is already 
GOLD 
in 
Denmark, 
Germany, 
Norway, 
Portugal, 
and 
South Africa. 

PLATINUM 
in 
Australia, 
Canada, 
Holland, 
New Zealand, 
Sweden, 
and the 
United Kingdom. 

TRIPLE 
PLATINUM 
in the 
United States. 

And that's 
only the beginning. 

Introducing the first hit of 1985... 

PRIVATE DANCER 
The TITLE TRACK from the Album. 
Written by Mark Knopfler Produced by Carter.
Season's Greetings

This is a combined year end issue for the weeks of Dec. 29, 1984 and Jan. 5, 1985. Due to the holiday period, we are publishing this double issue as a year end special. The next regular issue of Cash Box will appear the week of Jan. 12, 1984.

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ON THE COVER

Endurance and versatility seem to best sum up Kool & The Gang, the band around which this week's special year-end issue of Cash Box revolves. For 20 years now, this unique and highly talented group has, despite the ups and downs, remained a potent force in the music world and has repeatedly demonstrated an ability to conquer several diverse styles, from jazz to funk to pop/rock. Kool & The Gang is enjoying a particularly immense popularity in the '80s, which has entailed not only many Top 40 singles, but five gold LPs in the last four years alone, three of which went platinum. Cash Box is proud to pay tribute to this remarkable band, and shares with the music industry the greatest respect for the philosophy which guides its members, which is one of continual optimism and the need to celebrate life fully.

SINGLES

LIKE A VIRGIN
Madonna
Sire

B/C SINGLE
LIKE A VIRGIN
Madonna
Sire

COUNTRY SINGLE
WHY NOT ME
The Judds
RCA

JAZZ

FIRST CIRCLE
Pat Metheny Group
ECM

COMPACT DISC
BORN IN THE U.S.A.
Bruce Springsteen
Columbia

NUMBER ONES

TOP POP DEBUTS

KNOCKING AT YOUR BACK DOOR
— Deep Purple — Mercury

AGENT PROVOCATEUR
— Foreigner — Atlantic
INTERNATIONAL SUCCESS HAS MANY NAMES.

Adam Ant
The Clash
Eurogliders
Fastway
Nina Hagen
Hanoi Rocks
Julio Iglesias
Judas Priest
Loverboy

Men At Work
Nena
The Psychedelic Furs
Sade
Shakin' Stevens
Bonnie Tyler
Andreas Vollenweider
Wham!
Paul Young

CBS RECORDS INTERNATIONAL.
In The World of Music Our Business Is The World.
YEARS OF CHARTS AT YOUR FINGERTIPS
TWO CUMULATIVE VOLUMES

Two cumulative volumes, one devoted to Cash Box popular music singles charts from 1950 through 1981. The other devoted to Cash Box country singles charts from 1958 through 1982. Both volumes are valuable resources to anyone whose business is the music business.

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COUNTRY SINGLES CHARTS
ONLY $37.50
SINGLES CHARTS
ONLY $41.50 LIST PRICE $49.50

Both volumes contain the main artist and song-title indexes including a week-by-week listing of song chart positions. Also compiled in these spectacular volumes are: the "Top Ten" records of each year, the most chart hits by an artist, the most #1 hits by an artist, the most weeks at #1 by an artist, the most weeks at #1 by a single record, the records with the longest chart run, and a chronological list of #1 records.

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1984: Major Artists Mark A Year Of Continued Growth

by Rusty Cutchin

NEW YORK — It was a year dominated by the concept of the "megastar" and the industry's media heroes and their resulting profits. Behind the scenes, meanwhile, the entertainment industry experienced a year of thwarted plans and adjustments to the growth of new technologies. "Merger," "monopoly" and "merchandising" were buzzwords as WEA, PolyGram, Ted Turner and developers of CED videodisc technology saw their strategies unravel, while compact discs and hi-fi video stole the new products show. And all along, Americans sprinkled their leap/Olympics/selection year with the showy R&B of Michael Jackson, the blue-collar rock of Bruce Springsteen and the sexual hybrid of styles created by Prince. The record business and the economy continued cautiously accelerating away from the dismal days at the birth of the decade and the public chipped in happily.

In January the industry settled in to try to duplicate the success of 1983 and paused to honor Michael Jackson for his singular contributions to the recovery. Jackson swept the American Music Awards with seven awards and the special award of critical superfan and record at the Grammys, taking home eight key awards before succumbing to the largely unfeasible media scrutiny of the "Victory" Tour. Meanwhile the hopes of the film industry and copyright lobbyists Year-End Review

Video: The Boom Continues In A Constantly Changing Industry

by Gregory Dobrin

LOS ANGELES — Video is one of 1984's biggest success stories, continuing a growth that began several years back when insiders don't expect to level off for at least another year. 1984 was a boom year for video both as a consumer product at the retail level and as programming for pay and free TV, as a promotional device for the record business and as a new artistic medium for the entertainment industry as a whole. It was a year in which videocassette began to show tremendous returns at the retail sales level, for which several well-executed sales campaigns account. All in all, 1984 was the most obvious year ever in the leading industry's history of prosperous years, and the explosion continues.

were dashed when the Supreme Court ruled that private home videotaping of off-the-air copyrighted programs does not constitute copyright infringement. By February MTV's long-rumored arrangement with major labels for video clip exclusivity was nearing completion. Compact discs were continuing to assert their importance as CBS relaxed its purchasing requirements and the Compact Disc Group detached itself from the RIAA, becoming an independent nonprofit trade association. Universal Music Group's "Purple Haze," February, as America remembered the 20th anniversary of the Beatles' arrival, watched with nervous anticipation the results of Michael Jackson's brush with serious injury during the filming of a Pepsi commercial and mourned the passing of a respected and beloved star of bygone days.

In March WEA and PolyGram saw the first signs of collapse for their doomed merger plan as the Federal Trade Commission sought a restraining order and preliminary injunction to bar implementation of the merger while its legality was investigated. And the beleaguered family began to dominate the news after Michael recovered from his accident in time to pick up his American Music Awards and have his "Saturday Night Fever" as the all-time best-selling album with sales (at the time) totaling $0.9 million worldwide. The first of a series of never-to-be-realized plans involving the participation of MCA Inc. with the Jacksons tour was announced.

A continuing battle over copyrights and bootlegging raged behind the scenes throughout the year. In April the Supreme Court overturned four-year-old case involving shares of mechanical royalties to authors and publishers under pre-termination licenses. Later in the month courts at three levels became involved with the PolyGram/WEA merger. After a lower court denied a temporary injunction against the merger, the Ninth Circuit Court of Appeals pending a review of the plan. Later the Ninth Circuit Court of Appeals denied a motion by Warner Brothers in the case.

SOLID SUCCESES — Capitol Records executives recently honored Ashford & Simpson with a solid crystal rock statue following the duo’s performance at the Universal Amphitheatre in Los Angeles. Ashford & Simpson wrote such top hits as "Ain't No Mountain High Enough" and "And Nothing Like The Real Thing." Pictured here (l-r) are: R&B-A&R Capitol; Don Zimmermann, president, Capitol; Valerie Simpson, Nickolas Ashford, Don Grierson, v.p., A&R Capitol.

Year-End Review

Culver City, Cal. Remains Radio's Long Form Programming Center

by David Adelson

LOS ANGELES — Format wise, there were no earth shattering changes for radio in 1984. Contemporary Hit Radio (CHR) continued to thrive and expand while album stations (AC) remained a viable but consolidated version of what it was just a few years back. No, it was no real surprise when New York's Z100 maintained its Arbitron lead or Los Angeles' KIIS-FM reached that much-coveted 10 share. Nobody was shocked when WAPP in New York went CHR leaving WNEW-FM to carry the CHR torch on its own. If there can be anything said of 1984, it is that it marked the continued success of long form programming. And once again said that was in 1983, 1984 was the year of Wood- one.

Year-End Review

Retailers Look Back On Prosperity

by Peter Holden

LOS ANGELES — If 1983 marked record retailers "turnaround" from the economic slump that plagued the industry from 1979-82, 1984 stood as the beginning of many software formats and the resulting across-the-board economic health for nearly all record/tape/home entertainment retail outlets. Helped both by some amazingly popular and durable product — Huey Lewis' "Sports," Cyndi Lauper's "She's So Unusual," Prince's "Purple Rain," Tina Turner's "Private Dancer" and many others — and the solidifying of such software markets as the compact disc, 12-inch single and music-oriented video product, retail income steadily increased virtually throughout the year. From the traditionally heavy sales periods such as Mother's Day Weekend to the "back-to-school" rush to Thanksgiving and Christmas, retail outlets across the country discovered a consistent and varied consumer base. While virtually all software formats save for video games and home computer software held strong in 1984, it is the compact disc which made the greatest gains over its sales marks of 1983. Kenny Dobin, buyer for the Washington, D.C.-based Waxie Maxie chain commented "CDs have just exploded over the past few months to the point where they are becoming a significant percentage of our overall sales. Now we have to rely on the vendors to keep up with the demand and for Christmas they are having problems filling orders." This Christmas season rush on CDs seems to be the only current falling point of the formulations; the popularly alleged weakness of "too few titles" seemingly being shouldered up as more and more back and new catalog is released.

The release of out-of-the-box hits on all formats has especially helped CD sales. Audre Schwartz, buyer for the Atlanta-based Muzak's club, Atlanta remarked, "When Madonna's newest was released simultaneously on CD and vinyl, it just exploded..."
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ES IT AGAIN

...and then some

9 OF TOP 10
18 OF TOP 20
74% OF ENTIRE YEAR-END CHART

ASCAP
American Society of Composers, Authors & Publishers
Congress Faced Many Crucial Industry Issues In 1984

by Earl B. Abrams

WASHINGTON — When the 99th Congress opens on Jan. 20, the music industry aims to stem congressional bastions once again. This time record manufacturers and copyright owners will try to persuade law makers to take the second step in revising the copyright law to compensate copyright holders for the burgeoning home-taping activities of the music-hungry public.

In the last Congress, the “first sale” doctrine was modified to require retailers, before they rent or lease phonograph albums or cassettes to customers, to obtain the consent of the copyright owner. In the new Congress, the music industry hopes to persuade the Congress to see things its way again by adopting proposals to authorize the imposition of a royalty fee on the selling price of recording equipment and blank tape as recompense for the sales lost by the do-it-yourself home recorder.

A far larger and more controversial element of the home taping issue is television. In that instance, where the economics run into the millions, the Hollywood producers have mounted an intensive and extensive campaign to persuade Congress to adopt a similar provision on the selling price of video cassette recorders and blank video cassette tape. Allied with this is the program producers’ push for revision of the “first sale” doctrine as it applies to the renting of pre-recorded TV cassettes. Although hearings on these matters took place last year, no legislation on either of the TV proposals has been enacted. The unbridled right of retailers to sell, lend or lease any product they have bought from wholesalers or manufacturers is of long standing in the copyright law. The change in that doctrine as it applies to the rental of records and/or cassettes took place last October when President Reagan signed into law the legislation passed by Congress. This incorporated Senate bill (S-32) passed by that body in 1983, and House bill (H.R. 1027) passed by the lower house late in 1984.

The home taping issue goes back almost a decade when two Hollywood production studios sued Sony and other VCR manufacturers for contributing to copyright infringement. Early in 1984, the U.S. Supreme Court in a split decision ruled that home taping of TV programs for personal use without payment of royalty was not a violation of the copyright law. The court also held that the manufacturers of VCRs cannot be held responsible for the use of their machines.

Another issue due for action in this new Congress is the matter of jukebox fees. Presently, in accordance with the 1981 ruling of the Copyright Royalty Tribunal, jukebox owners must pay a royalty fee of $50 per machine annually. This fee supersedes the $8 annual royalty in effect. The money goes to a pool for distribution to the various music societies. That CRT decision was appealed unsuccessfully by manufacturers and distributors all the way up to the U.S. Supreme Court, which last year declined to review the case. That’s when the industry turned to Congress.

During the 98th Congress, a hearing was held by the Senate copyright subcommittee on S-1734, introduced by Sen. Edward Zorinsky (D-Neb.). A companion bill in the House (H.R. 3658) was sponsored by Rep. John B. Breaux (D-La.). Both bills would require jukebox owners to pay one-time flat $50 per machine fee ($25 for existing machines). No recommendations came from the Senate committee; a House hearing never took place. It’s anticipated that these proposals will be re-introduced in the new Congress.

There were reports, as the year ended, that jukebox and music society representatives were meeting to work out a mutually acceptable system of royalty payments that would obviate the need for legislation.

Meanwhile, the CRT limps along with only three of its authorized five members. Two vacancies occurred in the fall, when the terms of two original members expired. They are Thomas C. Bronman and Douglas "BINGER, BLACK IVORY.

WE THANK ALL OF OUR FRIENDS FOR OUR FIRST TWO HITS!

"WHO’S GONNA MAKE THE FIRST MOVE?"
RAY, GOODMAN & BROWN
PRI - 201

"YOU ARE MY LOVER"
BLACK IVORY
PRI - 1200

PLAYING CENTERFIELD AGAIN — Prior to the release of the John Fogerty Warner Bros. single debut "The Old Man Down The Road," the company's entire national promotion staff was flown to Los Angeles to meet the artist and preview his forthcoming album "Centerfield." Photo documents finals of the playback session, when this shot was made. Fogerty (c) is flanked by Warner Bros. "coaches" Lenny Waronker (WBR president) and Mo Ostin (WBR board chairman).

THE END OF THIS YEAR IS ONLY THE BEGINNING FOR
PANORAMIC RECORDS, INC.

RAY, GOODMAN AND BROWN

THANKS, RADIO!

"SHE'S A LADY BUT NOT A FOOL"
105A MEMORY

"GO TO HOUSTON"
104B MEMORY

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COMING SOON: "HONKY TONK KING"

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(continued on page 37)
Thanks to everyone at radio, retail and the CBS Records field force who helped make Columbia the #1 record label of the year.
ONE GREAT YEAR DESERVES ANOTHER.
WATCH FOR OUR BLOCKBUSTER FIRST QUARTER RELEASES.

COMING SOON, ON COLUMBIA RECORDS AND CASSETTES.
GETTING CLOSE TO RICKIE LEE — Rickie Lee Jones has never been a performer who hides herself from her audience. This has been true of her past shows, including the more liquid performances of her last major tour in 1982, and Jones recent show at the Universal Amphitheatre December 14 was no exception to the rule. Yet this time it was Rickie Lee Jones as a passionate, honest, probing and thoroughly satisfying performer. The band was taped for a television special, “Rickie Lee Jones: An American Original,” airing February 20 on ABC. The special will include Jones performing at the Troubadour and on the Tonight Show. The band was also recorded for a new album, “The Right Move,” which will be released in the spring.

POUNDS WEST

RICKIE LEE JONES

Rickie Lee Jones

The artist's self-described "tantrum" at one fan's rudeness and other outbursts showed a degree of petulance on her part, but also contributed to the overall impact and meaningfulness of the show. While the music has, for the most part, been overshadowed by the loosely constructed autobiographical storyline which Jones outlined in a book available in the lobby, the vocalist and her amazingly adroit and versatile band were still clearly the stars — keeping up with Jones arrangements and soaring melodies no easy task. May Jones is self-described as a band who combines material, vision and a performance like this one. Jones' show is one of the most challenging and electrifying over.

HAPPY ANNIVERSARY — The 1984/85 concert season marks the 25th anniversary of the Los Angeles Music Center, a place where great performances are an everyday occurrence. Instead, pianist Irina Vered's recent reading of Rachmaninoff's "Rhapsody on a Theme for Piano and Orchestra" was no exception. Accompanied by Michael Tilson Thomas and the Los Angeles Philharmonic Orchestra, Ms. Vered worked through the extremely difficult piece, making it look easy, but her brilliance was most apparent on the emotional slow passages which she played with great feeling. Best wishes for another successful 25.

THE YEAR OF THE REMIX — Albums are the industry's bread and butter, those $1 billion albums, but good singles, whether they ring in a thousand- and-a-half minute pop variety or the extended club versions, tantalize listeners and ultimately (usually) make or break a pop artist. So, while the top albums of various Cash Boxstaffers are listed throughout the magazine, here are P/W's top 10 singles: in descending order: UP-2! "In The Name Of Love"; Prince- "Let's Go Crazy." The Replacements-I Will Dare; Scritti Politti-"Wood Beez?/Absolute;" Chaka Khan-"I Feel For You;" R.E.M.-"Pretty Persuasion;" Sheila E- "The Glamorous Life;" UB40-"If It Happens Again;" Thomas Dolby-"Disillusion;" General Public-"Tenderness;" CHANGES AT THE MACHINE — Points West would like to welcome two new owners to West Los Angeles' Music Machine, long a force for some of the city's most progressive music. Joining current owner Bill Heller (who celebrated his birthday at a bash with Top Jimmy and The Rhythm Pigs on Wednesday) are Elliot Harvey and Roosevelt Roby who plan among other renovations a new stage, increased capacity and a broader booking policy. We can only hope that the venue will continue to present the wide variety of musical styles that has made it one of the top clubs in the city.

TOP 10 ALBUMS

"Reckoning" — R.E.M. (IRS)
"Let It Be" — The Replacements (Twin/Tone)
"Purple Rain" — Prince (Warner Bros.)
"How Will The Wolf Survive?" — Los Lobos (Slash/Warner Bros.)
"That's The Way I Feel Now" — Various Artists (A&M)
"The Magazine" — Rickie Lee Jones (Warner Bros.)
"Run D.M.C." — Run D.M.C. (Profile)
"Born In The U.S.A." — Bruce Springsteen (Columbia)
"Legend" — Bob Marley (Island)
"Cypress" — Let's Active (I.R.S.)

Peter Holden

MAKING THREE-MINUTE POP THE OLD FASHIONED WAY WITH MITCH EASTER

by Peter Holden

LOS ANGELES — Mitch Easter is not the latest boy wonder producer/songwriter of the 1980s. Easter's Drive-In Studio — located in the back of his parent's Winston-Salem, North Carolina home — does not have a Fairlight computer. It doesn't even have a drum machine. Yet the music which Easter has had a hand in producing, playing and recording in the last few years has thoroughly captured the hearts and minds of new music fans and critics alike. At the recent College Music Journal awards in New York, Easter was chosen as one of the "most influential/insider's nod which is intimately tied in with his work on CMJ's album of the year, "Reckoning." The E Street Band's own band on IRS called Let's Active was showcased after the ceremony.

The characteristics which have made R.E.M. and Let's Active so popular on the influential college/alternative radio charts are not high-tech synthesized sounds like those of bands such as Oingo Boingo and dance clubs. "To me the emphasis should be on songwriting," comments Easter. With all the bands he has worked with, the songs are straightforward guitar-oriented rock, and with his best work, the tracks take on that indefinable classic rock beauty. "My approach is just to use simple technique displayed on "Water's Part," "Flags For Everything" and "Blue Line" from Let's Active's IRS "Cypress" LP is testament to Easter's own sense of spontaneous band interaction meeting uniquely skilled songwriting and of course an open-minded recording attitude. "We work for hours trying to capture those things which other people might feel are mistakes. I've recorded tons of bands who ask me, what should we do before going into the studio? I say nothing. If you know the song, that's it — don't rehearse it to death. You've got to have those moments in the studio that are spontaneous, because you can hear when a band's performance becomes mechanical. My philosophy in working with Let's Active, R.E.M. or any band is leave them alone, but encourage them to do their best." A simple enough philosophy, and it clearly works well with these bands; bands whose musical focus is often on creating a complex feeling or mood for all their musical simplicity.

Easter began by playing in rock groups— including a short stint backing up Bobby Sherman — and recording his own material on a Teac four-track machine. Easter then opened his more fully equipped in his hometown after an aborted attempt in New York. "When I got the place set up in North Carolina," recalls Easter, "I was determined to have a great studio. There were other studios, but none of them had the reputation of making pop records or making the kind of bands I worked with comfortable. They were either too snazzy and too expensive, or just set up for a different kind of music." So in the early stages of working with R.E.M., The Bongos, Beat Rodeo and other bands, Easter formed Let's Active riding on the success of his first LP, "Faye" and touring with and recording with R.E.M., The Bongos, Beat Rodeo and other bands, Easter formed Let's Active recording on both bands' albums. "I know what I want," says Easter, "and I've always maintained a good amount of attention and surprisingly strong sales. With Let's Active set to be on the road off and on for the next few months, Easter says, "It will be a while before I'm able to get back in the studio," yet his influence has already been felt.

"There are these 'Good Vibrations' sorts of pop masterpieces that take forever to record, but this sort of standardized — Get that basic track perfect — ditch-digging idea is just boring. A pop song is only three minutes long — it shouldn't take three years to record one. And with Easter, it doesn't.

RICHIE TO HOST MUSIC AWARDS

LOS ANGELES — Lionel Richie will again serve as sole host for the 12th annual American Music Awards, which will air on ABC as a three-hour special. The live event will be broadcast from 8 to 11 p.m. Monday, January 28, 1985, and will take place at the Shrine Auditorium in Los Angeles. The special will be produced by Dick Clark Television Productions.

This will mark the first time that the event will be three hours in length, having lasted only two hours previously. Additionally, 27 awards will be presented as opposed to the previous 16. The nominees for the 12th awards will be announced tonight.

There are nine awards within each category: favorite male and female vocalist, favorite group, favorite album and single, favorite male and female video artist, favorite video group and favorite video.

Cash Box/December 29, 1984
STUDIO PROFILE
Wilder Brothers Recording

LOS ANGELES — In its six-year history, Wilder Bros. has evolved into one of the more frequently contested studios in the Los Angeles area, offering its services both as a recording and tape duplication studio. The brothers are Warner, Walt and George and each has his own specialty in the running of the studio. Warner handles the duplicating jobs, Walt is the engineer and George is in charge of the cassette room and the handling of business affairs.

Two studios are available: one able to fit a full orchestra of around 50 members, the other used for lesser scale sessions and voice overdubs. The client list over the years has included Elton John, Jackson Browne, Jack Mack, Quincy Jones, Jack Wagoner, Glenn Frey and, presently, Janis Ian, among others.

Wilder Bros. Recording is located at 1037 Santa Monica Blvd. and can be reached at (213) 557-3500. Most of the equipment listed below is transferable from one studio to the other and is all listed together. Studio 1 measures 45' by

IN THE STUDIO

WEST COAST

Over at Capitol Studios in Hollywood, Prince was layering tracks for an upcoming project. Prince producing with David Leonhardt at the board —

Peter Doell — is back in recording and producing with engineer Peter Doell. Jackson is also producing with Pia Zadora at Capitol Studios. Engineers are Peter Doell, Gary Hollis and Hugh Davies... Motown artist Michael LoveSmith is in recording with producer Steve Barri. Engineering the sessions is Tony Peluso, assisting is David Cole... The Motels are presently mixing with producer Richie Zito, Michael Fendelli and David Leonard are handling the engineering duties... personal manager Dwayne Colbert is working with a three-girl group, producing the project is Richard Evans, who’s known for his work with Peabo Bryson, Natalie Cole and the soon-to-be-released Rocky Robbins LP. The material finished will be shipped for the upcoming tour. Dwayne Colbert can be contacted at (213) 298-4550... Skin will be tracking in January at MCA-Whitney Studios. It will be the band’s first mini-LP for Enigma records. The band consists of members who have either toured or recorded with such veterans as Shalamar, The Motels, Frank Zappa, Rhonda Jackson and Oingo Boingo. Engineering the project will be Joe Chicarelli. Release date is set for March 1985. Please submit all studio listings to Cash Box, 3636 Sunset Blvd. #30, Hollywood, CA 90028.

TOP 10 ALBUMS

“The Voice” — Bobby McFerrin (Elektra Musician)
“Purple Rain” — Prince and the Revolution (Warner Bros.)
“A Private Heaven” — Sheena Easton (EMI America)
“I Feel For You” — Chaka Khan (Warner Bros.)
“That’s The Way I Feel Now” — Various Artists (A&M)
“In The Studio” — The Special AKA (Chrysalis)
“Who’s Afraid Of?” — Art Of Noise (Island)
“The Magazine” — Bobby McFerrin (Warner Bros.)
“Like A Virgin” — Madonna (Sire)
“Phantoms” — The Fixx (MCA)

Rusty Cutchin

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Famous Music Publishing Companies

HAIL AND FAREWELL — By the time the dust settles on the ruckus kicked up by the musical marathons of 1984 it should easily be 1988 or so and just about the time civilized men will be able to pass judgment on a very confusing yet stimulating year. At least our two big Brothes, at least the continuing recovery of the record business allowed us the luxury of observing what was at once a year of homage to past musical forms and speculation on what listeners in the year 2525 might find normal. But by far the biggest, most important, happiest and long overdue development was the continued rise of styles previously defined in terms of race and the emergence of superstars impossible to have predicted only a few short seasons ago.

Somehow, in the course of the year the empires of Michael Jackson and the kudos he deservedly received at the American Music Awards and the Grammys showed switched to the problems encountered by his family in an effort to capitalize on that success. And though Jackson’s news dominated the traditional consumer press, as always other stories were in development and are no less important in charting the major musical events of the year Bruce Springsteen’s new nearly flawlessly executed (in stark contrast to “Victrh”) mega-tour, which will wind up delivering more music and grossing more money as it continues world-wide throughout 1985, the first multi-racial superstar to beat the rock and roll world at its own game since... is richard the spectacularly-hyped Frankie Goes To Hollywood adding less-than-spectacular success in America as a traditional English pop group, who’s produced the year’s most intriguing record, the re-crowning of Tina Turner as the queen of rock and soul; the emergence of English’s “pop” world to a durable, collective, with somewhat different images, Cyndy Lauper and Madonna, as pop superstars; the consistent clamor of metal for recognition of its ongoing support through groups like Twisted Sister, Ratt, Kiss, Sammy Hammar and Iron Maiden; the growing international interest in Brazil is evidenced by the enormous interest in Brazil as a sound of the future; and respect for American music through the work of Culture Club, Duran Duran, the Fixx, U2, David Bowie and many others; the devotion of established artists such as Hancock, Linda Ronstadt and Barry Manilow to new projects not usually associated with their names; and the continued support of rock as a group of superstars, the Honeypotters, gathered to celebrate their love of R&B, and the sound of a man who shaped the course of popular music made news as Julian Lennon proved his own mettle.

So even if 1984 didn’t carry with it the literary significance that preceded it for so many years, historians may still see it as a time when artists of all colors and backgrounds actually came together to celebrate the past, explore the future and forge a new standard of musical sophistication that carried popular culture into the twenty-first century on notes of unity, mutual respect, and above all, harmony.

ABOUT THE BOX — The albums listed elsewhere on this page represent some achievements that found their way into this column in ‘84 and some that didn’t. A few qualifications: no traditional albums by established jazz artists were considered, since the focus of this column has been in the past year and a half, the Honeypotters’ record was cut from the list at the last minute in an effort to include only full-length LPs; and last, the list is absurd. But if, after hanging from a Siberian oak, undergoing a dozen tortures which once I’d done, I was forced to name the ten best records of the year, these are the ones I would venture, for the following reasons, under threat of death and no more CBS parties.

BOBBY MCFERRIN — “The Voice” — Simply an astounding recording by the most amazing singer to emerge in many, many years. I can’t imagine a singer of any style — pop, jazz, classical, you name it — who wouldn’t benefit from listening to this record in terms of control, dynamics, inventiveness of arrangement and song selection. Words truly cannot do it justice. Produced by Linda Louissain.

PRINCE AND THE REVOLUTION — “Purple Rain” — What else can you say? Forget the film, the man understands soul, he understands rock and he would die if it. A pop-fusion album of historical importance. Produced by Prince.

SHEENA EASTON — “A Private Heaven” — The surprise album of the year. Producer Greg Mathieson has turned the slightly Scottish lass loose in a chime shop of kick-ass lutes, arrangements and players, and she has risen to the occasion. The state-of-the-art album of the year.

CHAKA KHAN — “I Feel For You” — Arif Mardin and the cream of the New York hip-hop crop put the form in its place, with the Queen of Funk in charge.

VARIOUS ARTISTS — “That’s The Way I Feel Now” — Call it what you want, but this collection that surprises, delights, infuriates and bores — everything it is supposed to do.

“The Studio With The Special AKA” — A world music for Americans. A supremely listenable collection of style and wit that still stretches traditional boundaries to the limit. Produced by Jerry Dammers, Dick Cuthell and Elvis Costello.


RICKIE LEE JONES — “The Magazine” — Soft rock grows up. Lyrically and musically, supported by Steve Gadd, Jeff Healy and others, Jones proves herself a formidable talent. Produced by Rickie Lee Jones and James Newton Howard.

THE MINNEAPOLIS POLICE CHORUS — “Like A Virgin” — More teenage sex image-wise, but Nile Rogers takes some marginal material and crafts a pumping pop dance record.

The Fixx — “Phantoms” — In their truest form, some major Tina Turner contributors show sophistication, intelligence and popular appeal, rusty cutchin
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Winners like

CULTURE CLUB!

With over 7 million albums sold in America and a staggering seven consecutive Top-10 Singles, Culture Club go from strength to strength. And now they can add these Cash Box Awards to their string of accolades:

#1 A/C Duo or Group (Pop Albums)
#1 Pop Crossover Group or Duo (Black Contemporary Singles)
#2 Group (Pop Singles)
#2 A/C Group (Pop Singles)
#2 Group (Pop Albums)
#2 Group (12" Singles)
#3 Pop Male Groups (Music Videos)

AND THE NEWEST HIT SINGLE, "MISTAKE NO. 3," IS EXPLODING AT ALL FORMATS.
E/P/A is committed to developing winning artists.

John Cafferty and the Beaver Brown Band
#1 New Group (Pop Singles)

Mickey Gilley/Charly McClain
#1 Vocal Duet (Country Albums)
#4 Vocal Duet (Country Singles)

Ricky Skaggs
#3 Male Vocalist (Country Albums)
#5 Male Vocalist (Country Singles)

The Jacksons
#2 B/C Group (Pop Singles)
#2 Group (Black Contemporary Albums)
#2 B/C Group (Pop Albums)
#2 Male Group (Black Contemporary Albums)

Merle Haggard
#2 Male Vocalist (Country Singles)
## Comedy (Pop Albums)

**#1 Comedy (Pop Albums)**

- Weird Al Yankovic
- EXILE
- Nena
- The S.O.S. Band
- Charlie B.
In one dizzying year, Cyndi Lauper became the first artist ever to score five Top-10 singles from her debut album, "She's So Unusual."

Not to mention these prestigious Cash Box Awards:

#1 Female Vocalist (Pop Singles)
#1 New Female Vocalist (Pop Singles)
#1 Female Vocalist (Pop Albums)
#1 New Female Vocalist (Pop Albums)
#1 New Female Vocalist (12" Singles)
#1 Pop New Female Artist (Music Videos)
#2 Pop Female Vocalist (Music Videos)
#3 Female Vocalist (12" Singles)
#3 Pop Crossover Vocalist (Black Contemporary Singles)
Spanish broadcast rights to the 1984 Summer Olympic Games, built (thanks to Jeff Sudikoff's IDB Communications) the first west coast satellite uplink, made satellite technology available to smaller companies that never before had that opportunity, secured Scott Shannon as the host of a weekly countdown, expanded into the MOR and easy listening formats (via air personality William B. Williams among others), established new sales offices across the country and continued to post net increases in affiliates across the board. Not bad for 12 months.

Sure, Pattiz acknowledged his pleasure at these events, but they were not his personal highlights in 1984. What was? "Going public. That was a major accomplishment. What it does is not only validate everything we always thought about the company, but it also validates our standing with the financial community which was very supportive of the public offering. The cumulative effects of the last 10 years have certainly come to fruition."

Pattiz stated that 1984 saw the networks move away from the realm of long form programming. "I think that NBC's move to a radio entertainment division is simply a matter of NBC attempting to do its version of Westwood One. I think most of it is for headline purposes rather than anything of a practical nature.

The head of NBC's new entertainment division, Willard Loechridge, disagrees. "If you want to be a spectator, you can watch as some of the networks have chosen to do. If you want to play, you have to get into the game. NBC Radio Entertainment division certainly gets us into the game."

Loechridge agreed that long form programming was certainly a successful area for radio in 1984, "I think that it's probably one of the most indentifiable places that we've seen for growth. There is a lot of money placed by advertisers in long form programming. We want that business to grow." Loechridge added, "I think what stations are looking for are unique events, something that the competition can not do."

The new entertainment division head reiterated NBC's commitment to long form programming stating, "That's the commitment I've gotten from the corporation. We are going to play in this arena. It shows make sense, we will put them on board. We will invest in programming."

---

**TOP 10 ALBUMS**

- "Whoopin" — Sonny Terry, Willie Dixon, Johnny Winter, Styye Homnick (Alligator)
- "Reckoning" — R.E.M. (I.R.S.)
- "The Magazine" — Rickie Lee Jones (Warner Bros.)
- The Cripples — Unsigned
- "Alchemy" — Dire Straits (Warner Bros.)
- The Lyres (Ace Of Hearts)
- Jimmy Wood And The Immortals (Strictly Hits Records)
- "New Sensations" — Lou Reed (RCA)
- "Purple Rain" — Prince (Warner Bros.)

David Adelson

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- HARRY VON TILZER MUSIC PUBLISHING COMPANY (ASCAP) • SOMEBODY'S MUSIC (BETACAP)
Video 1984: The Boom Continues

(continued from page 7)

Pursued sales in 1984, trying to swing the growing videocassette market away from the parental mode that had taken hold over the past several years. In doing so, programmed suites to repeat viewing exercise tapes in particular) and other "alternative" programming became huge sellers in 1985. Big releases in that mode were MCA's Body By Jake and Max Headroom, videos for the first time ever to surpass the million mark in sales. The title was recently included in Paramount's "25 for 25" promotion, which saw such popular releases as Flashdance, An Officer And A Gentleman and Grease reduced to $24.95. That's the kind of mileage you'd like to have as a seller, a woman-oriented title, and most recently Fred Schneider's "Monster." I was creatively stilled doing commercials," offered Lambert, "and I was attracted by the narrative possibilities of music video." She was also excited by the newness of the medium — a medium that has never before been seen — and she likes the short format. "For the last 10 years I've been really interested in the idea of doing short films — and that's what a music video is," Lambert said. "I'd like to direct a feature eventually, but I'd also like to direct some 20- and 30-minute films. I think that's a good length. You have less of an obligation to your audience in that time than you do with two hours, so you can have more fun. You can have a lighter touch." Lambert's role in communication among directors, a good way for unestablished talents to have their work seen and considered by the big boys, which can clear the way for more feature film opportunities for directors with no record of bankability. Music video is a much freer network for the exchange of ideas, she says, as much as a showcase as it is a testing ground, and for the first time since directors began toying with music videos in the 70's, it's possible to make a living doing them. "She gives you a lot of confidence that she knows what she's doing," said Barnes of Lambert, "and she's real fun to work with. She has a real left-field sense of humor — which I always go for!" The relationship between artist and director is important on a Lambert project. She is not a "director's daughter," as they say in the movie business, and although Lambert is a bit of a perfectionist, she's also pretty laid-back, at a happy medium. "I don't want to do them if I'm just churning out propaganda," said Lambert. "I'm not interested in that. But I'm not at all put off by the idea that music video can be a marketing tool. I don't see a problem with promoting a song to do a good job on the other thing." Invitation to Dance was in the editing stages at press time, but look for it around the first of the year, soon to be followed by That's Dancing. Carnes, by the way, is currently in the midst of finishing another album ("Invitation to Dance" is not on it), with a single due next March.

NELSON NEW YEAR — Live from Houston, Texas, HBO has gone South for the holidays. As its first-ever live music broadcast, the cable channel will be presenting a New Year's bash with country crooner Willie Nelson called "Willie Nelson's New Year's Eve Party — Live!" The concert will be broadcast from the Summit Auditorium in Houston. "Willie has been doing this his New Year's Eve for about 10 years now," said Betty Betterman, vice president of music and variety programming for HBO. "So it's an exciting event, and we've been wanting to do something special with Willie after the Family special they did last year. We talked about a lot of ideas and finally came up with this one." Lots of guests will be featured, including Waylon Jennings, Jessi Colter and B.B. King, plus a few surprise visitors Nelsons keep inviting (Johnny Cash was one). Bittman Greely recently heard about a new album ("Invitation to Dance" is not on it), with a single due next March.

Top 10 Music Videos

Diana D — Chuck Mangione (A&M Records)
She's A Liar — The Dolly Dots (TSR Records)
Some Guys Have All The Luck — Rod Stewart (Warner Bros.)
The War Song — Culture Club (Epic/Virgin Records)
You Might Think — Cars (MCA Records)
Power Of Love — Frankie Goes To Hollywood (Island Records)
Rockit — Herbie Hancock (Columbia Records)
The Homecoming Queen's Got A Gun — Julie Brown (Rhino Records)
Free Yourself — The Untouchables (Twist Records/Enigma)
Dancing In The Dark — Bruce Springsteen (Columbia Records)
Gregory Dobrin

Life Story of Sinatra Plans

LOS ANGELES — CBS has announced plans for a six-hour miniseries which will dramatize the life of Frank Sinatra from the cradle to the grave. The miniseries, to be called "Frank Sinatra," will be written and directed by Robert Stack, who has written the miniseries "The Dillinger," which aired on CBS last year. The miniseries, which is titled "Life Story of Sinatra," will be produced by CBS and will be filmed in New Jersey to the present. Sinatra's personal life as well as his prominent career in various branches of show business will be depicted in the miniseries, which will be produced by Sinatra's youngest daughter, Tina in association with CBS. The series will be produced in New Jersey to the present. Sinatra's personal life as well as his prominent career in various branches of show business will be depicted in the miniseries, which will be produced by Sinatra's youngest daughter, Tina in association with CBS. The series will be produced in New Jersey to the present. Sinatra's personal life as well as his prominent career in various branches of show business will be depicted in the miniseries, which will be produced by Sinatra's youngest daughter, Tina in association with CBS. The series will be produced in New Jersey to the present. Sinatra's personal life as well as his prominent career in various branches of show business will be depicted in the miniseries, which will be produced by Sinatra's youngest daughter, Tina in association with CBS. The series will be produced in New Jersey to the present. Sinatra's personal life as well as his prominent career in various branches of show business will be depicted in the miniseries, which will be produced by Sinatra's youngest daughter, Tina in association with CBS. The series will be produced in New Jersey to the present.
Rebbie Jackson’s "Centipede" is a Jackson-sized triumph! Exploding at all radio formats... with a video on MTV! Rebbie has definitely arrived!

And the excitement is just beginning! The "Centipede" album is bulleting up the charts, turning people on with songs by Michael Jackson, Prince, Smokey Robinson and the Jacksons as only Rebbie can sing them!

REBBIE JACKSON "CENTIPEDE"!

THE ALBUM THAT'S GOING EVERYWHERE!
ON COLUMBIA RECORDS AND CASSETTES.
<table>
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<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Weeks On 12/22 Chart</th>
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<td>BRUCE SPRINGSTEEN</td>
<td>Columbia</td>
<td>16</td>
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<tr>
<td>LIKE A VIRGIN</td>
<td>MADONNA (Warner Bros.)</td>
<td>25157-2</td>
<td>5</td>
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<tr>
<td>PURPLE RAIN</td>
<td>PRINCE AND THE REVOLUTION (Warner Bros.)</td>
<td>25111-2</td>
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<tr>
<td>THE DARK SIDE OF THE MOON</td>
<td>PINK FLOYD (Capital CDP-46010)</td>
<td>CAF</td>
<td>16</td>
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<tr>
<td>SHE'S SO UNUSUAL</td>
<td>CYNTHIA LAUPER (Portrait RK 89190)</td>
<td>CBS</td>
<td>16</td>
</tr>
<tr>
<td>CAN'T SLOW DOWN</td>
<td>LIONEL RICHIE (Motown 65595/D)</td>
<td>MCA</td>
<td>16</td>
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<tr>
<td>HEARTBEAT CITY</td>
<td>THE CARS (Elektra 62016-2)</td>
<td>WEA</td>
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<tr>
<td>CHICAGO 17</td>
<td>CHICAGO (Warner Bros. 25060-7)</td>
<td>WEA</td>
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<tr>
<td>PRIVATE DANCER</td>
<td>TINA TURNER (Capital CDP-48041)</td>
<td>CAP</td>
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<tr>
<td>STOP MAKING SENSE</td>
<td>TALKING HEADS (Sire 25180-2)</td>
<td>WEA</td>
<td>11</td>
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<tr>
<td>MADONNA</td>
<td>(Inc 25067-2)</td>
<td>WEA</td>
<td>9</td>
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<tr>
<td>BREAK OUT</td>
<td>POINTER SISTERS (Planet PCD1-4705A)</td>
<td>RCA</td>
<td>18</td>
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<tr>
<td>1984</td>
<td>VAN HALEN (Warner Bros. 25065-5)</td>
<td>WEA</td>
<td>16</td>
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<tr>
<td>AJA</td>
<td>STEELY DAN (MCA MCD-37124)</td>
<td>MCA</td>
<td>14</td>
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<td>REBEL YELL</td>
<td>BILLY IDOL (Chrysalis V 41430)</td>
<td>CBS</td>
<td>15</td>
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<tr>
<td>TROPICO</td>
<td>PAT BENATAR (Chrysalis V 41441)</td>
<td>CBS</td>
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<tr>
<td>GOODBYE YELLOW BRICK ROAD</td>
<td>ELTON JOHN (MCA MCAD2-4994)</td>
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<td>ELIMINATOR</td>
<td>Z.Z. TOP (Warner Bros. 25774-2)</td>
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<td>GREATEST HITS VOLUME 1</td>
<td>ELTON JOHN (MCA MCD-37125)</td>
<td>MCA</td>
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<td>THE MAGAZINE</td>
<td>RICKIE LEE JONES (Warner Bros. 25117-3)</td>
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<td>AN INNOCENT MAN</td>
<td>BILLY JOEL (Columbia CK 38337)</td>
<td>CBS</td>
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<td>THRILLER</td>
<td>MICHAEL JACKSON (Epic EK 30192)</td>
<td>CBS</td>
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<tr>
<td>ROCK 'N SOUL PART 1</td>
<td>DARYL HALL - JOHN OATES (RCA PC71-4683)</td>
<td>RCA</td>
<td>24</td>
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<td>I FEEL FOR YOU</td>
<td>CHAKA KHAN (Warner Bros. 25142-2)</td>
<td>WEA</td>
<td>23</td>
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<tr>
<td>THE DIGITAL MOOD</td>
<td>THE GLENN MILLER ORCHESTRA (GHP GRIP 900)</td>
<td>IND</td>
<td>26</td>
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<tr>
<td>90125</td>
<td>YES (Also 90125-9)</td>
<td>IND</td>
<td>27</td>
</tr>
<tr>
<td>THE BIG CHILL SOUNDTRACK PLU ADDITIONAL CLASSICS</td>
<td>VARIOUS ARTISTS (Motown SSS02)</td>
<td>MCA</td>
<td>8</td>
</tr>
<tr>
<td>THE MANY MOODS OF CHRISTMAS</td>
<td>ATLANTA SYM. ORCH. (SHAW, ARR. BENVENETI) (Columbia CD-80097)</td>
<td>IND</td>
<td>28</td>
</tr>
<tr>
<td>TCHAIKOVSKY: NUTCRACKER SUITE - OP. 71A, SERENADE FOR STRINGS</td>
<td>ACAD. OF ST. MARTIN-IN-THE-FIELDS (MARRINER) (Philips 411 471-2 Pri)</td>
<td>POL</td>
<td>1</td>
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<tr>
<td>THE NIGHTFLY</td>
<td>DONALD FAGEN (Warner Bros. 23656-2)</td>
<td>WEA</td>
<td>29</td>
</tr>
</tbody>
</table>

Region:

**NORTHEAST**
1. JULIO IGLESIAS
2. DEEP PURPLE
3. POINTER SISTERS
4. NEW EDITION
5. DON HENLEY
6. FOREIGNER
7. JACK WAGNER
8. ASHFOX & SIMPSON
9. PHILIP BAILEY
10. ERYTHMICS

**SOUTHEAST**
1. JULIO IGLESIAS
2. DEEP PURPLE
3. FOREIGNER
4. NEW EDITION
5. DON HENLEY
6. TWISTED SISTER
7. MIDNIGHT STAR
8. KENNY ROGERS & DOLLY PARTON
9. ASHFOX & SIMPSON
10. KOOL & THE GANG

**BALTIMORE/WASHINGTON**
1. JULIO IGLESIAS
2. DEEP PURPLE
3. FOREIGNER
4. DEEP PURPLE
5. POINTER SISTERS
6. DON HENLEY
7. TOTO
8. TWISTED SISTER
9. MIDNIGHT STAR
10. BARRY MANILOW

**NORTHWEST**
1. FOREIGNER
2. NEW EDITION
3. JULIO IGLESIAS
4. DON HENLEY
5. TWISTED SISTER
6. DEEP PURPLE
7. MIDNIGHT STAR
8. TWISTED SISTER
9. BARRY MANILOW
10. KENNY ROGERS & DOLLY PARTON

**DENVER/PHOENIX**
1. DON HENLEY
2. TOTO
3. FOREIGNER
4. TWISTED SISTER
5. JULIO IGLESIAS
6. DEEP PURPLE
7. MIDNIGHT STAR
8. KENNY ROGERS & DOLLY PARTON
9. TRIUMPH
10. DEEP PURPLE

**SOUTH CENTRAL**
1. DEEP PURPLE
2. FOREIGNER
3. DON HENLEY
4. TWISTED SISTER
5. BARRY MANILOW
6. JULIO IGLESIAS
7. NEW EDITION
8. TOTO
9. FOREIGNER
10. MIDNIGHT STAR

**REGIONAL ALBUM ANALYSIS**

**NATIONAL BREAKOUTS**
1. FOREIGNER
2. NEW EDITION
3. JULIO IGLESIAS
4. DON HENLEY
5. POINTER SISTERS
6. DEEP PURPLE
7. MIDNIGHT STAR
8. TWISTED SISTER

**REGIONAL BREAKOUTS**
9. BARRY MANILOW
10. KENNY ROGERS & DOLLY PARTON
11. TRIUMPH
12. JACK WAGNER
13. ASHFOX & SIMPSON
14. ERYTHMICS
15. THE KINKS

**REGIONAL BREAKOUTS**
16. THE KINKS
17. THE KINKS
18. THE KINKS
19. THE KINKS
20. THE KINKS
21. THE KINKS
22. THE KINKS
23. THE KINKS
24. THE KINKS
25. THE KINKS

This listing of records outside the national Top 30 showing steady or upward movement is designed to keep retailers abreast of the latest regional sales trends.
NEW EDITION IN-STORE — MCA recording artists New Edition recently signed autographs for four hours when they took a pause from their performances at Disneyland for an in-store appearance at The Warehouse Records last weekend. Signing autographs are (l-r): Ralph Tresvant, Michael Bivins, Ronnie DeVoe (behind fan), Ricky Bell and Bobby Brown of New Edition. Back row standing: Loui Silas, west coast regional R&B promotion manager, MCA Records; Jheryl Busby, vice president of black music, MCA Records.

WHATS-IN-STORE

NARM NEWS — “A Gala Celebration of Music and Video” themes the 1985 NARM Convention, to be held March 29 - April 1 at the Diplomat Hotel in Hollywood, Florida. Improved sales of records and tapes coupled with new industry growth in video will form the backdrop for the convention, during which retailers and suppliers will address the new opportunities to draw consumers into record stores. The banner year enjoyed by many in the industry in 1984 results in this celebration through the convention’s exciting program of industry speakers, panel discussions, product presentations, awards banquets and other business and social events. Product presentations by the major record manufacturers take on added importance this year, as the compact disc continues its executive push. Many record companies immediately following the presentations in “one-on-ones.” Merchandising and advertising will be videoed with feature music in a number of the presentations. Jim Greenwood, president of License Promotions, said in anticipation of the convention commented, “I am looking forward to the best convention in years. I think people at all levels will be much more involved with the program.”

SAC PACK — New from Sound Accessories Corp., North Hollywood is the SACpack, a belt which carries a removable bag for a portable cassette player, camera, tape recorder, etc. as a pouch for three cassettes, or other belongings. It retails for $14.95.

Overture recording,” a recording known for its audiophile quality. One of “Time Warp’s” musical hits is the premiere recording of composer Alexander Courage’s Managerie Suite,” comprising music he created for the pilot episode of the Star Trek TV series. The disc also includes Richard Strauss’ “Introduction to "Also Sprach Zarathustra" which is of course the signature film music of both 2001 and its sequel 2010.

NO QUIET — SCI-coustics, Inc., will introduce four additional IMX models at the January CES show in Las Vegas, Nevada, to the IMX Dimensional Enhancer Model 100 line introduced last June. New IMX Models 300 and 350 are specifically for use with car stereos; Models 200 and 250, like the original IMX 150, are for use with home components. Each unit sells for under $100. “Our new models offer the original IMX process with new features added to accommodate the consumer’s different needs,” whether it be for use with car stereos, the company said.

LABEL WATCH — It’s not unusual for a rock n’ roll band to visit a record store and sign albums for their fans, but Brat Records recording artists Suzy Saxon & The Angels did a little bit more. Last month, to celebrate the release of their debut album “Guilt By Association,” radio station WXRL and Brat Records sponsored a free performance by the band inside the West Broad Street location of Peaches Records and Tapes in Richmond, VA. The band played an hour’s worth of songs for the crowd and followed with an album signing session. During the concert, Paul Kaplan, president of SCI-coustics. The IMC Model 250 introduces a stereo simulator for television sound and will also work with the output of a T.V. earphone jack. For more info on all SCI-cousti, product, call (202) 629-2923.

SACRIFICED — Acre, a new Los Angeles-based label, has announced the signing of five new acts:演唱者为: 莎拉·布莱曼 (Sarah Brightman)；(2) 演员为: 乔治·克隆尼 (George Clooney)；(3) 演员为: 刘德华 (Andy Lau)。
IT’S A WRAP — In 1984 there were no multi-platinum jazz records, no jazz “Victoria” tours replacing shortstops on the baseball fields of America, no cable stations running jazz videos 24-hours-a-day, no jazz magazines aimed at the consumer of Bruce Lundvall to form Manhattan Records over at Capitol-EMI. Manhattan will oversee the re-emergence of the Blue Note label, with reissues of classic material (25 LPs due next month) and new signings. Where this leaves Elektra/Asylum is uncertain, but the talk is that the label will continue in some capacity. Another up-in-the-air label is Island’s Antilles, bought by the departed Ron Goldstein.

On the reissue front, there was an unusual amount of activity. Muse Records bought out the small jazz catalog from Arista, and has added it to Steady (with a mid-line program due in ’85); DRG put out the first of what they claim will be 300 albums under the Swing imprint, Palo Alto, which added TBA for their material with a Black Contemporary edge, revived Tall Trees, a mid-line program of reissues, from so, the Capitol vaults. PolyGram/Capitol, the two giants of reissues, beefed up their catalogues; the former adding MSG, and the latter Contemporary, a classic product from Verve and Emarcy, the latter acquiring Contemporary (which joins Prestige and Milestone). Both MPS and Contemporary product are mid-line priced. And while Columbia Records seemed to peter out on a Contemporary label of reissues, from Elektra to their upbeat, high-class jazz vaults under lock and key.

New imprints in the stores in ’84 were Zebra, the California fusion label which is also distributing Timeless, the Dutch mainstream label. Open Air, and some Cat, new subsidiaries of Windham Hill (which has an as-yet-unannounced straight-ahead subsidiary due in ’85); the George Wein Collection, which is under the Concord Jazz banner and Muse/Art, the “world music” label. Delos Records, a classical label, stuck their toe into jazz waters for the first time.

Columbia, as usual, led the majors in new jazz product, with Miles Davis, Wynton Marsalis, Paquito D’Rivera, Weather Report, Makoto Ozone, Branford Marsalis and others in their stable. They also began to cross-pollinate their jazz and classical departments more — following Wynton Marsalis’ be-queen success — recently releasing a Bob James classical LP, and promising classical product from Branford Marsalis, Herbie Hancock, Kent Jordan and others next year. The other majors only dropped jazz product in ’84 (though some of their affiliated labels took up the slack).

As always, the backbone of jazz was made up of the small labels worldwide. For contemporary music, kudos, as usual, to Black Saint/Soul Note, (dist. by PolyGram Special Imports); ECM (with some material dist. by Warner Bros. and some by PolyGram); Blue Note, by PolyGram; Hat Hut, India Navigation; GRP (which has been a leader, with PolyGram, in getting jazz on compact discs); Sunnyside; Candida; Europa; Windham Hill (dist. by A&M, which also released the lapping “That’s The Way I Feel ’Bout Thelonious Monk”); Rounder; Celouidid; Omniscindo; and Philo. For mainstream material, and reissues, a nod to Discovery/Trend/Musica; Concord, Pablo, Stash, Jazzology/Grupo/Creativo; GRE (which has jazz, Latin, and world music); Pushes, Subway, Dr. Jazz (dist. by CBS), Muse, and Bee Hive. For issuing with a broad scope, here to GNP/Crescendo, Thera, Sea Breeze, and Pausa. I apologize to anybody who may be left out — my memory, like my body, can use some jogging.

As to trends in music this year, I don’t think there were any significant ones; strong playing seemed to be appreciated no matter what the style. The combination of jazz and classical musics seemed to take on new dimensions, and in a marked increase in “world music,” the kind of data that allows tablas and girumbas to interact with pianos and trombones. I don’t think any musical innovations surfaced, but sometimes it takes a few years for that to be certain.

Jazz, as always, was not exactly predominant on the airwaves in ’84, was the year the A-listers seemed to take over. New York and L.A. jazz clubs are about as rare as good bagels. Fortunately, Kool kept up their sponsorship of jazz festivals (though the roster was trimmed), and JVC joined in with four worldwide festivals.

In the main, deaths dealt jazz a terrible blow. Count Basie, Earl Hines, Bud Johnson, Red Garland, Vic Dickenson, Colin Walcott, Alberta Hunter, Albert Daley, Juan Tizol, Mabel Mercer, the list is long. They’ll be missed but, thanks to records, tapes, films, etc., they’re all immortal. Jazz, as always, rolls on, undaunted, as Wynton Marsalis pointed out in his eloquent response to Coleman’s acceptance speech, by trends and bad taste. Whether fusion or bebop, whether played by an 80-year-old veteran or a fresh-faced wunderkind, whether hot or cold, the music is what it’s all about. The music is strong.

In this issue is my list of the 10 best albums of the year. I’m continuing the practice of saying a few things about the list. I stuck to jazz albums (jazz albums did not include reissues (those were the best albums of some other year), and I’m probably wrong in all my choices. Only time will tell.
A COUNTRY CHRISTMAS --- Adorning ornaments donated by many country music artists for trimming a 20-foot tree at the Second Annual Country Music Christmas are BMI's Frances Preston; Larry Gatlin, his wife, Janis and their children Josh and Kristin. Alabama was on hand to light the tree and hold in Christmas carols during the event, sponsored by the Country Music Hall of Fame and Museum.

Country Horizons Broaden In '84

by Brenna Davenport-Leigh

NASHVILLE — It was a year that marked several changes in Nashville's music industry, and a year that showed a tug-of-war in terms of economic growth.

There was a crop of new artists at major of the major labels and after slowly testing the water, many of the country divisions, took a plunge into music videos. The music community found successful new venues right at home with the growth of The Nashville Network and the boom of music productions coming into the industry. A noticeable change around Music Row was the many building projects springing up from every one-vote-quick lot. The Wilk Music Group along with several other companies are in the midst of opening new office structures. In addition to the growing constructions, many New York- and Los Angeles-based companies bowed Nashville branches over the past year, again proving the city's growing importance to the overall music industry. The Nashville Network (TNN) continued to show aggressive progress as shown by its significant gains in the A.C./Nielsen ratings. Nielsen began metered measurement of TNN in January and an August gain marked the second consecutive month that TNN scored its highest prime time audience delivery. Arising as TNN's most successful show since '84 were, You Can Be A Star, Fandango Bobby Bare & Friends, Nashville Now, and Country Clips.

Country label divisions also saw 1984 as an apparent year for dups. It indeed took two to tango as the top of the charts were filled with such teams as Willie Nelson and Julio Iglesias, Kenny Rogers and Dolly Parton, Barbara Mandrell and Lee Greenwood, and Anne Murray and Dave Loggins. The trend should also continue into 1985 with duel albums by Mandrell and Greenwood, Willie Nelson and Kris Kristofferson, Ray Charles with his cast of friends and George Jones and his ladies. The Rogers/Parton Christmas LP "Once Upon A Christmas" proves to be one of the hottest holiday packages.

WISH YOU A MERRY CHRISTMAS

Tabby Crabb
Country Music — Year End Wrap Up 1984

in some time, bulleted this week at 13 on the Cash Box country album chart. Instead of having one top duo of the year, 1984 could go down as the Year of the Duo.

Another strong team in 1984 was country acts and corporate sponsors. From such contests as the Wrangler Country Showdown, sponsored by Wrangler and Dodge and the Wild Turkey Battle of the Bands to the major tours and concerts sponsored by Salem, Marlboro and Skoal, the involvement between corporations and the the music industry flourished. Salem successfully sponsored Alabama’s 120-day 1984 tour, marking the third year the company has sponsored the super group as well as other top country acts.

The year also held a star-studded tour backed by Marlboro. That concert series, Marlboro Country, offered Ronnie Milsap, Merle Haggard, Ricky Skaggs, Eddie Rabbitt, T. G. Sheppard, Louise Mandrell and others in concert appearances across the U. S. Going overseas via broadcast was the Charlie Daniels Band’s Volunteer Jam X, sponsored by Skoal. Through an agreement with the Voice of America, the jam, which drew a crowd of 10,000, was heard in scores of foreign countries, including some behind the Iron Curtain.

In other large country concert happenings for ‘84, Willie Nelson took his “picnic” back to Texas, the Statlers with fans numbering 60,000 strong celebrated the 4th of July in Virginia and the Fan Fair festival held in Nashville drew a record crowd of 19,000.

It was a year of breakthroughs for the country divisions. Many new artists made strong showings on the charts as well as receiving many first-time honors. RCA Records started off its year with “Roll On,” Alabama’s fifth LP, shipping platinum. This made every Alabama album thus far hit the platinum status. The group also became the only three-time “Entertainer of the Year” winner during the Country Music Assn. (CMA) October Awards ceremony.

Not to miss out on firsts, Earl Thomas Conley’s “Don’t Make It Easy For Me,” became the first album in history to spawn four consecutive number one singles. The label had notable success with several new artists, including the mother-daughter duo, The Judds, which made a 1984 claim to fame with two number one singles and two top 10 albums. In addition to success on the charts, RCA made a strong venture into music video with works from such artist as Alabama, Eddie Raven, Gus Hardin, Waylon Jennings and Vince Gill, among several others. Most recently Gail Davies and Ed Bruce signed over to the label. Bruce’s return marks his third time on the RCA label.

The CBS Records group found strength at the top of the charts with both the Columbia and Epic labels. Top 10 and number one singles almost doubled from 1983, and Willie Nelson’s “Always On My Mind” LP went triple platinum for Columbia. Artists such as Ricky Skaggs, Merle Haggard and Nelson turned out consistent number one singles for CBS, and the group Exile on Epic made a strong number one stance, quickly establishing itself as a top act. CBS also jumped on the duet bandwagon with a George Jones “Ladies Choice” duet LP from Epic.

THANKS FOR THE GREAT REACTION TO OUR FIRST RELEASE ON DOOR KNOB . . .

“TURN DOWN NIGHT”

(1984-226)

Mullin's Brothers

Cash Box/December 29, 1984

29
MOST ADDED COUNTRY SINGLES

1. COUNTRY GIRLS — John Schneider — MCA — 22 Adds
2. WHEN SHE WAS BY MY SIDE — Younger Brothers Band — ERP — 18 Adds
3. A SIMPLE I LOVE YOU — Karen Brooks — Warner Bros. — 15 Adds
4. THE FIRST WORD IN MEMORY — Janie Fricke — Columbia — 15 Adds
5. RAINBOW — Anne Lord — Comstock — 15 Adds

THE COUNTRY MIKE

THE 1984 CHARTBUSTERS — The past year had its share of record setting and landmark occurrences on the country charts. Listed in chronological order are a few of the most notable happenings on the singles and albums charts in 1984... Mar. 17, "Roll On" by Alabama races to number one in only nine weeks, the fastest journey to the summit by any single in 1984. The record is also one of only two singles to spend two weeks at number one... May 19, "To All The Girls I've Loved Before" by Julio Iglesias and Willie Nelson is only the second record to stay at number one for the second consecutive week... Jun. 30, Complete Records becomes the first independent label to garner a number one single this decade... "I Can Tell By The Way You Dance" by Vern Gosdin... Jul. 28, "Angel In Disguise" becomes Earl Thomas Conley's fourth number one single from his number one album, "Don't Make It Easy For Me". Conley becomes the only artist in recording history to pull four number one singles from one studio album... Aug. 4, The Judds become the first mother/daughter duo to ever top the country singles charts when "Mama He's Crazy" reaches number one. The duo went on to collect two number one singles and two top ten albums in their first year on the charts... "Long Hard Road" becomes the first number one record for the Nitty Gritty Dirt Band in their 17 year history... Sep. 1, "Don't Make It Easy For Me" by Earl Thomas Conley finally hits number one on the album chart a full year and two months after its release... Sep. 1, Lionil Richico breaks the top 30 on the country singles chart with "Stuck On You" becoming the only artist in history to have a top 30 single and pop album on the pop charts, pop albums, black contemporary singles and albums, 12" singles, and country singles charts... Sep. 15, Jim Glaser hits number one with "You're Gettin' To Me Again", making Noble Vision Records the second independent label to reach the top spot on the singles chart this year... Dec. 1, Alabama's "Roll On" album spends its 19th week at number one making it the longest running number one album of the year... Dec. 8, The Oak Ridge Boys become the only act to boast two number one albums in 1984 as "Greatest Hits 2" hits the top. "Deliver" spent five weeks at number one in the spring.

COUNTRY MIKE COUNTRY CLUB — Gene Watson and KFDI's Randy Ray Urich are pictured backstage after a recent KFDI/Wichita "Country Club" dance.

KFDI COUNTRY CLUB

PROGRAMMERS PICKS

Cathy

WSM/Nashville

Seven Spanish Angels — Ray Charles — Columbia

Marindale

Dave

WMTZ/Augusta

The First In Line — The Everly Brothers — Mercury

Hensley

Dan

KEED/Eugene

Country Girls — John Schneider — MCA

Williams

Dan

WZQ/Decatur


Jensen

Dan

WDXE/Lawrenceburg

The First Word In Memory Is Me — Janie Fricke — Columbia

WZKF/Fayetteville

Ross Brooks

Crazy — Kenny Rogers — RCA

Barry Kent

WHTI/Terre Haute

You've Got A Good Love Comin' — Lee Greenwood — MCA

Bob

Duchesne

WMZQ/Washington

Hallelujah, I Love You So — George Jones with Brenda Lee — Epic

Charlie Jay

KSJB/Jamestown

Why Would I Want To Forget — Joe Sun — A.M.I.

SINGLES REVIEWS

OUT OF THE BOX

EARL THOMAS CONLEY (RCA PB-13960)

Honors Bound (3:14) (Chappell/Bibo/MCA/Chriswal/Hop Sound-ASCAP)

"Honors Bound," Earl Thomas Conley's second single release from his "Treadin' Water" LP, takes off from a simple melody and gentle vocals into an intricate musical arrangement which utilizes the band's ranges from tender to intense. From a soft piano to a snazzy sax, "Honors Bound" should cover new hit territory for Conley, getting attention from both country and A/C.

DON WILLIAMS (MCA-52514)

Walking A Broken Heart (3:04) (Combine BMG) (A. Rush, D. Lindo) (Producer: Don Williams, Garth Fundis)

TERRY GREGORY (Scotti Bros. Z34 04735)

Pardon Me, But This Heart's Taken (3:09) (Lionheart/Songcastle-ASCAP) (K. Vassy, J. Willy) (Producer: Bob Montgomery)

JOHNNY CASH (Columbia 38-04740)

They Killed Him (3:51) (Tessaca-BMI) (K. Kristofferson) (Producer: Chips Moman)

THE NITTY GRITTY DIRT BAND (Warner Bros. 7-29099)

High Horse (3:15) (Unami-ASCAP) (J. Isboston) (Producer: Marshall Morgan, Paul Worley)

LOIS JOHNSON (EMH-0036)

Loveshine (3:57) (Almarie/Eno River-BMI) (D. Silvers) (Producers: Don Silvers, Ray Pennington)

JOE SUN (A.M.I. 1321)

Why Would I Want to Forget (3:05) (Boquillas Canyon/Atlantic-BMI) (P. Seber) (Producer: Brien Fisher)

BILL ANDERSON (Columbia 38-04742)

The Clown (4:00) (Evergreen/BMI) (C. Putman, R. Hellard, B. Jones) (Producer: Walter Haynos)

BOYD CHISUM (F&D FL-543)

This Dawn Do Us Part (2:36) (Sacatone-BMI/Blue Front-ASCAP) (B. Allred, J. Alajo) (Producer: Joe Bob Barnhill)

NARVEL FELTS (Evergreen EV-1027)


NEW AND DEVELOPING

BENNY WILSON (Columbia 38-04724)

Acres Of Diamonds (2:37) (Fame-BMI) (B. Henderson, W. Caytor) (Producer: Rick Hall)

Benny Wilson offers his debut single release on Columbia with "Acres Of Diamonds," an upbeat love song that will have you singing right along in no time. A catchy chorus along with the driving instruments highlight the newcomer's fine country tenor. This tune packs a punch and should draw some rave attention from country radio.

KAREN LINES UP WITH KZLA — Warner Brothers recording artist Karen Brooks met with KZLA Radio/Los Angeles staffs after she opened for labelmate Hank Williams, Jr. at The Universal Amphitheatre. Pictured at the event are: Ken Fritz, Brooks manager; Martha Sharp, vice president, A&R, Warner Bros./Nashville; Barbara Barrie, KZLA personality; Bill Mayne, KZLA Programmer Director; Brooks; Tom Storey, R.J. Curtis and Jim Rose, KZLA personalities.
**WHAT SHE WANTS** — EMI America and Michael Martin Murphey held a premiere showing of the video of his latest single "What She Wants," a venture which combined the commercial appeal of music videos with a social issue Murphey feels strongly about — the problem of runaways. Although the song is about a young girl wanting her parents to get back together after a divorce, Murphey saw that its meaning could be extended to a problem that might arise from that situation. Also involved in the video premiere and press conference were Nashville's Chief of Police and a Traeways representative, who along with Murphey hope to help runaway youth through a program called Home Free, initiated by the Traeways Corp. in cooperation with the International Assoc. of Chiefs of Police. The program enables any child 18 years-of-age or younger who wants to return home and who is confirmed as a missing person by any officer of the court to be issued a free ticket to their hometown aboard a Traeways bus. An average of 10 kids a day have taken advantage of the program since it began last June. It was through Murphey’s initial involvement with a Runaway Hotline, which first began in Texas and now has a national toll-free number, that he became concerned with the problem. It was the need for awareness that sparked the video, he said, "While singing 'What She Wants' on-stage at a benefit for the hotline in Austin, it suddenly hit me that the song easily lent itself to the runaway issue." In the video, directed by David Hogan and produced by Joanne Gardner of Fusion Films, Murphey plays a divorced entertainer whose daughter runs away from her home. Murphey said of his feelings about the video, "I'm really very lucky to be able to do something like this. Who says we made what we hope will be a career record and video, but I have also been allowed the opportunity to send out a message about a very real problem that involves over a million children a year, most of them teenagers, with three quarters of them being female. As a parent, I feel a great responsibility to bring the runaway problem to the fore. Hopefully, the video will influence people to work toward a solution. More than that, I hope it will also reach some of those children who are out on the streets, trying to cope and survive. Maybe it will influence some of them to return home or to reach out to someone who can help them rather than exploit them." Murphey's music video Disenchanted was recently presented the Silver Reel Award at the Second Annual New Mexico Film and Video Awards Ceremony.

**YOUR TICKET TO THE GRAMMY AWARDS** — NARAS is selling raffle tickets for an all-expense paid trip to Los Angeles to attend the 27th Annual Grammy Awards Show on Feb. 26, 1985. The lucky winner will get two roundtrip airline tickets courtesy of American Airlines, two nights accommodations The Westin Bonaventure Hotel, two tickets to the Grammy Awards presentation and the post-television party, and airport transportation, courtesy of Sturivant Limousine Service. Tickets, priced $25.00 or $20.00 for a book of ten, are on sale now from all NARAS board members and are also available at NARAS' Nashville office. Special events chairman Ralph Murphy, who along with executive director J. Paul Jackson developed the raffle plan, said, "We feel that this is a great opportunity for everybody to participate in the entire Grammy process and to be a part of the music industry's biggest night. Keep your fingers crossed until Feb. 6th when a drawing will be held at the NARAS membership meeting.

**MANDRELL'S "SOMETHING SPECIAL"** — Barbara Mandrell will be featured on her first network special coming up Jan. 9. Appropriately entitled "Barbara Mandrell: Something Special," the hour long show includes her guest stars Roy Acuff, Lee Greenwood, and Voices of Inspiration and Barbara's dad Ipy Mandrell. The show is the first of its kind and will air in the gospel segment, a rock 'n roll dance number, and "behind-the-scenes" footage from her concert tour. The program was produced and directed by Don Mischer and written by R. C. Bannon. Ken Dunedy and Barbara Mandrell are executive producers.

**SIGNING ON** — John Conlee has signed for exclusive booking with the Jim Halsey Company. Keith Stegall has joined the roster of In Concert International. The Media Group, Inc. (TMG) announced the signing of Ray Stevens for media and marketing services... Razzy Bailey has made an exclusive booking contract with International Creative Management (ICM/Nashville)... Bill Anderson is now signed to Swanee Records, announced Wales Whitaker, founder and president... Tom Collins announced an exclusive songwriting agreement with Roger Murrah

**BMI HOSTS TILLIS RECEPTION** — Broadcast Music Incorporated (BMI) held a reception last week to celebrate the publication of his autobiography, Stutterin' Boy, and the completion of the principal photography on his feature film, Uphill All The Way, on MelRoy Productions. A short clip from the film, starring Mel and Roy Clark, was previewed to the music industry crowd, and it looks to be a laugh all the way.

**SHOWCASING THEIR WARES** — Atlantic America recording artist Leon Ranes brought his showmanship to town recently when he appeared at Nashville's Bowyer's to treat a full house to his strong vocals, along with some Gulf Coast Shrimp and beer to set the mood... The Bryce Music Group held a showcase at the Vanderbilt Plaza Hotel featuring the group Palomino and TNN’s Jack Crook. The Bryce Group recently expanded its publishing activities to include artist management. A LOTTA BULL — After twenty years a loan between Faron Young and Willie Nelson has been paid off — in 3,000 pounds of bull. It seems that when Willie was a struggling young songwriter, Young loaned him $500.00 and Willie agreed to raise a calf and give the beef to Faron to pay off the loan. It became a running joke as Willie's popularity grew immensely that the bull was indeed getting bigger too. However, the joke ended recently when Willie delivered to Young (at his office on Music Row) a registered pure bred simmental bull.

brenna davenport-leigh
1 NO TIME TO LOSE
ANDRE CROUCH (Light LS 5863)
1 15

2 SAILIN' BADLIE BULL SAWYER (Myth SPON 7-01-67390-1)
HELEN PHILLIPS (Savoy 14762)
2 23

3 WHAT HE'S DONE FOR ME
BOB CLAY EVANS (Servy SL 14762)
Open
3 11

4 NO TEARS IN GLORY
REV. Y.C. DAIRNES & REV. JANICE BROWN (Atlanta Int'l. AS 10077)
Open
4 21

5 WE SING PRAISES
SANDRA CROUCH (Light-L 5825)
Open
5 62

6 PSALMS
RICHARD SMALLWOOD (Orxy 3823)
Open
6 15

7 ROUGH SIDE OF THE MOUNTAIN
L.C. DARNES & REV. JANICE BROWN (Atlanta Int'l. AS 10059)
Open
7 86

8 ANGELS WILL BE SINGING
EDWIN HAWKINS & THE SEMINARY CHORAL SOCIETY (Enity 11408)
Open
8 10

9 TRUST IN GOD
AL GREEN (Myth SPON 7-01-67390-1)
Open
9 7

10 JESUS SAVES
LITTLE CEDWICK AND THE HAILEY SINGERS (Geospot PR 18019)
Open
10 32

11 THIS TOO WILL PASS
JAMES CLEVELAND & THE CHARLES FORD CHORUS (Savoy 14762)
Open
11 61

12 MADE IN MISSISSIPPI
JACKSON SOUTHERN BAND (W. 19673)
Open
12 11

13 CHOSEN
VANCE & BILL ARMSTRONG (Orxy 3825)
Open
13 3

14 SING AND SHOUT
THE MIGHTY CREW (CLY 7016)
Open
14 48

15 IMPOSSIBLE DREAM
ALBERTINA WALKER (Savoy 14762)
Open
15 3

16 MORE THAN WONDERFUL
SANDS PATI (Impact FG 1016)
Open
16 1

17 MICHAEL W. SMITH 2
MICHAEL W. SMITH 2 (Pawson 30013-9)
Open
17 14

18 STRAIGHT AHEAD
AMY GRANT (Myth 67703-4)
"Angels"
18 43

19 KINGDOM OF LOVE
SCOTT WESLEY BROWN (Sparrow 1048)
Open
19 7

20 THE SKY'S THE LIMIT
LION PATLLO (Word 57710-7)
"I've Heard The Thunder"
20 37

21 VITAL SIGNS
WHITEHEART (Myth SPON 7-01-67390-1)
Open
21 19

22 CHOICES
FARRELL & FARRELL (StarSong SPON 7-01-R108-3)
"Give Me Thy Word"
22 7

23 THE WARRIOR IS A CHILD
TRILLA PHAM (Milk & Honey MM 1046)
Open
23 13

24 HEART & SOUL
KATHY TREGOLLO (Acoustic SPON 7-01-600052-6)
Open
24 13

25 MAN IN THE MIDDLE
WILLIAM SAWYER (Milk & Honey MM 1046)
Open
25 13

26 NOT OF THIS WORLD
PATTERSON (StarSong SPON 60080-0)
Open
26 56

27 TIM MINER
"COWBOY SONGS" (Emi-Capitol FG 4457)
Open
27 7

28 THE PRODIGAL SON
KEITH GLENN (Pretty Good PRO 103)
Open
28 10

29 SONGS FROM THE HEART
SANDI PATI (Impact FG 1016)
None
29 43

30 REIGN ON ME
RICHIE PILLAR (Sparrow SP 10017)
Open
30 27

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WORD SALES BUSTERS — The Nashville division of Word Records and Music got together recently while attending Word's fourth quarter sales conference. Pictured (l-r) are: John Barker, A&R; Terei Short, A&R; Ken Harding, A&R; Pat Strawbridge, publishing; Lauri Loving, receptionist; Andy Toibird, A&R; and Bubba Smith, publishing.
SUCCESS is not something that you achieve alone. It only happens with the support of friends and believers. Thank you for helping it happen to me.

—Lee Greenwood

Academy Of Country Music, Male Vocalist of The Year, 1984

Country Music Association
Male Vocalist of The Year, 1983, 1984

Music City News Awards
Male Vocalist of The Year, 1984

Grammy Award
For Male Vocal Performance, 1984
“I.O.U.”
THE RHYTHM SECTION

YEAR OF THE RAP — Never has the music of black musicians so dominated popular American culture as in 1984. And never has the black music middle ground been so lost in the shuffle. After years of battle for media attention, the true wave of black superstardom and the explosion of new “musicians” armed primarily with digitized drums and an AABB rhyme scheme, many consistently great artists just kept rolling along sans spotlight. But despite the fact that many of these superstars must go down in the books as one of the most triumphant years on record for black music. Nothing more need be said about Michael Jackson and Prince. But the fallout from their effort was certainly news. In ’85, certainly Jackie Jackson proved himself to be one of the ablest producers in the business, and Marlon Jackson showed with ‘Hollywood’ that he can now create a dance groove that can’t be denied. But the surprise of the family has to be Leslie Jackson, who not only had the gallery to get Michael involved in her project, but the good taste to hand the bulk of the material over to producers Wayne Henderson and the talent to execute it like an established music veteran. As for Prince’s entourage, well, we know he has a production for shapely brunettes, one of which at least, Sheila E., possesses enough talent to make her a hit. Too bad George still can’t get his groove on.

What a amazing abundance about 1984 is that Michael and Prince, for all their deserved attention, were only part of the crossover story this year. Lionel Richie, who is so much a stellar talent, is beginning to remind oneself that he started out with the Commodores, dominated the charts all year long, with “All Night Long” pacing the charts, and the fantastic “Stuck on You” making hit status. Richie remains an immensely soulful artist. “Dancing on the Ceiling” was his “In the Heat of the Night” LP’s hit single “Joanna” continued to increase the visibility the band has cultivated since “Ladies Night” and “Celebration” first brought it to the attention of the rest of the music world. Herbie Hancock finally found the hit he’d been looking for these many years, and with the help of a brilliant video carried his 1983 success through the year with a host of awards to boot. More long-overdue success came to Deniece Williams, who finally scored big on the pop charts with a cut from the Footloose film, “Let’s Hear It For The Boy.”

The Pointer Sisters again showed their universal appeal with the “Break Out” LP and the fantastic “Automatic.” Ray Parker, Jr., invited a host of variation on a law suit over his giant GRAMMYs pushed him back into the background. “Trinidad & Tobago” was also a Caribbean Queen (No More Love On The Run.) By year’s end New Edition was taking a page out of the Jackson 5’s book with “Cool It Now” and Chaka Khan was enjoying her most successful chart run in years. But with Prince’s “1999” and “Funkadelic” it was like a circle back to the two artists who spearheaded the most successful black foray into the pop charts in modern times.

But as these major powers were flexing their crossover muscles as never before, the heart and soul of black music were still burning and churning in their natural home — the street. Hip-hop and rap spawned a whole new breed of poets-cum-dancers-cum-judges-cum-mixers who in some cases were long on message and short on music. But the movement resulted in a new set of role models for youth and for the most part the messages were positive, uplifting, time-honored tributes to individual achievement and positive thinking. A new cast of characters arrived on the scene, some serious artists, some marketing concepts. But as always, the cream rises to the top, and Run D.M.C., Krusty Blow, Whodini, Melle Mel, the Force M.D.’s, Afrika Bambatas and the Fat Boys established themselves as legitimate artists. As usual, the movement procured a slew of exploitation movies. One, Breakin’ captured popular attention in sufficient amounts to justify a sequel and made ol’ & Jerry’s “Breakin’ (There’s No Stopping Us)” one of the biggest tunes of the year. But it remained for an artist like B.I.G. to make the most out of the form’s repetitive nuances and abuse them to ultimate effect on the Prince tune.

The other major accomplishments of the year were no less significant for their lack of media attention. Stevie proved that he is still Stevie with The Woman In Red, a project that suffered from being a soundrack and not living up to another long-wait for Wonder product, but still contained one of the biggest number-one hits of the year. Jermaine Jackson created perhaps the biggest single of the year with “Dyin’ & Livin’” and saw other artists get surprisingly great traction with ‘Turnstil’ and ‘Hollywood.’

One might say 1984 was the year of the Antonio Carmona, as he also scored with Jeffrey Osborne’s “Don’t Stop” and Deniece Williams’ album.

More than anything, it was a year in which black music reaffirmed its importance, reaffirmed its rightful place as the progenitor of modern pop music, and actually took a few steps that will maintain a higher percentage than ever before of places on the top 100 charts. Maybe even steps that will lead to that ultimate musical and professional goal for followers of popular song — one chart.
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>35. THE MEN ALL PAUSE</td>
<td>M.C. METZ (MCA 22448)</td>
<td>42. 8</td>
</tr>
<tr>
<td>36. HANG ON TO YOUR LOVE</td>
<td>SADE (Polygram/CBS 37-4644)</td>
<td>39. 9</td>
</tr>
<tr>
<td>37. IN THE DARK</td>
<td>ROY AYERS (Columbia 38-0453)</td>
<td>41. 7</td>
</tr>
<tr>
<td>38. DON'T STOP</td>
<td>JEFFREY OSBOURN (A&amp;M 28567)</td>
<td>25. 1</td>
</tr>
<tr>
<td>39. THE BORDER</td>
<td>JEFFREY OSBOURN (A&amp;M 28566)</td>
<td>71. 5</td>
</tr>
<tr>
<td>40. AMNESIA</td>
<td>SHAUNALI (Sire/Elektra 7-96591)</td>
<td>44. 6</td>
</tr>
<tr>
<td>41. CHANGE YOUR WICKED WAYS</td>
<td>RONI FUSS (Casablanca/CBS TES 1-23649)</td>
<td>48. 9</td>
</tr>
<tr>
<td>42. MECHANICAL EMOTION</td>
<td>VANITY (Motown 1767MP)</td>
<td>55. 4</td>
</tr>
<tr>
<td>43. REQUEST LINE</td>
<td>ROCK MASTER SCOTT AND THE DYNAMIC 3 (Fatway/Phantasy 229)</td>
<td>53. 1</td>
</tr>
<tr>
<td>44. YO' LITTLE BROTHER</td>
<td>KROHNY (Emergency/Mercury 7-96907)</td>
<td>54. 5</td>
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<tr>
<td>45. MISS YOU</td>
<td>DIANA ROSS (MCA 22449)</td>
<td>58. 8</td>
</tr>
<tr>
<td>46. CITY GIRL</td>
<td>RONNIE LAWS (Capitol 2-547)</td>
<td>51. 7</td>
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<tr>
<td>47. LOVERIDE</td>
<td>NUANCE FEATURING (VIXI LOVE (W &amp; E掩饰 Sway 453)</td>
<td>52. 5</td>
</tr>
<tr>
<td>48. LOVE IN MEDITATION</td>
<td>JILL GORDON (Casablanca/PolyGram 9 48146)</td>
<td>57. 4</td>
</tr>
<tr>
<td>49. THE BELLE OF ST. MARK</td>
<td>PRINCE AND THE REVOLUTION (Warner Bros. 7-29143)</td>
<td>77. 2</td>
</tr>
<tr>
<td>50. I WOULD DIE 4 U</td>
<td>GEORGE BENSON (Warner Bros. 7-29149)</td>
<td>59. 3</td>
</tr>
<tr>
<td>51. ALL OF YOU (CAN'T TAKE HALF)</td>
<td>LILLO THOMAS WITH MELBA MOORE (A&amp;M 34514)</td>
<td>47. 1</td>
</tr>
<tr>
<td>52. EASY LOVER</td>
<td>PHILIP CALH (DWT/PHIL COLLING) (Columbia 36-04675)</td>
<td>62. 3</td>
</tr>
<tr>
<td>53. PENNY LOVER</td>
<td>JANET JAMES (A&amp;M 22465)</td>
<td>61. 4</td>
</tr>
<tr>
<td>54. SEXEMOKER</td>
<td>GARY KAY (Island/Polymax CBS 800-257)</td>
<td>43. 1</td>
</tr>
<tr>
<td>55. ELECTRIC BOOGALOO</td>
<td>OLLIE &amp; JERRY (Polygram 811-461)</td>
<td>63. 5</td>
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<tr>
<td>56. LOVIN</td>
<td>JONZUN CREW (Tommy Boy 815-7)</td>
<td>64. 4</td>
</tr>
<tr>
<td>57. I'M GONNA LOVE YOU (The Staple Singers) (CBS/44321)</td>
<td>77. 3</td>
<td></td>
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<tr>
<td>58. TONIGHT</td>
<td>CAN I CASHMEME (Phil/Pacific/Atlantic 7-99642)</td>
<td>63. 3</td>
</tr>
<tr>
<td>59. STEF-FREDDY</td>
<td>THE FURIOUS FIFTY FEATURE COWDREY, MELLE MCC, &amp; SCORPIO (SIL-2003)</td>
<td>74. 3</td>
</tr>
<tr>
<td>60. SNEAKIN' OUT</td>
<td>LINDA CLIFFORD (Red Label RG 702-4)</td>
<td>67. 6</td>
</tr>
<tr>
<td>61. EDGE OF THE RAZOR</td>
<td>RHYTHM OF THE 5TH AVENUE (Casablanca/Polysync 800-4457)</td>
<td>73. 7</td>
</tr>
<tr>
<td>62. WE ARE THE YOUNG</td>
<td>DARN HARTMAN (MCA 7241)</td>
<td>71. 4</td>
</tr>
<tr>
<td>63. I'M IN LOVE WITH YOU</td>
<td>77. 8</td>
<td></td>
</tr>
<tr>
<td>64. AT LAST</td>
<td>MARY J (Motown 75185)</td>
<td>60. 6</td>
</tr>
</tbody>
</table>

**List of Top 100 Black Contemporary Singles**

**Tracks**

**Artists**

**Labels**

**Weeks on Chart**

**Alphabetized Top 100 (B/C) (including publishers and licensees)**

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**New Scorers**

**Notable Events**

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**December 29, 1984**
Congress Faced Important Issues

(continued from page 10)

E. Coulter, both appointed in 1977 as members of the then new organization. CRT was established in the 1976 revision of the 1909 Copyright Act to deal with conflicts among parties to compulsory license status. Both ex-commissioners are Democrats and left the tribunal at the end of their seven-year term when it was obvious they would not be reappointed by the incumbent Republican administration. Brennan, a New Jersey native who was counsel to the Senate Copyright subcommittee that handled the legislation that led to the founding of CRT, was appointed to the Senate Treasury in 1985, is teaching at the Kennedy School of Government at Harvard University. He is a native of New Hampshire, is teaching at the White House on the President's plans to fill the two vacancies; in fact for some time there have been proposals to reduce the number of CRT commissioners from the current five to three.

The sitting CRT members are: Marianne Mele-Hall, an attorney, who was appointed by the President early in 1984 to the term vacated by Kermit D. O'Keefe, named by the President late in 1983 as Commissioner of the United States. The Ortega term runs to 1989. Ms. Mele-Hall was elected by her colleagues to be CRT chairman in 1985. Edward Ray, named to the tribunal in 1982, and Mario F. Arguero, appointed in the spring of 1984. Ray is a former musicrecorder company executive and real-estate entrepreneur, who was reappointed in the fall of 1992 to a full, seven-year term. Arguero, a Cuban-born, New York-based restaurateur and entertainment producer, was appointed by the President early in 1984 to complete the term of Mary Lou Burg which went until September. Ms. Burg died suddenly of a stroke. Arguero won reappointment later in the year for a new term that ends in 1991.

Other Washington highlights of the year:

• Quest for a Register of Copyrights is under way with a search committee ordered to report its recommendation by Jan. 8 to the Librarian of Congress, who appoints the Register. The vacancy occurred last fall when David L. Ladd, named Register in 1980, resigned to enter private law practice in Washington. Also leaving was David E. Leibowitz, attorney-advisor to the Register, who joined Ladd in the law practice.

• The Federal Trade Commission stepped into the music business early in 1984 when it sought a temporary restraining order against the then pending merger of Warner and Polygram. It planned to issue an antitrust complaint against the combination. The merger was called off by the principals because of the implications enunciated by the FTC.

• U.S. makers of video games won protection against the importation of false and illegal copies with the passage late in the year by Congress of the Trade and Tariff Act of 1984. This orders the Secretary of Commerce to revoke the benefits assigned to developing countries under the General System of Preferences where they fail to protect "U.S. copyrighted intellectual property." The video game industry claimed that unauthorized copies of American games were being made in such countries as Taiwan, Korea and Hong Kong and that those governments were not acting to stop what industry spokesman Glenn Braswell called "a multimillion dollar rip-off.

• FCC action revising its ownership regulations allowing a single owner to own or control up to 12 AM and 12 FM radio stations went into effect last September. The move implies growing a move for number of ownership changes in radio broadcasting.

FRANKIE GOES TO HOLLYWOOD, GENE’S STILL THERE — Island recording artists Frankie Goes To Hollywood went to Hollywood recently and tossed some popcorn into the air at a special screening of the film "Tango & Cash". The film stars Sylvester Stallone and Stallone as a New York detective and a London-based crime capitalist who form an unlikely partnership to catch a group of international criminals.

THANKS, CASH BOX FOR MAKING NEWCLEUS #1 B/C GROUP OF THE YEAR ON 12"
vacate the injunction. LP releases were reported to have declined for the fifth straight year as other configurations, most notably cassettes and 12-inch records, took up the slack. "Flashdance (What a Feeling)" took the best-selling Oscar and Michael Jackson hired epic promotion chief Frank DiLeo as his personal manager.

In another court battle, ASCAP was denied approval in May to withhold a per-program license from a TV network with a blanket music license from BMI. Publishers moved to stem the flow of imports by threatening domestic merchandisers with legal action, arguing that mechanical license fees were granted outside the U.S. do not grant the right to market product here. PolyGram modified its CD exchange program and RCA announced its plan to move its cassette duplicating facilities from Indianapolis to Weaverville N.C. The jazz world lost a father of swing, Count Basie.

Actively around the industry picked up in June. The Jacksons melodrama began to develop its comedy of errors reputation as Lexington, Kentucky was announced as the site of the first concert date by Joe and Catherine Jackson and Don King; then all mention of the date disappeared when Chuck Sullivan was named tour promoter. Promoter J. Frank Russo sued the Jacksons, claiming they reneged on a commitment to name him promoter and Sullivan as tour manager and the ticket price for the upcoming tour soar to $30 each, touching off widespread criticism about the ability of low-priced tickets. The Jacksons and their handlers, MTV reached agreements with four record companies for exclusive rights to pre-selected video clips for varying periods. The companies involved were reported to be CBS, RCA, MCA and Chrysalis. ASCAP settled with religious broadcasters over the issue of negotiated license rates and industry veteran Bruce Lundvall announced his departure from the presidency of Elektra Records to head up a new New York-based label, eventually called Manhattan Records, for Capitol. Lundvall spent the remainder of 1984 assembling his staff, with the label scheduled to begin releasing product in January of 1985.

At the beginning of July the musical tone for the year was set as CBS, MCA, Decca, two million units of the Jacksons' "Victory" album and Warner Brothers claimed first day sales of 5 million units of Fleetwood Mac's "Purple Rain," sparking the first major confrontation of'superstar product on retailers' shelves for summer. The Jacksons' ticket policy was changed to allow purchase of tickets through normal channels, abandoning the much-criticized mail order system. PolyGram reacted to the FCC's suggestion that it should seek a smaller major label to merge with and Montgomery Ward seemed on the verge of phasing out prerecorded music.

In August a full-scale assault on MTV's perceived monopoly was launched. The most notable was a L.A.-based Discovery Music Network announced plans to begin operations in December and Ted Turner unveiled plans for his Cable Music Channel to premiere in the same month. The New Music Seminar convened in New York, with 3,000-plus attendees gathering to discuss promotion and support of alternative music forms. Elektra agreed to join the labels with MTV arrangements, becoming the first label to publicly acknowledge the arrangement. Roche Records was placed in receivership. And black artists dominated the charts, with Prince, the Jacksons, Tina Turner, Lionel Richie, the Pointer Sisters and Ray Parker, Jr. all scoring Top 10 hits.

As fall approached MTV announced its own plans for a new cable music network targeted to an older age group of 29-40. Ted Turner announced a pushed-up debut date for his Cable Music Channel. Technology was in the news again as MTV launched a million-dollar CD advertising supported by Sony, WEA, CBS and PolyGram; Sony decided to manufacturer CD players at European as well as Japanese plants; and Pioneer announced development of a player capable of handling both CD and videographic information. The Ninth Circuit Court of Appeals refused to allow the WEA/PolyGram merger until FTC proceedings were completed. The Discovery Music Network sued MTV in Los Angeles, charging antitrust violations, restraint of trade and unfair competition. And Herbie Hancock scored five awards in MTV's first video awards ceremonies.

By October the first domestic CD music release was set for late August by CBS, with "High Times," a performance tape jointly by CBS and Sony, and operating in Terre Haute, Indiana. Concert promoters claimed that despite the massive business generated by the Jacksons and Bruce Springsteen tours, summer business had been disappointing. Sony debuted a portable CD player and two car models. ATV Music, the holder of most of the Lennon/McCartney catalog, was placed on the auction block. The Recording Industry Association of America convention opened in New York, with a slew of hi-tech equipment. K-Tel Marketing, once the protection for the compact disc, announced the formation oftrerxi and Tread International purchased the Buck Owens catalog.

Personalities took over the spotlight in November as Chrysallis' co-founder Chris Wright bought out partner Terry Ellis. Don Imus and later Scott Shannon were announced as vice president of records and video for Tower Records headquartered in Sacramento, explained, "We have already converted most of our stores into full-service video operations and by next year all of our stores will be video. Video is fully 10 percent our business now and increasing, and it is not only in the major cities that it is doing well. Our video outlets in places like San Jose, Sacramento and Las Vegas have really turned on. Musicland's Eugster said, "We are only incidentally in the home video market, but we have been testing and taking advantage of some opportunities to sell certain video products such as Thriller, Purple Rain and the Paramount 25-25."

TOP 10 ALBUMS
Lust Life — Linda Ronstadt — Asylum
Shakespeare Sings My Baby — Eye To Eye — Warner Bros.
Tender — Joe Jackson — MCA
Welcome To The Pleasurdom — Frankie Goes To Hollywood — ZTT/Island
For In Love Again — Patti LaBelle — Philadelphia
LA. Is My Lady — Frank Sinatra — Quest
The Woman In Red — Stevie Wonder — Motown
High Crime — Al Jareau — Warner Bros.
Lamont's Manhattan — Tynk — Polydor
Victory — The Jacksons — Epic
(continued on page 41)

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E.P.A Hosts I/I/J — Epic/Portrait/Associated Labels hosted a listening party at New York's Media Sound Studios recently for the Isley/Jasper/Jackson album "Broadway's Closest To Sunset Boulevard," on the CBS Associated Label. Pictured from left are: Thaddeaus of Arenalin, Marvin Gaye; Ernie Isley; Chris Jasper; Tommy Martell, vice president/general manager, CBS Associated Labels; Nick Gordon, attorney for the group; Don dopmsey, E.P.A senior vice president & general manager, Jeff Franklin, ATI; and Ron McCarrile, vice president, marketing, E.P.A.
STILL GOING STRONG — Night Ranger recently celebrated a “Year on the Charts” at San Francisco’s Hard Rock Cafe for its double platinum Camel/MCA Records ‘Midnight Madness’ album. Members of Journey, the Doobie Brothers and Jefferson Starship were on hand for the activities, as was Assembly Speaker Willie Brown, who presented the group with an anniversary cake and a proclamation from the California State Assembly. Pictured from (l-r) are: Alan “Fitz” Gerald, Brad Gillis; Kelly Keagy of Night Ranger; Bruce Bird, president of Camel Records; Brown; Jeff Watson, Jack Blades of Night Ranger and Bruce Cohn, the band’s manager.

TOP 10 ALBUMS

“Album Album” — Jack De Johnette’s Special Edition (ECM)
“America The Beautiful” — Ruby Braff/Dick Hyman (The George Wein Collection/Concord Jazz)
“Clarinet Summit” — Alvin Batiste/John Carter/Jimmy Hamilton/ David Murray (India Navigation)
“Double Double You” — Kenny Wheeler (ECM)
“Echoes” — The Modern Jazz Quartet (Pablo)
“Historic Concerts” — Max Roach/Cecil Taylor (Soul Note)
“Nothin’ But The Blues” — Joe Williams (Delos)
“Poetry” — Stan Getz/Albert Dailey (Elektra/Musician)
“That’s The Way I Feel Now: A Tribute To Thelonious Monk” — Various (A&M)
“The Voice” — Bobby McFerrin (Elektra/Musician)  

Lee Jeske

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Country Music Year-End Wrap Up 1984

(continued from page 29)

and from Columbia Ray Charles’ “Friendship” album. The labels also released videos on Skaggs, Exile, Mark Gray, and the successful Moe and Joe team with the spoof “Where’s The Dress.” Columbia also made six new additions to its Historic Edition series with albums from Little Jimmy Dickens, Carl Smith, Leon McAuliffe, Roy Rogers, Bill Monroe and Patsy Montana.

Warner Brothers started 1984 with Jim Ed Norman taking as executive vice president and general manager of several other staff members. In addition to the Nashville changes, regional promotion personnel were added in Dallas and Atlanta with plans to continue the growth into 1985 by adding a national sales manager and vice president and marketing promotion person in Los Angeles. The label made several new additions to its artists roster including Del Shannon, Dennis Bottoms and The Forester Sisters, while The Nitty Gritty Dirt Band celebrated its first number one country single in 17 years with its first Warner Bros. single, “Long Hard Road.” The Nashville division committed itself to the country video market with promotions from artists Gary Morris, Pinkard & Bowden and Hank Williams Jr.’s star-studded “All My Rowdy Friends Are Coming Over Tonight,” which was featured for airplay on the MTV network.

In a year of personnel changes at MCA Records, the label turned its focus on expanding its release of album product. Though 25 LP releases were stated for 1984, the label has already scheduled 43 LP releases for 1985. In addition to changes in staff, several new acts have been signed throughout the year including John Schneider, whose first single for MCA, “I’ve Been Around Enough To Know,” was a top hit, along with Steve Wariner, Mac Davis, Nonguito Larson, and Ray Stevens. In a year of firsts, artist George Strait received his first gold album for “Right or Wrong.” The Oak Ridge Boys “Greatest Hits, Vol. II” also went gold.

The Nashville division of Capitol/EMI America, under division president Jim Fogelson, made considerable staff additions in 1984, bringing seven new staff members to the Nashville office and two representatives to the west coast. Along with the growth in the staff, the label’s artist roster also increased. Capitol added Sawyer Brown, Marie Osmond, Con Hunley, T. Graham Brown, and J. D. Martin to the label and EMI America’s roster grew with the signings of Bobby Bare, Simon & Verity, and Lisa Angelle. Capitol artist Michael Martin Murphey had success with his music video of “Disen-}

chanted,” winning a Silver Reel Award at the New Mexico Film and Video Awards presentation, and Ann Murray’s “A Little Good News” won both Single of the Year and Album of the Year at the annual CMA Awards.

Polygram/Mercury made an increase in album product, doubling the amount of product released and marking a 50 percent increase in single releases. The Nashville division also released its first in a series of “Collector Editions” with a two record set of “Hank Williams 40 Greatest Hits” and another package of “Rare Takes And Radio Cuts” and “George Jones Salutes Hank Williams.” It was another successful year for The Statlers with their two album releases, “Today” and “Atlanta Blue,” both of which went to 10. In addition to their number one single with “Elizabeth” the group also ventured into video for three of their singles. Artist/songwriter Tom T. Hall also found Top-10 single success with “P.S. I Love You,” from his “Natural Dreams” LP.

With the wide acceptance of new Mercury artist Kathy Mattea, the label also scheduled releases from new artists Len Wake, Gary Wolf, The Maines Brothers and Leonia Williams.

The year was certainly number one with independent labels, particularly for Complete Records and the Atlanta-based Noble Vision. Compleat and artist Vern Gosdin scored his first number one with “Tell Me What Love Has Done.” In addition to Gosdin’s success in country music, his gospel LP, “If Jesus Comes Tomorrow, What Then?” and a cut from the album have both been nominated for a Grammy in the category of best inspirational performance. Compleat also expanded its artists roster with the addition of The John Arnold Band, Kim & Karmen and Zella Lehr. Noble Vision with artist Jim Glass each received a first number one when their “You’re Gettin’ To Me Again” topped the singles chart. That achievement was a boost not only to the two-year-old independently owned and distributed label, but to the ever-growing independent field.

In one of the largest publishing deals in the recent history of Nashville’s music industry, Tree International expanded its giant catalog even further with the purchase of Buck Owens’ Blue Book and Gold Book Music company catalogs. Before the purchase, the Blue Book, which contains over 60,000 country songs and Top 10 hits, was the only sizable country music catalog not located in Nashville.

When the performing rights organizations honored their most performed country songs of 1984 the spotlight was on songs with crossover pop-oriented appeal. The American Society of Composers, Authors and Publishers (ASCAP) honored “Where’s We’ve Got Tonight,” written by Bob Seeger and recorded by Kenny Rogers and Sheena Easton, while Broadcast Music Inc. (BMI) presented its Robert J. Burton award to Barry, Maurice and Robin Gibb for their “Islands In The Stream,” recorded by Kenny Rogers and Dolly Parton.

SESAC honored the novelty Christmas tune “Grandma Got Run Over By A Reindeer” as its Song of the Year. This year the Nashville Songwriters Assn. International (NSAI) inducted Hal David, country label manager Dennis Bottoms, and Nashville songwriters Charlie Sherrill into its Songwriters Hall of Fame. The Country Music Assn. honored Floyd Tillman and the late Ralph Peer as its most recent Hall of Fame members.

In a year of changes, the country music community lost a great contributor who changed the face of country music decades before. The Texas Troubadour, Ernest Tubb, died in early September after a long battle with emphysema. In terms of how far country music has come since its “hillbilly” roots, it was Tubb who in 1947 first brought a Grand Ole Opry show to Carnegie Hall.

Summer To Receive ADL Award

LOS ANGELES — RCA Records president Robert D. Summer will be honored at the annual luncheon of the Music and Performing Arts Division of the Anti-Defamation League (ADL) of Britth. Summer will be the recipient of the ADL’s Human Relations Award in recognition of his commitment to artistic freedom. The luncheon will be held in the Grand Ballroom of the Waldorf-Astoria Hotel in New York on Monday, February 4, 1985.

Summer’s career at RCA Records has entailed all facets of the recording, distribution and manufacturing of music. He was appointed division vice-president, International, in 1973, directing RCA’s network of subsidiaries and licensed around the world. He became division vice president of marketing in 1977, and was appointed division president in 1978. Summer is also a member of the worldwide Board of Directors of the RCA/Columbia Pictures joint ventures in home video and is co-chairman of Arista Records.

SUMMER TO BE HONORED — RCA Records president Robert D. Summer will be honored at the annual luncheon of the Music and Performing Arts Division of the Anti-Defamation League of Britth, Feb. 4, 1985, at N.Y.’s Waldorf-Astoria, where he will receive the ADL’s Human Relations Award for “his commitment to artistic freedom.” Pictured here at the kick off cocktail reception are (l-r) Tony Nastell of CBS Records; Ken Kragen of Kragen & Company; Gil Friesen of A&M Records; Summer; Jerry Weintraub of Management III; and Cy Leslie of MGM/UA Home Video, chairman of the ADL’s Music and Performing Arts Division.

TOP 10 ALBUMS

“Footloose” — Original Motion Picture Soundtrack (Columbia)
“Born In The U.S.A.” — Bruce Springsteen (Columbia)
“Sports” — Huey Lewis and the News (Chrysalis)
“Purple Rain” — Prince and the Revolution (Warner Bros.)
“She’s So Unusual” — Cyndi Lauper (Portrait)
“I Feel For You” — Chaka Khan (Warner Bros.)
“Private Dancer” — Tina Turner (Capitol)
“The Magazine” — Rickie Lee Jones (Warner Bros.)
“Tropical” — Pat Benatar (Chrysalis)
“The Woman In Red” — Original Motion Picture Soundtrack (Motown)

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Kool & The Gang: "Jungle" To "Joanna" And Beyond

By Rusty Cutchin

It will appear on the CBS television network's 90-minute Happy New Year special, along with Lily Tomlin, Andy Williams, Gladys Knight and the Pips, Chaka Khan, the Charlie Daniels Band and Louise Mandrell. Kool and the Gang will perform four songs live from Epcot Center at Disneyworld. One of those, "Misled," is the first single from "Emergency" and is the band's 11th Top 40 hit of the '80s, a new record for an R&B/pop group. After that it's back to New York for a promotional appearance on behalf of the band's new video from RCA/Columbia Pictures Home Video, a tape of a recent New Orleans concert. Later on, it's more dates in Europe and a year of shows in support of "Emergency." It's easy to trace one reason for Kool and the Gang's success: work.

And a lot of work it's taken, stretching back to the time the Bell brothers, Ronald and Robert, who blows tenor sax in the band and is now the primary producer of the group's LPs, moved with their family from Youngstown, Ohio to Jersey City, New Jersey. Kool and Ronald would take empty paint cans from a factory near their home to a hill "where the sound was great," pretend the cans were bongos and churn out Afro-jazz beats. By 1964 Kool (who was 14 at the time), Ronald and most of the future members of the group were hanging out across the Hudson River in New York's Greenwich Village at the legendary Cafe Wha. Explains Kool, "Every Sunday they had a houseparty with Richie Havens, some country and western people and an Afro ensemble playing percussion...us.

It was really exciting. Bill Cosby, Richard Pryor and Jimi Hendrix were all down there during that period. I remember getting paid a bucket of potato chips and a sandwich for an afternoon's work.

Influenced by the music of John Coltrane, McCoy Tyner and Pharoah Sanders, Kool, Ronald and friends Dennis Thomas (flute/ alto sax) and Robert McKens decided to form a band called the Jazziacs. Soon, Charles Smith (guitar), George Brown (drums) and Ricky West (keyboards) were recruited for the fledgling group. One essential ingredient was missing and Kool offered to take up the slack: a bass player was born. "One Sunday (at Cafe Wha) I asked to borrow the bass guitar," Kool recalls. "I knew Comin' Home Baby (a jazz tune popularized by Herb Mann), which you can play on one string. That was the beginning of my becoming a bass player."

Before long the Jazziacs were heading toward an R&B orientation. By 1969, when the band adopted its present name, they were ready for more commercial endeavors. "The group was evolving and we saw that being a backup group wasn't exactly what we wanted to do, so we moved on and started taking gigs on our own as the Soul Town Band," Kool said in an interview. "That was around 1968. We were working in a club over in Newark called the Blue Note Lounge. One of the MCs would always call my name out of the background when he was introducing the other people that were playing there that night. He kind of locked onto the name 'Kool.' So one day we came into the club and he had made a poster that had Kool and the Flames and he had a picture of Kool being some ice putting out the fire. It was a nice poster and a nice concept. So we changed the name to Kool and the Flames for about four months.

"Then we met a producer by the name of Gene Redd who had a pending deal with De-Lite Records. We got together with some material and we rehearsed for about seven or eight months and came up with a concept that later became our first album. We liked the name Kool and the Flames.

(continued on page KG-14)
"It's the most gratifying thing I ever did in my life," said De-Lite Records president Gabe Vigorito. "I've worked with other acts and there's nothing like Kool & The Gang and that's not hype."

It is indeed rare for a band's business associates to convey the special bond that exists among them, but for those involved with the day-to-day business of Kool & The Gang, business as usual is nothing less than pleasurable.

"When they were first coming up it was obvious they were a clean band," remarked Vigorito. "Not just cleaner looking, but cleaner in their thinking, their models, their attitudes." Vigorito has been around Kool & The Gang since they first joined De-Lite over 16 years ago. He has been an integral part of the group's affairs since rising through the ranks of De-Lite, eventually becoming the company's president.

Vigorito is not just a part of Kool & The Gang's record label, he is a part of Kool & The Gang. He explained how the group had gone through several changes over the years. "We had come off two gold albums and two gold singles in 1974 and 1975. After that, commercial success seemed to turn away from us. Robert (Bell) and I talked about it and decided that we needed help in the vocal area." Vigorito added that from that point, the band would know exactly what to do. "I put a lot of faith in this group," he commented. "They know what they want and they pick the best people. Well, they got together with James Taylor and he fit in like a glove. They found the missing link."

From the moment Taylor joined the band, Vigorito acknowledged a new chemistry and vitality that would become evident on vinyl. Kool & The Gang were meeting with commercial success once again and no one could have been happier than Vigorito. "It was like being reborn again," he stated.

And no one could be more enthusiastic about Kool & The Gang's latest effort than Vigorito. "We were looking for a sound that was commercial and could get multi-format airplay. We have changed it a little to make it more rock-oriented. But one thing that must be pointed out is that we have always kept our roots. Some people have commented that we have at times left our black base. We have never felt that way," Vigorito pointed out the band's consistent popularity with the black audience even while Kool & The Gang's songs could be heard on most any format. "Emergency" is a multi-formatted album that also reaffirms the band's commitment to its roots," said Vigorito. "We always try to keep the music at the street level."

One of Vigorito's greatest sources of pride is the band's work for charitable organizations. "It starts from the heart so it's hard to talk about," he commented. "It's a feeling, a feeling that everyone wants to do the right thing. If somebody is in trouble we're always looking to help out."

Vigorito explained De-Lite's success as "simply a matter of doing things right. If you do things that are not on the up and up all the time, it seems to catch up with you. But if you make a conscious effort to constantly do the right thing and you keep moving forward, it has to turn out better."

As for the future, Vigorito remarked, "we're competing against ourselves. We think we make the best music and we're going to continue. If we have success with one, the next one simply has to be better."

Over at PolyGram the enthusiasm is no less evident. "I really believe they have a chance right now, with all the current trends in radio, to go even higher than they've been," said Guenter Hessner, president and chief executive officer at PolyGram. "Emergency is different," he commented. "The sound has a very strong urban base as well as an AOR touch to it. We are very satisfied with its progress and I think you'll see it all the way up there in the next few weeks."

Hessner shares Vigorito's admiration of the band's charitable endeavors, stating, "they are really beyond just musicians and showmen, they are real humanitarians." He added, "we are really delighted that they took part in the "Band Aid" project which is so important."

Hessner also voiced his pride in the band's involvement with the United Negro College Fund as well as Big Brothers and Big Sisters. "There's a very warm feeling about them," he remarked.

Jack Kiernan, PolyGram's executive vice president for marketing and sales echoed the humanitarian stance of the band. "It's not just an image," he said. "Besides being extremely socially conscious, they are some of the finest people I've ever met."

Kiernan elaborated on the constantly expanding success of the band. "The urban radio situation, which is certainly a base for them, has broadened even more and really opened up. Video is an integral part of their marketing plan. Their exposure in the clubs helps expand the band's base even further."

Harold Childs, PolyGram's senior vice president, urban/black music, explained the band's re-emergence in the 1980s, "I think it was a combination of the change of climate in the whole radio scene and the change in climate of how kids in this country started to dance again. Kool & The Gang was right there." Childs added, "I think what a lot of the groups had to do in the '70s was strike out to try to come (continued on page KG-10)

"I think the most important thing for all of us is the tremendous amount of respect we have for one another."  
Gerald Delet

"They are more than happy to do things for the benefit of the people of the community. I think that's one of their strengths as a band. They've served as a role model for other bands."  
Harold Childs  
Sr. VP Urban/Black Music, PolyGram
Friends Help Keep The Kool & The Gang Family Together

by Peter Holden

The Kool and the Gang network of friends and business associates is, after twenty years, obviously very closely knit. Indeed, each person involved in this network, from the band’s International Personal Correspondent Marc Pearlman to BMG’s Stanley Catron to Big Seven Publishing’s Phil KahL, describe the Kool and the Gang network as a family. And like any family, to stick together takes a great amount of loyalty, love and cooperation. These things are all made easier when the end result is success, as it has been for so many years in the case of Kool and the Gang.

Though there are many cases of this bond between the group and its associates, one of the best examples is that of Marc Pearlman. After first seeing the group perform live at age twelve, meeting the members and ultimately forming Kool and the Gang’s fan club, Pearlman has gone on to become an integral cog in the group’s family of friends. “What the position entails is that on every album for the last ten years, my name and address have appeared with the title “International Personal Correspondent.” This means that whoever you are or for whatever reason you need to contact the band, you go through me. If it is for a part of the business that I don’t handle, I know where to send the inquiry. It’s about twelve to fourteen hours of work every day, but the thing that I want to stress is that this is my livelihood and I thrive off of it. The way the whole thing has worked out, everybody involved has become family.” Yet Pearlman does his work with a sense of purpose that indicates that it is indeed a business; it is simply a business which he loves.

Where Pearlman’s friendship with the band led him into a position of business with Kool and the Gang, Don Robinson began on the money end of things and has grown into the closestink of the New Jersey-based band. Robinson explains, “I’ve been associated with the band for about thirteen years. The guys had insight a long time ago to protect their financial security even when they were very local, and I was, as I am now their financial insurance advisor. We started working on a close personal level, and now it has grown into a corporate thing with pensions and things like that.” Commenting on Kool and the Gang’s continued success after so many years and so many changes in the music industry, Robinson remarked, “I think the key has been perseverance. They were of course very talented initially, but no one knew them. After their first big national hit “Funky Stuff” and then “Summer Madness,” everybody realized how good they were and came out to see them.” With clients such as Stevie Wonder and Greg Phalin on Robinson’s list, Kool and the Gang obviously have a very good business man as well as a close friend on their side. Working on a winning team is always enjoyable, and even more so when that team wins through integrity, hard work and pure talent. Phil KahL, executive vice president of Big Seven Music, Kool and the Gang’s music publisher elaborates: “I have worked with the band for over eight years, and we have had nothing but a positive working relationship. One of the main reasons for this is that they have always been successful. There hasn’t been an album they have put out since we’ve been working together that hasn’t had two or three charting singles. The bottom line has always been their strong songwriting, and the band is as much a force internationally as it is an American musical institution. Working with the people at De-Lite and with the members of Kool and the Gang is like working with one big family.”

Yet it has not always been pure success for Robert “Kool” Bell and Co. As Marc Pearlman will tell you, it has been years of hard work and belief in the power of the band’s music, themselves and God. Pearlman says, “The reason they have been around for so long is that while Kool and the Gang keep doing new things; they never let go of the original music and the messages that they have used in the past. They are still very loyal and faithful to the causes that motivated them from the start.” However, those causes and positive energy didn’t always bring in a substantial amount of living income. That’s where people like BMG’s vice president of performing rights Stanley Catron come in.

“What we do, and what we have done with Kool and the Gang is to make their path a little easier because when they first came to us they were neophytes. A gentleman named Gene Redd brought them in to us from Philadelphia, and we thought they were terrific, so we affiliated them. On the basis of that affiliation, we were able to fund them, to seed them a little bit. They had a recording deal, and on the basis of that deal and the product we saw coming out we were able to advance them money against their future royalties.”

This kind of practical help stimulated the band to continue writing and performing at a time when there were a slew of black groups vying for the market. Don Robinson recalls, “During the early 70’s we had a lot of competition from bands like Earth, Wind and Fire and The Ohio Players, but the band waited their turn, and they were ready when it came. I think the real turning point was the song “Summer Madness.” It was a change in the band’s style to a certain extent, but when that song came out and got exposure through the movie Rocky, Kool and the Gang started attracting a much larger audience and they started crossing over. They became established in the public’s awareness. It’s been a long road since I used to see them in 200 seat rooms in Newark, but they have never changed their positive attitude and their perseverance where a lot of groups would have given up.”

This sort of perseverance and positive energy transcends the band’s records and live performances. As Pearlman noted: “The band believes in and fights for freedom for everybody. This is evidenced most recently in Kool and the Gang’s involvement with Band Aid, the Ethiopian hunger relief project and their long history of contributions to charity. Sal Michaels, of Norby Walters which has handled Kool and the Gang’s tours for the past several years remarked: “They are some of the most talented people I have ever had the privilege of working with, but it goes beyond that. They care about people. They dedicate a lot of time and energy to the underprivileged and to charities. Maybe that’s why they are so successful worldwide. They care and people can feel it. To make it short and sweet, let’s just say Kool and the Gang are real superstars, not plastid!”

In speaking with associates from nearly every aspect of Kool and the Gang’s (continued on page 19)
CONGRATULATIONS

TO A FINE BUNCH
OF GENTLEMEN AND
FRIENDS —

IT'S BEEN A PLEASURE
WORKING WITH
AND KNOWING YOU
THOSE MANY YEARS.
ALTHOUGH YOU HAVE REACHED
A HIGHLY SUCCESSFUL PLATEAU,
YOUR GREATEST POTENTIAL IS
NOW BEGINNING.

SINCERELY —
GERALD DELET

WORLD WIDE ENTERTAINMENT COMPLEX INC.
Deodato And Bonnefond: The Voices From The Booth

by Lee Jeske

In 1978, after the release of “Everybody's Dancin’,” their 16th album, Kool & The Gang were ready for a change. “Our approach was to progressive,” is the way Kool put it. “We were playing the groove, but with jazz progressions on top. That’s not what the public wanted to hear. We realized that maybe we were too close to the music, that we needed someone objective from the outside to come in.”

So, after years of producing themselves, Kool & The Gang sought out Eumir Deodato.

“They called me,” recalls Deodato. “They had heard an album I had done for Warner Bros. called ‘Love Island,’ which they liked. So we had a meeting and we decided to start working. But then, as it worked out, I was working on another album for Warner Bros. and I just couldn’t find the time to do it so we actually decided, at one point, not to do it, and they went on their own. But it was not going too well, there were a whole bunch of problems involved. When I finished my album they were still making some demos on those songs. So I asked them to set up a couple of rehearsals and during the rehearsals I started looking at bits and pieces of ideas.

“What they were doing was very straight forward R&B, raw funk. Originally they were based on horns, it was mostly an instrumental band. There was some singing, but it was sparse. I always loved James Taylor’s singing, from the beginning of rehearsals. I said, ‘Wow, he’s got some voice’! So I decided the best thing to do would be to write songs with lyrics — full verse, full chorus, and all that. By the time we got to the horns there was still some of the old tendency to write a lot of horn parts and I tried to show them that it would work a lot better if the horns worked around the lead singer. They did that and everything started falling into place.”

The resulting LP, of course, was “Ladies’ Night,” the album that started Kool & The Gang’s string of Platinum albums. However, says Deodato, the band wasn’t convinced at first.

“I had to talk them into it,” he says. “They were so used to that one style — the heavy horns — and they were not using to doing things carefully. On ‘Ladies’ Night’ we had a lot of work — we had to make sure that the groove was right, that there was no rushing, no dragging on the tracks, that the sounds were recorded properly. The concept too — they used to be narrow to the R&B market, and I told them that it didn’t matter, a lot of the stuff they could do could definitely hit the pop market. This was when James became the center of focus of the band itself and everything was supposed to be around him after that.”

With Deodato producing, and Jim Bonnefond engineering, Kool & The Gang hit the pop market like a sledgehammer. Four albums in a row — “Ladies’ Night,” “Celebration,” “Something Special,” and “As One” — went Platinum.

“We were very careful, very thorough,” says Deodato. “We wanted to be careful and thorough and get all the parts close to perfection. On ‘As One’ we used about 1,200 hours of studio time. During that time I worked only with Kool & The Gang. Always by the time I’d be finished with the record, I’d want to take a break and I could never start any other project. There was a lot of concentration on the records, let’s put it that way.”

As to what he learned from his four albums with Kool & The Gang, Deodato says, “I learned something about being loose musically, not being so strict with certain things. Because most of the time we’d go to the studio with just a groove and work around it.”

Jim Bonnefond, who remained engineer after the band split with Deodato and is credited with the band, as co-producer on their latest LP, “Emergency,” agrees.

“They usually write the songs in the studio,” says Bonnefond, “and I’m generally opposed to that, in a way, because of the time and the expenses. But what I’ve learned is that sometimes there isn’t a right and a wrong. Sometimes, with a song, we’ll work on it in the studio, sometimes we’ll spend 100 hours changing it and erasing tracks and recording tracks, but when the song goes to number one, although it was a grueling experience, you have to say it was all worth it. It’s hard not to.”

Sometimes, says Bonnefond, the hits aren’t always so obvious.

“Ronald Bell is more of a skeptic or doubter than I, and he didn’t care for ‘Celebration’ when he wrote it. The day we mixed it, he didn’t like it; and that went to number one. With this last record, when we finished we knew we had something good. We knew it with ‘Misled’ and a few other songs.”

At times, a co-producer and chief engineer can come in handy for things other than co-producing and chief engineering.

“When they wrote ‘Joanna,’” recalls Bonnefond, “they wrote it as a song called ‘Dear Mom.’ And I listened to the song and I liked it, but I couldn’t see how they would be able to work with that title. So I suggested that they pick a girl’s name. I said, ‘It’s a shame that ‘Rosanna’ has just been used, but something that has the same flow and sound as ‘Rosanna.’’” I stopped suggesting that they pick a girl’s name. I said, ‘It’s a shame that ‘Rosanna’ has just been used, but something that has the same flow and sound as ‘Rosanna.’’” I stopped suggesting that they pick a girl’s name. I said, ‘It’s a shame that ‘Rosanna’ has just been used, but something that has the same flow and sound as ‘Rosanna.’’” I stopped suggesting that they pick a girl’s name. I said, ‘It’s a shame that ‘Rosanna’ has just been used, but something that has the same flow and sound as ‘Rosanna.’”

(continued on KG 12)
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SHOOTING ‘TONIGHT’ — Early in ’84, Kool & The Gang shot a video of their single “Tonight” in a warehouse in the lower west side area of Manhattan. Pictured at the shoot are (l-r): Len Epand, vice president, video communications, PolyGram Records; Martin Kahan, director of the video; James “J.T.” Taylor, of the group; Wendy Edmead, a dancer from the play “Cats” who performs in the video; Robert “Kool” Bell, of the group; and Gabe Vigorito, president, De-Lite Records.

More Than A Job For Executives

(continued from page KG-4)

up with records that would cross over. Consequently their styles changed and they were searching to get on a particular station. I think as the ’80s came along everything was crossover and everything fit that format. If you had a good record and you had a good reputation like Kool & The Gang — you got that marketplace.”

Childs perhaps has the best sense of how the new album is doing commercially. “The response has been very favorable especially at the black level,” he remarked. “At this point it’s being very well received at black stations and it looks like we’re going to have a very major total record.”

Childs also touched on the band’s work for charity. “They’re very active in the community,” he stated. “And they’ve never given up their contact at the street level. They are more than happy to do things for the benefit of the people of the community. And I think that’s their strength as a group. They’ve served as a role model for other bands.”

Gerald Delet, who heads up Kool & The Gang’s management team (Worldwide Entertainment Complex and Quintet Associates) believes that despite being accomplished recording artists, Kool & The Gang have yet to reach their highest point of success. “The band, as great as they have been and as great as their tunes have been, are now just reaching their potential. I don’t think the community has seen what they can really do. It’s now starting to emerge.”

Delet explained the managerial decision making process of the band. “Any major issue that comes up is voted on. Everyone has different functions in different areas but when it comes to any major situation, it is definitely voted upon. It’s very democratic and that’s the way it should be.”

Delet also pointed out the tremendous contribution and guidance of Sam Alston. “The reason people love them is because they love the people back,” said Delet. “They truly love what they do.” Delet pointed out the consistently excellent working environment created by the band members. “I think the most important thing for all of us is the tremendous amount of respect we all have for one another. Besides all the love, a lot has to do with the respect.”

Barbara Hernandez has worked with Kool & The Gang for the past five years. She is responsible for scheduling the band’s off-stage appearances while it is on the road. That includes the numerous charity events. “If they can fit it in, they’ll do it,” said Hernandez. “If it’s something that’s real meaningful, they will always be there to help someone.”

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short of saying ‘Joanna,’ but somebody figured that out on their own.”

After six albums together, Bonnefond says, “It's really a group-effort. When we're making records it's Kool & The Gang & Jim, I'm in the Gang. You know over the years you just develop a real tight friendship, which is what, I think, has a big part to do with making it work.

"And things have gotten slightly easier. The album before last, ‘In The Heart,’ took 1,700 hours; ‘Emergency’ took more like 1,000. What's happening is, it's mostly the technology which is making it take less time. It's because we use things like drum machines and synthesized basses and synthesizers that all play together and play automatically. With the new technology you can do quite a bit. It does, in the end, save time and gives you a much better sound — the drum sound, but the levels are good and the temps are perfect, of course, so when it comes time to mix it makes it that much easier.

"People seem to be growing in the group. Some people — like James for example, over the course of doing the records has definitely learned about writing songs and melodies and have improved with age. And Curtis, who's the new keyboard player in the band, is getting better and better, which makes making the records easier.

"It's funny, it's like a family operation. And there's a lot of trust and a lot of friendship that's, I guess, the main thing I can say about the last six years."

Bonnefond adds, "We're probably going back into the studio in March. The band just finished a video that is great — it's like going to the movies, they did an hour-and-a-half special in New Orleans, and there's the McDonald's campaign. There are a lot of things that are going on, so it looks like in the next few months something real big's going to happen."

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From "Jungle" To "Joanna"

(continued from page KG-3) but James Brown's group at the time was called the Famous Flames. We tried to come up with a new name but all of the others were too far-fetched. So we decided to change Flames to Gang, being that the sound we had created had a street type of sound to it. And that's how we became Kool & the Gang. What Gene did was take the music and make it more commercial in a sense.

But one other aspect of the group's presentation had to be honed before it could embark on its R&B journey. "From doing jazz we were just like standup musicians. We had rehearsed trying to put together some type of idea of what a live performance should be like in the R&B world. We did our first show at the Apollo Theatre when our first record started making a little noise. There was this group called Willie Paster and the Magnificants and they were our inspiration to put a show together. They had a strong show. So we saw that if this was the type of business we wanted to be in, we were going to have to get into choreography and things that would help put a show together instead of just standing up playing. It was a lot of work to get our choreography together. We tried to do Temptations steps with horns, which made us look a little unique at the time. The majority of the groups were ballad groups — The Temptations, the Delfonics. When we got it together we were a little unique in what we were doing." 

By 1976, the group had proven its act was together. "Wild and Peaceful" had broken things open for the band and the cuts "Jungle Boogie," "Hollywood Swinging" and "Wild and Peaceful" had established Kool & the Gang as America's number one party band. But the growing influence of disco in the late '70s threatened to blow Kool's hard-earned boogie style out of the water. Two events, both film-related, saved the group from extinction. "Open Sesame," the group's eagerly-awaited follow-up to "Wild and Peaceful" spawned a title cut that found its way onto the Saturday Night Fever soundtrack, one of the biggest selling albums in history. "Summer Madness" duplicated the trick on the Rocky album. The popularity of the two albums kept Kool & the Gang from becoming an anachronism and indeed exposed the group's music to larger audiences than ever before.

But a change was clearly on the horizon. "We thought that musically we were there," Kool says, "... as far as our writing ability. But we just didn't have the vocals that the Commodores had with Lionel Richie and Earth, Wind and Fire had with Maurice White and Philip Bailey. Once we made that change, that was the difference. It was James Taylor who delivered the group's new softer sound for the "Ladies' Night" album. "We needed that male voice up front," says Kool. "That's the only thing we were missing. We were writing songs that were pop oriented, but we didn't have the right voice to sing them. James was the voice." "Ladies' Night" included a string of three hits, "Too Hot," "Hangin' Out" and the title track, which catapulted the group back into the spotlight for the first time in seven years. "It was like our resurrection in terms of being accepted again," Kool observes. If

(continued on page KG-16)

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"In The Hearts" Of Everyone At PolyGram Records Australia Kool & The Gang Are Truly "Something Special" 20 Years Of "Emergency" Have Paid Off. The "Celebration" Continues Congratulations!

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CASH BOX Salutes Kool & The Gang

JOINING FORCES — A lot of musical talent was brought together when Kool & The Gang and the Spinners joined to film a TV commercial for Schlitz Malt Liquor. Pictured during a break in filming are (top row on ladder): Michael Ray and Dennis Thomas of Kool & The Gang; Henry Fambrough of the Spinners; (middle row, l-r): Clifford Adams, Robert Mckens, Charles Smith, James Taylor, Curtis Williams all of Kool & The Gang; Bobby Smith, John Edwards, Billy Spencer and Purvis Jackson of the Spinners. Seated: Robert "Kool" Bell.

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KQ 14

Cash Box/December 29, 1988
Friends Stay Together
(continued from page KG-6)

network of friends and associates, this sort of attitude is prevalent. Sultan Herji, president of Travelling Taj Inc. which handles all of the group’s international travel plans said, “They are one of the few musical groups that I have worked with which is very level headed. They are very organized and pleasant to work with because they are so straight-no drugs or anything like that — and they are constantly helping others, doing shows and donating time for charities.”

The personal touch which seems to emanate from nearly every segment of the Kool and the Gang organization is epitomized by Pearlman’s observation of the kind of following which the group has. “I think Kool and the Gang is comparable to the Grateful Dead in the kind of diehard enthusiasm which its fans show. The people that have been with them all through the years know that the group hasn’t sold out and continue to be fans. And the band just seems to pick up more and more new fans.” And clearly, that diehard enthusiasm is characteristic of many business associates and friends which make up the Kool and the Gang organization.

McKool & The Gang — McDonald’s will be presenting Kool & The Gang in two N.Y. concerts, Jan. 7 & 9, 1985 at Avery Fisher Hall, to benefit the United Negro College Fund. Here, discussing the details are (l-r): Jeff Brody, New York regional vice president, PolyGram; Rick Bleiweiss, vice president, merchandising, PolyGram; Nathaniel Adams, director of special promotions, UNCF; Virgil Ecton, chief operating officer & executive vice president, UNCF; Robert “Kool” Bell, Kool & The Gang; Ronald McDonald; James “J.T.” Taylor, Kool & The Gang; Forrest Smith, owner/operator of several New York-area McDonald’s and Ed Flynn, president of McDonald’s Owner/Operators Association.

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anyone missed the group’s re-emergence in 1979, it’s doubtful that anyone missed Kool & the Gang in 1980. “Celebration” from the “Celebrate” album became a national anthem that year, accompanying sports teams’ feats and the return of the American hostages from Iran.

“Something Special” was the group’s third consecutive platinum seller in 1981, producing three more hit singles, “Steppin’ Out,” “Get Down On It” and “Take My Heart.” “As One” featured another pair of high-charting pop hits, “Let’s Go Dancin” and “Big Fun.” Kool felt it was time for another change. For the next album, after four straight successes with producer Eumir Deodato, decided it was time to produce themselves again. “We had musical ideas that weren’t getting onto the records,” Kool says. “When we took over as our own producers for “In The Heart,” we were able to use rock guitars on ‘Tonight.’ The change has been proven right. The album resulted in the band’s most successful single, “Joanna.”

Now Kool & the Gang has moved further into the fusion of rock, pop and R&B with “Emergency.” And they’ve moved further into writing music designed to focus the attention of listeners on positive messages of hope and love. Combined with its constant humanitarian enterprises, its worldwide appearances and nonstop dedication, the music of Kool & the Gang has helped take America past its 200th birthday and beyond to the 21st century in constant celebration. The group richly deserves the title of pop/R&B group of the year and of the decade.

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ANOTHER AWARD — After a performance at Berkeley, California’s Greek Theatre, Kool & The Gang were given a double Ampex Golden Reel Award for their hit albums “Something Special” and “As One.” Pictured here are (l-r): band members Michael Ray, Curtis Williams and Robert Bell; Ampex sales representative Jim Murphy; James Taylor, Dennis Thomas and Clifford Adams.

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MAKING LEARNING FUN — Robert "Kool" Bell and James "J.T." Taylor visited the Riverdale Career Academy in New York to encourage ninth graders participating in the Color Sounds program, which uses music videos to teach reading and phonics. Kool & The Gang have been long-time supporters of the program.

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Happy 20th and many more
Jim Bonnefond

A TIP OF THE HAT TO KOOL & THE GANG FROM OBERHEIM ELECTRONICS
<table>
<thead>
<tr>
<th>Catalogue No.</th>
<th>Album Title</th>
<th>Songs</th>
<th>RIAA</th>
</tr>
</thead>
<tbody>
<tr>
<td>DE-2010</td>
<td>“Live At P’s”</td>
<td>N.T., Rick Sonata, Sombrero Sam, Ronnie’s Grove, Ike’s Mood, You’ve Lost That Loving Feeling, Lucky For Me, Duiji</td>
<td>—</td>
</tr>
<tr>
<td>DEP-2013</td>
<td>“Wild And Peaceful”</td>
<td>More Funky Stuff, Funky Stuff, Jungle Boogie, Heaven At Once, Hollywood Swinging, This Is You, This Is Me, Life Is What You Make It, Wild &amp; Peaceful</td>
<td>Gold</td>
</tr>
<tr>
<td>DE-2014</td>
<td>“Light Of Worlds”</td>
<td>Street Corner Symphony, Fruitman, Rhyne Tyme People, Light Of The Worlds, Whiting H. &amp; G, You Don’t Have To Change, Higher Plane, Summer Madness, Here After</td>
<td>Gold</td>
</tr>
<tr>
<td>DE-2016</td>
<td>“Spirit Of The Boogie”</td>
<td>Spirit Of The Boogie, Ride The Rhythm, Jungle Jazz, Sunshine &amp; Love, Ancestral Ceremony, Mother Earth, Winter Sadness, Caribbean Festival</td>
<td>—</td>
</tr>
<tr>
<td>DSR-9501</td>
<td>“The Force”</td>
<td>A Place In Space, Slick Superchick, Just Be True, The Force, Mighty, Mighty High, Oasis, Life’s A Song, Free</td>
<td>—</td>
</tr>
<tr>
<td>DSR-9509</td>
<td>“Everybody’s Dancin’ ”</td>
<td>Everybody’s Dancin’, Dancin’ Shoes, Big Chief Funkum, I Like Music, You Deserve A Break Today, At The Party, Stay Awhile, Its All You Need, Peace To The Universe</td>
<td>—</td>
</tr>
<tr>
<td>DSR-9513</td>
<td>“Ladies Night”</td>
<td>Ladies Night, Got You Into My Life, If You Feel Like Dancin’, Hangin’ Out, Tonight’s The Night, Too Hot</td>
<td>Gold</td>
</tr>
<tr>
<td>DSR-9518</td>
<td>“Celebrate”</td>
<td>Celebration, Jones vs. Jones, Take It To The Top, Morning Star, Love Festival, Just Friends, Night People, Love Affair</td>
<td>Gold</td>
</tr>
<tr>
<td>DSR-8502</td>
<td>“Something Special”</td>
<td>Steppin’ Out, Good Time Tonight, Take My Heart, Be My Lady, Get Down On It, Pass It On, Stand Up And Sing, No Show</td>
<td>Gold</td>
</tr>
<tr>
<td>DSR-8505</td>
<td>“As One”</td>
<td>Street Kids, Big Fun, As One, Hi De Hi, Hi De Ho, Let’s Go Dancin’ Ooh, La, La, La, Pretty Baby, Think It Over</td>
<td>Gold</td>
</tr>
<tr>
<td>PROLP-2</td>
<td>“Twice As Kool — The Hits Of Kool And The Gang”</td>
<td>Released in the United Kingdom only by Phonomag Ltd. in 1983 Ladies Night, Big Fun, Celebration, Take It To The Top, Summer Madness, Open Sesame, Steppin’ Out, Night People, Street Kids, Ooh, La, La, La (Let’s Go Dancin’), Get Down On It, Hi De Hi, Hi De Ho, Funky Stuff, Hollywood Swinging, Jones vs. Jones, Too Hot, Take My Heart, Hangin’ Out</td>
<td>—</td>
</tr>
<tr>
<td>DSR-8508</td>
<td>“In The Heart”</td>
<td>In The Heart, Joanna, Take It, Rollin’ Place For Us, Straight Ahead, Home Is Where I Heart Is, You Can Do It, September Love</td>
<td>—</td>
</tr>
<tr>
<td>422-922-1943-3 M-1</td>
<td>“Emergency”</td>
<td>Emergency, Fresh, Misled, Cherish, Surrender, Bad Woman, You Are The One</td>
<td>—</td>
</tr>
</tbody>
</table>

**Videos:**
- Love Festival
- Jones VS Jones
- Celebration
- Take My Heart
- Steppin’ Out
- No Show
- Get Down On It

**AMPX Golden Reel Awards:**
- "Ladies Night"
- "Celebrate"
- "Something Special"
- "As One"
- "In The Heart"

**American Music Awards:**
- Top Soul Group, 1981
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1984: The Year in Review

(from continued page 36)

As for the more traditional music industry products such as 45s, LPs and cassettes, many must be considered. Pricing continues to be favorable. Sales with cassettes growing the fastest and most consistently. Wexie Maxie's Dobin remarked, "Cassettes are continuing to grow. I'm a 21st-century man and I look for that trend to remain through next year. LPs are still doing very well, but they seem to be losing market interest. It may be a point here and a point there, but there is no question that between the cassette and the CD, the LP is going to lose its weight. Eurgar as prices go up on a little bit and cassettes are running up a lot, but the latter part of this year has seen a lot of top artists releasing this medium. The second albums of the year from Madonna, Culture Club and another from Duran Duran have helped in the trend. The number three trend shows those albums along with Cyndi Lauper, Prince and Springsteen have helped make this a very good year." Tower's Goman added, "We've had a good year, our business is up 25 percent."

As for trends in 1985, most retailers contacted expressed optimism for the CD and hinted at the eventual phasing out of LPs as the dominant recorded music form. Yeats said that "85 will be your year. Plan it as a new trend gets under way. Also,早日 come around for quite a while because they simply can't make CDs fast enough. The CBS plant in Terre Haute is all backed up and they have a two-week supply. The strikes is still a problem. The availability of titles just isn't as consistent as when you get into the deep catalogs."

"Nonetheless, in the next few years, it seems that the compact disc, only one year ago a format which accounted for next to zero percentage of our retailers' sales, has become a formidable debut and will keep growing as the prices for CD software and hardware drop. Many record retailers contacted to have found that adaptability in the home entertainment market will serve them in times when receive and tape sales slow down. There has been an indeed been a year of health and prosperity for recording artists and retailers alike.

'TIS THE SEASON” — During the Christmastime in Rock Spectacular which was sponsored by the New York Market Radio Broadcasters Association, several key participants took a moment out to be photographed. Pictured here (l-r) the Dick Clark, celebrity guest host, Lee Simonson, NYMRA chairman and vice president of the New York Market Radio Broadcasters Association, and Nick Vertetsky, chairman of the event and president of the United States.

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Although the names topping this year’s *Cash Box* polls may differ from last year, 1984 was fortunately very much in keeping with the recent trend toward enormous record sales. While “Thriller” still remained a top-seller, winding up third on the pop albums list, the year was nonetheless musically dominated by Prince, Bruce Springsteen, Lionel Richie and Cyndi Lauper.

If there was one dominant element in terms of record sales in 1984, it seems to have been the success of several already established artists who in some cases have been on the music scene for many years, but who found a resurgence just recently. The best examples of this are Tina Turner, Bruce Springsteen, Phil Collins, Prince, Kenny Loggins and Huey Lewis, all of whom have known success before but never on the scale of this past year.

The unstoppable popularity of Lionel Richie continued in full force in 1984, with his Motown album “Can’t Slow Down” ranking #1 on the year-end top 100 pop album polls. Richie is proving to be among the most successful artists in recording history, and is a prime ingredient in the upward swing of the industry as a whole.

On the singles charts, Prince reigned with his song “When Doves Cry,” which ranked #1, “Let’s Go Crazy,” which finished 13th, and “Purple Rain,” which wound up 17th. Amazingly, this marked the fourth consecutive year in which the top single came from a film soundtrack. Previously, it had been “What A Feeling” from *Flashdance*, “Eye Of The Tiger” from *Rocky III* and the title song from *Endless Love* which finished in the top position.

Other than Warner Bros. “Purple Rain,” several other film scores proved to be very successful. The Columbia soundtrack to *Footloose* not only came in 5th overall on the pop albums list, but provided such giant singles as the title song by Kenny Loggins, which ranked 11th on the singles chart, “Let’s Hear It For the Boy,” by Deniece Williams which finished 20th and Mike Reno and Ann Wilson’s duet of “Almost Paradise,” which wound up 57th.

In addition, there was the theme from *Ghostbusters*, which ended up fourth overall on the singles list and propelled Ray Parker, Jr. to the forefront of the music world. Also, Phil Collins scored heavily with *Against All Odds* which finished seventh, and the theme from *Breakin’* also did well coming in 66th, while the soundtrack to that film finished 23rd on the pop albums list. Still going strong is Stevie Wonder’s score to *The Woman In Red* at 27, which produced the hit song “I Just Called To Say I Love You,” which came in ninth on the singles chart.

Other prominent albums in 1984 included “Sports,” which came in second and gave Huey Lewis and the News three top 100 singles; Springsteens’ “Born In The U.S.A.,” which wound up fourth on the pop albums list; Cyndi Lauper’s “She’s So Unusual,” #11, with its four top 100 singles; and Culture Club’s “Colour By Numbers,” which ranked eighth.

In terms of *Cash Box*’s awards, Lionel Richie’s name appears repeatedly as he garnered awards as the top male vocalist/pop albums; the top B/C male vocalist/pop albums; the top A/C male vocalist/pop albums; and the top male vocalist/B/C albums. Richie’s overwhelming popularity as a writer/performer at the same time as Springsteen’s is ample testament to the range of public taste and it is that diversity among record buyers which has helped forge this thriving period in the industry and has permitted the emergence of so many new artists with varying, yet equally saleable stylistic approaches.

Of particular note this year was the success of Tina Turner, who captured *Cash Box*’s top B/C female vocalist award in both the pop albums and pop singles categories. Her Capitol LP “Private Dancer” not only finished 10th overall for the year, but produced the #2 single of the year, “What’s Love Got To Do With It.”

Cyndi Lauper was the other major female artist of the year and was so recognized with her various *Cash Box* awards, which included top female vocalist and top new female vocalist in the pop albums division, as well as the same two awards in the pop singles category. The most noteworthy aspect of her success was that it remained consistent throughout the year, despite the fact that her songs showed a great deal of variety, proving that her audience is receptive to whatever she does.

Among the new artist awards, *Cash Box* honored John Waite as the top new male vocalist in both the pop albums and singles categories. His hit song “Missing You” #6, helped propel his EMI LP “No Brakes” to the 34th position on the pop albums chart. Among the new groups, Ratt took the award in the pop albums category, John Cafferty & The Beaver Brown Band won the pop singles division; Julio Iglesias and Diana Ross won as the top new duo in the pop singles category; The Deele won in the B/C singles division; Bobby Womack and Patti LaBelle took the award as best new duo in the B/C singles division; and Profile’s Run D.M.C. took *Cash Box*’s award as top new group in the B/C albums category.

England’s Wham! was also a strong force this past year, and is recognized with *Cash Box* awards as top duo in the pop singles category and the 12-inch singles category. Clearly, the U.K. is still invading musically and Wham! promises to remain a potent force for some time to come.

Other pop album awards this year went to Bruce Springsteen (AOR); Pat Benatar (AOR); Huey Lewis and the News (group); Pointer Sisters (group); The Pretenders (mixed group); Pointer Sisters (B/C group); The Police (AOR group); Hall and Oates (duo); and Culture Club (A/C duo/group).

Awards in the pop singles category included Sheena Easton (A/C); Duran Duran (group); Pointer Sisters (group); Scandal (mixed group); Pointer Sisters (B/C group) and the Thompson Twins (A/C group).

1984 was another strong year in country music and *Cash Box*’s awards went to Anne Murray, Alabama and Kenny Rogers. In jazz, the notables included soloist Earl Klugh; vocalist Michael Franks; the group Spyro Gyra; new artist Branford Marsalis; the new group for PAJ, the Generation Band and the Pat Metheny Thelonious Monk compilation called “Rejoicing.”

The 12-inch single grew at a rapid rate in 1984, offering a tremendous appeal to radio stations, dance clubs and consumers in general due to its variety and quality. Topping the list in 1984 in that category was ‘White Horse” by Laid Back, with Jocelyn Brown’s “Somebody Else’s Guy” following. Also high on the list was Billy Ocean’s “Caribbean Queen” which finished 22nd on the pop singles charts. *Cash Box*’s awards in the 12-inch singles category went to Prince (vocalist); Tina Turner (vocalist); Yes (group); Prince again (B/C vocalist) and Tina Turner (B/C vocalist).

Once again, it seemed that variety was the key this year in music. Although dance songs continued to dominate, there was still room at the top for such songs as “To All The Girls I’ve Loved Before” and “Think Of Laura.” The trends will of course change over the coming years, but so long as there is a demand for diversity in musical styles the record industry seems assured of continued health.
Cash Box's Record Company Of The Year 1984

Columbia Records

by Lee Jeske

Columbia Records, Cash Box's Record Company of the Year, is the label you can't put a label on. From superstars like Bruce Springsteen, Julio Iglesias, Paul McCartney, Billy Joel, Elvis Costello, Barbra Streisand and Miles Davis to such eclectic talent as Richard Clayderman, Shel Silverstein, Mr. T, Jane Fonda, Eddie Murphy, Arnold Schwarzenegger and Youngwoman, Columbia is in the same industry-leading position it has since the earliest days of recorded sound.

In 1984, Columbia had eight LP's certified Platinum and 17 LP's and six singles certified Gold. It also was awarded 31 of the RIAA's new Multi-Platinum plaques, most of any label. Typically, it was a year when Columbia's releases were anything but typical.

Bruce Springsteen's success was typical — typical for Bruce Springsteen that is. His album, "Born In The U.S.A." sold as quickly as, well, tickets to his concerts. The Multi-Platinum album, Springsteen's past selling LP ever, also had the honor of being the first compact disc manufactured in America, rolling out of CBS/Sony's Terro Haute plant in the late summer. His tour, with its arena-shaking four hour shows, was one of the mega-events of the year.

Another superstar who packed them in on a lengthy tour was Julio Iglesias, whose first English language LP, "1100 Stil Air Place," went platinum in five days on its way to triple platinum. Not bad for somebody who eschews special effects and walls-of-sound for just good old-fashioned romantic crooning.

Two superstars who didn't tour — Barbra Streisand and Paul McCartney — also came up with much-awaited LP's this year, with the latter taking the former's place in the cinemas. Streisand, who has been with Columbia since she first waltzed her way from Broadway across town to Hollywood legend, delivered "Emotion," while McCartney promised "No More Lonely Nights" and re-tooled a number of Beatles classics for Give My Regards to Broad Street.

Cineastes came across Columbia Records a couple of other times in 1984. There was the original soundtrack of Footloose, which went multi-platinum, and Giorgio Moroder's score to Fritz Lang's silent classic, Metropolis.

Another score which scored big was not exactly a score, but it did accompany a lot of heavy scoring. "The Official Music of the XXIIIrd Olympiad, Los Angeles 1984," brought the sounds of Herbie Hancock, Philip Glass and many others to the gold-winning of this year's Olympics. It was just one of a number of special projects which Columbia released this year. Two others of interest to sports fans were Arnold Schwarzenegger's "Total Body Workout" and Jane Fonda's "New & Improved Workout," causing muscles to ripple throughout America. It's unlikely that Mr. T had much use for either album, but he too became a Columbia artist in 1984, with "Mr. T's Commandments" (if it goes gold, the plaque is liable to end up around his neck).

Shel Silverstein's "Where the Sidewalk Ends," a combination of singing, story-telling and poetry, was another special project that drew a lot of attention in '84, as was Richard Clayderman's "Amour," a package of romantic pianistics from the blonde Frenchman. And, speaking of romance, Johnny Mathis, the king of the romantics, began his 26th year as a Columbia artist with his "A Special Part of Me" LP. Willie Nelson, the Texas romantic with the outlaw exterior, was, as usual, in the same place this year touring with his Family, releasing three LP's "City of New Orleans," "Angel Eyes," another album of pop standards from the man who doubled as a crossover of contemporary stars to Great American songs, and the soundtrack to "Songwriter," and going up with Julio Iglesias on "To All The Girls I've Loved Before." Other country artists having success on Columbia in '84 included Jann Arden, Mark Gray and the Gatlin Brothers.

One year ago the term Wham! was something out of the old Batman TV series or a Roy Lichtenstein painting. Today, however, Wham! is one of the hottest acts in rock and roll, thanks, in no small part to its catchy anthem, "Wake Me Up Before You Go-Go," which had no trouble rocketing to the number one spot on the pop charts. Their follow-up, "Careless Whisper," seems destined for the same fate — the top of the charts — as does their well-titled album, "Make it Big.

Another Columbia chartbuster was Billy Joel, whose LP "An Innocent Man" is beginning to look like a greatest hits package. Other acts who populated the charts this year include Roger Waters with his ambitious "The Pros And Cons of Hitchhiking," David Gilmour with his "About Face" LP, Judas Priest with its "Defender of the Faith," Steve Perry with his solo debut "Street Talk" and its "Oh Sherrie" 45, Deniece Williams, whose "Let's Hear It For The Boy" went through the roof, Toto, with its "Stranger in Town" single, Robbie Jackson, of you-know-what family, with "Centipede," Phillip Bailey with his "Chinese Wall" LP, Scandal featuring Patty Smyth with its single and Platinum LP, "Warrior," their biggest records to date; Elvis Costello with his "Goodbye Cruel World" LP; Paul Young with his "Come Back and Stay" single; perennial chart-topper Neil Diamond with his "Primitive" LP; and Toto with its bulleting LP, "Isolation."

Herbie Hancock continued his crossover success with the LP "Sound System," he also left Radio City with the biggest haul of MTV's Video Awards (for his Rockit video). Hancock didn't have a jazz release in '84, but Columbia kept it's longstanding commitment to the music. Miles Davis, who has been on the label for 25 years, released "Decoy," and tapped his first video. Wynton Marsalis continued his enormous success by once again releasing a jazz and classical LP simultaneously, some-marketing. Jay Anderson, in '84, Marsalis bi-genre performance made him one of the hits of this year's Grammy Awards (which Columbia Records led in number of nominations, with 24). His brother Branford, who remained with Wynton's jazz quartet, released his first LP, "Scenes in The City," as did Kenny Jordan, the flute-playing buddy of the Brothers Marsalis. There was also fresh jazz product from Chuck Mangione, who released "Dis-guise," "Roy Ayers with his "In the Dark," "Weather Report with "Dominio Theory," Pacqui D'Yvera, who asked the much-asked question "Why Not?" and the debut album by pianist Makoto Ozone called "Makoto O." The people who make this all happen at Columbia Records include Al Teller, senior vice president/general manager; Mickey Echter, vice president, national

A&R. Bob Sherwood, vice president, national promotion; and Arno Andon, vice president, product development; Bob Wilcox, vice president, marketing west coast; Ron Oberman, vice president A&R west coast; Vernon Slaughte, vice president, black music/jazz promotion; George Butler, vice president jazz/progressive music among others.

And is that the whole story of Columbia Records in 1985? No way! Let's not forget the Psychodelic Furs, Wire Train, Rodney Franklin, Moe Bandy, Ray Charles, David Allan Cole, B.J. Thomas, Nick Lowe, Ian Tyson, Fastway, Skool Boyz, Romeo Void, the Girls, Ramsey Lewis, Davis Edmunds, Champaign, Peter Brown, And, the last one, the release of Band Aid's "Do They Know It's Christmas?," with all proceeds going to the victims of the Ethiopian famine in Ethiopia, which has sold two million nationally in its first two weeks of release.

As it has been doing since early this century, Columbia Records, like the river, continues to roll on. Its position as Cash Box's Record Company of the Year has been richly deserved.
SPECIAL ACHIEVEMENT AWARDS

Record Company of the Year • Columbia
Artist of the Year • Bruce Springsteen
Manager of the Year • David Wolff
Producer of the Year • Trevor Horn
Publisher of the Year • CBS Songs

Columbia
DAVE WOLFF — MANAGER OF THE YEAR

Why is this man the Manager of the Year — because he manages the manager of the Female World Wrestling Champion — he also manages the best female artist of the year. The man should be commended for his fine attire at business meetings and record company functions [a real trend setter].

Also, he is your World Champion Spades Player as he has beaten such greats as LEONARD PUTSKI, RIKI PIPKI, YOEY PUPKI, FRANK "The Mad Chef" RAND, KENNI HAIRSTON, and SANDY GENNARO. [Among those who refuse to play him, knowing his skill and expertise, are JOHN K. and JOHN McCURRY].

DAVE WOLFF is #1 because anticipation is the alembic of curiosity, get it? . . .

Why are we taking this ad? — Because
We love you, Dave.

CYNDI LAUPER
JOE ZYNCZAK
LAURA ADLER
ROBIN IRVINE
POP SINGLES AWARDS

TOP MALE VOCALISTS
1. Prince • Warner Bros.
2. Lionel Richie • Motown
3. Bruce Springsteen • Columbia
4. Ray Parker, Jr. • Arista
5. John Waite • EMI America

TOP FEMALE VOCALISTS
1. Cyndi Lauper • Portrait
2. Tina Turner • Capitol
3. Chaka Khan • Warner Bros.
4. Denise Williams • Columbia
5. Madonna • Sire

TOP GROUPS
1. Duran Duran • Capitol
2. Culture Club • Epic
3. Van Halen • Warner Bros.
4. Pointer Sisters • Planet
5. Huey Lewis and the News • Chrysalis

TOP DUO
1. Wham! • Columbia
2. Julio Iglesias and Diana Ross • Columbia
3. Daryl Hall and John Oates • RCA
4. Eurythmics • RCA
5. Mike Reno and Ann Wilson • Columbia

TOP NEW MALE VOCALISTS
1. John Waite • EMI America
2. Rockwell • Motown
3. Steve Perry • Columbia
4. Matthew Wilder • Private I
5. Corey Hart • EMI America

TOP NEW FEMALE VOCALISTS
1. Cyndi Lauper • Portrait
2. Madonna • Sire
4. Shannon • Mirage

TOP NEW DUO
1. Julio Iglesias and Diana Ross • Columbia
2. Mike Reno and Ann Wilson • Columbia
3. Ollie and Jerry • Polydor

TOP FEMALE GROUP
1. Pointer Sisters • Planet
2. Go-Go's • I.R.S
3. Bananarama • London

TOP MIXED GROUP
1. Scandal • Columbia
2. Thompson Twins • Arista
3. Pretenders • Sire
4. Berlin • Geffen
5. Shalamar • Solar

TOP B/C FEMALE VOCALISTS
1. Tina Turner • Capitol
2. Chaka Khan • Warner Bros.
3. Denise Williams • Columbia
4. Sheila E. • Warner Bros.
5. Shannon • Mirage

TOP A/C FEMALE VOCALISTS
1. Sheena Easton • EMI America
2. Laura Branigan • Atlantic
3. Olivia Newton-John • MCA

TOP B/C GROUP
1. Pointer Sisters • Planet
2. Jacksons • Epic
3. Knod and the Gang • De-Lite
4. Shalamar • Solar
5. DeBarge • Motown

TOP A/C GROUP
1. Thompson Twins • Arista
2. Culture Club • Epic
3. Chicago • Warner Bros.
4. Bananarama • London

TOP NEW MALE VOCALISTS
1. Scandal • Columbia
2. Thompson Twins • Arista
3. Pretenders • Sire
4. Berlin • Geffen
5. Shalamar • Solar

TOP B/C MALE VOCALISTS
1. Prince • Warner Bros.
2. Lionel Richie • Motown
3. Ray Parker, Jr. • Arista
4. Stevie Wonder • Motown
5. Rockwell • Motown

TOP A/C MALE VOCALISTS
1. Lionel Richie • Motown
2. Phil Collins • Atlantic
3. Stevie Wonder • Motown
4. Kenny Loggins • Columbia
5. Billy Ocean • Jive
JOHN WAITE

#1 NEW MALE VOCALIST — POP SINGLES
#1 NEW MALE VOCALIST — POP ALBUMS
#1 NEW MALE ARTIST — MUSIC VIDEOS

THANK YOU TO THE ENTIRE STAFF AT EMI RECORDS, RADIO & RETAIL AND ALL THE PROMOTERS OF THE 1984 “NO BRAKES” TOUR.

Steven Machat-Rick Smith
Moonwalk Music Inc.
57 W. 56th St.
New York, NY 10019
(212) 765-5960
1. When Doves Cry • Prince • Warner Bros.
2. What's Love Got To Do With It • Tina Turner • Capitol
3. Dancing In The Dark • Bruce Springsteen • Columbia
4. Ghostbusters • Ray Parker, Jr. • Arista
5. Jump • Van Halen • Warner Bros.
6. Missing You • John Waite • EMI America
7. Against All Odds (Take A Look At Me Now) • Phil Collins • Atlantic
8. Owner Of A Lonely Heart • Yes • Atlantic
9. I Just Called To Say I Love You • Steve Wonder • Motown
10. The Reflex • Duran Duran • Capitol
11. Footloose • Kenny Loggins • Columbia
12. Hello • Lionel Richie • Motown
13. Let's Go Crazy • Prince • Warner Bros.
14. Karma Chameleon • Culture Club • Epic
15. I Feel For You • Chaka Khan • Warner Bros.
16. Girls Just Want To Have Fun • Cyndi Lauper • Portrait
17. Purple Rain • Prince • Warner Bros.
18. Time After Time • Cyndi Lauper • Portrait
19. Wake Me Up Before You Go-Go • Wham! • Columbia
20. Let's Hear It For The Boy • Deniece Williams • Columbia
21. Somebody's Watching Me • Rockwell • Motown
22. Caribbean Queen (No More Love On The Run) • Billy Ocean • Arista
23. She Bop • Cyndi Lauper • Portrait
24. Jump For My Love • Pointer Sisters • Planet
25. Eye's Without A Face • Billy Idol • Chrysalis
26. Hold Me Now • Thompson Twins • Arista
27. Oh Sherry • Steve Perry • Columbia
28. Break My Stride • Matthew Wilder • Private I
29. Drive • Cars • Elektra
30. Stuck On You • Lionel Richie • Motown
31. 99 Lullaballons • Nena • Epic
32. Hard Habit To Break • Chicago • Warner Bros.
33. To All The Girls I've Loved Before • Julio Iglesias and Willie Nelson • Columbia
34. Talking In Your Sleep • The Romantics • Nonpareil
35. State Of Shock • Jackson 5 • Epic
36. Join Me • Kool & The Gang • De-Lite
37. Strait • Shania Easton • EMI America
38. On The Rocks • The Riggs • EMI America
39. The Warrior • Scandal Featuring Patti Smyth • Columbia
40. Unchained Melody • Darin Duran • Capitol
41. I Want A New Drug • Huey Lewis And The News • Chrysalis
42. Infatuation • Rod Stewart • Warner Bros.
43. Out Of Touch • Daryl Hall & John Oates • RCA
44. Eat It • Weird Al Yankovic • Rock 'N' Roll
45. I Guess That's Why You Left • Elton John • Geffen
46. Blue Jean • David Bowie • EMI America
47. Nobody Told Me • John Lennon • Polydor
48. Thriller • Michael Jackson • Epic
49. Miss Me Blind • Culture Club • Epic
50. Automatic • Pointer Sisters • Planet
51. Soft Control • Laura Branigan • Atlantic
52. Lucky Star • Madonna • Sire
53.陛下 Christian • Night Ranger • MCA
54. The Heart Of Rock 'N' Roll • Huey Lewis And The News • Chrysalis
55. Twist Of Fate • Olivia Newton-John • MCA
56. If This Is It • Huey Lewis And The News • Chrysalis
57. Almost Paradise • Love Theme From Footloose • Mike Reno and Ann Wilson • Columbia
58. All Through The Night • Cyndi Lauper • Portrait
59. Love Somebody • Rick Springfield • RCA
60. I Can Dream About You • Dan Hartman • MCA
61. Think Of Laura • Christopher Cross • Warner Bros.
62. Sunglasses At Night • Corey Hart • EMI America
63. Better Be Good To Me • Tina Turner • Capitol
64. You Might Think • Ours • Elektra
65. The Glamorous Life • Shells E • Warner Bros.
66. Breakin' • There's No Stopping Us • Ollie & Jerry • Polydor
67. Bondstores • Madonna • Sire
68. Let The Music Play • Shannon • Mirage
69. Sad Songs (Say So Much) • Elton John • Geffen
70. Head Over Heels • Go-Go's • I.R.S.
71. Runnin' With The Night • Lionel Richie • Motown
72. Love • ZZ Top • Warner Bros.
73. Summer Rain • Culture Club • London
74. No More Lonely Nights • Paul McCartney • Columbia
75. Doctor! Doctor! • Thompson Twins • A&M
76. The Longest Time • Billy Joel • Columbia
77. Breakdance • Ice-Cube • Network
78. The Curly Shuff • Jump'n The Saddle • Atlantic
79. New Moon On Monday • Duran Duran • Capitol
80. Cover Me • Griss Springfield • Columbia
81. That's All • Genesis • Atlantic
82. They Don't Know • Tracy Ullman • MCA
83. I'm So Excited • Pointer Sisters • Planet
84. Wrapped Around Your Finger • Police • A&M
85. Rock Me Tonight • Billy Squier • Capitol
86. Desert Moon • Deniece DeYoung • A&M
87. Adult Education • Daryl Hall & John Oates • RCA
88. Major Tom (Coming Home) • Peter Schilling • Chrysalis
89. On The Dark Side • John Gafferty & The Beaver Brown Band • Scotti Bros.
90. Got A Hold On Me • Chritiann McVic • Warner Bros.
91. Authority Song • John Cougar Mellencamp • RCA
92. Undercover Of The Night • Rolling Stones • Rolling Stones
93. Holiday • Madonna • Sire
94. Pink Houses • John Cougar Mellencomp • RCA
95. If Ever You're In My Arms Again • Peabo Bryson • Elektra
96. Light My Fire • Peter Wolf • EMI America
97. Middle Of The Road • The Pretenders • Sire
98. All Of You • Julio Iglesias & Diana Ross • Columbia
99. Panama • Van Halen • Warner Bros.
100. Panama • Gene Vincent • Capitol
LOOK FORWARD TO ‘85 WITH THE MOST ACCOMPLISHED ARTISTS OF ‘84.

CONGRATULATIONS TO ALL OUR NOMINEES.

RCA

Records and Cassettes
CYNDI LAUPER

#1 FEMALE ARTIST
#1 NEW FEMALE ARTIST
#1 FEMALE ARTIST
#1 NEW FEMALE ARTIST
#1 NEW FEMALE ARTIST

POP SINGLES
POP SINGLES
POP ALBUMS
POP ALBUMS
MUSIC VIDEOS

photo by Bruce Ando

Thank You
Radio,
Retail
And
Cash Box

FROM EVERYONE
AT 65 WEST ENTERTAINMENT
COMPANY, INC., DAVE, JOE,
LAURA and ROBIN
1. Can't Slow Down • Lionel Richie • Motown
2. Sports • Huey Lewis And The News • Chrysalis
3. Thriller • Michael Jackson • Epic
4. Born In The U.S.A. • Bruce Springsteen • Columbia
5. Footloose • Original Soundtrack • Columbia
6. Purple Rain • Prince And The Revolution • Warner Bros.
7. She's So Unusual • Cyndi Lauper • Portrait
8. Colour By Numbers • Culture Club • Epic
9. Heartbeat City • The Cars • Elektra
10. Private Dancer • Tina Turner • Capitol
11. The Boyz • Van Halen • Warner Bros.
12. An Innocent Man • Billy Joel • Columbia
13. Seven And The Riff Raff • Duran Duran • Capitol
14. Synchronicity • The Police • A&M
15. 90125 • Yes • Atco
16. Learning To Crawl • The Pretenders • Sire
17. Eliminator • ZZ Top • Warner Bros.
18. 1100 Idle Air Place • Julio Iglesias • Columbia
19. Out Of The Cellar • Ratt • Atlantic
20. Uh-Huh • John Cougar Mellencamp • Reprise
21. Love At First Sight • Scorpions • Mercury
22. Touch • The Eurythmics • RCA
23. Genesis • Atlantic
24. Victory • Jackson 5 • Epic
25. Rebel Yell • Billy Idol • Chrysalis
26. Break Out • The Pointer Sisters • RCA
27. The Woman In Red • Original Soundtrack • Motown
28. Rock And Soul Part One • Daryl Hall & John Oates • RCA
29. Breakin' • Original Soundtrack • Polydor
30. Into The Groove • Thompson Twins • Arista
31. Volume-O • The Honeys • EMI Parlophone
32. Ghostbusters • Original Soundtrack • MCA
33. Big Bad Boom • Daryl Hall & John Oates • RCA
34. No还想 • John White • EMI America
35. Metal Health • Quiet Riot • Pasha
36. What's New • Linda Ronstadt • Asylum
37. I Feel For You • Chaka Khan • Warner Bros.
38. Milk And Honey • John Lennon and Yoko Ono • Polydor
39. Tonight • David Bowie • EMI America
40. Steeld Talk • Steve Perry • Columbia
41. Madonna • Sire
42. Chicago 17 • Chicago • Warner Bros.
43. Signs Of Life • Billy Squier • Capitol
44. Grace Under Pressure • Rush • Mercury
45. Undercover • The Rolling Stones • Epic
46. The Unforgettable Fire • U2 • Island
47. Yentl • Original Soundtrack • Columbia
48. Epic • The Cult • Original Soundtrack • Scotti Brothers
49. Against All Odds • Original Soundtrack • Atlantic
50. Stay Hungry • Twisted Sister • Atlantic
51. Phantoms • The Fixx • MCA
52.Body And Soul • Joe Jackson • A&M
53. Like A Virgin • Madonna • Sire
54. Warrior • Scandal • Columbia
55. Shout At The Devil • Mötley Crüe • Elektra
56. Talk Show • The Go-Go's • I.R.S. / A&M
57. Suddenly • Billy Ocean • Arista
58. Breaking Hearts • Elton John • Geffen
59. Valotte • John Lennon • Atlantic
60. Give My Regards To Broad Street • Paul McCartney • Columbia
61. Emotions • Bee Gees • Columbia
62. Midnight Madness • Night Ranger • MCA
63. Pipes Of Peace • Paul McCartney • Columbia
64. Hard To Hold • Original Soundtrack • RCA
65. Arena • Duran Duran • Capitol
66. In His Time • The Romantics • RCA
67. Tropics • Pat Benatar • Chrysalis
68. Your Face • The Doobie Brothers • Warner Bros.
69. Love Is Like A Winter Bird • Steve Winwood • Atlantic
70. In So Deep • Front 242 • New World
71. Somebody's Watching • Icicle Works • Motown
72. 20 Grand • Kenny Rogers • Liberty
73. Windows And Walls • Don Fagen • Full Moon
74. Jermaine Jackson • Arista
75. Powerman • Iron Maiden • Capitol
76. Ammonia Avenue • Alan Parsons Project • Arista
77. Ice Cream Castle • The Time • Warner Bros.
78. Defenders Of The Faith • Judas Priest • Columbia
79. Tour De Force • 38 Special • A&M
80. Pyromantics • Def Leppard • Mercury
81. The Big Chill • Original Soundtrack • Motown
82. The Last Of The Innocent • Do • Warner Bros.
83. Make It Big • Shanti • Columbia
84. Beast Street • Original Soundtrack • Atlantic
85. The Works • Queen • Capitol
86. Insiders • Bob Dylan • Columbia
87. Under A Blood Red Sky • U2 • Island
88. Camouflage • Rob Stewart • Warner Bros.
89. Animalize • Kiss • Mercury
90. Waking Up With The House On Fire • Culture Club • Epic
91. Roll On • Guns N' Roses • RCA
92. The Fab Four • Thomm D'arcy • Capitol
93. Time For Zero • Elton John • Geffen
94. Two Of A Kind • Original Soundtrack • MCA
95. Without A Song • Willie Nelson • Columbia
96. Let's Hear It For The Boy • Deniece Williams • Columbia
97. Greatest Hits • Air Supply • Arista
98. Comedians • Eddie Murphy • Columbia
99. 1999 • Prince • Warner Bros.
100. Lionel Richie • Motown

Cash Box/December 29, 1984
#1 Pop Album of 1984: Can't Slow Down

#1 Male Vocalist: Pop Albums

#1 Male Vocalist: Black Albums

#1 Adult Contemporary Male Vocalist: Pop Albums

#1 Black Male Vocalist: Pop Albums

#1 Adult Contemporary Male Vocalist: Pop Singles

Congratulations from everyone at MOTOWN
COUNTRY AWARDS

TOP RECORD COMPANY
1. RCA
2. CBS
3. MCA
4. WCI
5. PolyGram

PUBLISHING COMPANY
1. Tree
2. Unichappell
3. Cross Keys
4. Lodge Hall
5. April
6. Chappell
7. Rick Hall
8. Music City
9. Hall-Clement
10. Intersong

ENTERTAINER OF THE YEAR
* * * ALABAMA * * *

SINGLES LABEL
1. RCA
2. MCA
3. Warner Bros.
4. Epic
5. Columbia

COMPOSER
1. Mike Reid
2. Rate Van Hoy
3. Tommy Rocco
4. Barbara Wyrick
5. Rory Bourke

ALBUM LABEL
1. RCA
2. MCA
3. Epic
5. Columbia

COMPOSER/PERFORMER
1. Larry Gatlin
2. J.P. Pennington
3. Hank Williams, Jr.
4. Deborah Allen
5. Don Reid

INDEPENDENT RECORD COMPANY
(With Independent Distribution)
1. Noble Vision
2. EMH
3. Audiograph
4. Jamex
5. Moonshine

MANAGER
1. Dale Morris
2. Irby Mendrell
3. Georgette Galante
4. Tex Whitson
5. Chip Poy

BOOKING AGENT
1. Keith Fowler Prod.
2. Halsey Company
3. Lavender Agency
4. World Class Talent
5. Headline Inter'l Talent
COUNTRY'S BRIGHTEST STARS

ATLANTA  RAZZY BAILEY  BELLAMY BROTHERS  JIMMY BUFFETT
JOHN CONLEE  LEE GREENWOOD  BARBARA MANDRELL  REBA McENTIRE
OAK RIDGE BOYS  JOHN SCHNEIDER  RAY STEVENS  GEORGE STRAIT
STEVE WARINER  GENE WATSON  THE WHITES  DON WILLIAMS

are on
MCA RECORDS.
COUNTRY ALBUM AWARDS

NEW MALE
2. Eddy Raven • RCA
3. Jim Glaser • Noble Vision
4. Vince Gill • RCA
5. John Schneider • MCA

VOCAL GROUP
1. Alabama • RCA
2. The Oak Ridge Boys • MCA
3. The Statler Brothers • Warner Bros.
4. Atlanta • MCA
5. Larry Gatlin & The Gatlin Brothers • Columbia

NEW FEMALE VOCALIST
1. Kathy Mattea • Mercury
2. Osmond Brothers • Warner Bros.
3. Wright Brothers • Mercury
4. The Mamas & The Papas • Mercury
5. Sierra • Cardinal

NEW VOCAL Duet
1. Exile • Epic
2. Osmond Brothers • Warner Bros.
3. Wright Brothers • Mercury
4. The Judds • RCA
5. Merle Haggard & Willie Nelson • Columbia

FEMALE VOCALIST
1. Barbara Mandrell • MCA
2. Dolly Parton • RCA
3. Jo Dee Messina • Columbia
4. Anne Murray • Capitol
5. Deborah Allen • RCA
6. Charley McClain • Epic
7. Crystal Gayle • Warner Bros.
8. Sylva • RCA
9. Shelly West • Viva
10. Juice Newton • Capitol

MALE VOCALIST
1. Ricky Skaggs • Epic
2. Kenny Rogers • RCA
3. Earl Thomas Conley • RCA
4. Hank Williams, Jr • Warner Bros
5. George Strait • MCA
6. Lee Greenwood • MCA
7. Willie Nelson • Columbia
8. Merle Haggard • Epic
9. Ronnie Milsap • RCA
10. John Conlee • MCA

VOCAL Duet
1. Mickey Gilley & Charly McClain • Epic
2. Merle Haggard & Willie Nelson • Columbia
3. Willie Nelson & Waylon Jennings • Columbia
4. The Judds • Mercury
5. The Statler Brothers • MCA

1. Roll On • Alabama • RCA
2. Don’t Cheat In Our Hometown • Ricky Skaggs • Epic
3. Eyes That See In The Dark • Kinky Rogers • RCA
4. Don’t Make It Easy For Me • Earl Thomas Conley • RCA
5. Right Or Wrong • George Strait • MCA
6. Deliver • The Oak Ridge Boys • MCA
7. Without A Song • Willie Nelson • Columbia
8. That’s The Way Love Goes • Merle Haggard • Epic
9. Somebody’s Gonna Love You • Lee Greenwood • MCA
10. Man Of Steel • Hank Williams, Jr • Warner Bros.
11. Major Moves • Hank Williams, Jr • Warner Bros.
12. The Closer You Get • Alabama • RCA
13. Keyed Up • Ronnie Milsap • RCA
14. In My Eyes • John Conlee • MCA
15. Spun Gold • Barbara Mandrell • MCA
16. Pictures • Atlanta • MCA
17. If I Takes Breakin • Mickey Gilley & Charly McClain • Epic
18. A Little Good News • Anne Murray • Capitol
19. Cheat This Night • Deborah Allen • RCA
20. The Woman In Me • Charly McClain • Epic
21. The Great Pretender • Dolly Parton • RCA
23. Caged The Songbird • Crystal Gayle • Warner Bros.
24. One More Try For Love • Ronnie Milsap • RCA
25. Atlanta Blue • The Statler Brothers • Warner Bros.
26. Don’t Let Our Dreams Die Young • Tom Jones • Mercury
27. You’ve Got A Good Love Comin’ • Lee Greenwood • MCA
28. Panama & Lefty • Merle Haggard & Willie Nelson • Columbia
29. Clean Cut • Barbara Mandrell • MCA
30. Snapshot • Sylvia • RCA
31. Houston To Denver • Larry Gatlin & The Gatlin Brothers • Columbia
32. Love Lies • Janie Fricke • Columbia
33. Exile • Exile • Epic
34. All The People Are Talkin’ • John Anderson • Warner Bros.
35. Why Lady Why • Gary Morris • Warner Bros.
36. American Made • The Oak Ridge Boys • MCA
37. Take It To The Limit • Willie & Waylon • Columbia
38. It’s All In The Game • Merle Haggard • Epic
39. Today • The Statler Brothers • Mercury
40. Castles In The Sand • David Allan Coe • Columbia
<table>
<thead>
<tr>
<th>Artist</th>
<th>Song Title</th>
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</thead>
<tbody>
<tr>
<td>MERLE HAGGARD</td>
<td>That's The Way Love Goes</td>
</tr>
<tr>
<td>RICKY SKAGGS</td>
<td>Don't Cheat In Our Hometown</td>
</tr>
<tr>
<td>JANIE FRICKE</td>
<td>Let's Stop Talking About It</td>
</tr>
<tr>
<td>WILLIE NELSON/JULIO IGLESIAS</td>
<td>To All The Girls I've Loved Before</td>
</tr>
<tr>
<td>RICKY SKAGGS</td>
<td>Honey (Open That Door)</td>
</tr>
<tr>
<td>MERLE HAGGARD</td>
<td>Someday When Things Are Good</td>
</tr>
<tr>
<td>EXILE</td>
<td>I Don't Want To Be A Memory</td>
</tr>
<tr>
<td>MERLE HAGGARD</td>
<td>Let's Chase Each Other Around The Room Tonight</td>
</tr>
<tr>
<td>RICKY SKAGGS</td>
<td>Uncle Pen</td>
</tr>
<tr>
<td>WILLIE NELSON</td>
<td>City Of New Orleans</td>
</tr>
<tr>
<td>EXILE</td>
<td>Give Me One More Chance</td>
</tr>
<tr>
<td>EXILE</td>
<td>Woke Up In Love</td>
</tr>
<tr>
<td>GEORGE JONES</td>
<td>She's My Rock</td>
</tr>
</tbody>
</table>

Our heartfelt thanks to those of you who made it possible for us to enjoy more Number Ones in a national trade, than any other record company. We look forward with even greater anticipation towards more Firsts in 1985.
COUNTRY SINGLES AWARDS

MALE VOCALIST
1. Earl Thomas Conley • RCA
2. Merle Haggard • Epic
3. George Strait • MCA
4. John Conlee • MCA
5. Ricky Skaggs • Epic
6. Don Williams • RCA
7. Ronnie Milsap • RCA
8. Lee Greenwood • MCA
10. Steve Wariner • RCA

NEW MALE VOCALIST
1. Mark Gray • Columbia
2. Bill McDowell • RCA
3. Darrell Clanton •audiograph
4. David Wills • RCA
5. Lionel Richie • Motown

FEMALE VOCALIST
2. Barbara Mandrell • MCA
3. Jamie Frick • Columbia
4. Deborah Allen • RCA
5. Anne Murray • Capitol
6. Reba McEntire • MCA
7. Dolly Parton • RCA
8. Sylvia • RCA
9. Louise Mandrell • RCA
10. Charly McClain • Epic

NEW FEMALE VOCALIST
1. Kathy Mattea • Mercury
2. Jan Gray • Jamox
3. Micki Fuhrman • MCA
4. Lois Johnson • EMH
5. Billie Jo Spears • Parliament

VOCAL GROUP
1. Alabama • RCA
2. The Statler Brothers • MCA
3. The Oak Ridge Boys • MCA
4. Larry Gatlin & The Gatlin Brothers • Columbia
5. Exile • Epic

NEW VOCAL GROUP
1. Exile • Epic
2. Bandana • Warner Bros.
3. Osmond Brothers • Warner Bros.
4. Burrito Brothers • MCA
5. Mason Dixon • Texas

VOCAL DUET
1. The Judds • RCA
2. The Kendalls • Mercury
3. The Bellamy Brothers • MCA
4. Mickey Gilley/Charley McClain • Epic
5. Kenny Rogers/Dolly Parton • RCA

NEW VOCAL DUET
1. The Judds • RCA
2. Kenny Rogers/Dolly Parton • RCA
3. Julio Iglesias/Wilde Nelson • Columbia
4. Ray Charles/George Jones • Columbia
5. Johnny Lee/Lane Brody • Warner Bros.
RCA RECORDS’
PRIORITy RESOLUTIONS FOR 1985

WE HAVE 22 OF THEM:

<table>
<thead>
<tr>
<th>Artist</th>
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<tbody>
<tr>
<td>ALABAMA</td>
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<tr>
<td>DEBORAH ALLEN</td>
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<tr>
<td>ED BRUCE</td>
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<tr>
<td>EARL THOMAS CONLEY</td>
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<tr>
<td>GAIL DAVIES</td>
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<tr>
<td>VINCE GILL</td>
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<td>GUS HARDIN</td>
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<td>WAYLON JENNINGS</td>
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<td>THE JUDDS</td>
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<td>HILLARY KANTER</td>
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<td>TRACY LYNDEN</td>
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<td>LOUISE MANDRELL</td>
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<td>BILL MEDLEY</td>
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<td>RONNIE MILSAP</td>
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<td>JUICE NEWTON</td>
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<td>DOLLY PARTON</td>
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<td>CHARLEY PRIDE</td>
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<td>EDDY RAVEN</td>
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<td>RESTLESS HEART</td>
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<tr>
<td>KENNY ROGERS</td>
</tr>
<tr>
<td>SYLVIA</td>
</tr>
<tr>
<td>KEITH WHITLEY</td>
</tr>
</tbody>
</table>

RCA thanks you for your continued support and wishes you the best in 1985.
TOP MALE VOCALISTS
1. Lionel Richie • Motown
2. Prince • Warner Bros.
3. Michael Jackson • Epic
4. Luther Vandross • Epic
5. Jeffrey Osborne • A&M

1. Can't Slow Down • Lionel Richie • Motown
2. Purple Rain • Prince And The Revolution • Warner Bros.
3. Thriller • Michael Jackson • Epic
4. Busy Body • Luther Vandross • Epic
5. I'm In Love Again • Patti LaBelle • Philadelphia Int'l.
6. Private Dancer • Tina Turner • Capitol
7. Stay With Me Tonight • Jeffrey Osborne • A&M
8. She's Strange • Cameo • Atlanta Artists
9. Don't Look Any Further • Dennis Edwards • Gordy
10. Victory • Jacksons • Epic
11. Ice Cream Castles • The Time • Warner Bros.
12. In A Special Way • DeBarge • Gordy
13. Suddenly • Billy Ocean • Live
14. No Parking On The Dance Floor • Midnight Star • Solar
15. In The Heat • Kool & The Gang • De-lite
16. Jermaine Jackson • Jermaine Jackson • Arista
17. On The Rise • The S.O.S. Band • Tabu
18. Woman In Red • Original Soundtrack • Motown
19. Lady • One Way • MCA
20. You, Me And Ho • Mtume • Epic
21. Break Out • Pointers • Planet
22. The Glamorous Life • Sheila E • Warner Bros.
23. It's Your Night • James Ingram • Qwest
24. Let The Music Play • Shannon • Mirage
25. The Poet II • Bobby Vomack • Beverly Glen
26. Broooki • Original Soundtrack • Polydor
27. Cold Blooded • Rick James • Gordy
28. Somebody's Watching Me • Rockwell • Motown
29. Damancer • Bar-Kays • Mercury
30. Send Me Your Love • Kashf • Arista
31. I Feel For You • Chaka Khan • Warner Bros.
32. Colour By Numbers • Culture Club • Virgin
33. Jammin' • The Gap Band V • Total Experience
34. Fever • Con Funk Shun • Mercury
35. Run D.M.C. • Run D.M.C. • Profile
36. Let's Hear It For The Boy • Dooosee Williams • Columbia
37. Beat Street • Original Soundtrack • Atlantic
38. Lookin' For Trouble • Joyce Kennedy • A&M
39. Swept Away • Diane Ross • RCA
40. Madison • Madison • Warner Bros.
41. Straight From The Heart • Peabo Bryson • Elektra
42. Pippi • Cherly Lynn • Columbia
43. Wild Animal • Vanity • Motown
44. Feels So Real • Patrice Rushen • Elektra
45. New Edition • New Edition • MCA
46. Solid • Ashford & Simpson • Capitol
47. I Appreciate • Alicia Myers • MCA
48. Streetbeat • The Doop • Solar
49. Be My Lover • O'Bryan • Capitol
50. Change Of Heart • Change • Atlantic

NEW MALE VOCALISTS
1. Dennis Edwards • Motown
2. James Ingram • Qwest
3. Rockwell • Motown
4. Bryan Loren • Philly World
5. Randy Hall • MCA

1. Shella E • Warner Bros.
2. Shunann • Mirage
3. Joyce Kennedy • A&M
4. Vanity • Motown
5. Jennifer Holiday • Geffen

TOP FIVE GROUPS
1. Kool & The Gang • De-Lite
2. Pointer Sisters • Planet
3. Cameo • Atlanta Artists
4. Dazz Band • Motown
5. Bar-Kays • Mercury

FEMALE VOCALISTS
1. Pointer Sisters • Planet
2. Mary Jean Girls • Motown
3. Apollonia 6 • Warner Bros.

NEW GROUPS
1. Run D.M.C. • Profile
2. The Deele • Solar
3. Apollonia 6 • Warner Bros.
4. Newlous • Sunnynview
5. Art Of Noise • Island

1. Tina Turner • Capitol
2. Patti LaBelle • Philadelphia Int'l.
4. Shannon • Mirage
5. Chika Khan • Warner Bros.

MIXED GROUPS
1. DeBarge • Motown
2. One Way • MCA
3. Mtume • Epic
4. S.O.S. Band • Tabu
5. Change • Atlantic

FEMALE GROUPS
1. Pointer Sisters • Planet
2. Mary Jean Girls • Motown
3. Apollonia 6 • Warner Bros.

NEW GROUPS
1. Run D.M.C. • Profile
2. The Deele • Solar
3. Apollonia 6 • Warner Bros.
4. Newlous • Sunnynview
5. Art Of Noise • Island

SOUNDTACKS
1. Purple Rain • Warner Bros.
2. The Woman In Red • Motown
3. Breakin' • Polydor
4. Beat Street • Atlantic
5. Ghostbusters • Arista

MALE GROUPS
1. Cameo • Atlanta Artists
2. Jacksons • Epic
3. The Time • Warner Bros.
4. Kool & The Gang • De-Lite
5. Bar-Kays • Mercury

TOP DUOS
1. Brothers Johnson • A&M
2. Ashford and Simpson • Capitol
3. Yarbrough and Peoples • Total Experience
4. Stacy Lattisaw and Johnny Gill • Cotillion
5. Laid Back • Sire
IT'S A SOLAR SEASON
ALL YEAR LONG

Thank You Radio and Retail
For Your Continued Support

Coming Soon: The Deele

©1982 Solar Records Distributed by Elektra/Asylum Records • A Warner Communications Co.
## TOP MALE VOCALISTS
1. Prince • Warner Bros.
2. Lionel Richie • Motown
3. Rockwell • Motown
4. Billy Ocean • Jive
5. Dennis Edwards • Motown

## TOP FEMALE VOCALISTS
1. Tina Turner • Capitol
2. Patti LaBelle • Philadelphia Intl.
3. Deniece Williams • Columbia
5. Shannon • Mirage

## TOP NEW MALE VOCALISTS
1. Rockwell • Motown
2. Dennis Edwards • Motown
3. James Ingram • Qwest
4. Bryan Loren • Philly World
5. Randy Hall • MCA

## TOP NEW FEMALE VOCALISTS
1. Shannon • Mirage
2. Jocelyn Brown • Vinyl Dreams
3. Rebbie Jackson • Columbia
4. Shelia E. • Warner Bros.

## TOP GROUPS
1. Cameo • Atlanta Artists
2. Jacksons • Epic
3. The Time • Warner Bros.
4. DeBarge • Motown
5. Kool & The Gang • De-Lite

## TOP FEMALE GROUPS
1. Pointer Sisters • Planet
2. Apollonia • Warner Bros.
3. Emotions • Red Label

## TOP POP CROSSOVER DUOS OR GROUPS
1. Culture Club • Epic
2. Daryl Hall and John Oates • RCA
3. Julio Iglesias and Diana Ross • Columbia
4. Yma • A&M
5. Bananarama • London

## TOP POP CROSSOVER VOCALISTS
1. Madonna • Sire
2. Dan Hartman • MCA
3. Cyndi Lauper • Portrait
4. Irene Cara • Network
5. Laura Branigan • Atlantic

## TOP MIXED GROUPS
1. One Way • MCA
2. Mumbles • Epic
3. S.O.S. Band • Tabu
4. Midnight Star • Solar
5. DeBarge • Motown

## TOP DUOS
1. Bobby Womack and Patti LaBelle • Beverly Glen
2. Laid Back • Sire
3. Ollie and Jerry • Polydor
4. Joyce Kennedy and Jeffrey Osborne • A&M
5. Teddy Pendergrass and Whitney Houston • Epic

## TOP NEW DUOS
1. What's Love Got To Do With It • Tina Turner • Capitol
2. When Doves Cry • Prince • Warner Bros.
3. Caribbean Queen (No More Love On The Run) • Billy Ocean • Jive/Arista
4. If Only You Knew • Patti LaBelle • Philadelphia Intl.
5. She's Strange • Cameo • Atlanta Artists
6. I Feel For You • Chaka Khan • Warner Bros.
7. I Just Called To Say I Love You • Stevie Wonder • Motown
8. Cool It Now • New Edition • MCA
9. Don't Look Any Further • Dennis Edwards • Gordy
10. Hello • Lionel Richie • Motown
11. Let The Music Play • Shannon • Mirage
12. Somebody's Watching Me • Rockwell • Motown
13. Let's Hear It For The Boy • Deniece Williams • Columbia
14. Joanna • Kool & The Gang • De-Lite
15. Centipede • Robbie Jackson • Columbia
16. Love Has Finally Come At Last • Bobby Womack and Patti LaBelle • Beverly Glen
17. Somebody Else's Guy • Jocelyn Brown • Vinyl Dreams/Prelude
18. Ghostbusters • Ray Parker, Jr. • Arista
19. White Horse • Laid Back • Sire
20. Taxi • J. Blackfoot • Soundtown/Allegiance
21. You, Me And He • Mtume • Epic
22. Lady You Are • One Way • MCA
23. Lovetite • O'Bryan • Capitol
24. Freakshow On The Dance Floor • Bar-Kays • Mercury/PolyGram
27. 17 • Rick James • Gordy
28. Encore • Cheryl Lynn • Columbia
29. Automatic • Pointer Sisters • Planet
30. Just The Way You Like It • S.O.S. Band • Tabu
31. Tonight • Kool & The Gang • De-Lite
32. Breakin' • There's No Stopping Us • Polydor
33. State Of Shock • Jacksons • Epic
34. Running With The Night • Lionel Richie • Motown
35. Don't Waste Your Time • Yarbrough & Peoples • Total Experience
36. Feels So Real • Patricia Rushin • Elektra
37. The Last Time I Made Love • Joyce Kennedy & Jeffrey Osborne • A&M
38. The Glamorous Life • Sheila E. • Warner Bros.
39. Body Talk • The Deele • Solar
40. Love, Need and Want You • Patti LaBelle • Philadelphia Intl.
41. Swept Away • Diana Ross • RCA
42. Jump (For My Love) • Pointer Sisters • Planet
43. Baby I'm Hooked (Right Into Your Love) • Con Funk Shun • Mercury
44. Let's Stay Together • Tina Turner • Capitol
45. Solid • Ashford and Simpson • Capitol
46. Hold Me • Teddy Pendergrass with Whitney Houston • Asylum
47. I'll Let You Slide • Luther Vandross • Epic
48. Joystick • Dazz Band • Motown
49. You Get The Best From Me (Say, Say, Say) • Alicia Myers • MCA
50. Thriller • Michael Jackson • Epic

## TOP NEW GROUPS
1. The Deele • Solar
2. Twilight 22 • Vanguard
3. Run D.M.C. • Profile
4. Art Of Noise • Island
5. Nowcous • Sunnyview
Motown congratulates its many acts acclaimed in this issue:

Dazz Band
DeBarge
Dennis Edwards
Mary Jane Girls
Lionel Richie
Rockwell
Vanity
Stevie Wonder

and

“The Woman In Red”
GROUPS
1. Spyro Gyra • MCA
2. Pieces Of A Dream • Elektra
3. Weather Report • Columbia
4. Crusaders • MCA
5. Steps Ahead • Musician/Elektra

NEW ARTISTS
1. Branford Marsalis • Columbia
2. Bobby McFerrin • Musician/Elektra
3. Andy Narell • Hip Pocket

SOLOISTS
1. Earl Klugh • Capitol
2. David Sanborn • Warner Bros.
3. Wynton Marsalis • Columbia
4. Herbie Hancock • Columbia
5. George Winston • Windham Hill

NEW GROUPS
1. Generation Band • TBA
2. Steve Morse Band • Musician/Elektra
3. East Coast Offering • MCA

VOCALISTS
1. Michael Franks • Warner Bros.
2. George Benson • Warner Bros.
3. Al Jarreau • Warner Bros.
4. Tania Maria • Concord Jazz Picante
5. George Duke • Epic

COMPILATIONS
1. Rejoicing • Pat Metheny with Charles Haden & Billy Higgins • ECM
2. The Two Of Us • Ramsey Lewis/Nancy Wilson • Columbia
3. The Clarke/Duke Project II • Stanley Clarke/George Duke • Epic
4. Lyric Suite For Sextet • Chick Corea & Gary Burton • ECM
5. Windham Hill Records Sampler ’84 • Various Artists • Windham Hill
<table>
<thead>
<tr>
<th>12&quot; SINGLES AWARDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. White Horse • Laid Back • Warner Bros.</td>
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<tr>
<td>2. Somebody Else's Guy • Jocelyn Brown • Prelude</td>
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<tr>
<td>3. Caribbean Queen • Billy Ocean • Jive</td>
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<tr>
<td>4. When Does Cry • Prince • Warner Bros.</td>
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<tr>
<td>5. Somebody's Watching Me • Rockwell • Motown</td>
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<tr>
<td>6. What's Love Got To Do With It • Tina Turner • Capitol</td>
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<tr>
<td>7. Jam On It • Newcleus • Sunnyview</td>
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<tr>
<td>8. Jump • Pointer Sisters • RCA</td>
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<td>9. Let's Go Crazy • Prince • Warner Bros.</td>
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<tr>
<td>10. Let's Hear It For The Boy • Deniece Williams • Columbia</td>
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<td>11. Let's Stay Together • Tina Turner • Capitol</td>
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<tr>
<td>12. I Feel For You • Chaka Khan • Warner Bros.</td>
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<tr>
<td>13. Sway Away • Diana Ross • RCA</td>
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<tr>
<td>14. Let The Music Play • Shannon • Emergency</td>
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<tr>
<td>15. Breakin' • There's No Stopping Us • Ollie &amp; Jerry • PolyGram</td>
</tr>
<tr>
<td>16. I Didn't Mean To Turn You On • Cherrelle • Tabu</td>
</tr>
<tr>
<td>17. Just The Way You Like It • S.O.S. Band • Epic</td>
</tr>
<tr>
<td>18. The Glamorous Life • Sheila E. • Warner Bros.</td>
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<tr>
<td>19. Girls Just Want To Have Fun • Cyndi Lauper • Portrait</td>
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<tr>
<td>20. Encore • Cheryl Lynn • Columbia</td>
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<tr>
<td>21. Owner Of A Lonely Heart • Yes • Atco</td>
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<tr>
<td>22. She Bop • Cyndi Lauper • Portrait</td>
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<tr>
<td>23. Beat Box • Art Of Noise • Island</td>
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<tr>
<td>24. Give Me Tonight • Shannon • Emergency</td>
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<tr>
<td>25. I Can Dream About You • Dan Hartman • MCA</td>
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<tr>
<td>26. The Medicine Song • Stephanie Mills • PolyGram</td>
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<tr>
<td>27. Centipede • Debbie Jackson • Columbia</td>
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<tr>
<td>28. Automatic • Pointer Sisters • RCA</td>
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<tr>
<td>29. Hard Times • Run D.M.C. • Profile</td>
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<tr>
<td>30. Friends/Five Minutes • Whodini • Jive</td>
</tr>
</tbody>
</table>

**TO RUN-D.M.C.**

**YOU'VE ALWAYS BEEN #1 WITH US... NOW, YOU'RE #1 WITH EVERYONE.**

**TOP NEW GROUPS**

(Black Contemporary Albums)

1. Run-D.M.C.

**TOP B/C NEW GROUPS (12")**

1. Run-D.M.C.

**TOP B/C DUOS (12")**

1. Run-D.M.C.

Congratulations on an incredible year.
Three #1 Awards and a Gold debut album.
From all of us at Profile.
## Music Video & Videocassette Awards

### Top Male Vocalists
1. Prince • Warner Bros.
2. Lionel Richie • Motown
3. Ray Parker, Jr. • Arista
4. John Waite • EMI America
5. Bruce Springsteen • Columbia

### Top B/C Male Vocalists
1. Prince • Warner Bros.
2. Lionel Richie • Motown
3. Ray Parker, Jr. • Arista
4. Billy Ocean • Jive
5. Rockwell • Motown

### Top Male Groups
1. Huey Lewis & The News • Chrysalis
2. Cars • Elektra
3. Culture Club • Epic
4. Duran Duran • Capitol

### Top New Male Vocalists
1. John Waite • EMI America
2. Corey Hart • EMI America
3. Rockwell • Motown

### Top Pop Female Groups
1. Bananarama • London
2. The Go-Go’s • I.R.S.
3. Pointer Sisters • Planet

### Top New Duos
1. Wham! • Columbia
2. Eurythmics • RCA
3. Daryl Hall & John Oates • RCA

### Top B/C Female Vocalists
1. Tina Turner • Capitol
2. Sheryl E. • Warner Bros.

### Top Female Vocalists
1. Tina Turner • Capitol
2. Sheryl E. • Warner Bros.

### Top Male Groups
1. Kool & The Gang • De-Lite
2. Cameo • Atlanta Artists
3. The Time • Warner Bros.
4. Shalamar • Solar

### Top New Female Vocalists
1. Cyndi Lauper • Portrait
2. Sheryl E. • Warner Bros.

### Top 10 Music Videos
1. When Doves Cry • Prince • Warner Bros.
2. Ghostbusters • Ray Parker, Jr. • Arista
3. You Might Think • The Cars • Elektra
4. What's Love Got To Do With It • Tina Turner • Capitol
5. Hello • Lionel Richie • Motown
6. Heart Of Rock 'N Roll • Huey Lewis And The News • Chrysalis
7. Caribbean Queen (No More Love On The Run) • Billy Ocean • Jive/Arista
8. Miss Me Blind • Culture Club • Virgin/Epic
9. Cruel Summer • Bananarama • London/PolyGram
10. Missing You • John Waite • EMI America

### Top 100 Music Videos

### Top Videocassettes

#### Drama
1. Raiders Of The Lost Ark • Paramount Home Video
2. Flashdance • Paramount Home Video
3. Risky Business • Warner Home Video
4. Thriller • Vestron
5. 48 Hours • Paramount Home Video
6. Sudden Impact • Warner Home Video
7. Porky's • CBS/Fox
8. Never Say Never • Warner Home Video
9. Tootsie • RCA/Columbia Home Video
10. Terms Of Endearment • Paramount Home Video
11. Blue Thunder • RCA/Columbia Home Video
12. Trading Places • Paramount Home Video
13. Scarface • MCA Home Video
14. National Lampoon's Vacation • Warner Home Video
15. Gandhi • RCA/Columbia Home Video
16. The Right Stuff • Warner Home Video
17. War Games • CBS/Fox
18. Silkwood • Embassy Home Entertainment
19. The Big Chill • RCA/Columbia Home Video
20. Under Fire • Vestron
21. Blame It On Rio • Vestron
22. Dead Zone • Paramount Home Video
23. Twilight Zone The Movie • Warner Home Video
24. The Verdict • CBS/Fox
25. Romancing The Stone • CBS/Fox
26. Gorby Park • Vestron
27. Educating Rita • RCA/Columbia Home Video
28. The Outiders • Warner Home Video
29. Tie Me Up... • Touchstone
30. Christine • RCA/Columbia Home Video

#### Comedy
1. Risky Business • Warner Home Video
2. Porky's • CBS/Fox
3. Tootsie • RCA/Columbia Home Video
4. Vacation • Warner Home Video
5. Mr. Mom • Vestron
6. Blame It On Rio • Vestron
7. High Road To China • Warner Home Video
8. Doctor Detroit • MCA Home Video
9. Tank • MCA Home Video
10. Unfaithfully Yours • CBS/Fox

#### Horror
1. Dead Zone • Paramount Home Video
2. Twilight Zone • Warner Home Video
3. Christine • RCA/Columbia Home Video
4. Cujo • Warner Home Video
5. Children Of The Corn • Embassy Home Entertainment
AROUND THE ROUTE

by Camille Compass

At this time of the year it is customary to open the column with greetings of the season from all of us at Cash Box to all of our friends in the trade — and, indeed, we are expressing these wishes with sincerity . . . however, this also a sad time. Over the past few weeks the trade lost two of its members — John Murnane and Ralph Lally. Murnane, 55, vice president of Bally Midwest Dist., passed away on Sunday night, December 9, after a courageous battle against cancer. We had just seen him in mid-November at the Bally Midwest showing in Chicago and, while this devastating illness had taken a toll on his physical appearance, his spirit and warmth were completely untouched as he greeted visitors. His office was almost as crowded as the showroom because most of the operators who came out for the showing just had to stop by and say hello to John. He was very ill, but until a short time before his death he was at the office every day, conducting business as usual. A fine gentleman, an exceptional human being, he will be missed by all of us who knew him. Funeral services were held on Wednesday, December 12. He is survived by his wife, Margaret and five children; a son.

Premier Sets Distributor Network

CHICAGO — Premier Technology Company, who recently established headquarters in Bensenville, Illinois for production of the Premier product line (Gottlieb pinball machines) announced its network of distributors who will be representing the line in the U.S. and overseas.

Following is the list of U.S. distributors:

Birmingham Vending Co., Birmingham, AL; Franco Distribution Co., Montgomery, Al; Mountain Coin Machine Dist., Phoenix, AZ; Betson Pacific Dist. Co., Los Angeles, CA; Betson Pacific Dist. Co., San Francisco, CA; Mountain Coin Machine Dist., Denver, CO; Greater Southern Dist. Co., Atlanta, GA; Bally Midwest, Inc., Chicago, IL; Bally Midwest, Inc., Indianapolis, IN; Mountain Coin Machine Dist., Des Moines, IA; Kentucky Coin, Louisville, KY; M.A.A. Distributors, Inc., Metairie, LA; State Sales & Service Corp., Baltimore, MD; Rowe International, Inc., Dedham, MA; Bally Midwest, Inc., Livonia, MI; Rowe International, Inc., Redford, MI; Lieberman Music Co., Minneapolis, MN; Audio Visual Amusements, St. Louis, MO; H.B. Brinek, Inc., Butte, MT; Mondial International, Inc., Springfield, NJ; Mountain Coin Machine Dist., Albuquerque, NM; Mondial International Inc., Springfield, NJ (New York); Rowe International, Inc., E. Syracuse, NY; Brady Distributing, Inc., Charlotte, NC; Cleveland Coin Int'l, Cleveland, OH; Cleveland Coin Int'l, Columbus, OH; Monroe Distributing, Inc., Fairfield, OH; Monroe & International, Inc., Cleveland, OH; Southwest Vending Sales Co., Oklahoma City, OK; Dennis Distributing, Inc., Portland, Or; Active Amusement Machines, Philadelphia, PA; Bally Banner, Pittsburgh, PA; H.A. Franz & Co., Houston, TX; Southwest Vending

AMOA Expands Distrib Member Services

CHICAGO — In its continuing effort to strengthen membership services, AMOA has joined with the National Association of Wholesaler-Distributors (NAW). This new alliance expands the AMOA services to its distributor members and strengthens the role of AMOA in federal legislative matters affecting coin-op distributors and small businesses.

By aligning itself with NAW, AMOA has opened the door to a multitude of new services designed for the distributors and these include government relations programs, books, periodicals and surveys on emerging trends that will impact the coin-op distribution business, research on improving productivity and profits, marketing, controlling the effects of inflation as well as short-term statistical and comparative research. Other advantages include insurance programs, vehicle rental programs and buying co-ops.

AMOA is already moving to let its members know of their new influence and services and will continue to distribute information on the new opportunities well into next year.

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**INDUSTRY NEWS**

**AROUND THE ROUTE**

(continued from page 71)

John (Jane); daughters Mary (Kevin) McGurk, Peggy, Joan and Kathleen ... Ralph Lally, publisher and publisher ... Playmation Magazine in a case of an auto accident on Monday night, December 10. He was only 38 years old and had a lot of productive years ahead of him, but fate intervened. Over the past decade he developed his magazine into one of the top in the trade. In recent years, he organized and sponsored an annual trade convention, the AOE. The news of his death brought a deluge of phone calls to the Playmation office, expressing shock and disbelief. Messages of sympathy poured in from all over the country. Ralph’s wife, Carol, asked us to convey her gratitude to all the people who were kind enough to call. She assured that there would be no interruption of continuity at the magazine and that the March AOE convention in New Orleans would go on as planned — just as Ralph would have wanted. He was respected in the industry and admired for his courage, even by those who might have disagreed with his convictions. The industry will miss both of these gentlemen. May they rest in peace.

As we get ready to enter a new year, we cannot help but look back over the one that has passed. In speaking with a variety of trade people this past week the consensus is — good riddance to 1984 ... let us now take full advantage of our resources and “get it all together” so that 1985 will be a much better year for everyone in the business. Not a bad idea, right? See ya next year.

**Premier Sets Distrib. Network**

(continued from page 71)

ing Sales Co., Dallas, TX; Southwest Vend- ing Sales Co., San Antonio, TX; Mountain Coin Mach. Dist., Salt Lake City, UT; Music Vend Dist. Co., Seattle, WA; Music Vend Dist. Co., Spokane, WA; Bally Midwest, Inc., Green Bay, WI; London Dist. Corp., Milwaukee, WI; Pioneer Sales & Service, Menomonee Falls, WI.

The distributor appointments in Canada include: Laniel Automatic Machine, Mont- real, Monarch Coin Equipment, Winnipeg, New Way Sales Co., Rexdale, Ont.; and J.E. Weatherhead Dist., Ltd., Burnaby, BC.


As noted by company official Gil Pollock, Premier is already providing distributors with parts orders and began shipping pro- duct the week of December 17. Current models in production are the “Touchdown” and “El Dorado” pinball machines.

AMOA’s Notre Dame Seminar Is Skedded For March

CHICAGO — The next session in AMOA’s continuing program of Executive Development and Certification (EDCP) will be held from March 24 through noon on March 27, 1985 at Notre Dame University. The morning sessions are formal seminars, taught by experts on the various subjects covered. Typi- cal seminar topics include estate and tax planning and developing a better business plan. The program is geared to company owners and top management personnel.

Enrollment is open to all members of the industry whether or not they belong to the national association. A mailing with full regis- tration instructions is forthcoming, howev- er, further information may be obtained by contacting the AMOA office at 2000 Spring Road, Suite 220, Oak Brook, Illinois 60521 or phoning 312-654-2662.

**Vid Champs Make Their Picks At AMOA**

CHICAGO — Walter Day and the United States National Video Game Team have been added to the AMOA exhibition in Chicago to pre- view the industry’s new releases and to en- dorse the games which they felt possess outstanding design. The machines that were approved by the players will ultimately be in- cluded in subsequent editions of the Guin- ness Book of World Records, according to Day.

After playing all of the new offerings at the recent AMOA’s, the teams selected six games that will be used in the 1985 competition. These machines were chosen because of their superior “play potential.” Following are the names, player comments and some player quotes they made about each game.

“Super Punch-Out” by Nintendo — “The quality graphics and superior play action of the original return in this conversion kit that enhances the basic theme of Punch-Out . . . perfect for a contest of this type.” “The Em- pire Strikes Back” by Atari — “Also a kit, this beautifully executed game is available to update last year’s smash hit, Star Wars. The crisp vector animation and multiple play lev- els make it a wonderful addition to the tournament.”

“Galaga” by Typeline) by Bally Midway — “Possibly the most challenging video game of all time! This new version will un- doubtedly draw die-hard players to the competition.”

“Cheyenne” by Exidy — “This new kit up- dates existing Crosstown videos. A terrific target shoot, Cheyenne is sure to attract many players with its high resolution gra- phics and clear sound.”

“Turkey Shoot” by Williams Electronics — “Like Cheyenne, Turkey Shoot is a gun game par excellence. Its humorous storyline and fast action make it a winner with the players.”

“Badlands” by Centuri — “The only laser disc game added to the contest, Badlands is quite impressive. It’s one of the first truly in- teractive laser games to appear for some time.”

The players advised that they are also dis- cussing the possibilities of using Atari’s “Marble Madness” and “Paperboy” as well as the Bally Midway “Pac-Land,” the Bally Senten “Sheik Avenger” and the Exidy “Ver- tigo” in future contests.

**Smithweck To Digital Controls**

CHICAGO — Neal Smithweck has been named director of sales of Digital Controls, Inc., the Atlanta-based manufacturer of countertop and upright video games. In this position, he will be responsible for coordinating the company’s domestic and international sales efforts.

“Neal’s appointment is particularly impor- tant in light of our current international upturn in the upright market,” commented Marty Glazman, the firm’s vice president of market- ing. “He will help us implement our broadened commitment to the industry which includes widening our distributor base to include more of the nation’s top distributing outlets.”

From 1975 to 1983, Smithweck was at Williams Electronics. Hired to train the firm’s technicians, he became a regional sales manager for the Chicago game manufacturer in 1981. As such, he formulated much of the sales organizational procedures, including the development of game testing programs.

Bally Sente Taps Jesse Osborne

CHICAGO — Jesse Osborne recently joined Bally Sente, Inc. as a sound designer and composer. Osborne composes original music, and sounds using electronic waveforms to create ambiances for video games in the Bally Sente System’s standard library of games and for its new moving-seat simulator game system.

For many years prior to joining Bally Sente, Osborne was an audio engineer with Fantasy Studios (Berkeley, California). Included in his list of credits in this area are the important film productions of “Return of the Jedi,” “Amenes” and Charlie Brown “Peanuts” television specials. He also held positions in staff production in the recording industry and has been an active part of his career as a popular music composer.

Reared in San Francisco, Osborne gradu- ated from Galileo High School and attended Merritt and Laney Colleges in Oakland, California.

Digital Controls Intros First Upright

CHICAGO — In a move the company calls “a broadening commitment to the coin game industry,” Digital Controls, Inc. has begun manufacturing upright video games. The Atlanta- based firm has identified a market for countertop games in 1981 and has been marketing all of its games in countertop cabinets, introduced its first upright video, “Lode Runner,” at the October 24-27 AMOA convention in Chicago.

Lode runner, licensed from Irem, has been riding high on the Japanese charts since it first landed on location there in August. Item already has developed two conversions to be released for Lode Runner.

“Digital Controls created a new market when it introduced amusement countertop games, a market that provided solid returns for operators who were struggling in a soft upright market,” noted Marty Glazman, Digital Controls vice president of marketing.

“Now the marketplace is ready for new innovative upright games.”

“We’re adopting an aggressive stance that will include seeking out the best game concepts and making sure we have a strong lineup of products to present to our marketing strategies. We’re backed by an in- house development staff whose knowledge of computer and video technologies is un- passed and they will continue to provide us with technological innovation.”

**Cash Box/December 29, 1984**

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Programming Your Jukebox For Increased Earnings

CHICAGO — Programming a jukebox entails a great deal more than just the selection of records. There are many aspects to be considered, among which is the appearance of the machine itself, and this is important. It must look good, be in tip top condition so that it will appeal to the patrons and must be properly placed in the location, in a spot where it will do the most good and bring in the highest earnings. These are some of the points stressed by Ray Strahan, president of Loewen America, who conducted a seminar on this subject at the recent AMOA convention.

"You don't just roll the jukebox in and expect it to make money," according to Strahan. While today's jukeboxes have a lot of built-in features (attract modes, random play, etc.), which are designed to attract player interest even when it is idle, it is still up to the operator to maintain the machine profitably and in this regard the mix of record selections is of prime importance. "Remember, location clientele is made up of a lot of different types of people with varied musical tastes so the box must be properly programmed with a selection of records that will appeal to all of the location patrons," he advised. He also urged operators to take full advantage of the machines' built-in capabilities.

"Pretesting the program in an attractive format (which Rus illustrated) is another important merchandising factor. His example featured an assortment of categories, including old favorites, easy listening, country, pop, etc., neatly orchestrated for the benefit of patrons and location personnel as well. "Balance the sound so that each individual can hear the music and yet not be overpowered by it," he noted; and above all, have consideration for the bartender by making certain the sound isn't aimed directly at him or obstructing the performance of his duties. The operator/location partnership goes beyond the commission split, he stressed, and calls for mutual cooperation. "Your location is your partner every day . . . to help you sell the music to the customer and to help keep that jukebox going during idle periods."

He spelled out the responsibilities of collection people, the operators' key representatives, whose presence at locations on a regular basis provides a vital service. They should be out to promote and improve business, he said, they should have the time and interest to talk with the location owner or bartender, they should find out what the most popular records are and why; and they should present the proper image of the operating company.

With respect to pricing, "single play for a quarter is the way to go," Strahan said, acknowledging that there is always resistance to price increases but noting that the location has experienced increasing costs in every day business operations and should thus adopt a realistic attitude. Other pricing options he mentioned included three plays for fifty cents and eight or nine for a dollar.

Moving equipment down the line on the route is very important. A good suggestion would be to position the higher earning locations the new pieces and rotate the older phonographs out to the newer locations. Music has been neglected during the period of the video boom, he said, so the time is right for buying some new models. When he queried ops as to how many of them had jukeboxes on their routes that are ten years old or older, a number of raised hands responded. He, of course, suggested that they start buying some new equipment but also noted that there are a lot of older jukeboxes out there that are still earning well which is not the case with videos, pins or other coin-op games of similar age. "The jukebox started this industry," he said and "will bring it back to where it should be . . . and it will continue for a long time to come."

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GOTTIEB (see MYSTAR)

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

MYSTAR
Qbert's Quest (2/83)
Super Orbit (4/83)
Royal Flush Deluxe (4/83)
Amazon Hunt (5/83)
Rand Em Up (7/83)
Ready, Aim, Fire (8/83)
Jack's To Open (11/83)
Alien Star (4/84)
The Games (5/83)
Touchdown (9/84)

WILLIAMS
Defender (2/83)
Warlock (2/83)
Joust, Pl. 2 (3/83)
Time Fantasy (4/83)
Firepower II (8/83)
Laser Cup (4/84)
Pennant Fever (8/84)
Starlight (9/84)
Space Shuttle (11/84)

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

VIDEo GAMES
(at upright)

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

BALLY/MIDWAY
Bump 'N Jump (2/83)
Journey (4/83)
Mappy (6/83)
Discs of Tron (8/83)
Granny & The Goo Goo (10/83)
Astron Belt, Laserdisc (10/83)
NFL Football (12/83)
Spy Hunter (1/84)
Tapper (2/84)
Galaxian Rendez Laser (3/84)
Up N Down (4/84)
Two Tigers (7/84)
Big Ball — olec. mech. (8/83)

BALLY SENTE
Chicken Shift (11/84)
Galatic Ghost (11/84)
Hat Trick (11/84)
On-The-Wall (11/84)
Sente Arcade Computer (SAC)
Snacks N Jaxson (9/84)
Snakepit (12/83)
Stocker (12/84)
Trivial Pursuit (12/84)

BHIZUAC INT'L
Love Meter (9/83)

CENTURY
Gyruss (9/83)
Konami/Century Hyper Sports (5/84)
Konami/Century Track & Field (11/83)

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

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

DATA EAST
Destiny, Non-Video Game (9/83)
Bog's Battle, Laserdisc (9/83)
Karate Champ (9/84)
Tag Team Wrestling (3/84)
Boomer Rang'T (4/84)
Cobra Command (6/84)

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

FUNAI/ESP
Interstellar Laser (1/84)

GAME PLAN
Hold Em Poker (3/83)

GOTTIEB (see MYSTAR)

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

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

NICHIBUUSA
Seicross (6/84)
Tube Panic (11/84)
Country Girl (8/84)
Roller Jammer (9/85)

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

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

SIGMA ENTERPRISES
Stinger (12/83)

STERN
Lost Tomb (2/83)
Bag Man (2/83)
Master Blaster (3/83)
Cliff Hanger, Laserdisc (9/83)
Goo To Go, Laserdisc (1/84)
Great Guns (1/84)
Super Bagman (5/84)

TAITO AMERICA
Zoo Keeper (4/83)
Elevator Action (7/83)
Chango Lines (7/83)
Ice Cold Beer (11/83)
The Tin Star (3/84)
Zeke's Peak (3/84)
10-Yard Fight (4/840)

TECHSTAR
Spirit Casino, c.t. (12/83)

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

ZACCARIA/BHIZUAC
Money War (7/83)
Jackrabbit (10/84)
Shooting Gallery (6/84)

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

CONVERSION KITS
(including interchangeable games & enhancement kits)
Atari Pole Position II (11/83)
Atari, Clouc & Daggar (2/84)
Atari, Crystal Castles (3/84)
Atari, Major Havoc (3/84)
Atari, Millipede (3/84)
Bally Midway, Pac-Man Plus (12/82)
Bally Midway, Jr. Pac-Man (12/83)
Centuri, Gunzlor
Centuri, Circus Charlie
Centuri, Hyper Sports
Cinematronics, Brix (1/83)
Computer Kinetics, You-Pick'n-Intrepid Marketing, Encore Retro-Kit (1/83)
Data East, Burger Time
Data East, Bump 'N Jump (2/83)
Data East, Multi Conversion Kit
Data East, Clustor Conversion Kit
Data East, Pro Bowling (7/83)
Data East, Pro Soccer (7/83)
Data East, Boomer Range'Y (4/84)
Exidy Hardhat (9/83)
Exidy Pepper II (6/82)
Exidy Retrofit
Exidy, Boulder Dash
Exidy, Flip & Flop
Exidy, Astro Chase
Exidy, Brütels
Konami, Gyruss
Konami, Time Pilot
Konami, Time Pilot '94
Mystery/Gottlieb, Royal Flush Deluxe (5/83)
Interlogics Roc 'N Rope (6/83)
Nichibusutsu, Bug Rats (5/83)
Nichibusutsu, Radical Ralad (10/83)
Nichibusutsu, skeleagon (10/83)
Sega, Tac/Scan (1/82)
Sega, Master Bash (11/82)
Sega, Super Zaxxon (1/83)
Stern, Lost Tomb (2/83)
Stern, Pop Famer (3/83)
Stern, Pop Famer (3/83)
Stern, Super Draw (7/83)
Stern, Fast Draw (7/83)
Stern, Golf To Go (1/84)
Taito America, Elevator Action (7/83)
Taito America, Exerion
Taito America, Pit Run (6/84)
Taito America, Tina Star (3/84)
Taito America, zooketeer (10/83)
Universal, Lady Bug
Universal, Mr. D
Universal, Mr. Do's Castle (11/83)
Williams, Mystic Marathon
Williams, Blaster

Lowen-NSM, City II
Lowen-NSM, Soundmaster Compact
Rock-Ola 478, Furniture Model
Rock-Ola 490
Rock-Ola 483 (8/2)
Rowe R-88 (9/83)
Rowe R-89 (9/84)
Rowe V-MEC (video jukebox) (9/83)
Seeburg Prelude (11/84)
Seeburg Victoria (11/84)
Star Gaze, Video Jukebox
VMI Startime Video Jukebox
Wurlitzer Cabarina
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Lauren Schulz

Cash Box/December 29, 1983
Alive In '85? An Industry Wide Question
by Frank Manners

In the roller coaster history of the coin machine business, some are asking, "Is the ride over?" Too much of the excitement of the diggers to an industry that has existed for over 50 years. However, given a two year slump, it is hard to fault - a very harsh reality. But, it is not unfair to wonder, "Will we survive '85?" Various and sundry manufacturers, distributors and operators offered their opinions on what needs to be done to succeed next year. Each preferred to give his suggestions about the other.

What should manufacturers do? The more demanding distributors and operators admonish, "go ye and make us a Pac-Man so we can be fruitful and multiply". One cannot expect a Messiahic game to resurrect the industry. Remember the misplaced faith in lasers. Most experts believe that the video games will be here to stay. Midway and Atari have the best chance for stardom. Buy one cabinet and follow it with a series of solid, inexpensive kits. The system kits have an added bonus: easy installation cuts down the operator's labor costs. What games, though? Manufacturers have the unenviable burden of spotting a trend and capitalizing on it. Sports themes seem to be the likely option, competitive play (two quarters instead of one), skill rather than mere memorization of patterns, longevity on location. No surprise, non-video will capture a larger share of the market - pinball, darts, shuffleboard, tangle wheels, TV games, like hockey, skee ball, golf, guns. Manufacturers will respond to the operators' desire for diversity.

New product alone, though, is not enough. The price must be right. To make a substantial impact on the market, dedicated games will have to sell on a good machine, not cheap kits $695 or less. Over-reaching this price will make the production run on a great machine only good for a good machine, not marginally, and a marginal machine will make money on slinging kindling for those long winter nights. Proof for ye doubters? Even Track & Field, Spy Hunter and Punch Out, the top three video games for '84, did not sell the numbers they should have. Many operators believe that there is too long to change the tickets on your investment in a $2700 video. When manufacturers assert the necessity of these higher prices, operators counter, "Wouldn't it be better to sell more games at $995 or $1995 and make a modest profit, then a handful at $2495, close them out at $1295 three months later, and suffer a loss?" Distributors will have to shed fat in '85 to survive, but there is a danger that they may think so much that they will shrivel. Offering equipment only does not make an efficient distributor. Equipment is plentiful in a fiercely competitive marketplace: factories selling everyone, even out the back door, jobbers, battling distributors, operators trading with operators, more hands in the pie than is economically and hygienically sound, uncom- promising wheeling and dealing to make a sale. Distributors will have to offer efficient service to maintain an edge, service in the broadest sense. The distributor must have adequate, adequate, a board, monitor, and game repairs, parts supplies and a functioning shop, be a repository of information for the operator on what's going on in the industry, from the top ten games to the latest tax laws to the newest trends in changing a chip out to quarter play. And you can throw in creative financing and marketing programs for seasoning. The sleek, responsive distributor will remain the survivor, the lumbering, lumbering one with a bureaucratic superstructure will not last. '85 will be a doffight for operators, too. Those who sit back, passivity and let circumstances control them will not last. The current state of the industry requires aggressiveness. Successful operators ought to think in terms of merchandising, marketing, tournaments, ticket dispensers. They should promote their machines, actively encourage play rather than sitting on the fence, all bowling alleys, all arcades, all seasonal places. Be flexible so if one segment of the playing public stops playing you don't go out of business. Buy right. Not buying is no solution. Invest money to make money. If you don't buy, the route or arcade will deteriorate even further. However, buying selectively can reap profits. Buy the big game, the Spy Hunter, Punch Out, or Karate Champ. Despite the price, you won't get burned. Watch for closeouts, kits, and video systems. There are good buys to be had.

Operators, get your hands dirty. Stay on top of your business. Know your location's needs. Make sure all games are clean and working. Rotate them periodically. Practice those pre-boom virtues. That's getting back to basics.

The coin machine industry '85 will be a lesson in Darwinian philosophy-natural selection, adaptability to the economic environment, survival of the fittest. Manufacturers, distributors and operators may be unable to relax, may have to struggle, but is there still more than a buck to be made in this business.

Look at the lucrative results of dart tournaments, shuffle alley leagues, and skee ball prizes. In simplest terms, operators need to work their routes.

Diversify. Operators should have a proper location mix. Don't have all kids' stops, all shoot and beer joints, all bowling alleys, all arcades, all seasonal places. Be flexible so if one segment of the playing public stops playing you don't go out of business. Buy right. Not buying is no solution. Invest money to make money. If you don't buy, the route or arcade will deteriorate even further. However, buying selectively can reap profits. Buy the big game, the Spy Hunter, Punch Out, or Karate Champ. Despite the price, you won't get burned. Watch for closeouts, kits, and video systems. There are good buys to be had.

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1984: The Year In Review

1984 In Review: A synopsis of coin machine happenings as reported in CASH BOX over the past twelve month period.

JANUARY: Jeff Waddell began on a very sad note for the many friends and colleagues of Atari's Don Osborne, who died suddenly at the age of 41. The increasing performance of used jukebox and new products hitting the market are Bally Midway's "Spy Hunter" video and "X & O" ping pong. Marty Grahn joins Sente as sales and marketing veep. Stern intro's "Goal To Goal" late and "Great Guns" video. "Jr. Pac-Man" conversion in Illinois by Midway. IMA international trade show is held in Frankfurt, Germany. Trade conflict persists over scheduling of ASI and AOE trade conventions within a couple of weeks each.


"Blaster," its first conversion games. Ron Crouse resigns his long time post at Williams. "Galaxy Ranger" is released by Bally Midway.

APRIL: There's growing concern in the trade over video lottery games and their threat to video pinball. "Turbo" released by Taito America. Data East intro's "Boomer Rangey." "Laser Cue" pin is released by Williams. Taito Dist. intro's "10 Yard Fight" video. Pizza Time Theatre files for Chapter 11; Sante subsidiary is sold to Bally. The PAC trade show, skedded in Anaheim Calif., is cancelled. Bally Midway and Seeburg Phonograph Corp. is formed, with headquarters in suburban Chicago and Ed Blankenbecker as pres.; Atari announces in Greensboro, NC, Sega Enterprises is licensed. Ohio politician Clarence Neargardader campaigns for 50th seat in the House of Representatives by "Star Light." "Turkey Shoot" video is released by Williams. ICMA launches campaign against video lottery games in Illinois as the

JULY: Wico Corp. announces first house-converted manufactured game, "Treasurer Cove."

SEPTEMBER: "Midnight Marauders" video and "Black Pyramid" pin are released by Bally Midway. Jack Gordon joins the new Seeburg Phonograph Corp. as marketing consultant. Trade mourns the death of two prominent members — Al Bettelman and John Trucano. Agreement in principle is reached for the sale of AOE to AGMA. Bally acquires, Lifecycle, Inc. "Three Stooges" video is intro'd by Mylstar. Bally Midway intro's "Two Tigers" video. Bob Bretheridg departs his post at Stern to join the new Seeburg organization as director of sales. August: Konami opens a subsidiary in Great Britain. C. A. Robinson & Co. become a Seeburg subsidiary. "Big Batch" intro its new "Prelude" video. "Bally Champ" is intro'd by Data East. Eddy

October: Mylstar discontinues operations in Northlake... Bally Dist. introduces plans for a Florida branch. "AVMD" announces plans to expand its "Tentric" coin-op line. "Hyper Sports" is released by Konami/Century. A lineup of coin-op games is introduced by Midway. Illinois mourns the death of industry pioneer Sam Stern... Game Plan releases "Agents 77" pin... Bally Sente releases "Strike Avenger"... Bally's production shut-off and re-evaluation, Williams makes a dramatic comeback with its "Space Invaders"... AGMA and AMVD announce immediate resumption of production.

DECEMBER: Williams forms subsidiary — Williams Innovative Technologies, Inc. "Space Shuttle" pin and "Aerobots" and "Gridiron" conversions are released by Williams... First Seeburg "Prelude" phoned come on, assembly line for shipment... Dynamo moves its facilities from Grand Prairie to Richland Hills, Texas... Seeburg holds its annual holiday party... M. F. Co. looking back over 1984, it is the obvious the year will not rank as one to be celebrated. Manufacturers were hurting, distributors were hurting, and ops were down, contending with economic adversities in the forms of the increased jukebox royalty fees.

(Abridged and condensed from CASH Box)
AGMA Exhibits At Natl. League Of Cities Confab

CHICAGO — Rounding out its 1984 local governments outreach program, the Amusement Game Manufacturers Association was on hand to promote the beneficial uses of amusement machines to the Congress of Cities delegates attending the National League of Cities annual convention in Indianapolis, November 24-27.

AGMA legislative counsel Peter Kopke manned an exhibit booth stocked with a variety of amusement machines and reported a heavy flow of convention delegates, including city mayors, managers, supervisors, and council members visited the exhibit. Several hundred association pamphlets detailing the use of amusement machines in city-owned properties were also distributed, (a sample of which is featured at the end of this article). Kopke learned from city officials representing Dallas, Texas; Jacksonville, Florida and Red Springs, North Carolina, that each community is earning significant revenues from machines placed in public buildings and recreational facilities.

While at the convention, Kopke also discussed industry trends with local Indianapolis media, including WIBC-radio and WKRC-TV.

The National League of Cities annual convention is the third local government association meeting at which AGMA has been represented. AGMA traveled to Seattle for the June meeting of the National Association of Counties and to Boston for the July convention of the National Conference of State Legislatures. The following is a sample of the AGMA pamphlets.

What are amusement games?

"Amusement games" is a generic industry term used to describe the spectrum of recreational, coin-operated games manufactured by the members of AGMA. This product line includes pinball and video games, shuffle alleys, jukeboxes, video jukeboxes, foosball, laser disc games, pool tables, electro-mechanical games, and air hockey.

Why should my community use these games in parks and recreational facilities?

The cycles of inflation and recession of the last decade have taken a particularly high toll on the budgets of local governments. Faced with reductions in federal and state aid while attempting to absorb the increasing costs of education and social services, local officials have been forced to make significant alterations in their allocations of available resources.

Many city and county governments have found that revenues generated from amusement games placed in indoor ice rinks, gymnasiurns, swimming pool complexes, and recreation centers have at least contributed to the maintenance of an adequate recreational program.

Consider the case of Fairfax County, Virginia. According to Mike Cain of the Park Authority, amusement games placed in the county's various recreational centers have earned an annual average sum of $100,000 over the last five years. On a smaller scale, the communities of Brentwood, Missouri and Highland Park, Illinois, which both use three games in their ice arenas, have realized between $5,000-$8,000 in additional annual revenues, report Mike Limpach and Sandra Whitmore, respectively.

How do I obtain amusement games?

A local distributor or operator of amusement games can be found within a short distance of nearly every American community. Most of these small businesses are owned and operated by a local citizen. The distributor or operator can help you develop your facility by providing marketing information, installing, servicing, and then regularly rotating the

1984: The Year In Review

(continued from page 76)

Local licensing fees and taxes, increased equipment prices and the over-all higher cost of doing business. Another cloud on the horizon for some operators was the video lottery game which, most felt, posed a threat to their business — to their very existence. We saw some major distributors closing down branch offices, extensive lay-offs at the factories, the curtailment of production, the nose-down of Mylstar. Not a pretty picture. However, the signs of a turnaround are becoming evident. While this year's AMOA did not attract a record attendance, it did start the ball rolling towards better times. There was a lot of good product shown and some optimism expressed after the show. Distributors have taken the initiative and are doing their utmost to sell equipment, as witnessed by the number of regional distrub showings that were held after the convention, all across the country — and a lot of operators attended these functions and bought equipment. The industry is definitely on its way back as we move into 1985.

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