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Columbia Records.

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EDITORIAL

College Radio: The Last Frontier

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

Despite the increased struggle for ratings and the overall healthier competitive climate in radio today, there still exists a fundamental need to identify and support the developing styles and artists that will sustain our business into the 21st century. The college radio station, long viewed as a training ground for new members of the broadcast industry and a minor outlet for less popular forms, must now be recognized for its additional contributions: the promotion and support of "head- of-the-time" artists ranging from the Police to the Talking Heads and others — acts that found their niche on college radio long before their popular acceptance.

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

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THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

VOLUME XLVII — NUMBER 25 — November 22, 1984
Dick Asher Named Senior VP
At WCI Record Group

LOS ANGELES — Dick Asher has been named senior vice president, Warner Communications Inc. Record Group, reporting to Elliot Goldman, senior vice president of Warner Communications Inc. In his new position, effective immediately, Asher will be involved in the activities of both the domestic and international divisions of the WCI Record Group.

Prior to joining the WCI Record Group, Asher was a partner with the law firm of Arrow, Edelestein, Gross and Ascher. From 1970 to 1983, he was deputy president and chief operating officer of the CBS Records Group and from 1981 to 1983 also president of the CBS Records Division, which includes Columbia and Epic Records. From 1975 to 1979 he served as president, CBS International Division. Earlier, Asher had served as executive vice president of the CBS Records International Division and managing director of CBS Records-United Kingdom.

Country Christmas Releases
Led By Major Artists

by Brenna Davenport-Leigh

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

"Once Upon A Christmas" from RCA Records teams Kenny Rogers and Dolly Parton for their first LP together and in its first month of release the label shipped over one million units of the album, giving indication of its expected hit success. For the LP, which lists at $9.98, an extensive promotional effort in conjunction with Rogers and Parton's upcoming CBS television Christmas special, A Christmas To Remember, has been launched and will include point-of-purchase posters, displays and a national advertising campaign. The album itself contains five new Christmas songs written by Parton and several other holiday standards. Three singles will be released from the LP simultaneously including Dolly's "Winter Wonderland/Sleigh Ride," Kenny with "The Christmas Song," and their duet of "The Greatest Gift Of All."

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

Feltman  
RCA Names Feltman — The appointment of Joanne Feltman as director, business affairs, was recently announced by RCA Records. In her new position, Feltman will be responsible for contract negotiations and signings. Prior to being named director, business affairs, Feltman was director, contract/AAR administration for two years, a post she assumed after serving for three years as assistant manager, Domestic Recording, RCA Records.

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

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

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

Myers Named — Jenny Myers has been named third party product specialist, RCA Records. Myers will be responsible for third-party administration and the management of third-party products primarily in the Latin American and Far Eastern markets.

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

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

Pross Promoted — James Pross has been appointed the new position of product manager. Pross was previously with Statik Records in the U.K. He will assume his new duties immediately, and will be based in the company’s Torrance, California office.

Kaufe Promoted — Andre Blay, chairman, chief executive, Embassy Home Entertainment, announced the appointment of Alan Kaufe to the newly created position, president, Embassy Home Entertainment-International. Under his new responsibilities, Kaufe will oversee Embassys worldwide operations in Europe, Asia and Latin America.

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

**Mobile Fidelity To Distribute CBS CDs**

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

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

Utilizing its unique analog-to-digital transfer process, Mobile Fidelity plans to release several selections from the CBS catalog on its Original Master Recording Compact Disc (CD) line. The CD transfers will be more refined than less specialized CD versions. The OMR CDs are due early next year. Aside from these selections, Mobile Fidelity will distribute an initial total of 22 titles from the CBS Columbia, Epic and Portrait labels. Artists listed among that roster include Cyndi Lauper, Pascual Domingo, Bob Dylan, Leonard Bernstein conducting the N.Y. Philharmonic Orchestra, Wynton Marsalis and Barbra Streisand, plus Michael Jackson and Bruce Springsteen.

The current number of CD titles available from Mobile Fidelity is said to amount to roughly 100 titles, which is also the number company officials reportedly feel Mobile fidelity can provide to dealers.

The recent record label agreements have topped what the company is willing to distribute, which company president Herb Belkin has been quoted as describing as an indication of interest in the company of avoiding too much record-oriented retail client.

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

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

NEW YORK — Engima Records has just signed L.A.’s own country/ale/beer/union band, the Screamin’ Sirens. Their debut, LP, “Fists,” is due in January. . . . The Association for Recorded Sound Collections has opened its grant program to non-members. The recipients of the “defray” monies in research projects related to the history of recording, such as compiling discographies, company histories, oral history, preservation of recording, etc., can be had from them at P.O. Box 3034, Linden, NJ 07036. . . N Y N R A D (N.Y. Market Radio Broadcasters Assoc.) will hold a “Christmas Rock ‘N Roll Spectacular” Dec. 7. The invitation-only affair, to be held at N.Y.’s Sherman Centre, will be hosted by Dick Clark and will feature the Marvelettes, the Drifters, Little Anthony and Lou Christie; details can be had by calling (212) 935-3955. . . The Buffalo Philharmonic will hold an “Antiques, Art and Antiques Auction,” Dec. 3, to raise funds for that worthy organization. Call Laurie Scott-Martin or Patty Greenky at (716) 855-0331 for info about how to donate goods. . . From the pre-Christmas bookshelf: Springsteen, photos by Lynn Goldsmith (St Martin’s Press, $10.95); Jordan R. Young’s Blues, James and his City Slickers: An Illustrated Biography (Dishaboom Books, $14.95 paper, $24.95 cloth); John Mendelson’s The Kinks Kronicles ( Morrow/Ouil, $6.95). . . Hasley Gintner’s Rock ’n Roll Asylum: Conversations with the Madmen of Music (Delahay, $8.95); Penny Stabilin’s Rock ’n Roll Confidential (Little Brown, $24.95) and Paul Oliver’s Singer’s and Saints: Vocal Traditions on Race Records (Cambridge University Press).

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

**BUSINESS NOTES**

Labels File Suit Over Illegal CDs

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

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

**KY Authorities Seize Pirated Tapes**

NEW YORK — A raid led by the Kentucky State Police and an investigator from the RIAA on the Hazard Flea Market in Perry County, KY, netted approximately 4,000 counterfeit and pirated eight-track cassettes being sold at four booths. Oct. 28. The four retailers — Brenda K. England and Harvey Hoskins of Manchester, Sharon Estep of Edon, KY, and Richard A. Myhre of Lodi, KY, were cited for $2,000,000 in punitive damages and $600,000 for actual damages representing unpaid advances totaling $1,200,000, cut in half by recording costs.

The Allman Bros. Band, according to the suit, had a $2,000,000 five-album deal with Arista. Only two of the albums, however, were actually completed, for which Arista paid an advance against royalties of $500,000 each (neither LP went gold, according to the Record Industry Association of America). The suit claims that between April 1982 and September 1984, Arista received royalties from six of the seven albums (the latest LP, in which the Allman Bros. Band was the only act mentioned). The suit also alleges that the band members wanted to terminate the contract, but felt unable to do so because of unmet promises and the control Arista has over the contract terms.

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

Singer/songwriter Robbie Nevil (c), who has written for the Pointer Sisters, George Benson and others, here celebrates his signing to Manhattan Records with Stephen Read, senior vice-president marketing and administration (l), and Bruce Lundvall, Manhattan’s president.
STARCILD — Teena Marie — Epic 39528 — Producer: Teena Marie — List: 8.98 — Bar Coded

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

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

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


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

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

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

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

Quite simply, this is a tremendously impressive score and amply confirms the writing and performing talents of Toto. Unlike many recent scores written by rock performers, this is not a collection of songs, but rather purely instrumental. Enhancing the effect of the fine music on this album is the presence of the Vienna Symphony Orchestra, which combines with Toto to deliver a rich, powerful and mystical effect, clearly suited to the movie’s style.
Just in Case — If you have been wondering what ever happened to those guys with that classic name, you know, the ones who blew away the time you saw them at that club on the Strip. Something about “A Million Miles Away,” amazing live show, but it didn’t ring true on vinyl after all. Did I mention the lead singer was a ringer for Lennon on those album covers — and then somewhat faded away, it seems singer Peter Case and The Plimsouls are ready to have another go. Case wears his hair a bit longer now, but the chemistry and that ringing vocal still have nice, clean-chorded guitar fills. With a showcase coming up at the Palace this Saturday, and tentative recording dates set for December — rumored to be with producer John Cameron, John Cougar Mellencamp’s partner in crime — The Plimsouls are shooting for right now! Yet Case has been keeping busy with a lot of things. “I think I’ve written some songs with the Williams Brothers for their album. You’ve got to hear them! They’re twin brothers who play guitar and the name Everts crops up from time to time, but you’ve got to hear them.”

Charlie Sexton was also in on that project. He started with Joe Ely at age thirteen, and he’s sixteen now and the guy is just a prodigy.” While working out (and with these folks, Case has also been keeping busy with an acoustic group called The Incredibly Strung Out Band. Featuring Case and other members of the band, the group can play some strings instruments including the triangle, sitar and dobro, the band is scheduled for Dec. 2 at Al’s Bar downtown.

We thought we could put out a three record set. We’re gonna do our “Blonde On Blonde” or something. But really, the batch of songs that we’ve just written are the ones we’re playing now on the next LP. We’ll probably play a lot of them at the Palace show.

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

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

Close To The Edit — Three seminal figures of the Los Angeles new music underground, John Talley-Jones of 100 Flowers, Fredrick Nilsen of People and Bruce Licher of Savage Republic, have joined forces with independent supporter Mike Lieberman in a mail order catalogue which will include a selection of independent label releases from this area. Cabs and the Youth, Sheila Chalip and John Stanchi’s records is the latest batch of reggae/African music releases which include Yellowman’s “No Body, Nobody Get Hurt.” Donna Brown and Gregory Isaacs “Judge Not” which is a hot batch of extended dub music available earlier this year as an import and an African release from Amanda as called “Ankanu De Alawie Orin.” Laurie Anderson, General Public and Jason & The Scorchers headline November’s “The Cutting Edge” MTV show which will air on November 25. “The Cutting Edge” also took the Silver Medal at the New York International Film & TV Festival of New York Awards competition. Enigma Records has signed “Los Angeles” own country/ska/eaze/manic band The Screamin’ Siens. Their debut for the label “Fiesta” should be out in Jan.

Points West

Katrina’s Band — Keep an eye out for Katrina and the Waves, another band in the current American pop renaissance. The album is “Katrina and the Waves” on the Canadian Attic label. Katrina and the Waves have just released their second LP on Canada’s Attic Label called “Katrina And The Waves’.” The Bangles pulled the heartstring “Liverpool” single from the band’s debut “Walking On Sunshine,” and the sensitive writing exemplified on the track is no fluke. Leskanich’s vocals are the centerpiece of the band, with Rew’s gypsy guitar playing pulling in a close second. As the band has no American label, the album(s) are available only imports, yet they are worth the search. The latest disc is already making quite a splash on the Canadian charts and on American college radio tip sheets.

New Faces to Watch

With steady chart action for the single “All I Need” and his popular role on ABC TV’s General Hospital, Quest recording artist Jack Wagner is making it in Hollywood. The Minnesota-born and -raised singer’s midwestern roots in the St. Louis suburb of Washington, Missouri has been relatively short, he moved to Los Angeles fresh out of the University of Arizona little more than two and a half years ago. “I graduated on the 15th of June, 1983,” he says. “I was in New York for the 16th,” said Wagner. “I didn’t waste any time because I really had a passion to do this. On the Mount I’d been doing and then I found a job at Universal Studios as a tour guide, and after about three months, landed a part on the Dan Eden soap opera. That lasted about a year and a half, and after about a year, Wagner was cast in the part of Frisco Jones on General Hospital. His first episode aired January 27, 1984 and since then, Wagner’s acting career has grown to include a promising future as a recording artist.

This new wrinkle in Wagner’s fortunes came about when an ABC music executive is an admirer of the singer’s tenor voice. “When I auditioned for the part they really didn’t know if I could sing,” he recalls. Wagner said he quite threw them in the studio to do two of the cuts (from the current “Best EP” called “All I Need”) “Sneak Attack” and “Mary, Believe.” Wagner said he simply said, “Hey, we might have something here!” It was then that Quincy Jones was brought into the fold and got a hold of Wagner and put him to work immediately, supported by the production skills of Cliff Magnus and Glen Ballard. Wagner’s debut album was released in the spring of 1985 and hit the highest rated daytime soap and recording an album at the same time is a hurculean task by anyone’s standard.

Discovery to Debut with Holophonic

Experience has not been at question. Zucca’s electronic listening sensation unlike any other, demonstrated in recent weeks at the facility in Los Angeles, where new records are released out of offices. Holophonic must be experienced to be appreciated, but it can be compared to a pair of stereo speakers. The difference is that Holophonic not only has depth, it actually locates sound electronic media, of which music video programming is an audio demonstration that involved recordings of everything from a haircut to Fleetwood Mac’s “Gypsy,” the technique proved perplexingly similar to non-electronic sound, to the point where one’s immediate impression, sitting blindfolded (for an added effect), was a creakin’ just above one’s head and whispers are heard close to one’s ear and then from corners of the room, the Holophonic is a hoax. Such is the realistic effect of the technique. More amazing, holophonic requires no special audio equipment to be appreciated. Though certainly heightened with headphons or stereo speakers, the holophonic system’s stereo effect can be experienced through the most elementary of earphones.

Holophonic encodes special information in the recording process, which is decoded from the domestic television. It was developed during Zucca’s experiments with the human hearing system, from which it is hoped that a person’s ability to spatially locate sounds. The device can be applied to any of the electronic music programs, of which music video programming was a natural first step. From the Discovery Music Network standpont. Holophonic will attract advertiser support with its ability to record simultaneous separate scenes in different living rooms, but it will also elevate sound quality to new levels. Said Dain Eric, director of programming, Holophonic is a revolutionary medium with potential for the mass market. In the future, Holophonic will be broadcast in stereo by the end of next year.

To discover plans to broadcast as entirely in Holophonic as certain bugs in recording will permit, such as the problem of extraneous studio sounds and the fact that most video music product will require some form of retransmission in Holophonic. Solutions to the studio noise are well under way, shooting through glass being one possibility. Retraction, though time consuming perhaps, involves no extra cost (less than $2000).
**STUDIO PROFILE**

**The Castle Recording Studio**

NASHVILLE — Few studios compare with The Castle Recording Studio located on Old Hillsboro Road in Franklin, TN. It's a three-building complex on a rural hilltop looking down on the old county road, which was built from 1928 to 1932 by a reputed Chicago bookie turned gambler. Surrounded by lawn and local legend, The Castle was said to be a gambling casino with its mushrooming self-growing being destroyed to hide the guests. It was, indeed, in the 1970s with celebrity visitors such as Bob Hope, Spencer Tracy and Betty Grable, but through the following decades The Castle changed businesses hands and many times. It was just a few years ago that it was bought by a group of producers, the Joes and Nyerns family, converted it into a small studio for personal use, then developed it into a 40-track studio of the art commerical studio.

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

The Castle is equipped with a 3M digital DMS 32, 32-track tape recorder and Studer A 12 track analog recorder. The MK II 32-track analog machines give the facility a 53 track recording capability.

The interface of the MK II is maximized by the Solid State Logic 4000 E Console with total recall computer and the console has 48 microphone inputs with a 32-track bus assignment and the capacity of 104 line returns. Other areas including the main studio and isolation rooms along with the 24 rooms the variety of natural stone and wood surfaces.

A special feature of The Castle is that it provides full accommodations for clients. There are several upstairs living areas, a fully equipped kitchen — with a cook if requested and there's also a TV and for additional information contact (615) 791-0810 or Telex 75691.

**LIST OF EQUIPMENT**

- **Consoles**
  - Solid State Logic 4000 E TR 48/32
- **Tape Machines**
  - 3M Digital DMS 32-track
  - 3M Digital DMS-4 track with Digital Editor
  - Studer ADR 24 Track MKII (2)
  - Studer ADR 72 Track MK2
  - Studer B672 Track (2)

**IN THE STUDIO**

West Coast

Bang Bang for Epic Records is mixing its next LP at Crystal Sound, and Omega studios. Release date is set for the week of Jan. 9. "Blind Guy Larrabee (Carole King) and his wife, the Bee Gees, have been coming to the studio on a regular basis. We've been working on a couple of records for them.

the "Alaska Song," which is a folk-pop song that was recorded by a local band called Alaska. The song has since become a hit for the group.

**EAST COAST**

Over at Celestial Sounds producers Paul Lawrence Jones III, Keith Diamond and Clive Smith are working on a new album. The producers include a variety of musical styles, from rock to country to jazz.

The project was recorded and mixed at Total Experience studios, engineers were Michael Smith, Mark Shifman and Jim Storer.

**NEXT WAV** — When Ed Koch, New York's stand-up comic/Mayor, refers to something as the "best this" or the "best that," New Yorkers know that, unless he's talking about Peking Duck, one must take his words with the requisite grain of salt (if he is talking about Peking Duck, none salt is, indeed, unnecessary). Yet when hizzoner stood knee-deep in falling snow at Delolli at Club Area a couple of weeks ago, with Bianca Jagger at his side, and pronounced the Brooklyn Academy of Music "the pearl of Brooklyn," nobody in the knowing crowd disagreed (after all, it was his show and he could have had anything with the show).

BAM is, by anybody's standards, a gem. Its 77-year-old structure houses an Opera House that is one of the finest places in New York to listen to music. But BAM didn't assemble a crowd at Club Area (not really a hard thing to do) to hear the Mayor's words of praise — they're raising money for their innovative Next Wave Festival, which has featured itself as the showcase for those on the leading edge of contemporary music, theatre, and dance. Mayor Koch was on hand to boost the efforts, and has been the "gifts" for the City of New York." Peter Allen, Ellen Burstyn, Red Grooms, Peter Jennings, Keith Haring, George Clinton, Hal Prince, Henry Goldzahler (Next Wave chairman), and Mrs. Jagger (Next Wave vice chairperson) were on hand to turn over their gee-gaws, and Bette Midler, Paul Simon, Andy Warhol and others sent their gifts in absentia.

BAM is currently smash-dab-in-the-middle of its Next Wave '84. The musical events (though the line between music, dance, and theatre tends to get hazed at BAM) got under way with a unique collaboration between Meredith Monk and Pingo Chong, "The Games." A mesmerizing, futuristic extravaganza, "The Games" looked forward to a world where computers and music ruled the world. The show featured music from composer and producer Vaughn Stader, who was also the music director for the show. The show was a huge success, and has been a major event in the world of contemporary music.

**STEVE REICH**

Steve Reich, the minimalist composer (he doesn't like the term), producer (who, like Meredith Monk, has been called "the perfect producer" for his work on the LMDC Festival), is currently engaged in a project of a performance by the Brooklyn Philharmonic, under the baton of Michael Tilson-Thomas, of his "The Desert Music," a nearly-one-hour piece receiving its American premiere. Like much of Reich's music, "The Desert Music" was conceived without the use of notation. The piece was recorded shortly after the BAM concerts for Nonesuch, Reich opened the program by performing, with Russell Hartenberger, his own "Clapping Music" — four hands clapping and a perfect introduction to what the man is about. This was followed by Steve Reich and Musicians, minus Reich, playing "Octet." A good, solid, well-paced program.

Richard Landry, in his solo Next Wave recital — held in BAM's cozy Carey Playhouse — also dealt in layers, but far less successfully for Reich. Openings with a one-hour tenor saxophone solo, featuring a tape-delay system that made him sound like at least two saxophonists, Landry didn't display an over-surfet of musical ideas. With a warm tone, he played fragmentary phrases that drifted back and forth to go anywhere at all. There was a similarity to certain Indian ragas, but without any of the emotion of that form.

The second half of the concert was not much better, though some of the pressure was taken off by the introduction of "Sublime Jonin (William)" and Conversations, and now wave percussionist David Van Tieghem, managed to pull out an amusing dust, but didn't improve a lukewarm outlook.

The Next Wave Festival is not only represent- ed in Brooklyn this fall, but in record stores throughout the world. "The Gospel at Colonus," the hit of last year's festival, is currently garnering rave reviews as a Warner Bros. LP. Lee Breuer and Bob Telson's collaboration works well as a record over in no small part thanks to Clarence Fountain's "The Five Blind Men" — it dealt with musical ideas, but also with the Institutional Religious Choir, the J.D. Steel Singers, and J.J. Farley & The Original Soul Stirers. Only the long-deceased will fail to agree that.

Now Warner Bros. is set to release the plumb of the Next Wave Festival's short story, "The United States Live," Laurie Anderson's musical comedy epic. The two-night, eight-hour performance was often hilarious — "The Games." The story of a young girl in the heartland, her interest in music, and the magic of the evenings at BAM (something the book can't really accomplish). The Next Wave Festival's musical programs continue with Peter Gordon and "The Love of Life Orchestra, joined in a scene from "The Games." Opening on the cover of Entertainment Weekly, the debut LP of 3M Solid Rock's Peel, "Blind Guy Larrabee, Bob Dylan and the Rolling Stones of the City," has been highly-touted.
### TOP 30 COMPACT DISCS

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks On 11/17 Chart</th>
<th>Weeks On 11/17 Chart</th>
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</thead>
<tbody>
<tr>
<td><strong>1.</strong> PURPLE RAIN - PRINCE AND THE REVOLUTION (Warner Bros. 2510-2) WEA</td>
<td>15.99</td>
<td>11</td>
</tr>
<tr>
<td><strong>3.</strong> THE DARK SIDE OF THE MOON - PINK FLOYD (Capitol CDP-46001) CAP</td>
<td>16.99</td>
<td>11</td>
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<tr>
<td><strong>4.</strong> HEARTBEAT CITY - THE CARD (Fiction 65996-2) WEA</td>
<td>21.99</td>
<td>4</td>
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<tr>
<td><strong>5.</strong> PRIVATE DANCER - TINA TURNER (Capitol CDP-46014) CAP</td>
<td>5.98</td>
<td>5.98</td>
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<tr>
<td><strong>6.</strong> CAN'T SLOW DOWN - LIONEL RICHIE (Motown 6059 MD) MCA</td>
<td>7.11</td>
<td>7.11</td>
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<tr>
<td><strong>7.</strong> SHE'S SO UNUSUAL - CYNDI LAUPER (Portrait 38993) CBS</td>
<td>6.11</td>
<td>6.11</td>
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<tr>
<td><strong>8.</strong> GOODBYE YELLOW BRICK ROAD - ELTON JOHN (MCA MCA-22-6934) MCA</td>
<td>5.6</td>
<td>5.6</td>
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<tr>
<td><strong>9.</strong> AJA - STEELY DAN (MCA MCA-37214) MCA</td>
<td>6.7</td>
<td>6.7</td>
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<tr>
<td><strong>10.</strong> ELIMINATOR - ZZ TOP (Warner Bros. 23714-2) WEA</td>
<td>15.99</td>
<td>11</td>
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<tr>
<td><strong>11.</strong> THRILLER - MICHAEL JACKSON ( Epic EQ 38112) CBS</td>
<td>15.99</td>
<td>11</td>
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<tr>
<td><strong>12.</strong> MADONNA - MICHAEL JACKSON ( Epic EQ 38112) CBS</td>
<td>15.99</td>
<td>11</td>
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<tr>
<td><strong>13.</strong> SYNCHRONICITY - THE POLICE (A&amp;M CD 3735) RCA</td>
<td>15.99</td>
<td>11</td>
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<tr>
<td><strong>14.</strong> THE NIGHTFLY - DONALD FAGEN (Warner Bros. 25236-2) WEA</td>
<td>15.99</td>
<td>11</td>
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<tr>
<td><strong>15.</strong> 1984 - VAN HALEN (Warner Bros. 23965-2) WEA</td>
<td>15.99</td>
<td>11</td>
</tr>
<tr>
<td><strong>16.</strong> BREAK OUT - POINTER SISTERS (Planet PCDI-4705A) RCA</td>
<td>15.99</td>
<td>5</td>
</tr>
</tbody>
</table>

### NATIONAL BREAKOUTS

1. JULIAN LENNON  
2. CULTURE CLUB  
3. Whami  
4. Pat Benatar  
5. Bryan Adams  
6. Sammy Hagar  
7. Sheena Easton  
8. Al Jarreau

### Regional Album Analysis

**NORTH EAST 1.**
1. CULTURE CLUB  
2. JULIAN LENNON  
3. PAT BENATAR  
4. Whami  
5. Bryan Adams  
6. Sammy Hagar  
7. Sheena Easton  
8. Al Jarreau

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

**Baltimore/Washington 3.**
1. JULIAN LENNON  
2. NEW EDITION  
3. CULTURE CLUB  
4. PAT BENATAR  
5. FRANKIE GOES TO HOLLYWOOD  
6. BRYAN ADAMS  
7. TOTO  
8. SHEENA EASTON  
9. WHAMI  
10. SAMMY HAGAR

**WEST 4.**
1. Whami  
2. JULIAN LENNON  
3. CULTURE CLUB  
4. General Public  
5. FRANKIE GOES TO HOLLYWOOD  
6. Al Jarreau  
7. Sheena Easton  
8. Pat Benatar  
9. TOTO  
10. Bryan Adams

**Midwest 5.**
1. JULIAN LENNON  
2. FRANKIE GOES TO HOLLYWOOD  
3. CULTURE CLUB  
4. PAT BENATAR  
5. BRYAN ADAMS  
6. SAMMY HAGAR  
7. Whami  
8. Sheena Easton  
9. TOTO  
10. Roger Hodgeson

**North Central 6.**
1. SHEENA EASTON  
2. Whami  
3. Sammy Hagar  
4. New Edition  
5. Teachers  
6. Roger Hodgeson  
7. Tommy Shaw  
8. Julian Lennon  
9. Culture Club  
10. THE BIG CHILL

**Denver/Phoenix 7.**
1. JULIAN LENNON  
2. Whami  
3. Pat Benatar  
4. TOTO  
5. SHEENA EASTON  
6. SAMMY HAGAR  
7. NEW EDITION  
8. BRYAN ADAMS  
9. Culture Club  
10. THE BIG CHILL

**South Central 8.**
1. CULTURE CLUB  
2. Teachers  
3. Pat Benatar  
4. Survivor  
5. SHEENA EASTON  
6. JULIAN LENNON  
7. Whami  
8. Sammy Hagar  
9. New Edition  
10. THE BIG CHILL

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

WHAT'S IN-STORE

NO BOLOGNA — New from Sony Consumer Products Company is the WM-10RV Super Walkman, the smallest portable stereo offered by Sony. Weighing just 9.2 ounces with battery, the unit has the same dimensions as a standard cassette case and includes the new auto reverse feature which automatically plays the other side of the tape. "Sony continues its tradition of offering more features for optimum flexibility and performance," said Neil Vanderkam, director of the Consumer Products Company. "The new model satisfies even the demand for high-quality sound in a format that is portable, personal and always ready to go." The Super Walkman incorporates Dolby noise reduction, microdynamic (MDR) receiver, a bias switch and MDR (micro dynamic receiver) headphones into a portable system. Using the new Walkman, it is possible to achieve high sound quality, a counter-inertial flywheel helping to maintain a smooth and steady tape speed. The WM-10RV will be available in November at a suggested retail price of $119.95.

REBATE FROM TDK — TDK Electron

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

VIDEO NEWS — "MTV-Video To Go" and "MTV-Liv Video To Go," the first home video software packages for the MTV (Music Television) name, have become the largest-selling music video compilation albums ever assembled. Forty-thousand units of each have been delivered to Radio Shacks for retail sale through their 6,500 retail outlets across the country. On the basis of these shipments alone, both albums were ranked number one in the Billboard Hot (T-120 or L-750), or Super High Grade (T-120 or L-750). After the consumer accumulates three cellophane envelopes, they submit those wrappers to TDK with an official Robate Coupon which they may find at the special point-of-purchase displays at participating retailers. According to Chatburn, "By giving the retailer the opportunity to sell even more quality TDK video cassettes, he increases his ability to do more inventory turns. Although we at TDK have not initiated rebate programs in the past, we feel the time is right for us to go forward with this particular program based on retailer input and research information." Present TDK inventory also applies to the program since no special packaging is required. Additional information may be obtained from local TDK representatives or TDK regional sales offices, or by contacting Cindy Morgan, The Philip Stogel Co., at (212) 682-7600.

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

12" REVIEWS

EUTHYRMSIS (RCA JW-13967)

Saxcrome (Nineteenth Eighty-Eight) (7.55) (Stewart-Lennon) (Virgin Records Ltd.) (Producer: David Stewart)

Taken from the upcoming film adaptation of George Orwell's classic novel, this record contains 25 tracks from Euthyrmis's latest single release of the novel's themes. Vocalist Annie Lennox is in dynamic form with alternately soft and wailing vocal readings and David Stewart's arrangement of the track to be both a commentary on and a contrast to the "big brother" society of the Orwellian novel.

DURAN DURAN (Capitol V-8617)

The Wild Boys (8.00) (Duran Duran) (Tritic Music Ltd.) (Producers: Nile Rodgers-Duran Duran)

This extended remix of the only studio track from "Arena," the double live Duran Duran disc just out, is typically a sophisticated effort from Nile Rodgers which makes great use of technology and the somewhat thin substance of the track. Playing off a Daft Punk lead vocal, Rodgers then works into an extended breakdown which works better than the vocal segment.
Cecil II: Today and Tomorrow — Many artists who have adamantly stuck to their musical vision over various years have been featured at the Riverside, and among them is Cecil Taylor — who stubbornly refused to bend his difficult musical concepts to fit the public's ears 20 years ago — seems to be, in 1984, a man at peace with himself. He has remained firm on the cutting edge of the jazz avant-garde, yet he is now the recipient of scads of praise and a radio-active counterculture that is very much a part of the entire jazz scene. His music and manner of performing has inspired a generation of jazz and who turns his nose up at most of the sounds of the avant-garde, doesn’t blink when he refers to Cecil Taylor as "a genius."

"I didn't really have a label until 1966," says Cecil Taylor, sitting in his Brooklyn Townhouse, "and I'd been in New York for 16 years by that time. I mean, I'm still counting pennies. I've worked in this country for two years more than three years. But I go to Europe maybe three times a year."

Cecil Taylor has a reputation for sticking to his own format, the Cecil Taylor Unit (with 1974-year veteran Jimmy Lyons on alto sax). Yet, in the past 15 years, he has been involved in a remarkably varied group of projects: collaborations with dancers Mikhail Baryshnikov and Dianne MacIntyre and fellow musician Louise Williams and Steve Lacy; teaching assignments at the University of Wisconsin, Antioch and Glassboro State College, and two different big bands, one at the University of Maine, featuring the Unit augmented by James Newton, Butch Morris, David Murray and others; and, of course, that latest European tour (with Steve Lacy) recording with Gunter Hampel, Tomasz Sanko, John Tchical, Frank Wright and Enrico Rava joining the Unit (which currently features James Black on drums, William Parker, bass, and Martin and Steve Lacy, tenor). And, for the past year, he has been taking a lot. Mel has a lot of wisdom. That's another thing that I've been fortunate with — I've talked to Gil Evans and Mel Lewis and Max Roach and Mary Lou Williams. In a way I feel that these people chose me."

"I don't really have a label," he says, "so far I've just been playing at rehearsals to help them see. One of the things I like about that band is that they will play precisely what you write, but more than that."

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

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"Egon no wants to be a bandleader," he says, "but there are so few. Ellington was a bandleader. Miles Davis was a bandleader, is a bandleader. Coltrane was a bandleader. Monk was a bandleader. Dizzy Gillespie, Basic ... There are certain other people I can mention that are really well known and are proficient soloists, but they're not bandleaders. A bandleader must be mother, father, doctor, priest, all of those things. That's why I loved the big band situation at Lush Life, because that's when I began to understand that the example par excellence for me was Duke Ellington. Everyone in the band at Lush Life had a different way to approach the music. My job was — respecting all of those people and loving the way they all — to create an environment that was up to me to find that common area and then allow them to express themselves."

"I'm about to start having orchestral rehearsals for people who might be interested. To me, an orchestra can be one person or three people or it can be as many people as you are really interested in involving themselves in the creative music that you have. There are lots of people who would like to work with me and I'm very pleased at that. But when they walk into the rehearsal for the first time and then they realize the whole concept, they would never come back."

"Ornette Coleman was an orchestra leader, he was really an orchestra leader."

"I expected him to really accept the challenge of what he really learned from me and I was really pleased when I heard he's a genius, he has made certain choices that are an anathema to me. He chose something else. The last time I heard him play, in Europe, it was like he was playing alone. Well, that's not what an orchestra is," says Cecil about Ornette's excursion into harmonic funk. Cecil says he sees a good future for jazz; he hears young musicians who impress him. As for himself, he intends to pursue his enlarged band, continue experimenting with dance and voice and "to have a theatre eventually. Well, I want to produce theatrical special events, and we've been doing that, but we have to do that with working with problems, "but I know how I want to do it. Jimmy Lyons has to be there, the Unit has to be there. I think, for instance, of the mistakes that Ornette made when he did 'Skies of America.'"
Discovery Debuts In Holophonics (continued from page 8)

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

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

Zuccarelli Communications owns exclusive and universal rights to the product, which it intends to apply in a myriad of traditional and contemporary program opportunities. The company consists primarily of four people, whose backgrounds range from the legal to music production. For entertainment purposes, the company feels Holophonics will revolutionize audience enjoyment. Brian Adams, Zuccarelli CEO, commented, "Excitement and intensity, having people emote as they watch what an artist has created, is a new experience. What Holophonics will do for the entertainment industry is to bring back radio. Radio as an art form involved a single recording location, and if we replace that mono recording location with a Holophonic recording device... you are in effect reproducing human experience."

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

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

IT DIDN'T RATE — Arbitron Ratings Company and Simmons-Scarborough Syndicated Research Associates have cancelled a preliminary agreement for each firm to market the other's media research reports. The two companies had been working together to create an arrangement in which newspapers would be able to obtain Arbitron's radio ratings and radio stations would be able to obtain Simmons-Scarborough newspaper ratings at the same cost. "Once I moved into my new position," said Rhody Bosley, who became vice president, sales and marketing for Arbitron Radio on September 15, 1984, "we reviewed the details of the preliminary agreement. As discussions continued, it became clear to both parties that the arrangement might be disturbing to both radio and newspapers, which compete with one another, and would not be in the interests of either. Therefore, we agreed to discontinue the arrangement," said Edward Barz, senior vice president of Simmons and a member of the Simmons-Scarborough Management Committee. "Simmons will continue its relationship with Arbitron regarding Clustering Plus, Target AID and Product Target AID."

ABC'S NEW CAMPAIGN — A wide-scale public service campaign against drunk driving, "The R.O.C.K. Project" ("Reckless Operators Can Kill") has been launched by the ABC Rock Radio Network. "For many years," said Joe Wilson, network executive producer, "the songwriting, arranging and conducting services of Tammy Faye Bakker, Bob and Jeannine Johnson, the PTL Orchestra, Derek Floyd, Robert VanderMeten and Joyce Weshein... they're all here, performing beautiful arrangements that will fill your home with holiday joy. Two-fold album features a colorful preview of Christmas City USA, PTL's annual holiday tradition.

MERRY CHRISTMAS, CHRISTMAS CITY USA. The entire PTL Television Musical Family joins for a grand celebration of traditional and brand new Christmas songs. Tammy Faye Bakker, the PTL Singers, Eric & Cindy Rosalinda, Bob & Jeannine Johnson, the PTL Orchestra, Derek Floyd, Robert VanderMeten and Joyce Weshein... they're all here, performing beautiful arrangements that will fill your home with holiday joy. Two-fold album features a colorful preview of Christmas City USA, PTL's annual holiday tradition.
GONE VIDEO — "Frankly, Scarlett, I never thought they'd release the video." But they’re going to! Indeed, MGM/UA Home Video has just announced the March, 1985 release of the most requested videocassette of all time (the most preordered) GONE With The Wind. This film is the all-time record breaking money maker, having won eight Academy Awards. It is currently the nation’s number one rental title and only on videocassette. In all probability, there will be no airing of GONE With The Wind on either pay or free TV during 1985, but they have not as yet released any specifics concerning pricing or other marketing info.

PROD BITS — Parallax Productions, headed by Jeffrey Adler, has completed videos for Frankies Goes to Hollywood’s Relax and Dan Hartman’s performance clip. We Are The Young Ones is excerpted in part from the Brian De Palma film Body Double, footage from which combines with an original song track to form the film’s video production. The clip for De Palma directed Hartman’s We Are The Young for RCA Records, a concert sequence from L.A.’s Beverly Theatre in downtown L.A. Bobbi Belize, CA. The tune is Hartman’s first single from his forthcoming LP. Doug Dowdle directed the clip, which includes a dialogue segment between Hartman and pals The Bondes, while many clips for the Universal film Streets of Fire, Abelos, by the way, has recently expanded and relocated. Roach him at 8255 Sunset Blvd, Suite 101, L.A., CA 90046 — (213)586-9222. Also expanding their repertoire, Epic Records has announced that they have released videos for Ozzy Osbourne’s Don’t Stop, Mountain’s Whenever You Need Me, Kiss’s Love Gun, Journey’s Any Way you Want Me, Journey’s Greatest Hits, and Eruption’s Don’t Look Away.

T I M I N G — Coming From A&M Video November 16 is Rock’s Revenge, a video recording artist Bryan Adams’Video EP, the first to be released concurrently with the album. (Speaking of expanding) is Decay Productions, the company that produced and released the 5,000 square foot production complex in West Los Angeles where it has three-off-line editing bays, 20"x22" insert stage, a multi-track recording studio, a projection room and a comprehensive staff. Decay Prod. is a division of Catzel, Thomas and Associates, who have produced for such labels as A&M, Motown, Columbia, Rochshire, Private I and A&M Records. Picture Music International director George Bloom is finishing up with Epic recording artist Molly Hatchet’s new video. Finished in the studio that work has been completed, the video clip is for Satisfaction Man from “The Intro Piece” LP and it was shot in a day and a half in an L.A. warehouse. Produced by Tammara Wells, the shoot recruited the cinematic talents of Henning Schielup as its director of photography.

V I D E O  H I S T O R Y — The Startime Video Jukebox has been accepted into the Smithsonian Institute’s Museum of American History, along with several videogames. The jukebox was chosen in conjunction with the museum’s “High Tech Week,” and will be available for “scholarly study,” in case you’re interested. The games chosen were Pang (the first electronic video game), Pac-Man, Sharpshtofer II and Dragon’s Lair (the first laserdisc game). ACÉ — WTBS, the Superstation (you know the one) will be presenting a two-hour, end-of-year overview of the past year in cable broadcasting, including the December ACE Awards ceremony. The presentation will air nationwide January 6.

Music “Zaps” Into Movie Theaters

by Lee Jeske

NEW YORK — Remember when going to the movies meant sitting through travelogues of Nova Scotia, short films about potato harvesting, a slew of coming attractions and a couple of cartoons, in addition to the feature? Well, those days are long gone. And a little over a decade ago, the movies of the daily movie pages will notice a few hangers on, like "Zaps," as they are known to many. "One of my big dreams is to direct movie musicals," says Tom Hayes, president and co-founder, with Shant Hovniman, of the Music Motions, so I’ve been naturally attracted to movie musicals. As I was sitting in front of The Big Chill last fall, waiting for it to end, it came to me: I should write a 10-minute period with nothing there. I thought there should be something there, and that would be better than product music videos?

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

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

Music Motions originally intended to produce its own “Music Zaps” (they are not called videos, because they are done on 35mm film) — as it did with the Carly Simon number — but it is now working out deals with record companies. The standards, however, are high — Music Motions demands theatrical exclusivity, won’t take anything unless it’s on 35mm film, they want to use Dolby Sound, and they insist that theaters that show the “Zaps” advertise them both in newspaper ads and over the telephone. The company is currently looking into various forms of sponsorship — Music Theatre Network does offer theaters a choice of free sponsored videos, or non-sponsored videos for a fee. Currently Music Motions charges theaters $225 for unlimited use of the “Zap” for one month, its roster currently includes Jermaine Jackson’s Dynamite, Julian Lennon’s Valo, L.A. Reid’s U, and Malcolm McLean’s Madam Butterfly.

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

Movietone News may be a thing of the past, but, thanks to companies like Music Motions and the Music Theatre Network, today’s moviemakers will no longer have to read their Turkish Toilet boxes to pass the time before this year’s parade of space-ships, aliens and droodfrodden farmers unspools before their eyes. They can just “Zap” into the top of the charts.
J.B. AND J.B. — James Bond has been captured musically most often by composer John Barry over the last 23 years. Unfortunately, there is the current incarnation of Bond in the long-running series, Roger Moore, in the new known Bond film, On Her Majesty's Secret Service. A Barry score is almost always immediately recognizable by the use of full orchestration, highlighted by the string section. Many of Barry's critics argue, with occasional justification, that his style is too recognizable and locked into a set pattern. Some people also feel that his score is too solemn and is often tinged with melancholy undercurrents. Still, Barry hasundeniably proven his versatility, as he's musically guided us from the cold, imposing world of Bond to the steamy and sensuous atmosphere provided by Body Heat and done so consistently. Other Barry scores such as The Deep and The Black Hole also clearly illustrate his ability to create very different moods.

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

Currently, Barry awaits the release of the controversial-plagued film Cotton Club, which he recently scored. In addition, he's set to score the next Bond film A View To A Kill, which will be his first appearance since GEFFEN GETS JACKSON — The answer to countless queries over who would finally nab Michael Jackson for his first starring film role came recently when it was announced that Jackson has signed a deal with Geffen Film Co. In addition to performing as an actor, Jackson will also write all of the songs for the film as well. The final score will then be released on the Geffen label as Jackson's next soundtrack album.

PAPER WAITE — John Waite recently completed playing himself in three episodes of the television show Paper Dolls. He appeared with his entire band on the show and his songs "Missing You," "Tears," and "Redhead Heart," among others, were featured. Featured here are Waite and Paper Dolls star Nicole Sheridan. Herbert Ross, Geffen Records will release the soundtrack. Michael Kamen, whose previous scores include The Dead Zone, Thank You, Wayne, and The Black Hole, will score the film Brazil at EMI Recording Studios in Abbey, Road, England (no doubt a familiar name to Beatles fans). The film is directed by Terry Gilliam...Lennie Nichols and Van Dyke Parks will write the music for the Muppets next film follow This Bird from Warner Bros.

NEW RECORDING CENTER FOR ASTORIA — Hoping to offer a further allure to the film industry, Kautman Astoria Studios will open the expanded its services by opening a 48-track recording studio center next February. Called Master Sound Astoria, the facility will entail two recording rooms, one suited for modest-sized recording budgets and the other able to accommodate a full orchestra. This adds to Astoria's already impressive 12 -acre firm and video production complex.

‘Inside Track’ Meets Scoring Trends

by Peter Berk

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

In an interview with Cash Box, Ehart discussed his project, first explaining its origins. "Over the last couple of years, Kansas was contacted to do a specific soundtrack and theme songs, but we were always on the road or in the studio. (Two of Kansas' songs were used in films 'Wayward Son' in Heroes and 'Dust in the Wind' in Promissas In The Dark, but were not written for the films). Citing the poor timing and the publicity, he said, 'Ehart found many others who agreed it was worthwhile to get meticulous to work in film if only there was a better way to deal with producers, directors and film companies. Ehart found directors asking why it always took so long to deal with the deals of involving managers and other liaisons. Ehart then asked about what could they afford it, what would they get for it? And lots of majors have. This prompted Ehart to conclude that 'Someone with expe-

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

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

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

The records are as yet finalized, Ehart and his business associate David Warden are, according to Ehart, just getting the word out to whoever needs current music."
TOP 75 ALBUMS

FROM CLEVELAND (JAMES) TO BROADWAY — Glenn Jones’s “Show Me” cracks the top 20 this week and week’s top new entry, produced by Steve Horton and Lala Cope, is a finely crafted and infectious ballad in the tradition of Peabo Bryson, yet Jones’ vocal style, like that of every unique artist, resists repeated attempts to cite a similar sound. When you listen to him sing, you know you’re listening to one of the best singers in the business. It’s an art form.

And in fact you’re listening to a 20-year-performing veteran. Jones began his career at the age of eight as part of the Bivens Special, a family of gospel singers from Jackson, Miss., that had the hits at the age of four. This past birthday, he formed the Modulations, which later, as seems perfectly natural given his extraordinary ability, became Glenn Jones and the Modulations. It was this group with which he recorded his first two albums. He co-produced the records, at the age of 19, with James Cleveland.

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

Last year Jones reached his wider audience with the hit “I Am Somebody,” which featured guest appearance by the top 5 R&B/contemporary producer that year, and it’s a long way from the success is due to Jones’ esteemed collaborators, who include Brathwaite, bassist in Herbie Hancock’s Rockit band, and the ever-happening Lenny Sylvers III. Together (in every sense of the word) they’ve come up with a sparkling balance of contemporary tunes that showcase Jones’ inimitable and individual instrument. From the hard-driving dance rhythm of the title tune to the smoother funk follow-up, “Love One” to the unapologetic beauty of “Baby It’s You” and crew have the last word on modern production and execution. If there’s a weakness on the record (I emphasize the word “if”) it could lie in the compositions themselves. If Jones were to do an album with, say, Quincy Jones’ writers, it could be all over. On the other hand, Lala Cope’s “Show Me” stands with the best of them in my book.

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

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

Without medium Jones gains his success in, “Finesse” is out there here and now, and listeners have a chance to pick up on a truly fine voice, that indulges in pure, clean singing, the kind artists with long careers are blessed with. “I approached the song with the idea of revealing sides of my voice that weren’t explored on my first album,” he says, with the authority of a man who has spent his short life on the stage with the likes of Cleveland, Shirley Caesar and the Mighty Clouds of Joy. Although his first record demonstrated that voice in a typically socially-conscious setting, “Finesse” is not really as message-oriented. “I decided to concentrate more on a love theme this time. Not just between men and women, but the universal concept of love.”

Even if he gets sidetracked by a theatrical career, Glenn Jones shows the promise to be one of the great popular singers of the 90s, ranking right up there with Ingram, Bryson, Osbourne, even Wonder. It’s going to be interesting watching the talent of this magnitude develop.
THE STORY OF THE BLUE AND THE GOLD — Buck Owens and executives from Tree International gather after the announcement of Tree's purchase of Owens' Blue Book and Gold Book catalogs, marking one of the largest publishing deals in recent history. Picture (l-r): Owens; Donna Hiller, vice president of Tree; Buddy Killen, president and Roger Sovine, vice president.

Country Christmas Releases

(continued from page 5)

in “Christmas Isn’t Christmas Without You” by Ray Griff.

CBS Records’ holiday effort will also include a compilation LP with 11 traditional Christmas numbers from such artists as Larry Gatlin & The Gatlin Brothers, Tammy Wynette, Johnny Cash, the late Marty Robbins, Chet Atkins, Willie Nelson, George Jones, Merle Haggard, Mickey Gilley, Lynn Anderson and Gene Autry.

The package entitled “Christmas Greetings From Nashville” lists at $5.98. Other product from the Columbia and Epic labels comes from the re-issuing of the popular Merle Haggard LP “Goin Home For Christmas,” Chet Atkins’ “Christmas With Chet,” and Willie Nelson’s “Pretty Paper” LP.

The only single release from the CBS group will be last year’s Christmas novelty hit, “Grandma Got Run Over By A Reinder,” by Elmo & Patsy. The humorous tune will be released on the Epic label and a music video is in the works. MCA Records offers the only other new Christmas product this year with Barbara Mandrell’s “Christmas At Our House” album which has several new Christmas tunes along with the traditional Christmas fare.

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

New Williams LP By PolyGram

NASHVILLE — A 10-song collection of previously unissued performances by the legendary Hank Williams entitled “Rare Takes and Radio Cuts” has been released by PolyGram Records, marking the first new Hank Williams material to be issued by PolyGram since the 1978 release of “Live At The Grand Ole Opry.” “Honky Tonk Blues,” “I’ll Still Want You” and “My Son Calls Another Man Daddy” are among the “rare takes” which were from MGM sessions recorded on different dates than the originally released versions. Other cuts include “Crazy Heart,” an alternative take from the same date as the original issue and a rare performance of “Honky Tonkin’” from Hank Williams’ second recording session for Sterling Records, his original label. The five radio cuts include “Little Paper Boy,” a 1949 recording from Williams’ Shreveport radio show, and “I Saw The Light,” “Lovesick Blues,” “Mind Your Own Business” and “Pan American,” all from the “Health and Happiness” series of eight 15-minute radio shows financed by Hadacol in 1949.

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

"The Last Of The Good Girls"

By Jill Murphy

CASH BOX 82

SPECIAL THANKS TO: Bob Witte • Bobby Witte
Joe Carroll • Roy Perry
50 Music Square, West • Suite 902
Nashville, TN 37203 • (615) 329-2278

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

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"The Best Thing I Ever Did Wrong"

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COUNTRY RADIO

MOST ADDED COUNTRY SINGLES

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

MOST ACTIVE COUNTRY SINGLES

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

THE COUNTRY MIKE

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

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

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

John Lentz

PROGRAMMERS PICKS

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

SINGLES REVIEWS

OUT OF THE BOX

VERN GODSIN (Compleat CP-135)
Slow Burning Memory (2-48) (Hokkitt/Blue Lake-BMI) (V. Godsion, M. D. Barnes) (Producer: Blake Mevis)
With his perfectly placed “hurtin’” vocals and his ability to evoke even the most subtle mood changes in a song, Vern Godsion makes “Slow Burnin’ Memory” ring true to every note. Marking the third single release from his “There Is A Season” LP, this slow ballad, which Godsion co-wrote, will no doubt please his fans as well as country radio.

J. D. ROBBINS' BAND

BROOKS BROTHERS BAND (Buckboard 115)
Hurry On Home (3:01) (Blackwood-BMI) (C. Waters, K. Steggal) (Producer: Darrell Glenn, James Stroud)
Buckboard recording act The Brooks Brothers band offers “Hurry On Home,” an upbeat, bouncy number with a catchy melody and strong pop-flavored production. Emerging from a gospel group in the late 60s, the true brothers of the band, Bill and Randy, create some fine, fresh harmonies. Their unique sound combined with the tight instrumentation makes this an impressive showcase for the group.

Thanks D.J.’s For Playing

“Rainy Day Music”

By

Gary Farr

Written By: Leona Williams and Charles Browder

Produced By: Bobby Rich

UNIVERSAL ARTIST RECORDS

P.O. Box 1128 College Dr. Madison, TN 37116
ALL IN A FEW DAYS WORK — Roy Wunsch, vice president, market, CBS/Nashville and Rick Blackburn, senior vice president and general manager, stand semi-speechless yet joyful after Wunsch delivered the new profit projection for 1984. Rumor has it that Wunsch wanted without food and sleep for five days to deliver the billing, compliments of Durango. A band from Columbia Records, and Jerry Reed has always had a bit of the acting bug, or at least has been bitten by the acting bug — one of the two. But now he is bringing his thespian motives home. He recently announced that his production company will start work on the feature film “What Comes Around” here in Nashville. The film will star Reed, as appropriately enough, a successful country singer who is manipulated, however, by a crooked manager. Story sound familiar? Starting in the flick with Reed are Arte Johnson and Bob Hopkins, and Reed himself will be making his directorial debut. Ted Swanson, who was in charge of production for Rocky, is the producer. Reed is getting quite a bit of recognition on the silver screen. He’s written the title themes for Smokey and the Bandit, W.W. and the Dixie Dancing, Gator, Hot Stuff, and Smokey and the Bandit II, and his acting credits include many of the same films. Besides his own syndicated series, Reed also starred in the TV show Nashvile, 99, and he was in the CBS made-for-television movie Concorde’s Cowgirl, “My Only Love, Another Video” — When Jimmy Fortune of The Statlers was asked by his brother to sing at his wedding, Fortune decided to write a song for the occasion rather than sing the traditional wedding fare. The tune, “My Only Love,” was then heard by the rest of the Statlers who decided to record it, just to make their next video. A couple of weeks ago Mercury/Polystar held a premiere at Jim Owens Entertainment of the video. The event was complete with champagne and wedding cake and by the way the industry audience responded, the Statlers seem to have the next big wedding song. Just a few notes on the video. It was shot on location at the Harpeth Presbyterian Church, Page Road in Belle Meade, and in Hillsboro Village, and directed by Jim Owen. The one great surprise is the wedding, other than who will catch the bouquet, is that the groom is portrayed by none other than Harold Reid.

ANDERSON (RCA/Curb-5521) — 53

26. RESTLESS
THE BEI LAMMY BROTHERS (Mercury/Curb-5638) — 52

27. RESTLESS
THE BEI LAMMY BROTHERS (Mercury/Curb-5638) — 52

38. IT TAKES BELIEVERS
MICKEY GILLEY & CHARLIE ACE (RCA/Curb-4840) — 37

39. DON’T CHEER IN OUR HOMEOWNERS
ROCKY BRAGGS (Epic/Ep 39544) — 31

40. RIGHT OR WRONG
THE STRONGHOLD (Epic/Ep 39546) — 32

41. BY REQUEST
THE CARRIERS (Epic/Ep 39548) — 41

42. BY HEART
CONWAY TWITTY (Warner Bros. 9-16597-1) — 33

43. ATLANTA BLUE
THE WALTONS (Mercury/Polystar-18125-2) — 34

44. CAFE CAROLINA
DON WILLIAMS (MCA-5493) — 37

45. BLUE HIGHWAY
JOHN CONLEE (MCA-5521) — 53

46. CLEAN CUT
SABUGA MANDRELL & MANDRELL (MCA-5474) — 36

47. HEARTACHES, LOVE & STUFF
GARED WATSON (MCA/Curb-5639) — 57

48. FAME DOLL
THE WALTONS (Mercury/Polystar-19598-1) — 47

49. TEN YEARS OF HITS
MICKEY GILLEY (Epic/Ep 39597) — 49

50. NEVER COULD GO TO THE MARK
WOODY JENNINGS (RCA-Curb-4991) — 50

51. GREATEST HITS
JUDGE NEWTON (Capitol 3-12377) — 51

52. LOVE IS THE RIDE
TOM JONES (Mercury/Ep-392701-1) — 52

53. ALIVE AND WELL
MO BANDY & JOS STAMPEL (Capitol/Columbia FC 4392) — 51

54. THE BIGGEST HITS
HERB ALPERT & THE BEACH BOYS (Mercury/Curb-5521) — 57

55. ALSON WILLIAMS
SECOND ALSON (Mercury/25169-1) — 52

56. GREATEST HITS
HOUSEWIVES JR. (Elektra/9-16591-1) — 47

57. EB 84
THE EVELY BROTHERS (Mercury/39425) — 53

58. ONCE UPON A CHRISTMAS
KENNY ROGERS & DOLLY PARTON (RCA/SJ-1237) — 51

59. CHARLIE MACLEAN (Epic/Ep 39425) — 54

60. HE THINKS HE’S RAY STONE
RAY STEVENS (MCA-5170) — 60

61. A VERY GOOD NEWS
ANNIE MURRAY (Capitol/SJ-12389) — 59

62. FOR THE RECORD — THE OFFICIAL COLLECTION
DALE ALAN OLLIE (Columbia FC 25078-1) — 57

63. DELIVER
THE OAK RIDGE BOYS (MCA-4455) — 58

64. RESTLESS
THE BEI LAMMY BROTHERS (Mercury/Curb-5638) — 63

65. THE CLOSER YOU GET
ALABAMA (RCA/Curb-14562) — 65

66. SAN ANTONIO
THE WINDSORS (Atlantic-13711-1) — 33

67. RARE TAKES AND RADIO CUTS
HANK WILLIAMS, JR. (Polydor 422-833 095-1) — 61

68. EXILE
ADAPTED (Epic FC 39315) — 56

69. THERE IS A SEASON
Veren GORDON (Capitol CPL-1-1008) — 67

70. MOUNTAIN MUSIC
THE MARSHALL TUCKERS (MCA-3465) — 70

71. THE BEST OF VOL. III
THE MARSHALL TUCKERS (MCA-3465) — 71

72. PICTURES
ATLANTA (MCA-5483) — 72

73. I COULD USE ANOTHER BOTTLE OF JUICE
EDDY RAVEN (RCA-Curb-14092) — 66

74. I’M NOT GONNA CRUISE ALL NIGHT
JUICE NEWTON (RCA/Curb-4991) — 73

75. I’M NOT GONNA STEEL
HANK WILLIAMS, JR. (Warner Bros. 9-19229-1) — 74
Argentina

BUENOS AIRES — the establishment by CBS of a new pricing structure has been the most frequently talked about item in the industry since it started November 1 in the wake of the last week's promotion convention in the city of Bariloche. The most interesting feature of the new price structure is the fact that the bottom "factory price" and adds an "operating cost" and "financial cost" before taxes, instead of a suggested price to every dealer. CBS is willing to provide the dealer margin. There is a basic list price and each distributor or retailer then "operates" the list price (which should remain more or less constant through time) as a percentage of his bill, while the whole chain has a more conservative attitude.

The basic principle behind this is to include in the price of records and tapes the high cost of music (at least 20 and 30 percent a month) caused by inflation; the first company to apply it has been Sismat, formerly known as Microfon began applying differential prices according to the paying pattern. However, the principle is being used by distributors around a different structure is really new news.

The market has been long awaiting news from CBS since RCA — which also distributes the company — last year was hit by the drastic reduction of sales volume created by the economic depression. RCA marketing director Mario Lopez has recently stated that the intention of his company, on the local and international level is to expand strongly; an answer to CBS, which has been doing well in the last quarter, October, while RCA also distributes WEA and Interdisc has seemingly chosen a more conservative attitude.

From the dealer's point of view, all these approaches will be successful if the product starts to flow more easily, according to industry experts. If countries with two to six percent of yearly inflation are worried, it is easy to deduct that five percent a month (compounded, it results more than 100 percent a year) is quite a nightmare.

Argentina

BUENOS AIRES — the establishment by CBS of a new pricing structure has been the most frequently talked about item in the industry since it started November 1 in the wake of the last week's promotion convention in the city of Bariloche. The most interesting feature of the new price structure is the fact that the bottom "factory price" and adds an "operating cost" and "financial cost" before taxes, instead of a suggested price to every dealer. CBS is willing to provide the dealer margin. There is a basic list price and each distributor or retailer then "operates" the list price (which should remain more or less constant through time) as a percentage of his bill, while the whole chain has a more conservative attitude.

The basic principle behind this is to include in the price of records and tapes the high cost of music (at least 20 and 30 percent a month) caused by inflation; the first company to apply it has been Sismat, formerly known as Microfon began applying differential prices according to the paying pattern. However, the principle is being used by distributors around a different structure is really new news.

The market has been long awaiting news from CBS since RCA — which also distributes the company — last year was hit by the drastic reduction of sales volume created by the economic depression. RCA marketing director Mario Lopez has recently stated that the intention of his company, on the local and international level is to expand strongly; an answer to CBS, which has been doing well in the last quarter, October, while RCA also distributes WEA and Interdisc has seemingly chosen a more conservative attitude.

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of some of the albums just being released. Prince seems to have a lock on the number-one sales spot, although with Springsteen on tour, he could give Prince a run for the money. Wexie Maxie's Kenny Dobin noted, "Both the new Duran Duran and the new Wham! albums are certainly chal- lengers to us for Prince, although Prince's tour should help his sales drop. Frankie will probably be a sleeper here, but as an original group, they may not expect any surprise blockbusters, but since we have a strong B/C market we are also expecting good sales for the New Kids & The Gang and Midnight Star.

With such solid sales so far this year, retailers are also enjoying increased help from manufacturers who are contributing more co-op advertising dollars and increased pop material, Bryan explained, "We've increased advertising money for the whole year with an extra push for Christmas and we are increasing both our radio and print advertising campaigns. Delancy related, "We aren't seeing any great jump in labels' promotion efforts, but manufacturers have been consistent and the ones that have been tight are still tight. The independents seem to be spending more money on getting their albums out and the majors seem to spend it on marketing."
Sam Stern
(1912 - 1984)

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

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

Sam Stern remained as president of Williams until 1969 and, in the course of his illustrious career served in high executive posts with such firms as Bally and Seeburg. Stern Electronics, Inc. was established in December of 1976, with Sam at the helm and Harry Williams lending his creative expertise. Until his retirement in 1980, Stern continued to play an active role in the company's policies and structure but had to curtail his work schedule when his health began to fail.

In August of 1980, following his retirement from Williams and his subsequent move to Bally as executive vice president, Cash Box did a profile on Sam Stern, the "master builder of amusement games," which revealed a great deal about his creativity, expertise and foresight. When asked, "what does a Sam Stern know about a pinball that makes it a little better than the ordinary?" he responded, "...Harry Williams always said it's what he called 'game sense'...that I could look at a game and decide whether it was going to be good or bad. If I didn't like it, I knew how to change it." Back in '69, he foresaw the proliferation of arcades and amusement centers. "there are a lot of areas and locations that haven't been exploited," he told Cash Box. "The surface of the arcade field hasn't even been scratched. Arcades are going to come to the fore...I mean beautiful places like those in England. I've seen these English arcades over the years...they're multiplying and there's a lot of interest in them." By the next decade arcades and game centers began flourishing in America. Of pinballs, a subject close to his heart, he said, "the pinball game will always be the backbone of this business."

(continued on page 29)
AROUND THE ROUTE

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

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

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

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

Number of jukeboxes in '84. The OMAA, Ohio state association, has been advised by the U.S. Copyright office that the number of ops and jukeboxes licensed statewide is once again on the decline this year. The figures are: 151 operators (down 59 from '83) and 6,816 jukeboxes (down 1,590 from '83) ... Likewise, there is a similar situation in the state of Wisconsin, with 168 operators in '84 (as opposed to 190 last year) and 4,376 jukeboxes (as opposed to 5,645 in '83) ... In the state of Tennessee, the figures are 115 ops in '84 (130 last year) and 1,619 jukeboxes (2,210 in '83) ... The number of licenses applied for, nationally, is reportedly down as well — from a total of 114,252 in '83 to 90,922 in '84. Needless to say, a main culprit here is the annual fee, which everyone would like to see reduced.

AMOA is, of course, continuing its efforts towards this end.

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

Sam Stern (1912 - 1984)

(continued from page 27)

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

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

Bally Sente Names Previte VP

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

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

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

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

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

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

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

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

Previte is married, has three children and currently resides in Santa Clara, California.
Cash Box Tours
The AMOA Exhibits
Pt. II

As previously reported in our coverage of AMOA Expo '84 (Cash Box, 11/10/84, 11/17/84) this year’s conversion exhibits occupied a record amount of space at the Hyatt Regency Chicago and there was quite an abundance of equipment displayed. Following are additional photos taken on the convention floor by the Cash Box photographer.

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

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

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

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

ICE’s Steve Bernstein (with glasses) chats with show visitors at the firm’s “Fire Escape” game.

At U.S. Billiards “Super Bowl” with Len Schneller, Nate Feinstein, Stan Levine and Mel Kaufman.

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

(photos by Joe Gino)
FEATURING THIS WEEK . . .

DARYL HALL

and

JOHN OATES

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

PAT BENATAR

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

THE BLASTERS

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

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

*THE REGISTER AND TRIBUNE SYNDICATE, DES MOINES, IOWA
“YOU’RE GETTIN’ EVEN WHILE I’M GETTIN’ ODD”
Features the single “Concealed Weapons.”
Produced and Arranged by Seth Justman.
Available on EMI America Records and High Quality XDR® Cassettes.

GET TOTALLY ODD BY
THE J. GEILS BAND
It’s the most outrageous album from the band, yet. And if you have any doubt how big this album is going to be, we dare you to put it on your elbahnurt and try not moving your fa fa’s to it.