Danny Klein

Magic Dick

Seth Justman

The J. Geils Band
This love song's about crashing through barriers. So is the man who sings it.

The man is JEFFREY OSBORNE. The new single, "THE BORDERLINES:" In 7-inch (AM-20126), and special 12-inch remix (SP 21718).
The second smash in a row from his latest album DON'T STOP (SP 5017).
Produced by George Duke for George Duke Enterprises.
Management: Jack Nelson and Associates.
On A&M Records, Compact Discs and BASF chrome cassettes.
EDITORIAL

Corporate Sponsorship: Everyone Benefits

There have been many factors in the resurgence of the music industry over the past two years, one of which is undoubtedly an increase in the quality of the music being produced — which music videos have helped expose in unforeseen ways. Tours are back in the flower of health, and we now see major acts selling out venues from Maine to California with names like Pepsi, Dodge and Sassone appearing on the bill along with the artist. Sponsorship by major corporations has augmented once floundering tour prospects, giving new life to this all-important avenue of exposure.

The ramifications of these mutual agreements must not be underestimated. With the financial backing of large companies, everyone benefits; from the artist, to the promoter, to the company itself. Public awareness reaches the saturation level as two big names meet in massive promotions, and records sell.

Cash Box wishes to recognize the fruits of these corporate sponsorship agreements as they nurture the continued health and growth of our industry.

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SINGLES

LOVERBOY — Billy Ocean—Jive/Arista

ALBUMS

LIKE A VIRGIN — Madonna—Sire

POP SINGLE

WAKE ME UP BEFORE YOU GO-GO

Prince

POP ALBUM

PURPLE RAIN

Warner Bros.

B/C SINGLE

COOL IT NOW

New Edition

MCA

COUNTRY SINGLE

CHANCE OF LovIN' YOU

Earl Thomas Conley

RCA

JAZZ

INSIDE MOVES

Gровер Washington Jr.

Elektra

COMPACT DISC

PURPLE RAIN

Prince

Warner Bros.

PRINCE

12" SINGLE

I FEEL FOR YOU

Chaka Khan

Warner Bros.

MUSIC VIDEO

I FEEL FOR YOU

Chaka Khan

Warner Bros.
### Alphabetized Top 100 Singles

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<tr>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
<th>Format</th>
<th>Peak Position</th>
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<tr>
<td>Abba</td>
<td>Waterloo</td>
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<td>Aretha Franklin</td>
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<td>Yesterday</td>
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<td>Like a Rolling Stone</td>
<td>Columbia</td>
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<tr>
<td>Bruce Springsteen</td>
<td>Born to Run</td>
<td>Columbia</td>
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<td>Will You Love Me Tomorrow?</td>
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<td>Ain't Nobody</td>
<td>JIVE</td>
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<td>Southern Cross</td>
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<td>Turn, Turn, Turn</td>
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<td>LA Woman</td>
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<td>Over Those Hills and Valleys</td>
<td>Epic</td>
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<td>You Are So Beautiful</td>
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<td>I'll Be There</td>
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<td>Too Much Heart</td>
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<td>The Fifth Dimension</td>
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<td>The Fool</td>
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<td>The Best of Times</td>
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<td>The Dave Clark Five</td>
<td>The Best of Times</td>
<td>Epic</td>
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### Exceptionally heavy radio activity this week
- "Baby I'm Yours" by The Isley Brothers
- "The Love You Save" by The Beatles
- "Up on the Roof" by The Staple Singers
- "You Can Do Anything" by The Rolling Stones
- "I Can't Help Myself (Sugar Pie, Honey Bunch)" by Four Tops
- "Let's Stay Together" by Al Green
- "Ain't Nothing to Me" by The Isley Brothers
- "Shake, Rattle and Roll" by Bill Haley & His Comets
JOIN THE MILLIONS OF READERS WORLDWIDE!!

FEATURING THIS WEEK . . .

JEFFREY OSBORNE
The quality of his material alone should make a Jeffrey Osborne concert the high point of the concert calendar. Luckily for New York City's Radio City Music Hall audience, the on stage performance truly lived up to his records' promise.

BRYAN ADAMS
A&M Video has released the video EP to Adams' new LP, "Reckless." Touted as the first video package to be released concurrently with the album, this latest effort from the Canadian born singer appears to be his biggest yet.

STEVIE WONDER
Recently concluding a rare network radio appearance on PG Productions' Live From The Record Plant, Stevie Wonder is looking for his second number one single off the soundtrack to The Woman In Red, "Love Light In Flight."

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

*THE REGISTER AND TRIBUNE SYNDICATE, DES MOINES, IOWA
NARM Increases Grammy Push
by Peter Berk

NEW YORK — Kenny and Marianne Rogers, who established the World Hunger Media Awards in 1982 to honor those members of the media “who have made significant contributions in bringing public attention to the critical issues of world hunger,” presented $100,000 to the winners of the 1984 awards in a ceremony at the United Nations, Nov. 20. The $100,000, which is completely funded by the Marianne and Kenny Rogers Charitable Foundation, was split among 20 honorees who won in seven categories. In addition, Special Achievement Awards were presented to Paul Anka, to the former director of the Food and Research Action Committee and to James Grant, executive director of UNICEF. Amidai received $20,000; Grant’s award carried no cash prize. Four Judges’ awards, which do not carry cash prizes, were presented to Tom Wilson, for the uses of his “Ziggy” character for World Food Day in 1983; Peter Timmer and the Cambridge Forum for their radio broadcast, “Understanding World Hunger”; Joseph Loya, Peter Hunt, Ann Jacobson and Simon Singer for Save the Children’s film, Tools for Change; and Laurie Rubin for her “First Food Curriculum,” issued by the Institute for Food and Development Policy.

The World Hunger Media Awards were inspired and conceived by the late songwriter, Harry Chapin, a friend of Kenny and Marianne Rogers. All payments — including those to recipients and those that went to the winner’s favorite charities, including the American Red Cross — were made by the Rogers Foundation.

World Hunger Awards Presented At United Nations, by Kenny Rogers and Lindsey Boren.

Atlantic Establishes In-House Compact Disc Committee
by Peter Holden

LOS ANGELES — Atlantic Records has established a compact disc committee which is comprised of representatives from various departments in the company. The committee will oversee all aspects of the release of both new and catalog albums in the CD format and will also be responsible for scheduling and planning all CD reissues.

In addition, the committee will oversee the repackageing of selected material for inclusion on special CD-only compilations. It will also coordinate all legal and artistic clearances and supervise the technical aspects of CD production. The compact disc committee will work closely with WEA in marketing of CD product.

According to Atlantic Records executive vice president/general manager Dave Grew, “1984 has been a year of dramatic growth for the fledgling CD format. In a surprisingly short time, the compact disc has emerged as a major new medium, as we have witnessed the expansion of consumer demand at a much faster rate than once anticipated. To properly coordinate all aspects of this exciting new technology we have established this committee, ensuring that Atlantic will be in a position to take full advantage of all the CD has to offer.”

The members of the committee are: Carol Bergmann (coordinate), David Fleming (Preproduction), Ariz. Goksel (ADR), Barbara Patrallies (contract administration) and Frank Tabino (Atlantic Studios).

L.A.’s Record Plant To Be Razed; New Facilities Planned For 1985

by Peter Holden

LOS ANGELES — After 15 years as one of the most popular and technically sophisticated recording studios in America, the Los Angeles Record Plant is set to undergo a change of location and a shift in its business emphasis. The original Record Plant building will be demolished after Chris Stone and his staff vacate the historic site on June 1, 1985.

While a new location has not been chosen for the new operation, Stone commented that “we are negotiating with three sets of people” on prospective studios and/or new locations at which to build. The main reason for the change said Stone, “is that it is time for us to focus on where our profit is coming from — film and video, the visuals. We are not desiring the record business, but five years ago 80 percent of my business was records and Video... now that those numbers have reversed themselves.”

CRAZY MELO-DEEES — Radio/television personality Rick Dees (left) poses with Atlantic Records president Doug Morris. Atlantic has just released Dees’ first album for the label, “Put It Where The Moon Don’t Shine.” The LP, a blend of comedy and music, was produced by Dees, Augie Johnson, Paul Joseph and Rockwell. Dees currently hosts the morning show on L.A.’s KIIS-FM, The syndicated radio show “Rick Dees Weekly Top 40” and television’s Solid Gold.

World Hunger Awards Presented At United Nations, by Kenny Rogers and Lindsey Boren.

CONCERT PROMOTERS GET EXTRA BOOST FROM CORPORATE SPONSORSHIP
by Gregory Dobrit

LOS ANGELES — With the rising cost of touring, corporations have found a prime advertising vehicle in the music industry. In the U.S. especially, corporate sponsorship of major tours and promotions has become commonplace over the last five years. Deals between the likes of Michael Jackson and Pepsi-Cola, Duran Duran and Sony, Ford and Rick Springfield — the list goes on, has each generated a media blitz of proportions that no artist, record company or promoter alone could possibly afford. The relationship is pure symbiosis, but the boost it gives to the music business has been a much needed tonic.

Promoters who once found no trouble packing venues with eager ticket buyers came upon hard times several years back. Sales slumped and costs rose and touring acts met with increasing financial strains. With the intervention of corporate mega-bucks, major tours are now crossing the globe with unprecedented strength. At the forefront of being one of the largest promoters in the southwest, explained the state of promoters in this country in a recent Cash Box interview and the need for corporate money, “I don’t think the current corporate sponsorship situation is anything that anyone should fight and plan.” said Becker. “There was a time when we threw tickets out there and people grabbed them up. But the market isn’t what it was five years ago, business has gotten tighter. Promoters have had to expand to keep up with the increase in costs. There are fewer promoters nowadays than there were,” Becker said. “The small promoter is getting squeezed out because his base is not broad enough. You can’t make a living in some of the smaller markets and if you have one bad concert, it takes three good ones to make up for it.”

Due to this sorry state in concert promoting, according to Becker, large promoters have had to make amicable moves in order to survive, while the “little guy” is often forced out of business altogether. Pace, whose most recent tour promotion was Rick Springfield, had never before felt the need to do tours. “We weren’t involved in this kind of thing before we entered our arrangement...” (continued on page 14)

TOWER-ING TENOR — Luciano Pavarotti (I) cut the ribbon at Tower Records second Manhattan outlet, located near Lincoln Center, and then went downstairs to the classical department to pose with copies of his newest London LP “Manna.” Here with the tenor is Randi Swindell, store manager.

NEWS
BUSINESS NOTES

RIAA Decides Not To Label Records

NEW YORK — The RIAA took up the PTA’s request that records with suggestive lyrics be labelled with a claimer saying they are not suitable for children and decided not to take a position on it. “The ball is in the court of the record companies,” according to an RIAA spokesman, who said that it was completely up to individual record companies to decide whether they wanted to label their product. Some record companies, he added, had indeed labelled some controversial records.

RCA Underwrites NARM Fund

NEW YORK — RCA Records has established a $20,000 NARM Scholarship in honor of pianist Arthur Rubinstein. Named the Arthur Rubinstein 100th Anniversary Memorial Scholarship, the platinum Endowment Fund will cover the period 1985-89, providing college tuition for a NARM-member employee or his or her spouse or offspring. This is the third NARM endowment underwritten by RCA.

AFM To Speed Up Settlements

NEW YORK — The American Federation of Musicians, in an effort to speed up the settlement of contractual disputes, will eliminate its lengthy arbitration process and provide free legal help to members working travelling engagements. According to AFM president Victor W. Fuentesrta, “The AFM is the only union still attempting to act as final arbiter in disputes between members and those who purchase their services.” Under the new system, the AFM will act “on a more timely basis,” providing attorneys at no cost to members involved and paying court costs for suits filed by or on behalf of its members.

Trombonist Vic Dickenson Dies

NEW YORK — Vic Dickenson, an innovative jazz trombonist who worked with Count Basie, Benny Carter, Red Allen and many others, died Nov. 16 of cancer in New York at the age of 78. Dickenson, whose witty playing was filled with smears and growls, played with Zack Whyte, Blanche Calloway and other early big bands before he signed on as a member of the Count Basie Orchestra in the early 40s. Since the Basie days, Dickenson had been one of the most in-demand swing style trombonists in jazz, frequently working with small swing and Dixieland ensembles. He also led his own units, in recordings and tours, until the year before he died.

EXECUTIVES ON THE MOVE

MCA Promotes Kent Crawford

LOS ANGELES — Kent Crawford has been promoted to the position of vice president of product development for MCA Records. In this newly created position, Crawford will be responsible for coordinating the overall efforts of both the label and its distribution arm in implementing promotion and marketing plans on behalf of all MCA artists.

Prior to this appointment, Crawford served as vice president of branch distribution for MCA distributing. He joined MCA after 12 years with Warner Bros. Records, where he held the position of national sales manager. Prior to that, he served as regional marketing manager, sales and promotion, for both the Los Angeles and Boston branches, and joined Warners as promotion manager in Denver.

Bob Kaus Promoted At Atlantic

LOS ANGELES — Bob Kaus has been promoted to the newly-created position of director ofpublic relations for Atlantic Records, based at the company’s New York headquarters.

In this new position, Kaus directs the overall communications effort of all official information about Atlantic Records, its artists and executives — for outside media as well as in-house usage. He occupies a role in the development of all publicity & marketing campaigns, working closely with other departments to provide materials for use by the company at large. This includes press releases, biographies, sales/marketing materials, executive statements and a variety of special projects.

Immediately prior to this new appointment, Bob Kaus had been serving as associate director of publicity/chief writer since 1982. He joined Atlantic Records in 1976 as tour publicist and was subsequently promoted to staff writer (1977) and chief writer (1978). Kent is the former head of his music industry career as an editor of Cash Box magazine from 1974 to 1976.

POSING BEFORE THEY GO-GO — Columbia recording artists Wham! fell by Private Eyes during their promotional tour in support of their “Make It Big” LP. At the CBS party are (l-r) Columbia vp, product development Anna Andon; George Michael of Wham; Columbia senior vp and general manager Al Teller; Andrew Ridgeley of Wham; and Columbia promotion vp Ray Anderson.
OUT OF THE BOX

Working on their 20th year in the business, Kool & The Gang again deliver one of the strongest song-for-song B/C collections of the year with "Emergency." From James Taylor's sweet vocals on the urgent title track to the sensuous treatment of the LP's first single "Misled," bassist Robert "Kool" Bell and The Gang hit a dance-oriented bull's-eye each song. The musicianship throughout is on the pulse which special kudos goes to keyboardist Curtis "Flute" Williams and guitarist Charles Smith. Another in a long line of out of the box B/C hit LPs with serious crossover potential.

BUILDING THE PERFECT BEAST — Don Henley — Geffen GHS 24026 — Producers: Don Henley, Danny Kortchmar and Greg Ladanyi — List: 8.98 — Bar Coded
Former Eagle Henley continues to prove his credibility as a solo artist with this assortment of ballads, rockers and love songs. Though memories of "Hotel California" can never be avoided, Henley's lyrical and musical maturation are certainly evident. AOR is already all over it, CHR and A/C will soon be adding and from all early indicators, this one will be a monster.

OUT OF THE BOX

DAVID BOWIE (EMI America B-8246)
This substantially reworked version of the Bowie-Iggy Pop track which originally appeared on Pop's "The Idiot" is an excellent choice for the follow-up single to "Blue Jean," Featuring a heartfelt duet from Bowie and Tina Turner, "Tonight" is a sad-eyed reggae sound should capture Bowie fans old and new with yet another musical approach. Excellent steel drum-sounding fills make this release a colorful one which captures Bowie and Turner at their soulful best.

SINGLES

TEENAGE MARIE (Eric 34-04619)
Lovergirl (3:59) (Midnight Magnet/ASCAP) (Marie) (Producer: Teenie Marie)
This infectious single is already storming the "12" dance charts, yet the bittersweet melody and Marie's all-around talent as vocalist, writer and producer shine through to make this a strong candidate for crossover success. Though Marie does not have the visual image of Madonna, the artist has more substance and a more powerful voice. With a swirling lead guitar section and an excellent chorus hook, "Lovergirl" should break Teenie Marie to the CHR audience she has long deserved.

DIANA ROSS (RCA JK-13966)
Missing You (4:16) (Brockman Music/ASCAP) (Richie) (Producers: Lionel Richie-James Anthony Carmichael) Combining a lush and powerful Lionel Richie tune with the commanding and emotional vocals of Diana Ross is an almost certain formula for success. It's no surprise, then, that "Missing You" works well. Though the song may not be as effective as other efforts by these two artists, it's still a very satisfying song which builds to a highly dramatic crescendo of poignant vocal and instrumental tracks.

Former New York Dolls lead vocalist David Johansen debuts on Passport with this LP which is modern in its approach and consistently compelling in the classic Johansen style. With "Heard The News" already getting attention on radio — the video has just been added on MTV — and two sides full of resourceful and consistent writing, "Sweet Revenge" could be this season's sleeper. Top tracks include "I Ain't Workin' Anymore," "The Stlinkin' Rich" and "N.Y. Doll."

VAINY (Motown 1757MF)
Mechanical Emotion (4:10) (Jobete Music, Inc./ASCAP) (Vanity) (Producers: Bill Wolfer-Vanity) "Mechanical Emotion" is an easy-flowing, light and jazzy dance song which is successful in blending strong vocals and well-performed instrumental tracks. Vanity has breezy vocal style and is clearly able to cover an impressive range of notes, while backup singer Morris Day has a rich and appealing voice which serves the song well. The music tracks are also notable due to their consistent originality and unpredictability. With its strong chorus standing out, this single will most likely do well on the charts.

JOAN JETT AND THE BLACKHEARTS (MCA/Blackheart MCA-52472)
I Love You Love (3:23) (MCA Music/ASCAP) (Glitter-Leander) (Producers: Jimmy Iovine-Ritchie Cordell-Kenny Laguna) From its very first guitar lick, this song bursts forth with a power and hard-driving intensity which never lets up. Strong vocals are the highlight of the cut, yet the song itself is well written and even nostalgic with an innocent quality that's reminiscent of the '50s. The combination of that innocence with the harsher, more rugged rock stylings of the present is what really marks this song and makes it unique. Jett is a commanding performer and is here afforded ample opportunity to display her talents.

RALPH MACDONALD (Polydor 881 504-7)
Universal Rhythm (3:15) (Antsia Music/ASCAP) (Eaton) (Producers: Ralph MacDonald-William Eaton) The jazzy vocals and the main theme behind "Universal Rhythm" provide a good profile of this track which make good use of the stellar jazz-fusion players who contributed to this cut and MacDonald's LP of the same name. The artist's own dynamic percussive is evident throughout on "Universal Rhythm", which should hold special appeal for A/C and some jazz-oriented radio programmers.

REVIEWS

FEATURE PICKS

"Thief Of Hearts" is an exciting and well-produced score which skillfully combines songs and instrumental cues. The material is by and large tinged with a moody, European quality reminiscent of the score to Midnight Express (which was by Giorgio Moroder, who wrote this film's title song). Harold Faltermeyer provides the bulk of the music, however, and to his strong melodies he's added imaginative and highly effective synthesizer tracks.

READ MY LIPS — Fee Waybill — Capitol ST-12369 — Producer: David Foster — List: 8.98 — Bar Coded
This first solo LP from Tubes lead Fee Waybill brings together the potent rock sound of that Bay Area band with a starched synthesizer edge. Waybill's vocals are characteristically energized here with a few contrasting lulls. Hard-edged rock musicianship drives the LP, lending it a heavy metal exterior of surprising power, changing the Waybill vocal intensity with increased bite. A vicious new sound of slamming vitality, "Read My Lips" establishes Waybill as a serious solo rock without the novelty aspects of previous Tubes LPs.

SINGLES

NEW AND DEVELOPING

This hard rocking debut from the Illinois quartet is tailor made for the main stream metal of AOR. Lead vocalists Mark Stimac and Cam Williams provide alternately smooth/vocal sounds depending on the tempo which the band effectively changes throughout the disc. Hard core head bangers might be put off by softer ballads like "Million Miles," but this band appears on its way to acquiring a sizeable rock and roll following.

WHICH WAY IS UP — 4-3-1 — Recovery RLP-1001 — Producer: Larry Lee — List: 8.98
This debut album is by and large a very convincing demonstration of this group's talent and potential and should most likely please many listeners. Maggie Ryder, lead vocalist and the writer of the bulk of the songs, has a resonant and gruff voice which works well in the harder rock songs, yet she is also capable of a softer approach which is best evidenced in the beautiful ballad "Holding On." The first single is called "Animal," a solid dance-rock tune which, like most of the cuts on this LP is marked by a singable, strong melody.

FEATURE PICKS

SAINT — Saint — Sound Image SI 25884 — Producers: Jackson Schwartz, Saing — List: 8.98
This hard driving debut from the Illinois quartet is tailor made for the main stream metal of AOR. Lead vocalists Mark Stimac and Cam Williams provide alternately smooth/vocal sounds depending on the tempo which the band effectively changes throughout the disc. Hard core head bangers might be put off by softer ballads like "Million Miles," but this band appears on its way to acquiring a sizeable rock and roll following.

Cash Box/December 1, 1984
NOT JUST ENTERTAINMENT — When L.A.'s longtime hardcore group Black Flag plays live, it lays itself bare. The band's performance last weekend with the superb Minutemen and the originators of the "shorter-faster-louder" genre The Ramones provided the perfect backdrop to an intense and emotional evening. The songs we do make people look at and feel themselves — we're into a thing where we deal with ourselves when we play live," says Black Flag's lead vocalist Henry Rollins. "They're just not that optimistic. We're not talking to people to do anything. The message is 'me.' You can listen to the lyrics of the songs and see our approach and if you notice the band sometimes seems like it's hardly paying attention to the crowd. It's not out of contempt but because the band is so focused on itself, that's all we are. I mean, we are playing, not because it's an entertainment project." Rollins is a true artist, a young (23) and explosive performer, who, by the nature of Black Flag's music and his own somewhat out-of-the-ordinary look, is often found for something he is not a violent and inessential person. On the contrary, Rollins seems to get as much personal satisfaction from performing in many of local impresario Harvey Kubermin's "spoken word" performances. Rollins says, "Doing the readings really made us out — to be on stages with no one else is a real different thing. When you screw up you have no one to fall back on, but also, you're working with a long time associate of the SFT label and himself head of FreeWay Records and producer of John Phillips' album "Memoirs" "Neighborhood Rhythms," explains his association with the young writer/reader/singer: "I approached Henry about two and a half years ago to do some readings and he said yes." His association with adult writers like Wanda Coleman, Michael C. Ford and Ivan Rohn. These people and what they are doing are opened up a whole new side of things for him. And, from the beginning he has been very professional, constantly changing his readings. The way he reads or performs, is not the kind of thing you do read or even what kind of response you get, but just to play...hard and with soul. Anything less is just entertainment. And there are too many entertainers in the world — in fact, just about every band I hear is just entertainment." And that leaves me with my favorite authors and artists who work hard, and with soul — like Black Flag and Henry Rollins.

FREE TO THE PUBLIC — General Public's free outdoor concert at Jams Steps on the campus of UCLA On November 16 was a huge success, as well as the group's four sold-out shows at the Palace. Given in thanks to the local general public for the SRO Palace shows, the General Public performance was the first to be held on the Steps since the Talking Heads performed there on November 15, 1978. The common denominator here is IHS president Jay Bobberg. Bobberg presented the Headz' show when he student at the school and both turned out to be highly successful with each drawing an estimated 8,000 people.

THE CIRCUS CIRCLE — Made up of fans of songs that I have heard in America. I moved to New York in 1960 and in the late 60s I adopted some of the American ways. And since I haven't lost my own sound, this is the way it comes out," says Morgan. "Now that I am starting to play live with my band, I am finding a very wide mix of people. Spanish, white, black, everybody! And we have the potential for a very diverse audience. The production from Deodato, Morgan and his album could help substantially in breaking the band out on American commercial radio.

CLOSE TO THE EDIT — Veteran record producer/engineer Kenny Kerner has signed a long-term contract with Warner Bros. Records and has just recorded his latest album "The Ordinary" (lead voice, guitar, bass). Rounding up his band is keyboardist Peter Wilden who plays on his recent album "The Ordinary" which was released last year. The album sounds like a relatively low profile figure who plays a relatively low profile roll in the actual sound of an album. Even though his name might not be as recognizable as Bruce Springsteen or John Lennon's "Darkness," he has been working with him for some time. So when he moved to Los Angeles, the producer, the recording engineer is a relatively low profile figure who plays a relatively low profile role in the actual sound of an album.

LOS ANGELES — The precise and often precarious task of recording an album is a difficult and time-consuming process which in many cases can make or break an artist's career. When the end product is a successful record, it is the producer and the recording artist who get the lion's share of the credit. Yet there is another producer who is involved with almost every part in the recording process — the engineer. Controlling the actual recording equipment in order to achieve the specific sound desired by the artist and the producer, the recording engineer is a relatively low profile figure who plays a relatively low profile role in the actual sound of an album.

Toby Scott-Engineering the Sounds of Orchestral, Dylan in The Studio

by Peter Holden

LOS ANGELES — The precise and often precarious task of recording an album is a difficult and time-consuming process which in many cases can make or break an artist's career. When the end product is a successful record, it is the producer and the recording artist who get the lion's share of the credit. Yet there is another producer who is involved with almost every part in the recording process — the engineer. Controlling the actual recording equipment in order to achieve the specific sound desired by the artist and the producer, the recording engineer is a relatively low profile figure who plays a relatively low profile role in the actual sound of an album.

Even though his name might not be as recognizable as Bruce Springsteen or John Lennon's "Darkness," he has been working with him for some time. So when he moved to Los Angeles, the producer, the recording engineer is a relatively low profile figure who plays a relatively low profile role in the actual sound of an album.

THE DIAMOND LIFE — Well, we've seen Sheila E. and her "Glamorous Life," and now you can have Travis' latest hit. Sad that his album "Diamond Life." Will be released here soon while currently enjoying success across Europe.

W4TCH Autograph

Autograph to Lynch, "right before we went onstage. We were right behind the stage when all the lights went off and we heard this huge roar from the crowd—clap-clap-clap—two and a half times, but luckily, it was a very receptive audience. Turn back on first that iconic shot for the song 'Close.'" Since then, "Turn Up The Radio," Plunkett is well aware of the role of video, and feels it's just as vital as making records nowadays. In addition, he co-wrote with Mike Post two songs for the film "The River Rat," from Paramount Pictures. On the following Autograph recorded. One song, "Take No Prisoners" is on the soundtrack album, also on RCA Records.

When asked about future touring plans, Plunkett mentioned the hopes the band members have to travel not only as a result of good reviews and high sales, but to attend internationally, particularly in Europe and Japan where their LP will soon be released. Simultaneously the band is live performances, Plunkett said, "We're packed and waiting..."
STUDIO PROFILE
Greene Street Studios

In its nine-year history Greene Street Studios has grown into a popular facility in the Big Apple. Owned by musician/producer Steven Loeb, the Greene Village facility has in recent weeks hosted the likes of Bonnie Tyler, Bow Wow Wow and Carol in Townes. To put versatility in its corner the studio also has been the home to artists ranging from Kurtis Blow and Run D.M.C. to the classical composer Philip Glass.

After establishing itself as an in-house production facility, Greene Street has increased its clientele to include a "recording-only" facility. Two of the studio's clients, Run D.M.C. with "It's Like That" and Shannon with "Let The Music Play" have contributed to the studio's reputation in recent months. Loeb, along with engineer Rod Hui, has worked to honor a philosophy that individuals participating in the studio are "not just clients." Current plans call for development of a keyboard-only room. Other modifications are in progress.

Greene Street Studios are located at 112 Greene Street in Manhattan.

Equipment list at Greene Street recording studio:

- 20x50' Studio Dimensions
- 20x25' Control Room
- 16x16' Booth
- 14x14' Live Room
- 16x14' Live Room
- 14x9' Live Room
- 12x9' Live Room
- 10x5' Live Room
- 8x5' Live Room
- 7x4' Live Room
- 6x4' Live Room
- 5x5' Live Room
- 5x2' Live Room
- 8x5' Live Room
- 7x5' Live Room
- 5x5' Live Room
- 4x5' Live Room
- 4x4' Live Room
- 4x3' Live Room
- 4x2' Live Room
- 3x3' Live Room
- 3x2' Live Room
- 3x1' Live Room
- 2x2' Live Room
- 2x1' Live Room
- 1x1' Live Room

East Coastings

BETWEEN ROCK AND A HARD PLACE — After 15-plus years in the music business Dave Edmunds knows about ups and downs. What might he lack in mass name recognition he makes up in a dash of his own flavor and longevity, and to his 50s roots, Edmunds has dished out a steady stream of guitar-dominated solo albums, but has perhaps become better known for his production work of late. Edmunds was at the helm for all three Stray Cats albums and produced the Every Brothers reunion studio LP "EB '94." Capping a busy 1984 for the London-based veteran was his ninth album "Riff Raff!" (a definite "up") and his highly visible role in Paul McCartney's "Give My Regards To Broad Street film (now confirmed by all unanswerable "cereal box" ads.) Edmunds, who hadn't seen the film at the time of a recent interview, had only good memories of the experience. "I might even find myself in a guilt by association rather than accolades for the collaboration of giants."

"I was working about two weeks on the film without quite knowing what it was all about 'cause there was no script. I don't think anyone ever saw a script...we actually did it live. While we were on location in a warehouse in east London we just jammed for about three days and it was great. That's what I remember about it, more than the actual film."

Edmunds' collaboration with McCartney and the Every Brothers was with the song "On The Wings Of A Nightingale" from "EB '94," which, film post-production being what it was, didn't get the proper release. Inside the working of "Broad Street. It was because of Dun (Every) asked me to produce them. So I called Paul and asked for a song, it was one of the songs into that plan was for (the film) to have been out last summer." Edmunds plays a member of McCartney's fictitious band in the film.

But making his film debut and working with the Every Brothers weren't the only accomplishments for Edmunds this year. "I worked with Steve Cropper and Paul Shaffer, and that was just amazing." The three were part of MTV's recent "legends of guitar" special.

Edmunds began to break somewhat from his traditional rock and roll productions by working with ELO's Jeff Lynne for 1983's "Information." For "Riff Raff," Lynne contributed five tracks, three of which he also produced. Edmunds' definitive style again takes charge on the remainder of the album, which is another jewel in his 1984 crown. Hopefully, the kind of exposure brought on by his film work and outside productions will result in more attention paid to this seminal artist in the American market. His only Top 10 hit here was 1970's "I Hear You Knockin'." Of course Edmunds, who left for Los Angeles for negotiations regarding a possible film score shortly after appearing with Cash Box, has more than enough work to keep him busy. But as he illustrated in Broad Street, his contributions as a performer are as much a spark as that of the legends he works with.

C U AT U2 — Tickets for all 23 performances of U2's two-week north American tour in December were sold out in record time. Earlier this month, All Access Systems, including the group's December 3 Radio City Music Hall date, sold out in less than an hour. The concert at RCMA is a benefit for Amnesty International U.S. When tickets went on sale for the show November 12, tickets were snatched up, with the Tickettron allotment vanishing in 15 minutes. The L.A. show at Long Beach Arena sold out in 50 minutes due to low ticket prices. The group is to play the Chicago, Worcester, Mass., Washington, D.C., Cleveland, Detroit and San Francisco sold out in similar short order. U2 is scheduled to return the States in February for a major nationwide tour.

D NOODIO! — The DB's and Mr. Big have teamed up for a public service announcement on suicide via the band's video of "Amplifier," a track on its new LP "Like This." The song tells the tale of Danny, who returns home to find his girlfriend has moved out and taken everything except his amplifier. This state of affairs leads Danny to suicide. Mr. Big, the creation of Walter White of the Wallflowers and Mr. Big, introduces the clip, complete with footage

IN THE STUDIO

WEST COAST — In Los Angeles this month for Palo Alto records are Rare Silk, whose debut album was released by PolyGram last year. The LP titled "Studying Babies" has been laying tracks with producer Greg Ham. Peter Budbill has been laying tracks with producer Ken Cribbs is assisting at the board...The Rex Nelson Singers are cutting tracks for their new release with Ken Harding...Kevin Erskine is conducting the project and independent recording artist Rick McCollister at the controls across the hall singer Ed Bruce has been making vocal overdubs on a project with producer John Olson overseeing and engineer Ken Cribbs behind the controls in "Woodland Studios' mastering dept.


EAST COAST — At Planet studios, Bruce Roberts and Andy Gallen are producing overdubs for Jennifer Holiday for Geffen Records with Jay Rifkin engineering and Tom Durack assisting the Stan Rubin Orchestra is working on its next project with Craig Bishop engineering and Randy Lowman assisting...over at Granet studios in Long Island there's heavy activity with its newly renovated 16-track facility. The Pinks is working on the final mixes for its upcoming LP and single, which is scheduled for a January release on Granet Records. The Draft recording its album due in February and Five Guys Named Moe are recording for their first LP...

...AND SHOW PEOPLE — Elton John and longtime friend Lisa Minnelli share a quiet moment together backstage prior to the "Rocket Man's" last Madison Square Garden performance, Monday night (11/12). Earlier in the day, the proceeds of this concert were donated in the form of a $50,000 check to The Princess Grace Foundation by manager John Reid.

Cash Box/December 1, 1984
# TOP 30 COMPACT DISCS

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks</th>
<th>11/24 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>PURPLE RAIN (Prince and the Revolution)</td>
<td>15.98</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>BORN IN THE U.S.A. (Bruce Springsteen)</td>
<td>21.98</td>
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<tr>
<td><strong>3</strong></td>
<td>THE DARK SIDE OF THE MOON (Pink Floyd)</td>
<td>15.98</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>HEARTBEAT CITY (The Cars)</td>
<td>15.98</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>PRIVATE DANCER</td>
<td>21.98</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>CAN'T SLOW DOWN (Lionel Richie)</td>
<td>15.98</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>SHE'S SO UNUSUAL (Cyndi Lauper)</td>
<td>15.98</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>GOODBYE YELLOW BRICK ROAD (Elton John)</td>
<td>15.98</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>AYA</td>
<td>15.98</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>MADONNA</td>
<td>15.98</td>
</tr>
<tr>
<td><strong>11</strong></td>
<td>BREAK OUT (Michael Jackson)</td>
<td>15.98</td>
</tr>
<tr>
<td><strong>12</strong></td>
<td>ELIMINATOR (Skid Row)</td>
<td>15.98</td>
</tr>
<tr>
<td><strong>13</strong></td>
<td>1984 (Van Halen)</td>
<td>15.98</td>
</tr>
<tr>
<td><strong>14</strong></td>
<td>CHICAGO 17 (Chicago)</td>
<td>15.98</td>
</tr>
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# NATIONAL BREAKOUTS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Weekly Movement</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>MADONNA</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>DURAN DURAN</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>PAT BENATAR</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>WHAM!</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>FRANKIE GOES TO HOLLYWOOD</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>CULTURE CLUB</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>DEEP PURPLE</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>BRYAN ADAMS</td>
</tr>
</tbody>
</table>

# REGULAR ALBUM ANALYSIS

<table>
<thead>
<tr>
<th>Region</th>
<th>Top 5 Artists</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NORTHEAST</strong></td>
<td>1 MADONNA</td>
</tr>
<tr>
<td><strong>SOUTHEAST</strong></td>
<td>1 WHAM!</td>
</tr>
<tr>
<td><strong>Baltimore/Washington</strong></td>
<td>1 CULTURE CLUB</td>
</tr>
<tr>
<td><strong>West</strong></td>
<td>1 WHAM!</td>
</tr>
<tr>
<td><strong>Midwest</strong></td>
<td>1 MADONNA</td>
</tr>
<tr>
<td><strong>Central</strong></td>
<td>1 CULTURE CLUB</td>
</tr>
<tr>
<td><strong>Denver/Phoenix</strong></td>
<td>1 MADONNA</td>
</tr>
<tr>
<td><strong>South Central</strong></td>
<td>1 MADONNA</td>
</tr>
</tbody>
</table>

This listing of records outside the national Top 20 showing steady or upward movement is designed to keep retailers abreast of the latest regional sales trends.

**Regional Chart**

- **NORTEAST**: 1 MADONNA, 2 PAT BENATAR, 3 DURAN DURAN, 4 CULTURE CLUB, 5 FRANKIE GOES TO HOLLYWOOD
- **SOUTHEAST**: 1 WHAM!, 2 NEW EDITION, 3 MADONNA, 4 SAMMY HAGAR, 5 FRANKIE GOES TO HOLLYWOOD
- **Baltimore/Washington**: 1 CULTURE CLUB, 2 NEW EDITION, 3 MADONNA, 4 PAT BENATAR, 5 FRANKIE GOES TO HOLLYWOOD
- **WEST**: 1 WHAM!, 2 MADONNA, 3 DURAN DURAN, 4 FRANKIE GOES TO HOLLYWOOD, 5 CULTURE CLUB, 6 PAT BENATAR, 7 GENERAL PUBLIC, 8 AL JARREAU, 9 DEEP PURPLE, 10 NEW EDITION
- **MIDWEST**: 1 MADONNA, 2 DURAN DURAN, 3 FRANKIE GOES TO HOLLYWOOD, 4 WHAM!, 5 CULTURE CLUB, 6 PAT BENATAR, 7 BRYAN ADAMS, 8 AL JARREAU, 9 TOTO, 10 SAMMY HAGAR
- **NORTH CENTRAL**: 1 MADONNA, 2 CULTURE CLUB, 3 NEW EDITION, 4 MADONNA, 5 DURAN DURAN, 6 FRANKIE GOES TO HOLLYWOOD, 7 AL JARREAU, 8 TOTO
- **DENVER/PHOENIX**: 1 MADONNA, 2 PAT BENATAR, 3 DURAN DURAN, 4 SAMMY HAGAR, 5 WHAM!, 6 CULTURE CLUB, 7 NEW EDITION, 8 FRANKIE GOES TO HOLLYWOOD, 9 TOTO
- **SOUTH CENTRAL**: 1 MADONNA, 2 WHAM!, 3 CULTURE CLUB, 4 SAMMY HAGAR, 5 PAT BENATAR, 6 DURAN DURAN, 7 BRYAN ADAMS, 8 TEACHERS, 9 ROGER HODGESON, 10 TOTO

Cash Box/December 1, 1984
HAPPY THE MAN — Pat Metheny looks quite happy here as he holds Synclavier's green and yellow interface, which he uses to control and allows him to create some exciting new sounds during his live performances.

MCA Remasters Triumph Catalog

LOS ANGELES — The five albums which make up the Triumph catalog have been remastered, remixed, and recut, and will be released by MCA Records on December 3, 1984. The reissued albums by the Canadian rock trio include the two RIAA certified gold records, "Allied Forces," and "Never Surrender," as well as "Rock 'N' Roll Machine," "Just A Game," and "Projections of Power." All five were remastered at Masterdisc in New York City by the group's bassist Mike Levine, along with Bob Ludwig. Levine commented, "All of these albums were completely remastered and mastered years ago, and technological advances that have occurred since have made it possible for them to sound even better." So signed with MCA and reissued the catalog, we took advantage of the opportunity to bring the sound of our recordings up to state-of-the-art quality.

The reissues coincide closely with the release of Triumph's first new album on MCA, "Thunder Seven." In addition, the band will complete its six-month cross-country U.S. headache tour in late December.

Cash Box, December 1, 1984
Corporate Sponsorship Increasing

(continued from page 7)

with Rick Springfield and Ford, but we needed other sources of revenue." Becker explained that such deals, while good for large promoters like Paco, is just the sort of activity that limits small promoters in small markets.

The situation is similar in England, according to Howard Kruger of KRC Concerts. "The cost of touring has become astronomical," said Kruger, "and I maintain that you can only ask a limited amount for tickets. In America you can play to as many as 40,000 people a night, whereas in England there aren't as many venues of that size. You have to play more concerts. Corporate sponsorship," said Kruger, "is becoming an instrument in offsetting costs. I don't think it's as large as it is here, but it's gradually getting that way with most events, especially where TV is involved."

Image is at the root of most corporate sponsorship deals. Relationships are founded on the mutual development of public identity. This would never have happened ten years ago, according to Becker, because the kind of commercialism represented by sponsoring companies was antithetical to the appeals then being made by popular music to its audience. The climate has changed and companies have taken on 'establishment' oriented as 'Pepsi can easily find artists willing to associate themselves with a product.' Increasingly, however, artists have begun promoting themselves, a recent example being Bruce Springsteen, who made deals directly with several venues. What this means to the promoter is not yet clear. According to Becker, one thing is certain: corporate sponsorship provides much needed revenue for the health of future concert tours.
THE CHAIRMAN, A TO Z — Beginning Thanksgiving Eve WNEW-AM in New York broadcast every record released by Frank Sinatra in his 45 year recording career. The special was entitled “Sinatra From A To Z”.

FROM THE SOURCE — NBC's The Source will be presenting a 60-minute live interview with Duran Duran Tuesday, Nov. 27. The broadcast, originating from London, is being billed as “Breakfast With Duran Duran” on the west coast and “Lunch With Duran Duran” on the east coast. According to our source at The Source, the band will field 10 minutes of listener's questions via an 800 number.

SKLAR EXITS — Rick Sklar, vice president, ABC Radio, announced that he will leave the company at the end of November to head his own program management and consulting firm, Sklar Communications, Inc. Sklar has been with ABC since 1982. During his 23 years at the company, he has held a number of positions but is most widely known for his work as program manager and operations director of WABC Radio, New York, from 1964 to 1977. While he was with WABC, it became the most listened-to radio station in North America and was widely recognized for its Top 40 format and disc jockeys. In 1975 Sklar was named vice president and director of program development, ABC-Owned Radio Stations. Two years later he left WABC when he was appointed vice president, programming, for the radio division. In that capacity he consulted the owned stations and the ABC Radio Networks. Last year he began consulting ABC Television on the design and programming of the nationally syndicated music video series, New York Hot Tracks. Before joining WABC in 1982 as community affairs and production director, he had been program director at WINS and WMGM (now WNY), New York. His book Rocking America — How The AM Stars Becoming The Top Stations Took Over is in its second printing at St. Martin's Press and will be issued at a paperback next year.

OUT OF THIS WORLD — The Space Shuttle astronauts woke up Thursday, November 4 and have a list from last shuttle. The tape was sent to NASA in Houston and no further word was heard. Then a call came Friday night to Matthews from Captain Robert Springer at the Johnson Space Center in Houston, informing him that the tape had in fact been used in simulation and requesting permission to use it in outer space. The answer was “yes” and the tape was used. Thursday, November 15 at 11:15 p.m. Eastern Standard Time. The ABC Rock Radio Network featured excerpts from the tape on its Newscasts Friday, November 16, as well as other stories throughout the day.

JACKSONVILLE SAYS AHS — A historic moment will take place at exactly noon December 1 when, by the flick of a switch, WEXI Radio Jacksonville, Fla, becomes the first station in the country to join the Children's Radio Network. This service, whose on-air identification is Radio Ahs, will provide full time programming for preteen children and their parents on a seven day-a-week, 365 day-a-year basis. Radio Ahs will get a big community send off December 1 in a broad based, national promotion stage of the Regency Square Shopping Center. Joining the broadcasters at the inauguration will be civic and social leaders and members of the Jacksonville Police and Fire Departments. There will also be a special exhibit from the Jacksonville Zoo. At noon, the switchover will take place.

400 AND STILL GROWING — KBVR, Anchorage, Alaska has become the first 400th radio station in America to sign up for AP NewsPower 1200, the new highly affordable digital news wire from the Associated Press. The satellite-transmitted service, which delivers news 18 times faster than traditional radio wires, brings the power of computer technology into the broadcast newsroom. By offering more than 15 categories of information to choose from, NewsPower 1200 gives stations the maneuvering space to compete with their local newsrooms.

ROD ON THE ROAD — Tuesday, November 27, WIOQ Philadelphia, and Cinemax will show a Lakeview of Stewart. Beginning at 10 p.m., WIOQ will present the stereo sound as Cinemax provides the visuals of Stewart's live performance. The concert was recorded live earlier this month by a packed crowd at the San Diego Sports Arena.

QUIET STORM IN HAWAII — KUTE-102 FM Los Angeles will be qualifying “quiet storm” listeners to win a trip to the island of Kauai, Hawaii in “the quiet storm”/Wynton Marsalis “Hot House Flowers” excursions. All qualifiers will receive the complete Wynton Marsalis record catalog on CBS Records, including his Grammy award-winning release, “Hot House Flowers.”

VISITING THE DOCTOR — David Brenner and “Weird Al” Yankovic visited Westwood One Studios recently to tape a “Dr. Demento Show” heard worldwide each week on the Westwood One Radio Network. Pictured (l-r): Dr. Demento, David Brenner and “Weird Al” Yankovic.

BPI Launches Radio Promotion

By David Adelson

LOS ANGELES — An ambitious radio promotion in support of “Battlefield Earth” (the film, the book, the record) is currently being launched by Bridge Publications and BPI Records. The promotion, slated to begin in early 1985, will enable listeners of participating radio stations to win (as the grand prize) a part in the epic film, due to begin shooting in spring '85 and scheduled to be released next Christmas.

According to Fred Jacobson, national director of promotion and marketing for BPI Records, movie parts will be offered to winners in six major markets (Los Angeles, New York, Chicago, Detroit, Philadelphia and Washington D.C./Baltimore). One semifinalist will be chosen in each of the remaining markets. Out of these semifinalists, two winners will be chosen by producer William Immerman and will receive a role in the film. Every semifinalist will receive a cash prize of $110 awarded by the station with funds being provided by BPI. According to Jacobson, “How the contestants enter the contest is at the discretion of the participating station, but the company does offer some guidelines.”

Jacobson pointed out the abundance of prizes available through the promotion. Besides the movie parts, there is one second place prize, an expense paid trip to Los Angeles; two third place prizes, 22 karat Alaskan nuggets; three first place prizes, limo trips to the movie premiere in the winner’s city; and 10 fifth place prizes-assorted Battlefield Earth paraphernalia and merchandise. The remaining semi finalists will be getting 6 tickets each for the Battlefield Earth movie (in addition to the $100).

The company plans extensive merchandising and promotional support for the campaign including custom stickers, promotional copies of the book and record, retail merchandise and promotional material and extensive advertising in consumer press. Jacobson has even offered the company’s 30-foot inflatable monster, (a character from the movie) to stations wishing to use it.

Among the stations cleared for the promotion are: WGN, Chicago; WLLZ, Detroit; WZUU, Milwaukee; WAPI, Birmingham; KSHE, St. Louis; WMJF, Cleveland; WQAK, Sacramento; WBLJ, Long Island; KJZW, Dallas and others. Further information about the promotion can be obtained by calling (213) 382-2082.

Clark Names 2 To KPRZ Posts

LOS ANGELES — Mike Schafer and Gene Sandbloom have been promoted to new positions at Gannet’s KPRZ-AM (soon to be KIIS-AM, pending FCC approval) in Los Angeles.

Wally Clark, president and general manager of KIIS-FM/KPRZ has announced that Schafer, 32, has been promoted to program director of KPRZ and assistant program director of KIIS-FM. Sandbloom, 26, is now music director of both stations.

On Tuesday, November 6, Clark had announced that effective January 1, 1985, KPRZ-AM would program “Top 40/Hot Hits” with the top-rated Rick Dees Show being simulcast on both KIIS-FM and KPRZ (KIIS-AM).

SIMON AND SHAW — After a recent taping of P.G. Productions, Live From The Record Plant host Lou Simon (l) clowns around with guest A&M recording artist Tommy Shaw.

KDAY GETS VAIN — Motown recording artist Vanity stopped by AM stereo KDAY in Los Angeles for a live interview. Shown autographing photos for KDAY staffers (l-r) are: Miriam Willingham, sales assistant; Maxia Bane, assistant to program director; Vanity and Romy Kaufman, public affairs director.

KDDY 102 FM Los Angeles will be qualifying “quiet storm” listeners to win a trip to the island of Kauai, Hawaii in “the quiet storm”/Wynton Marsalis “Hot House Flowers” excursion. All qualifiers will receive the complete Wynton Marsalis record catalog on CBS Records, including his Grammy award-winning release, “Hot House Flowers.”
THE PALACE, LOS ANGELES — With the release of its second album “How Will The Wolf Survive?”, East L.A.’s own Los Lobos has made good on the bi-cultural musical promise of its first, “Rock ‘n’ Roll不已.” This musical affirmation was turned into a full-blown celebration here in a SRO show which marked the homecoming of Los Lobos from another European tour.

The mood of celebration and authentic roots music was kicked off by The Knitters, an acoustic/electric combo that features Dave Alvin of the Blasters, John Doe and Exene of X. While The Knitters used material from these artist’s home-bands — such as The Blaster’s “Long White Cadillac” — they by and large featured gutsy versions of such rock ‘n’ roll country classics “Poor, Old Lonesome Me” and “Wrecking Ball.”

While Los Lobos is a consistently strong draw in its hometown, The Palace is a little bit larger venue than the band normally plays. Yet this show proved out the fact that “the wolves” have graduated from being simply a musically sound and always festive bar band to being a mid-size hall powerhouse. The band mixes its harder all-electric sound with the songs which feature guitarist Cesar Rosas on bajo sexto and singer Hidalgo on accordion, for “a Texas-Mex” setup opened the show and included upbeat cuts from Los Lobos debut LP “...and a Time to Dance” including the Grammy-winning “Anselma.” After warming up itself and the ever-bobbing crowd, the band then went electric with Rosas’ bellowing vocals for “How Will The Wolf Survive?”’s first cut, “Don’t Worry Baby.” While Hidalgo handled most of the sit’s lead vocals with his distinctive and hearty voice mixing well with his accordion and guitar playing, Rosas often delivered the hardest rocking material as with this song. Hidalgo then took over for control of one of the songs which marks the band’s thematically expanding songwriting. “A Matter Of Time” is a song which is at once melodically accessible yet truly touching in its lyrical content. This song, along with the new album’s title track, Rosas’ harder rocking material and the band’s unique Latin material all contribute to shape Los Lobos’ multidimensional sound.

But at this show, the bottom line was celebration. Paying homage to some of the band’s East L.A. roots, Los Lobos went on to play Richie Valens’ classic “Come On Let’s Go” — which the band recorded on its debut disc — and finally the pioneer of the one-piece “La Bamba.” And where Valens ultimately inspired bands like Los Lobos to fuse the Chicano sound with rock ‘n’ roll, so to will the realist songwriter and the pure pleasure of the group’s playing inspire more cultural and musical fusions. May they be as successful as that of Los Lobos.

WILLIE DIXON

THE MUSIC MACHINE, LOS ANGELES — While there may have been some in the capacity crowd at the Music Machine who had never before seen Willie Dixon, there were none not familiar with a Willie Dixon composition. They might have heard “Back Door Man” (The Doors), “Mahogany Rush, Howlin’ Wolf), or “My Baby” (Spencer Davis, Elvis Presley, Muddy Waters, Righteous Brothers, Every Brothers). (Elvis’). And just like Stewart, Eric Clapton, The Doors, Sam Cooke, The Grateful Dead. The general consensus at the Music Machine that Friday night was that an American legend was about to take the stage.

Dixon brought with him his celebrated band of Chicago Bluesmen, who proceeded to prove why they have remained one of the most respected combos touring today. Gary Bell plays the harp like he was born with one between his legs (he’s been with Dixon off and on for 20 years). Bell was joined up front by the infamous Cash McCall (an established singer and lyricist in his own right) who demonstrated why he is one of the must sought-after guitarists on the blues circuit. The band was rounded out by Dixon’s son Arthur (Butch) on the ivories, Michael Morrison on bass and Clifton James (Bo Diddley’s original drummer) on the skins. Long before Dixon stepped to the stage, The Music Machine was jumping.

Starting off with what has become his signature tune, “Built For Comfort,” Willie Dixon showed the crowd he had no intention of taking it easy. An animated performer, Dixon moved his bulky frame freely about the stage, derby firmly in place, interacting on a personal level with the audience. With the regal derby and white three-piece suit, Willie Dixon looked every bit of the royalty he is. The crowd was eating it up.

After rousing versions of “I Don’t Trust Nobody,” “Wang Dang doodle” and “Ain’t that a Business,” George Thorogood took the stage, joining his self-proclaimed blues mentor in a sizzling rendition of “I Wanted.” Thorogood’s presence added to the tributary nature of the evening. He was another fan paying homage to a part of popular music’s heritage.

Not comfortable as the subject of a tribute, Dixon ended the show with his traditional tribute to the great Muddy Waters, whom he often cites one of his most influential figures. His final number, “Got My Mojo Working,” was a moving salute to another legend of the blues world. Willie Dixon’s newly formed Blues Foundation, an organization dedicated to preserving and furthering the blues, is yet another indicator of the man’s commitment to his craft. Many in the audience that night left believing that as long as Willie Dixon continues to write, record and perform his music, the blues can only continue to thrive and grow.

david adelson

CLEO LAINE, JOHN DANKWORTH

ROYCE HALL, UCLA — Amazing to think that John Dankworth and Cleo Laine have been playing together for over 30 years. Not so amazing when heard live because that’s when their power and perfection is truly appreciated, from show to show. To hear their voices together is a musical experience that transcends the passage of time.

Dankworth’s vocals remain one of the most outstanding talents of the music world. The soprano sax and clarinet, with Larry Keene on clarinet, John Ward on bass, Jim Zimmerman on drums and Larry Dunlop at the piano (whose “Let The Music Take You” was one of the evening’s highlights) were a compliment to Dankworth’s soprano sax to Laine’s most thrilling vocal lead. The alto saxophone remains one of the most versatile and ambitious instruments in the music world.

The artful balance is complete with the Dankworth’s vocal duets, which never fail to astound and captivate the audience.

gregory dobrin

STRUTTING ON BANDSTAND — After her performance of “Struttin’” on American Bandstand, Sheena Easton chats with Dick Clark.

KOKO, POP AND JARREAU — Alligator recording artist Koko Taylor was recently inked by the Chess label. Ann Arbor, Michigan by blues fans Iggy Pop and Al Jarreau. Pictured (l-r): Pop, Taylor and Jarreau.
The most comprehensive analysis of the year in review and the trade's most authoritative music/video polls. That's the double bonus contained in our special year-end issue, which means twice as many impressions for your advertising message.

The CASH BOX editorial and research staffs have been working overtime to produce an informative, entertaining and visually attractive summary of the year in music and home entertainment. Features include indepth articles covering all segments of the industry — from retailing to rack jobbing, from talent to video, from one-stops to radio — plus summaries of all musical categories, and much more.

Add year-end charts for pop, country, black contemporary, jazz, gospel and international artists, as well as videocassettes, music videos and 12" records, and you have a truly dynamic editorial package that is sure to draw attention to your ad.

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ISSUE DATE
DECEMBER 29, 1984

ADVERTISING DEADLINE:
DECEMBER 17, 1984
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**70 WHEELS ARE TURNIN'**

RED SPEEDWAGON (Epic DE 39590) CBS 114 2

**68 HOT HOUSE FLOWERS**

WYNON MARSHAL (Columbia FC 35036) CBS 69 7

**69 BREAKING HEARTS**

ELTON JOHN (Geffen GHS 24231) WEA 56 20

**70 SELF CONTROL**

LAUR BRAHAN (Atlantic 7 80147-1) WEA 60 32

**71 LEGEND**

BOB MARLEY AND THE WAILERS (Island 7 80168-1) WEA 55 15

**72 SIGNS OF LIFE**

BILLY SQUIER (Capitol SJ-12361) CAP 57 18

**73 FIRST CIRCLE**

PAT METHENY GROUP (ECD 25009-1) WEA 75 9

**74 AN INNOCENT MAN**

BILLY JOEL (Columbia QC 38873) CBS 63 60

**75 APOLLOLIA 6**

(Warner Bros. 9 25106-1) WEA 60 7

**76 UNDER WRAPS**

JETHRO TULL (Chrysalis FC 41481) CBS 77 5

**77 INSTINCTS**

ROEMD VOID (Columbia BFC 39155) CBS 62 12

**78 GEFFERY MORGAN**

USBO (EVRG-Vermont & SP 5033) MCA 97 5

**79 THE BLITZ**

KROKUS (Atlantic ALB-8243) RCA 71 13

**80 TOOTH AND NAIL**

DOKKEN (E kronia 9 00376-1) WEA 73 8

**81 BANANARAMA**

(London R 203 066-1) POL 79 26

**82 SOLID**

ASHFORD & SIMPSON (Capitol SJ-12366) CAP 91 4

**83 SHOUT**

DLYO (Warner Bros. 9 25001-1) WEA 67 6

**84 WILD ANIMAL**

VANGY (Warner Bros (6012M) MCA 76 10

**85 YOU, ME AND HE**

MTUME (Epic FE 34752) CBS 84 14

**86 I'VE GOT THE CURE**

STEPHANIE MILLS (Cassablanca 822 421-1) POL 86 5

**87 ALL OVER THE PLACE**

BANGLES (Columbia RFC 39202) CBS 85 15

**88 GHOSTBUSTERS**

ORIGINAL SOUNDTRACK (Arista ALB-8246) RCA 72 22

**89 LOVE LANGUAGE**

TEDDY PENDERGRASS (Asylum 60371-1) WEA 80 35

**90 THE DEED IS DONE**

MOLLY HATCHET (Epic FE 39621) CBS 101 4

**91 THRILLER**

MICHAEL JACKSON (Epic DE 38121) CBS 92 18

**92 1999**

PRINCE (Warner Bros. 9 73290-1) WEA 81 109

**93 CATS WITHOUT CLAWS**

DONNA SUMMER (Geffen GHS 24900) WEA 78 11

**94 RUN D.M.C.**

(Proline PRO-101D) IND 93 31

**95 CENTIPEDE**

REBEL JACKSON (Columbia RFC 36238) CBS 111 5

**96 JAILBREAK**

AG/OO (Atlantic 7 80178-1) IND 122 3

**97 FACE VALUE**

PHI DILLIONS (Atlantic 16029-1) WEA 107 9

**98 JUKEBOX**

BAND (Motorola 611LM) MCA 99 9

**99 MADEUSS**

ORIGINAL SOUNDTRACK (Feston WAM-7197) IND 123 4

**100 GREATEST HITS 2**

OAK RIDGE BOYS (MCA-5496) MCA 95 10
YARBROUGH AND PEOPLES — A hot duo whose own material showcases its talents most effectively.

Yarbrough and Peoples' music had a unique sound that blended elements of R&B, soul, and disco to create a catchy and memorable style. Their songs often featured smooth vocals and a tight rhythm section, making them a popular choice on dance floors across the country. The combination of their voices and harmonies added a distinctive touch to their music, setting them apart from other artists of the time.
COOL IT NOW
6
LILLO
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APPRECIATION
TEDDY
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RANDY
STEVIE
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Arista/BMI)
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Girls
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1. MISLED — Cool And The Gang — De-Lite/Polymar

2. FADE AWAY — Paul Hardcastle — Prodigy
HOTS: Xerox, WPLK, WAFB, WBGB, WWOR, WHUR, WDFR, WDRB, WDVE, WUOM, WJZT, WQSR, WGOI, WGOI

3. RAIN FOREST — Paul Hardcastle — Profile
HOTS: WDAS, WHUR, WAFB, WQAM, WHRF, XHRM, WJLU, WATV, WDIA, WGCI, WJYU

4. BEEP A FREEK — The Gap Band — Total Experience/RCA
HOTS: WDAS, WHUR, WAFB, XHRM, WJLU, WATV, WDIA, WGOI

5. CITY GIRL — Ron Lewis — WDIA, WAFB, WQAM, WDVE, WDIA, WATV, WGOI

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V103 — ATLANTA — SCOTTY ANDREWS, PD — b1 — B. WOMACK & P. LADDEGE

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Input: This is the output text, formatted as plain text.
American Talent International Ltd. Opens Nashville Offices

by Brenna Davenport-Leigh

NASHVILLE — American Talent International, Ltd., a major booking agency in the rock music industry, has opened a Nashville office in a venture to develop a roster of country acts and establish an involvement in Nashville's growing music industry. Johnson "Jay" Bell, the newly appointed director of the Nashville division, said that the commitment was officially made six weeks ago by Jeff Franklin, owner of the 20-year-old New York-based agency and Bill Elson, president. Bell, a 20-year veteran of the music industry, was previously with Buddy Lee Attractions and had also worked with the Shorty Laverdier Agency. He said that A.T.I.'s new role in Nashville, "Traditionally A.T.I. has been and is now one of the two major rock and roll agencies throughout the world, but we're in Nashville because we're into country music. I think the move here and the investment A.T.I. has made speaks for itself. The plan is to apply the technology and do for country music what we have been able to do for rock and roll."

The company's current roster consists of 30 rock acts and includes such artists as Bob Seger, Joni Mitchell, Neil Young, The Cars, Yes, Twisted Sister, The Stray Cats, Ratt and AC/DC. In addition to A.T.I.'s involvement in booking, it also has a sister company, A.T.I. Video, which currently is producing around 35 hours weekly for cable. That company is responsible for producing such series as Radio 1990, NightFlight and LightHeart City.

Bell said of the resources that the A.T.I. company has to offer, "We're not really here to duplicate the efforts of New York, we're here to draw on their strengths and I think that is really important. If we can at some time in the future utilize the video outlet, that's wonderful. But right now, we have seven agents in New York that are already calling on every major promoter in the country who used to book may only rock and roll, but now will book other shows that will be profitable."

As the division had just last week set up its Music Row office, there has been no official announcements of its developing country artists roster. Serving as Bell's assistant and working in press relations is Micki Foster. Bell said there are plans to make staff additions of one or two more people within the next 60 days. American Talent International's Nashville office is located at 100 Georgetown Place, 33 Music Square East, 37203.
ALPHABETICAL TOP 100 COUNTRY SINGLES (including publishers & licensees)

No. 1

"Take Me Home, Country Roads" (Kenny Rogers)

No. 2

"Pink Cadillac" (Gene Pitney)

No. 3

"I've Never Been to Me Before" (Kris Kristofferson)

No. 4

"You're the One I've Been Waiting For" (Loretta Lynn)

No. 5

"A Whole Lotta Shakin' Goin' On" (Jerry Lee Lewis)

No. 6

"Stand By Your Man" (Loretta Lynn)

No. 7

"Dang Me" (Don Gibson)

No. 8

"It's All Right" (Johnnie Taylor)

No. 9

"Somebody Loves You" (Billie Holiday)

No. 10

"Crazy" (Patsy Cline)

ALPHABETICAL TOP 100 COUNTRY SINGLES (including publishers & licensees)

No. 11

"Take Me Home Country Roads" (Kenny Rogers)

No. 12

"Dang Me" (Don Gibson)

No. 13

"It's All Right" (Johnnie Taylor)

No. 14

"Somebody Loves You" (Billie Holiday)

No. 15

"Crazy" (Patsy Cline)

No. 16

"Stand By Your Man" (Loretta Lynn)

No. 17

"A Whole Lotta Shakin' Goin' On" (Jerry Lee Lewis)

No. 18

"I've Never Been to Me Before" (Kris Kristofferson)

No. 19

"You're the One I've Been Waiting For" (Loretta Lynn)

No. 20

"You're the One I've Been Waiting For" (Loretta Lynn)

ALPHABETICAL TOP 100 COUNTRY SINGLES (including publishers & licensees)

No. 21

"Take Me Home Country Roads" (Kenny Rogers)

No. 22

"Dang Me" (Don Gibson)

No. 23

"It's All Right" (Johnnie Taylor)

No. 24

"Somebody Loves You" (Billie Holiday)

No. 25

"Crazy" (Patsy Cline)

No. 26

"Stand By Your Man" (Loretta Lynn)

No. 27

"A Whole Lotta Shakin' Goin' On" (Jerry Lee Lewis)

No. 28

"I've Never Been to Me Before" (Kris Kristofferson)

No. 29

"You're the One I've Been Waiting For" (Loretta Lynn)

No. 30

"You're the One I've Been Waiting For" (Loretta Lynn)

ALPHABETICAL TOP 100 COUNTRY SINGLES (including publishers & licensees)

No. 31

"Take Me Home Country Roads" (Kenny Rogers)

No. 32

"Dang Me" (Don Gibson)

No. 33

"It's All Right" (Johnnie Taylor)

No. 34

"Somebody Loves You" (Billie Holiday)

No. 35

"Crazy" (Patsy Cline)

No. 36

"Stand By Your Man" (Loretta Lynn)

No. 37

"A Whole Lotta Shakin' Goin' On" (Jerry Lee Lewis)

No. 38

"I've Never Been to Me Before" (Kris Kristofferson)

No. 39

"You're the One I've Been Waiting For" (Loretta Lynn)

No. 40

"You're the One I've Been Waiting For" (Loretta Lynn)

ALPHABETICAL TOP 100 COUNTRY SINGLES (including publishers & licensees)

No. 41

"Take Me Home Country Roads" (Kenny Rogers)

No. 42

"Dang Me" (Don Gibson)

No. 43

"It's All Right" (Johnnie Taylor)

No. 44

"Somebody Loves You" (Billie Holiday)

No. 45

"Crazy" (Patsy Cline)

No. 46

"Stand By Your Man" (Loretta Lynn)

No. 47

"A Whole Lotta Shakin' Goin' On" (Jerry Lee Lewis)

No. 48

"I've Never Been to Me Before" (Kris Kristofferson)

No. 49

"You're the One I've Been Waiting For" (Loretta Lynn)

No. 50

"You're the One I've Been Waiting For" (Loretta Lynn)

ALPHABETICAL TOP 100 COUNTRY SINGLES (including publishers & licensees)

No. 51

"Take Me Home Country Roads" (Kenny Rogers)

No. 52

"Dang Me" (Don Gibson)

No. 53

"It's All Right" (Johnnie Taylor)

No. 54

"Somebody Loves You" (Billie Holiday)

No. 55

"Crazy" (Patsy Cline)

No. 56

"Stand By Your Man" (Loretta Lynn)

No. 57

"A Whole Lotta Shakin' Goin' On" (Jerry Lee Lewis)

No. 58

"I've Never Been to Me Before" (Kris Kristofferson)

No. 59

"You're the One I've Been Waiting For" (Loretta Lynn)

No. 60

"You're the One I've Been Waiting For" (Loretta Lynn)
COUNTRY COLUMN

UPHILL ALL THE WAY — That's not just a take-off on one of Murphy's laws, it's the name of a movie which began production here last week starring none other than the dynamic (or at least hysterical) duo of Roy Clark and Mel Tillis, as two film-flam men who can do no right. Written and directed by Texan Frank Q Dobbs the flick, set in 1916, is based on the true story (but remember truth is relative) about the first U.S. Army attack in a motorized vehicle. Ben (Clark) and Booger (Tillis) bumble into being the target of the attack as two cavemen and a madcap posse chase them through the small towns and mountainous areas of the Texas Big Bend Country. Clark and Tillis, who both pitched onto the script a few years back, are executive producers along with Renee Valente, president of the Motion Picture Producers Guild of America. Producers are David L. Ford and Burr Smith with Bob Younts as associate producer.

THE TUNES AROUND TOWN — With the frequent concerts and showcases around Music City these days, the live music scene has been given quite a boost. All that's needed now are a few good stages from which these fine talents can more, ably perform. But enough bellyachin', there've been some strong performances here lately. David Allan Coe gave a benefit concert at the Cannery in memory of the late Steve Goodman, a talent who is sorely missed. The event was sponsored by Columbia Records, WJZK Radio and Cats Records and proceeds from the evening went to Dream Makers, Inc., an organization which plans special events for children who are very ill, making their wishes come true. Coe, looking bigger than a mountain, took the stage for three hours, singing a variety of his tunes and a variety of others. His voice was strong, clear and seemingly untiring as he went from the attack as two cavemen, covering everything from ballads, bluegrass, '50s numbers, rock and country standards to his own material over the last 10 years. Ten years which, in fact, were the focus of a reception held by Columbia prior to his performance and dubbed DAC's '10-Year Anniversary Celebration.'

Rick Blackburn and the label presented Coe with an enormous framed record, a replica of his latent greatest hits package. Before Nashville's music industry, a packed house of hardcore followers and members of his family, Coe, a true chameleon, poured out his talents for all to see and enjoy and admire.

John Prine performed at Vanderbilt, marking his first Nashville concert appearance in a while. A sell-out crowd brought him back for an encore after his set, which included quite a few tunes from his past albums and some new songs to be included on his upcoming LP on Oh Boy Records. With his roughhouse vocals and a guitar, Prine sang his songs to and with each number proved that he is one of the most talented, witty and engaging writers around today. Another fine performer and writer, Nashville's Marshall Chapman, opened the show for Prine.

Georgia boy Mike Dekle, writer of Kenny Rogers' hit "Scarlett Fever," held his second showcase in Nashville last week at the Sutler. Appearing much more relaxed with the industry crowd this time around, Dekle did a fine job of showcasing his tunes as well as his strong vocals. Watch out Kenny! Bob Beckham, Fred Kelsey & Chip Young recently presented the talents of The Nate Brothers and John Flynn in a showcase performance at the Bluebird Cafe. Flynn, a singer/songwriter, has been working the college circuit with his folk/country style, while The Nate Brothers, perhaps best known for their hit "Union Man" a few years back, has been slugging its brand of R&B in clubs.

(continued on page 27)

WHO'S THE BETTER HALF — RCA recording artists Louise Mandrell and Deborah Allen recently dropped by the RCA/Nashville office with their husbands. Pictured are R.C. Bannon, artist/songwriter and husband to Louise, at the far left and next to him Rafe VanHoy, songwriter/producer and husband to Deborah. No calls on who's the better half, we'll just say they're two great-looking couples.

OWENS ENTERTAINMENT HONORED

NASHVILLE — Jim Owens Entertainment, Inc. received two silver medal awards at the 27th annual International Film and TV Festival (IFTF) awards presentation held Nov. 2 at the Sheraton Centre Hotel in New York City. Owens personally accepted the two medals presented for excellence in a TV Entertainment series for This Week in Country Music, a weekly half-hour series, and for the Owens-produced music video Where's the Dress, featuring Moe Bandy and Joe Stampley.

The IFTF organization received 4,866 competing entries from over 45 different countries in response to this year's festival. A two-hour spin-off from the award winning This Week in Country Music has been produced by Jim Owens Television, Inc. entitled This Year in Country Music, and will air nationally in syndication between Nov. 11 and Dec. 30.

JUDY LINDSEY

NEW HIT SINGLE

"BE MY BABY"

GYPSY RECORDS

1700 PARK RIDGE TERRACE

ARLINGTON, TEXAS 76012

G 915-565-1567

817-261-4519

A SONG THAT HITS AMERICA'S HEARTLAND

JOHNNY HOLM

SINGS

"TOO POOR TO QUIT"

ON NEVA RECORDS

D.J.'S WRITE • 3717 WEST 50TH STREET L2

FOR COPIES TO: • MINNEAPOLIS, MN. 55410

October/December 1984
COUNTRY RADIO

MOST ADDED COUNTRY SINGLES
1. A LADY LIKE YOU — Glen Campbell — Atlantic — 25 Adds
2. WHAT SHE WANTS — Michael Martin Murphy — EMI America — 23 Adds
4. SLOW BURNING MEMORY — Vern Gosdin — Compleat — 20 Adds
5. MY BABY’S GOT GOOD TIMING — Dan Seals — EMI America — 19 Adds

MOST ACTIVE COUNTRY SINGLES
1. WHY NOT ME — The Judds — RCA — 70 Reports
2. SHE’S MY ROCK — George Jones — Epic — 68 Reports
3. AMERICA — Waylon Jennings — RCA — 65 Reports
4. NOBODY LOVES ME LIKE YOU DO — Anne Murray/Dave Loggins — Capitol — 62 Reports
5. TOO GOOD TO STOP NOW — Mickey Gilley — Epic — 62 Reports

STATION CHANGES AND ANNOUNCEMENTS — Grand Ole Opry star Ernie Ashworth has purchased WJKM/Hartsville, TN pending FCC approval. The station is a 1,000-watt AM located at 1050 on the dial with a country format. Ashworth has no plans to change the format and will be heard doing some airshift work.

JAMBOREE U.S.A. TO AID COMMUNITY GROUPS — Officials at Jamboree U.S.A. have announced the development of a new fundraising program to help civic and fraternal organizations obtain needed money to continue their community services. Local groups in the Upper Ohio Valley are being invited to participate by having one week in January and February 1985 dedicated to the them by Jamboree U.S.A. The show for the week will be designed around the organization, with all promotional services acknowledging the organization, special feature reports, news releases, and displays recognizing community work. The organization will sell the tickets to the show, with all profits divided between the organization and Jamboree U.S.A.

THE CHRISTMAS CRUSADE FOR CHILDREN — The Great Empire Broadcasting chain of stations is once again coordinating the annual Christmas Crusade for Children. KFDI/Wichita, KTTS/Springfield, WOW/Omaha, KBRO/Denver and KWWK/Shreveport are the five stations participating this year. Local police departments will compile a list of needy children and the gift they want and give it to the station for broadcast. Listeners are then asked to bring new toys to the station where they will be giftwrapped for each child. The city police department will then collect the toys and distribute them to the families of the children several days before Christmas. KFDI has been in the program for four years providing over 1,200 gifts for needy children in 1983.

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John Lentz

PROGRAMMERS PICKS
Randy Stanley CHOW/Welow A Lady Like You — Glen Campbell — Atlantic America
Jim Murphy WOKQ/Dover If That Ain’t Love — Lacy J. Dalton — Columbia
Ron Rowley WNWN/Kalamazoo Baby’s Got Good Timing — Dan Seals — EMI America
Rocky McCumbee WVM/Altogna I Heard It On The Radio — Robin Lee — Evergreen
Bill Berg WWVA/Wheeling What Sue Wants — Michael Martin Murphy — EMI America
Mike Casey WCMX/Leominster I Never Got Over You — Johnny Paycheck — A.M.I.
Gary Hightower KFDI/Wichita Slow Burning Memory — Vern Gosdin — Compleat
Dave Scott KAYS/Corpus Christi A Lady Like You — Glen Campbell — Atlantic America
Mark Andrews KWJ/Portland Someone Like You — Emmylou Harris — Warner Bros.
Henry Jay WGTO/Cypress Gardens What She Wants — Michael Martin Murphy — EMI America

SINGLES REVIEWS
OUT OF THE BOX

EXILE (Epic 34-04722)
Crazy For Your Love (3.25) (Pacific Island/Tree—BMI) (J.P. Pennington, S. Lemaire) (Producer: Buddy Killen)

STEVE WARNER (MCA-82505)

KEITH WHITLEY (RCA PR-13967)
Don’t Our Love Look Natural (3:05) (Tree—BMI/Cross Keys—ASCAP) (H. Howard, D. Cook) (Producer: Norro Wilson)

LIZ LAWSON (Texas Soul TSS-101784)
You’re HIDIN’, I’m Seekin’(2:53) (Phone—BMI) (K. Precure) (Producer: Don Caldwell, Lloyd Maines)

HANK WILSON (Paradise PR-632)
Oh Lonesome Me (2:27) (Acuff-Rose—BMI) (D. Gibson) (Producer Leon Russell)

KATIE MACKINZIE (Poevery POV-41337)
What Do You Take For A Heartache (2:40) (United Artist—BMI) (C. Whitsett, B. Arrledge) (Producer: Ronnie Gant, Jim Vienneau)

GEARY HANLEY (Kansas KA 622)
I’m Lovin’ You All Over Again (3:35) (Great Legwood—ASCAP) (K. Johnson, P.C. Richardson, R. Ownbey) (Producer: Ronnie Light, Kit Johnson)

DON MALENA (Comstock COM 1762)
I’ve Been Down (2:58) (Captain Kid—BMI) (D. Travis) (Producer: Scott Turner)

NEW AND DEVELOPING

KATHY TWITTY (Permin P-82008)
Green Eyes (2:45) (Tapadero/Chriswood—BMI) (K. Morrison, M. Fielder) (Producer: Jim Dowell, Mike Daniel)
Kathy Twitty makes her singing debut on the Dallas-based Permin Records with a great little country number, “Green Eyes.” Through solid, enjoyable lyrics such as “you’ve got my green eyes crying those blue tears,” Twitty works her soft, soprano vocals into an engaging delivery, knowing precisely when to take advantage of her light, sexy southern phrasing. Besides making dad Conway mighty proud, she should expect this tune to catch some immediate attention over the country airwaves.

ALBUMS

WHERE IS A WOMAN TO GO — Gail Davies — RCA AHL1-5187 — Producer: Gail Davies, Leland Sklar — List: 8:39 — Bar Coded
Davies’ debut LP on RCA, “Where Is A Woman To Go,” offers her strongest material yet. Honest lyrics from an honest voice combined with tight, intelligent production make this LP a pleasure from the immensely talented Davies and her co-producer Leland Sklar. One can hear the dedication and understanding she puts into her work from her bluesy belting of the title cut to the spirited “Break Away” and on her current success “Jagged Edge Of A Broken Heart,” which is 23 bullet on the Cash Box country singles chart. Harmony vocals on a few numbers are added by Vince Gill, J.D. Souther and by Dolly Parton on the insightful tune “Unwed Fathers.” The good music just flows from Davies on this LP.
**Gospel**

**TOP 15 ALBUMS**

1. **NO TIME TO LOSE**
   - Bobby Crouch (Light LS 0862)
   - Open

2. **SAULIN'**
   - Steve & Dennis Holiday feat. Johnny Cash (Myrrh/Warner 7-01-679606-X)
   - Open

3. **NO TEARS IN GLORY**
   - 12 Trees & Dennis Holiday feat. Joni Mitchell (Myrrh/Warner 7-01-679606-X)
   - Open

4. **WHAT HE'S DONE FOR ME**
   - Clay Evans (Barnes 17464)
   - Open

5. **WELCOME PRAISERS**
   - Sandra Crouch (Light LS 0862)
   - Open

6. **PSALMS**
   - Richard Smallwood (Oxy 382U)
   - Open

7. **ROUGH SIDE OF THE MOUNTAIN**
   - Rev. Janice Brown (Atlanta Int. 10069)
   - Open

8. **THIS TOO WILL PASS**
   - Charles Fold Choir (Barnes 17464)
   - Title Cut

9. **JESUS SAVES**
   - Little Cedrick and the Hail Singers (Gospel Pl. 6079)
   - Open

10. **ANGELS WILL BE SINGING**
    - Edwin Hawkins 'n The Seminar Mass Choir (Brentwood BRS 4065)
    - Open

11. **TRUST IN GOD**
    - Al Green (Myrrh SCPN 7-01-679606-X)
    - Open

12. **MADE IN MISSISSIPPI**
    - Jackson Southern Harvard (Malaco 4372)
    - Open

13. **I STILL LOVE THE NAME JESUS**
    - Douglass Miller and the GOSPEL CHOIR (Godfrey Pll 10022)
    - Open

14. **SING AND SHOUT THE MIGHTY CLOUDS OF JOY**
    - "Larro and Lion LRL 3201"
    - Open

15. **MY SOUL IS FREE**
    - Paul Beasley (Myrrh SCPN 7-01-679606-X)
    - Open

**LAST NOTE**

The last cut reaching the receiving wire. The Cash Box Gospel chart is compiled from a sampling of sales reports from national distributors and one-stops and radio.

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**BMI Music Symposium In Austin**

NASHVILLE — Broadcast Music, Inc. (BMI) will be presenting the "BMI Gospel Industry Symposium" Dec. 5 at the Austin Opry House in Austin, Texas. The session, scheduled for 1 to 5 p.m., will be open to all interested members of Austin's music community as well as those from surrounding areas.

The session includes a panel discussion relating to all aspects of BMI and performing rights. Representatives from the Nashville office of BMI will be on hand and include Frances Preston, BMI vice president and executives, Del Bryant, Phil Graham, Patsy Bradley and Nancy Frank.

**PRESENTERS**

NASHVILLE — Richard L. McCollough was re-elected president of the Country Music Association on June 23, and was named chairman of the board of directors during a recent meeting of the CMA board. Marmaduke, president and founder of Western Merchandisers, Inc., which is headquartered in Amarillo, Texas, had in. A second panel discussion will deal with issues of BMI-owned publishing, production and the record from creation to retail. Involved in the panel act will be Roger Sovine, vice president of Tree International; Rick Blackburn, senior vice president and general manager of CBS/Nashville; songwriter Roger Cook and producer and Epic Records executive John Boylan.

Although there will be no song evaluations or critiques, a question and answer session will follow each panel. Admission is free and no registration is required.

**NEW POINT OF VIEW**

The New Gaither Vocal Band — DaySpring SCPN 7-01-6142701-2 — Producer: Bill Gaither, Gary McSpadden, John Mohr, Larrelle Harris

The New Gaither Vocal Band offers its latest "New Point of View" with the addition of new group member Larrelle Harris. It is possible that the band could have developed even tighter harmonies, it has indeed happened by adding Harris to the group. The sound — contemporary but full of Southern gospel roots — is full and powerful on all of the tunes, which for the most part are upbeat, uplifting praises. Among the fine numbers are "That's What The Angels Rejoice," "I Am The Lighthouse," and " Blessed Messiah."

"THE WONDERS OF HIS LOVE"

- Philip Bailey — Myrrh SCPN 7-01-679606-X

- Producer: Philip Bailey

"The Wonders of His Love" marks lead singer of Earth, Wind & Fire's Philip Bailey's first venture in the gospel music field. That same distinctive falsetto voice that highlights the Earth, Wind & Fire sound graces this LP as well, adding a new twist to the contemporary spiritual sound. Bailey begins on some songs as "I Will No Wise Cast You Out," "Safe In God's Love," and "Make Us One." A wonderful addition to today's gospel industry.

**ALL POWER**

- Laura Lee with Eternal Light — Becket BBC-017 — Producer:

Laura Lee, a former member of The Meditation Singers, grew up on the traditional spiritual sounds in her father's church and her amazingly deep, powerful vocals are a joy that history, giving the lovely young singer a sound that seems mature beyond her years. Her booming spiritual messages set sail on the songs "Brand New Me," "Since I Made Up My Mind," and "Bye and Bye."
JAZZ-IN-THE-BOX - I love boxed sets of jazz records. I love the way they look on my shelves, I love to know that a complete set of something-or-other is in one piece, I love to read through the liner notes and learn about such items. Collectors may cringe, but I'd gladly replace every record in my collection with all the material neatly arranged in nice boxed sets.

Of course, boxed sets also make lovely Christmas presents (and say stocking stuffers - or you'd need a补on to swallow a hefty boxed set of LPs). Fortunately, this Christmas interesting jazz boxed sets abound.

My guess is that 'Stan Getz: The Girl From Ipanema/The Bossa Nova Years' will thrill many fans of this style of music. The album is provided in a handsome package, a sturdy book, the (by the way of PolyGram Classics) collection lists for a reasonable $34.90. The music it contains was, for one brief and shining moment, the hottest ticket in the world. In the early-60s, guitarist Charlie Byrd was on tour in Brazil when he came across such names as Antonio Carlos Jobim, Joao Gilberto, and other purveyors of 'bossa nova,' a cool, sophisticated style of Brazilian music. The album includes hits of Stan Getz and introduced tenor saxophonist Stan Getz to the music, the bossa hit the fan. In quick succession, Verve Records released "Jazz Samba" (Getz and Byrd), "Big Band Bossa Nova" (Getz and Gary McFarland), "Jazz Samba Encore" (Getz and Luiz Bonfa), "Getz/Gilberto" (Getz and Joao Gilberto), and "Getz/Almeida" (Getz and Laurindo Almeida). The capper, of course, was the "Getz/Gilberto" LP, when Stan conjured up his own music, who was a non-professional singer, to provide an English language translation on a couple of the Portuguese tunes. The Girl From Ipanema turned Astrud Gilberto from housewife to singing star, and firmly put the term "bossa nova" into the parlance of popular music.

The boxed set collects all five of the above albums, adding a couple of unreleased alternate takes and three outtakes from a Carnegie Hall concert that featured Getz and Joao Gilberto playing separate sets (released as Verve as "Getz/Gilberto 2"). The out-takes were from the final night, from a March 24th show, and they found Getz and his wife for "Jazz In The Club" and "E.U. Vocations." Also included is a pair of "Getz at the Go-Go," which featured Astrud Gilberto and Antonio Carlos Jobim, are not included here because they weren't strictly bossa nova LP's. Since everybody loves the "Getz: The Girl From Ipanema/The Bossa Nova Years" should fly out of the stores before Christmas.

The boxed set is limited to five of the above albums, adding a couple of unreleased alternate takes and three outtakes from a Carnegie Hall concert that featured Getz and Joao Gilberto playing separate sets (released as Verve as "Getz/Gilberto 2"). The out-takes were from the final night, from a March 24th show, and they found Getz and his wife for "Jazz In The Club" and "E.U. Vocations." Also included is a pair of "Getz at the Go-Go," which featured Astrud Gilberto and Antonio Carlos Jobim, are not included here because they weren't strictly bossa nova LP's. Since everybody loves the "Getz: The Girl From Ipanema/The Bossa Nova Years" should fly out of the stores before Christmas.

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**INTERNATIONAL DATESLINE**

**Japan**

- **Women** — Hiroko Yachishimaru — Toshiba EMI
- **Heart** — Nozomi Matsuda — CBS Sony
- **Koyabisho** — Ayaho — Columbia
- **Yukinikayita** — Lecchi — Toshiba EMI
- **Tengnix** — Ichiban Chikana — Toshiba EMI
- **Komodokichi** — Kikuchi — Toshiba EMI
- **Yamamoto No Nanzen** — Nozomi Matsuda
- **Momoko** — Takayama Kenta — Toshiba EMI
- **Nagahara Kana** — Ozawa Hiroshi — Toshiba EMI
- **Sakurai** — Okamura Kenta — Toshiba EMI
- **Yamamoto Kenji** — Ito Youichi — Toshiba EMI
- **Takumi** — Takamasa Nishitani — Toshiba EMI
- **Koizumi** — Takahiro — Toshiba EMI

**TOP Tens**

- **TOP 10**
  - 1. *Prince of the Sun* — Hiroshi Nomura — EMI
  - 2. *Japanese Pride* — Toshiyuki Ito — Parlophone
  - 4. *Legend of the White Snake* — Takahiro — Toshiba EMI
  - 7. *The Sound of the Sea* — Takahiro — Toshiba EMI
  - 8. *The Legend of the White Tiger* — Takahiro — Toshiba EMI
  - 10. *A Country Called Home* — Takahiro — Toshiba EMI

- **TOP 15**
  - 1. *Kagemusha* — Takahiro — Toshiba EMI
  - 3. *The Tale of the Princess Kaguya* — Takahiro — Toshiba EMI
  - 4. *The Tale of the White Crane* — Takahiro — Toshiba EMI
  - 5. *The Tale of the Seven Samurai* — Takahiro — Toshiba EMI
  - 7. *The Tale of the Fox* — Takahiro — Toshiba EMI
  - 10. *The Tale of the Phoenix* — Takahiro — Toshiba EMI

**Japan**

- **Japan** — Hiroko Yachishimaru — Toshiba EMI
- **Heart** — Nozomi Matsuda — CBS Sony
- **Koyabisho** — Ayaho — Columbia
- **Yukinikayita** — Lecchi — Toshiba EMI
- **Tengnix** — Ichiban Chikana — Toshiba EMI
- **Komodokichi** — Kikuchi — Toshiba EMI
- **Yamamoto Kenji** — Ito Youichi — Toshiba EMI
- **Koizumi** — Takahiro — Toshiba EMI

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- 4. *The Tale of the White Crane* — Takahiro — Toshiba EMI
- 5. *The Tale of the Firebird* — Takahiro — Toshiba EMI
- 6. *The Tale of the Fox* — Takahiro — Toshiba EMI
- 8. *The Tale of the Phoenix* — Takahiro — Toshiba EMI
- 10. *The Tale of the Phoenix* — Takahiro — Toshiba EMI

**ITALY**

- **The Fixx** — Previously stated they have sold over 100,000 copies of their third MCA Records LP, Phenoms, following their performance at Toronto's Wonderland Theatre. Pictured backstage at the presentation, Staying from left: George Burns, vice president of sales, MCA Records, Canada; Ed DeJoy, co-manager of The Fixx; Ross Reynolds, executive vice president and general manager, MCA Records, Canada; Graeme Goods, vice president of marketing, MCA Records, Canada; Cy Curnin, Adam Wood and James West-Oram of The Fixx. Bottom row from left: Geoff Jukes, co-manager of The Fixx; Rupert Greenall of The Fixx; Lesley Smallwood, national promotion manager, MCA Records, Canada; Danny K. Brown, The Fixx.

**CBS Dominates U.K.**

- **London** — CBS has maintained its dominant position in the U.K. record market during the third quarter — being both the leading albums and singles company.

**U.S.A.**

- **Toei Video** — (a sister company of Toei) will release a music video — entitled "David Bowie Image" which is a video tape which includes short clips of a young David Bowie on Dec 15, 1984. These shorts are very rare and were manufactured in 1966 when David Bowie was 19 years old. These films have not been made public for many years because they are silent.

**Simultaneously with the release of this video tape two companies will also start the distribution of "Roc America" which is a collection of music videos which are very popular in America. For this business, Toei and Toei Video have signed a business contract with the Rock-America Co., Ltd. (head-office in New York, president: Ed Steinbeck).

**CBS BESTSELLERS**

- **Top 10**
  - 1. *I Just Called to Say I Love You* — Stevie Wonder — RCA
  - 2. *Nights in Rodanthe* — Tony Bennett — EMI
  - 3. *You Are Not Alone* — Hall and Oates — Columbia
  - 4. *This Is It* — Michael Jackson — Epic
  - 5. *The Bodyguard* — Whitney Houston — Arista
  - 8. *Loving You* — Elvis Presley — RCA
  - 10. *Don't Stop Believin'* — Journey — Columbia

- **Top 15**
  - 1. *I Just Called to Say I Love You* — Stevie Wonder — RCA
  - 2. *Nights in Rodanthe* — Tony Bennett — EMI
  - 3. *You Are Not Alone* — Hall and Oates — Columbia
  - 4. *This Is It* — Michael Jackson — Epic
  - 5. *The Bodyguard* — Whitney Houston — Arista
  - 6. *You Can Call Me Al* — Al Green — Arista
  - 8. *The Way We Were* — Streisand — Columbia
  - 9. *Don't Stop Believin'* — Journey — Columbia
  - 10. *Love Song* — Fleetwood Mac — Warner Bros
Kenny Rogers' Hunger Awards-Continued 

Kenny Rogers, renowned for his generosity, is once again supporting the charity of his choice. Rogers, who has a long history of supporting charitable causes, is currently involved in a campaign to provide meals to those in need. Rogers' involvement is part of his ongoing commitment to giving back to the community.

Changes For L.A. Record Plant

This financial reality has already been addressed with the opening of the Record Plant's Studio "M" on the Paramount lot. A facility Stones plans to keep — and with the scoring capabilities of the Plant's Studio "C". Yet Stone feels larger and more extensive facilities are needed to keep his recording operation at the front of the pack. David Rubinson, owner of the recently closed Automatt studios in San Francisco, also had to assess this necessary evolution of the modern day recording studio. Choosing not to expand into the full-service audio/video production house needed to compete with today's recording needs, Rubinson decided to sell out the San Francisco recording facilities.

Stone explains that the changeover will not affect the studio's ongoing movie and film scoring business fits very nicely with our equipment company, audio and visual design arms and our sales rep position with Sony. All of these aspects of the company will be headquarterd together and they will all move forward with the state-of-the-art from a business, equipment and studio point of view.

HUMOR

JOKED OPERATORS — We will buy your used 45's — John M. Aylsworth & Co., 9701 General Ave., Garden Grove, Calif. 92641 (714) 373-9379.

FREE CATALOG: New York's largest and most complete disc store specializing in oldies but goodies. Retail and wholesale. Also, write to Paramount Records Inc., Dept. GB, 81 Street Plaza, Paterson, N.J. 07501.

CLASSIFIED AD Close TUESDAY

COIN MACHINES

FOR SALE: Payphones $55 non extension. Add $5 to return costs $56. Refer to our costs $50.51. Let's do it. Call a photoriend if you do not want to sell. Pay 100% non extended $150. Non extended (5-1) are: John Bass; Phil Alvin; Gene Taylor; John Couger Mellencamp; Dave Alvin; and Bill Bateam.

NARM Increases Grammy Push (continued from page 7)

Randy Gerston, marketing director for Licorice Pizza and also a member of the NARM-NUZZ merchandising committee, has been running the year's campaign. He mentioned that Licorice Pizza is 100 percent involved and dedicated to the promotion and expects once again to see sales of records by Grammy nominated and winning artists to rise 30-30 percent for several waves surrounding the telecast. Though Gerston noted that sales are generally only boosted for a brief time, he nonetheless clearly feels that the awards lie-in as an invaluable asset to retail stores.


Toby Scott: Capturing The Sound

(continued from page 10)

Sheer's/Paramount.

Another unique recording situation occurred with Springsteen's stark "Nebraska" LP. "Putting that album together was a case of shadow boxing with the four track cassette version that Bruce originally recorded." During the sessions, problems with the way it was recorded, but every time we adjusted it or tried to correct it, it turned sounding less authentic. I've found out through working with Bruce, that in a way that it's not the beat of the song, but what's wrong with a certain take, it matters what is right with it."

With Springsteen having the reputation of being a hard to please artist, there was no wonder Scott has had such steady work for the last few years. "Born In The U.S.A." was began before "Nebraska" and was worked on again from May of '83 to May of '84. Yet, according to Scott, "on any given song off of the album, there are only three or four overdubs. But the Boss simply writes prolifically. "We recorded probably 75 to 80 songs for this album, and that's why we were able to get it done in time for the release date."
Full Agenda Planned For ASI '85

CHICAGO — The Expocenter/ Downtown in Chicago will once again be the site of the annual Amusement Showcase International, which is being held during the period of March 1-3, 1985. This second annual edition of ASI is under the sponsorship of AGMA and AVMDA, the respective associations representing the the industry's manufacturers and distributors. A proposal to unite the two organizations into one and be named the American Amusement Machine Association, was announced this past October and is awaiting membership approval.

AGMA executive director Glenn Braswell advised that one-third of the ASI '85 exhibit floor space has been sold, as of October 26, and indicated that there would not likely be a November 21 lottery to claim remaining space. Prospective exhibitors have been instructed to contact Bill Glasgow of the ASI show management team, Glasgow-Erickson, Inc., at 312-771-3290 for further information and reservations.

Expocenter/ Downtown offers 70,000 square feet of exhibit space and is conveniently located in the Holiday Inn Mart Plaza complex, which is across from the famed Merchandise Mart, in the heart of downtown Chicago. More than 100 exhibitors are expected to participate and the convention agenda will include a comprehensive program of more than thirty hours of education sessions covering a broad range of industry related topics.

The ASI '85 Planning committee unanimously (continued on page 32)

Centuri Initiates “Direct Connection”

CHICAGO — As announced at this year's AMOA convention, Centuri, Inc. has launched a unique, new program called “Direct Connection” (Cash Box, 11/10/84 & 11/17/84), whereby operators may purchase video games (both dedicated and full PCB conversion kits) direct from the Hialeah, Florida based firm “at prices equal to or below distributor cost,” as specified in the descriptive booklet circulated by the firm at AMOA Expo '84.

Under the terms of this arrangement, all products must be paid for in advance of shipment and the methods of payment include cashier's check, money order, certified check, cash, wire transfer or credit card (Visa, Mastercard, American Express). Additionally, all applicable freight charges must accompany payment. A full breakdown of freight and handling charges as well as UPS rates are contained in the aforementioned booklet.

Among the current products being marketed via "Direct Connection" are "Nikie," the new game introduced by Centuri at AMOA, "Hyper Sports," "Track & Field" and "Badlands" (all of which are registered trademarks of Konami).

With regard to service, Centuri has set up a Customer Service center to assist operators with product related problems, and also offers a 30-day warranty on PC boards. Out of warranty repairs will be handled at a "reasonable charge." The customer must pay UPS freight charges when sending in-warranty boards to the factory for repair and the return charges will be paid by Centuri.

AROUND THE ROUTE

by Camille Compasino

In the weeks following AMOA Expo '84 a good number of highly successful regional showings were hosted by distributors across the country. As a matter of fact, there were a lot more held this year, than in the past several, which is reminiscent of the pre-video era when such events were not rarities and when the name of the game was "selling" equipment and not just "taking orders." In speaking with many of the attendees at some of these functions, the consensus is that this is a very healthy sign and distributors are to be applauded for their efforts. Cash Box was able to attend a few of these showings and observe firsthand that significant operator attendance was very much in evidence. The bill of fare at these functions, just as in the past, is to provide a nice buffet and beverage spread and, most importantly, a full assortment of brand new and current equipment to give operators the incentive to come over, at a time convenient to them with a minimum of travel involved and spend an hour or so to evaluate the equipment, query the manufacturer reps and distribute personnel on hand, have a bite to eat, something to drink — maybe place some orders, and go back to work or go home. Based on the initial feedback we received, this is the way to go and indications are, while there is not yet a dramatic turn-around in business, there are some signs. We hope this means that things could be looking better in '85!

(continued on page 32)
INDUSTRY NEWS

AROUND THE ROUTE

(continued from page 31)

Seeburg's first annual stockholders meeting was held on November 14 at the factory's Addison, Illinois facilities and presiding Ed Blenkenhein was very pleased over the turnout. The stock is moving well, he told Cash Box. Another plus factor that is most pleasing to Seeburg, he added, is the attitude expressed at AMOA and the response to the new "Prelude" and "Victorian" phonos, which indicated that the trade have Seeburg back. There are enough orders for the next couple of months of production, which is also most encouraging. The factory will begin shipping to distrubs by the end of this month... Ed, accompanied by Jack Gordon, attended his first C.A. Robinson post-AMOA showing on November 9 and couldn't have raved enough about this outstanding event — or "Mini AMOA," as he called it. The Bettelmen family went all out, as they usually do, at the lavish dinner party that preceded the show on the following day, which drew a tremendous attendance!

Lucky East of Nashville items that they have been on the Status Game Corp. line for distribution. One of the newest games from the firm is called "Triv Quiz" which challenges players in five subject categories: sports, entertainment, world facts and the expert challenge. Further information may be obtained by contacting general manager David Shackleford at 615-242-3621 in Nashville.

Bally Names Covey CHICAGO — Timothy Covey has been appointed president of the Bally Gaming Equipment Division, as announced by Robert E. Mullane, president and chairman of the board of Bally Manufacturing Corp.

Prior to joining Bally, Covey spent the last three and a half years with Federal Signal Corporation of Oak Brook, Illinois, serving as president of two divisions. He has also held positions with Fullerton Manufacturing Company, Elky and General Electric.

Covey holds a Bachelor of Science in Engineering from Notre Dame University and a Masters of Science from Boston University. He is married and has two children.

Division Prexy

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Full Results At
ASI Conv. '85

(continued from page 31)

iously voted to retain a food and beverage concession area on the exhibit floor and to expand this service by creating satellite food areas and establishing an international theme, in the corners of the exhibit floor. The show's exhibit hours (including "Distributors Only" entry at 12 noon on March 2 and will begin at 10 a.m. on Friday and Saturday, and at 9 a.m. on Sunday; with general admission at 3 p.m. on Friday and Saturday and 4 p.m. on Sunday.

On Friday, March 1, the second annual Amusement Game Charitable Foundation Reception and Awards Dinner will be held at the Chicago Marriott. Proceeds from this event, which is priced at $75 per person, will be donated to an AGCF designated charity and this year's honoree will be the late Michael Kogan, founder of Taio Corporation.

With respect to registration fees, Braswell announced that per-registration fees for operators will be $10; on site charges will be $15. "Our goal is to make it as easy as possible for operators from any location in the world to get to Chicago for what we feel will be the most effective and productive coin-op industry show ever organized," he said. In that regard, ASI will offer attendees substantial travel and lodging discounts, as well as the minimal registration fees in an effort to achieve record operator attendance.

Through negotiations reached with major Chicago lodging facilities, discounted rooms are being offered at the Chicago Marriott; Holiday Inn/City Centre; Holiday Inn/Mart Plaza; and the Hyatt Regency, which are all accessible to Exponent/Downtown.

Braswell also emphasized that special reduced air fares have been negotiated with several major carriers for ASI attendees. These fares are available exclusively through the ASI Conference Travel Center by calling 312-366-3239. Residents of Alaska, Hawaii and Virginia should call 703-471-0460 collect. These discounts range from 30 percent off coach fares to the Super Saver levels and are subject to normal restrictions attached under the newest airline pricing policies.

ASI '85 participants who make travel arrangements through Conference Travel Center will be eligible for a free, round-trip ticket for two to Hawaii, which is good one year from the date of the ASI show drawing.

New Equipment

A Moving Experience

CHICAGO — Bally Sente's exciting, new "Shrike Avenger," a product of the firm's SAC II video game system which combines actual player movement with the video game playing experience, was among the popular attractions in the Bally Sente exhibit at AMOA Expo '84.

The sit-in game puts the player into a "cockpit" that responds instantaneously to the movements of the player-directed joystick and as the player dodges volley after volley of "space mines" he reaches an encounter with an alien mother ship. The battle ensues and the player participates fullscale as he "pilots" his craft, himself, up and down, side to side, forward and backward for an exciting play experience.

The one-piece "game frame" of the SAC II system consists of the moving "pilot's seat" mounted in tandem with the video game screen. Like the SAC I system introduced in late 1983, the SAC II system features an interchangeable cartridge that allows game operators and distributors to change the game format within a matter of minutes.

For instance, a fast-paced space-oriented game like "Shrike Avenger" could be transformed into a bartop pinball pilot game or a rollover coin-op, simply by replacing the software cartridge and control panel.

In the accompanying photo, game player Robs Pogue is pictured in the "cockpit" where the video-screen is mounted in tandem with the moving seat and experiencing the movement elicited by the joystick as play begins. "Shrike Avenger" attracted a great deal of attention at the convention.

Further information may be obtained through factory distributors or by contacting Bally Sente, 1287 Lawrence Station Road, Sunnyvale, California 94089-2219.

Mark Shepard Named At Coin Acceptor

CHICAGO — Coin Acceptors, Inc. has named Mark E. Shepard to head the company's Pittsburgh, Pennsylvania office, according to an announcement by James Douglass, vice president-marketing. Coin Acceptors, with world headquarters in St. Louis, Missouri, markets its products under the trade name COINCO and in a noted producer of coin handling equipment for the vending and amusement industries.

In his new position, Shepard will be in charge of sales and service management covering territories in Western New York, Western Pennsylvania, Western Maryland, Northwest Virginia and Eastern Ohio. He previously served as manager of COINCO's Baltimore, Maryland branch office, prior to which he was a sales and service representative for the company's Pittsburgh branch.

Before joining COINCO, Shepard worked as a restaurant administrator for the Sheraton Corporation in State College, Pennsylvania. He received a B.A. degree in English from Penn State University and makes his home in Pittsburgh.

Hanson's 'Shootout' Dart Tourney Is On

each of the 320 qualifying open-entry tournaments. There will be $10,000 in prize money awarded at the finals (along with trophies) and competition is limited exclusively to those players who have pre-qualified at the location level.

"Shootout" is a name trademarked and used by Hanson Distributing Co. in conjunction with major tournaments since 1979. This latest effort is designed "to help put quarters in the dart cashboxes and enable the operator to establish a long-term profitable dart program," according to company officials. Further information may be obtained by contacting Hanson at (612) 884-6604.

CALENDAR


Mar. 1-3: ASI annual trade convention; Exponent/Downtown, Chicago.

Mar. 22-24: NAMA Western Convention; MGM Grand Hotel, Reno, Nevada.

May 9-11: OMAA state conv. & exhibit; Hyatt Regency/Olton Center, Columbus.

Oct. 24-27: NAMA national convention; McCormick Place, Chicago.

Oct. 30-Nov. 2: AMOA annual trade convention; Chicago Hyatt Regency, Chicago.

AVMDA/AGMA HANDSHAKE — Jerry Gordon (Rowe International), president of AVMDA and (left) AGMA president Robert Robbins (Kitco) shake on a tentative agreement made during an October 24 meeting in Chicago, which includes membership and representation within AGMA. A number of representatives from each organization, who attended the meeting, recommended that AGMA be renamed the American Amusement Machine Association to reflect a broadened membership and coverage. A formal offer of directors will vote on final adoption of this proposal at its December 11 meeting in Chicago.

— MARK SHEPARD —

— Cash Box/December 1, 1983 —

BOX
THE INTERNATIONAL

— MUSI C —
— HOME ENTERTAINMENT —
— COIN MACHINE —
— WEEKLY —
Seeburg Prexy Sees Era Of Prosperity

(Ed. Note: Following is the full text of the speech delivered by Edgar C. (Ed) Blankenbeckler, chairman of the board and president of Seeburg Phonograph Corporation at the firm’s October 24 distributors meeting and product show in which he wish held in the Hyatt Regency Hotel in Chicago just prior to the opening of AMOA Expo ’84.)

“What an exciting and historical gathering this is today. Just a short six months ago the idea of today’s meeting incorporating over 35 domestic and export distributor plus the media, trade journals and invited guests, brought together for the purpose of revealing the new Seeburg — corporate and product — was indeed a dream; but with the Chinese proverb states that “a trip of a million miles begins with the first step.”

Depending on who you believe, whether you are optimistically inclined or pessimistically guided, the coin operated industry will experience either a meteoric rise in income or a drop in the next year. The self-appointed analysts — the futuroists hold the realistic view that after the tough times of ’83 and ’84, our industry will return to the normalcy of the pre-videogame era into a new era of prosperity through the basics of the “three Ps” — phonographs-pinballs-pool tables.

Futurists who exhibit pessimism believe that there is nothing left after video, that the pinball is dead, the coin phonograph should be relegated to nostalgia and in the pool table to oblivion. They are also the ones that side with the predictors the world is coming to an end.

What might not be easily found among all the projections — positive or negative — is the significant effect that individual ingenuity, determination, enterprise, and creativity can have on shaping our industry for tomorrow. How we perform as individuals will determine how we perform as an industry.

The fog that sits at the bottom of the well thinks that the sky is only as big as the opening at the top of the well. If he jumped to the lip of the well, he would have an entirely different view. If we constantly strive for excellence, we will have a strong and successful independent industry.

For over four decades the solid base of the coin machine industry has been the three Ps — phonograph, pinball and pool table.

Through early 1963, almost all locations had a jukebox. There were a few less locations that had pinball and fewer yet that had a pool table. Other coin equipment, referred to as opportunistic investments such as shuffle board, shuffle alley, bowlers, bumber pool, were part of the operators’ equipment portfolio — all good money makers but short on longevity.

That year (1963) was the beginning of a phenomenon that would continue for a decade — urban renewal — resulting in loss of many locations, construction of interstate highways which bypassed small cities and towns and other highways, causing a loss of more locations. Single-lane highways expanded to multi-lane highways, a loss of still more locations.

All of this over 10-year period resulted in a loss of approximately 250,000 locations, 4,000 operators and over $50 million in operator revenue. The industry lost 250,000 locations, but the operators lost a ‘home’ for approximately a half million machines, including phonographs, pinballs, pool tables and other ‘sundry’ coin equipment. By 1973 the number of music machines leveled off at 300,000 and over 4,000 operators.

It took several years for the surplus phonographs — some 250,000 to disappear. From 1973 to 1982 there were approximately 150,000 phonographs manufactured or imported and sold in the USA. Considering the 150,000 phonographs sold during that 10-year period, there are 150,000 phonographs that are 10 years or older. Parts availability for these phonographs are scarce or nonexistent. Used music machines at the operator and distributor level is the lowest since 1945.

Our industry is on the verge of the greatest resurgence in 25 years. The 45 rpm record has been the industry’s music vehicle for 34 years. For the past 15 years, the 45 rpm record has become less and a factor to the general public.

Of the total record industry’s purchasing dollar, the 45 rpm record represents only five percent, the operators purchase over 90 percent of the 45 rpm records. If our industry is to survive and grow, we must stay up with the state of the art — if the record industry decides to put music on coke bottles — we must build a phonograph that plays coke bottles.

The state of the art today is the Audio Compact Disc or CD. The Compact Disc has not only been welcomed by the consumer but a real plus for our industry. More will be said about the CD later.

The return of Seeburg of the marketplace means many things to many people. It means that leadership is back. It means new innovations to our industry, increasing the number of coin machines and more profit dollars to the distributors and operators.

Tradition doesn’t mean just reflecting on the past. For Seeburg, it also means projecting on the future. Seeing — we began in 1902 — and it’s great to be back!”

(Ed. Note: In off the cuff remarks during his speech, Blankenbeckler appeared distributors of Seeburg’s intent to develop a CD jukebox that would accommodate the new compact disc.)

New Equipment

Spy Thriller

CHICAGO — “Agents 777” is the latest pinball in release by Game Plan, Inc. of Addison, Illinois. The new model was featured in the factory’s exhibit at the recent AMOA convention.

The game offers lightning fast play action, maximum ball control and a multitude of skill shots to appeal to both novice and seasoned pinball enthusiasts. “This splendid new piece blends the best of graphics and play action for highest possible return on investment,” noted Wendell McCadams, Game Plan’s executive vice president and Hugh Gorman, vice president of marketing. “Players will join Agents 777 (Elliot Nest, Melvin Nervous and J. Edgar Snooper) in an entertainment adventure with slot machine characters symbolized by DA Barker, Cherries Jewel Ballie, Bella D. Ball, the Orange Crusher and Al Caplain.

Other features include dual access to the top, slot machine playfield area awards, up to 10X regular multipliers, plus 2X-3X-4X Super Bays Multiplier, stationary targets, drop targets, spinner and extra flipper. The accompanying audio features the sounds of get-away cars, sirens, explosions, gun fire and jack pot bell to add to the fun and excitement of play.

Sample distributor shipments of Agents 777 commenced in early October. Further information may be obtained by contacting Game Plan, Inc., 1515 W. Fullerton Ave., Addison, Illinois 60101.

1985 NAMA OFFICERS — John M. Darden III (second from right), president of Sands & Co. (Marietta, GA) was elected chairman of the board of the National Automatic Merchandising Association, beginning January 1 of next year. Other 1985 NAMA officers, elected at the association’s recent convention in Atlanta, are (from left): William K. Walsh (Continental Vendling-Orange, CA), treasurer; Jay B. Moyer (president-Moyer Diebel, Ltd. — Jordan Station, Ontario), vice chairman, and (not pictured) James A. Rosen (president — Interstate United Corp. — Chicago), senior vice chairman. NAMA president G. Richard Schreiber is pictured at right.

AND THE WINNERS ARE — Pictured are manufacturer representatives who were on hand at the AMOA banquet on Saturday, October 27 in the Hyatt Regency Chicago, to accept this year’s AMOA Game Awards. Barry Sullivan (photo 1), vice president-game operations for Atari, accepted for “Pole Position,” which won in three categories (most played video game, most popular arcade game and most popular route game.) Stan Jarocki (photo 2), executive vice president of Bally Midway, accepted the “Eight Ball Deluxe” award as most played pinball machine; Chuck Milhem, (photo 3) president of The Valley Company, accepted the “Cougar Model 32” award as most popular pool table and Bob Sherrod, (photo 4) director of special markets for U.S. at R.J. Reynolds Co. accepted the award for most outstanding cigarette vending machine promotion, which was a new category initiated this year.

Cash Box/December 1, 1984
MANUFACTURERS
EQUIPMENT

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

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

GOTTLIEB (see MYLSTAR)

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

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

WILLIAMS
Defender (2/83)
Warrior (2/83)
Joust, 2-p. (3/83)
Time Fantasy (4/83)
Powerpuff II (9/83)
Laser Cues (4/84)
Pennon Fever (6/84)
Starlight (9/84)

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

VIDEO GAMES
(upright)

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

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

BUHACZ INT'L
Love Meter (9/83)

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

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

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

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

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

FUNAI/ESP
Interstellar Laser (1/84)

GAME PLAN
Hold 'Em Poker (3/83)

GOTTLIEB (see MYLSTAR)

INTERLOGIC, INC.
Roc 'N Rope (6/83)

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

NICHIBUTSU USA
Rug Rats (2/83)
Crazy Climber '81
Radical Ralial (10/83)
Skelagol (10/83)
Gilgit (5/84)

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

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

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

COCKTAIL TABLES

ATARI
Dig Dug (4/82)

BALLY/MIDWAY
Tron (8/82)
Solar Fox (6/82)
Blueprint (11/82)

BUHACZ INT'L
Love Meter (9/83)

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

EXIDE
Fax (10/83)

GOTTLIEB (see MYLSTAR)

MYLSTAR
Q*bert (6/83)

SEGA/GREMLIN
Mango (1/83)
Champion (6/83)

WILLIAMS
Blueballs (3/83)
Motorox USA (7/83)

PHONOGRAPHS
Lower-NSM Consult Classic
Lower-NSM Prestige ES-2
Lower-NSM 240-1
Lower-NSM Satellite 200

POLL, SHUFFLE, TABLE GAMES, ETC.

Bally Midway, 10 Pin Deluxe shuffle alley (4/84)
Coin Computer, V-Back Shuffleboard
Irving Kaye Silver Shadow
Irving Kaye Lion's Head
Dynamo Big D Pool Table (9/83)
Dynamo Soccer Table
Exidy Whirly Bucket (1/82)
Exidy Tidal Wave (10/83)
G.T.I., V-Back Shuffleboard
I.C.E., Cheex
I.C.E., Fire Escape
TS Tournament Eight Ball
U.B.I., Bronco
Valley Tiger Cat Bumper Pool (6/82)
Valley Cougar Cheyenne (8/82)
Valley Cougar Cheyenne "New Yorker" (6/84)
Williams Big Strike Shuffle Alley
Williams Triple Strike Shuffle Alley (11/83)

CONVERSION KITS
(including interchangeable games & enhancement kits)

Atari Pose Position II (11/83)
Atari, Cloak & Dagger (2/84)
Atari, Crystal Castles (3/84)
Atari, Major Havoc (3/84)
Atari, Millipede (3/84)
Bally Midway, Pac-Man Plus (12/82)
Bally Midway, Jr. Pac-Man (10/83)
Centuri, Guzzler
Centuri, Circus Charlie
Centuri, Hyper Sports
Cinematronics, Brix (1/83)
Computer Kinetics, You-Pick-It
Intrepid Marketing, Encore Retro-Kit (1/83)
Data East, Burger Time
Data East, Bump 'N Jump (2/83)
Data East, Multi Conversion Kit
Data East, Cluster Busters (7/83)
Data East, Pro Bowling (7/83)
Data East, Pro Soccer (4/84)
Exidy Hardhat (2/83)
Exidy Pepper II (6/82)
Exidy Retrofit
Exidy, Bowler Den
Exidy, Flip & Flop
Exidy, Astro Chase
Exidy, Britches
Konami, Gyruss
Konami, Time Pilot
Konami, Time Pilot '94
Mystar/Gottlieb, Royal Flush Deluxe (5/84)
Interlogic Roc 'N Rope (6/83)
Nichibutsu, Rug Rats (3/83)
Nichibutsu, Radical Radiol (10/83)
Nichibutsu, Skelagol (10/83)
Sega, Tzu/Scan (9/82)
Sega, Monster Bash (11/82)
Sega, Super Zaxxon (1/83)
Stem, Lost Tomb (2/83)
Stem, Pop Flamer (3/83)
Stem, Pop Flamer (3/83)
Stem, Super Spark (7/83)
Stem, Fast Draw (7/83)
Stem, Goal To Go (1/84)
Taito America, Elevator Action (7/83)
Taito America, Exerion
Taito America, Pit 'N Run (6/84)
Taito America, Twin Star (3/84)
Taito America, Zookkeeper (10/83)
Universal, Lady Bug
Universal, Mr. Do
Universal, Mr. Do's Castle (11/83)
Williams, Mystic Marathon
Williams, Blaster
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