August of 1.2 among its subscribers. This audience delivery would represent an 8 percent increase over July, when TNN also delivered its highest prime-time audience at that point, among 12.6 million subscribers. Through these ratings, The Nashville Network, which has been telecasting 19 months, placed second for the second consecutive month among the six advertiser-supported, cable originated networks that report monthly Nielsen data. It was the four-year-old USA Cable Network that reported higher average prime-time ratings in July and August.

In urban and large population centers, areas which are not commonly noted as country music thresholds, The Nashville Network is strong with 79 percent of TNN subscribing households located in Nielsen A & B counties, which represent the 25 largest markets as well as counties with an excess of 150,000 population.

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

Thanks to all the Radio Stations for playing . . . .

“SOMETHING SHE CAN'T CONTROL”

(COS 1984)

By CLYDE OWENS

SPECIAL THANKS TO:

JERRY DUNCAN
CHUCK DIXON
BEAU JAMES

C.O.S. RECORDS
821 WHEELER AVE.
HUNTSVILLE, AL 35801

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“AMERICA THE BEAUTIFUL”

LOOK FOR MY ALBUM “FOR GOD AND COUNTRY”
**MOST ADDED COUNTRY SINGLES**

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

**MOST ACTIVE COUNTRY SINGLES**

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

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**THE COUNTRY MIKE**

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**FROM Z TO KWJJ** — Zella Lehr topped off the day for KWJ/F-Portland recently when she stopped by to present “Zella” caps to Bobby Sherman (J) and Mark Andrews (J).

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**PROGRAMMERS PICKS**

**Randy Stanley**
CHOW/Welland
Fire in the Night — Alabama — RCA

**Doug Lane**
WGI/Louisville
Make My Life With You — Oak Ridge Boys — MCA

**Michael St. James**
KIX/Fort Collins
She’s Gonna Win Your Heart — Eddy Raven — RCA

**Dave Bethune**
WDAT/Ormond Beach
All Tangled Up in Love — Gus Hardin — RCA

**Rocky McInerney**
WWAM/Altoona
Let Me Down Easy — Jim Glaser — Noble Vision

**Craig West**
KRD/Gresham
Ain’t She Somethin’ Else — Conway Twitty — Warner Bros.

**Jerry Howard/WM/Ander送**
One Owner Heart — T.G. Sheppard — Warner Bros.

**Bill Corey**
WO/Omaha
Make My Life With You — Oak Ridge Boys — MCA

**Jim Davis**
KWN/Tulsa
Rock On the Bayou — Alabama — RCA

**Rick Parrish**
WTRS/Dunnellon
All Tangled Up in Love — Gus Hardin — RCA

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**COUNTRY RADIO**

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**SINGLES REVIEWS**

**OUT OF THE BOX**

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**FEATURE PICKS**

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**NEW AND DEVELOPING**

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**LADIES’ CHOICE** — George Jones — Epic FE 39272 — Producer: Billy Sherrill — List: 8.98 — Bar Coded

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**ALBUMS**

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Cash Box/November 10, 19
Argentina

BUENOS AIRES — Jaime Roman, manager of the Chilean branch of RCA, recently returned to operation after several years of absence from that market. He told the Observer that RCA operation is running smoothly and that the label has captured around 20 percent of the market (the other majors are CBS and EMI and indie Alocer) with product by five local artists recently released covering the pop and rock markets. Chile has no pressing political or military situation, which contributed to Roman's decision to seek pressing in Argentina. Tape duplication is provided by EMI, which also supplies personnel to RCA.

The Latin American market, dominated by Argentina, has been suffering from unrestricted piracy, with cassettes being shipped by the thousands from the Far East some time ago and more recently from phantom duplicating plants, at prices nearly half the level of suggested retail. In spite of these obstacles, the record industry seems to be emerging once again. Ramon Segura, international director of Arica based in Barcel- ona, Spain and Tato Luzardo were also visitors in Buenos Aires last week. Their stay was related to talks with local RCA representatives and a visit to facilities that will start in January 1985 and the performances in Argentina by two of their top artists, Fabio and Marcelo Sesto. Arica is currently represented by Microfon, which will soon release a double album cut live by Serrat during his recent Spanish tour. Serrat recorded originally for Zafiro in Spain and these recordings have been standard sellers for EMF. EMI has adequately prepared to market them. CBS jetted its sales force and promotion people to the city of Bariloche, 1,000 miles north of Buenos Aires, to attend to its annual sales & promotion convention. Since the shape of the market is not so good, sales manager Nestor Canoun told Cash Box that the mission would not be lavish at all, but that the company considers it necessary for the salesmen and promotion people to be out and about the market to find the best conditions for the competitive market to be found during November and December, due to the Christmas-Puerto campaigns that lead into the annual sales started by other labels. The new album by Pimpinella, recorded in Italy, and LPs by Jose Luis Rodrigo, Julio Iglesias (in English) and Miguel Bosque which are due to them. CBS jetted its sales force and promotion people to the city of Bariloche, 1,000 miles north of Buenos Aires, to attend to its annual sales & promotion convention. 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Sheena Easton

THE UNIVERSAL AMPHITHEATRE L.A.

When the diminutive Scotswoman stepped out Saturday night to open her L.A. show here, the spotlight hit what may have been for some just another bespectacled, recording artist pushing another top 100 single. But not for long. With bigger hair, more leg and more tease in general, Sheena Easton has reworked the image of the pop chanteuse. Her cakey sounding, spiced with the cheesecake that audiences expect from an artist of astigmatic fancy. Easton has delivered, however, despite whatever sensual selling point she may have displayed, used that spice, and her image as just that - spice. There was no lack in musical prowess to be disguised in Easton’s Saturday show.

Exaggerated brogue storytelling provided cute but negligible comic interlude to the evening. Though charming and often funny, the gaps between long forays were added attractions to an act already quite attractive on its musical merits. Sheena Easton, once the new girl on the block, has graduated to one of the best girl singers in the neighborhood and can easily deliver an evening’s entertainment on a considerably stronger album.

Vocally the Saturday show was remarkable, as Easton warmed her many-tempered songs from an instrument of surprising power and sensitivity. The rare high-held crescendo on the wind-up of “Almost Over You” proved to listeners everywhere not to be the product of mere studio wizardry. Easton demonstrated the rather pitch of her voice, and that vocal overtone America was too pretty for some, the singer also delivered a gruffly edge not generally associated with her set of 10 songs, especially on “You Could Have Been With Me.”

The brogue banter excerpting, Easton’s Saturday show was a satisfying one, proving the young performer’s ability to take full command of an evening’s entertainment. Cuts from the new “Private Heaven” and “Past America” were tucked with energy as the show barreled along with swift tune changes. Hits of the past and present songs from other albums were delivered with spark, particularly on the Kenny Rogers/Easton duet for which guests, like Carolee Caski, magnificently recreated the Rogers vocal with a picture of a younger, more pop edge. The synthesizer of David Roslein added verve on most tunes, along with the belting sax of Mark “Caz” Macino.

gregory dobkin

The Replacements

PUBLIC THEATRE, NEW YORK CITY

On the basis of its Public Theatre performance — and its Hot Nut Records — the Vienna Art Orchestra must be ranked as one of the finest jazz groups currently working. Led by the soft-spoken Mathias Ruegg, who does the brunt of the composing and arranging, the VAO is stacked with snap-crack-able pop soloists, swings effortlessly, and utilizes a number of ages — old big band gabbets — in that trumpet, saxophone section, rave-ups — but washes them with contemporary colors.

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

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

Pictured (I-r) are: Gary Culpepper, director business affairs, Capitol; Wendell Batts, vice president, Capitol; Ken Bram, Capitol; Varnell Johnson, vp R&B & A&R, Capitol, and Steve Buckley, mgr., R&B promotions, Capitol.

Justice and His Honor — At the recent Los Angeles Street Scene festival Lome Justice was greeted by mayor Tom Bradley after their recent performance. Pictured (I-r) are: Don Helfington, Maria McKee, Marvin Ezioni, mayor Tom Bradley and Ryan Hedgecock.

Mork’s “Round Midnight,” was done fairly straight.

Ruegg’s own compositions are clearly written for the band — every member has at least one feature and Ruegg takes advantage of that member’s strengths. Tenor saxophonist Roman Schwaller proved to be the most interesting conventional soloist in the band — his feature began quietly but soon built into a gruff, forceful style of tenor. Vocalist Lauren Newton, who is used mainly as another instrument — she sings ensembles as part of the saxophone section — had the chance to parade her unique vocal technique on “Lady Day.” She is a witty and highly controlled singer. Other impressive musicians of the band were Herbert Joos, who played such flaring instruments as the baritone horn and the alto, a long, piccolo instrument with a trombone sound; the other two saxophonists, Harry Sokol and Wolfgang Purchin; and the two percussionists — Joris Dutli, who did most of the trap work, and Wolfgang Reiherger, who handled the percussion. One of the problems with most European bands is in the drumming — it is a cliche, but a true one, that European drummers don’t swing as well as many of their American counterparts. The VAO doesn’t suffer from this problem.

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

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

Lee Jekse

Leon Russell & The Coyote Sisters

THE BEVERLY THEATRE L.A. — Paradiso recording artist Leon Russell has reached a professional vantage point. There simply isn’t anyone else who sounds even remotely like the gray bearded wizard.

He’s one of a kind, playing his own concoction of blues/rock with such apparent effortlessness that the music rolls forward in a steady flood of premium musicianship.

Familiar tunes from Russell’s many years in the business came one after another, poked into new life by the expertise of a tight band fronted by Russel’s long-time collaborator, Kawai Electronic Grund plono. Songs from his latest “Solid State” LP for the Paradiso label were covered but arranged with a walling harmonics was provided by the inimitable Luke Logan who coasted his hand harp into rolling force, charging through with added electricity.

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

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

gregory dobkin
Face To Face

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

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

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

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

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

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

Jeffrey Osborne Patrice Rushen

RADIO CITY MUSIC HALL, NEW YORK — Jeffrey Osborne's recordings have provided some of the most consistently high quality in Black music, due largely to the consistently right-on George Duke, and the quality of the material alone makes an Osborne concert the high point of the concert calendar. Luckily for the RCMH crowd, his onstage performance lives up to the records' promise. Osborne has a somewhat aloof, macho manner and he seems to have picked up one set of moves at the dance factory, but his voice has been and is the force to be reckoned with in contemporary music. He had no problems with it in concert.

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

Osborne's band was a precision crew which funks with the best stage bands around and which features percussionist Carolee Steele. By the time of the Osborne encore, they were churning out the music in a fashion sure to keep the singer's fans marking off the calendar until Osborne's next appearance in the Big Apple. It would be great to see Patrice Rushen break out to super stardom. Rushen, who first made her name as the keyboardist with the Randy Newman band, has developed a confident, witty and sexy performer who becomes an unmatched presence when she straps on a portable keyboard and shows her real stuff. Rushen's band exhibits the best of the funk/fusion style of the late '70s, but its keyboard orientation makes the sound totally contemporary. She has a voice that persuades more than overpowers, but the high point of the show is the arrangements and the tunes. Both Osborne and Rushen were hampered by a mis-mixed sound system that should have been fine had it been capable to reproduce the quality sounds that both these artists are known for. Were it not for performances' unique talents and first-rate repertoires, this aspect alone would have easily ruined what was, in the end, a happening double-bill.

Rusty Cutchin

Cable Music Channel Debuts

(continued from page 7)

massive stage. CMC president Robert W. Turner, in a press conference with apologies for the early hour, followed by 13th district councilwoman Peggy Stephenson, who welcomed Ted Turner to Hollywood with a plaque from Los Angeles mayor Tom Bradley proclaiming October 26 "CMC Day in Los Angeles." In the countdown to the official CMC launch, Turner mounted the set wearing a "lucky green" sleeve jacket. "We want to have fun," he said, "and Turner succeeds where others have not," said, "in a positive, loving, kind way — with brotherhood and beauty."

March 22, 1985

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

"Twelve weeks ago I was running around Atlanta saying, 'Are we really going to do this? We're going to be the channel and general manager Scott Sassa. Though doubtful at first, Sassa soon found that the music was too good, and the concept was right for the new channel. Sassa referred to "a number of factors" among the advertising and music companies that led to the final August 29 announcement. We will go ahead with the channel, but cited MTV's preparations for several long-term deals with cable operators as the final impetus. "If we have waited three years it had taken those deals (to expire)," said Sassa. "They would not have been free for the homes in America. We would never have been able to catch up.

CMC is but one of three new 24-hour music video channels slated to open in the near future, together with the MTV spin-off VH-1 and the Discovery Network, both to appear January 1. 1985. Asked what CMC had to offer in competition to the others, CMC senior staff producer Chauncey Zurnberg listed the less obvious, sexist and sexual format and the lack of vee-jays as selling points, with the primary difference being that CMC is broadcast live all the time, whereas CMT is "We're much more open, much more eclectic," said Zurnberg, and "I think as time passes, we will see more and more for really different videos to be seen." The new channel is reportedly not favor in record label exclusives and has no plans for any such agreements.

GRP Records: Small Company Utilizes Digital Technology

(continued from page 7)

intended as a spotlight on the technology. Robert W. Turner, the CMT founder, is going to be real strong, and, in five years from now, are going to be the major way of going out, to go out and make a record like that would probably be an insanity. But to do it at the initial phase of something — it's more sophisticated now when Steve Jobs was talking about ping-pong records. On the other hand, it does serve some of that function, the function of playing every single day that has to do with this record. And it's amazing — people say, "God, I never realized that there was so much happening in those arrangements."

For a small, independent, specialist music company, the first step is clear: GRP has gone headlong into the compact disc era. With the soon-to-be-released "Terry Callier — Deadmists," Leadbelly, Ralph "Deedes," GRP will have ten CDs on the market, with 20 or more expected to be added by the end of next year. 

"We've been recording digitally in 1979. "For us it was a natural extension," says Rosen. "It wasn't, 'Well, let's see, what's doing it. So it makes sense that the most money doing this?' It wasn't that kind of business decision. It was mostly based on the economics. Yet that product would sound better being digitally recorded. 'It's going to cost more, but let's do it anyway. Because it's going to be big and the ultimate result is that we'll have a better product because of it.' And so the compact discs come along and here

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

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

GRP went to Japan looking for manufactures. Currently their discs are being made by Master Disc, one of the leading six companies. Some of the printing and packaging being done by CBS/Sony in Terre Haute. The discs will be distributed to independent distributors who handle their analog product, but they have a deal with Telarc whereby that classical label distributes to the "audiophile market" — to stores that handle hardware as well as software.

According to Rosen, GRP is planning on releasing "everything" on CD in the future. "We think," he says, "it's going to be complete on CD, but shorter on black vinyl. A Dizzy Gillespie album in the same form, for example, and all the various words in its analog form, and a future album of Dave Grusin movie themes will have a greater number of tracks in its company's lineup."

So far, according to Rosen, GRP has sold 15,000 compact discs. "But it grows every day," he adds. "It's growing every day. In some stores CDs are about 10 percent of the business, when six months ago they didn't even sell CDs.
AGMA And AVMDA Unite

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

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

Bob Blundell of AVMDA will be retained by the Amusement Showcase International (the associations' annual trade convention) as a consultant for the design and production of the 1985 seminar program, which will be presented at the March 1-3, 1985 show in Chicago's downtown Exposition Center. The current AGMA staff will remain at the newly named association. The office address and telephone number will be the same as that of AGMA.

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

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

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

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

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

(continued on page 33)
**INDUSTRY NEWS**

**Court Dismisses 'King Kong' Suit**

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

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

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

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

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

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

**Calamari Named Bally Midway Consultant**

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

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

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

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

**New Equipment**

**New Low Cost Game**

LOS ANGELES — Ameraplex has announced a new game called Mini Mint. The company has labeled its new game a Micro Game because of its extraordinary small size. It may well be the smallest coin operated game ever to be introduced to the game industry. Mini Mint stands a mere 5.5" tall in the 11" wide by 10" deep. The company said the game has been designed small so that it can be placed in a wide variety of locations, some of which simply had no room for games. Since Mini Mint is aimed at adult game play, it is most suitable for placement in churches, country clubs, Black Jack, disc, Ace Deucey, Slots and War. One or two players can play the game. Players are guided through the game by illuminated touch switch or through the electronic display screen. According to the company, accurate game simulations are provided by the equipment.

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

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

**Manufacturers Donate Coin Machines To Natl Museum Of American History**

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

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

The machines were identified by curators in the museum's departments of Mechanism, Community Life, and Electricity and Modern Physics as examples of contemporary electronic technology. They represent the advancement in technical design and gained widespread popular acceptance. Other coin-operated machines in the museum's collections include a Jennings "Sportsman" pinball machine (1931); a Wurlitzer jukebox (1946) and an Edison Kinetoscope (1893), as well as slot machines and vending machines for food, gum and stamps, a penny scale for weights, and several pay telephones.

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

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

Pictured in the accompanying photos are (photo 1) Glenn Braswell, delivering his address at the presentation ceremony, which was attended by the open corps (and recorded by the T.V. camera-men), and (photo 2, l-r) Jack Millman, president, Video Music Int'l.; Glenn K. Seidenfeld, jr., secretary & general counsel, Bally Mig. Corp.; Wendell McAdams, executive vice president, Game Plan, Inc.; Glenn Braswell, Ms. Caicene E. Stephens, curator, National Museum of American History; Bernard Finn, curator, NMAM and Carl Schelle, curator, NMAM.

**AMOA Speaks Out Against Vid Lottery**

(Ed. Note: The following "position paper" on video lotteries, kiosks and lottery machines adopted by the AMOA board of directors on October 21, 1984, is being reproduced in its entirety by Cash Box as a source of information for our readers and to convey the stand that is being taken by AMOA."

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

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

As the representatives of these business people, the Amusement and Music Operators Association for extraordinary objects to the development or implementation of any state-run video lottery games that does not take into account our direct impact on small businesses in the amusement games industry. We recognize the need for states to raise revenues and do not oppose lotteries per se. We strongly oppose any revenue-raising system that forces us to compete against state-run monopolies for video game business. That kind of competition is both unjust and unfair.

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

**Cash Box**

The Weekly Trade Journal.
Jackson Sweeps AMOA Awards; Pole Position Wins Game Division

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

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

Konami Ships 'Super Basketball'

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

In the first stage the player is pitted against a junior high school team and, if a victory is scored, continues to advance, ultimately facing the World Champs. There are dribble, pass and shoot button features for the player to utilize during the course of the game action.

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

John Estridge Elected AMOA President

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

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

In 1964, he was one of the original creators of Coin-Op Industry Goodwill and is presently a director of the company. Estridge is now serving a total of 235 miles over 25 counties in Tennessee. Always active in promoting industry goodwill, Estridge has served terms as a director, vice president, secretary, first vice president and now as president.

Wico Appointed For Taito National Parts Distribution

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

Furthermore, Wico will operate its own board repair service at its Niles, Illinois headquarters to support sales of its Champion Baseball I and II and Regulus conversion kits.

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

when ordering parts operators may continue to use the Wico customer service number — 1-800-323-0401.

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

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

Glazman To Digital Controls

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

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

Glazman was with Williams Electronics from 1980-1983 as sales manager and was instrumental in establishing the Chicago market for the company's video arcade games.
## MANUFACTURERS EQUIPMENT

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

### DATA EAST
- Destiny, Non-Video Game (9/83)
- Sega's Battle, Laserdisc (9/83)
- Karate Champ (9/84)
- Tag Team Wrestling (3/84)
- Boomer Ranger (4/84)
- Cobra Command (6/84)

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

### TECHSTAR
- Spirit Casino, c/o. (12/83)

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

### ZACCARIA/BHUZAC
- Money Money (7/83)
- Jackrabbit (2/84)
- Shooting Gallery (6/84)

### COCKTAIL TABLES

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### CONVERSION KITS

- Including interchangeable games & enhancement kits
- Atari Pole Position II (11/83)
- Atari, Cock & Depper (2/84)
- Atari, Crystal Castles (3/84)
- Atari, Major Havoc (3/84)
- Atari, Millipede (5/84)
- Bally Midway, Pac-Man Plus (12/82)
- Bally Midway Jr, Pac-Man (12/82)
- Centuri, Guzzler
- Centuri, Circuit Charlie
- Centuri, Hyper Sports
- Cinematronics, Brix (1/83)
- Computer Kinetics, You-Pick-It
- Intrepid Marketing, Encore Retro-Kit (1/83)

### BAR/CASINO MACHINES

- Data East, Burger Time
- Data East, Bump 'N Jump (2/83)
- Data East, Multi Conversion Kit
- Data East, Cluster Buster (7/83)
- Data East, Pro Bowling (7/83)
- Data East, Pro Soccer (9/83)
- Data East, Bomber Rang'r (4/84)
- Exidy Hardhat (2/83)
- Exidy Retrofit
- Exidy, Boulder Dash
- Exidy, Flip & Flop
- Exidy, Astro Chasse
- Exidy, Briclites
- Konami, Gyrozz
- Konami, Time Pilot
- Konami, Time Pilot '84
- Mystar/Gottlieb, Royal Flash Deluxe (5/83)
- Interlogic Roc 'N Rope (6/83)
- Nichibutsu, Rug Rats (3/83)
- Nichibutsu, Radical Radial (10/83)
- Nichibutsu, Skelagon (10/83)
- Sega, Taz/Scan (6/82)
- Sega, Monster Bash (11/82)
- Sega, Super Zaxxon (1/83)
- Stern, Lost Tomb (2/83)
- Stern, Pinball (3/83)
- Stern, Pinball (3/83)
- Stern, Super Draft (7/83)
- Stern, Fast Draw (7/83)
- Stern, Goal To Go (1/84)
- Taito America, Elevator Action (7/83)
- Taito America, Extron
- Taito America, Pin 'N Run (6/84)
- Taito America, Tin Star (3/84)
- Williams, Mystic Marathon
- Williams, Bally

### ELECTRONICS

- Synth Sounds (5/83)
- Nichibutsu, Rug Rats (3/83)
- Nichibutsu, Radical Radial (10/83)
- Nichibutsu, Skelagon (10/83)
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- Taito America, Pin 'N Run (6/84)
- Taito America, Tin Star (3/84)
- Williams, Mystic Marathon
- Williams, Bally

### COOL STUFF

- Data East, Burger Time
- Data East, Bump 'N Jump (2/83)
- Data East, Multi Conversion Kit
- Data East, Cluster Buster (7/83)
- Data East, Pro Bowling (7/83)
- Data East, Pro Soccer (9/83)
- Data East, Bomber Rang'r (4/84)
- Exidy Hardhat (2/83)
- Exidy Retrofit
- Exidy, Boulder Dash
- Exidy, Flip & Flop
- Exidy, Astro Chasse
- Exidy, Briclites
- Konami, Gyrozz
- Konami, Time Pilot
- Konami, Time Pilot '84
- Mystar/Gottlieb, Royal Flash Deluxe (5/83)
- Interlogic Roc 'N Rope (6/83)
- Nichibutsu, Rug Rats (3/83)
- Nichibutsu, Radical Radial (10/83)
- Nichibutsu, Skelagon (10/83)
- Sega, Taz/Scan (6/82)
- Sega, Monster Bash (11/82)
- Sega, Super Zaxxon (1/83)
- Stern, Lost Tomb (2/83)
- Stern, Pinball (3/83)
- Stern, Pinball (3/83)
- Stern, Super Draft (7/83)
- Stern, Fast Draw (7/83)
- Stern, Goal To Go (1/84)
- Taito America, Elevator Action (7/83)
- Taito America, Extron
- Taito America, Pin 'N Run (6/84)
- Taito America, Tin Star (3/84)
- Williams, Mystic Marathon
- Williams, Bally
**POPPY**

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<th>BLACK CONTEMPO</th>
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<tr>
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<td>GIRLS WITH GUNS — Tommy Shaw (A&amp;M)</td>
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<td>DON WILLIAMS (MCA-S2449)</td>
<td>BLACK BUTTERFLIES — Deniece Williams (Columbia)</td>
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<td>THE PARENTeral gains — Charlie Daniels (MCA)</td>
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<td>JOHN</td>
<td>JOHN DENVER (Capitol)</td>
<td>SHEENA EASTON</td>
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