"Do They Know It's Christmas?" A Special 7" and 12" Single by BAND AID.
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FEED THE WORLD!
ALL PROCEEDS OF THIS RECORD ARE TO ASSIST FAMINE RELIEF IN ETHIOPIA.
EDITORIAL

A Right To Claim Victory

A performer's job is to perform. Anyone who has seen the Jacksons during the "Victory" tour knows that they fulfilled their responsibilities in a manner that both thrilled and satisfied their fans. In the case of major recording artists, the performer's duties do not entail bookings, tour routings, ticket sales, merchandising and general financing. The generally negative news emanating from the "Victory" tour from its outset is a regrettable and unfortunate consequence of improper management by a number of people whose job it is to manage. The Jacksons did their job.

It's even more regrettable that the negative events that have surrounded the musical extra-

vaganzas may have some negative impact on the images of the performers themselves. Any harm this tour may have brought to the images of the Jacksons, either individually or as a family is both undue and unjust.

It is not for us to point the finger of blame at any individual involved in the Jacksons tour. There is enough finger-pointing occurring already as evidenced by Don King's press conference Monday, Dec. 3. Our message is plain and simple: From the moment Michael Jackson and his brothers appeared on stage to the final notes of the encore, fans around the country got their money's worth. The tour was a victory indeed.

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ECM

COMPACT DISC
PAT BENATAR
Prince
Warner Bros.

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"Victory" Was A Real Show Off Stage Too

Tour Is Over But Battles Remain

by Rusty Cutchin

NEW YORK — The "tour to end all tours" winds up this weekend, but questions about its organization, operation and long-term effects will remain for many months. As Michael Jackson bids a hasty professional farewell to his brothers and plunges into his postponed movie career, it remains unclear who, if anyone, will emerge as the real winner of the concert business' most sustained soap opera (featuring a cast of thousands) since rock and roll revolutionized the nature of touring acts. One thing seems certain: It isn't Michael. The only serious, mobilizing rock superstar of the last 20 years will see no money from the tour his personal popularity spawned, choosing instead to donate his proceeds to charity in an effort to stem the flow of negative publicity generated by the handling of the concerts. For Michael, attention will now focus on his recently announced film deal with Geffen Film Co., which will result in product for Geffen Records and CBS Records International. It will also, for better or worse, re-establish Michael Jackson as a solo act, giving him a chance to develop his newfound importance to the industry after spending 1984 giving his family a year-long Christmas present. For the other participants in the "Victory" tour, the future is less clear. Another questionable victor is promoter Chuck Sullivan, whose contract with the group was renegotiated with 20 shows left on the tour. Sullivan, who is also involved in the soundtrack effort, was quoted in a recent industry publication as saying, "We own the future now. We have won."

'Illustrious' COMPOSER HONORED BY BMI — Songwriter Dean Pitchford was recently honored by BMI with a Special Career Achievement Award in light of his enormous chart success with the soundtrack from Footloose. Pitchford co-wrote all of the songs on the album and also wrote the screenplay. The award was given to Pitchford in Los Angeles on May 23d by BMI president Ron Anton. The presentation was made at a special luncheon in the presence of such industry luminaries as Michael Jackson, co-owner of the soundtrack album, and Arista Records president and BMI board member Clive Davis.

Superstars Gather In U.K. For Famine Relief Christmas Project

by Chrisey Illy

LONDON — The most unlikely combination of UK musicians has rallied together to support the famine victims in Ethiopia. This week UK record dealers were asked to make their contribution by donating their profits on the group's self-titled single, "Do They Know It's Christmas." All the proceeds from this single will go directly to a trust fund to buy medicines and food.

The single, released by PolyGram in the U.K. and Columbia Records in the United States was written by Bob Geldorf and Midge Ure, who also organized the recording session and the trust fund. The recording is by the all-talented mammoth organization — it involved getting together Wham!, Frankie Goes To Hollywood, Culture Club, Duran Duran, Status Quo, Phil Collins, Sting, Spandau Ballet and The Style Council. In fact anybody who was not included in this supergroup should start to worry.

On the label, the group will be called Band Aid. Everyone concerned in making, marketing, promoting and distributing the single have given their services for free, including Peter Blake who designed the album's self-titled single.

NO PLACE LIKE HOME — Atlantic Records recording group Ratt was given a festive welcome home party in Los Angeles recently following a seven-month, nonstop tour across America. At L.A.'s Club 385 North, Atlantic marked the band's return to homebase by presenting Ratt's members with their official RIAA platinum award for the album "Ratt's '84," which has now gone past the double platinum mark in U.S. sales alone. Atlantic will also reissue Ratt's original self-titled mini-LP on the Time Coast Communications label by the end of the year. Shown at the Ratt platinum party in Los Angeles are, from left: photo 1: Atlantic president Doug Morris; Ratt's Stephen Pearcy; Ratt's manager Marshall Barle; Ratt's Juan Croucier, Robbin Crosby (in front); Warren De Martini & Bobby Blixt; Ratt's engineer Jim Faraday; Atlantic A&R rep Kenny Ostin; Ratt's producer Beau Hill; and Atlantic executive vice president/general manager Dave Glue. Photo 2: Paul Cooper, vice president, general manager, Atlantic Records and Juan Croucier of Ratt. Photo 3: Warren De Martini; Cash Box's vice president and general manager Mark Albert; Ratt's Stephen Pearcy, Juan Croucier, Robbin Crosby and Bobby Blixt. (continued on page 27)

L.A. Shows Go Off Despite Some Doubts

by David Adelson

LOS ANGELES — Stopped checks, threatened walkouts, law suits, charges of villanous activity, ticket snafus and disgruntled fans. The Jacksons came to Los Angeles last week.

Few can dispute that when the brothers Jackson finally got down to doing what they are paid to do — perform — that it was indeed an exhilarating and moving experience. Though what happened behind the scenes in Los Angeles could be considered nothing less than chaotic. The "Victory" tour pulled into Los Angeles for a scheduled series of six shows to be held over two weekends at Dodger Stadium. Tickets for both weekends went on sale through a mail order system that according to the promoter, Chuck Sullivan, "gave us the absolute most equitable and equitable distribution of the much coveted tickets. The shows, November 30, December 1, 2, 7, 8, 9 were touted as the finale to the biggest & most extravagant in American history, though after the first three shows of the series there was legitimate reason to believe that the "Victory" tour had ended.

The controversy revolves around Sullivan. Sullivan's original contract with the Jacksons guaranteed them $41 million for 40 shows. That sum would be distributed in $5 million allotments to each brother with a $1 million going to the Jackson's parents and Don King who were billed as presenters of the extravaganza. King had made the initial $5 million agreement in the interest to place in the interests of creators far below those of users on the national scale of values.

In her introduction, Messinger quoted Lord Calcutt's remarks in support of the 1966 British copyright revision and stated, "The lasting marks of any civilization are those placed by authors, composers, painters and sculptors ... When we make it difficult or impossible for our most talented men and women to live by the practice of their arts, we doom our culture to mediocrity.

"Unfortunately, it is in the halls of Congress and Parliaments that we who labor on behalf of authors are apt to
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CBS

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label

NEW YORK — Paramount’s Picture’s of the Lost Ark has topped the one million unit mark in sales, according to a spokesman for Paramount Home Video. Less than one year after its release the Raiders is the first videocassette to reach the one million level in sales. Revenues are reported in excess of $40 million retail, $25 million wholesale. 650,000 sold in the U.S. and Canada, with a reported 200,000 sold abroad. A reported 15 percent of those sold have occurred since Paramount’s October launch of it’s “25 for 25” Christmas promotion, which saw the title reduced in price $24.95.

H.M.E. Records Plans Major Push

NEW YORK — H.M.E. Records has increased its staff and is preparing a regular monthly schedule of major releases as a result of its recent public offering. The CBS-owned label will be releasing albums by Robin Clark, John Paulbome, Donnie Iris, and the Fabulous Thunderbirds after the first of the year, at which time it will, according to publisher Chuck Gregory, announce several major artists signing and special projects which are now in negotiation. Joining the staff are Allan Cohen as controller, Alan Sherman as director of creative services, Ron Gregory as director of national promotion, Bob Cutarella as director of A&R and Mair Fabush as assistant to the chairman.

CBS Announces Euromarkt Offering

NEW YORK — CBS Inc. is offering concurrently $100 million principal amount of eight-year notes and $40 million principal amount of 10-year notes in the Euromarkt through underwriters led by Swiss Bank Corporation International, Morgan Stanley International and S.G. Warburg & Co. Ltd. The dollar-denominated notes, with an annual coupon of 11% per cent, are priced at 98%. The Sterling-denominated notes, with an annual coupon of 10% per cent, are priced at 100. The notes are intended for purchase by non-U.S. investors and are offered only outside the United States.

The Company said the proceeds of the issues will be used to fund in part recently announced investments in consumer magazines and cable programming services and for general corporate purposes. These investments are part of CBS’s publicly articulated strategy to strengthen and expand its base businesses.

ABC And Japan Broadcast Sign Pact

NEW YORK — ABC Video Enterprises (ABCVE) and Japan Broadcasting Corporation (NHK) jointly announced the signing today of an agreement calling for ABCVE’s purchase of consultant services to NHK and for mutual cooperation in broad areas of the electronic media. Among the provisions of the initial stages of the agreement, ABCVE will consult and advise senior NHK management on the creation and operation of sales and/or acquisition services in the various electronic media for NHK’s domestic and international markets. The agreement also anticipates the development of dialogue and cooperation throughout the various divisions and subsidiaries of ABC and NHK; AB CVE will coordinate these activities for ABC.

RCA Pacts With Steve Wax

LOS ANGELES — RCA Records has entered into an exclusive consultant agreement with Steve Wax Enterprises to pursue future soundtrack recordings for the label. Wax will, in addition, advise RCA management on popular artists being considered for signing.

Wax formed his company in 1980, before which he spent six years with Elektra/Asylum Records, three of which he served in various promotional positions with the Bell and Jubilee labels.

John Forse, RCA’s division vice-president, U.S. and Canada, commented on the agreement by stating “Steve will augment our ability to track major acts, actively pursue motion picture soundtracks and identify recording projects in the rapidly moving music industry.”

EXECUTIVES ON THE MOVE

Lipman

Steinberg

Krelling

Zackon

Manhattan Appoints Lipman — Jayne Lipman has been named director, finance and A&R administration for Manhattan Records. In her post, Lipman will be responsible for all financial and management issues relating to Manhattan and Blue Note Records. Lipman will report directly to Bruce Thriot, vice president of finance and administration. Most recently, Lipman was a financial analyst for the CBS Broadcast Group’s new business ventures division, which includes Black Hawk Cable in Texas and CBS Interconnects in Chicago.

Steinberg Joins RCA Video — Sue Steinberg has joined RCA Video Productions, Inc. as director of program production, a new position. Ms. Steinberg will be responsible for the supervision of long-form program production, as well as the development of new programs for the unit. Prior to joining RCA Video Productions, Ms. Steinberg was president of the Consumer Promotion Department of Home Box Office.

Krelling Named — Diana Krelling has joined CBS/Fox Video as director, human resources. Krelling will be responsible for manpower planning, recruitment, organizational development and employee relations at CBS/Fox Video’s Farmington Hills, Michigan operating facility. In addition, Krelling will oversee company-wide programs relating to compensation and benefits.

CBN Taps Zackon — Richard B. Zackon has been hired as a full-time consultant to CBN Cable Network. Zackon, who had been vice president of research for CableTelevision Advertising Bureau in New York, formerly was an assistant professor in the Department of Advertising at the University of Texas at Austin.

Borenzwieg Named Manager, Video Production — Borenzwieg has been named Manager, Video Production, PolyGram MusicVideo — U.S. Borenzwieg’s responsibilities will encompass all facets of video song and full-length music video production. He will report directly to the Manager of home video packaging and marketing, and will coordinate these efforts with record marketing.

Hensley Named — Larry C. Hensley has been promoted to branch manager for both the Miami and Atlanta offices of PolyGram Records. Hensley was formerly branch manager for PolyGram’s Miami office. His duties began in 1972 when he was a junior salesman/merchandiser for Phonodisc/Atlanta.

Miller International Formed — Miller International has been formed by Sandy Miller to acquire sub-publishing and master rights for overseas companies, as well as administration of domestic catalogs and representation of music publishing and record company clients. Sandy Miller was previously Manager of Chappell International in New York and most recently held the position of manager of the television synchronization department at The Harry Fox Agency. Offices will be located at 111 West 57th Street, Suite 1120, New York, N.Y. 10019. Telephone: (212) 245-4580, Telex No.: 425296.

Gibson Named — Phil Gibson has been appointed to the position of director of Remote Recording for New York’s Record Plant Studios. He was previously field operations manager with the company and brings with him seven years of live recording experience.

Hampshire Appointed — Warner/Elektive Atlantic Corp. announced the appointment of Harold Hampshire as assistant director of national credit. Hampshire is a ten-year veteran of the paper manufacturing industry with an extensive background in finance. Hampshire’s responsibilities will include credit operations and administration.

Dalla Betta Named — Jeff Dalla Betta has been named senior vice president and chief financial officer, Embassy Home Entertainment. Dalla Betta will be responsible for all accounting and financial matters, domestic and international operations and external bankng activities.

Peterzell and DiCesare Named — The Entertainment Television Company, executive producer of the new nationally syndicated music dance/video television series This Week’s Music, has appointed Marcus Peterzell to program and marketing director for This Week’s Music and Debbie DiCesare to talent and marketing coordinator for the same series.

McGill Promoted At MCA Records

LOS ANGELES — Dan McGill has been promoted to the newly-created position of vice president of financial services at MCA Records. The announcement came from Myron Roth, executive vice president of the MCA Records Group. McGill’s responsibilities will entail directing the day-to-day financial activities as well as the financial overview of the record company. McGill has been with MCA for 10 years, serving since 1978 as controller. Prior to joining the company, McGill was assistant controller for the TICOR conglomerate in Los Angeles and was a senior and management information systems consultant.

Of the promotion, Roth said, “Dan McGill has been a member of the MCA team and his perceptive overview and leadership ability will surely serve us well in his new position.”
REVIEW

OUT OF THE BOX

AGENT PROVOCATEUR — Foreigner — Atlantic 81999-1 — Producer: Alex von Oppeln-Bernbach & Mike Jones — List: 8.98 — Bar Coded

With various new members in tow, Mick Jones, Lou Gramm et al are back with their first new album since 1981’s “4” which went multi-platinum. The same distinctive vocals and intuitive pop hooks which have marked each Foreigner release since the band’s debut hit “Agent Provocateur.” While trademark hard rock are evident on “Tooth And Nail,” “Reaction To Action” and others, these 10 new Jones/ Gramm compositions also include sensitive ballads such as the LP’s first single “I Want To Know What Love Is.” Full production and excellent musicianship on this out of the box AOR and CHIR hit.

REAL LIVE — Bob Dylan — Columbia QC 39944 — Producer: Glyn Johns — List: 8.98 — Bar Coded

This live set from Dylan’s recent European tour may not spawn any #1 singles, yet it is a masterwork from a master. Featuring both full-band rock numbers such as “I And I” and “License To Kill” from his latest studio work “Infidels” and solo acoustic versions “It Ain’t Me, Babe” and the stirring “Tangled Up In Blue,” “Real Live” shows Dylan alive and well after all these years. With Mick Taylor and Ian McLagan contributing, Dylan shows he can deliver the hard stuff with the best of them, while also showing that he can still blow some heartbreak harp on an “Girl From The North Country.”


This soundtrack from the film adaptation of the Orwellian classic 1984 is a lush package of new material from the Eurythmics which includes the group’s latest dance hit “Sexcrime.” Yet the album’s strongest material is not the overtly funky; tracks like the haunting “Julia” and “For The Love Of Big Brother” are displays of technically brilliant guitar work from guitarist-composer David Stewart and the fiery Anny Lennox. An album rich with imagery and sonic textures which proves the duo to be much more than pop flacks.

GAP BAND VI — Gap Band — Total Experience 8-5705 — Producers: Lonnie Simmons — Charlie Wilson — Oliver Scott — List: 8.98 — Bar Coded

The Wilson brothers’ alright and always danceable brand of funk has in the past produced a string of selling B/C albums and hit singles, and “Gap Band VI” is sure to continue that string. While “Deep A Freak” is the first single from the LP, there are a handful of equally energizing tracks. Though sonic effects sometimes clutter the music, as on “Video Funky,” the smooth grooving of “Web Spot” and “I Believe” prove out the LP’s strong material and Charlie Wilson’s distinctive and engaging vocals.

CHESS — Various Artists — RCA CPL2-5340 — Producers: Benny Andersson, Tim Rice, Bjorn Ulvaeus — List: 12.98 — Bar Coded

Former Abba members Benny Andersson and Bjorn Ulvaeus have teamed up with lyricist Tim Rice and written this unusual and occasionally very powerful work which its authors have released in advance of any actual theatrical production. With six lead vocalists and the presence of the London Symphony Orchestra, the album is rich with superb vocal and instrumental tracks. Roving around an international chess match, the music and lyrics are often difficult to really grab hold of structurally, yet there are still some truly successful numbers which are alive with memorable and clever tunes and words. With styles ranging from Gilbert & Sullivan to hard-rock, there’s a great deal worth listening to on this unique and fascinating score.

THUNDER SEVEN — Triumph — MCA-5537 — Producers: Triumph-Eddie Kramer — List: 8.98 — Bar Coded

This Canadian trio’s latest LP is alive with imaginative vocal and instrumental parts, and clearly demonstrates the group’s versatility. By and large, these predominantly hard rock songs succeed and this is due in great part to some very imaginative lyrics and melodic phrasings. Also, the simplicity of the instrumental arrangements serves the LP well by allowing the listener to fully focus on the rich vocals. Most notable are the songs “Follow Your Heart,” “Killing Time,” and the brief yet effective “Time Cano.” The album should sell well and get AOR and possibly CHIR attention.

ONE SIZE FITS ALL — The Nylons — Open Air 0301 — Producer: Peter Mann — The Nylons — List: 8.98 — Bar Coded

Debut disc on Windham Hills’ new vocal offspring Open Air, “One Size Fits All” is a well-oiled soulful and soulful Canadian production. The Nylons use only percussion to augment a variety of covers and originals, The Nylons’ cover ground similar to early Roches and S.F.’s The Bobs, from doo-wop (“Silhouettes,” “Town Without Pity”) to bop (“Bop ‘Til You Drop”) to pop (“That Kind Of Man,” “Up The Ladder To The Roof”)

OUT OF THE BOX


One of the most prolific and consistently successful pop duos ever, Hall & Oates is still enjoying immense album-and-dance success. This latest single from “Big Bam Boom,” yet “Method Of Modern Love” is still another melodic gem. A slinky mid-tempo bopper which builds around airy vocals and a chirping keyboard line. Muscle enough for the dance floor and rich enough for A/C and of course CHIR.

WHAM! (Featuring George Michael) (Columbia 38-0469) Careless Whisper (4:50) (Chappell Music/ASCAP) (Michael-Ridgeley) (Producer: George Michael)

George Michael and Andrew Ridgeley, otherwise known as Wham!, have taken a 108 degree turn from “Wake Me Up Before You Go-Go” with this soft, beguiling and memorable latest single. The duo could have easily stuck to one style, but here it demonstrates its versatile Wham! range. “Careless Whisper” features a highly romantic instrumental arrangement as well as extremely well-written melody and lyric, and clearly justifies the enormous popularity Wham! has found. “Careless Whisper” is destined for CHIR success, and deservedly so.

FEATURE PICKS


The fourth single from what is surely the year’s top LP Purple Rain, “I Would Die” is another of the material impresarios. Some critics have said that Prince delivers one of his finest and most passionate (aren’t they all?) vocal performances. The orchestration and dynamics of the song are excellent in what is sure to be another multi-format hit for the “prince of pop.” 1984.

BARBARA STREISAND (Duet with Kim Carnes) (Columbia 38-04695) Make No Mistake, He’s Mine (4:12) (Moonwindow Music/ASCAP) (Carnes) (Producers: Bill Cuomo-Kim Carnes)

Written by Kim Carnes, this latest single off Streisand’s “Emotion” album is a lush and beautifully performed and produced ballad which is blessed by the presence of these two tremendous vocalists singing together. It’s not surprising, then, that the vocals are the highlight, yet the song is also rich melodically and lyrically. The only problem here is that there aren’t enough moments during the course of the song when the two actually sing at the same time.


The second single from Osborne’s “Don’t Stop” album is an upbeat and rocking dance cut which is a perfect vehicle for the artist’s sultry vocals. Highly percussive, “The Borderlines” reflects producer George Duke’s sure hand with rhythm and electronics and is sure to gain Osborne further success on the B/C charts. With the title track “Don’t Stop” still occupying a solid position in the top 10, this cut should help make Osborne one of the season’s hottest black vocalists.

SAM HARRIS (Motown 1771MF) Hearts On Fire (3:50) (Brooztotones, Inc./Donna Weiss Music/BMI) (Roberts-Weiss) (Producers: Steve Barri-Tony Peluso)

Reminiscent of “She Works Hard For The Money,” this latest single off the “Sam Harris” LP is a fast-moving, dynamic and invigorating song which should continue to catapult his career upward. With its well-played and well-produced instrumental tracks and Harris’ unusual and versatile vocals, “Hearts On Fire” will likely appeal to anyone looking for a solid, up-tempo dance tune.

ROD STEWART (Warner Bros 7-29122) All Right Now (3:55) (Island Music, Inc./BMI) (Fraser-Rodgers) (Producer: Michael Omartian)

In this latest single off the “Camouflage” LP, Rod Stewart successfully reworks the song “All Right Now” and amply demonstrates his versatility and vocal talents. This cut is harder-edged than usual for Stewart, yet offers his customary strong vocals as well as particularly effective synthesizer parts and consistently vibrant instrumental tracks. Stewart is clearly secure enough to venture into almost all genres of music and, as this cut demonstrates, he has every reason to.

BLACK IVORY (Panoramic PRI 200 A) You Are My Lover (4:25) (Chrysalis Eyes/ASCAP/David Hart Music) (Hart) (Producers: David Hart-Lenny Adams)

“You Are My Lover” is a free-flowing, captivating and highly contemporary dance tune which is an effective vehicle for the introduction of this new band. The song is melodic and uplifting, while the tracks are all highly energetic and well-performed, as are the vocals. If “Black Ivory” can live up to the promise of this first single, its likely to be on the scene for quite some time to come.

Cash Box/December 15, 1984
NEW POINTS WEST

WHAT'S THE POINT — Two of the year's most ballyhooed music machines rolled into town last week — and both received heartily mixed reviews. Everyone has already said everything there is to say about the Jacksons' "Victory" Tour and the brothers' on-again-off-again shows at Dodger Stadium, but the bottom line is that the rippling gitz and glitz of a party like that is not enough to back up a performer. Sure, the tour "lurched" into a town admist much "controversy" and "mental anguish" on Chuck Sullivan's part, but when you got right down to it, those high notes on "Human Nature" and the incantation "I just don't wanna live like that..." the hype around MJ fall away like water off a cat's back, leaving only the sheer talent.

The second of the two major acts to visit the City of Angels fared somewhat worse, though Frankie Goes To Hollywood did sell out three major dates of the band's two singles "Relax" and "Two Tribes" worked exceptionally well in the clubs and on video, the weaknesses of the double-album "Welcome To The Pleasuredome" only hinted at the flat live show. A distinct lack of musical prowess showed the band's two single's momentum and left the packed house subdued. Nonetheless, the Frankie show was on only and only time will tell whether the group has any staying power.

So, what is the point? Only that no matter how much repetition, hype, ticket sales, problems or whatever, the final word is how good the band or performer is. You decide.

THE NAILS IN LONG BEACH — In what is likely the most comprehensive hip-hop festival to hit the west coast, the "Swatch Watch New York City Fresh fest" is coming to the Long Beach Arena December 8. Featuring the best of the runnings, Ra-D-dam, Nuthad, The Fat Boys, Alphaville and Billions, the two shows at 2:30 pm (for the younger folk) and 9 pm, the Fresh Festival will also host some of Big Apple's hottest breakers. The show is tagged as a "three-hour street party which will have continuous activity on three stages." The festival has played in various cities around the country to consistently sold-out houses. Should be the dance party of the year, so don't miss it.

CHANGING OF THE REGGAE GUARD — While many recent tours and vinyl releases, have focused on the reggae vocal, but not the music and its popularity here and abroad, two bits of info have shaken the Rasta/ African music community. Though the rumor had been in the wind for some time, it has reared up that Richard C. Hubbard, lead singer for Black Uhuru has left the band. Though the group's label (Island) has confirmed the news, all reliable sources have. The group's tour, which would have brought it to the Palace last Thursday, Dec. 6, for two shows, has been cancelled. No word as to other projects has been given. In another shaker, King Sunny Ade has fired his group's keyboard player. Many members of his large group had been with Ade for close to 20 years. Reggae-philie Roger Steffens noted, "The shows last summer with both Uhuur and King Sunny may just turn out to be very historic as both bands seem to be going through serious changes." On the more positive side, Shanachie has just re-released the dub classic "King Tubby Meets The Rockers Uptown." A monumental LP by Augustus Pablo, "King Tubby" was originally put out in 1976, melding special effects, efficiency and "roots vibes." Also on the label is Bunny Wailer's first dance single "Jump Jump."

AT THE VINE ST. — Betty Carter's recent engagement at the intimate and always classy venue was another tearjerking $1 cover of co-operative effort. Betty Carter is the vocal gymnastics, but beyond the amazing part... the woman lives and sings with soul. There are not too many performers of this caliber you can see anywhere and to see Betty Carter at the Vine St. is a treat that won't be forgotten! Coming up are Carmen McRae and Virginia O'Brien's MGM Salute. O'Brien is the dooapian singer composer for the band. Also on the bill are some of MGM's greatest music from the 40s. She will perform her one-woman salute to those films and the stars who were in them Dec. 9

MORE JAZZ — The Palace is lining up a series of great jazz upstairs with Eddie Harris playing upstairs at the Jazz Club December 7-8 and Freddie Hubbard coming December 14-15. Also coming up will be Red Holloway. CLOSE TO THE EDIT — Michael Levine Public Relations has moved its offices to 9193 Sunset, (213) 276-6400. The New York branch remains the same... a new co-op Chinese restaurant opened last week with a pleasant bash, Bao Wow, whose investors include members of Devo, Bruce & Linda Jenner, Bernie & Toni Taupin and many others is located in Beverly Hills and serves up trendy Dien Sum fare... the Southern California Blues Society is holding its second annual Christmas Festival December 14. Also coming up will be John Lee Hooker's rousing live show and also includes Jukes Blue Flames. Patrons bring a donation of canned or boxed food will receive $1 off admission. Exene Cervenak, the Menetmin and Michael C. Ford are appearing at McCabe's Dec. 8.

ASCAP's Messenger Informs Meeting On The State Of Authors, Composers

Mood Swing" is certainly an appropriate title for the debut RCA LP from New York City's Thais. The music is pretty eclectic, commented the bands lyricist and lead singer Marc Campbell, "Tubby's' big influence was "excess." Since its inception in 1976, The Nails have gone through many shifts in musical direction. Initially lauded as a group who by immigrating to New York City, the band took on a harder edge and quickly amassed a large fan base.

"We're not a hard core band," said Campbell. "To the average radio listener I guess The Nails are radical but I don't think we take it too seriously." In fact Thais Nails have begun to catch programmer's ears with two tunes in particular, "BB Lines for 44 Women" and "Let It All Hang Out." The two cuts are undoubtedly the most commercial on the disc but according to Campbell he was initially hesitant to put them on the album. "Those two songs are cute but they are not as biting as the rest of the material. I really didn't want to put the tunes on the record. I did so on RCA's insistence and were surprised that they were breaking as right because those are the songs that are getting the airplay."

Campbell insists on an ominous presence in the band both with his lyrics and stage persona. He proudly boasts such influences as Lou Reed and Keith Richards. Campbell lists Pat Smith and Jim Morrison. "Basically songwriters that also were involved with rock bands and punk bands to the point where they had been blackballed."

Though there is social commentary running throughout the bulk of his lyrics, Campbell stands his apollitical ground. "I really don't have a political point of view. Socially, Politically, no. According to the lead vocalist, "I try to write songs that have some gravity, that at least something to say, and you can't get too. I couldn't crank out pop tunes if I wanted to. I'm my own worst enemy in terms of determining what's commercial." Besides the lurking presence of Campbell, The Nails boast a quartet of talented musicians — Douglas Guthrie, saxaphone; David Kaufman, keyboards and synthesalers; George O'Brien, bass and Steve O'Rourke, guitar. Take away bitting lyrics and the somewhat "underground" image, The Nails are a strong rock and roll band.

Campbell initially feared critics' backlash against his lyrics and stage role, "I kind of set myself up to be shot down," he commented. "I was afraid the critics were really going to attack me for walking too much in Morrison's footsteps, or anyone like that. They were the critical backlash never happened and The Nails are currently enjoying their first real taste of commercial success. Campbell concluded, "I consider us mainstream. I hope the lyrics and music are progressive. They're certainly not stupid."
STUDIO PROFILE

Britannia Studios

LOS ANGELES — In 1975, Greg Venable was engineering sessions for Tom Jones when producer/engineer Gordon Mills told him: “I want to build a recording studio. You design it, you build it, you run it, but I want to look British, so I want it to look like an old doctor.” And with that mandate, Venable went about designing, building and now running Britannia Studios located in Cabragna pass in Hollywood.

The luxurious and distinctly British studio facilities got its first taste of success with the recording of The Eagles’ “Long Run” LP. Venable recalls, “We basically just locked the doors; the place was theirs and they lived here. They loved it.”

Some time later, a long line of noted performers from many musical genres have recorded at Britannia, from The Beach Boys to Fizzell & West to Chuck Mangione, The Crusaders, Tom Jones and Merle Haggard.

Venable, in keeping with the trends of the industry, installed a video projection and interlock system in 1981 to accommodate the motion picture and television industries. The studio is also capable of handling the most extensive scoring projects including the soundtracks for Any Which Way You Can, Superman II, the radio show, Star Trek and many others. The spacious 45’-30’-16’ main studio together with the 30’-16’ string room have accommodated up to fifty people in these productions.

Yet Britannia is comfortable and functional for any size group. The main recording equipment is all McG with a wide array of outboard equipment either on hand or available by request. Britannia Studios is located at 2040 Chasunga Blvd. West (213) 851-1244.

Leon Board Gear
1 Atlac 530 2 Channel Graphic Equalizer
4 Urei 1176 Limiters
2 Urei LA-3a
1 Orban 2 channel parametric equalizer
1 Orban 3 channel derrirer
1 Eventide harmonizer
1 Eventide reverb
1 Lexicon Prime Time digital delay line
1 Korg digital delay line
1 1073 Shure compressor
1 V Star video projector system w/10’x10’ screen
1 Sony U-Matic VOS8000 ¼ video cassette recorder
2 Urei 964 digital metronomes
1 TVS-1A Oberheim synthesizer
1 PSI8 Pioneer turntable
1 Urei 1122 stereo pre-amp.

Keyboards
1 Steinway “B” 72 grand piano
1 Fender Rhodes 88 Modified electric piano
1 Hohner Clavinet

Consolee And Tape Machines
1 JH 369 automated console 36 in 36 out w/plasma display
1 JH 114 24 Track Transformerless recorder
1 JH 110 2 track 4 track 1/2” recorder
1 JH 110 2 4 track recorder
1 Shure 215 Technics quartz cassette recorder
1 600 Tascam stereo cassette recorder
1 CF-900 Pioneer cassette recorder
1 A-2000 Tec ¼ track recorder

Monitors
2 JBL two way studio monitors by Ampe w/bgw 750 amplifiers
2 SC Auratone 5 monitors
2 NS-10M 2-way monitors

Echo & Reverber
1 large live acoustic room mono in stereo return channel
1 matched medium size acoustic chambers
1 miic mix model 4 mono in stereo out mechanical chamber
1 Fender model 200 stereo digital reverb chamber


MOONSHADOW — First there was Steven Georgiou, the London-born son of a Greek father and Swedish mother who took up folk music during his college days. Nonetheless, his career got off to a slow start when he was signed by “Footsteps” in 1970. Venable helped with his second volume of greatest hits and eleventh album over all. Cat Stevens, more than any other performer, represents the life and death of the soft rock movement of the 70’s, a short, sweet respite from the sixties and a form that has all but passed from the American popular music environment.

After changing his name from Steven Georgiou, Cat Stevens began his recording career for the Dream label released in 1970. The record was the first of a long and fruitful association with producer Paul Samwell-Smith, the former bassist for the band, the Salvation Army Band.

CAT STEVENS — New words and classic tunes from a retired folk-rock legend.

The hit singles and albums came in rapid succession for Stevens after “Mona Bon Jakon.” His second LP, “Don’t Be The One”, was described by the Rolling Stone Record Guide as “a classic of British pop,” and songs like “Wild World,” “Morning Has Broken,” and “There is a Time” are among his most requested. He released “The Stuttering Sun,” his second greatest hits package “Numbers” (1975), “17/17” (77) “Back to Earth” (78). In 1977, however, Stevens had found a new direction, cut the inspired by a copy of the Holy Qur’an given to him by his brother, he embraced the Islamic faith and changed his name to Yusuf Islam. “The Qur’an was like no other book I had ever read,” he says in the liner notes to “Footsteps in the Dark.” “The Prophet is a religious man and yet so unsparing. His efforts culminated in ‘Mona Bon Jakon,’ his first A&M album, released in 1970. The record marked a turning of a long and fruitful association with producer Paul Samwell-Smith, the former bassist for the band, the Salvation Army Band.

Yet Stevens has long since given up being Cat Stevens, pop star. These days, he lives comfortably in England with his wife and three daughters, using most of his royalties for charitable purposes. He lectures extensively, has established the studios and school, and has been working to prepare materials for teaching Islam in English state schools, where religious education is required by law.

“Music is natural,” Islam said recently, “but the music industry isn’t. The whole lifestyle of (a pop star) wasn’t really compatible with being a good Muslim. Music for most people is like dreaming, temporary relief or an escape from the merciless life we call modern living. Islam actually fulfills all people’s needs. It is completely spiritual and complete.”

“The songs that says music is not forbidden by his religion and he hasn’t discounted the possibility of recording new music on behalf of Islam. Meanwhile, ‘Footsteps in the Dark’ will serve as a timely reminder of the talent and success that once made Cat Stevens a household word.

MUSIC MAGAZINE PREMIERES ON JUDE — Rocker, TV’s former music editor, has made a magazine series, will be sneak preview in New York and other markets this weekend. The show, airing on WPIX-TV, ch. 11, is scheduled to be televised on the fourth anniversary of John Lennon’s death, and will feature an interview with Paul McCartney on the Beatles’ musical past, his life today and his future. McCartney commented on the first time why listening to Beatles music was too painful for a long time after their split. Paul also discusses the use of “Good Day Sunshine” in his film Give My Regards To Broad Street. In tribute to Lennon, nationally syndicated columnist, author and Nightline commentator Bob Greene will make a guest appearance on the Rockes’ set to reminisce about the late Beatle.

The premier airing will also feature an interview with Sing on the set of his new film The Bride, An Inside Purple Rain released. He enjoyed two sizable segments on Frankie Goes To Hollywood, London fan clubs, Culture Club, news on the top albums and singles and of autobiographical profiles on the show’s hosts, Jonathan Brandmeier and Paul Yates. rusty cutchin

Cash Box/December 15, 1984
1. **PURPLE RAIN**
   - **Artist:** PRINCE AND THE REVOLUTION
   - **Label:** Warner Bros.
   - **Distributor:** WEA
   - **Price:** $15.98
   - **Chart:** #1

2. **BORN IN THE U.S.A.**
   - **Artist:** BRUCE SPRINGSTEEN
   - **Label:** Columbia
   - **Distributor:** CBS
   - **Price:** $15.98
   - **Chart:** #1

3. **THE DARK SIDE OF THE MOON**
   - **Artist:** PINK FLOYD
   - **Label:** Capitol
   - **Distributor:** CBS
   - **Price:** $15.98
   - **Chart:** #1

4. **LIKE A VIRGIN**
   - **Artist:** MADONNA
   - **Label:** Warner Bros.
   - **Distributor:** WEA
   - **Price:** $15.98
   - **Chart:** #1

5. **HEARTBEAT CITY**
   - **Artist:** THE CARDS
   - **Label:** Elektra
   - **Distributor:** CBS
   - **Price:** $15.98
   - **Chart:** #1

6. **PRIVATE DANCER**
   - **Artist:** TINA TURNER
   - **Label:** Capitol
   - **Distributor:** CBS
   - **Price:** $15.98
   - **Chart:** #1

7. **SHE'S SO UNUSUAL**
   - **Artist:** CYNDI LAUPER
   - **Label:** Warnor Bros.
   - **Distributor:** CBS
   - **Price:** $15.98
   - **Chart:** #1

8. **MADONNA**
   - **Artist:** LIONEL RICHIE
   - **Label:** Motown
   - **Distributor:** MCA
   - **Price:** $15.98
   - **Chart:** #1

9. **CAN'T SLOW DOWN**
   - **Artist:** POINTER SISTERS
   - **Label:** Planet
   - **Distributor:** RCA
   - **Price:** $15.98
   - **Chart:** #1

10. **BREAK OUT**
    - **Artist:** STEF'Y DAN
    - **Label:** MCA
    - **Distributor:** RCA
    - **Price:** $15.98
    - **Chart:** #1

11. **STOP MAKING SENSE**
    - **Artist:** T. LINGE HEADS
    - **Label:** Warner Bros.
    - **Distributor:** CBS
    - **Price:** $15.98
    - **Chart:** #1

12. **CHICAGO 17**
    - **Artist:** C-HICAGO
    - **Label:** Warner Bros.
    - **Distributor:** CBS
    - **Price:** $15.98
    - **Chart:** #1

13. **ELIMINATOR**
    - **Artist:** Z.Z. TOP
    - **Label:** Warner Bros.
    - **Distributor:** CBS
    - **Price:** $15.98
    - **Chart:** #1

14. **THRILLER**
    - **Artist:** MICHAEL JACKSON
    - **Label:** Epic
    - **Distributor:** CBS
    - **Price:** $15.98
    - **Chart:** #1

15. **THE MAGAZINE**
    - **Artist:** RICKIE LEE JONES
    - **Label:** Warner Bros.
    - **Distributor:** WEA
    - **Price:** $15.98
    - **Chart:** #5

16. **1984**
    - **Artist:** VAN HALEN
    - **Label:** Warner Bros.
    - **Distributor:** WEA
    - **Price:** $15.98
    - **Chart:** #5

17. **REBEL YELL**
    - **Artist:** BILLY IDOL
    - **Label:** Chrysalis
    - **Distributor:** CBS
    - **Price:** $15.98
    - **Chart:** #5

18. **GOODBYE YELLOW BRICK ROAD**
    - **Artist:** ELTON JOHN
    - **Label:** MCA
    - **Distributor:** RCA
    - **Price:** $15.98
    - **Chart:** #5

19. **AN INNOCENT MAN**
    - **Artist:** BILLY JOEL
    - **Label:** Warner Bros.
    - **Distributor:** WEA
    - **Price:** $15.98
    - **Chart:** #5

20. **TROPICO**
    - **Artist:** PAT BENATAR
    - **Label:** Chrysalis
    - **Distributor:** CBS
    - **Price:** $15.98
    - **Chart:** #5

21. **I FEEL FOR YOU**
    - **Artist:** ELTON JOHN
    - **Label:** MCA
    - **Distributor:** RCA
    - **Price:** $15.98
    - **Chart:** #5

22. **GREATEST HITS VOLUME 1**
    - **Artist:** DARYL HALL
    - **Label:** RCA
    - **Distributor:** RCA
    - **Price:** $15.98
    - **Chart:** #5

23. **ROCK 'N SOUL PART 1**
    - **Artist:** THE MANY Moods OF CHRISTMAS
    - **Label:** CINCINNATI POPS ORCH.
    - **Distributor:** RCA
    - **Price:** $15.98
    - **Chart:** #5

24. **THE DIGITAL MOOD**
    - **Artist:** THE GLENN MILLER ORCHESTRA
    - **Label:** GRP
    - **Distributor:** RCA
    - **Price:** $15.98
    - **Chart:** #5

25. **SCHNITZEL**
    - **Artist:** THE GLENN MILLER ORCHESTRA
    - **Label:** GRP
    - **Distributor:** RCA
    - **Price:** $15.98
    - **Chart:** #5

26. **THE MANY Moods OF CHRISTMAS**
    - **Artist:** CINCINNATI POPS ORCH.
    - **Label:** RCA
    - **Distributor:** RCA
    - **Price:** $15.98
    - **Chart:** #5

27. **THE MORGAN Moods OF CHRISTMAS**
    - **Artist:** THE GLENN MILLER ORCHESTRA
    - **Label:** GRP
    - **Distributor:** RCA
    - **Price:** $15.98
    - **Chart:** #5

28. **TCHAIKOVSKY: CAPRICCIO ITALIEN - OP. 45, COSSACK DANCE FROM MAZEPA "1812" OVERTURE - OP. 49**
    - **Artist:** DONALD FAGEN
    - **Label:** Warner Bros.
    - **Distributor:** WEA
    - **Price:** $15.98
    - **Chart:** #5

This listing of records outside the national Top 20 showing steady or upward movement is designed to keep retailers abreast of the latest regional sales trends.
GIVING GOOD WAITE — In the midst of a national tour in support of his hit album, "No Brakes," EM! America recording artist John Waite recently stopped by Tower Records in New York City. Pictured after the autograph signing: (Back row, l-r) Steven Machol, John Waite’s manager; Ira Gerliner, Capitol/EM! America district sales manager; Steve Hurmon, Tower Records; Sherri Stone, Tower Records; Paul Lansing, Capitol/EM! America customer service representative; Joe Ponzek, Capitol/EM! America customer service representative. (Front row, l-r): Gary Gerh, EM! America vice-pres., A&R and co-producer of album; John Waite; Howard Lesnick, EM! America regional promotion manager and Earl Silk.

WHAT’S IN-STORE


NEW YORK — Sony Consumer Products Company has introduced two full-featured Betamax video cassette recorders which can easily be converted to Beta Hi-Fi decks with the addition of Sony’s Hi-Fi add-on kit. The decks are the SL-HFR90 and the SL-HFR80 and their list priced at $800 and $700, respectively, have always been on the cutting edge of technology, and since our introduction of the first Betamax VCR nearly a decade ago, we have been in the forefront of offering the best in video features at popular price points," said Neil Vander Dussen, president of Sony Consumer Products Company. “Our new decks permit the customer, who may be shopping for a VCR for the first time, to invest in a modestly priced model with all the video features he wants, knowing he can upgrade his system to the superior quality with Beta Hi-Fi whenever he chooses.

VIDEO STORE REPORT — Offering an important service to the video retailer is the Video Store Report, a monthly publication of Heater Communications, Inc., which provides a valuable disc display terminal, video merchandising display and an inventory of personal computer software. Including manufacturing, marketing programs tied to new titles, surveys and forecasts for specific film genres, etc.; comments by video retailers who share the secrets of merchandising success — read about pricing, promotion and customer service programs that work and much more. This complete, up-to-the-minute newsletter can be obtained by contacting Barbara Peterson at (800) 854-3112 or (714) 549-4834.

NAMM WINTER MARKET ’85 — First pre-registration figures for the February 1-3 NAMM Winter Market in Anaheim indicate an increase in dealer pre-registration compared to the same time frame last year. As of November 15, with 11 weeks till show time, NAMM numbered buyer pre-registrants at 1,340, last year’s figure was 820, representing an increase of 64 percent. Total buyer attendance is expected to top last year’s record of 9,050.

INGRAM TEAMS WITH VIMART — VMart Corporation announced that it has been selected by Ingram Software to handle merchandising services to Ingram’s customers throughout the United States as part of Ingram’s "Software Sold" laser disc promotion program. Each retailer who signs up for the program receives a VIKI laser disc display terminal, software merchandising display and an inventory of personal computer software. There is no cost to the retailer for the merchandising service, which includes the laser discs and a point-of-sale display terminal, other than inbound freight charges. FOB Los Gatos, Calif. Predefined inventory packages of $7,500 or $10,000 are ordered by the retailer. A 100 percent inventory return policy is guaranteed by Ingram. According to R. Richard Fontaine, president of Ingram Software, "the Software Sold program offers stores a no-risk opportunity to test a share of the dynamic and profitable personal computer software market. It is critical that retailers establish themselves in the computer software market this Christmas and we believe this is the best possible way to do that."

For more info contact Henry Miller at (408) 654-1700.

ron rosenthal

CASHMERE (Philly World 799)
Can I (6:27) (Horton-Forte Robinson) (Philly World Music/BMI-Persephone Music/ASCAP) (Producer; Bobby Eili)
This sensational dance/vocal work-out from Philly World’s Cashmere is as smooth as the band’s name. Lead vocals reflect Michael Jackson’s turn of phrase with a little more edge. Seamless production and floating background vocals should go well in the immediate club and R&B attention, as Cashmere carries on the Philadelphia tradition of soul with emotion and polish.

STEVIE WONDER (Motown 67140)
Love Light In Flight (6:30) (Wonder) (Jabotte Music-Black Bull Music/ASCAP) (Produced; Stevie Wonder)
Wonder’s first real dance cut in some time, the remix of "Love Light In Flight" is an infectious slice of burning pop-funk which should vault the prolific genius to the top of the dance charts. Interesting opening features vocal edits and a percussion intro which should make mixing easy for DJs with the main body of the cut remaining largely unchanged.
KIDDO VIDEO — Pre-fab bands have always met with disdain from purists. They pretty much get ignored, or they become revered by fans of certain music generations — especially when ratings and such dictate the flavor of the times. It’s been a long time since a pre-fab TV band has gained any sort of credibility — shows like The Partridge Family saw the end of that. But since video music, well... since The Big Boom, a new gimmick has been tapped into — video music! 

Gribbins just can’t believe that the kids’ TV show that centers around a flesh and blood band and fail to include the thing that vast numbers of youngsters spend a great deal of time watching. The kids want videos, bless them, which is something the ABC Family, the now Saban Studio City, got quick to recognize. Faster than you can say MTV, KIDDO Video hit the small screen offering adventure, animation, music video and the highest ratings of any other show in this competitive Saturday morning time slot. This “animated musical adventure,” as executive producer Haim Saban described it, consists of bits and pieces of conceptual videos with one story line as a continuous thread — the video being the various artists’ take on part of the story. The group, KIDDO Video, is seen in human form at the opening of each show, and the frames are formed into animation before our very eyes — plunging thencethrough to the “flip side” of life, a world accessible only to the most popular TV show on earth. For a pre-fab “TV band.” KIDDO Video has a fairly hard-edged pop sound, not the usual bubble-gum, with sophisticated video content. The high-quality camera work and superior direction are not at all what one expects from a Saturday morning “Kiddie” show. The surprise lasts until one discovers that the clips were produced by High Five Productions, known for such clips as Jeffrey Osborne’s “Stay With Me Tonight” and the original Tina Turner “What’s Love Got To Do With It.” Video, under the direction of Scott’s R&B to Rist’s progressive rock, and the next step is to incorporate some of their own compositions into the show’s repertoire. That’ll come, they hope, as soon as the show nestles in for future seasons. Meanwhile, KIDDO Video remains one of the most popular TV shows for the Saturday morning crowd, an NBC hit that has spawned another first in the music video realm of firsts. 

MTV NEWS — In relation to its Sneak Preview Video segments, MTV has launched an ongoing promotion that allows viewers to participate in selecting content on the cable channel. To illustrate the fact that Heavy Metal does not rule MTV, 30-second spots featuring everyone from David Bowie to Cyndi Lauper and Tina Turner will be broadcast on a Wednesday, concurrent with the sub-theme of musical formats, VH-1, MTV’s tame progeny, has named Scott Shannon as one of its video jocks. Shannon is currently director of programming and operations for New York’s incredibly popular Z-100. He also hosts to Arbitron’s top rating AM Top 40 show, as well as “The Spin,” which airs 6 to 10 a.m. on Z-100. Shannon will remain in that capacity while taking on VH-1.

MONITOR AWARDS — The date has been set for the Videotape Production Association’s Monitor Awards annual banquet. The fifth annual bash will be held Monday evening, June 10, 1985 at the New York State Theatre of Lincoln Center. 

YOU DON’T SAY — If you’ve been suitably attentive to these pages, you are familiar with the phrase “Video 45” — a term generally used in the same sentence with Sony. Sony (there’ll be a test on this) has been peddling its line of 18-minute, $16.95 music videos under the title. Well, it seems the company has just gone official, with the term, having gone so far as to obtain a U.S. patent on it. “Video 45” is a registered trademark of Sony, so watch it.

TRADE THAT SUCKER! — Those of who ran right out and purchased a videocassette player the moment they appeared on the market can now cry no longer. RCA will extra-charge $30 for VCRs. Of course, you have to pay the difference, but at least you have the option! For a company that has taken an estimated $500 million bath on the quick demise of videocassette players, the move is a big hearted one.

RCA was the only company to produce the technology. Only those who ask are given the chance (they’re not going to ask you), and the company doesn’t guarantee the trade (requests are considered on a case-by-case basis).

NIGHT FLIGHT END-OF-YEAR SPECIAL — The USA cable network’s Night Flight video program will present a wrap-up of the last two years in video music during the last few weeks of 1984. Weekend number one (Dec. 14) will feature the best videos of 1982. Weekend number two (Dec. 21) will feature the best of 1983. The last weekend of the year, beginning Friday, Dec. 28, will be programming that culminates the following day with the best videos of 1984. Leading up to that will be the year’s highlights in Night Flight programming, with the first hour devoted entirely to a special Prince compilation. Saturday, Dec. 29, the show kicks off with a four-hour retrospective, highlighting hits from the year’s most popular albums. The evening will be concluded by the top shows of 1984. The evening was documented by Sunset Sound, the video network’s music show, whose host Meg Griffin is pictured interviewing RCA recording artist Lou Reed.

Gregory Dobrin

Campus Network Drawing College Audiences Nationwide Via Satellite

LOS ANGELES — Since its start in January of this year, The Campus Network has continued to expand its enterprise of bringing specialized, college audience programming to campuses nationwide. It is the only college satellite service network devoted exclusively to the college market.

The company began as an offshoot of the now defunct Campus Entertainment Network with a base of six “college affiliates.” In less than a year, that network has risen to 55. None of the subsidiaries has discontinued the service, while new ones are added continually. “We have to assume that they like the service,” said Campus Network (CN) vice president Brad Siegel, we know it gets better and better and we haven’t lost anyone.”

The network has met with enthusiasm from all levels, culminating in a standing ovation for New Grooves (the CN video music program) host Meg Griffin at the recent New Music Seminar in New York. As CN’s new premium service approaches its January 1986 launch-date, that enthusiasm continues to grow.

The original CN package consists of a basic programming service, down-linked free of charge to schools with satellite receivers. The programming currently includes concerts, documentaries, student films, adult cartoons, a 1970s retrospective series, a music video program and two “featurettes.” Four hours of such programming is delivered to campuses weekly, where it is then recorded and repeated in accordance to individual school schedules.

The two music shows are called Audiophilia and New Grooves. Audiophilia is the concert program. “With Audiophilia,” Siegel said, “we really try to program a broad range of music, from Herbie Hancock to the Thompson Twins, Charlie Daniels to Eurythmics.” CN acquires its concert programming from various distributors. The second music program is the video show New Grooves, produced especially for CN. New Grooves is a progressive rock/new music video show, the first televised video music show to deal exclusively in that format. It was designed as a video reflection of college radio and commercial progressive stations.

Rock veteran Meg Griffin, formerly of WPIX, WNEW and WLR, serves as the show’s host. Breakout artists are featured, along with spots on local and regional unsigned acts, interviews and top club videos.

CN’s music programming gets a radical facelift whenever the premium service debuts in January, featuring live concert specials. The service involves the installation of “video centers” — a large screen

Gregory Dobrin

(continued on page 27)

TOP 15 MUSIC VIDEOS

WEEKS ON
17/18 CHART
1 WE BELONG Pat Benatar (Chrysalis)
2 PENNY LOVER Lionel Richie (Motown)
3 THE WAR SONG Culture Club (Epix)
4 CENTIPede Debbie Jackson (Columbia)
5 I’M NOT ENOUGH Corey Hart (EMI America)
6 SEA OF LOVE Honeydrippers (Paranaz/Atlantic)
7 PRIDE U2 (Island)
8 I FEEL FOR YOU DANCE ME! Chaka Khan (Warner Bros.)
9 WE ARE THE YOUNG Dan Hartman (MCA)
10 LEFT IN THE DARK Barbara Streisand (Columbia)
11 WILD BOYS Duran Duran (Capitol)
12 OUT OF TOUCH Hall And Oates (RCA)
13 TENDERNESS General Public
14 VALOLETE Julian Lennon (Atlantic)
15 WAKE ME UP BEFORE YOU GO-GO! Whitney (Hollywood)
FROM ABC — The ABC Entertainment Network takes a look at the interesting people, events and changes that are most memorable in 1984, in a year-end special to be fed December 18 and anchored by ABC News correspondent Bill Diehl. The special will concentrate on five subject areas: the politics of 1984, the world and the nation in 1984, our changing lifestyles and a look at the year in sports and entertainment. Contributing correspondents on the report will include Chet Dowd, Tom Brokaw, Martin, Jon Belmont, Jiri Hamilton and George Edrum. Additionally, a special one-hour Year-End NewsCall will be offered to all ABC Radio Network Affiliates, to be fed on the Station Service Channel (01), Wednesday, December 12, at 2 p.m., e.t. This material will be re-fed on Thursday, December 13, at 2 p.m. e.t. also on the Station Service Channel (01).

AND FROM CBS — The death of Yuri Andropov, the terrorist attack on the American Embassy in Lebanon, and the landslide re-election of President Ronald Reagan are among the events of 1984 that will be reviewed on the CBS News 16-part Special, The World in 1984 — Where We Stand. CBS News Special correspondent Walter Cronkite will anchor the series of three-and-a-half-minute broadcasts Saturday and Sunday, December 1-2 on the CBS Radio Network.

SEEING DOUBLE — Capitol recording artist Twin Image dropped by radio station KJHL in Los Angeles while on a promotional tour. The band is currently prom- olin' its debut album, "Mirror," which features the premiere single "Kiss And Make It Better." Pictured (l-r): Jeanette, Lela, Nita, and John Lee.

NARWOOD’S CHRISTMAS — Ted LeVan, president of Narwood Productions, Inc., has announced the production of special Christmas programming for the company’s regular series, "The Music Makers" and "Country Closeup." "The Music Makers Christmas Special" and "Country Closeup Christmas Special," will air during the week of December 17. "The Music Makers Christmas Special," hosted by regular executive producer Skitch Henderson, will include music and reflections of the holiday season from top big bands and middle-of-the-road entertainers, such as Jo Stafford, Herb Alpert, Rosemary Clooney, Sammy Cahn, Nancy Wilson and Robert Goulet. The stars share their favorite memories of the season. During the hour, Christmas favorites will be included like "The Christmas Waltz" (Frank Sinatra), "White Christmas" (Bing Crosby), "Jingle Bells" (Glenn Miller), "The Christmas Song" (Nat King Cole) and "Santa Claus Is Coming To Town" (Tommy Dorsey). "Country Closeup Christmas Special" is hosted by regular series emcee Ron Helton, and will feature songs and comments about the holiday season from some of the biggest names in country music, including The Oak Ridge Boys, Alabama, The Bellamy Brothers, Kix Brooks & Kix, and Kix. Both "The Music Makers" and "Country Closeup" begin their fourth year of broadcast in January 1985. "The Music Makers" airs on a network of 210 stations and "Country Closeup" 300.

CHANGES AT KHTZ — Steve Scott has been appointed to the position of program director for KHTZ in Los Angeles, effective immediately. Scott has been with KHTZ since August 1980 as an on-air personality. He was formerly with KLIP/Dallas as program director where he has an on-air stint as well. In addition, the station added the appointment of Meredith May to the position of director of marketing & promotion for the station, effective December 3. May began in radio in 1977 as director of promotion for KISS-FM, where she was later appointed the title of vice president, director of promotion. She then went to Robert Elrod & Associates as account executive and to the KRLA Radio account. After six months, KRLA v.p./general manager Berntson named her as in-house director as promotion.

KYUU ON THE OFFENSIVE — Terry De Voto, vp and general manager of KYUU, the NBC-owned-and-operated FM radio station in San Francisco, recently announced that Dwight Clark of the San Francisco 49ers will broadcast an exclusive report beginning Monday, December 3. The Dwight Clark Report will be heard at 7:45 a.m. every Monday through Saturday during the Don Bley show on KYUU. Clark, the 49ers' all-pro wide receiver, will deliver his reports in an informal presentation which will include reviews of games played over the past weekend and discussions of upcoming games.

THE POLITICS OF NEGOTIATING Scott Shannon (left), WHTZ-FM/New York program director/air personality and Norm Pratzz (right), president of the Westwood One Radio Network, are pictured working out some of the fine points in their deal for the new "Scott Shannon's Rockin' America Top 30 Countdown" program, as Carl E. Hirsch, Malrite Communications Group chief operating officer, attempts to referee. The three-hour weekly countdown, produced by Westwood One in conjunction with Malrite Communications Group, premiered December 8 in digital stereo via the Salcom 1-R communications satellite.

'Carnegie Hall Tonight' Sets Season

NEW YORK — "AT&T Presents Carnegie Hall Tonight," which is broadcast weekly by almost 175 commercial and National Public Radio stations, will feature Alfred Brendel, Chick Corea, Dame Janet Baker, and others in its new season of concerts taped live at Carnegie Hall. The series, which is produced by Laura Walker, distributed by Boston's WCRB, and sponsored by AT&T, features informal conversations with the artists by host John Rubinstein.

The schedule of artists for the winter season is as follows: Y Chamber Symphony, Gerard Schwarz, Alfred Brendel (week of Dec. 31); Elly Ameling, Rudolf Jansen (week of Jan. 7); Richard Stoltz

man, Irma Vallecillo, Eddie Gomez (week of Jan. 14); Elmar Oliveira, Robert McDole (week of Jan. 21); Chick Corea, Gary Burton, and a string quartet (week of Jan. 28); Hermann Prey, Helmut Deutsch (week of Feb. 4); Ani and Ida Kavanagh, Jonathan Feldman (week of Feb. 11); The Academy of St. Martin-in-the-Fields Octet (week of Feb. 18); Symphony Orchestra of the Curtis Institute of Music, Sergiu Celibidache (week of Feb. 25); Misha Dichter (week of Mar. 4); "The Art and Spirit of Klezmer" with Gloria Feldman (week of Mar. 11); Elmar Oliveira, Robert McDonald (week of Mar. 18), and Dann Janet Baker, Robert McDonald (week of Mar. 25).

Council Recommends To Arbitron Monitoring of 'Hot' Call Letters

NEW YORK — The Electronic Media Rating Council (EMRC) has made several recommendations to Arbitron regarding "hot" call letters — those which are dropped by one station and soon thereafter picked up by another, which could cause potential diaries to keep confusion and produce a less accurate description of radio listening. The recommendations were made in a letter sent to Arbitron president A.J. Auriacho by Rating Council executive director John A. Dimling. The recommendations followed a careful study of information supplied to the Rating Council by Arbitron on 20 hot call letter situations which have occurred since fall 1983.

The EMRC suggested the following steps to minimize the possible impact of hot call letters: a) require Arbitron to provide weekly call letter ratings in hot call letter situations; improve data or interpretation of hot call letter entries by calling back diary keepers and by developing other procedures which Arbitron believes would be constructive in dealing with hot call letters; and inform users about hot call letter situations through notations on each page of the Local Market Report and on computer tapes furnished to users.

TOO HIP ROCKS IN AMERICA — KMET Los Angeles’ Frazer Smith is the new host of the syndicated television show Rockin’ America. Rock-n-America is simulcast on KMET. Pictured (l-r) are: Russ Perr, appearing as Magic and Smith.

DJs FINALLY GET TO SEE BEEN — On the nationally syndicated video/dance music show This Week’s Music, DJ’s from all over the country had a chance to be seen as well as heard when they co-hosted an episode of the series. Pictured are (l-r): Sonny Joe Fox, DJ, KXEL—San Francisco; Ross Brittain, DJ, WHTZ-New York; Livingston Taylor, host of This Week’s Music; Marcus Peterzell, programming & marketing director, TWM; Bob Campbell, DJ, WCZY-Detroit.

daedtson
ON JAZZ

Buck Shots — "The only reason I’m in the record business is to help traditional jazz," says George H. Buck, Jr. "But we’ve been unable to get distribution. For 45 years we’ve been unable to get distribution.”

When one calls George H. Buck, Jr., his Decatur, GA office, one has to wait a minute or two while the receptionist roasts off the list of his labels. There are the records of the hottest heads of the day (the late New Orleans and Chicago) jazz in the world; Circle, which has almost 70 big band albums; and Audiophile, which specializes in singers. Within a few months, Buck will be re-issued, with Columbia, and the label will be available on that format and 30 or masters from Monmouth/Everygreen. There are literally several hundred albums available from Collector’s Record Club, the mail order business. Buck runs because of his inability to attract distributors. In fact, City Hall Records in San Rafael, CA is the only distributor who has ever shown any interest. Probably the only reason I’m not mentioning artists’ names is, if I did we’d here all column suffices to it is the label roster is massive. Massivel.

"What we don’t do is we don’t split," says Buck. In other words, if you want to distribute the big bands on Circle, you’ve got to handle the traditional stuff on Jazzology. At that, most distributors get cold feet. So Buck plugs on, undaunted. He is currently preparing to “go nonprofit sometime this year. I just feel if the effort is what I’m going, and he always has his nose out for labels to add to the receptionist’s spiel. “I’m always interested in finding some of the less well known independent labels from the 40s,” he says, “like Rainbow, Cosmos, Majestic, ARA, and Excello.”

George H. Buck, Jr. and his empire of fine jazz labels can be contacted at 3008 Wadsworth Mill Place, Decatur, GA 30032 (404-268-1460).

Starring on Swing — DRO has just issued the first product in its admirable Swing series (which, you will remember, is supposed to hit 300 titles before it buckles out sometime later this century). The Valaida Snow reviewed elsewhere this page; the other titles are “Jazz in the ‘30s,” a double album that offers a little Benny Goodman, a little Jack Teagarden, a whole mess of Joe Venuti, and others; Louis Armstrong’s “Louis and the Big Bands” (free jazz from 55 years ago); and Bill Coleman’s “Blowing for the Cats,” the late expatriate trumpeter in a line big band session recorded in Paris. Once again, this is the perfect way to get the public interested in the 60s. (On the cover of the side, DRG has also just issued a good Cleo Laine LP, “Cleo at Carnegie,” a double album with a $12.98 tag).

Gems from Atlantic — Atlantic Records has, after a year’s dormancy, breathed life back into its Jazzology series. “Double Exposure,” Chris Connor and Maynard Ferguson; “Sonny Stitt and the Top Brass;” “Nirvana,” Bill Evans and Herbie Mann, “Feeling — Fineuse Jazz,” Stephane Grappelli; “Jimmy Giuffre Clarinet;” and “The Clown,” Charles Mingus, (reviewed here a few weeks back) are the new items. Left on the back of his head is the idea to make a Cab Calloway LP.

On Books — The jazz — and related — bookshelves have been groaning under the weight of some interesting new releases: Songbooks & Saints, by Paul Oliver, Bill’s an anthropologist is American music has struck a critical gash in the wide, and the book is like a biology book for jazz musicians and have been left out of many of the books written about the era. Oliver, as always, has done a fine job, scholarly job. (Cambridge University Press.)

Sinatra, by John Rockwell (Random House), is a Whitman’s Sampler of the career of the crooner. Short essay — though Rockwell’s essay is an opinionated walk through the highs and lows of Sinatra’s life — the book is just stuffed with pictures of the icon, ranging from the ridiculous (some early publicity stills) to the usual run of “Sina with . . . photos. A nice Christmas item, something to paw through while listening to those classic Capitol LPs. The book is, above all, classy.

Bopping Around — The hippet double bill to hit a N.Y. club in years may be the teaming of Cecil Taylor’s Septet and Jack DeJohnette’s Special Edition at the Blue Note, Dec. 11-16. Bop fans are in for a double treat for this month. “Three-Four Time” is the name of the series of LaMamma that will offer Frisner Augustine and La Troupe Makandal, Dec. 15; Daniel Ponce and Caribe USA, Dec. 14; and the Andrew Cyrille Quartet, Dec. 13. S.O.B.’s has planned the “Thrill of Milano” of percussion duets: Aito Moreira berimbau to berimbau with Nana Vasconcelos, Dec. 26 & 27 . . . Jazz Images Inc., which is about to give up its life to jazz and go into a more business end of the market. This is, of course, a line for jazz musicians and have been left out of many of the books written about the era. Oliver, as always, has done a fine job, scholarly job. (Cambridge University Press.)

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**Zebra**

**THE RITZ, NYC --** Before Zebra charged into the commercial spotlight it was playing club gigs in New Orleans, with a repertoire split pretentiously between covers and originals. It isn't too difficult to tell whose songs the band must have been playing; evidence of those early influences still are very much present in its current show. Zebra's harmonies and instrumentation are an amalgam of Yes, Supertramp and Van Zant's universal folk-rock, with dollops of Beatles and Moody Blues thrown in for good measure. And Randy Jackson — the guitarist's take on Robert Plant — the man who demonstrated conclusively just how many ways you can wrap a screaming rock face around a space. That's not to say that Zebra doesn't have a sound of its own, it does. The trio serves up a heavy dose of high-powered rock — full of hookah garnished with a slice of metal, and with some midtowner, more lynottic moments to contrast as they please.

Visually, Zebra's show is rather tame. The interaction between the three members is minimal, and they're not demonstrating toward the audience. During their 75-minute Ritz performance, lead singer/guitarist Randy Jackson was not a showy drummer, aside from rolling out his vocal licks: showing off his guitar prowess on a series of acoustic, electric and double-necked guitars, and playing his electric bass with little more than an impassive little boy smile or an "I'm being a serious guitarist"rown. Guy管理办法, it was quite a feat for the group as a whole.

What the band lacks in showmanship, however, they more than make up for in technical virtuosity. The band is quite fast for the majority of songs — something that's no small feat. Throughout the set, the frenetic puls of "Taking A Stand" to the ominous heavy metal anthemes of "No Lie," the band played up the lush edge, washing the audience in a deluge of sound. Technically, Zebra's fifth annual show was far more impressive live sound, as full and rich as an LP and considering the amount of clod-dropping evidence of Jackson's drumming, quite clean. Though there was some spark in an otherwise stationary set with playful faces, struts and foot-slides across the stage, and a bouncing head of long, waving hair.

**Alabama**

**UNIVERSAL AMPHITHEATRE, LOS ANGELES --** The band's first LP is a full-length recording of tracks featuring the Pat Metheny Group. Los Angeles was enthusiastic, received. The band has a capacity crowd, with more than 1,000 people present. The band's sound is impressive, with the show needing the visual edge to match.

**A GOOD TIME FOR A GOOD CAUSE**

**UNIVERSAL AMPHITHEATRE, LOS ANGELES --** After his performance at Los Angeles' Universal Amphitheatre, Pat Metheny joined Steve Lawrence, Ed. Eldering, and Kato Kinoman to raise money for Dr. Kanto's L.A. Medical Community Police Information Center.

**Talent on Stage**

**ZEBRA**

**THE PACIFIC, LOS ANGELES --** The Pacific, the heart and just plain good music which the band put out was more than enough to please the audience tonight.

**The band's debut album "Midnight Mission" on Gold Mountain A&M provided the bulk of the material for the hour-and-a-half concert, and Olson's often passionate vocals strengthened the already moving cuts like "Number One Is To Survive" and the title track. While The Textones have been a fixture in the Los Angeles music scene since the days of the Starwood — Olson came west from Texas with founding Go-Go Kathy Valente — the band has never gained into the unit that it could be. Until now. With another Texan, George Collins, on lead guitar — he shares the nile with the Richenbach-clad Olson — Pat Seymour on drums, Tom Morgan on sax and Joe Reid on bass, The Textones forge a classic sound often reminiscent of the heyday of the Stones with the soul of Creedence.

**Spotlight on the Blues**

**POWELL'S CAFE --** The 1984 National Blues Awards held on November 18 at the Orpheum Theatre in Los Angeles was a demonstration of the blues instrumentalist of the year. The Blues Foundation's annual awards show was co-hosted by Charlie Rich and B.B. King, who are pictured here.

**Pat Metheny**

**UNIVERSAL AMPHITHEATRE, LOS ANGELES --** The long awaited return of the Pat Metheny Group to Los Angeles was enthusiastically received. The band has a capacity crowd, with more than 1,000 people present. The band's sound is impressive, with the show needing the visual edge to match.

**Wagner Takes the Stand**

**OEWESt recording artist Jack Wagner is pictured being interviewed by Dick Clark after a recent tap of the American Bandstand, where Wagner performed his current single "All I Need."**
<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks On 12/8 Chart</th>
<th>Weeks On 12/8 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>33 NEW EDITION</td>
<td>0.99 (MC-A515) CMA 269</td>
<td>28</td>
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<tr>
<td>34 EDDIE AND THE CRUISERS</td>
<td>0.99 (Scotti Bros. BFC-3839)</td>
<td>0.99</td>
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<td>35 ISOLATION</td>
<td>TOTG (Columbia GC 38620) CMA 39 9</td>
<td>49</td>
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<tr>
<td>36 ANIMALIZE*</td>
<td>KIES (Mercury B22 405-1M-1) PCL 32 11</td>
<td>32</td>
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<td>37 ALL THE RAGE*</td>
<td>GENERAL PUBLIC B.R.S./A&amp;M SP-70466 CMA 36 9</td>
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<tr>
<td>38 ICE CREAM CASTLES</td>
<td>THE TIME (Warner Bros. 9 25103-1) PCL 34 21</td>
<td>34</td>
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<td>39 VOA*</td>
<td>SAMMY HAGAR (Geffen GHS 24034) WEA 30 19</td>
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<tr>
<td>40 IN THE EYE OF THE STORM*</td>
<td>ROGER HODGSON (A&amp;M SP-604) RCA 44 7</td>
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<td>41 WHEELS ARE TURNIN*</td>
<td>NEO SPECTRASOUND (Epic GC 38630) CMA 40 4</td>
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<td>42 TEACHERS</td>
<td>ORIGINAL SOUNDTRACK (Columbia SP-12771) CMA 42 7</td>
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<td>43 STAY HUNGRY*</td>
<td>TWISTED SISTERS (Atlantic 7 50161-1) PCL 41 25</td>
<td>41</td>
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<tr>
<td>44 DON'T STOP</td>
<td>JEFFREY OSBORNE (A&amp;M SP-5017) RCA 43 19</td>
<td>43</td>
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<tr>
<td>45 STOP MAKING SENSE*</td>
<td>TALKING HEADS (Sire 9 25121-1) PCL 40 13</td>
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<tr>
<td>46 THE BIG CHILL*</td>
<td>ORIGINAL SOUNDTRACK (Motown 0022 ML) MCA 36 11</td>
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<td>47 OUT OF THE CELLAR*</td>
<td>RATT (Atlantic 7 41043-1) PCL 45 40</td>
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<tr>
<td>48 WHAT ABOUT ME?</td>
<td>KENNY ROGERS (RCA AFL-1004) RCA 46 12</td>
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<tr>
<td>49 VITAL SIGNS</td>
<td>SURVIVOR (Scott Brothers FZ 39518) CBS 50 7</td>
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<tr>
<td>50 SWIFT AWAY*</td>
<td>DIANA ROSS (RCA AFL-1005) RCA 51 13</td>
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<tr>
<td>51 SAM HARRIS</td>
<td>MONTOW 6102ML MCA 53 10</td>
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<tr>
<td>52 DESERT MOON*</td>
<td>DENNIS DYEN (A&amp;M SP-5003) RCA 55 10</td>
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<td>53 PLANETARY INVASION</td>
<td>MIDDNSTみたい (Sony/Epic 9 60384-1) WEA 95 2</td>
<td>95</td>
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<tr>
<td>54 THE MAGAZINE*</td>
<td>RICKIE LEE JONES (Warner Bros. 7 21171-1) WEA 55 11</td>
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<td>55 2:00 AM PARADISE CAFE</td>
<td>BARRY MANILOW (Atlantic ALB-8214) RCA 93 2</td>
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<tr>
<td>56 REBEL YELL*</td>
<td>BILLY IDOL (Chrysalis FZ 41450) RCA 56 55</td>
<td>56</td>
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<td>57 SOLID</td>
<td>ASHFORD &amp; SIMPSON (Capitol SP-70666) CAP 64 6</td>
<td>64</td>
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<tr>
<td>58 WARRIOR*</td>
<td>SCANDAL (Columbia GC 28173) CMA 47 20</td>
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<td>59 1984*</td>
<td>VAN HALEN (Warner Bros. 9 23965-1) PCL 61 51</td>
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<tr>
<td>60 JUST THE WAY YOU LIKE IT</td>
<td>THE C.O.S. BAND (Telco FZ 52332) CMA 62 18</td>
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<tr>
<td>61 PHANTOMS*</td>
<td>THE FXX (MCA-S507) MCA 48 15</td>
<td>48</td>
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<tr>
<td>62 GLAMOROUS LIFE</td>
<td>SHEILA (Warner Bros. 7 15210) WEA 57 21</td>
<td>57</td>
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<td>63 ELIMINATOR*</td>
<td>Z.Z. TOP (Warner Bros. 9 23774-4) RCA 65 88</td>
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<td>64 ESCAPE</td>
<td>WHODINI (Atlantic ALB-621) RCA 95 3</td>
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<tr>
<td>65 GIRLS WITH GUNS*</td>
<td>TOMMY SHAW (A&amp;M SP-6020) RCA 67 9</td>
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<tr>
<td>66 INSIDE MOVES*</td>
<td>GROOVER WASHINGTON, JR. (Eirela 9 60318-1) WEA 69</td>
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<tr>
<td>67 POWERSLAVE*</td>
<td>IRON MAIDEN (Columbia SP-12311) CAP 59 13</td>
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<tr>
<td>68 NO BRAKES</td>
<td>JOHN WAITE (EMI America ST-17528) CAP 54 23</td>
<td>54</td>
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<tr>
<td>69 FIRST CIRCLE</td>
<td>PAT METHENY GROUP (ECM 25008-1) WEA 71 11</td>
<td>71</td>
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<tr>
<td>70 BUILDING THE PERFECT BEAST</td>
<td>DON HENLEY (Geffen GHS 24026) WEA 129 2</td>
<td>129</td>
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<tr>
<td>71 GEFFERY MORGAN</td>
<td>UB40 (Dsharp/Warner MCA-SP-6023) RCA 72 7</td>
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<tr>
<td>72 HOT HOUSE FLOWERS</td>
<td>WYNONNA (Capitol FC 39300) CMA 66 9</td>
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<td>73 AMADEUS*</td>
<td>ORIGINAL SOUNDTRACK RECORDING (Fantasy WAM-71905) IND 85 1</td>
<td>85</td>
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<tr>
<td>74 CENTEPIDE</td>
<td>REBBIE JACKSON (Columbia FC 29328) CBS 81 7</td>
<td>81</td>
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<td>75 STEETOWN</td>
<td>BIG COUNTRY (Mercury B22 831-1M-1) PCL 87 4</td>
<td>87</td>
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<tr>
<td>76 VICTORY*</td>
<td>JACKSONS (Epic GC 38469) CBS 63 22</td>
<td>63</td>
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<td>77 CAMOULAGE*</td>
<td>ROI STEWART (Warner Bros. 1-25053) WEA 59 25</td>
<td>59</td>
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<tr>
<td>78 THE DEAD IS DONE</td>
<td>MOLLY HATCHET (Epic GC 39367) CBS 78 6</td>
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<td>79 ALL I NEED</td>
<td>JACK WAGNER (Columbia WEA 25899-1) RCA 94 7</td>
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<tr>
<td>80 BREAKING HEARTS*</td>
<td>ELTON JOHN (Geffen GC 24031) WEA 61 22</td>
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<td>81 SELF CONTROL*</td>
<td>LAURA BRANIGAN (Atlantic 7-80147-1) WEA 70 34</td>
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New Developments For Monument

By Brenna Davenport-Leigh

NASHVILLE — When Fred Foster, founder and chairman of Monument Record Corp., moved the company to the Nashville area in 1960 it was one of the largest independent record labels at that time.

The company, however, developed financial problems as major labels tightened and as it went through a series of distribution deals throughout the '70s. In March 1983 Foster filed for a Chapter 11 Federal Bankruptcy, with a large number of creditors and outstanding debts. Monument was distributed by CBS from 1971 until 1975 when the deal expired. The label then found distribution through PolyGram until July of 1984. Two weeks following in period in which Monument was without a United States distribution arrangement. It was in 1982 that the company finalized a two-year deal with CBS. However, it was only six months later that Foster filed a voluntary petition to reorganize under Chapter 11.

The company at that time owed $7 million, listing over $8 million in assets. Named among the creditors were Boots Randolph, Roy Orbison, Combine Music and Charlie McCoy as well as album packaging companies, graphics firms and several recording involved with record manufacturing.

The week that the petition was filed the label's top 20, however as strength on the Cash Box Country album charts. The double LP, "The Winning Hand," featuring Kris Kristofferson, Dolly Parton, Waylon Nelson and Brenda Lee, was at #4, and "The All-Time Greatest Hits of Roy Orbison" was bulleted at #42. Cash Box, April 2, 1983), the album, as well as a series of "greatest hits" packages, were distributed as part of the CBS pact.

Monument officials said that the doors to the Music Row office would remain open and they will have — largely due to the success of Monument's publishing company, Combine Music Corp. Several of the label's artists published their material with the Combine catalog including Dolly Parton, Loretta Lynn and Kristofferson.

Over the past year several companies have expressed interest in acquiring Monument Record Corp. along with the valuable publishing company. Last week a reorganization plan was submitted to the U.S. Bankruptcy Court by singer Dolly Parton and two other business associates that outlined a proposal to revitalize Monument Record Corp. and make payments to its many creditors. Parton was supposed to file the plan before Nov. 20 but was granted a 10-day extension, has offered an initial cash payment in excess of $5 million to be appropriated to creditors based on priority, with the remaining debts to be paid over an extended period of time through profits made from the master recordings.

New York-based Lefrak Entertainment Ltd. and Lorimar, a California movie production company, are reportedly Parton's partners in the plan. However, Stephen Miller, Parton's attorney, said in an article in a local newspaper that there has not been a firm commitment from Lorimar.

It has been reported that Parton is offering a $4.9 million cash payment for Foster's 70 percent share of Combine and an undetermined amount for the Music Row office building and the label's master recordings. Foster told the bankruptcy court he might accept the offer from Cash Box due to the pending court date. Parton is also reported to have offered over $2 million to purchase the Combine held by its chief executive officer, Robert Beckham, in a separate and unrelated deal. Parton's attorney, Miller, stated in the article that the plan's goal is to pay off all creditors and revitalize Monument to a full-serving label again. According to the plan, Beckham would continue in his role and Foster would be retained as Monument's president.

On the reference to Combine, Robert Beckham declined to comment to Cash Box but noted, "This will be settled shortly and when it is settled, that's when the authenticity or the lack of it will come forth." As to the current status of Monument, the Parton plan along with any others submitted will have to meet the approval of the court as well as the many creditors.

Journalist O’Donnell Dies

NASHVILLE - Frances Xavier (Red) O’Donnell died Dec. 3 at Nashville's Memorial Hospital after suffering a series of heart attacks while hospitalized, recovering from surgery.

The 73-year-old O'Donnell had been widely recognized and respected as a journalist for over 50 years. His column "Round the Clock" had been featured since 1956 in the Nashville Banner, and he had earlier written "Top O’ The Mornin" for The Tennessean. An admiring reporter and friend of the music industry, O'Donnell was honored this year by the Country Music Assoc. (CMA) as "Journalist of the Year." A memorial service was held Dec. 4 at the St. Joseph Catholic Church in Madison.

LET'S HEAR A DOO WA — Ronnie McDowell (r) and producer Buddy Killen (l) got together did, however, wondering if the Warwick brothers who have been providing the background vocals for McDowell's upcoming LP. McDowell and Killen have been making music together for over six years now.
MOST ADDED COUNTRY SINGLES

1. WHAT I DIDN'T DO — Steve Wariner — MCA — 23 Adds
2. MY ONLY LOVE — The Statler Brothers — Mercury — 12 Adds
3. HURRY ON HOME — Brooks Brothers Band — Buckboard — 15 Adds
4. SEVEN SPANISH ANGELS — Ray Charles — Columbia — 14 Adds
5. EASY LADY — Bobby G. Rice — Door Knob — 14 Adds

MOST ACTIVE COUNTRY SINGLES

1. WHY NOT ME — The Judds — RCA — 64 Reports
2. HOW BLUE — Reba McEntire — MCA — 63 Reports
3. THE BEST YEAR OF MY LIFE — Eddie Rabbitt — Warner Bros. — 60 Reports
4. AMERICA — Waylon Jennings — RCA — 57 Reports
5. AIN'T SHE SOMETHIN' ELSE — Conway Twitty — Warner Bros. — 56 Reports

THE COUNTRY MIKE

MCRN TO AIR SCRUGGS PROMOTION — The Music Country Radio Network (MCRN) in conjunction with Gibson Guitar and CBS Records has undertaken a major five-week radio promotion for Earl Scruggs. MCRN had an on-air interview with Scruggs and host Charlie Daniel Nov. 16 to officially begin the postcard mail-in contest. Top prize will be the new “Earl Scruggs Edition” Gibson banjo with case, valued at over $1,700 retail. Also included is a 156-page instructional book and accompanying record. Second prize is the entire Scruggs catalog on Columbia Records. The new Scruggs album, “American Made — World Played,” will be awarded to 25 runners-up. Representatives from Gibson and Columbia Records will be on hand when Scruggs picks the winners by a random on-air drawing on MCRN Dec. 21. The “Earl Scruggs Edition” Gibson banjo is currently on display at the MCRN studios at Opryland.

STATION CHANGES AND ANNOUNCEMENTS — KBRQ/Denver has announced the appointment of Steve Smith as the station traffic reporter. Smith’s experience was previously with AAA Traffic where he worked for over four years ... KBRQ has also appointed Bob Smith as an account executive. Smith spent 16 years in the insurance business before moving to radio sales ... WMC/Memphis, Kroger food stores and the Memphis food bank are joining together for “A Crusade Against Hunger.” All Kroger stores in the metropolitan area now have marked food containers at the front of the store for shoppers to deposit canned foods. According to Beth Tribble, Memphis food bank manager; 115 agencies in Shelby County rely on the food bank to feed the needy. The food collected during the crusade will be used for on-site meals, emergency food boxes, soup kitchens, halfway houses, senior citizen centers and day care programs. According to the food bank, 7,000 meals and 1,900 snacks are served daily in the Memphis/Shelby County area totaling over two million pounds of food per year ... now that’s a big twinkie.

POLYGRAM TO DISTRIBUTE SPECIAL MATTEA DISC — PolyGram Records will be releasing a 12-inch pro disc of “God Ain’t No Stained Glass Window,” by Kathy Mattea from her self-titled debut album. The mailing will include a special letter to country and gospel radio. The disc is a noncommercial release to approximately 1,900 stations which have played the album cut.

John Lentz

PROGRAMMERS PICKS

Bill Corey WOW/Omaha What I Didn’t Do — Steve Wariner — MCA
Don Roberts KFGO/Fargo All American Country Boy — Con Hunley — Capitol
Rhubarb Jones WFLY/Montgomery The Greatest Gift of All — Kenny Rogers & Dolly Parton — RCA
Bob Ortl KFEO/St. Joseph Hurry On Home — Brooks Brothers Band — Buckboard
Doug Lane WCII/Louisville A Place Out In The Country — Steve Clark — Mercury
Craig West KRDR/Gresham What I Didn’t Do — Steve Wariner — MCA
Mary Jo Kacan WDSY/Pittsburgh You’ve Got A Good Love Comin’ — Lee Greenwood — MCA
Jim MacPherson CJET/Smith Falls Bigger Than Both Of Us — Jimmy Buffett — MCA

SINGLES REVIEWS

OUT OF THE BOX

KENNY ROGERS (RC-4-61075)
Crazy (3:40) (Lionsgate/Security Hogg—ASCAP) (K. Rogers, R. Marx) (Producer: David Foster)
With “Crazy,” the second single release from his “What About Me?” LP, Kenny Rogers delivers one of the most stunning love songs to come about in quite some time. The gentle tune, co-written by Rogers, soars as his husky vibrato catches the end of each phrase, and lovely is the word throughout the light and jazzly arrangement laced with strings. “Crazy” is sure to be a hit with both A/C and country.

LEE GREENWOOD (MCA-52509)

GEORGE JONES with BRENDA LEE (Epic 34-04723)
Hallelujah, I Love You So (2:34) (Righteous—BMI) (R. Charles) (Producer: Billy Sherrill)

KAREN BROOKS (Warner Bros. 7-29154)
A Simple I Love You (3:00) (Warner—Tamerlane/Rumble Seat/Babbling Brooks—BMI) (R. Sharp, K. Brooks) (Producer: Brian Ahern)

SAMMY JOHNS (Southern Tracks ST 1031)
I’d Rather Be Hurt By You (3:09) (Lowery—BMI) (S. Johns) (Producer: Doug Johnson, Tom Long)

RYAN STUDD (Stargem SG 2293)
Dreamers Always Fall In Love (3:16) (Newwriters—BMI) (J. R. Peterson) (Producer: Wayne Hodge)

ORION (Kristal KS-2292)

IT’S A LOVE TRIANGLE

COUNTRY RADIO

BENNY LINDSEY

ARISTOVISION RECORDS, INC.

PROMOTIONS BY:
TERRY HAM
JERRY DUNCAN

DISTRIBUTED BY:
ARISTOVISION RECORDS, INC.
BOB HAM ENTERPRISES

7020 CHURCH STREET SUITE 533 BRENTWOOD, TN 37027 (615) 791-1146

Cash Box/December 15, 1984
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1. Nobody Loves You Like You Do
2. She's My Rock
3. Why Not Me
4. Your Heart's Not Right
5. I Love Only You
6. World's Greatest Lover
7. Does Fort Worth Ever Cross South Carolina?
8. America
9. The First Year of My Life
10. Crossword Puzzle
11. How Blue
12. Fella-Mentors
13. 7 Years After You
14. I'm Going to Help You
15. Only My Love
16. I'm All Right, Jake
17. Ain't She a Sincere
18. I'd Dance Every Dance With You
19. God Won't You Help Me
20. Close To Creepin'
21. We're For You
22. I Don't Want You
23. She's My Rock
24. A Place To Fall (Mount Sharp) (SM)
25. A Piece To Chase
26. Goodbye
27. Mississippi
28. Let's Get Easy
29. God's Gonna Cut You Down
30. P.S. I Love You
31. Take a Bow
32. Mississippi Squire
33. I've Been Around Enough to Know
34. I Don't Want the Night to End
35. I'm Gonna Be a Country Singer
36. I'm Flyin' Love
37. My Mother's Better Than Yours
38. Changed Over
39. I'm Gonna Be a Country Singer
40. I'm Gonna Be a Country Singer
41. Give Me One More Chance (Pacific Circle)
42. I'm An Old One
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LADIES’ CHOICE • THE BEST CHOICE
GEORGE JONES is everybody’s choice for Ladies’ Man-Of-The-Year on his new album “LADIES’ CHOICE.”

GEORGE JONES and BRENDA LEE!
GEORGE JONES and LORETTA LYNN!
GEORGE JONES and JANIE FRICKE!
GEORGE JONES and EMMYLOU HARRIS!
GEORGE JONES and BARBARA MANDRELL!

Every track on the new GEORGE JONES album is an event!
It even includes his current smash “SHE’S MY ROCK.”

GEORGE JONES, “LADIES’ CHOICE” (FE 39272). Including the brand new single “Hallelujah, I Love You So” (34-04723) with BRENDA LEE.
Gospel Radio Seminar To Be Held March 31-April 3 In Nashville

NASHVILLE — The National Gospel Radio Seminar (NGRS) steering committee recently met in Atlanta to finalize plans for the 15th Annual National Gospel Radio Seminar which will be held March 31 through April 3 in Nashville. The NGRS, a division of the Gospel Music Alliance (GMA), will hold the seminar in conjunction with GMA Week. Jim Black, chairman of the NGRS, said that he views the upcoming event as "...an effort to continue to provide gospel broadcasters with a seminar that provides just the right combination of fellowship and tangible learning experience that can be applied at the station level."

Dr. C. Judson, seminars, workshops, panel discussions and evening concerts will be scheduled for the three-day event. The seminar will also feature a gospel music artists/DJ reception, providing broadcasters with the artists for interviews and station IDs. Over 300 broadcasters, artists, agents and record company personnel attended last year's successful debut reception.

Headlining the roster of speakers will be Dr. James Engle, professor of communication research at Wheaton College. The seminars will be designed specifically for station owners and managers, sales people and program directors/air personalities and will cover such topics as "Marketing A Radio Station's Image," "Defining and Understanding Employee Personality Profiles and Their Effect on Station Cooperation," "Implementing A Radio Budget and Using Computer Technology for More Effective Management." A series of sales seminars will also be presented NGRS by Dennis Worden, general manager of KCFO/Tulsa.

In the past several years seminars geared toward program and music directors, a special session is also being planned for non-music-oriented broadcasters. Registration for the NGRS is $160 for the first person from any company and $110 or two or more people from the same organization. For more information on the seminars, contact the GMA, P.O. Box 23202, Nashville, TN 37202.
The Rhythm Section

On the Boy with Beg — It’s unusual to pick up a fan-oriented paperback and find useful information. Richard Noghe’s On The Record: Bego’s dealings (Peninkle Books) fills the bill. Bego, the moonlighting editor of Modern Screen, scored earlier this year with his first Jackson book, Michael, which sold three million copies worldwide and spent six weeks on the New York Times paperback best-seller list. His niche marketplace was his Bego’s World magazine, which he started from the list much of the time with two other Jackson chroniclers. For the follow-up, Bego arranged to attend every Jackson show on the “Victory” tour from the opening date in Kansas City through the last show in L.A. Although unassisted by the Jacksons themselves, Bego matched his own first person observations after a season of Victories shows with a solid research effort that uncovered a number of interesting tidbits about the mechanics of the tour’s operation, as well as the kind of wide-eyed revelations appealing to insatiable Michael-philes.

With so much planning and so many people involved who have executed tours before, this tour was screwed up beyond belief. It was really a disaster as far as public relations, as far as planning, and especially in that it was diametrically opposed to everything that Michael Jackson has built up image wise in the last two or three years. Bego illuminates the generally understood notion that the entire tour could have been supported by the family’s position as a result of Michael’s solo success. “It was quite clear from the beginning that Michael was not comfortable with the setup, and he had been complaining about it for months, if not years. He was clear about improving his performance. His father does not have an income at the moment generated from the brothers. He doesn’t manage other people, and none of his contracts with his sons have been renewed in the last two years. So he really has no income. This basically means the family’s income has nosedived.”

For a writer of books targeted to the fan market Bego is remarkably candid. Of Chuck Sullivan, he says, “He’s going to end up losing this. Basically he ended up eating the tickets for the unsold seats. The brothers and the family are guaranteed money whether the tour finishes in the black or not. They thought in the beginning that they had, and they do have, the hottest act of the year. But they overestimated the capacity of the public to do nothing but spend a chance to see Michael Jackson.

Bego, who has appeared on numerous talk shows across the country in recent months discussing his books, also brings an insider’s sense of humor to his account of the most watched show business family of the year. He speaks of a family “who are not yet ready” Michael and La Toya must have received for their similar cosmetic surgery without appearing unduly harsh. And despite an occasional lapse into I-was-there sensationalism, his book provides a more professional account of the working of the Jacksons’ organization than might be presumed from spotting the book at the supermarket check-out counter. In fact, when compared to the family-supported People Magazine special promoted by Michael Jackson (his only appearance since the Pepsi Commercials, surveying an unassisted Disneyland at night), Bego’s fan book reaches positively academic proportions.

Morris Goes to Hollywood — Purple Rain’s Morris Day, late of The Time, has signed a three-picture deal with the Twentieth Century Fox. Fox will be developing projects for Day, who emerged as a hot prospect after his screen debut in the recent Purple Rain, which has grossed over $65 million since its midsummer release. As a member of The Time, Day created two platinum albums and has a third, “Ice Cream Castles, near the mark, the new album includes “Jungle Love” from the film. Day is now a solo artist with Warner Brothers. In a statement, Day, who has left his native Minneapolis to live and work in Los Angeles, said, “I am excited about my future with Twentieth Century Fox. I feel I can find a home on a screen as well as on stage. Everything counts with audiences, and I know I can deliver what they want.”

Cray Takes Blues Honors — Hightone Records artist Robert Cray took top four awards at the 5th National Blues Awards show in Memphis Sunday, November 18. In the ceremony, hosted by B.B. King and Charlie Christian, singer/guitarist Cray was honored with the award for male vocalist of the year. Contemporary blues album of the year “Bad Influence.” It marked the first time in the award history, sponsored by the Blues Foundation, that any artist has won more than two awards.

Two From Spring — The revamped Spring/Poesse Records is reading two releases from former labelmates Millie Jackson and the Fatback Band. Millie Jackson, under Spring, had in 1979 with a compilation of her live recordings that year in Los Angeles. The double album has been re-released. It includes much of the same material Jackson uses in her current stage show. A new 12-inch by the Fatback Band penned by Evelyn Thomas ("High Energy") has also been shipped.
ITALY

MIlan — Alberto Carischi, president of Southern Music, has acquired the back catalog of RIF, the record company created in 1963 by holdovers from the closed last year. Carischi announced the catalog will be exploited through new editions and compilations in Italy and other countries.

Giuseppe Oreto, president of AFI (Association of the Italian Phonographic Industry), decided to resign from his post at the end of this year so that the new president will be named during the next AFI meeting.

Franco Reali is the new general manager of RCA: formerly he worked at different activities out of the record business... Franco Braga, for many years managing director of Fonoteca and coordinator of the Fair, has died in Milan at the age of 88.

The next edition of Sanremo Festival, organized in January, will take place from Jan. 31 to Feb. 2. The list of the artists attending the event will be announced by the end of the month.

Mio Records, formerly distributed by Dischi Ricordi, is now with RCA. A new single, recorded by the Plus Two group, is out on the market on this label. The group, formed by Sergio Lombardi, head of Discos Maximo, has created the Video Music company, oriented to the video market, on this label.

Secondo Traversi, president of Video+Microfon, recently bought a few videocassettes: among the first releases will be titles by Elton John and Bob Marley....

Forti Cetina signed a licensing agreement for the anticipated with the French Snack, the first album released is dedicated to Marvin Scott.

mario de luigi

ARGENTINA

BUENOS AIRES — RCA marketing director Mario Lopez told Cash Box that November was the best ever in the history of the RCA Club, a mail order and direct sales operation that has been successful since its inception. Current sales, reported Lopez, average 10,000 units per week, at $2.50 per unit, which means that at official exchange rates an average customer has to pay for full price product. The difference is explained by lower costs, the fact that only catalog items are released, and the lower costs of mail order operation. Lopez considers that the RCA Club has opened a market of people that do not usually go to retailers and are interested in recordings that are not in stock.

CBS promotion manager Norberto Tejero informs that the biggest slice of the end-of-year campaign held by his label is being devoted to local product, with Pimpinella's latest album (recorded in Italy; initial sales exceeded 70,000 units) and Cuarteto Imperial's rendition of Michael Jackson hits a tropical musical style as two of the biggest hits. There is also an album by chanteuse and comedian Nael Quevedo, which has been announced to return to Argentina after several years in Spain, and a waxing by rock music group Viro, which is expected to break out in the near future.

EMI commercial director Alberto Galdeiro is enthusiastic about the launching of the new Los Miguez album, "Palabras de Leche," which sold more than 75,000 units and has already received repeat orders. The artist will come to Argentina to perform in several cities, which should be helpful to the ultimate success of the record; sales have been projected to more than 100,000 units by December 31. There is also good news for Dyango, the Spanish chaster currently in Argentina for an extended series of appearances; his latest album, released more than six months ago, is still doing well.

Promotion manager promotion David Bottiniglio sold word about the latest album by Cesar Issella, "Fragil amanecer," which has several impressive guest artists. The LP will be helped by appearances of Issella at the Obras Stadium, and may follow the trend of good acceptance for modern folk-pop music by the market. The label has also re-released the famous "Misu criolla" recording, an album digitally remixed that has sold more than one million units in Europe and was originally recorded 26 years ago.

Nestor Salasco, president of Sicamericana, awarded Spanish chaster Jose Luis Perales with the double-platinum albums for sales exceeding 100,000 units on his albums "Entre el agua y el fuego" and "15 Top Hits," his new record "Amor en ti" seems to be following the same trail and is receiving heavy promotion.

miguel smith
Battles Remain After “Victory” Tour

The tour itinerary, the move will enable Sullivan to realize a much smaller than expected profit on the tour. Before renegotiation, Sullivan faced a substantial loss (reportedly $2 million) resulting from unanticipated costs and expenses associated with the tour's locations. Sullivan's original contract with the Jacksons guaranteed the group $41 million, regardless of ticket sales. His subsequent arrangement would require a ticketing fee, the contract wording from “gross potential” ticket sales to “actual” sales. For Sullivan, the ticketing fee would be a significant economic windfall for the ex-military show promoter's first foray into rock music concert promotion and possible new benefit: his line of Michael Jackson clothing.

Certain aspects of the Victory tour will be examined and judged where it counts most: the court. Most recently answered a lawsuit by Melvin Belli's law firm, asked for an injunction against the group's use of material and props for the tour in the suit by Cinema City Studios of Costa Mesa, California. The suit, filed on behalf of Sullivan, by Melvin Belli's law firm, is a seemingly unfair ticket policy that was subsequently jettisoned, finally got to see the fruits of his labours in the courtroom and the decade's most high-profile lawsuit. In addition to $50 million in punitive damages, the lawsuit also requires general damages to be determined by the court. Cinema City designed and prepared the customized guitars used by the group in the video and on stage. The shapes of the guitars range from a baseball bat to an automobile to a car. The action claims breach of contract, breach of implied contract and breach of covenant of good faith and fair dealing, and that the Jacksons failed to pay the amount of $8 million. The lawsuit was settled out of court, but the Jacksons were ordered to pay Sullivan the amount of $3 million. The lawsuit was settled out of court, but the Jacksons were ordered to pay Sullivan the amount of $3 million.
AROUND THE ROUTE

by Camille Compasio

Dynamo Corp. recently moved into new facilities in suburban Fort Worth, Texas. They relocated in early November and after the usual period of packing and unpacking, are just about settled into the new quarters, which are considerably larger than their previous space in Grand Prairie. The new address is 2525 Handley-Ederville, Richland Hills, Texas 76118. The firm has really been enjoying much success with its national tournament program. As we learned from director of marketing promotions Kathy Brainard, Dynamo recently concluded a very successful $15,000 foosball tournament in St. Louis.

AGMA’s executive director Glenn Braswell happily notes that, as of late November, ASI ‘85 is about 55 percent sold. Enthusiasm for the show is very high and exhibit space is selling much faster than it did last year at this point in time. Show dates are March 1-3 at Expocenter/Downtown in Chicago. . .

To further clarify the exhibit hours that were listed in the Dec. 1 issue of Cash Box, please note that ASI has arranged special distributors only access to the exhibit floor during the hours of 10 a.m. to 12 noon on Friday and Saturday.

(continued on page 29)

Bally Sente Adds To Design Staff

CHICAGO — Owen Rubin recently joined Bally Sente, Inc. as a game designer. In this position he will be responsible for the game play design, software structure programming and implementation for the SAC system’s standard library of games and for its new moving seat/simulator game system. He will also serve as assistant systems programmer for the company’s computers and software tools.

For eight years prior to joining Bally Sente, Rubin, 30, was senior programmer for Atari, Inc. where he was on game development for “Space Duel,” “Major Havoc” and other games.

AND HERE IT IS! — This joyful reception committee of Seeburg personnel are pictured at the firm’s Addison, Illinois plant where the first “Prelude” jukebox recently came off the assembly line. Celebrating with the plant crew are (l-r) Bob Breithreth, director of marketing; Ed Blankenbeckler, president; Wally Cline, production foreman; Nick Hindman, executive vice president and Chris Wagner, plant manager. The new model was introduced at the Seeburg distributors meeting in Chicago this past October and subsequently displayed at AMOA Expo ’84. Shipments to the factory’s distributor network begun, on target, in late November.

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AROUND THE ROUTE

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March 1 and 2. Exhibits will be open by general admission on both days from 12 noon until 5 p.m. On Sunday, March 3, general admission exhibit hours will be held from 9 a.m. until 4 p.m.

Business is on the upswing at Circle International in L.A., and there’s evidence of a turnaround, as noted by company veep Jerry Monday — which is good to hear. The Data East “Karate Champ” is definitely a contributing factor — “we’re moving them out as fast as they are coming in,” said Jerry. Another product that’s doing well out there is Exidy’s “Cheyenne.”

At Atlas Music Co. in Chicago, the new Rowe R-89 phonos are very much in the fore and moving very well, as we learned from company exec Mac Brier. In line with the current popularity of dart games, the distr’s enjoying a lot of action with the “Pub Time Darts.”

Bumped into Ken Anderson at the recent Bally Midwest showing, where he was demonstrating the new astrological machine called “Astro Lottery.” The machine vends a ticket containing lines of numbers determined by your astrological sign. All you do to activate it is punch out your date of birth and the machine does the rest. You can use the numbers for playing the state lottery — and, who knows, maybe even win a million bucks! Ken is representing Destron

INDUSTRY NEWS

NAMA Offers Training Materials For Vending Machine Mechanics

CHICAGO — “Come and get it!” is the message to new members of NAMA issued by Gib Tansey, conventions and education director, who is pictured (l) holding one of the mechanics’ training manuals which is part of the extensive mechanics training materials issued by NAMA. Darla Boudjenah, training administrator, is at right.

“We are offering the mechanics training program materials at a savings of $256 to those operators who newly join NAMA before the January 31, 1985 deadline,” said Tansey. “as a special promotion for new members.”

Tansey explained that the materials worth $320 are being offered to new members at a net cost of $76, plus a savings of $200 which is required when nonmembers order these materials.

More than 300 NAMA member firms already have made use of the NAMA training program and expressed high satisfaction with the results.

“All a nonmember has to do is join NAMA before the deadline of this special promotion and he will gain all the advantages of membership plus this special one-time benefit for training mechanics on the job,” Tansey added.

Nonmembers who are interested in this offer may contact either Tansey or Ms. Boudjenah at NAMA headquarters in Chicago at 312-346-0370.

New Equipment

‘Transforming’ Power

CHICAGO — “Aeroboto” is the latest conversion kit from Williams Electronics. As an action-packed game with a unique “transformation” theme, it offers operators the chance to capitalize on the season’s hottest toy rage “transformers” that change from one character or object into another.

As noted by the factory, “Aeroboto” is the first game in which the player can actually change shape and form in the midst of play, taking on a new identity with different characteristics which should provide the perfect vehicle for generating interest in the video market. With the simple push of a button, the player can change from a landbound robot into a jet fighter and back again in his odyssey across rough terrain, in the air, over oceans and into outer space.

Armed with a laser gun and energy blasts, the player faces a host of futuristic enemies in his quest to dock with a cosmo-booster before time and energy run out.

As a priced-right kit that converts any horizontal color raster monitor game, Aeroboto’s “transforming” powers are also able to change an inactive game into a hit.

The kit is available through Williams distributors.

BALLY MIDWEST BASH — The Bally Midwest Dist. facilities in Chicago spread out the red carpet on Tuesday, November 13 for a big post-AMOA bash, which drew SRO attendance and a full turnout of factory representatives from such firms as Bally Sente, Atari, Konami, Kitco, Rock-Ola, Arachnid, Destron, Namco, Funai, Galoob, Williams, among others. Of special significance was the impressive number of operators who came in from throughout the territory covered by the various

CASH BOX

THE INTERNATIONAL

* MUSIC *  
* HOME ENTERTAINMENT *  
* COIN MACHINE *

WEEKLY

HISTORY of the CASH BOX

1, 1-1) Bally Dist. proxy Chuck Farmer and Bally Sente proxy Bob Lundquist at the new “Chicken Shift” game; (photo 2, 1-1) Arachnid’s Marcio Bonilla and John Neville (Blackhawk Music), pairing off for a game of “English Mark Darts”; (photo 3, 1-1) Surrounding the new Rock-Ola “Putter Golf” are Bette Lockhart (Rock-Ola), Chuck Farmer and Jim Phillips (Rock-Ola); (photo 4, 1-1) J. Abraham (Abraham Amuse), Leo Finn (Bally Midwest), Jack Frugo (Bally Midwest) and Bill Bush (Abraham Amuse); (photo 5, 1-1) Bally Midwest’s Dick Konopa and Steve Blattspieler at the new “Spy Hunter” pin; (photo 6) Destron’s Ken Anderson at the new “Astro Lottery” machine organization, which included a buffet and bar set-up arranged by the distr. The event provided ops who attended AMOA Expo the opportunity for closer scrutiny of some of the new pieces shown and those who did not take the chance to view the equipment for the first time. Pictured in the accompanying photos are: (photo 7, 1-1) Game Plan’s Hugh Gromman and Wendell McAdams at the firm’s new “Agents 777” pin; (photo 8, 1-1) in the executive office with Bally Midwest’s John Murnane, Chuck Farmer, James Ruzicka (J & R Amuse), Ken Seavers (Lake Geneva) and John Poulson (Galaxy Game Centers).

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FEATURING THIS WEEK . . .

KOOL AND THE GANG

Their latest De-Lite release, "Emergency," is the latest in a long string of successes and proves conclusively that after 20 years of making the hits, Kool and The Gang are as young and vital as ever.

CARLY SIMON

She is among many artists who are gracing the silver screen in "Music Zaps," a new concept designed to bring the best of the music world to movie theatres.

SADE

Epic's new sensation has already met with widespread critical and commercial success in Europe and she is presently making a bid for the American market with her latest project, "Diamond Life."

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

*THE REGISTER AND TRIBUNE SYNDICATE, DES MOINES, IOWA
AGENT PROVOCATEUR
THE NEW ALBUM FROM
FOREIGNER

Featuring the first single,
"I WANT TO KNOW WHAT LOVE IS."
7-89596
Also available on CD

Watch for Foreigner’s upcoming tour!

Producers:
Alex Sadkin & Mick Jones
Management: Bud Prager/ESP Management, Inc.

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