

# CASHBOX

October 27, 1984

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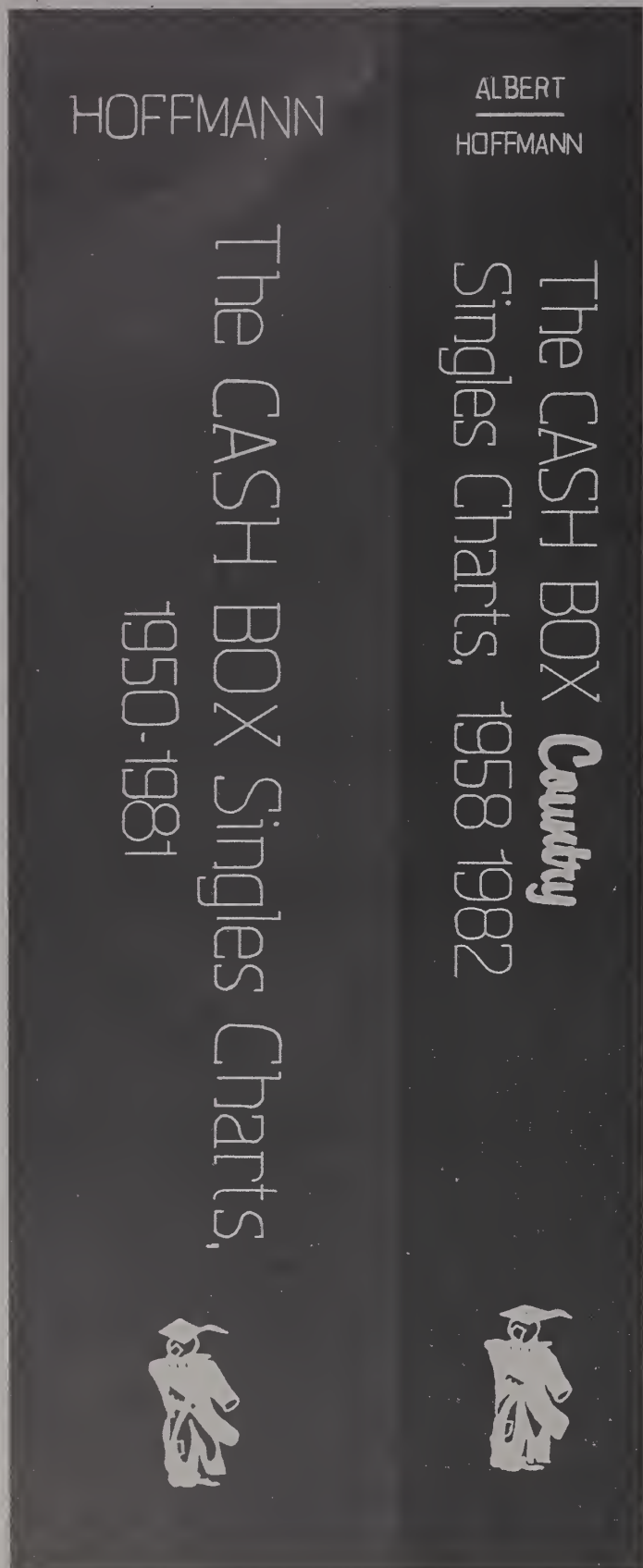
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## EDITORIAL

### AMOA '84 — Optimism Through Unification

The 1984 Amusement & Music Operators Assn. (AMOA) Exposition will no doubt reflect a year of transition as well as one stamped with unification. While the operator remain cautious and selective in their buying, last year's "back to basics" philosophy is still prevalent. 1984 has seen a resurgence of interest in pinball. Operators who tended to leave jukeboxes somewhat dormant have picked up their phonograph routes. Popularity has returned to non-video equipment like darts, pool and table soccer with various tournaments once again being staged. The coin industry has always been noted as "recession proof." This year, more than in the past, has taken its toll on many operators and companies alike. But in times of adversity and economic crunch, people tend to band together and battle for common cause. There is more state association activity repres-

enting operators across the country against the burdens of video lottery, increased fees and taxes, etc. The coin machine industry has been between a rock and a hard place from time to time and the industry has always risen to greater heights through strength and positive development and promotion. The 1984 Expo will feature new technology like video jukeboxes proving aggin that the coin-op industry still helps to sell music and is vital to the music business. Whether it is jukeboxes, pins, videos or non-video equipment, the coin machine industry still offers one of the best economically priced forms of entertainment available. The 1984 Expo will boast more companies and exhibitors participating than ever before. In addition to transition and unification, reflect an aggressive optimism toward future profitability.

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## ON THE COVER

In addition to introducing a "library" of seven new games at the Oct. 24-27 AMOA exposition in Chicago, Bally Sente will unveil its second generation Sente Arcade Computer (SAC II) which gives video game players the added enhancement of actual movement along with the screen action for a more realistic play experience.

The first game to utilize the SAC II System is "Shrike Avenger," which is featured on this week's cover. Here is a game of action and challenge where the player enters a "cockpit" that responds instantaneously to joystick movements. The player is in full control, dodging volley after volley of "space mines" before encountering the alien "mother ship." In the ensuing battle, the player pilots the craft up and down, side to side, forward and backward in continuous action and accelerating challenge as the game progresses to its exciting climax.

Bally Sente, a subsidiary of Bally Manufacturing Corp., is based in Sunnyvale, California. The firm develops and markets the Sente Arcade Computer (SAC) system, which is an interchangeable game process whereby coin-operated video games can be easily converted from one game into another via a simple procedure. Thus, by simply replacing the software package, a fast-paced space-oriented game such as "Shrike Avenger" can be transformed into a different theme — such as rollercoaster, perhaps, or a barnstormer pilot game!



## TOP POP DEBUTS

**SINGLES**

45

**WE BELONG** — Pat Benatar — Chrysalis

**ALBUMS**

15

**BIG BAM BOOM** — Daryl Hall - John Oates — RCA

## POP SINGLE

**I JUST CALLED TO SAY I LOVE YOU**  
Stevie Wonder  
Motown

## B/C SINGLE

**I JUST CALLED TO SAY I LOVE YOU**  
Stevie Wonder  
Motown

## COUNTRY SINGLE

**IF YOU'RE GONNA PLAY IN TEXAS**  
Alabama  
RCA

## JAZZ

**FIRST CIRCLE**  
Pat Metheny Group  
Epic

## COMPACT DISC

**PURPLE RAIN**  
Prince  
Warner Bros.

# NUMBER ONES



Bananarama

## POP ALBUM

**PURPLE RAIN**  
Prince  
Warner Bros.

## B/C ALBUM

**PURPLE RAIN**  
Prince  
Warner Bros.

## COUNTRY ALBUM

**CITY OF NEW ORLEANS**  
Willie Nelson  
Columbia

## MUSIC VIDEO

**CRUEL SUMMER**  
Bananarama  
London/PolyGram

## 12" SINGLE

**I FEEL FOR YOU**  
Chaka Khan  
Warner Bros.

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**GETTING HIS REGARDS FROM ASCAP** — Paul McCartney was honored by the American Society of Composers, Authors and Publishers (ASCAP) at a luncheon Monday, October 15, at The Jockey Club in New York. In celebration of ASCAP's 70th anniversary, ASCAP president and lyricist Hal David presented McCartney with a commemorative photograph of ASCAP's first banquet in 1914. Framing the vintage photo were the personal signatures of all those who attended the luncheon, as well as those of other colleagues who sent wishes to McCartney alongside their names.

## BMI Honors "Jazz Pioneers" At Ceremony In New York

**By Lee Jeske**  
 NEW YORK — BMI bestowed the newly-created Jazz Pioneers Awards on 219 jazz musicians, living and dead, whose works are licensed by BMI in an invitation-only ceremony at N.Y.'s Copacabana, Oct. 16. Among those on hand to pick up their awards were Miles Davis (who also accepted for Charlie Parker), Lionel Hampton, Paul Bley, Bob Brookmeyer, Ron Carter and George Russell. Relatives of Bill Evans, Charles Mingus, Lester Young, and others accepted posthumous awards.  
 Ed Cramer, president of BMI, used the

occasion to formally announce the opening of BMI's Jazz Archives, inviting the Pioneers to make contributions of memorabilia to the collection. Mayor Ed Koch, in a letter, said, "Our City is proud indeed to be the musical home of these immortals of the only art form Made in America. Because of talent like this, New York's position is secure as the jazz capital of the world."  
 Two weeks earlier, Congressman Charles B. Rangel read into the Congressional Record a statement lauding the BMI Pioneer Awards. Rangel said jazz "is the  
 (continued on page 28)

## Ry Cooder's "Paris, Texas" Safari

**by Lee Jeske**  
 NEW YORK — The closing night film of this year's New York Film Festival, which ended last week, was *Paris, Texas*, the long-awaited collaboration between director Wim Wenders and writer Sam Shepard. Starring Harry Dean Stanton and Dean Stockwell as brothers, *Paris, Texas* is a moving film which touches on many of the feelings common to the work of Wenders and Shepard — alienation, loneliness, human quirkiness — *Paris, Texas* features a score by Ry Cooder, who has previously written the soundtracks for Walter Hill's *The Long Riders*, *Southern Comfort* and *Streets of Fire*; and Tony Richardson's *The Border*.  
 "No one else could have written the music for this film," said Wenders. "With all the other music that I've had before in all my other films, there has always been a moment of surprise. You say to yourself, 'Oh, so that's the music now. Well, I heard it a little differently.' With Ry's music, it

was different. It was so precisely and so exactly the music that I had dreamed . . . the music that Ry's written, it's as if I'd known it before . . ."  
*Paris, Texas* the movie will be released next month by 20th Century Fox. *Paris, Texas* the soundtrack will be released sometime thereafter by ECM. Two days before the showing at the New York Film Festival, Ry Cooder spoke about preparing the soundtrack for *Paris, Texas* and movie work in general.  
**Cash Box:** How did you come to know Wim Wenders?  
**Cooder:** He called me for "Hammet." I went in and met him and we sat down and talked. I took a look at what he had shot and it was really neat — it was weird and amorphous and strange — but the next thing I heard it had been recalled, recut, reshot, Francis Coppola got involved, different directors, it was a whole different movie. While that was happening,  
 (continued on page 14)



**EMI POW-WOW** — EMI Music Worldwide recently held its managing directors' meetings at the N.Y. Hilton. **Photo 1:** A discussion on worldwide artist development brought together (l-r): Jim Mazza, president, EMI America; Mickie Most, managing director, RAK Records; Helmut Fest, director, A&R and marketing, Europe and Int'l; Bruce Lundvall, president, Manhattan Records; Don Zimmermann, president, Capitol Records Inc., and Peter Jamieson, regional director, EMI Records UK and Ireland. **Photo 2 (l-r):** Mickie Most; Bhaskar Menon, president and CEO, EMI Music Worldwide; Allen Harford, vp human resources and administration, CI; and John Cavanagh, director international, EMI Records, UK, shoot the breeze with Duran Duran's John Taylor.



**Photo 3:** Ken East, president and CEO, Europe and International and Talk Talk's Mark Hollis have a chat after the latter's showcase at the Ritz. **Photo 4:** Angel recording artist Itzhak Perlman was given a luncheon, attended by (l-r) Alex Roteli, managing director, EMI Italy; Tony Caronia, director of classical operations, east coast; Hidenari Yamamoto, Toshiba-EMI, Japan; Takeshi Okkotos, Toshiba-EMI Japan; Peter Andry, director and general manager, int'l classical division; Bhaskar Menon; Brown Meggs, president, Angel Records; and Harold Mourque, deputy chairman and finance director, Thorn EMI Plc.

## Congress Passes Cable Bill

LOS ANGELES — The Cable Communications Policy Act of 1984 has met with approval by the U.S. House and Senate following final congressional voting Thursday, October 11. The action allows the bill to be sent to President Reagan and signed into law.  
 The new bill is based on a compromise between the National Cable Television Association and representatives of U.S. cities, clarifying the authority of federal, state and local governments to regulate cable. The bill is also designed to protect against overregulation of cable, eliminating most local rate regulation in two years.  
 NCTA president James P. Mooney heralded the congressional decision as "a great day for the cable industry," stating that the new bill allows cable companies to prosper by affording them new stability from reduced local government regulation.  
 The new law promises to: deregulate

rates for virtually all cable services (including basic), in two years; give cable companies long-term protection for their businesses by providing a federal right of franchise renewal where the operator has done what is described by the NCTA as a "reasonable" job; cap franchise fees, special cable taxes and other exactions at a maximum 5 percent of gross revenues, put an end to the treatment of cable as a common carrier or utility by any level of government; and enact into permanent law the FCC's ban on telephone companies entering into the business.  
 Mooney stated that the new law will greatly influence the status of cable in the communications industry. "Never again can we be described as an industry 'ancillary to broadcasting' or one merely preparing new markets for an inevitable takeover by telephone companies," he declared.

## Employee Files \$1 Million Federal Suit Against CBS

**by David Adelson**  
 LOS ANGELES — A \$1-million lawsuit has been filed by Elissa Dorfsman, general sales manager for WCAU-FM in Philadelphia, against CBS and former national sales VP/GM Eli Kaufman. The suit stems from an incident that occurred at a 1982 CBS dinner in New York. According to published statements by Dorfsman, Kaufman sexually assaulted her at the dinner and after she pursued the case, a senior executive at CBS threatened her career. Dorfsman contends that the network was negligent in not effectively supervising Kaufman's actions.  
 According to Dorfsman, the suit was filed as a result of CBS not taking what she deemed appropriate action against Kaufman. According to WCAU, Dorfsman was out of town and could not be reached for further comment.

open door policy regarding employee's complaints. Based on that policy the company took appropriate and thoughtful action two years ago and stands by that action."  
 (continued on page 28)



**EVERY MAN HAS A WOMAN** — For the moment Eddie Money's got Yoko Ono backstage at the Ritz, where he performed, among other things, Yoko's "I'm Moving On," from the PolyGram compilation "Every Man Has A Woman."

## CMJ Convention/Awards Slated

**By Peter Holden**  
 LOS ANGELES — The *College Music Journal's* (CMJ) fourth convention to be held in New York November 8-10 is another mark of the higher profile which new music and the more progressive elements of the record industry are achieving. While the New Music Seminar held earlier this summer by *Rockpool* magazine addressed the same slice of the business, CMJ and its convention should be an even more dynamic and productive gathering due to the enthusiasm and the

unpretentiousness of the people involved in it.  
 The "Music Marathon" is produced by CMJ heads Robert Haber and Joanne Abbot Green and will feature its first awards ceremony as well as three days of focused seminars and discussions between representatives from college and all radio formats, labels, retailers and artists. Haber explained some of the ideas that CMJ has in mind for the convention. "Our goal will be to discuss the progressive elements of the business. We seek to  
 (continued on page 28)



**Photo 3:** Ken East, president and CEO, Europe and International and Talk Talk's Mark Hollis have a chat after the latter's showcase at the Ritz. **Photo 4:** Angel recording artist Itzhak Perlman was given a luncheon, attended by (l-r) Alex Roteli, managing director, EMI Italy; Tony Caronia, director of classical operations, east coast; Hidenari Yamamoto, Toshiba-EMI, Japan; Takeshi Okkotos, Toshiba-EMI Japan; Peter Andry, director and general manager, int'l classical division; Bhaskar Menon; Brown Meggs, president, Angel Records; and Harold Mourque, deputy chairman and finance director, Thorn EMI Plc.



**Photo 4:** Angel recording artist Itzhak Perlman was given a luncheon, attended by (l-r) Alex Roteli, managing director, EMI Italy; Tony Caronia, director of classical operations, east coast; Hidenari Yamamoto, Toshiba-EMI, Japan; Takeshi Okkotos, Toshiba-EMI Japan; Peter Andry, director and general manager, int'l classical division; Bhaskar Menon; Brown Meggs, president, Angel Records; and Harold Mourque, deputy chairman and finance director, Thorn EMI Plc.

## EXECUTIVES ON THE MOVE



Remer

Sokolow

Landau

Prince

**Remer Named** — Doc Remer has been named vice president of promotion/publicity for Cleveland-based Mirus Music, Inc. In his advancement Remer will address all publicity, continue to create and direct all promotional programs and work directly with business publications and consumer magazines.

**Sokolow Joins** — Diane Sokolow has been named executive vice president, Motown Productions. Sokolow, whose appointment becomes effective October 29, had been vice president, east coast productions, for Warner Brothers. Sokolow will serve as head of Motown's New York office and will be involved in all facets of Motown projects, with an emphasis on motion picture, television and theatrical productions.

**Landau Promoted** — David Landau has been promoted to the position of creative manager, motion pictures and television music, at Screen Gems-Colgems-EMI Music, Inc. Landau has been with the publishing company for the past two-and-a-half years as a professional manager.

**Nathan And Prince Named** — Atco Records has announced two key appointments to the label's promotion staff in New York. Marc Nathan, formerly Atco promotion coordinator, has been named Atco director of national singles promotion; and Michael Prince, most recently Atlantic's local promotion representative in Cincinnati, has been named Atco director of national album promotion.

**Heller Appointed** — Liz Heller has been promoted to the position of director of video services for MCA Records. In her new capacity, Heller will be responsible for all aspects of the MCA Records' music videos, from conception to distribution and promotion, reporting directly to Larry Solters.

**Croken Appointed** — Radio City Music Hall recently announced the appointment of Peter Croken to director of concert production at the famous Landmark Theatre. As director, Croken will oversee the coordination of all concert production on the hall's Great Stage as well as any outside performances produced by the division. Croken's career spans eight years as a production manager as well as business administrator for some of the top acts on the contemporary music scene.

**Murphy Joins** — Samuel W. Murphy, Jr., most recently senior vice president and general counsel of Gulf Corporation in Pittsburgh, will join RCA Corporation on December 1, 1984, and will be proposed for election as a senior vice president by the RCA board of directors December 5. Murphy will become general counsel January 1, 1985. Prior to joining Gulf Corporation in 1983, Murphy was with the law firm of Donovan, Leisure, Newton & Irvine.

**D'Agostino Joins** — Dominick D'Agostino has joined Unitel as chief colorist and head of the film-to-tape transfer department. D'Agostino began his career at the Videotape Center in New York City, where during his tenure he helped install the company's conversion to color equipment.

## Garfield And Griffith Named At Manhattan

LOS ANGELES — Manhattan Records has named two vice presidents of A&R. Bruce Garfield has left his post at Capitol as east coast A&R vice president to take charge as vice president A&R, contemporary music, while Gerry Griffith has been appointed vice president A&R, black music.

Bruce Garfield will be responsible for the development of the contemporary rock and roll and pop artist roster. He has spent the last five years in Capitol Records' A&R department, initially as director of talent acquisition and then as vice president, east coast A&R in 1982.

Gerry Griffith joins Manhattan records after four years at Arista Records where he was director of A&R, east coast. At Arista Griffith was responsible for the creative coordination of the company's black artist roster.

Griffith's recording industry career began in 1970 at Columbia Records in the Chicago sales branch. During his tenure at CBS he held the west coast positions of regional promotion manager, director of product management and director of A&R until he joined Motown Records in 1979 as executive director of its creative division.



Garfield



Griffith



**UNDER AN AUCKLAND SKY** — During a four-concert tour to New Zealand, Island recording artists U2 were awarded N.Z. platinum discs (15,000 units) for "War" and "Under A Blood Red Sky." Pictured (l-r): are Paul McGuinness, U2's manager; Larry Mullen Junior, Adam Clayton, Bono, The Edge, U2; Jerry Wise, general manager, Festival Records N.Z.; and Victor Stent, promotions/marketing manager, Festival Records N.Z.

## BUSINESS NOTES

### NAB To Hold AM Radio Seminars

NEW YORK — The National Association of Broadcasters will conduct a series of regional seminars on "The Revitalization of AM Radio," to examine ways in which AM broadcasters can improve their position in the marketplace. The seminars, to include sessions on "The Remarketing of AM Radio," "AM Technical Improvement Report," "AM Sales and Marketing," and "Examining Leadership Style," will be held in St. Louis, MO (10/23-4), Portland, OR (10/25-6), Orlando, FL (2/26-7/85) and Charlotte, N.C. (2/28 & 3/1/85).

### Complete Music Forms In U.K.

LONDON — Cherry Red Music and Bayswater Music are joining forces under the new title of Complete Music. The new company will have two joint managing directors: Theo Chalmers (Cherry Red) and Martin Costello (Bayswater). Cherry Red MD Lain McNay will chair the operation.

The talent now controlled by Complete Music covers a wide spectrum, including Miles Davis, Blancmange, Everything But The Girl, John Cale, The The and The Go-Betweens.

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

NEW YORK — Oct. 31 is the deadline for NARM members to apply for NARM's six 1985 academic scholarships. . . . March 1985 has been declared Music In Our Schools Month by the Music Educators National Conference, with many programs aimed at "increasing public awareness of the value of music to a complete education" to take place. . . . Dionne Warwick and the Chamber Orchestra of New England will perform a benefit concert for the Volunteer Stroke Rehabilitation Center, Nov. 11, at New Haven's Palace Theatre; ticket info can be had from (203) 387-3764. . . . The 8th annual Songwriters Expo '84 will gather aspiring songwriters at Pasadena City College, Nov. 3 & 4, for workshops, panels and classes on "all aspects of the art, craft and business of songwriting"; (213) 939-EXPO for registration info. . . . The sounds of wolves and whales will join the Paul Winter Consort at a pair of Christmas concerts, Dec. 21 and 22, at N.Y.'s Cathedral Church of St. John the Divine. . . . The CMJ Music Marathon '84 will take place Nov. 8-10 at N.Y.'s Roosevelt Hotel, to explore various aspects of contemporary music; call (516) 248-9600 for registration info. . . . the Philharmonic Virtuosi Chamber Orchestra and Studs Terkel will provide the original score and narration live at a special Town Hall, N.Y. showing of Pare Lorentz's 1936 documentary *The Plow that Broke the Plains*, Nov. 20. . . . The New York Public Library's Music Division recently bought 145 manuscripts of the Mexican composer Carlos Chavez (1899-1978). Meanwhile, their Lincoln Center branch will be exhibiting memorabilia of the life of composer Richard Rodgers; "Music by Richard Rodgers" will run Nov. 20-Feb. 2. . . . New on the bookshelf: Barry Jean Ancelet's *The Makers of Cajun Music* (U. of Texas Press, \$14.95 paper, \$24.95 cloth); Timothy White's *Rock Stars* (Stewart, Tabori & Chang, \$35); Michael Ochs' *Rock Archives* (Doubleday/Dophin, \$35 cloth, \$16.95 paper); Jonathan Cott's *Dylan* \$35 (Rolling Stone Press/Doubleday, \$35); and *Duran Duran and Michael Jackson and the Jacksons Live in '84* by Peter Goddard and Philip Kamin (St. Martin's Press, \$9.95 each).

### Petty Breaks Hand: Delays New LP

LOS ANGELES — Recording artist Tom Petty broke his hand in a freak accident while in the recording studio working on his latest MCA record "Southern Accents." Petty apparently broke several bones in his left hand early last Wednesday morning "after hitting his hand into the wall in an act of unthinking artist pique" while listening to the playback of one of his latest cuts.

After surgery on his hand, it is unknown whether Petty will ever be able to regain the dexterity it takes to play guitar. This

will be known after four to six months of healing.

### For The Record

Last week it was erroneously reported that the Synclavier debuted at The Audio Engineering Society Show in New York. The New England Digital Corporation introduced the Synclavier several years ago. A number of new options, including a 32-voice polyphonic sampling, debuted at the show.

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# REVIEWS

## ALBUMS

### OUT OF THE BOX



**VALOTTE** — Julian Lennon — Atlantic 7 80184-1 — Producer: Phil Ramone — List: 8.98 — Bar Coded

"Valotte" is at once a problematical debut because of the distinct similarities of Julian Lennon's vocals with those of his father, yet Lennon's surprisingly rich songwriting allows him to stand alone as an effective singer and an enticing performer. From the opening single "Valotte" to the quietude of "Space" and the upbeat independence of "Too Late For Good-Byes" Julian Lennon recalls some of the unique artistry that made John Lennon such a musical and cultural touchstone. Absolutely top-notch musicianship from a host of Muscle Shoals players and production from Phil Ramone adds to the richness of the album.

### NEW AND DEVELOPING



**MOOD SWING** — The Nails — RCA NFL-1-8037 — Producer: Gregg Winter — List: 8.98 — Bar Coded

Somewhere in a hazy area between Frank Zappa and the Ramones, new wave, hard rock and funk, look for The Nails. "Mood Swing," the band's debut album, has all these elements, plus an unusual set of message-oriented and often risqué lyrics. With deep-voiced raps and solid, vibrant tracks underneath, by the end of the album The Nails overcome a rash of repetition and clearly demonstrate strong promise, especially for success with urban dance crowds and on urban/contemporary radio stations. Most noteworthy are the cuts "Home of the Brave" and "Every Time I Touch You."

### OUT OF THE BOX



**PAT BENATAR** (Chrysalis VS4 42826) **We Belong** (3:40) (Screen Gems/EMI Music — BMI) (Lowen-Navarro) (Producer: Neil Geraldo-Peter Coleman)

This first single taken from the "Tropico" album is a collage of eclectic-electric effects and a sensitive and mature vocal offering from Benatar. Definitely not the standard Benatar/Geraldo hard rock jam, "We Belong" is an ode to love which shows a whole world of vocal and instrumental nuances that have not been explored before by the powerful vocalist and her husband-producer-guitarist Neil Geraldo. An excellent move forward which should open up new commercial doors for this already well-established team. CHR and AOR out of the box.

## SINGLES

### OUT OF THE BOX



**DURAN DURAN** (Capitol B-5417) **The Wild Boys** (4:12) (Tritec Music Ltd.) (not listed) (Producer: Nile Rogers)

The first single from Duran Duran's live Arena LP for Capitol, "The Wild Boys" is also the album's only studio cut. With resounding percussion and the animalistic vocal of Simon Le Bon, "The Wild Boys" is a rolling pop tune with a tribal intensity. Though straining audibly for higher pitches, Le Bon's vocal keeps this thumping dancer chugging from start to finish, giving a particularly tough edge on lower notes. Certain for CHR, "The Wild Boys" is another hit in the long path of Duran Duran gold.

## FEATURE PICKS

**PERSPECTIVE** — America — Capitol ST-12370 — Producers: Various — List: 8.98 — Bar Coded

America, or Gerry Beckley and Dewey Bunell, are back with their familiar combination of easy listening, light rock tunes and free-flowing harmonies. Though the arrangements have a contemporary feel, the songs themselves are in the best tradition of America's longstanding, highly popular style. By and large, these 11 new cuts succeed and will certainly please America's countless fans, yet at the same time they suffer slightly from staying within the confines of America's laid-back approach. Still, there is an undeniable appeal to this LP, particularly in the cuts, "Fifth Avenue," "(It's Like You Never) Left At All," and the single "Special Girl," all of which have good and memorable tunes and lyrics. The single should easily rise on the CHR charts, while the album is busy selling on the retail level.

**... ALL THE RAGE** — General Public — IRS 70046 — Producers: General Public — List: 8.98 — Bar Coded

Ex-English Beat members Dave Wakeling and Ranking Roger are the movers behind this LP which at once recalls the irresistible charm and intelligence of the ska-influenced Beat and expands on that band's musical sense with a fervor. From the first single "Tenderness" to the resounding anthem "General Public," the band, which sometimes includes ex-Clash guitarist Mick Jones, sounds as taut and upbeat as a drum. Still pursuing the two-tone interracial themes that marked Wakeling and Ranking Roger's former band, General Public sounds as danceable and appealing as ever.

**RIDDLES IN THE SAND** — Jimmy Buffet — MCA 5512 — Producer: Jimmy Bowen — List: 8.98 — Bar Coded

Buffet's classic brand of goodtime calypso/western/rock is always good for the feelgood crowd, and "Riddles In The Sand" shows the vocalist/songwriter at his best with a slightly more C&W sound. Though the themes may be the same, the sounds are fresh and the musicianship is tight as a drum. Perfect for A/C, country and multi-format radio, the album holds a number of Buffet sparklers. "Bigger Than The Both Of Us" and "Who's The Blonde Stranger?" should work especially well with old and new fans alike.

**NATIVE SONS** — The Long Ryders — Frontier 1013 — Producers: Henry Lewy & Paul McKenna — List: 6.98

This second LP from L.A.'s country rock flag bearers The Long Ryders captures the band's roots 'n' roll sound authentically with guitars jangling and harmonies wailing. Running the gamut from straight '60s rock like "Run Dusty Run" to more country sounding fare on the Mel Tillis-penned "(Sweet) Mental Revenge" to the combination of both on "Tell It To The Judge On Sunday," The Long Ryders are convincing and engaging writers and performers. Perfect for college and new music radio, the band is already picking up a sizeable following on the west coast.

**ACROSS THE BORDER** — Freddie McGregor — Ras 3009 — Producer: Freddie McGregor — List: 8.98

McGregor is one of the reggae community's strongest vocalists and writers, and with "Across The Border" the vocalist reestablishes himself as a scintillating political commentator and a rhythmic poet. Excellent songs of love and community abound as on "Out Of The Valley" and "Love Will Solve The Problem" and McGregor shows good musical sense with healthy horn and organ colorings. Should get an excellent response from the staunch reggae followers as well as new fans.

## FEATURE PICKS

**JACKSONS** (Epic 34004673)

**Body** (3:58) (Vabritmar Music/BMI) (Marlon Jackson) (Producer: Marlon Jackson)

After the highly successful releases of both "State Of Shock" and "Torture," the Jacksons are back with their third single from the "Victory" LP. Written by Marlon Jackson, "Body" is a light dance song that neither disappoints nor fully succeeds. Marred slightly by overused chord patterns, the tune nevertheless has a good pulse and particularly noteworthy build-up to the chorus and features strong tracks and vocals throughout. "Body" is a definite contender for multi-format chart action.

**BANANARAMA** (London 882 019-7)

**The Wild Life** (3:17) (J&S Music-In A Bunch Music/PRS) (Swain-Jolley-Woodward-Dallin-Fahey) (Producers: Tony Swain — Steve Joley)

Coming off the mega-hit "Cruel Summer," this British trio is back with the theme from the film *The Wild Life*. Again spotlighting vocal layering and a big production sound, this track features a minor key melody which is perfect for Bananarama's harmonic interaction and it is also another potentially big dance favorite. Sure to get important exposure from the film, "The Wild Life" should be another top-charting single for the group, with special appeal on hit radio and new music formats.

**REO SPEEDWAGON** (Epic 34-04659)

**I Do Wanna Know** (3:14) (Fate Music/ASCAP) (Cronin) (Producers: Kevin Cronin-Gary Richrath-Alan Gratzner)

From the LP, "Wheels Are Turnin'," REO Speedwagon is once again in top form with this first single. The song is vibrant and hypnotic, moving at full speed from start to finish. Solid tracks, which capture all the dynamics and phrasings perfectly, underscore the familiar and dependable REO vocals. The song seems to keep building all the way and represents a fine effort from REO's Kevin Cronin as writer and performer. A good bet for CHR action.

**QUEEN** (Capitol P-B-5424)

**Hammer To Fall** (3:37) (Queen Music Limited/Beechwood Music Corp./BMI) (May) (Producers: Queen-Mack)

Queen will most likely breeze up the charts once again with this latest release off "The Works" LP. With customary raw energy highlighted by the powerful vocals of Freddie Mercury and the unstoppable energy of guitarist/composer Brian May, Queen still exemplifies the essence of solid rock. The song itself offers nothing particularly new, but is performed energetically and contains more than enough of what Queen's fans have come to expect.

**VAN HALEN** (Warner Bros. 7-29199)

**Hot For Teacher** (3:58) (Van Halen Music/ASCAP) (Van Halen-Ban Halen-Anthony-Roth) (Producer: Ted Templeman)

Van Halen is the best at what they do, and "Hot For Teacher" shows them at their absolute zenith. Multi-watt voltage surges through this speeding hard rock anthem, with Eddie Van Halen again proving why *he* is the best. Irreverence and humor meet in a head-on collision on this track which should be another sure hit for these boys from Pasadena. Immediate sales and AOR reaction.



In his 16-plus years as a record executive, Harold Childs has become one of the most respected figures in the music industry. At A&M Records he rose through the ranks as vice president of promotion, senior vice president/sales and promotion, national director/album promotion and director of east coast operations. Since moving to PolyGram in September, 1983, as senior vice president, urban/black music division, he has helped supervise and promote such successful projects as the Breakin' soundtrack, along with new ventures from PolyGram's solid stable of black/contemporary artists, which includes Kurtis Blow, Stephanie Mills, Ralph MacDonald, the Bar-Kays, Cameo and Kool and the Gang.

As the company prepares itself for a hot holiday season, spearheaded by the Breakin' II soundtrack, Childs spoke with CASH Box's Rusty Cutchin about the current state of black music, the current trend toward crossover appeal and the future of hip-hop.

**Cash Box:** What trends do you see for black music through the rest of the '80s?

**Childs:** I don't know. You know we go through these periods where 10 out of the top 20 records on the pop charts are black artists or black-oriented records and a lot of the pop records by white acts are in that dance, black mold. This is a trend that's going on right now. I think a lot of it is based on the fact that the phenomena of Prince and Michael Jackson have created this climate in the country and climate in radio to do it. And also that urban radio and top 40 radio are back in sync today. I don't know how long that will last. We find ourselves at this point with AOR radio, which in the late '60s and '70s was the predominant sales force as far as new acts were concerned in this country — the black stations always did sell records — but at this point, we don't have that AOR, rock situation with the new format in that direction yet. So until that catches on, the black or the top 40 urban-type records are going to continue for the next five years, I would think.

**Cash Box:** It seems that white audiences are responding to musical forms — those employed by Jackson, Prince, Lionel Richie — that were established long ago, while the focus in black music is on hip-hop and rap music. How do you feel about hip-hop and rap?

**Childs:** I think there's a real, real need for hip-hop and rap records based on the fact that there has to be someone who's speaking for the people, the kids, the underprivileged, the poor kids in this country — white or black or Spanish. I think that socially those kids have been left out of the ball game. And there's a lot of them. Michael Jackson and Prince may be huge crossover pop acts, but these kids need their own heroes. And their heroes are the people who are talking to them about their lives and their problems. So I think hip-hop music is going to grow. I think the great danger is if radio, especially black radio, doesn't recognize it soon enough. We all get to a point where it's cool and it's hip and it's slick to be into the video-type urban dance artists, but the fact remains that millions of teenagers are out of work, they don't have money, they can't go to clubs or whatever. I think those are the forgotten kids in this country. I think radio has to heed those kids and know that their responsibility is not only just to get ratings, but to also make sure those kids have somebody that they can talk to and listen to and give them some kind of real meaning about their plight in America.

**Cash Box:** So you're a big supporter of rap.



## HAROLD CHILDS

**Childs:** I am, based on its sum outlet for the underprivileged black, white and Spanish kids and on the message that it brings. And again, it's a great danger if radio ignores that message, because those kids are the majority of the listeners out there and those kids are the ones being hurt the most by the economics of the day.

**Cash Box:** I'm sure that kind of open-mindedness and progressive thinking is what's brought you the success you've had. Because I know your taste in music was developed early and comes from other sources.

**Childs:** Yeah, but it's also the fact that, working with A&M all those years and being involved with the Carpenters, Joe Cocker, the Police, Joe Jackson . . . if you're going to be in a situation where you're responsible for music, you have to open yourself to all types of music and the climate in which that music is happening. And the climate right now is it's polished, it's video, it's everybody's one on with Michael or Prince and all the music's flowing together.

**Cash Box:** What has your main objective been since coming to PolyGram?

**Childs:** Well, I think what we want to do here is come up with more multi-format artists. The Ralph MacDonalds, the Jeffrey Tyziks — artists that can go jazz, AC, top 40, as well as black and dance — blend those acts along with the Kurtis Blows and along with some other new projects that we're currently working on and also constantly update the already established artists on the label. So we're trying to build a total record company in the fact that we can have the old, the new, the controversial and the slick. And so that's our goal for the next few years. We're looking for new acts around the

country. We're actively in the 12-inch marketplace. We're looking to find those 12-inch records that we can build a market from.

**Cash Box:** You mentioned Ralph MacDonald and Tyzik. What is the feeling about jazz here?

**Childs:** I think it's a very positive feeling, based on that kind of mix of modern jazz with a commercial sound. That's the kind of action we're looking for. To be able to get those records on AC stations as well as black stations as well as jazz stations, to keep that multi-format going with those kinds of acts. Much like the Chuck Mangiones or the Sergio Mendezes or Herb Alpert — acts like that are able to get all four formats. I call it . . . those are the kind of acts that appeal to the quiche and Volvo crowd.

**Cash Box:** Does that mean that real men can't listen to it?

**Childs:** (laughing) Real men can listen to it but I'd rather for a woman to buy it. And that's who buys those kind of records, I gotta think.

**Cash Box:** What about video programming for black artists?

**Childs:** (deep breath) I would hope . . . I would hope that in the next year with the Ted Turner situation coming about and with the other new video channel coming out that we would see more and more black videos being exposed on television. I know that the MTV thing has grown considerably as far as the black videos or black artists that it's playing at this point. I think that because of the cost involved in doing videos it's important that we get more and more stations around the country that will expose black videos. The fact is that the cost is going up rapidly and we have to deal with the black market itself being very soft. I mean the black market as far as just having a pure black

record. The crossover market of course is growing by leaps and bounds. But the black market itself is still very soft when you consider where the economy is in this country and the fact is that it doesn't look like it's going to get any better in the next four years for the unemployed and the people in the street. You have to be so careful when you go about spending money to get a video for a black artist based on the fact that you're dealing with a marketplace, unless you've expanded into the pop marketplace, that's been hurt by the economics of the times. I think it's a healthy situation, but I get somewhat alarmed that the video thing becomes a panacea for a lot of acts and I think that's a very dangerous situation because I think that black acts, who provided the music from the jazz to the gospel to rock and roll, who have come up with the soul of the music in the world from the standpoint of everybody copying them, have been able to do this based on the fact that they've always sung from the heart. The songs were written from their heads about what's going on, what's happening, what do they see, how the future comes, what the blues are, what their roles are. I think there's a great danger if these artists are doing things that they think, or writing songs based on how it's gonna look visually, it's gonna hurt. I think the true source of music in this country and most everywhere else has been the black side and it's a very careful balance that it doesn't go to the point where it's so into getting on video or getting on television that it doesn't say anything anymore. I think black music and black artists have to be able to say something, not only about their plight, but the plight of everybody that's struggling to make it in this world. So that's the great danger, that it gets too slick and gets too into, 'Let's write a song for video, instead of just writing a song for how I feel.'

**Cash Box:** Do you think as a result of the attention paid to the Lionel Richies, the Michael Jacksons and the Princes that there's a problem with them abandoning the audiences that got them where they are?

**Childs:** The pure economics of the thing says that that has to happen. It's gone beyond that, it's big business. They can't sit back and say, 'Well, I'm black, and it's big business, and I can't go that far 'cause I don't want to feel bad about it.' They've got to be able to go that far and still recognize that they owe something to the community. They still have to guide and direct those teenagers as well as be millionaires. That's what it's all about — to have all that and still maintain some kind of feeling for and involvement with all those people that don't have it.

**Cash Box:** All the crossover acts seem to help the industry at large.

**Childs:** It does. The industry was in the doldrums and all of a sudden all these acts are multi-format acts. And it's affecting the world. You go to England and the black American records are huge. You go to France . . . it's affecting the whole world.

**Cash Box:** And a lot of new music artists from England . . .

**Childs:** . . . are coming back to the states and being accepted over here, based on that feel. So the world, at least music-wise, is all geared up to those super-black-American-stars. As great as that is, you still have to deal with what happens on that local radio station in Toledo, local black radio stations in Cincinnati, those local stations that those kids listen to all day. There still has to be some kind of direction given to those kids out there, because those kids are hurting.

## POINTS WEST

**THE TEXTONES MISSION** — Carla Olson writes songs that *mean* something, and with her band **The Textones**, she plays music that sounds as if it comes from the prime of the **Rolling Stones**. You've probably heard of The Textones, the band has been around since 1979 during the heart of L.A.'s music revolution that took place that year. Yet now you can really hear them with their latest Gold Mountain LP "Midnight Mission." The album is rich in realism, from the pain-filled lyrics of "See The Light" to the stark and compassionate sound of the album's title track, and though the songs may not conform to the current "wave" of music, it is music from the heart, for the heart. Starting the band with now-**Go-Go Kathy Valentine** after the pair had moved here from Austin, Texas, the original Textones started in 1979. After gigging for a year, Valentine made her move and Olson led a three-piece band playing the Starwood and the Whisky among other local nite spots.



**TEXTONE ROCK** — The Textones LP "Midnight Mission" on Gold Mountain is hot off the presses and the band will be doing a series of live shows soon in support of the album. The Textones are: (clockwise from bottom) Carla Olson, Phil Seymour, Tom Morgan, Joe Read, George Callins.

out there right now that I like. I always find myself going back and picking up old records to play. I derive a lot of inspiration from the Stones and bands like that. In fact, I even wrote 'Number One Is To Survive' after seeing *Ladies And Gentleman The Rolling Stones* for the fifth time!" Yet for all the inspiration derived from the Stones — Olson and Callins work similarly to the **Richards/Wood** team — Olson's songwriting and vocal delivery are all her own. Songs like the current single from the album, "Standing In Line," and "See The Light" give glimpses of the Texas-born artist's own perspective; glimpses we can all relate to. "We've always found a good variety of people following our music. A lot of people 25 and older like us but we have fewer 16-year-olds at our shows. But there are guys that age that stand real close to the stage with their mouths open who watch all the guitar playing. They come up afterwards and ask what kind of strings I use! That's always happened since I began playing." That's the other surprise of the Textones; though Olson may look somehow **Mary Travers**-ish and somewhat country, in fact she is a skillful lead guitarist who can rock with the best of them. And now that the album is out, new equipment is on its way, more people will have a chance to be treated to the band live. "We're looking forward to going on the road — that's what we all live for! It's where you get all of your inspiration." And believe me, she'll be giving some inspiration too!

**PLOUGHING INTO TOWN** — Another of the top southern bands in the **REM** mold made its way into the L.A. music arena October 12. Playing on a bill with **Gene Clark** of the **Byrds** and our own **Long Ryders**, **Love Tractor** brought its hoedown guitar pop to the Country Club for a full night of fun. While the pop hooks of **REM** are not as central to **Love Tractor's** sound, the two bands share an affinity for thematically dense material which works off of relatively simple chord progressions. Coming off as unpretentious and energetic, **Love Tractor** is definitely a band to watch and hear on its latest "Around The Bend" LP on Landslide Records. Working with more structured material, the **Long Ryders** have been on the scene for some time, and the hard work has begun to pay off as was apparent at Friday's show and on their latest LP on the Frontier label "Native Sons." The band's musicianship has constantly improved and the **Long Ryders'** vocal and stage presence was a high point of the evening.

**HEAVY PATTER TRAFFIC** = "NEIGHBORHOOD RHYTHMS" — Well folks, its hot off the presses! Spoken Word entrepreneur **Harvey Kubernik** has done it, and it is the completion of L.A.'s street poetry trilogy of records. "Neighborhood Rhythms (Patter Traffic)" is the final installation of two-record sets which capture something of the language, the feelings and the experiences of Los Angeles. Again featuring some of the area's most respected poets (**Charles Bukowski**, **Michael C. Ford**, **Ivan E. Roth**) musicians (**John Doe**, **Exene**, **Michael Steele**, **Henry Rollins**, **Bruce Gary**) and just plain folks (**Bill Bentley**, **Shredder**, **Rodney Bingenheimer**), the albums feature some funny, spirited and often scathing readings. Check out **Wanda Coleman's** "Silly Bitches Institute" or **Dave Alvin's** "Prayer." Poetry by the people and for the people. "Neighborhood Rhythms" is on Freeway Records and is being distributed by Rhino.

**CLOSE TO THE EDIT** — In a **KCRW** coup, **Rickie Lee Jones'** is set to perform live on "Evening Becomes Eclectic" Wednesday, October 24. Jones performance will be the first of many upcoming such live acts the station will feature in its newly built performance studio. . . jazz vocalist **Cleo Laine** and her husband composer/conductor **John Dankworth** will appear at UCLA's newly refurbished Royce Hall on October 27.



**LAIN/DANKWORTH LIVE** — Cleo Laine and John Dankworth will be making an appearance at UCLA's Royce Hall October 27 for the university's Center For The Arts.

peter holden

## NEW FACES TO WATCH

Karen Kamon graduated with honors from the Royal Academy of Dramatic Art — not your average background for a Washington, D.C.-bred pop singer who already lists among her credits a cut from the *Flashdance* LP, "Manhunt," a new LP for Columbia entitled "Heart of You," and a video trailer — the first of its kind — which presaged the LP. Two singles from the LP have been released and set to video: "Loverboy" and the recent "Da Doo Ron Ron," and these are just two cuts from an album that lends itself particularly well to the music video medium, which is not only beneficial to the making of clips, but also helped, according to Kamon, in the actual recording of the album. "A lot of the songs were written with the visual in mind. It gave me something to relate to. Not only was I singing from my heart, I was also singing to an image. It made things a little easier for me as an artist and I felt that it gave me more depth."



Karen Kamon

screaming and told this assistant that he was incompetent and that he wasn't doing his job, and the guy said 'Well, I was just waiting to see how interested you were because it's Karen.' And Phil said 'Karen who?'"

There is an air of intelligent scrupulousness to Karen Kamon, one that is supported by the unusual story of how this effervescently beautiful third generation Japanese artist got her husband, producer **Phil Ramone**, to become interested in her demo tape without knowing who he was really listening to. Coaxed by the likes of **Quincy Jones** and **Patti Austin** to make the demo, Kamon then submitted her tape to producers **George Martin**, **Barry Becket** and **Jones** under the alias of **Stephanie Boyle** and then hid it among the 20 or so that **Ramone** listens to on a daily basis. "About six weeks later I got some response. Phil told his assistant to find out the status of this girl, if she had a record deal or whatever. The assistant knew it was me, and so we just kind of waited to see just how interested Phil really was. About two weeks later Phil came back

Kamon is the maiden name of Karen's grandmother, which she took grudgingly (because of the rhyme with **Ramone**) on the advice of three different psychics who told her she needed "Karen," and then a family name that began with "K" before she would ever make it as a recording artist. "So I called my folks and asked if there was a name in our family that began with "K" and they said 'Of course — Kamon!' and I said "Ohh noooo — Kamon, Ramone. . ." And so **Kamon** was the name she assumed for her part in the *Flashdance* LP — a phenomenal success for an artist's first recording, which was followed by her signing to Columbia Records and "Heart of You," her first solo LP, which with the advent of video music, meant much more than a license to sing. "You can't just be a singer anymore," remarked Kamon. "We're back to the old days when a singer had to sing and dance and act and stand on their head. You really have to be an entertainer — it's a bit scary, but it's a wonderful challenge."

## Dancing With The Devil Searches For The Soul Of The Rolling Stones

by Peter Holden

**LOS ANGELES** — The death of **Meredith Hunter** at **Altamont Raceway** in northern California on December 6, 1969 marked a symbolic end to the innocence of the Woodstock generation and stained the name of the **Rolling Stones** with violence. Yet through **Stanley Booth's** *Dancing With The Devil*, published by **Random House**, the much-publicized murder is seen as a horrific accident which blackened an amazingly fertile period for "the world's greatest rock'n'roll band."

**Booth**, a noted journalist from **Memphis, Tenn.**, had written a number of pieces on blues legends **Furry Lewis**, **B.B. King** and the late **Otis Redding** as well as an article on the **Stones** when he took up the task of trying to find out what was really behind the **British** band. Joining up with the group in 1968 after spending some time with the group's founder **Brian Jones** shortly before his death, **Booth** accompanied the **Stones** on their landmark 1969 tour as well in the studio for some of the "Let It Bleed" and "Sticky Fingers" sessions.

While *Dancing With The Devil* is written with something of a revisionist perspective, **Booth** remarked that, "that period was really the apotheosis of their career. There was so much happening then, with **Brian's** death and the tour which was so filled with portent — so many things you couldn't know at the time. I was not trying to write some kind of gossip book, I was trying to write a good book. This book is about

the **Rolling Stones** in the same way that *Moby Dick* is a book about a whale."

The book's structure follows two paths which converge at its end. One is an intimate history of the band's earliest experiences told by **Keith Richards** and others which goes up to the time of **Jones'** death. The other line follows the rehearsals and studio recordings which preceded the 1969 American tour. From this historical immediate perspective, a complete picture of the band at that time is achieved. While many books about the band chronicle its success and place in the social revolution of the '60s, *Dancing With The Devil* lives inside the small band of group members and friends — including the late **Gram Parsons** — which was actually forging part of that revolution.

From the gutsy blues of cuts like "Love In Vain" to the murder catharsis of "Midnight Rambler" and the gentle and euphoric recording sessions in **Muscle Shoals** that produced "Wild Horses" and "Brown Sugar," **Booth** tackles the glamour and soul of the **Rolling Stones**. "When I first hooked up with the **Stones** before the tour, there was a feeling of impending something — there was a feeling that **Brian's** death was hanging over the whole thing. I'm a great fan of **Dashiell Hammett** and **Raymond Chandler** and my experience was similar to one of their stories; from when I got the letter (an o.k. from the **Stones** to write a book) I had to stay with it until I found out what was at the

(continued on page 27)

## Media Sound Studios

Michael Hektoen made news last year when he formed Domino Media, a multimedia production company with long-established Media Sound Studios as its centerpiece. Hektoen is still developing his new artist and film projects. Meanwhile, the studios just keep rolling along. During its 14-year history, Media Sound has served the biggest names in the music business; The Bee Gees, Diana Ross, Elton John, Frank Sinatra, The Rolling Stones, Barbra Streisand, Dionne Warwick and others. The soundtracks to *Fame* and *Terms of Endearment* were recorded there, as was the cast album of *Dreamgirls*.

With its four studios and extensive equipment inventory, Media Sound has the hardware and the facilities to tackle any job and many simultaneously. The converted church building that houses the operation offers acoustics for virtually any application, from full-scale orchestral recordings in Studio A to post production mixing and electronics in the Lounge Studio. The studio has also recently purchased new digital equipment for mixing applications including Lexicon's 224XL Effects Processor and AMS's RMX-16 Digital Reverb. Other recent additions include the ADR Panscan and Quantec's Room Simulator QRS.

Media Sound is currently in the midst of an extensive expansion. Additional information is available from Cheryl Dolby, Media Sound, 311 West 57th St., New York, NY 10019; (212) 765-4700.

Below is a partial equipment list:

### Recently Purchased Outboard Equipment

- 2 DBX 160X Limiter/Compressor
- 1 Lexicon 224XL Digital Effects Processor
- 2 AMS DMX 15-80S Delay/Pitch Changer
- 1 Quantec Room Simulator QRS
- 1 ADR Panscan
- 1 AMS RMX-16 Digital Reverb

### Studio A Equipment

- Studio dimensions: 91' x 38'
- Customized Neve 8068 Modified 44

- Input Console
- Eight Buss Cue System
- Studer A-800 MKII 24-Track Tape Recorder
- Studer A-80 ½"-¼" Two-Track Tape Recorder
- Studer B-67 Mono/Two-Track - ¼" Tape Recorder
- MCI Four Track/Two-Track ½"-¼" Tape Recorder
- TEAC ¼-Track Tape Recorder
- 8 NEVE Compressor/Limiter Amplifiers
- 4 Pultec EQP Equalizers
- 2 Pultec MEQ Equalizers
- 1 Pultec HLF Filter
- Eventide Instant Flanger
- Eventide H-910 Harmonizer

### Studio B Equipment:

- Studio dimensions: 31' x 32'
- Customized Neve 8068 Modified 44 Input Console
- 8 Buss Cue System
- Studer A-800 MKIII 24-Track Tape Recorder
- Studer A-80 ½"-¼" Two-Track Tape Recorder
- Scully ¼" Monaural Tape Recorder
- MCI Four-Track/Two-Track ½"-¼" Tape Recorder
- TEAC ¼-Track Tape Recorder
- 8 Neve Compressor/Limiter Amplifiers
- 4 Pultec EQP Equalizers
- 2 Pultec MEQ Equalizers
- 1 Orban D-Essex (3 Channels/Unit)
- 4 Kepex Gating Amplifiers
- 2 Roger Mayer Gating Amplifiers

### Studio C Equipment:

- dimensions: studio: 12' x 17' control: 13' x 16'
- Trident Fleximix Specially Modified Recording Console with 24-Track Monitoring Console
- MCI JH-114 24-Track Tape Recorder
- Studer A-80 ½"-¼" Two-Track Tape Recorder
- Ampex 440 Mono/Two-Track ¼" Tape Recorder
- MCI Four-Track/Two-Track ½"-¼" Tape Recorder
- 1 TEAC ¼-Track Tape Recorder
- 2 Trident Compressor Amplifiers

## IN THE STUDIO

### WEST COAST

The Pointer Sisters are at LA's Studio 55 Recording with producer **Richard Perry** and engineer **Michael Brooks**, assistant **Glen Holgvin** . . . **DeBarge** is recording with producer **Richard Perry** again, engineers are Michael Brooks and Glen Holgvin . . . mixing next door is **Greg Phillinganes** the project was self-produced with engineer **Bill Schnee** assisted by Glen Holgvin . . . **Shalamar** is mixing tracks for its forthcoming LP, producer is **David "Hawk" Wolinski**, engineer **Ray Blair** . . . currently mastering at **Amigo Studios** are **Depeche Mode** for Warner Bros. with **Terry Dunavan**, *The Wild Life* Soundtrack for the film of the same title . . . over at **Conway Studios**, **The Motels** are tracking for an LP; **Richie Zito** is producer, **Mick Guzauski** engineer with assistance from **Jeff Stebbins** . . . at **Capitol studios** **Ronnie Laws** is finishing up a project in studio C, engineer is **David Leonard** . . . across town at **The Complex**, **Linda Ronstadt** is recording with **Nelson Riddle** . . . at **Evergreen Studio** composer **Mark Snow** is recording the theme song for the new television series *Paper Dolls* with **Kathy Kurasch** and **Loren Wood**, engineering the session are **Gary Luchs**, assisting is **Richie Cusano** . . . **Carie Lucas** has finished recording LP, "Horsin' Around" at **Larrabee Sound**, release date is in October. Producers are **Reggie Coloway**, **Steven Shockley**, **Barry Devor-**

zon with engineer **Steve Hodge**.

**Johnny Cash** and **June Carter** have been in this week laying tracks with producer **Chips Moman**. Engineer is **David Cherry**, assistant **Ken Cribblez** . . . in the mastering department, engineer **Denny Purcell** has just completed the new single of **Lloyd David Foster's** which is entitled "I'm Gonna Love You Right Out Of The Blues." The **Jimmy Church Band** has been in laying tracks for the new movie entitled *Children Of The Winner* for Horizon Films. Overseeing the project is **Don Gant** with **Tim Farmer** engineering.

### EAST COAST

Producer **John "Jellybean" Benitez**, who remixed several hits, is back again with artist **Melissa Manchester** mixing the title track from the movie *Thief of Hearts*. The song was produced by **Giorgio Moroder** and **Keith Forsey**. They are at New York's **Sigma Sound Studios** with engineer **Michael Hutchinson**. In Philadelphia Motown's recording act **The Four Tops** is in the studio with producer **Reggie Lucas** mixing tracks from its forthcoming LP for the label, **Glenn Rosenstein** is assisting the sessions . . . Back up in New York the work continues on **Maria Vidal's** solo effort, the LP is scheduled for a January release on **EMI Records**; producers are **John "Jellybean" Benitez** with engineer **Michael Hutchinson** and assistant **Melanie West**.

darryl lindsey

**RECOVERY DOES DALLAS** — One of my secret wishes is that someday a magazine such as this one would feature a column called Third Coastings. To a recently transplanted Texan and loyal hometown boy, it is a constant frustration that the cultural explosion predicted for Texas these many years hasn't come to pass. As everyone knows, the lack of attention has nothing to do with a lack of talent in the state. Down through the years isolated cases of surprise stardom have been traced to the Lone Star State, but generally, these artists have had their roots in styles of music considered indigenous to the southwest, i.e. Willie Nelson's Austin-based "progressive" country or Stevie Ray Vaughan's power blues (read *Hendrix/Clapton revival*). As evidenced by the recent panoply of news articles and TV profiles accompanying the Republicans to Dallas, there is still a tremendous amount of resistance on the first two coasts to see Texas as anything but the land of cattle, oil and soap (opera, that is), despite what should be the obvious fact that most of the people who live there (in three of America's 10 largest cities and consequently, entertainment markets) wouldn't know a wildcat from a black angus (if you think these are both ranching terms, you've been watching J.R. too much).

Texans, on the other hand, are by and large too proud of their accomplishments in business, politics, research and football to give a damn about show business and most of the time it's mighty hard to argue with them.

They've got all the show business they need, what with Gilley's, Billy Bob's and the **Jerry Lewis Telethon** once a year. But for those who grew up wanting to make their mark in the musical mainstream of America Texas afforded two chances, slim and none.

In the past, lots of smoke has blown up from Texas about its attraction to the music and film industries and its imminent evolution into the third coast for artists. For a while the talk seemed like the tallest tale yet spun from this land of yarns. Now, however, the film industry has stopped visiting the state and taken out a long-term lease. *Terms Of Endearment* and *Silkwood*, both shot there, made observers alert to the visual possibilities of non-western themes rendered in the state. Now, **Robert Benton's** magnificent *Places In The Heart* has perfectly captured the Texas spirit and character without the myths. Still to come is **Wim Wenders'** haunting *Paris, Texas* and its moody, stirring **Ry Cooder** score, set for release on **ECM Records** later this year. These works have gained popular acceptance along with critical acclaim and will establish Texas as a film center if and when producers decide to relocate to the state or Texans themselves get the bug to cough up some of that real estate money for artistic (and commercial) ventures. The art, classical music and drama communities have been making news all along out of Texas and the movie world is finally moving in.

Which brings us to popular music. It is notable that Texans have a well-read music paper named *Buddy*, after the most popular rock and roll hero (and some say originator) the state has produced, **Buddy Holly**. There have been others, of course: **Edgar Winter**, **England Dan** and **John Ford Coley** — not what you might call pillars of pop longevity. In spite of the rumors, Texans have to either head for the coast (often to make their mark with other acts), or put out their own product and buck the sanctified show business system.

One notable venture is taking the latter approach and making it work. Dallas-based **Recovery Records**, run by **David Reeder**, has been quietly lining up a support team that would make the mouths of many New York and L.A. indies water for a project likely to equally salivate the mouths of the majors. Reeder has assembled a band called **4,3,1**, fronted by ex-**Eurythmics** backup vocalist **Maggie Ryder**. After auditions for new acts on all three coasts, Reeder and Ryder (what a team!) found each other in London. Ryder had sung with **Krakatoa** and as a solo artist for **Polydor** in Europe. She had concentrated on session singing in the late '70s but resumed performing in the '80s with **Marvin Gaye** and **Eurythmics**. Ryder, with guitarist-husband **Billy Whitehead** and producer **Larry Lee**, has come up with a single, "Animal," that sounds like a CHR smash and a video that looks like an MTV natural. Reeder has clearly spared no expense to produce a product devoid of regional vulnerabilities, utilizing L.A. soundstages for the video. "Dallas, he says, "didn't have the special effects tank we needed to shoot." L.A. also had, it turns out, **Norman Winter**, who will handle publicity for **Recovery Records** and whose clients have fared well in the business. (Winter represents **Michael Jackson**.) Reeder has also set up his national promotion team in New York and at week's end was off to Florida to introduce 4,3,1 to his distributors. But **Recovery Records** is neither a traditional N.Y./L.A. venture with a Texas front, nor a blustery money-talks Texas exaggeration. Reeder, who had his own successes as a performer in the '70s (**Alexis**, on **MCA**), has seen the business from both sides and is intent on having the success it takes to be acknowledged in New York and L.A. and the option of life in Dallas. Based on the first project for his new label, Reeder's going to have it both ways. Minneapolis may be the true third coast for 1984, and *Buddy* magazine may not be changing its name to 4,3,1, but if **Recovery Records** has anything to say about it, the rumors about Texas may be on the verge of coming true.

rusty cutchin



**TEXAS SHOOTOUT IN CHICAGO** — Stevie Ray Vaughan (l) meets his idol **Albert Collins** in front of a sellout crowd at the **Aragon Ballroom** in Chicago. Although **Collins** and **Vaughan** have jammed together in the past, this was their first-ever concert appearance together.

## WCI Chief Resigns Post

LOS ANGELES — Emanuel Gerard has resigned his position as chief operating officer at Warner Communications, Inc. Gerard had formerly been in the investment business, and then joined Warner in 1974. In 1976, Gerard joined the office of the president at Warner. In a statement, Gerard said, "My 10 years at WCI have been exciting and fulfilling. I eagerly look forward to new challenges."

## TOP 30 COMPACT DISCS

Title, Artist, Label, Number, Distributor	15.98	10/20 Chart	Weeks On Chart	15.98	10/20 Chart	Weeks On Chart
1 <b>PURPLE RAIN</b> PRINCE AND THE REVOLUTION (Warner Bros. 25110-2) WEA	15.98	1	7	15.98	18	7
2 <b>BORN IN THE U.S.A.</b> BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	—	2	7	—	26	2
3 <b>HEARTBEAT CITY</b> THE CARS (Elektra 60296-2) WEA	15.98	4	7	—	14	7
4 <b>CAN'T SLOW DOWN</b> LIONEL RICHIE (Motown 6059 MD) MCA	—	3	7	—	21	7
5 <b>THE DARK SIDE OF THE MOON</b> PINK FLOYD (Capitol CDP-46001) CAP	21.98	5	7	19.98	19	7
6 <b>THRILLER</b> MICHAEL JACKSON (Epic EK 38112) CBS	—	6	7	—	22	5
7 <b>SHE'S SO UNUSUAL</b> CYNDI LAUPER (Portrait RK 38930) CBS	—	8	7	15.98	24	2
8 <b>PRIVATE DANCER</b> TINA TURNER (Capitol CDP-46041) CAP	21.98	10	4	15.98	17	7
9 <b>SYNCHRONICITY</b> THE POLICE (A&M CD 3735) RCA	—	9	7	—	—	1
10 <b>ELIMINATOR</b> Z.Z. TOP (Warner Bros. 23774-2) WEA	15.98	7	7	—	—	1
11 <b>FOOTLOOSE</b> ORIGINAL SOUNDTRACK (Columbia CK 39242) CBS	—	11	7	—	20	7
12 <b>AJA</b> STEELY DAN (MCA MCAD-37214) MCA	—	16	3	—	—	1
13 <b>1984</b> VAN HALEN (Warner Bros. 23985-2) WEA	15.98	13	7	—	23	7
14 <b>THE NIGHTFLY</b> DONALD FAGEN (Warner Bros. 23696-2) WEA	15.98	15	5	21.98	27	7
15 <b>AN INNOCENT MAN</b> BILLY JOEL (Columbia CK 38837) CBS	—	12	7	—	28	7
16 <b>MADONNA</b> (Sire 23867-2) WEA	15.98	18	7	—	—	—
17 <b>GOODBYE YELLOW BRICK ROAD</b> ELTON JOHN (MCA MCA D2-6894) MCA	—	26	2	—	—	—
18 <b>ROCK 'N SOUL PART 1</b> DARYL HALL - JOHN OATES (RCA PCD1-4858) RCA	—	14	7	—	—	—
19 <b>90125</b> YES (Atco 90125-2) WEA	15.98	21	7	—	—	—
20 <b>IN THE DIGITAL MOOD</b> THE GLENN MILLER ORCHESTRA (GRP GRPD 9502) IND	19.98	19	7	—	—	—
21 <b>HEAR THE LIGHT VOLUME 1</b> VARIOUS ARTISTS (PolyGram 816054-2) POL	—	22	5	—	—	—
22 <b>BREAKING HEARTS</b> ELTON JOHN (Geffen 24031-2) WEA	15.98	24	2	—	—	—
23 <b>WHAT'S NEW</b> LINDA RONSTADT (Asylum 60260-2) WEA	15.98	17	7	—	—	—
24 <b>BREAK OUT</b> POINTER SISTERS (Planet PCD1-4705A) RCA	—	—	—	—	—	—
25 <b>MIDNIGHT MADNESS</b> NIGHT RANGER (MCA MCAD-5456) MCA	—	—	—	—	—	—
26 <b>STAR TRACKS</b> CINCINNATI POPS ORCH. (KUNZEL) (Telarc CD-80094) IND	—	20	7	—	—	—
27 <b>COPLAND: APPALACHIAN SPRING, RODEO, FANFARE FOR THE COMMON MAN</b> Atlanta Symphony Orch. (LANE) (Telarc CD-80040) IND	—	—	—	—	—	—
28 <b>DIGITAL DOMAIN</b> VARIOUS ARTISTS (Elektra 60303-2) WEA	15.98	23	7	—	—	—
29 <b>MEDDLE</b> PINK FLOYD (Capitol CDP-46034) CAP	21.98	27	7	—	—	—
30 <b>AUTUMN</b> GEORGE WINSTON (Windham Hill/A&M WD 1012) RCA	—	28	7	—	—	—



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

## REGIONAL ALBUM ANALYSIS

### NATIONAL BREAKOUTS

- |                       |                   |
|-----------------------|-------------------|
| 1 THE HONEYDRIPPERS   | 9 ROMEO VOID      |
| 2 KISS                | 10 DENNIS DEYOUNG |
| 3 CHAKA KHAN          | 11 GENERAL PUBLIC |
| 4 RICKIE LEE JONES    | 12 PRINCE — 1999  |
| 5 SHEENA EASTON       | 13 APOLLONIA 6    |
| 6 JEFFREY OSBORNE     | 14 VANITY         |
| 7 SAM HARRIS          | 15 DOKKEN         |
| 8 THE EVERLY BROTHERS |                   |

### NORTHEAST 1.

- 1 THE HONEYDRIPPERS
- 2 RICKIE LEE JONES
- 3 KISS
- 4 CHAKA KHAN
- 5 THE EVERLY BROTHERS
- 6 SHEENA EASTON
- 7 ROMEO VOID
- 8 SAM HARRIS
- 9 JEFFREY OSBORNE
- 10 GENERAL PUBLIC

### SOUTHEAST 2.

- 1 KISS
- 2 THE HONEYDRIPPERS
- 3 CHAKA KHAN
- 4 JEFFREY OSBORNE
- 5 SHEENA EASTON
- 6 PRINCE — 1999
- 7 DENNIS DEYOUNG
- 8 APOLLONIA 6
- 9 RICKIE LEE JONES
- 10 SAM HARRIS

### BALTIMORE/WASHINGTON 3.

- 1 THE HONEYDRIPPERS
- 2 CHAKA KHAN
- 3 KISS
- 4 SAM HARRIS
- 5 JEFFREY OSBORNE
- 6 GENERAL PUBLIC
- 7 APOLLONIA 6
- 8 QUEENSRYCHE
- 9 RICKIE LEE JONES
- 10 THE EVERLY BROTHERS

### WEST 4.

- 1 CHAKA KHAN
- 2 RICKIE LEE JONES
- 3 THE HONEYDRIPPERS
- 4 SHEENA EASTON
- 5 ROMEO VOID
- 6 GENERAL PUBLIC
- 7 THE EVERLY BROTHERS
- 8 SAM HARRIS
- 9 KISS
- 10 VANITY

### MIDWEST 5.

- 1 KISS
- 2 THE HONEYDRIPPERS
- 3 SAM HARRIS
- 4 JEFFREY OSBORNE
- 5 CHAKA KHAN
- 6 DENNIS DEYOUNG
- 7 RICKIE LEE JONES
- 8 THE EVERLY BROTHERS
- 9 SHEENA EASTON
- 10 VANITY

### NORTH CENTRAL 6.

- 1 KISS
- 2 RICKIE LEE JONES
- 3 THE HONEYDRIPPERS
- 4 CHAKA KHAN
- 5 THE EVERLY BROTHERS
- 6 SHEENA EASTON
- 7 PRINCE — 1999
- 8 DENNIS DEYOUNG
- 9 PAT METHENY GROUP
- 10 ROMEO VOID

### DENVER/PHOENIX 7.

- 1 KISS
- 2 THE HONEYDRIPPERS
- 3 CHAKA KHAN
- 4 SHEENA EASTON
- 5 ROMEO VOID
- 6 APOLLONIA 6
- 7 RICKIE LEE JONES
- 8 THE EVERLY BROTHERS
- 9 SAM HARRIS
- 10 VANITY

### SOUTH CENTRAL 8.

- 1 KISS
- 2 OAK RIDGE BOYS
- 3 THE HONEYDRIPPERS
- 4 THE EVERLY BROTHERS
- 5 SHEENA EASTON
- 6 ROMEO VOID
- 7 DENNIS DEYOUNG
- 8 DOKKEN
- 9 RICKIE LEE JONES
- 10 CHAKA KHAN

# TOP 50 12" SINGLES

	Weeks On Chart	10/20 Chart		Weeks On Chart	10/20 Chart
1	8	3	26	32	3
2	3	6	27	18	7
3	4	6	28	31	7
4	5	16	29	36	2
5	6	8	30	16	12
6	1	8	31	—	1
7	9	5	32	—	1
8	2	9	33	35	3
9	10	5	34	39	7
10	11	7	35	37	3
11	13	4	36	38	5
12	7	10	37	22	7
13	19	2	38	—	1
14	17	7	39	20	13
15	21	2	40	—	1
16	12	9	41	40	13
17	14	7	42	34	8
18	23	4	43	29	7
19	15	8	44	27	13
20	—	1	45	33	6
21	—	1	46	48	7
22	24	4	47	46	9
23	28	3	48	26	17
24	25	7	49	42	7
25	30	2	50	41	17

## 12" REVIEWS

**HASHIM** (Cutting Records 203)  
**We're Rocking The Planet** (5:46) (Calliste, Jr.) (Hashim Music/ASCAP) (Producer: Hashim)  
 The highly syncopated drum pattern which opens this club cult favorite sets the key tone for "We're Rocking The Planet." With airy synthesized background music, the percussion and drum rhythm escalate into a full-scale dance groove. With other-worldly vocals burbling under the mix, this cut is almost straight dub, but no vocals are needed to spice up this already fiery cut.

**THE WHATNAUTS** (Pic Hit 530002)  
**Party On** (6:29) (Alexander-Herndon-Manchurian-Warren) (Scuzzle Gulch-Sugar Bar/BMI) (Producer: Dale Warren)  
 The slow groove and party background noises of this track recall the heyday of Sly & The Family Stone, but The Whatnauts expand on this theme with exceptional vocals and some wormy bass riffs. This band out of Baltimore delivers a concoction of soul, funk and jazz which is apt to find a receptive audience for its music which disregards the current dance vernacular in favor of tried and true '60s soul music.



**RIOT IN-STORE** — Pasha/CBS Records' Quiet Riot recently made an in-store appearance at Tower Records, El Cajon in the San Diego Area. Standing in front of some creative displays are Tower employees and managers, the members of Quiet Riot (left to right: Rudy Sarzo, Carlos Cavazo, Frankie Banali and Kevin DuBrow) and to the far right Joe Bravo of CBS Records and Gail Lee of Pasha Records.

## WHAT'S IN-STORE

**CD NEWS** — Telarc Records will be offering recordings to put owners of compact disc players in a holiday mood. The new digitally recorded Christmas CDs will be available in stores in mid-October. Handel's complete "Messiah," performed by the Atlanta Symphony Orchestra and Chamber Chorus led by Robert Shaw, will be available as a set of two compact discs (Telarc CD-80093-2, no list price) and as a set of two LPs (Telarc DG-10093-2, \$24.98). For sonic realism, Telarc producer Robert Woods and engineer Jack Renner used a variation of their minimal microphoning technique and directed some modifications in the recording hall itself to optimize its acoustics for the recording. The hall was modified for a reverberant, cathedral-like sound to further inspire the musicians and provide the listener with an appropriate ambience, Woods explained.



**NEW FROM SHARP** — A 3-3/4-inch-high VCR with stereo and bilingual broadcast reception capability, Sharp Electronics Corporation's model VC-487-U features 14-function remote control and one-touch program recording capability.

To further deck the halls with digitals, Telarc will be releasing a compact disc version of "The Many Moods of Christmas." The work, comprising 18 traditional Christmas carols in four suites arranged by Robert Russell Bennett, is also performed by Shaw and his Atlantans (Telarc CD-80087, no list price; on LP, Telarc DG-10087, \$12.98). The recording offers music buyers an audiophile-quality Christmas disc for the holiday season.

**TEXAS T** — WEA and KLOL-FM recently hosted a heavy metal autograph party in Texas for Atlantic recording artists Ratt and Twisted Sister at Texas Tapes & Records, Houston. According to WEA, more than 4,000 fans turned

out to meet the bands, win concert tickets and buy autographed LPs and cassettes. KLOL-FM air personalities Linda Silk and Dana Steele emceed the event, which was videotaped for airing in August on 101-Rockplace, KLOL's weekly rock-video show on KTXH — Channel 20. In addition, 3,000 postcard autograph party entry blanks were mailed to "Texas Tapes & Records' Houston Headbanger" club members qualifying them to enter a random drawing contest. Prizes included concert tickets, backstage passes, autographed LPs and photos taken with the bands. "Houston Headbangers" is a computerized preferred customer mailing list which specifically targets hard rock/heavy metal fans. Members are entitled to special discounts on merchandise and are notified of special events and exclusive contests. 19 percent of the Ratt/Twisted Sister mailing responded by attending the autograph party and entering the contest.

**NEW TECH** — dbx Inc. is introducing the Model 166 Dynamics Processor, an innovative unit that incorporates a noise gate, compressor/limiter and peak clipper in a single package. A prototype of the unit is being shown at the AES Convention in New York October 8-11. The unit, which will carry a list price under \$600, will be available for shipping in March 1985, according to Scott Berdell, director of dbx Professional Products Division.

**VCR RENTAL** — American Video Leasing Inc., Redondo Beach, CA which rents video cassette recorders to dealers, has announced VCR rental programs with three major retailers in California, according to Jim McDonough, president of AVL. McDonough said video equipment rental programs have been established with Music Plus of Southern California, Video Plus 1-Hour Photo of Montebello and Discount Movie Rentals of Sacramento, which markets to Long's Drugs. The rental program for dealers includes full-function players from Quasar and Sylvania in VHS and Beta formats and is structured to include promotional support, co-op and regular advertising and merchandising assistance. For more info contact Jim McDonough at (213) 379-3558.

**LABEL WATCH** — Biograph Records' recent releases should be of interest to Scott Joplin fans. Both on cassette, the new releases are "Scott Joplin — 1916," classic solos played by the king of ragtime writers and others from piano rolls, and "The Entertainer," also from rare piano rolls. Contact Biograph Records, 16 River Street, Chatham, New York, 12037 for purchase orders.

ron rosenthal

## AUDIO/VIDEO

**MTV HALLOWEEN** — Be there or be you-know-what when L.A.'s own **Elvira** hosts MTV on Halloween evening in a four-hour special called *Elvira's MTV Halloween Party*. The "Mistress of the Dark" ventures forth into the night from her usual post as hostess of T.V.'s reigning horror movie program, *Movie Macabre*. The festivities will air between 8 and 12 p.m. October 31, and will feature guest spots of as yet unreleased identity. Once the party is through and our hostess is all tuckered out for the evening (or maybe she's got a date with a vampire), MTV will screen that classic of really bad horror movies, *Night of the Living Dead*, at midnight. Frightful! (and frightening too). Don't miss it. Or at least set your recording timer well in advance if you think you may be too busy "Trick or Treating" (heh heh) to catch the show.

**DOORS** — Another in the recent plethora of vintage clip compilations is a retrospective look at the video history of the **Doors**. The production was overseen by Doors' members **Ray Manzarek**, **Robby Krieger** and **John Densmore**, with Monitor Award winner **George Paige** producing. It features footage of the late **Jim Morrison** in live performances in Europe and the U.S. along with television appearances and behind-the-scenes views. Currently in production, the videocassette is scheduled to be released by MCA Home Video in 1985.

**PIRATE PROOF** — The government of Spain recently announced that it would be officially adopting the Polaroid Polaproof anti-counterfeit method to "control and authenticate" videocassette product that is either manufactured in Spain or imported for use there. This move is considered the first of its kind, Spain being the only government so far believed to have used national authority in requiring the use of anti-counterfeit labeling so that consumers and government officials can easily tell whether the product they're purchasing is genuine. The labels are obtainable only from Spain's Ministry of Culture, and are manufactured to the ministry's order by the Polaroid Corporation of Cambridge, Massachusetts. The Polaproof method, which renders duplication of the material impossible, is already in use by various video manufacturers, including K-Tel and MGM/UA in the U.S. and Thorn EMI, RCA Limited and 20th Century Fox in the U.K. The technique was introduced in 1981 when Polaroid was marketing its offshoot technologies, the ones developed during the company's instant photography experiments, whose film coating is similar to that used in Polaproof. Sound like a viable pirate-proofer? Why then, one might wonder, is Polaproof not more widely used among video software manufacturers? According to a Polaroid spokesman, the big hitch is that companies are generally circumspect when it comes to security products and it's hard to convince them that the product cannot be reproduced. Can Polaproof, in fact, be reproduced by any technical wiz? Nay, says Polaroid, mostly because the technology it took to develop Polaproof has been incubating in the Polaroid labs for up to 20 years and the equipment involved, not to mention the customized building where it is housed, cost Polaroid many millions to assemble. The company feels it would be almost impossible, or at least extremely difficult for anyone else to come up with a comparable technology for counterfeit-proofing.

**NEW YORK, NEW YORK** — *Manhattan*, specifically, is soon to be released from captivity in December. The much acclaimed **Woody Allen** feature has never been allowed a television screening, but will hit video retail shelves in December on Beta and VHS. The videocassette is being released by MGM/UA for the suggested list price of \$79.95, and comes to video entirely intact — without any of the cropping and recomposing perpetrated by television editors.

gregory dobrin

## MUSIC VIDEO REVIEWS

**THE HOMECOMING QUEEN'S GOT A GUN • JULIE BROWN • 4:47 • RHINO RECORDS • TOM DALEY PRODUCTIONS**

An A+ for comedy goes to this outrageously tongue-in-cheek conceptual video from the funniest woman in progressive rock. The fateful — and fatal — story of a deranged homecoming queen's armory exploits from her perch atop the homecoming float is recounted here with blackest wit. Directed vibrantly by Tom Daley and produced by Terrence McNally, *The Homecoming Queen's Got a Gun* features the superlative acting of Julie Brown as both the psychopathic float fixture and her bubble-brained pal, who tunelessly narrates this grimly hilarious clip.

**SYNCHRONICITY: THE POLICE CONCERT • THE POLICE • 75:08 • A&M VIDEO/I.R.S. • GODLEY & CREME PRODUCTIONS**

Running over an hour in length, this expertly-edited concert footage compilation captures the energy of live performance and takes it a step further. Complete with encores, the live concert experience is recreated through the roving eye of an omniscient camera. Consistent and lively direction from the team of Godley and Creme bring the common arena setting into vivid second life. Masterful photography accomplishes cinematic feats, presenting the band and its audience at their colorful best.

**LOOK AT MY FACE • RUSS COLETTI • 3:32 • HARMONY RECORDS • PETER DACH PRODUCTIONS**

The romantic situation of this debut clip by Harmony recording artist Russ Coletti features a surprise appearance by actress Morgan Fairchild. Playing the bewitching role of Coletti's supernatural go-between, Fairchild works some computer graphics magic in helping Coletti and his estranged to get their amorous act together. Fifty-Fifty performance and concept, *Look At My Face* holds a swift pace with action editing and some sly intertwining of the two formats.

## TOP 15 MUSIC VIDEOS

		Weeks On 10/20 Chart
1	<b>CRUEL SUMMER</b> Bananarama (London/PolyGram)	1 8
2	<b>CARIBBEAN QUEEN</b> Billy Ocean (Jive/Arista)	2 6
3	<b>WAKE ME UP BEFORE YOU GO-GO</b> Wham! (Columbia)	7 3
4	<b>GO INSANE</b> Lindsey Buckingham (Elektra)	5 6
5	<b>LET'S GO CRAZY</b> Prince (Warner Bros.)	3 8
6	<b>TWO TRIBES</b> Frankie Goes To Hollywood (Island)	9 4
7	<b>BETTER BE GOOD TO ME</b> Tina Turner (Capitol)	8 3
8	<b>FLESH FOR FANTASY</b> Billy Idol (Chrysalis)	6 4
9	<b>PENNY LOVER</b> Lionel Richie (Motown)	13 2
10	<b>SHE BOP</b> Cyndi Lauper (Portrait)	4 7
11	<b>I JUST CALLED TO SAY I LOVE YOU</b> Stevie Wonder (Motown)	11 2
12	<b>DRIVE</b> The Cars (Elektra)	10 8
13	<b>ON THE DARK SIDE</b> John Cafferty And The Beaver Brown Band (Epic)	15 2
14	<b>SWEPT AWAY</b> Diana Ross (RCA)	— 1
15	<b>DANCING IN THE DARK</b> Bruce Springsteen (Columbia)	12 11

## Ry Cooder Talks About Film Music

(continued from page 5)

I had to go out of the country and go on a tour, so by the time he got around to music time I was gone and I just couldn't do it. And that was too bad — it was really a different picture when it came out; different actors, different story, everything.

Years passed and I sort of kept in touch with him — he would call me when he came to L.A. and we'd speak now and again briefly, because he's a brief speaker. Then he gave me a call from Berlin — I know he's doing this *Paris, Texas* thing because I read about it in the trades — and he called me up and said, "I'm coming to L.A. with my film, I want to show it to you." End of discussion. I say sure. He comes to L.A., he shows it to me, I say, "This is great." He says, "Do you want to do it?" I say, "Yeah, sure."

"It was, basically, the finished film. And what he had done was put a guitar piece of mine in at the end. That was in there as an indication of what kind of music he'd been thinking about, which I thought was a really good piece of thinking. Because I could see that that music would complement the film, it would fit into it and it could be expanded just enough. You

have to watch the space, you have to watch the atmosphere, and that music seemed to suggest a mood and a kind of feeling that you could build on. So I went ahead.

**Cash Box:** What's your method of working?

**Cooder:** They give me a cassette of the movie and I go home and I sit and I watch it and I try to listen for things and try to hear what I should do. And I start to mess around with certain elements in certain scenes — like an opening melody or some kind of statement that you can begin to develop into a score, that has continuity and so forth. When I'm ready, I go into the studio with musicians — in this case one other person, Jim Dickinson — who I'm going to show just what I want each one of them to do and what it should sound like. And we sort of sit and sift my musical thing into the picture as best we all can. It's sort of like painting, you put enough stuff on there until it looks like you've got something. The film is very personal, it's not like *Tootsie*, where you can have just a big brushstroke across the top and that's it.

(continued on page 28)



**MUSICAL ROLES** — MCA recording artist **Melissa Manchester** makes her video debut with *Thief of Hearts* for PolyGram Records, the title theme to the upcoming Paramount film. Manchester joins the film's star, **Steven Bauer**, who transfers his film role to the video. Likewise, the film's female role is filled by Manchester in the video.

# TOP 30 VIDEOCASSETTES

	Weeks On 10/20 Chart		Weeks On 10/20 Chart
<b>1 ROMANCING THE STONE</b> CBS/Fox 1358	1 5	<b>15 UNFAITHFULLY YOURS</b> CBS/Fox 1340	8 10
<b>2 SPLASH</b> Touch Stone 213	3 5	<b>16 TANK</b> MCA 80072	12 13
<b>3 FOOTLOOSE</b> Paramount Home Video	4 5	<b>17 SIXTEEN CANDLES</b> MCA 80076	— 1
<b>4 AGAINST ALL ODDS</b> RCA/Columbia 63077	10 3	<b>18 TERMS OF ENDEARMENT</b> Paramount Home Video 1407	7 20
<b>5 THE BIG CHILL</b> RCA/Columbia 10021	2 13	<b>19 HARRY AND SON</b> Vestron 5037	13 10
<b>6 ICE MAN</b> MCA 80074	11 15	<b>20 SWING SHIFT</b> Warner Home Video 11376	16 9
<b>7 PURPLE HEART</b> Warner Home Video 20018	14 5	<b>21 ICE PIRATES</b> MGM 800427	— 1
<b>8 BLAME IT ON RIO</b> Vestron 5040	5 14	<b>22 EDUCATING RITA</b> Embassy Home Ent. 10189	17 15
<b>9 THE RIGHT STUFF</b> Warner Home Video 20024	6 17	<b>23 HOTEL NEW HAMPSHIRE</b> Vestron 5042	21 8
<b>10 YENTL</b> CBS/Fox 4724	20 3	<b>24 ROMANTIC COMEDY</b> CBS/Fox 4722	22 10
<b>11 RACING WITH THE MOON</b> Paramount 1668	15 3	<b>25 UNCOMMON VALOR</b> Paramount Home Video 1657	26 25
<b>12 THE DRESSER</b> RCA/Columbia 10184	16 5	<b>26 ALPHABET CITY</b> CBS/Fox 6741	— 1
<b>13 LASSITER</b> Warner Home Video 11372	9 12	<b>27 SCARFACE</b> MCA 80047	28 20
<b>14 GREYSTOKE: THE LEGEND OF TARZAN, THE LORD OF THE APES</b> Warner Home Video 11375	— 1	<b>28 SILKWOOD</b> Embassy Home Ent. 1377	19 20
		<b>29 RECKLESS</b> MCA 800421	23 8
		<b>30 CHILDREN OF THE CORN</b> Embassy Home Ent. 4039	24 15

## Houston Looking To Become A Major Filmmaking Center

by Peter Berk

LOS ANGELES — Twenty-two miles north of downtown Houston lies a picturesque area of rich forest called Kingwood, where groundbreaking ceremonies took place October 11 for the Kamric/Cinergy Futuronics Studio, the world's largest motion picture soundstage. The dramatic moment, featuring the presence of Houston's Mayor Kathryn J. Whitmire, was the beginning of what the project's creators feel will be a great advancement in the motion picture industry. Developed by Chris Clements, Anna Belle Baker, Wally Gentleman and John Eppolito, the project is backed by the Denver-based Kamric Investments, Houston's Cinergy Corporation and the Los Angeles-based Futuronics.

The first phase of the immense project, involving approximately a \$30 million investment, will see the construction of the world's largest aluminum clear span dome, 135 feet in height and 430 feet in base diameter. The floor area will entail about 3.2 acres and will thus supplant in size the renowned "007" soundstage at Pinewood Studios in England. The stage

will be divisible into three smaller sections, one of which itself will be convertible into three parts, allowing for a peak operation of five soundstages at once. The vast dimensions of the domed soundstage will allow for camera angles from heights difficult or impossible to get elsewhere. In addition, the dome will house the largest underwater filming facility, featuring an eight-foot-deep water tank measuring about 350 by 200 feet, which will be set into the foundation underneath a moveable stage. Finally, this first stage will see the construction of an adjacent structure for full-service scoring and editing. The projection is set for completion by early 1986.

The second phase, at an undisclosed cost and not yet given a target completion date, will encompass the surrounding 24 acres and will involve the expansion of all post-production facilities as well as auxiliary businesses such as lighting companies, film processors and camera manufacturers.

Along with the physical scope of the studio will be the availability of a new camera system called Futuronics, developed by long-time film pioneers Gentleman and Eppolito, who between them have devised effects for such films as *2001, The Incredible Shrinking Woman* and *Outland*. The system allows for live actors to be inserted into a scene which exists only inside the camera. In that way, an actor may be placed in front of, behind or in the middle of a scene by superimposition of the film shot in the dome onto location footage. According to its proponents, Futuronics may offer a 30 percent budget cut to filmmakers by eliminating expensive set and location shots, particularly due to the fact that the system can create a three-dimensional set from paintings or photographs of any site, utilizing laser-generated matting.

(continued on page 28)



**NEW FACE IN THE CROWD** — Atlantic Records' new artist, Fiona, enjoys the shooting of the music video for her song "Love Makes You Blind" from the upcoming Columbia release, *No Small Affair*. Also on hand with Fiona are Atlantic's Paul Cooper (left) and Columbia's Gary Le Mel.

## FILMUSIC

**A NEW ROLE FOR MCCARTNEY** — For the first time in 14 years, when he appeared with the other Beatles in *Let It Be*, Paul McCartney will be seen again in a feature film when 20th Century Fox releases *Give My Regards to Broad Street* October 26. (The film's title comes from a London railway station, one of the many locations in and around London where the film was shot). McCartney calls the movie "old-fashioned and nothing heavy," and feels that "like most, I go to the cinema to be entertained, not to see my own problems up on the screen." The soundtrack includes 14 songs, three of which are newly composed by McCartney. The other songs are classics from his Beatles and Wings eras and include "Yesterday," "The Long and Winding Road," "Eleanor Rigby," "Band On the Run" and the recent



hit, "So Bad," all featuring new arrangements by longtime McCartney (and Beatles) collaborator, George Martin. Along with a cast that includes Linda McCartney, Ringo Starr, Barbara Bach, Bryan Brown, Tracey Ullman and Ralph Richardson (in his last screen role), notable rock performers such as 10 CC's Eric Stewart, Toto's Jeff Porcaro and Steve Lukather, session star Chris Spedding and Pink Floyd's Dave Gilmour may all be found as well (though not easily, due to elaborate costumes and make-up). The film was written by Paul McCartney and directed by Peter Webb.

**MOBILE HOLMES** — Rupert Holmes has certainly been keeping busy, most notably as the musical director for the soon-to-be-released Columbia feature, *No Small Affair*. For the film, Holmes has written three rock songs and one ballad, all of which will be sung by the female lead, Demi Moore (best known as Jackie Templeton on *General Hospital*). The first single from the film, however, already en route to completion as a music video, was written instead by Peppy Marchello, and is sung by Atlantic Records' new artist, Fiona. The song, a ballad called "Love Makes You Blind," will be released this week, with future singles as yet undecided upon.

**FEATURE FILM DEBUT** — Dene Anton, whose singing and writing have gained her much success in the world of country music, will play a fading country star in CineStar Film's *Rigged*, which also features Ken Roberson and George Kennedy. Dene Anton is the wife of Ron Anton, who heads BMI's west coast office.

**COMING IN TO SCORE** — Famed jazzist Dave Brubeck will score with the upcoming thriller *Ordeal By Innocence*, based on the book by Agatha Christie. Donald Sutherland will star in the Cannon Group feature which is set for release in early '85 . . . Noted composer-conductor Ken Thorne will score HBO's first wholly-financed theatrical feature, *Trouble At The Royal Rose*, also starring the apparently rather busy Sutherland . . . Michel LeGrand will compose for the Columbia feature *Micki and Maude*, starring Dudley Moore and Amy Irving and Ernest Gold will write the score for the four-hour mini-series from Paramount, *Lost Hero*.

**SOUNDTRACKS MAKING THE CHARTS** — Holding at #1 is Prince's *Purple Rain*, followed by *The Woman In Red*, #4; *Eddie And The Cruisers*, #14; *Ghostbusters*, #52; *The Big Chill*, #60; *Footloose*, #73; *Breakin'*, #81; *Metropolis*, #113; *More Songs From The Big Chill*, #121; *Beat Street*, #123; *Streets Of Fire*, #128; *Indiana Jones And The Temple Of Doom*, #146; *Flashdance*, #148; *Hard To Hold*, #161; *Sunday In The Park With George*, #164; *Against All Odds*, #176.

peter berk



**A LOOK AT TOMORROW** — Houston, Texas will soon offer the world's largest motion picture sound stage, shown here in an artists' rendition. Designed by Aeschbacher Chambers Architects and built by Temcor, the domed facility is scheduled for completion in early 1986.

# CASH BOX TOP 100 ALBUMS

October 27, 1984

Title, Artist, Label, Number, Distributor

\* = Available on Compact Disc

			Weeks On 10/20 Chart
<b>1</b>	<b>PURPLE RAIN*</b>	8.98 PRINCE AND THE REVOLUTION (Warner Bros. 25110-1) WEA	17
<b>2</b>	<b>BORN IN THE U.S.A.*</b>	— BRUCE SPRINGSTEEN (Columbia QC 38653) CBS	19
<b>3</b>	<b>PRIVATE DANCER*</b>	8.98 TINA TURNER (Capitol ST-12330) CAP	20
<b>4</b>	<b>THE WOMAN IN RED</b>	8.98 ORIGINAL SOUNDTRACK (Motown 6108ML) MCA	6
<b>5</b>	<b>SPORTS</b>	— HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	56
<b>6</b>	<b>1100 BEL AIR PLACE</b>	— JULIO IGLESIAS (Columbia QC 39157) CBS	9
<b>7</b>	<b>HEARTBEAT CITY*</b>	8.98 THE CARS (Elektra 9 60296-1) WEA	31
<b>8</b>	<b>SHE'S SO UNUSUAL*</b>	— CYNDI LAUPER (Portrait BFR 38930) CBS	44
<b>9</b>	<b>TONIGHT</b>	8.98 DAVID BOWIE (EMI America SJ-17138) CAP	3
<b>10</b>	<b>MADONNA*</b>	8.98 (Sire 9 23867-1) WEA	57
<b>11</b>	<b>CAN'T SLOW DOWN*</b>	8.98 LIONEL RICHIE (Motown 6050ML) MCA	81
<b>12</b>	<b>BREAK OUT*</b>	8.98 POINTER SISTERS (Planet BXL 14705) RCA	49
<b>13</b>	<b>CHICAGO 17*</b>	8.98 CHICAGO (Warner Bros. 9 25060-1) WEA	16
<b>14</b>	<b>EDDIE AND THE CRUISERS</b>	— ORIGINAL SOUNDTRACK (Scotti Bros. BFZ 38929) CBS	12
<b>15</b>	<b>BIG BAM BOOM</b>	8.98 DARYL HALL & JOHN OATES (RCA AFL1-5309) RCA	1
<b>16</b>	<b>NO BRAKES</b>	8.98 JOHN WAITE (EMI America ST-17124) CAP	16
<b>17</b>	<b>POWERSLAVE</b>	8.98 IRON MAIDEN (Capitol SJ-12321) CAP	6
<b>18</b>	<b>THE UNFORGETTABLE FIRE</b>	8.98 U2 (Island 7 90231-1) WEA	2
<b>19</b>	<b>SUDDENLY</b>	8.98 BILLY OCEAN (Jive/Arista JL 88213) RCA	9
<b>20</b>	<b>OUT OF THE CELLAR</b>	8.98 RATT (Atlantic 7 90143-1) WEA	33
<b>21</b>	<b>SWEPT AWAY</b>	8.98 DIANA ROSS (RCA AFL1-5009) RCA	6
<b>22</b>	<b>ANIMALIZE</b>	8.98 KISS (Mercury 822 495-1 M-1) POL	4
<b>23</b>	<b>ICE CREAM CASTLES</b>	8.98 THE TIME (Warner Bros. 9 25109-1) WEA	14
<b>24</b>	<b>STAY HUNGRY</b>	8.98 TWISTED SISTER (Atlantic 7 80156-1) WEA	18
<b>25</b>	<b>PHANTOMS*</b>	8.98 THE FIXX (MCA-5507) MCA	8
<b>26</b>	<b>REBEL YELL</b>	— BILLY IDOL (Chrysalis FC 41450) CBS	48
<b>27</b>	<b>WARRIOR*</b>	— SCANDAL (Columbia FC 39173) CBS	13
<b>28</b>	<b>THE GLAMOROUS LIFE</b>	8.98 SHEILA E. (Warner Bros. 1-25107) WEA	14
<b>29</b>	<b>STOP MAKING SENSE*</b>	9.98 TALKING HEADS (Sire 9 25121-1) WEA	6
<b>30</b>	<b>THE MAGAZINE*</b>	8.98 RICKIE LEE JONES (Warner Bros. 9 25117-1) WEA	4
<b>31</b>	<b>WHAT ABOUT ME?</b>	8.98 KENNY ROGERS (RCA AFL 1-5043) RCA	5
<b>32</b>	<b>CAMOUFLAGE*</b>	8.98 ROD STEWART (Warner Bros. 1-25096) WEA	18
<b>33</b>	<b>MIDNIGHT MADNESS*</b>	8.98 NIGHT RANGER (MCA-5457) MCA	50
<b>34</b>	<b>VOLUME ONE</b>	5.98 THE HONEYDRIPPERS (Es Paranza 7 90220-1-B) WEA	2

			Weeks On 10/20 Chart
<b>35</b>	<b>VICTORY*</b>	— JACKSONS (Epic QE 38946) CBS	15
<b>36</b>	<b>SIGNS OF LIFE</b>	8.98 BILLY SQUIER (Capitol SJ-12361) CAP	13
<b>37</b>	<b>BREAKING HEARTS</b>	8.98 ELTON JOHN (Geffen GHS 24031) WEA	15
<b>38</b>	<b>I FEEL FOR YOU*</b>	8.98 CHAKA KHAN (Warner Bros. 9 25162-1) WEA	2
<b>39</b>	<b>THE BLITZ</b>	8.98 KROKUS (Arista AL8-8243) RCA	8
<b>40</b>	<b>VOA*</b>	8.98 SAMMY HAGAR (Geffen GHS 24043) WEA	12
<b>41</b>	<b>BANANARAMA*</b>	8.98 (London 820 036-1 R-1) POL	21
<b>42</b>	<b>EB 84</b>	8.98 THE EVERLY BROTHERS (Mercury 822 431-1 Y-1) POL	4
<b>43</b>	<b>A PRIVATE HEAVEN</b>	8.98 SHEENA EASTON (EMI America ST-17132) CAP	3
<b>44</b>	<b>AN INNOCENT MAN*</b>	— BILLY JOEL (Columbia QC 38873) CBS	64
<b>45</b>	<b>INSTINCTS</b>	— ROMEO VOID (Columbia BFC 39155) CBS	7
<b>46</b>	<b>YOU, ME AND HE</b>	— MTUME (Epic FE 39473) CBS	9
<b>47</b>	<b>SELF CONTROL*</b>	8.98 LAURA BRANIGAN (Atlantic 7 80147-1) WEA	27
<b>48</b>	<b>ELIMINATOR*</b>	8.98 Z.Z. TOP (Warner Bros. 9 23774-1) WEA	81
<b>49</b>	<b>SAM HARRIS</b>	8.98 (Motown 6103ML) MCA	3
<b>50</b>	<b>CATS WITHOUT CLAWS*</b>	8.98 DONNA SUMMER (Geffen GHS 24040) WEA	6
<b>51</b>	<b>WILD ANIMAL</b>	8.98 VANITY (Motown 6102ML) MCA	5
<b>52</b>	<b>GHOSTBUSTERS</b>	8.98 ORIGINAL SOUNDTRACK (Arista AL8-8246) RCA	17
<b>53</b>	<b>LEGEND</b>	8.98 BOB MARLEY AND THE WAILERS (Island 7 90169-1) WEA	10
<b>54</b>	<b>1984*</b>	8.98 VAN HALEN (Warner Bros. 9 23958-1) WEA	44
<b>55</b>	<b>THE LAST IN LINE</b>	8.98 DIO (Warner Bros. 9 25100-1) WEA	15
<b>56</b>	<b>DON'T STOP</b>	8.98 JEFFREY OSBORNE (A&M SP-5017) RCA	2
<b>57</b>	<b>GO INSANE</b>	8.98 LINDSEY BUCKINGHAM (Elektra 60363-1) WEA	10
<b>58</b>	<b>RIDDLES IN THE SAND</b>	8.98 JIMMY BUFFETT (MCA-5512) MCA	5
<b>59</b>	<b>PRIMITIVE</b>	— NEIL DIAMOND (Columbia QC 39399) CBS	11
<b>60</b>	<b>THE BIG CHILL</b>	8.98 ORIGINAL SOUNDTRACK (Motown 6062ML) MCA	54
<b>61</b>	<b>JUST THE WAY YOU LIKE IT</b>	— THE S.O.S. BAND (Tabu FZ.39332) CBS	9
<b>62</b>	<b>CONDITION CRITICAL</b>	— QUIET RIOT (Pasha QZ 39516) CBS	13
<b>63</b>	<b>COULDN'T STAND THE WEATHER*</b>	— STEVIE RAY VAUGHAN & DOUBLE TROUBLE (Epic FE 39304) CBS	19
<b>64</b>	<b>LIGHTS OUT</b>	8.98 PETER WOLF (EMI America ST-17121) CAP	12
<b>65</b>	<b>IN ROCK WE TRUST</b>	8.98 Y&T (A&M SP-5007) RCA	10
<b>66</b>	<b>NEW SENSATIONS</b>	8.98 LOU REED (RCA AFL 1-4996) RCA	19
<b>67</b>	<b>REFLECTIONS*</b>	8.98 RICK JAMES (Gordy/Motown 6095GL) MCA	10

			Weeks On 10/20 Chart
<b>68</b>	<b>LOVE LANGUAGE*</b>	8.98 TEDDY PENDERGRASS (Asylum 60317-1) WEA	20
<b>69</b>	<b>ALL OVER THE PLACE</b>	— BANGLES (Columbia BFC 39220) CBS	10
<b>70</b>	<b>1999*</b>	11.98 PRINCE (Warner Bros. 9 23720-1) WEA	104
<b>71</b>	<b>GREATEST HITS 2</b>	8.98 OAK RIDGE BOYS (MCA-5496) MCA	7
<b>72</b>	<b>PARADE</b>	— SPANDAU BALLETT (Chrysalis FV 41473) CBS	11
<b>73</b>	<b>FOOTLOOSE*</b>	— ORIGINAL SOUNDTRACK (Columbia JS 39242) CBS	37
<b>74</b>	<b>DESERT MOON*</b>	8.98 DENNIS DeYOUNG (A&M SP 5006) RCA	6
<b>75</b>	<b>SLIDE IT IN</b>	8.98 WHITESNAKE (Geffen GHS 4018) WEA	16
<b>76</b>	<b>THRILLER*</b>	— MICHAEL JACKSON (Epic QE 38112) CBS	97
<b>77</b>	<b>INTO THE GAP</b>	8.98 THOMPSON TWINS (Arista AL 8-8200) RCA	33
<b>78</b>	<b>FIRST OFFENSE</b>	8.98 COREY HART (EMI America ST-17117) CAP	32
<b>79</b>	<b>JERMAINE JACKSON</b>	8.98 (Arista AL8 8203) RCA	24
<b>80</b>	<b>LOVE AT FIRST STING*</b>	8.98 SCORPIONS (Mercury 814 961-1 M-1) POL	33
<b>81</b>	<b>BREAKIN*</b>	8.98 ORIGINAL SOUNDTRACK (Polydor 821 919-1 Y-1) POL	22
<b>82</b>	<b>RUN D.M.C.</b>	8.98 (Profile PRO-1201) IND	26
<b>83</b>	<b>THE SWING</b>	8.98 INXS (Atco 90160-1) WEA	23
<b>84</b>	<b>STREET TALK*</b>	— STEVE PERRY (Columbia FC 39334) CBS	27
<b>85</b>	<b>FIRST CIRCLE</b>	8.98 PAT METHENY GROUP (ECM 25008-1) WEA	4
<b>86</b>	<b>SOUND-SYSTEM</b>	— HERBIE HANCOCK (Columbia FC 39478) CBS	9
<b>87</b>	<b>SEND ME YOUR LOVE</b>	8.98 KASHIF (Arista AL 8 8205) RCA	17
<b>88</b>	<b>STRAIGHT FROM THE HEART*</b>	8.98 PEABO BRYSON (Elektra 60362-1) WEA	20
<b>89</b>	<b>TOUCH*</b>	8.98 EURYTHMICS (RCA AFL 2-4927) RCA	39
<b>90</b>	<b>OUTRAGEOUS</b>	8.98 LAKE-SIDE (Solar/Elektra 60355) WEA	14
<b>91</b>	<b>L.A. IS MY LADY</b>	8.98 FRANK SINATRA WITH QUINCY JONES AND ORCHESTRA (Qwest 9 25145-1) WEA	10
<b>92</b>	<b>RIGHT BY YOU*</b>	8.98 STEPHEN STILLS (Atlantic 7 80177-1) WEA	8
<b>93</b>	<b>NUCLEAR FURNITURE*</b>	8.98 JEFFERSON STARSHIP (Grunt BXL1-4921-A) RCA	20
<b>94</b>	<b>CITY OF NEW ORLEANS</b>	— WILLIE NELSON (Columbia FC 39145) CBS	12
<b>95</b>	<b>ALL THE RAGE</b>	8.98 GENERAL PUBLIC (I.R.S./A&M SP-70046) RCA	2
<b>96</b>	<b>APOLLONIA 6</b>	8.98 (Warner Bros. 9 25108-1) WEA	2
<b>97</b>	<b>GOODBYE CRUEL WORLD</b>	— ELVIS COSTELLO AND THE ATTRACTIONS (Columbia FC 39429) CBS	17
<b>98</b>	<b>SHOUT AT THE DEVIL</b>	8.98 MOTLEY CRUE (Elektra 9 60289-1) WEA	55
<b>99</b>	<b>THE INTRODUCTION</b>	8.98 STEVE MORSE BAND (Musician/Elektra 60369-1) WEA	8
<b>100</b>	<b>BOX OF FROGS</b>	8.98 (Epic BFE 39327) CBS	17







**THE NEW EDITION, WITH KJLH** — MCA recording artist New Edition recently presented KJLH with a cake to thank the Los Angeles radio station for playing the band's current single, "Cool It Now," from the LP entitled "New Edition." The cake was presented following a basketball game between The New Edition, actors Todd Bridges, Dorian Harewood, Stoney Jackson and Bill Chapel of KJLH. Pictured (l-r): New Edition's Ralph Tresvant, Michael Bivins, Ricky Bell; KJLH air personalities Bill Chapel and Louis Foster; MCA Records' national director of R&B promotions Ernie Singleton; KJLH air personality Rico; Ronnie Devore and Bobby Brown of New Edition.

## Dan Ingram Finds Life After WABC

by David Adelson

LOS ANGELES — To the millions of New York listeners that would regularly tune their radio dials to 77 (AM, that is), the voice of Dan Ingram is certainly a familiar sound. Holding court for over 20 years (that's right 20!) at WABC, Dan Ingram's afternoon drive slot consistently dominated the competition, pulling in shares as high as 28. Well the hits have turned to talk, the jingles are gone and there are no more "principal of the year" promotions. That hardly leaves Dan Ingram out in the cold. Besides being one of the exclusive few to enjoy steady work doing voiceovers, Ingram now hosts the CBS Radio Network's Top 40 Satellite Survey, a show that is now cleared in many markets and has met with widespread critical acclaim.

Ingram looked back on his days at WABC. "I joined WABC in 1961, it was then the 12th ranked station in a 13-station market. We had 77 singles plus seven 'soaring singles,' plus the pick of the week, plus seven album cuts, plus seven top golden oldies. There were almost 100 records."

The air personality cited the now famous Ringo Starr incident as one of the highlights of his long stint at the station. "Some little girl grabbed Ringo's medalion off his neck while the Beatles were in New York. We went on the air and pleaded with everybody — 'anybody who knows anything about this, contact us and we'll let

you meet Ringo.' Well, 20 minutes later a girl walked into the station saying she had found the medalion. Meanwhile we kept broadcasting — 'please if you know anything about it, contact WABC and stay tuned.' Rick Sklar had the girl and her mother stashed in a hotel overnight while we kept broadcasting. By 5 p.m. the next day when we held our news conference, every kid in New York had his radio tuned to WABC to find out what was going on. The next rating period we jumped 10 points."

Ingram has read Sklar's account of the days at WABC and commented, "it is a fascinating account of personal recollections. If I had to characterize Rick, I'd say he was one of the smartest promotion men I've ever known. He would get an idea, seize on it and get media exposure that always resulted in higher ratings."

Would he write a book himself? "There are two guys that I'm talking to and the three of us may write it together. I have every clipping that ever came out about WABC stashed away in a closet. It should be fun to do because I think there is room for more than one book about the station."

In 1981 "Hit Radio" WABC came to an end and Dan Ingram left what he claims is probably his last regular job as an air personality. "When I first got there I thought if it lasted five years I'd be lucky. After five years I thought if it lasted 10 I'd be lucky." For Dan Ingram, WABC lasted over 20 years. "It's like everything else that comes to an end, you feel an emotional loss. It had to happen sooner or later and it certainly wasn't unexpected. When something happens that way and you know it's coming, it really doesn't wrench you that much."

For Ingram, life is now voiceovers and a once-a-week network radio program. Ingram won't reveal who he works for, stating, "If a producer comes to me and hires me to do a commercial, he isn't hiring me to say 'Hi, I'm Dan Ingram.' If I discuss who I work for in print then I put a coloration on the commercial which the producer didn't pay for and probably doesn't want."

On his new duties as host of CBS' Top 40 Satellite Survey, "I enjoy what I do, I love it. I mean it's cheaper than hiring a psychiatrist. However, now because it's a once-a-week show, I don't have the luxury of waiting for the record to come around again when I think of something funny to say right after it ends."



Dan Ingram

## AIRPLAY

**WESTWOOD ONE AND ELTON JOHN'S FINAL CONCERT** — On November 4, Westwood One will broadcast via satellite the final concert of Elton John's world tour from the Centrum in Worcester, Massachusetts. The announcement was made by Norm Pattiz, Westwood One president. The exclusive two-and-one-half-hour telecast will begin with an interview hosted by Rob Barnett, program director and air-personality at WAAF-FM in Chicago. John has indicated he is planning to close the book on his rock'n'roll touring these days. This performance may be the last he'll do with his longtime band, guitarist Davy Johnstone, drummer Nigel Olsen and bassist Dee Murray. The Westwood One Satellite Network is now clearing radio stations to broadcast the concert, which will be delivered to affiliates via the Satcom 1-R and Webster IV communications satellite.



**PLANT ON ABC** — Robert Plant held a live "news conference" on the ABC Rock Radio Network recently. He was joined by a prestigious group of guest panelists. The show was produced by DIR Broadcasting. Pictured (l-r): Matt Harrison of WMET, Chicago; Peter Kauff of DIR Broadcasting; Robert Plant; Alan Sneed of WKLS, Atlanta; Scott Muni of WNEW, New York.

present staff, support its country format and continue as an affiliate of Mutual. We're on a roll and we look forward to Doubleday and other fine broadcast groups participating in Mutual's growth and expansion." Richard DeVos and Jay Van Andel, co-founders of AMWAY Corporation, parent company of Mutual Broadcasting system, said, "We are particularly pleased about Doubleday continuing the WHN affiliation with Mutual. As we look forward to Mutual's next 50 years, our commitment to the Network has never been stronger and we are building Mutual to be the best radio network in America." Clements added: "WHN is and will continue to be a radio success story in New York. WHN is the only country music station in New York and ratings for the stations are excellent. WHN is poised for a long road of success ahead." Both Mutual and Doubleday will file an application for the assignment of station license with the FCC within the next few days. Doubleday also owns and operates WAPP-FM, New York.

**RADIO STATION NETS OVER 5,000 POTENTIAL VOTERS** — An effort made by two of Maryland's most listened-to stations, WBAL and WIYY, has resulted in over 5,000 citizens of the state being added to the rolls of those eligible to cast their vote in the upcoming November 6 presidential elections. Several weeks ago members of the two stations set up voter registration teams in 15 local colleges and 10 shopping centers. Others that assisted were the League of Women Voters, on-air personalities, and station executives. As part of the project to urge voter participation, both stations frequently scheduled spots throughout their broadcast dayparts. Now that the registration deadline has passed, the stations will continue their efforts by stressing the importance of casting a ballot on election day. As one station executive commented, "We consider it our duty to keep our listeners in touch with the future of our country. Voting is our investment in the future."

**A BIG DONATION** — WOR-AM in New York has donated its 60-year archives to the Library of Congress. The estimated value is appraised at three-quarters of a million dollars. The archives contain both written and recorded materials that document the origin of radio broadcasting. Audio materials include music, quiz shows, historic events and memorable commercials from the station's 60-year history. As a pioneer in the history of American radio, WOR-AM first cracked onto the air from Bamberger's dept. store on February 22, 1922. RKO General purchased the station from R.H. Macy in 1955. WOR-AM hopes to return to the Library of Congress in the year 2044 to present Volume Two, the second 60 years of WOR-AM.

**NOW THAT'S DEEP** — On Friday, October 26, the ABC Rock Radio Network (in conjunction with PolyGram Records) will present what seems to be the first-ever "international rock news conference." The event will feature PolyGram/Mercury recording artists Deep Purple. The band will debut a cut off its first project together in several years entitled "Perfect Stranger," as well as announce details of the upcoming world tour. The reunited Deep Purple is: Ian Gillian, Richie Blackmore, Roger Glover, Jon Lord and Ian Paice.

**DIR SEES PINK** — The October edition of DIR Broadcasting's Inside Track features Lisa Robinson talking with two ex-members of Pink Floyd, Roger Waters and David Gilmour. The 90-minute monthly program will be broadcast during the week of October 22 over more than 125 stations on the DIR network.

david adelson  
darryl lindsey



**A POPULAR GUY** — The infamous "Rodney on the ROQ," otherwise known as KROQ's (Los Angeles) Rodney Bingenheimer, is surrounded by both the Bangles and the Go-Go's after the two bands performed together in Las Vegas.

## Tree International Grows With Purchase Of Owens' Catalogs

By Brenna Davenport-Leigh

NASHVILLE — As reported in **Cash Box** (issue Oct.20), Tree International purchased the Buck Owens' Blue Book and Gold Book Music Company catalogs, in one of the largest publishing sales in Nashville's recent music industry history. Buddy Killen, president and owner of Tree International, said in making the announcement that he had been wanting the catalog for a long time and had made his first offer to Buck Owens in June of 1982. According to Killen, the deal had been in the works for over two years.

The importance of the purchase can be found in the Blue Book catalog, which contains over 60 number one country songs and Top-10 hits and was the only sizeable country music catalog not located in Nashville. The purchase by Tree gives Nashville virtually complete dominance of

country music copyrights.

In following up on the past purchases of Tree International and its tremendous growth during the last two decades, Killen cited the example of Pamper Music, of which Tree acquired the catalog in 1968. Owens had, at one time, written for Pamper Music and Killen said he feels that the Owens' catalogs will do for Tree what Pamper did in the 1960's.

The catalog includes almost all of Buck Owens' classics such as "Act Naturally," "Crying Time," "I've Got A Tiger By The Tail," and "Love's Gonna Live Here." Additional songs which highlight the catalog include early Merle Haggard tunes such as "Okie From Muskogee," "Mama Tried," "Today I Started Loving You Again," "Fightin' Side Of Me," "Sing Me Back Home," "Workin' Man Blues,"

(continued on page 22)

## David, Sherrill Inducted Into NSAI Hall Of Fame

NASHVILLE — The Nashville Songwriters Assn. International (NSAI) inducted Hal David and Billy Sherrill into its Hall of Fame during the 15th annual NSAI Hall of Fame Ceremony and Awards held Oct. 7 at the Hyatt-Regency Hotel.

Hall of Fame members Curly Putman and Ray Stevens presented the Manny awards to Sherrill and David. Hal David, president of ASCAP and a prolific songwriter, has penned such tunes as "This Guy's In Love With You," "Say A Little Prayer," "Do You Know The Way To San Jose," all with co-writer Burt Bacharach and his most recent credits include "Almost Like A Song" and "To All The Girls I've Loved Before." Sherrill, a noted producer, is responsible for co-writing a string of country hits including "My Elusive Dream," "Stand By Your Man," "Almost Persuaded," "Your Good Girl's

Gonna Go Bad," and "I Don't Wanna Play House," naming only a few.

Executive director Maggie Cavender introduced the NSAI board while guest speaker for the event was producer Phil Ramone. During the ceremonies Bobby Bare received a special plaque of recognition for his service to songwriters through his television series "Bobby Bare And Friends." NSAI president Don Wayne presented Bob McCracken and Woody Bomar with the President's Award.

## Southern Tracks Opens New Studio

NASHVILLE — The new Southern Tracks Recording Studio was officially opened recently in a ceremony which included

(continued on page 22)



**COMING OUT ON TOP AT THE CMA AWARDS** — An excited Alabama accepts its award for Entertainer of the Year, marking the first time an act has been honored with the award three consecutive years. Pictured (l-r) are: Randy Owen, Jeff Cook, Teddy Gentry and Mark Herndon. Another history-maker was Anne Murray (center) when she became the first female to win in the Album of the Year category with



her LP "A Little Good News." Murray was also the night's only double winner when she picked up her honor for Single of the Year with "A Little Good News." Accepting their Horizon Award (Top Right) is the lovely mother-daughter duo, The Judds. On the left is mother Naomi and to the right daughter Wynonna.



**FROM THE EVENINGS OF ASCAP AND BMI** — Gathering among the silver balloons which decorated the ballroom at the Opryland Hotel during the ASCAP Awards banquet are ASCAP's Country Publisher of the Year representatives from Chappell/Intersong pictured with Southern Director Connie Bradley. From (l-r) are: Pat Rolfe, Chappell/Intersong vice president; Henry Hurt, Chappell/Intersong vice president and general manager/Nashville; and Bradley. Pictured in the center photo from (l-r) are: Hal David, president ASCAP; Charlie Black, ASCAP Country Writer of 1983; Bob Seger, writer



of ASCAP's 1983 Song of the Year, "We've Got Tonight," Connie Bradley, ASCAP Southern Director; Nashville Mayor Richard Fulton; Mrs. Sandra Fulton; Tommy Rocco, ASCAP Country Writer of 1983. Among the stars and under the big tent at BMI's Awards ceremony were (l-r): BMI vice president Frances Preston; Dolly Parton accepting the Robert J. Burton award for the Gibb Brothers' "Islands In The Stream;" BMI President Edward Cramer; and Irwin Robinson of Unichappell, accepting the award for Gibb Brothers Music.



**SCENES FROM COUNTRY MUSIC WEEK** — Those who gathered at PolyGram Records' suite during the week included (l-r): Bobby Vinton; Mercury/PolyGram recording artists Tom T. Hall and Leona Williams; and Bobby Bare. The week-long celebration of the Grand Ole Opry included Roy Acuff taking the cake, or at least the first bite of it, in honor of the Opry's 59th Anniversary. Pictured (l-r): Grand Ole



Opry Manager Hal Durham; Acuff; Lorrie Morgan; and Porter Wagoner. Attending a Nashville reception held by Capitol/EMI America Records were (l-r): Jim Powers, executive vice president of sales for the Handleman Company; EMI/America artists Becky Hobbs and Michael Martin Murphey; and Sam Marmaduke, chairman and chief executive officer of Western Merchandisers.



# TOP 100 COUNTRY SINGLES

October 27, 1984

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	Weeks On	10/20 Chart
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	Weeks On	10/20 Chart
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## ALPHABETICAL TOP 100 COUNTRY SINGLES (including publishers & licensees)

A Sweeter Love (Music Corp. of America—BMI) ...65	He Broke Your Mem'ry Last Night (Maplehill/Hall-Clement/Cross Keys/Tree—BMI/ASCAP) ...97	Middle Of The Road (Almarie—BMI/Cross Keys—ASCAP) ...70	The Girl Most Likely To (Warner-Tammerlane/Writers House—BMI) ...74
Alabama Shine (Curtis Wood—ASCAP) ...100	Heartache And A Half (Posey/VanHoy/U'chapel—BMI/Jasepp/Struzick—ASCAP) ...61	Nobody Loves Me Like You Do (Ensign—BMI) ...23	The Lady (Larry Gatlin—BMI) ...16
All I Wanna Do (Kieran Kane—ASCAP) ...82	How Blue (Songmedia/Bugshoot—BMI) ...54	On The Wings Of A Nightingale (MPL Communications—ASCAP) ...66	The Rebel (Algees—BMI) ...76
All My Rowdy Friends (Bocephus—BMI) ...41	I Could Use (Tree/O'Lyric—BMI/Cross Keys—Tree) ...45	One Takes The Blame (Stalter Brothers—BMI) ...11	The Wild Side Of Me (Pink Pig—BMI) ...9
America (Lowery, Legibus, Captain Crystal—BMI) 36	I Don't Know A Thing About Love (Tree—BMI) ...2	Only A Lonely Heart Knows (Tom Collins/Dick James—BMI) ...96	Thinking 'Bout Leaving (Milene—ASCAP) ...84
Another Place Another Time (Tree—BMI) ...90	I Got A (Tree—BMI/Cross Keys—ASCAP) ...95	P.S. I Love You (MCA/Warner Bros.—ASCAP) ...24	To Me (Collins Court/Lodge Hall—ASCAP) ...8
Babyman (De Soto—BMI) ...99	I Love Only You (MCA/Don Schlitz/Leeds/Patchwork—ASCAP) ...32	Pins And Needles (Elektra/Asylum—BMI/Refuge—ASCAP) ...19	Tonight (Leeds (MCA)/Patchwork—ASCAP) ...64
Ball And Chain (Intersong—ASCAP) ...86	I'd Dance (Tree—BMI/Cross Keys—ASCAP) ...69	Pledging My Love (Music Corp. of America—BMI) 10	Too (Hall-Clement—BMI/Chappell—ASCAP) ...22
Chance Of Lovin' You (Blue Moon/April—ASCAP/Labor Of Love—BMI) ...14	I'd Think You Were (Jack And Bill—ASCAP) ...79	Prisoner Of The Highway (Lodge Hall—ASCAP) ...13	Turn Me Loose (Benefit—BMI) ...42
City Of New Orleans (Buddah/Turnpike Tom—ASCAP) ...73	I'm Glad You Couldn't Sleep Last Night (Hall-Clement—BMI/Jack & Bill—ASCAP) ...49	Put Another (Screen Gems/EMI—BMI) ...85	Turn Me To Love (April/Ideas Of March—ASCAP/Blackwood/Easy Days—BMI) ...92
Country Man, Country Lady (Mountainwood—BMI) 72	I'm Puttin' My Heart On The Line (ATV/BMI) ...91	Radio Land (Choskee Bottom/Kahala Songs/Timberwolf—ASCAP/BMI) ...27	Turning Away (Combine Music—BMI) ...46
Crossword Puzzle (Tom Collins—BMI/Collins Court—ASCAP) ...39	I've Always Got The Heart To Sing The Blues (Good Single/Irving—BMI/WB/Two Sons—ASCAP) ...62	Ride 'Em Cowboy (Webb IV—BMI) ...63	Uncle Pen (Rightsong—BMI) ...28
Diamond In The Dust (Warner-Tammerlane/Daticabo—BMI) ...53	I've Been Around (Hall-Clement—BMI) ...5	Rock And Roll Shoes (Good Single Ltd./Irving—BMI) ...29	Way Back (ATV/Wingtip—BMI) ...48
Does Fort Worth (Acuff—Rose—BMI) ...33	If It's Love (Tea Off Tunes—BMI) ...73	Second Hand Heart (Warner-Tammerlane/Daticabo/Irving—BMI) ...17	Whatever Turns You On (Blackwood/Stegall Songs—BMI/Sheddhouse—ASCAP) ...75
Does Fort Worth Ever Cross Your Mind (George Strait—MCA—52458) 34 7	If You're Gonna (Baray/Dale Morris—BMI) ...1	She Sure Got Away With My Heart (Rick Hall—ASCAP) ...6	When The Wild Iife Betrays Me (CoralReef/Coconutley—ASCAP/WarTmrln/Bl. SkyRdr—BMI) ...55
Does Fort Worth Ever Cross Your Mind (George Strait—MCA—52458) 34 7	It's A Be Together Night (Bibo/John Schweers/Chappell—ASCAP) ...37	She's My Rock (Famous/Chappell—ASCAP) ...26	Why Not Me (Tree—BMI/Cross Keys/Welbeck/Blue Quilt—ASCAP) ...34
Does Fort Worth Ever Cross Your Mind (George Strait—MCA—52458) 34 7	It's Great (Warner-Tammerlane—BMI) ...80	Slow Nights (Sawgrass—BMI) ...67	Wishful Drinkin' (G.I.D.—ASCAP/Royalhaven—BMI) ...35
Does Fort Worth Ever Cross Your Mind (George Strait—MCA—52458) 34 7	Jagged Edge Of A Broken Heart (Black Note—ASCAP/Greaser—BMI) ...50	Some Hearts Get All The Breaks (Tapadero—BMI) 31	Wishing It Was You (Eden/Time Square—BMI) ...89
Does Fort Worth Ever Cross Your Mind (George Strait—MCA—52458) 34 7	Ladies Man (Tappan/Ronzomatic—ASCAP/Johnny's Dad—BMI) ...93	Sometimes (Music City—ASCAP) ...71	Woman Your Love (Royalhaven—BMI/G.I.D.—ASCAP) ...18
Does Fort Worth Ever Cross Your Mind (George Strait—MCA—52458) 34 7	Let's Chase (Mount Shasta Music, Inc.—BMI) ...47	Straight For Your Love (Shadow Fax/Warner House—BMI) ...56	World's Greatest Lover (Bellamy Brothers—ASCAP) ...30
Does Fort Worth Ever Cross Your Mind (George Strait—MCA—52458) 34 7	Maggie's Dream (Leeds—ASCAP/Patchwork—BMI) ...20	Tennessee Homesick Blues (Velvet Apple—BMI) ...78	Years After You (DebDave/Briarpatch—BMI) ...60
Does Fort Worth Ever Cross Your Mind (George Strait—MCA—52458) 34 7	Mama She's Lazy (Kenny O'Dell—BMI) ...51	The Best Year Of My Life (DebDave/Briarpatch—BMI) ...38	You Could've Heard A Heart Break (Songmaker—ASCAP) ...12
Does Fort Worth Ever Cross Your Mind (George Strait—MCA—52458) 34 7	Me Against The Night (Irving/Love Wheel—BMI) ...68	The Boy's Night Out (Mullet/BanRon—BMI) ...57	You're (Music City Music—ASCAP) ...98
Does Fort Worth Ever Cross Your Mind (George Strait—MCA—52458) 34 7			You're (Rocky Bell—BMI) ...88
Does Fort Worth Ever Cross Your Mind (George Strait—MCA—52458) 34 7			Your Heart's Not In It (Tree/O'Lyric—BMI/Crosskeys—ASCAP) ...15

Exceptionally heavy radio activity this week

Exceptionally heavy sales activity this week

## MOST ADDED COUNTRY SINGLES

1. SLOW NIGHTS — Mel Tillis With Glen Campbell — MCA — 24 Adds
2. I'D DANCE EVERY DANCE WITH YOU — The Kendalls — Mercury — 24 Adds
3. IF IT'S LOVE — Jack Greene — EMH — 23 Adds
4. ME AGAINST THE NIGHT — Crystal Gayle — Warner Bros. — 22 Adds
5. PUT ANOTHER NOTCH IN YOUR BELT — Susan Raye — West Texas America — 20 Adds

## MOST ACTIVE COUNTRY SINGLES

1. PRISONER OF THE HIGHWAY — Ronnie Milsap — RCA — 64 Reports
2. GIVE ME ONE MORE CHANCE — Exile — Epic — 62 Reports
3. CITY OF NEW ORLEANS — Willie Nelson — Columbia — 61 Reports
4. CHANCE OF LOVIN' YOU — Earl Thomas Conley — RCA — 61 Reports
5. YOU COULD'VE HEARD A HEART BREAK — Johnny Lee — Warner Bros. — 61 Reports

## THE COUNTRY MIKE

**STATION CHANGES** — WMZQ-FM/Washington has announced the appointment of Cliff Blake as the station program director and Ginny Welsch as the promotions director. . . WEAM-AM/Alexandria, a top rated pop station in the Washington market during the 60s and 70s, has changed its call letters to WMZQ-AM. The station will program country similar to that of its sister FM . . . WHIG-AM/Knoxville has changed its call letters to WIVK-AM . . . WMC/Memphis has announced the appointment of Marsha Roberts as promotions director. Roberts has worked with WKMS/Murray, WCBL/Benton, and was the first female announcer at WSIX-FM/Nashville. Most recently she was a promotion specialist with PolyGram records in Nashville and an air personality with WGKX/Memphis . . . Dick Kelley has been named as an account executive with the United Stations Radio Network. Kelley will handle client relations with the network's east coast advertisers.

**EXILE PROMOTION TO VEGAS** — During October a nationwide Exile radio promotion entitled "Get Exiled To Vegas For One More Chance" will be sponsored by CBS records in conjunction with the Dick Gary Group. The grand prize winner will receive a three night-trip to Las Vegas with complimentary champagne and a cocktail show at the Riviera Hotel. The promotion is directed to 36 markets and began during the week of the Country Music Assn. Awards.

**TWIN CITIES GIVE AWAY SECURITY** — KEEY-FM/St. Paul is giving away a \$102,000 government security. Each week the station will have at least 20 winners of \$102 when listeners hear the country cash song. Every winner qualifies for the grand prize drawing to be held Dec. 17 for the \$102,000.

**WHN TO BE SOLD** — The Mutual Broadcasting System has entered into an agreement with the Doubleday Broadcasting Company for the sale and purchase of WHN-AM/New York. The terms of the agreement are \$13 million cash and a three year Mutual affiliation arrangement.

john lentz

## PROGRAMMERS PICKS

Jerry Hardin	KRZY/Albuquerque	Slow Nights — Mel Tillis With Glen Campbell — MCA
Tom Sleeker	KKIX/Fayetteville	Me Against The Night — Crystal Gayle — Warner Bros.
Johnny Clark	KRPM/Tacoma/Seattle	If It's Love — Jack Greene — EMH
Ronnie Hughes	WSEL/Pontotoc	Thinking 'Bout Leaving — Butch Baker — Mercury
Roy Gene	KORA/Bryan	How Do You Feel About Foolin' Around — Willie Nelson & Kris Kristofferson — Columbia.
Max Gardner	KBUC/San Antonio	A Place To Fall Apart — Merle Haggard With Janie Fricke — Epic
Kris O'Kelly	WOWW/Pensacola	The River's Song — Joey Scarbury — RCA
Larry Dean	KAKA/Monticello	I'd Dance Every Dance With You — The Kendalls — Mercury
Ray Welch	WACO/Waco	Me Against The Night — Warner Bros.
Robert Lang	KCKN/Roswell	Years After You — John Conlee — MCA

## SINGLES REVIEWS

### OUT OF THE BOX



**ALABAMA** (RCA PB-13926)  
**Fire In The Night** (3:58) (Sabal—ASCAP) (B. Corbin) (Harold Shedd, Alabama)

From the "Roll On" LP by super group Alabama comes "Fire In The Night," the fifth tune that has spawned from the album. A steady, yet driving back beat holds throughout the tune, with the chorus adding some dynamic punches which boosts the song into an intense production both instrumentally and vocally. Member Randy Owen's lead vocals come off smoothly aggressive and seductively growling on this tune which should once again take them to the top of the charts.

### FEATURE PICKS

- EDDY RAVEN** (RCA PB-13939)  
**She's Gonna Win Your Heart** (3:04) (Welbeck/Dorsey/Cavesson/Merit—ASCAP) (M. Williams, B. Burnette) (Producer: Eddy Raven, Paul Worley)
- RICKY SKAGGS** (Epic 34-04668)  
**Something In My Heart** (2:42) (Jack & Bill/Amanda-lin/Welk—ASCAP) (W. Patton) (Producer: Ricky Skaggs)
- CONWAY TWITTY** (Warner Bros. 7-29137)  
**Ain't She Somethin' Else** (3:20) (Jack & Bill/Welk—ASCAP) (J. Foster, B. Rice) (Producer: Conway Twitty, Dee Henry, Jimmy Bowen)
- GUS HARDIN** (RCA PB-13938)  
**All Tangled Up In Love** (3:01) (Hall-Clement—BMI/Bright Sky/Charlie Monk—ASCAP) (B. McDill, J. Weatherly) (Producer: Mark Wright)
- T.G. SHEPPARD** (Warner Bros. 7-29167)  
**One Owner Heart** (2:51) (Rick Hall/Almost Songs/Tom Brasfield—ASCAP) (W. Aldridge, T. Brasfield, M. McAnally) (Producer: Jim Ed Norman)
- STEVE CLARK** (Mercury 880 234-7)  
**A Place Out In The Country** (3:51) (Music City—ASCAP) (S. Clark, J. MacRae, B. Morrison) (Producer: Jerry Kennedy)
- SUSAN JACKS** (Compleat CP-134)  
**Another Woman's Man** (2:55) (Seven Oaks—BMI) (K. Youngblood) (Producer: Glenn Sutton)
- THE WRIGHT BROTHERS** (Mercury 880 316-7)  
**Eight Days A Week** (2:46) (Maclen/ATV—BMI) (J. Lennon, P. McCartney) (Producer: Mike Daniel, Jim Dowell)

### NEW AND DEVELOPING

**PAM TILLIS** (Warner Bros. 7-29155)  
**Goodbye Highway** (3:12) (Elektra/Asylum/Love Wheel—BMI) (P. Tillis, P. Rose, M. A. Kennedy) (Producer: Steve Buckingham)

Pam Tillis offers her first country single for Warner Brothers called "Goodbye Highway," a bouncing, hitting—the-road after love—gone—bad tune, which Tillis also co-wrote. Proving herself a fine country stylist with her expressive delivery and clipped, polished phrasing, Tillis captures the spirited feel of this production, which will be a fine addition to the country airwaves.



**A LITTLE RHUBARB AND A LOT OF FRIENDS** — Rhubarb Jones/WLWI, Montgomery got together with quite a few friends at PolyGram Records' hospitality suite during country music week. Pictured (l-r) are: Tom T. Hall; Kathy Mattea; Mike Martin (Compleat); Leona Williams; Jones and Vern Gosdin (Compleat).



**QUITE A CLASS PICTURE** — While on hand for the annual BMI Awards Banquet, a string of performers, songwriters, and music industry figures gathered for a group picture. Seated in front (l-r): Mrs. Mark Gray; Mark Gray; Frances Preston; Roger Miller. **Knelling** (l-r): Willie Nelson; John Anderson; Joe Bonsall; Mrs. Bonsall; Ronny Robbins; Ronnie McDowell; Keith Stegall; Randy Owen; Del Bryant. **Standing** (l-r): Josh Leo; Wendy Waldman; Larry Henley; Mark Herndon; Gail Davies; Melanie Greenwood; Lee Greenwood; Dolly Parton; Bobby Bare; Tim Wipperman; Harry Warner. **Back Row** (l-r): Kris Kristofferson; Charley Pride; Dickey Lee; Kerry Chater; Harlan Howard; Mrs. T.G. Sheppard; John Hartford; Leona Williams; T.G. Sheppard; Randy Scruggs and Teddy Gentry.

## Tree International Continues To Grow

(continued from page 19)

"Swinging Doors" and "Someday We'll Look Back," along with many others.

In addition to the songs of Owens and Haggard are hits which are in either the Blue Book or its ASCAP company, Gold Book. They include such tunes as Freddie Hart's "Easy Loving" and "L.A. International Airport" by Susan Raye.

The agreement was finalized the week prior to Country Music week in Nashville, when Donna Hilley, vice president of Tree, went to Bakersfield, CA to conclude the sale and arrange for transfer of the catalogs to Tree's Nashville offices. Buck Owens said of the sale, "I wanted this catalog to continue being worked in the marketplace and I felt that Buddy Killen and Tree was the only country publisher left that could assure me of this. This is

a big part of my life and I wanted to make sure the copyrights were put in good hands."

Tree is BMI's number one publisher, having received 285 awards on its songs. With the acquisition, however, of the Blue Book catalog, that total has been brought up to over 350. Tree was also **Cash Box's** number one publisher this year (see **Cash Box**, Oct. 13).

According to Killen, Tree is out to double its size in the next five years, and he reported 1984 to be their best year ever. Tree, within recent past weeks, acquired Sound Shop Studio, bringing the company a total of three studios and additional office space for an expanded staff. The company has 96 writers and in 1984 had 19 Top 10 hits and 13 number one songs.

## Southern Tracks Opens New Studios

(continued from page 19)

over 400 guests from the Atlanta music community. Built at a cost of over \$500,000, the state-of-the-art facility was dedicated to the memory of former Lowery Music Group vice president Mary Tallent, who was killed in an automobile accident in December, 1983.

Located behind the offices of The Lowery Music Group in Atlanta, the building of the new studio was necessitated when the former Southern Tracks

Studio was torn down to make way for a Metro Atlanta Rapid Transit rail station.

Designed by George Augspurger of Perception, Inc., a Los Angeles-based acoustic consultant firm, the facilities include a number of acoustic-enhancing designs and construction techniques in the studio and control room. Augspurger commented, "In addition to being one of the quietest studios in the country —



**SESAC HONORS ITS WINNERS** — Glenn Ray received a Hall of Fame Award for "I Just Came Home To Count The Memories" during SESAC's Award ceremony. Picture (l-r): Ray and SESAC's vice president Dianne Petty. During the ceremonies, SESAC executives congratulated George David Weiss on his SESAC Service Award. Pictured (l-r): vice president Jim Black; vice president Dianne Petty; Weiss; and executive vice president Vincent Candilora.



# TOP 75 ALBUMS

		Weeks On 10/20 Chart	Weeks On 10/20 Chart
1	<b>CITY OF NEW ORLEANS</b> WILLIE NELSON (Columbia FC 39145)	1 12	
2	<b>ROLL ON ALABAMA</b> (RCA AHL1-4939)	2 39	
3	<b>IT'S ALL IN THE GAME</b> MERLE HAGGARD (Epic FE-39364)	3 19	
4	<b>MEANT FOR EACH OTHER</b> BARBARA MANDHELL & LEE GREENWOOD (MCA-5477)	4 10	
5	<b>GREATEST HITS 2</b> OAK RIDGE BOYS (MCA-5496)	5 10	
6	<b>EYE OF A HURRICANE</b> JOHN ANDERSON (Warner Bros. 1-25099)	8 14	
7	<b>KENTUCKY HEARTS</b> EXILE (Epic FE 39424)	23 3	
8	<b>THE JUDDS</b> THE JUDDS (RCA/Curb MHL1-8515)	6 35	
9	<b>MAJOR MOVES</b> HANK WILLIAMS, JR. (Warner/Curb 9-25088-1)	7 20	
10	<b>TOO GOOD TO STOP NOW</b> JOHN SCHNEIDER (MCA-5495)	18 10	
11	<b>YOU'VE GOT A GOOD LOVE COMIN'</b> LEE GREENWOOD (MCA-5488)	19 20	
12	<b>THE MAN IN THE MIRROR</b> JIM GLASER (Noble Vision 2001)	12 45	
13	<b>HOUSTON TO DENVER</b> LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 39291)	13 22	
14	<b>BY HEART</b> CONWAY TWITTY (Warner Bros. 9-25078-1)	14 25	
15	<b>ONE MORE TRY FOR LOVE</b> RONNIE MILSAP (RCA AHL1-5016)	17 21	
16	<b>WHAT ABOUT ME?</b> KENNY ROGERS (RCA AFL1-5043)	20 6	
17	<b>DOES FORT WORTH EVER CROSS YOUR MIND</b> GEORGE STRAIT (MCA-5518)	31 2	
18	<b>COUNTRY BOY</b> RICKY SKAGGS (Epic FE 39410)	29 3	
19	<b>THE FIRST WORD IN MEMORY</b> JANIE FRICK (Columbia FC 39338)	22 8	
20	<b>DON'T CHEAT IN OUR HOME TOWN</b> RICKY SKAGGS (Epic FE 38954)	10 52	
21	<b>DON'T MAKE IT EASY FOR ME</b> EARL THOMAS CONLEY (RCA AHL1-4713)	11 68	
22	<b>RIGHT OR WRONG</b> GEORGE STRAIT (MCA-5450)	9 50	
23	<b>CAGE THE SONGBIRD</b> CRYSTAL GAYLE (Warner Bros. 9-23958-1)	16 49	
24	<b>IT TAKES BELIEVERS</b> MICKEY GILLEY & CHARLY McCLAIN (Epic FE 39292)	15 28	
25	<b>PLAIN DIRT FASHION</b> NITTY GRITTY DIRT BAND (Warner Bros. 9-25113-1)	25 13	
26	<b>CAFE CAROLINA</b> DON WILLIAMS (MCA-5493)	24 20	
27	<b>ATLANTA BLUE</b> THE STATLERS (Mercury/PolyGram 818-652-1)	26 23	
28	<b>FADED BLUE</b> GARY MORRIS (Warner Bros. 9-25069-1)	27 26	
29	<b>CLEAN CUT</b> BARBARA MANDRELL (MCA-5474)	21 26	
30	<b>NEVER COULD TOE THE MARK</b> WAYLON JENNINGS (RCA AHL1-5017)	28 14	
31	<b>PROFILE II — THE BEST OF EMMYLOU HARRIS</b> EMMYLOU HARRIS (Warner Bros. 9-25161-1)	38 6	
32	<b>A LITTLE GOOD NEWS</b> ANNE MURRAY (Capitol ST-12301)	30 55	
33	<b>CHARLY</b> CHARLY McCLAIN (Epic FE 39425)	33 10	
34	<b>HEART OVER MIND</b> ANNE MURRAY (Capitol SJ-12363)	58 2	
35	<b>ALIVE AND WELL</b> MOE BANDY & JOE STAMPLEY (Columbia FC 39426)	32 15	
36	<b>CONWAY'S LATEST GREATEST HITS</b> CONWAY TWITTY (Warner Bros. 1-25170)	62 2	
37	<b>THE BEST YEAR OF MY LIFE</b> EDDIE RABBITT (Warner Bros. 9-25151)	48 3	
38	<b>GREATEST HITS</b> JUICE NEWTON (Capitol SJ-12353)	41 13	
39	<b>THERE IS A SEASON</b> VERN GOSDIN (Compleat CPL-1-1003)	39 23	
40	<b>DELIVER</b> THE OAK RIDGE BOYS (MCA-5455)	37 51	
41	<b>TREADIN' WATER</b> EARL THOMAS CONLEY (RCA AHL1-5175)	56 2	
42	<b>RIDDLES IN THE SAND</b> JIMMY BUFFETT (MCA-5512)	53 4	
43	<b>RHINESTONE</b> ORIGINAL SOUNDTRACK (RCA ABL1-5032)	43 14	
44	<b>I COULD USE ANOTHER YOU</b> EDDY RAVEN (RCA AHL1-5040)	34 17	
45	<b>RESTLESS</b> THE BALLAMY BROTHERS (MCA/Curb-5489)	35 20	
46	<b>EXILE</b> EXILE (Epic FE 39154)	36 44	
47	<b>CAN'T WAIT ALL NIGHT</b> JUICE NEWTON (RCA AFL1-4995)	40 14	
48	<b>JUST DIVORCED</b> DAVID ALLAN COE (Columbia FC 39269)	42 22	
49	<b>PICTURES</b> ATLANTA (MCA-5463)	44 27	
50	<b>MAN OF STEEL</b> HANK WILLIAMS, JR. (Warner/Curb 9-23924-1)	45 52	
51	<b>HIS EPIC HITS — THE FIRST 11 — TO BE CONTINUED</b> MERLE HAGGARD (Epic FE 39545)	57 2	
52	<b>TOO GOOD TO STOP NOW</b> MICKEY GILLEY (Epic FE 39324)	47 8	
53	<b>FRIENDSHIP</b> RAY CHARLES (Columbia FC 39415)	51 11	
54	<b>BY REQUEST</b> GEORGE JONES (Epic FE 39546)	61 2	
55	<b>GREATEST HITS</b> HANK WILLIAMS, JR. Elektra/Curb 9-60193-1)	55 107	
56	<b>GREATEST HITS</b> JOHN ANDERSON (Warner Bros. 9-25169-1)	— 1	
57	<b>WORKIN' FOR A LIVIN'</b> JOHNNY LEE (Warner Bros. 1-25125)	64 2	
58	<b>YOU'VE STILL GOT A PLACE IN MY HEART</b> GEORGE JONES (Epic FE 39002)	46 21	
59	<b>LOVE IS ON THE RADIO</b> TOM JONES (Mercury 422-822 701-1)	65 2	
60	<b>MUSIC FROM SONGWRITER</b> WILLIE NELSON & KRIS KRISTOFFERSON (Columbia FC 39531)	— 1	
61	<b>SAN ANTONIO</b> DAN SEALS (EMI America ST-17131)	49 5	
62	<b>GREATEST HITS VOL. II</b> EDDIE RABBITT (Warner Bros. 9-23925-1)	50 60	
63	<b>FOREVER YOU</b> THE WHITES (MCA-5490)	52 17	
64	<b>THE BEST OF VOL. III</b> DON WILLIAMS (MCA-5465)	54 34	
65	<b>GOLDEN DUETS</b> FRIZZELL & WEST (Viva 9-25148-1)	— 1	
66	<b>FOR THE RECORD</b> DAVID ALLAN COE (Columbia KC2 39585)	— 1	
67	<b>JUST A LITTLE LOVE</b> REBA McENTIRE (MCA-5475)	67 25	
68	<b>TODAY</b> THE STATLERS (Mercury/PolyGram 812 184-1)	60 50	
69	<b>THE CLOSER YOU GET . . .</b> ALABAMA (RCA AHL1-4662)	69 85	
70	<b>IN MY EYES</b> JOHN CONLEE (MCA-5434)	59 57	
71	<b>TWENTY GREATEST HITS</b> KENNY ROGERS (Liberty LV-51152)	63 52	
72	<b>GREATEST HITS</b> T.G. SHEPPARD (Warner/Curb 9-23841-1)	66 75	
73	<b>MOUNTAIN MUSIC</b> ALABAMA (RCA AHL1-4229)	73 138	
74	<b>POWER OF LOVE</b> CHARLEY PRIDE (RCA AHL1-5031)	68 8	
75	<b>WILLING</b> RONNIE McDOWELL (Epic FE-39329)	70 19	

# TOP 30 ALBUMS

\*AVAILABLE ON COMPACT DISC

	Weeks On 10/20 Chart		Weeks On 10/20 Chart
1	4	15	21
2	11	16	18
3	3	17	16
4	6	18	15
5	3	19	20
6	11	20	19
7	3	21	22
8	19	22	23
9	18	23	24
10	9	24	17
11	11	25	26
12	9	26	25
13	19	27	27
14	5	28	28
	21	29	29
		30	30

## FEATURE PICKS

**JAZZ MONTEREY** — Various — Palo Alto PA 8080-2 — Producer: Herb Wong — List: 13.98

Jazz festivals mean variety and, boy, is there variety on this double album: Canonball Adderley, Toots Thielemans, Woody Herman, JoAnne Brackeen, Johnny Griffin and many others. Jazz festivals mean once-in-a-lifetime meetings and Dizzy Gillespie jamming his cheeks off with the Buddy Rich Orchestra is not something you come across every day. Jazz festivals mean excitement and this album is infused with it. The performances were recorded at Monterey between 1958 and 1980 and this LP is the next best thing to being there. (It's also tax deductible, proceeds go to Monterey's jazz education program.)

**CARNEGIE HALL CONCERT** — Duke Ellington — Musicraft MVS-2004 — Producer: Albert Marx — List: 8.98

The Greatest! Though *not* recorded at Carnegie Hall, these sides from '46 present several of Ellington's lesser-known gems — "Magenta Haze," "The Beautiful Indians," "Sultry Sunset," etc. — played by the usual array of Ellington giants. An important and brilliant, reissue, especially since Ellington's U.S. catalog is sparse, at best.

**PIPER AT THE GATES OF DAWN** — Phil Woods/Chris Swansen — Sea Breeze SB 2019 — Producers: Phil Woods, Chris Swansen — List: 8.98

"The Piper" is Charlie Parker, the alto genius who is Woods' idol. Woods and his quartet mesh beautifully with Swansen's wide, orchestral splashes of synthesizer sound. With Kim Parker thrown in for a couple of effective vocals, this is Woods at his hottest, tossing off "Moose the Mooche," "Confirmation," and others with fiery insouciance. Phil Woods just keeps getting better!

**COMIN' HOME** — Larry Coryell — Muse Mr 5303 — Producer: Michael Cuscuna — List: 8.98

Coryell describes this LP as "a culmination of a long journey from the glowing forges of the fusion war to the basic approach of life." What that means is it's straight-ahead and it's cooking. Backed by the razor-sharp rhythm of the late Albert Dailey on piano, George Mraz on bass and Billy Hart on drums, the guitarist flies through some originals, but the fire glows hottest on Charlie Parker's "Confirmation."

**RENAISSANCE MAN** — Jamaaladeen Tacuma — Gramavision GR 8308 — Producer: Jamaaladeen Tacuma — List: 8.98 — Bar Coded

A visit to harmolodieland. The steamy electric bassist is all funk-ed-up here, with his band Jamaal boogieing-along on side one (with Olu Dara as guest) and a mixed bag on side two, including a wild piece for string quartet, percussion, and electric bass; a rearranged version of Ornette Coleman's "Dancing In Your Head," with the alto pioneer making his first appearance on wax in some time; and "Sparkle," which features Vernon Reid, Bill Bruford, David Murray and Daryl Burgee kicking up their heels.

## ON JAZZ

**THE GREAT WHITE WAY'S "BLACK BOTTOM"** — Let me say right out front that I shudder at the thought of dramatic presentations of the lives of jazz greats. *Lady Sings The Blues* may have been a fine movie, but it had little to do with the real life and times of **Billie Holiday**. An off-Broadway travesty of a few years back — *The Resurrection of Lady Lester* — made a shambles out of **Lester Young**, the genius of the tenor.

So it was with some trepidation that I approached *Ma Rainey's Black Bottom* by **August Wilson**, currently playing at Broadway's Cort Theatre. **Ma Rainey**, "The Mother of the Blues," was one of a number of blues-singing women who were stars in the 1920s: **Bessie Smith**, who in her early days toured with Rainey, **Mamie Smith**, **Trixie Smith**, the list is long. Rainey recorded some 100 sides for Paramount's "race division" between 1923 and '29, some of them backed by the likes of **Louis Armstrong**. She died, in relative obscurity, in 1939, while still only in her 50s.

*Ma Rainey's Black Bottom* is a fiction: it imagines a single recording session in 1927 — the night a tune called "Ma Rainey's Black Bottom" was waxed — and, aside from **Theresa Merritt** as Ma Rainey, the characters come from August Wilson's imagination. Rainey, her manager and entourage and the owner of the label are all supporting roles. The play is about the four gentlemen who make up Ma Rainey's band. With some superb, frequently poetic, writing, August Wilson has given us four characters who are completely whole, totally believable personalities. As the four men sit passing time — something that any recording session has plenty of — we learn about each of them and how each of them copes with being a black musician caught in that vast period between slavery and the civil rights movement. Toledo, the pianist, is an early advocate of blacks standing up for their rights: he is a newsprint philosopher who looks toward the future but is terribly frustrated about his present. Levee, the trumpeter, represents everything — on the outside — that Toledo despises: he shucks and jives and "yassuhs" the label owner with the hope of busting out of the sideman business and making his own records. The other two men — bassist Slow Drag and trombonist/guitarist Cutler — are realists: they've been sidemen for an awfully long time, they realize that that's their musical lot in life and they are comfortable on the road. They also realize that Ma Rainey is the boss.

What transpires among the four men as they bide time in the rehearsal room is what makes *Ma Rainey's Black Bottom*. The conflicts that are set up, the revelations that occur and the dreams of these four musicians are realistic and timeless: they are the concerns of many black musicians today. To remain pure or to sell out? To be content or to dream? To take chances or to play it safe? August Wilson sets up one particularly powerful and timeworn conflict: if there is a God, how can he treat us this way? *Ma Rainey's Black Bottom*, of course, doesn't provide answers, but it raises these questions beautifully.

The acting is perfection, particularly **Charles S. Dutton** as Levee. **Joe Seneca** (Cutler), **Robert Judd** (Toledo), and **Leonard Jackson** (Slow Drag), look and sound like musicians, there isn't a false note struck by any of them. Similarly, **Theresa Merritt** is well-cast as the regal star and when she finally does sing the show's title song, there is no let down — she's a powerful blues singer.

By not attempting to depict the life of a real musician, but by just focusing on a single imagined day in what could have been any recording session of the time, August Wilson has come up with gold.

**GILBERTO GIL** — Every once in a while, this column departs from jazz. "Bossa nova was caused by jazz, it's kind of a cool jazz samba," said **Gilberto Gil** at a press conference a few days before he opened an engagement at S.O.B.'s. But, of course, bossa nova is not what Gilberto Gil's about. He's one of the finest of Brazil's pop stars — one of a number of musicians who managed to bring the sound of rock and roll to samba and bossa nova. He is an enormous star in Brazil, playing to large audiences consistently, and he travels to America infrequently: he doesn't need us. Yet S.O.B.'s, which is the Carnegie Hall of Brazilian music in New York, has brought him up for the second time in two years.

"Crossing over is not so much a miracle anymore," said Gil at the press conference. "The distant parts of the world are becoming sort of known now." When asked if that might lead to a Gilberto Gil number one record in the States in, say, 10 years, Gil said, "I'll probably be retired by then. I'll be a door opener, my work will be finished when I've finished that kind of function. I think the first big Brazilian international star will be somebody else."

At this S.O.B.'s performance, Gil displayed a number of diverse elements: rock and reggae the two strongest. Yet the rhythms of the music were purely Brazilian, as was the optimistic energy. Unlike his last New York performance — at the Beacon Theatre — Gil sang only in Portuguese. It was an affecting performance from a 42-year-old veteran of music who packs much of the same wallop as many of our own rock and pop superstars. It's time for America to turn a larger ear to the music of Brazil. Kudos to S.O.B.'s for bringing many of these great musicians north.

In the same territory, N.Y.'s **WKCR-FM** (89.9) will be celebrating the birthday of one of Gil's peers, **Milton Nascimento**, by playing 11 straight hours of his music Oct. 26 beginning at 3 p.m.

**ORIGINAL JAZZ CLASSICS** — Fantasy Records, which is to jazz reissues what Topps is to baseball cards, has come up with another stunning batch of Original Jazz Classics (OJC) — 30 to be precise, each with a \$5.98 list and original covers. Along with such classic items as **Sonny Rollins'** "Tenor Madness," "Thelonious Monk At Town Hall," and **Bill Evans'** "Sunday At The Village Vanguard," come some wonderful obscure items by **Steve Lacy** ("Soprano Sax"), **Mark Murphy** ("Rah") and **Sonny Red** ("Images"). Others represented are **Red Garland**, **Wes Montgomery**, **the MJQ**, **Stan Getz**, **Teddy Charles/Shorty Rogers**, **Jon Eardley**, **Miles Davis**, **John Coltrane**, **Gene Ammons**, **Mal Waldron**, **Eric Dolphy**, **Kenny Dorham**, **Johnny Griffin**, **Chet Baker**, **Blue Mitchell**, **Canonball Adderley**, **Tadd Dameron**, **Art Blakey**, **Harold Land**, **Clifford Jordan**, **Vince Guaraldi**, and **Dave Brubeck**.

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## TOP 75 ALBUMS

	Weeks On 10/20 Chart		Weeks On 10/20 Chart
<b>1</b> <b>PURPLE RAIN</b> PRINCE AND THE REVOLUTION (Warner Bros. 25110-1)	1	<b>41</b> <b>LET'S HEAR IT FOR THE BOY</b> DENIECE WILLIAMS (Columbia FC 39366)	38
<b>2</b> <b>THE WOMAN IN RED</b> ORIGINAL SOUNDTRACK STEVIE WONDER (Motown 6108 ML)	4	<b>42</b> <b>INSIDE MOVES</b> GROVER WASHINGTON, JR. (Elektra 9 603 64-1)	52
<b>3</b> <b>PRIVATE DANCER</b> TINA TURNER (Capitol ST-12330)	2	<b>43</b> <b>SO ROMANTIC</b> EVELYN "CHAMPAIGN" KING (RCA AFL 1-5308)	58
<b>4</b> <b>ICE CREAM CASTLES</b> THE TIME (Warner Bros. 9 25109-1)	3	<b>44</b> <b>I BELONG TO YOU</b> RANDY HALL (MCA 5504)	41
<b>5</b> <b>YOU, ME AND HE</b> MTUME (Epic FE 39473)	5	<b>45</b> <b>SAM HARRIS</b> (Motown 6103 ML)	50
<b>6</b> <b>SUDDENLY</b> BILLY OCEAN (Jive/Arista JL 88213)	6	<b>46</b> <b>RENEGADES</b> BRASS CONSTRUCTION (Capitol SJ-12348)	34
<b>7</b> <b>VICTORY</b> JACKSONS (Epic QE 38946)	7	<b>47</b> <b>GHOSTBUSTERS</b> ORIGINAL SOUNDTRACK (Arista AL8-8246)	44
<b>8</b> <b>JUST THE WAY YOU LIKE IT</b> THE S.O.S. BAND (Tabu/CBS FZ 39332)	8	<b>48</b> <b>LADY</b> ONE WAY (MCA-5470)	43
<b>9</b> <b>WILD ANIMAL</b> VANITY (Motown 6102ML)	18	<b>49</b> <b>JOCELYN BROWN</b> (Vinyl Dreams VND LP 1)	54
<b>10</b> <b>THE GLAMOROUS LIFE</b> SHEILA E. (Warner Bros. 1-25107)	9	<b>50</b> <b>WOMAN IN FLAMES</b> CHAMPAIGN (Columbia FC 39365)	—
<b>11</b> <b>LOOKIN' FOR TROUBLE</b> JOYCE KENNEDY (A&M SP-4996)	10	<b>51</b> <b>ESSAR</b> SMOKEY ROBINSON (Tamla/Motown 60987L)	48
<b>12</b> <b>CAN'T SLOW DOWN</b> LIONEL RICHIE (Motown 6059 ML)	11	<b>52</b> <b>TOMMY GUN</b> TOM BROWNE (Arista AL 8-8249)	—
<b>13</b> <b>SWEPT AWAY</b> DIANA ROSS (RCA AFL-5009)	14	<b>53</b> <b>TURNING POINT</b> THE STAPLE SINGERS (CBS/FZ 39460)	59
<b>14</b> <b>I APPRECIATE</b> ALICIA MYERS (MCA 5485)	12	<b>54</b> <b>THE BEST OF GIL SCOTT-HERON</b> GIL SCOTT-HERON (Arista AL 8-8248)	60
<b>15</b> <b>REFLECTIONS</b> RICK JAMES (Motown 6095GL)	13	<b>55</b> <b>BEST OF THE OLD AND THE NEW</b> JOHNNY TAYLOR (Beverly Glen BG 10004)	—
<b>16</b> <b>LOVE LANGUAGE</b> TEDDY PENDERGRASS (Asylum 60317-1)	15	<b>56</b> <b>SOUND-SYSTEM</b> HERBIE HANCOCK (Columbia FC 39478)	42
<b>17</b> <b>MADONNA</b> (Sire 9 23867-1)	16	<b>57</b> <b>DAINGEROUS</b> BAR-KAYS (Mercury/PolyGram 818 475-1 M-1)	51
<b>18</b> <b>I FEEL FOR YOU</b> CHAKA KHAN (Warner Bros. 25162-1)	30	<b>58</b> <b>YOU'VE GOT ME LOVING YOU</b> BOBBY BLAND (MCA 5503)	46
<b>19</b> <b>EGO TRIP</b> KURTIS BLOW (Mercury/PolyGram 822 420-1 M-1)	23	<b>59</b> <b>THE TWO OF US</b> RAMSEY LEWIS & NANCY WILSON (Columbia FC 39326)	45
<b>20</b> <b>ALL OF YOU</b> LILLO THOMAS (Capitol SF-12346)	17	<b>60</b> <b>LOVE AND MORE</b> THE O'JAYS (Philadelphia Int'l./CBS FZ 39367)	53
<b>21</b> <b>SEND ME YOUR LOVE</b> KASHIF (Arista AL 8 8205)	19	<b>61</b> <b>THRILLER</b> MICHAEL JACKSON (Epic QE 38112)	56
<b>22</b> <b>RUN D.M.C.</b> (Profile PRO-1202)	22	<b>62</b> <b>THE SAGA CONTINUES . . .</b> ROGER (Warner Bros. 9-23975-1)	49
<b>23</b> <b>BE MY LOVER</b> O'BRYAN (Capitol ST-12332)	21	<b>63</b> <b>LEGEND</b> BOB MARLEY AND THE WAILERS (Island/Atlantic 79069-1)	62
<b>24</b> <b>BREAK OUT</b> POINTER SISTERS (Planet/RCA BXL 1-4705)	24	<b>64</b> <b>BUSY BODY</b> LUTHER VANDROSS (Epic FE 39196)	64
<b>25</b> <b>OUT OF CONTROL</b> BROTHERS JOHNSON (A&M SP 496)	20	<b>65</b> <b>HAVE A GOOD TIME</b> VALENTINE BROTHERS (A&M SP 4989)	57
<b>26</b> <b>STRAIGHT FROM THE HEART</b> PEABO BRYSON (Elektra 60362-1)	26	<b>66</b> <b>TIME EXPOSURE</b> STANLEY CLARKE (Epic FE 38688)	61
<b>27</b> <b>DON'T STOP</b> JEFFREY OSBORNE (A&M SP-5017)	35	<b>67</b> <b>BREAKIN'</b> ORIGINAL SOUNDTRACK (Polydor/PolyGram 821 919-1 Y-1)	55
<b>28</b> <b>I'VE GOT THE CURE</b> STEPHANIE MILLS (Casablanca/PolyGram 822-421-M1-1)	33	<b>68</b> <b>SHE'S STRANGE</b> CAMEO (Atlanta Artists/PolyGram 814 984-1 M-1)	63
<b>29</b> <b>NOW</b> PATRICE RUSHEN (Elektra 9-60360-1)	25	<b>69</b> <b>STEPPIN' OUT</b> GEORGE HOWARD (TBA TB201-N)	66
<b>30</b> <b>NEW EDITION</b> (MCA 5515)	37	<b>70</b> <b>BEAT STREET</b> ORIGINAL SOUNDTRACK (Atlantic 7 80154-1)	68
<b>31</b> <b>JERMAINE JACKSON</b> (Arista AL8-8203)	27	<b>71</b> <b>INTIMATE CONNECTION</b> KLEEEER (Atlantic 7 80145-1)	65
<b>32</b> <b>CATS WITHOUT CLAWS</b> DONNA SUMMER (Geffen 24040)	31	<b>72</b> <b>Mmm . . .</b> RICHARD "DIMPLES" FIELDS (RCA AFL 1-5169)	75
<b>33</b> <b>OUTRAGEOUS</b> LAKESIDE (Solar/Elektra 560355)	28	<b>73</b> <b>I'M IN LOVE AGAIN</b> PATTI LABELLE (Philadelphia Int'l./CBS FZ 38539)	70
<b>34</b> <b>APOLLONIA 6</b> (Warner Bros. 25108-1)	39	<b>74</b> <b>PARTY</b> BLOODSTONE (T-Neck/CBS FZ 39146)	73
<b>35</b> <b>CHERRELLE</b> (Tabu/CBS BFZ 39144)	29	<b>75</b> <b>THE POET II</b> BOBBY WOMACK (Beverly Glen BG 10003)	74
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## THE RHYTHM SECTION

**SPRINGING OUT** — Spring/Posse Records, the folks who brought you **Millie Jackson**, **The Fatback Band** and **Joe Simon**, has revamped to become the first multi-style independent label, according to label president **Jules Rifkind**. Spring will be the first indie to release pop, dance and R&B product simultaneously. The label is in a state of redevelopment and plans on having several music centers servicing all the company's product. The expansion at the label is its first in 16 years. Although rhythm and blues has been Spring's mainstay, "the streets are where the music is," according to Rifkind. "Music now is not characterized as solely R&B — it's rap, punk and funk and it's dance and we are now equipped to jump on the buzzer when we feel it from the streets."



**IN NEW YORK WITH RALPH . . .** *Ralph MacDonald* was one of the stars attending a recent celebrity-studded New York party for *Patti LaBelle's Broadway solo debut*. *MacDonald's new LP, "Universal Rhythm,"* has just been released on *Polydor/PolyGram*, featuring the single "In The Name Of Love." Pictured at the party are (l-r): *Ralph MacDonald* and recording and writing legends *Valerie Simpson* and *Nick Ashford*.

The label's roster still includes the outrageous **Jackson** and it has added **M.C. Flex** and **FBI Crew**, whose rap tune "Rockin' It," is its latest release. Other signings include **The Max**, the label's first pop act, whose release "Do You Love Me (or Don't You)" is breaking out. Also signed are **Nancy West** and **Upfront**.

Spring is also readying the soundtrack to the eagerly-awaited dance movie, *Cry of the City*. Featured on the soundtrack are tunes by **Stevie Wonder**, **Smokey Robinson**, **Kurtis Blow**, **K.C.** and **Millie Jackson**. The **Fat Boys'** "Jailhouse Rap" has already received significant exposure.

Staff appointments at Spring include **Steve Rifkind**, vice president of promotion and **Rich Weinman** to head the dance department. **Steve Rifkind** formerly was involved in radio promotion for **Irene Cara**, **Kool & The Gang**, **Donna Summer** and others. **Weinman**, formerly of **Emergency Records**, was responsible for national promotion for **Shannon** and previously worked with **Musico, Inc.** **Peggy Parham**, former marketing executive at **Epic/Portrait/Associated Labels**, has been hired as director of production. The label also announced the association of **Joe Isgro Associates** for national promotion.

**Roy Rifkind**, president of Spring parent company **Guardian Productions, Inc.**, said, "All our distributors are excited and are clearly behind us. We are making noise and we're out to compete with the majors head on. We will be a force to reckon with."

**FREAK HIT ON THE DANCE FLOOR** — For the first time in its career, **Mercury/PolyGram** artist the **Bar-Kays** has gotten major dance chart action with the new single "Sexomatic," from the "Dangerous" LP. The tune moves to number 23 with a bullet on this week's dance (12-inch) chart. The tune is unique for a dance record. It's the only down-tempo song on the charts and it has been a success in rock clubs as well as on urban contemporary dance floors.

**ROLL OF THE DICE** — **Dice Records**, an indie with U.S. and international distribution ties through **Roy Norman's National Distribution Network, Inc.**, has been launched in New York. The first release is a 7-inch single and 12-inch remix by **Lauren Grey**, "Puttin' The Night On Hold." The tune was mixed at **Media Sound** in New York by **Steve Thompson**, produced by **Tom Weisser** and engineered by **Michael Barbiero**. A video to accompany "Puttin' The Night On Hold" is currently in pre-production, as is an album that will be released in January.

**Robert Davis**, executive vice president and general manager of the new label, indicated that new artist signings and product will be announced shortly. "Dice Records is a serious, well-financed company that will reflect the taste and commercial sensibilities of people who are wired into the contemporary music scene. We believe that this is the perfect moment to move into the marketplace with strong promotion and publicity and through independent distributors."

**DO'A AT THE BOTTOM LINE** — **Do'a** (pronounced doe-ah) — **World Music Ensemble** takes the stage at New York's **Bottom Line** October 21, presenting original compositions on flutes, guitars, piano, percussion and many unique instruments from India, Africa, Asia and the Americas. The *Washington Post* has said the players "don't just double on instruments, they multiply them into a veritable symphony." The *Boston Globe* has proclaimed their music "optimistic compositions delivered with striking originality."

**Do'a** — **World Music Ensemble** was co-founded in 1974 by **Randy Armstrong** and **Ken LaRoche**. Since its founding the group has become a quintet, with the original members joined by percussionist/composer **Marty Quinn**, bassist **John Hunter** and multi-instrumentalist **Charlie Jennison** on sax, flute, keyboards and percussion.

The music bridges classical, jazz, folk and world music influences and has been acclaimed by **Dizzy Gillespie** as "one of the important contributions to the future of our music."

The group took its name from the Arabic-Persian language. "Do'a" signifies a call to prayer and meditation. It will be performing works from its newest **Philo Records** release, "Companies of the Crimson Colored Ark." (**Philo** is distributed nationally by **Rounder**.) For a change of pace from the daily street scene, check it out.

rusty cutchin



**. . . AND JERMAINE** — **Jermaine Jackson** is greeted by **ASCAP** president **Hal David** and director of public relations **Karen Sherry** during his recent trip to New York for the **Jacksons' Victory Tour** engagement. A member of **ASCAP**, **Jackson** continues to top the charts with his hit single, "Dynamite," and "Jermaine Jackson" LP on **Arista**.

## INTERNATIONAL DATELINE

### United Kingdom

LONDON — Beggar's Banquet and Virgin have formed a new label together. The label, Paradox, has only one act, Dali's Car, formed by Mick Karn, formerly of Japan and Pete Murphy, formerly of Bauhaus. As Karn is signed to Virgin and Murphy to Beggar's Banquet the respective record companies decided the best way to launch them was to form a new label especially for them.

The result is that Paradox Records will be sold and distributed by Virgin through EMI and promoted by Beggar's Banquet. The first product will be a single titled "The Judgement Is The Mirror" to be released October 22. This will be followed by the album "The Waking Hour" one month later.

October 22 sees the release of the long awaited double album of "Chess," the musical written by Tim Rice and ABBA members Benny Anderson and Bjorn Ulvaeus. It will be released on RCA/Polar one year before the London theatrical stage premiere, which is planned for the end of 1985.

"Chess" has been recorded over the past year in London and Stockholm. It tells the story of a romantic, political and sporting East/West confrontation. Artists involved include Elaine Paige, Murray Head, Tommy Korberg, Barbara Dickson and Dennis Quilley.

After overcoming substantial competition RCA has obtained world record rights. Their success was called a "tremendous coup."

Saab-Scania of Sweden are sponsoring a series of five concerts to launch "Chess" throughout Europe. These shows will feature selections of the work and will involve a symphony orchestra, a 50-piece choir, a rock band and the various stars all touring through five cities in Europe, London, Paris, Amsterdam, Hamburg and Stockholm.

The first concert will be October 27 at London's Barbican Centre. "Chess" is the first product of the Andersson, Ulvaeus and Rice team.

Culture Club have announced the names of two new backing singers who will be joining them on their forthcoming US tour. They are two girls from Birmingham—Ruby Turner and Mo Birch. Jamaican born Ruby was first spotted by Culture Club's manager fronting her own band at a small London gig. She has done sessions for many bands, including UB 40. When a replacement for Helen Terry had to be found, Ruby was approached and she suggested her friend Mo, as the second backing singer.

chrissy iley

### Argentina

BUENOS AIRES — Pop and melodic chanter Alberto Cortez has been the star of the week in Buenos Aires, with a string of appearances at the Coliseo Theatre and a tour of the interior of the country, visiting the main cities. Sicamericana hosted a lunch at the Plaza Hotel (a favorite spot for the president of the company, Nestor Selasco, who usually celebrates there) including a press conference with strong attendance by members of the print, radio and TV media. Cortez is very well known in Argentina; he was born there and has been living for many years in Spain. Also visiting Argentina were members of the hot breakdance trio Break Machine, whose performances in Argentina have been arranged by Interdisc in connection with Channel 9, which has prominently displayed these artists in various programs. The core of the visit has been three appearances at the Luna Park Stadium and after a return to the States the dancers will be back for discotheque venues. Interdisc has been selling their LP and two compilations very well. CBS promotion topper Norberto Tejero reports that he feels very happy about the confirmed premiere of the movie *Footloose* this week, after several months of delay. The label has many hopes about the film soundtrack, which has been in the market for some time but obviously needs the excitement of the screening to move toward success. Other news from CBS is that the annual sales & promotion convention will probably be held in the city of Bariloche, in the southwest of the country and a surrounding much like Switzerland. Tejero considers that the product available at the convention will be very strong.

miguel smirnoff



**YOUNG AND INNOCENT** — CBS recording artist Paul Young stopped to schmooze in London recently with *Cash Box's* U.K. representative, Chrissy Iley.



**CELEBRATING THE BLUES** — Stevie Ray Vaughan recently stopped by to see his friend and mentor Albert Collins and to help celebrate the new distribution deal between WEA Music of Canada and Alligator Records, the label for which Collins records. Collins had just played a press party at Toronto's Albert Hall. Seen afterwards (l-r) are: Collins, Alligator president Bruce Iglauer, Vaughan.

### Superjam Draws Top UK Radio Chart Show Debuts

LOS ANGELES — Jamaica and its flourishing reggae music scene are already seeing an amazing international crowd flock to its shores for the marathon Sunsplash Festival each summer. And while that festival has made a substantial name for itself and yearly brings in much needed tourist income to the island's economy, the quality of the reggae that has been presented, and often the setting and security of the festival has left something to be desired.

This is where promoter Kingsley Lawton Cooper and the Superjam come in. Superjam is held in mid-December in Kingston, with the upcoming festival the third of its kind. Cooper notes that the difference with Superjam is that it is a more conventional series of concerts and thus more palatable in terms of its structure. The three-night festival focuses on three shows which last from 8 p.m. to 1 a.m. in contrast to the Sunsplash all-day and all-night format.

The quality of Cooper's shows in terms of artistry also makes them more appealing. This year's Superjam, which is to be held December 13-15 at the newly built New Kingston Entertainment Center, features such consistently appealing acts as Steel Pulse, Black Uhuru, Dennis Brown and reggae phenom Ini Kamoze. Another factor which Cooper feels will increase this year's crowds to over the 10,000-a-night attendance of last year is the reasonable rate for air fare to the island and the low expense of staying in Jamaica.

Cooper is a longtime Jamaican promoter/publisher who heads up Pulse Ltd. and *Pulse* entertainment magazine. More information about the festival can be had from the Jamaican Tourist Board at (213) 384-1123.

LONDON — A new radio chart show began last week in the UK. The first Independent Local Radio Chart was broadcast at the same time as the BBC's traditional top 40 slot last Sunday afternoon. Colin Walters, Chairman of the committee which organized the Network Chart Show, claims, "The BBC has had a stranglehold on the national chart." He went on to say that the ILR stations were not challenging the BBC's position "because we know we do better music than the BBC."

### "Dancing With The Devil"

(continued from page 10)  
bottom."

"One of the things I tried to show in the book was that the Stones and their spirit was not something that started in the '60s... it's something that goes back thousands of years. In our own century, its roots are in the blues. The Stones are not like some fortunate glib organization like Gerry & The Pacemakers. It was not some accident that Billy J. Kramer and the Dakotas broke up and the Stones didn't. The Stones had dedicated their lives to the tradition and their music reflects that. They mastered the music and the way they did it was by devoting their lives to it; playing the blues and those songs night after night, really learning it."

*Dancing With The Devil* captures this theme, and more than that the book shows why the Stones are survivors during a period when so many of their peers lost the spark or lost their lives. And while the material works on a popular superficial level, Booth is also a sophisticated enough writer to keep the more literary-minded alert and searching for the core of the experiences that have shaped the Rolling Stones.

## INTERNATIONAL BESTSELLERS

### Argentina

#### TOP TEN 45s

- 1 La Otra — Aldo Monges — Monges
- 2 Amor Prohibido — Daniela Romo — Music Hall
- 3 Espeluznante — Michael Jackson — CBS
- 4 La Noche Y Tu — Sheena Easton/Dyango — EMI
- 5 De Profesión... Tu Amante — Julio Sandiego — EMI
- 6 Cosita Hermosa — Michael Jackson — CBS
- 7 Corazon Magico — Dyango — EMI
- 8 Caminando Al Sol — Laid Back — PolyGram
- 9 A Todas Las Chicas — Julio Iglesias — CBS
- 10 Por Que Me Habras Besado? — Tormenta/Manolo Galvan — Microfon

#### TOP TEN LPs

- 1 Break Machine — Break Machine — Interdisc
- 2 FM USA Vol. 2 — Various Artists — Music Hall
- 3 14 Grandes Exitos — Jose Velez — Discosa/Interdisc
- 4 Al Fin Solos — Dyango — EMI
- 5 Electric Breakdance — Various Artists — Interdisc
- 6 Breakin' — Soundtrack — PolyGram
- 7 Colour By Numbers — Culture Club — RCA
- 8 Soy Lo Que Soy — Sandra Mihanovich — Microfon
- 9 Todo Me Recuerda — Sheena Easton — EMI
- 10 Acuarela — Toquinho — Interdisc

—Prensario

### United Kingdom

#### TOP TEN 45s

- 1 The War Song — Culture Club — Virgin
- 2 I Just Called To Say I Love You — Stevie Wonder — Motown
- 3 Ghostbusters — Ray Parker, Jr. — Arista
- 4 Pride — U2 — Island
- 5 Why? — Bronski Beat — Forbidden Fruit
- 6 Freedom — Wham! — Epic
- 7 If Its Happened Again — UB40 — DEP Int.
- 8 Drive — The Cars — Elektra
- 9 Lost In Music — Sister Sledge — Cotillion
- 10 Purple Rain — Prince and the Revolution — Warner Bros.

#### TOP TEN LPs

- 1 Tonight — David Bowie — EMI America
- 2 Diamond Life — Sade — Epic
- 3 The Woman In Red — Original Soundtrack — Motown
- 4 Eliminator — Z.Z. Top — Warner Bros.
- 5 Now That's What I Call Music — Various Artists — EMI/Virgin
- 6 Private Dancer — Tina Turner — Capitol
- 7 Purple Rain — Prince and the Revolution — Warner Bros.
- 8 Knife — Aztec Camera — Warner Bros.
- 9 We Are Family — Sister Sledge — Cotillion
- 10 Some Great Reward — Depeche Mode — Mute

—Melody Maker

### Italy

#### TOP TEN 45s

- 1 Such A Shame — Talk Talk — EMI
- 2 Movin' On — Novecento — WEA
- 3 People From Ibiza — Sandy Marton — PolyGram/Mirto
- 4 Friends — Amii Stewart — RCA
- 5 Sounds Like A Melody — Alphaville — WEA
- 6 Time After Time — Cyndi Lauper — CBS/Portrait
- 7 Ci Vorrebbe Un Amico — Antonello Venditti — Heinz Music
- 8 Fotoromanza — Gianna Nannini — Ricordi
- 9 Kalimba De Luna — Tony Esposito — Bubble
- 10 Guardian Angel — Masquerade — Baby

#### TOP TEN LPs

- 1 Viaggi Organizzati — Lucio Dalla — RCA
- 2 Aloha — Pooh — CGD
- 3 Cuore — Antonello Venditti — Heinz Music
- 4 Freeway No. 2 — Various Artists — WEA
- 5 Legend — Bob Marley — Ricordi/Island
- 6 Va Bene, Va Bene Così — Vasco Rossi — Carosello
- 7 Puzzle — Gianna Nannini — Ricordi
- 8 Festivalbar '84 — Various Artists — Ricordi
- 9 Fabio Concato — Fabio Concato — PolyGram/Philips
- 10 It's My Life — Talk Talk — EMI

—Musica e dischi

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## Ry Cooder On Film Music

(continued from page 14)

**Cash Box:** How does this compare with the other films you've done?

**Cooder:** Same process. I need to know the director. I figured I knew Wenders well enough to, you might say, interpret his remarks and his thinking. If you don't know your director, a misunderstanding can get you into serious trouble. So it's a job of mindreading and guessing; you've got to guess, but I usually figure I'm right. If I figured I was wrong, I couldn't do it. If you and the director see things differently, then it's wise to say, "We're not together on this; I'd better pass on this job."

**Cash Box:** Has that happened to you?

**Cooder:** It happened once. I did a Burt Reynolds film that was really silly — it was one of those car race movies. I got hired not by the director, but by the studio president. I guessed the director's wishes, which was a learning experience, and I did a score which I thought was fabulous. I really loved it and the director hated every note. So they threw the score away and gave me back the tapes. And I learned that you've got to know that your director's for you and has really figured it out. I mean, why hire me otherwise? Hire somebody else for what they do. 'Cause they can get Dave Grusin and people like him who will do a fine job with a big brush, but I really can't do those kinds of movies. And I really don't want to, for that matter.

**Cash Box:** Do you enjoy working in films?

**Cooder:** Oh yeah, it's great. You see, it's fun because it's a job I do in my house and I can treat each one as a problem I don't know the answer to. I have to decide what that is and make it up and take chances; it's kind of like an adventure, it's like going on a safari. Plus it's an excuse to make music that you wouldn't ordinarily make for a record or such things.

**Cash Box:** Do you improvise most of it

while you're watching and then write it down?

**Cooder:** No, I don't write it down, but I plan it out. It's pretty specific, actually, but it doesn't sound like it is. It needs to be specific in certain ways, yet it needs to sound spontaneous so it doesn't sound written and it doesn't sound like it's timed out feet-per-second. That's the TV style of writing. TV encourages you to time a door slam or a gunshot or footsteps. I don't want to work that way because it's too mechanical. To get music to sound amorphous or spontaneous, but it's actually closely related, is a funny trick. It's like you have to memorize all of the rhythm. But a good director and a good editor put rhythm into the picture and if you can find that pace — it's like unlocking the Rosetta Stone — then you know the language, then you know where to go with it. And that's, for me, a fun thing. I like problem-solving, I'm kind of like a detective.

There aren't very many people like Wim Wenders; most people who make movies are frightened of their own thing. Because they're scared of their job and the studio and they're scared of their money and they're scared of the structure of the whole thing. And I understand why, because it's a really tricky business. And they fear music, because it's not an element directly under their control. All these directors say, "Can I change it if I want to?" And I say, "Absolutely, I'll keep it fluid." And when they come in and they don't see 80 musicians with written charts they get very grateful, because then they realize, "Yeah, you can move it around, it's elastic." You don't have to make 80-100 guys start erasing, which is a frightening thing to have happen. If you're committing that kind of mass to paper then you're doing a different kind of job entirely.

## Suit Filed Against CBS

(continued from page 5)

The spokesperson added, "the company conducted a very thorough investigation. Kaufman was reprimanded both verbally and in writing and he was advised in writing that any similar conduct would result in his termination. He apologized to her both verbally and in writing. The action was taken based on many things,

one of which was that at the time he was a 27-year employee with a clean record."

Bleiberg stated that the company "acted on her [Dorfman's] claim immediately," adding, "when her complaint was taken above the normal top of the open door policy, which is senior management at the group level, that's a little unusual and reflects the seriousness with which the company viewed what she was saying."

## BMI Awards

(continued from page 5)

essence of freedom and creativity, two values highly prized by our nation. Yet the remarkable men and women who make this music that touches people everywhere are often more recognized in other lands than here at home."

In presenting Davis with his award and the award for Parker, Cramer spoke of the time he was a lawyer and was put in charge of Parker's poorly organized estate after the alto saxophone innovator had died. He then implied that those assembled should be careful with their various business dealings.

No other speeches were made. However, many of the musicians responded by joining the organized quartet — pianist Mike Renzi, bassist Jay Leonhart, drummer Grady Tate, guitarist Joe Beck — for several impromptu jam sessions. Ellis Larkins, Illinois Jacquet, Ted Curson, Joe Puma and others got involved in the jamming, with things getting particularly spirited when Lionel Hampton joined the group for "How High The Moon," and "Mack The Knife."

## CMJ Awards/Convention Set

(continued from page 5)

really isolate these elements and key in on them. This is the real difference between the CMJ seminar and the New Music Seminar. We will try to focus on college radio and progressive album-oriented radio, the clubs, mom & pop retail outlets, urban contemporary music, independent labels, regional press and things of this nature."

While CMJ traditionally is aimed at college radio, new music and independent labels among other things, Haber said he is also finding "that a lot of the majors' executives are involved as well because they don't want to lose touch with the street." With seminars focusing on such topics as "Independent Label Survival and Expansion," "Urban/Contemporary Street Music Promotion" and "The Purpose Of College Radio," the CMJ convention is attempting to further the influence of an area of the music business that is often overlooked in favor of larger scale commercial successes. Haber noted, "We are going to give attention to musics which are wonderful but are just ignored because they don't have, quote, "commercial

## Police Video Released

LOS ANGELES — New from A&M Video/I.R.S. is the Police Synchronicity Concert, a 75-minute videocassette of live Police concert footage, retailing for \$39.95.

## Film In Houston

(continued from page 15)

At a celebratory party held on the 60th floor of the Texas Commerce Bank, Clements and Baker had an opportunity to comment on their project, especially as it relates to music. As Clements sees it, "the Kamric/Cinergy Futuronics Studio will have full-service scoring and post-production facilities, with Futuronics offering film and music video makers an artistic license they can't get anywhere else." Baker added that the project "should be a tremendous boost to and directly affect music video."

Rounding out the project will be a distinguished advisory committee including Carlo Rambaldi, best known as the creator and operator of E.T., Admiral Alan B. Shepard and five-time Academy award-winning art director Lyle Wheeler.

potential." They are not treated as if they even could be commercial and it's as if the battle is over before it's even fought."

Other things which Haber said would be stressed at the "Music Marathon" were the potential for progressive AOR radio to become more vital and in touch with its community, the role of college radio in breaking acts and targeting its community audience and establishing a good dialogue between the audience and the panels, the newer people in the business and the veterans.

## Southern Tracks

(continued from page 22)

which is very important in these days of digital recording — Southern Tracks offers five distinct recording areas, each with variable acoustics."

The large main room includes three isolation booths, each with variable acoustic panels. Housed in the control room is a Harrison automated console with both Studer and Ampex machines. The studio also features a listening area off the main room with a window to view the recording sessions.

# CASH BOX

October 27, 1984

## AROUND THE ROUTE

by Camille Compasio

It's showtime — and this year's annual AMOA Exposition has the added impetus of being the 35th anniversary edition of this prestigious industry event! As we're going to press the AMOA staff was still tallying advance registration requests (which were over 5,000 as of Oct. 8) and putting the finishing touches to the educational program and other last minute details. A prominent legislator was just added to the guest list a few days ago. He is **Senator Orrin Hatch** of Utah, who will be the keynote speaker at the AMOA General Session on Thursday (10/25). **Senator Ed Zorinsky** (Omaha), although not on the program, advised AMOA that he and his lovely wife, **Cece**, will be stopping by to visit the show. **Walter Sampson** of the Library of Congress, who is on the Saturday night banquet program, will also be a guest at Expo. Executive veepee **Leo Droste** advised that the association has just added another session to the seminar program — focusing on an update of the video lottery. At this point in time, the booth count is 499 and the number of exhibitors is just over 170. In the words of Leo Droste, "It's going to be a great show!"

What's on the menu? Well, as usual,  
*(continued on page 32)*

## Welcome To Expo '84

On behalf of the officers and staff of the AMOA, I would like to welcome you to AMOA's 35th annual International Exposition of Games and Music.

The exciting outline of the 1984 Exposition seminars will include programs to meet the needs of operators, presented by some fresh and talented lecturers. There will also be the greatest number of exhibit booths ever displayed at any show of games and music, now known as "The American Expo."

So, let this be your personal welcome to the Oct. 24-27 show at the Hyatt Regency Chicago, from the AMOA president.

Your attendance and participation will not cost — it will pay!



Dock Ringo  
AMOA President

## Operators Working For A Better Industry

Our 1984 Exposition theme is truly appropriate in today's business climate. It is also a tribute to all AMOA members and especially to those individuals who have given of their time, energy, devotion and money to serve on the board of directors and on committees throughout the years to further the goals and objectives of AMOA.

As we celebrate the 35th AMOA International Exposition of Games and Music, it is only fitting that this is our largest exhibit space ever. In visiting the exhibit area, you will find many first-time AMOA exhibitors displaying new products for our industry. Our regular exhibitors are proudly introducing new equipment that you will want to examine and discuss closely with their representatives.

Take advantage of the many education  
*(continued on page 32)*



Leo A. Droste, CAE  
Executive Vice President

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# COIN MACHINE

**Video games will  
never be the same.**



Bally Sente™ is changing video games forever.

And they're the kind of changes the industry has been waiting for. You might even say they're the kind of changes the industry has been dying for.

### **We're changing the technology.**

Until now there was nothing you could do about games that collected quarters one month and cobwebs the next. Arcades often became graveyards for dead games. Because once you bought 'em, you were stuck with 'em.

Bally Sente is changing that. Our technology offers interchangeable software cartridges, control panels, and game frame graphics. So when a game starts to lose its legs, you don't get stuck with it. You simply change it.

Voila! In less than 15 minutes, you have a new game. Not to mention new profits.

### **We're changing the economics.**

Buying complete games has always meant taking incredible risks for questionable returns. What a nerve-racking business! It's probably caused the life expectancy of the average video game operator to drop as quickly as that of the average video game.

Bally Sente is changing that. By bringing economic sanity back to the business. Instead

of forcing you to sink a fortune into new games, Bally Sente charges you a one-time price for our game frame and low weekly rental fees for our software.

Then we offer exciting, new software every 12 to 16 weeks. You simply replace the software instead of replacing a complete game.



**The Bally Sente SAC PAC.**  
One of the ways we're changing video games.

### **We're changing the marketing.**

For some reason, our industry has always thought word-of-mouth was state-of-the-art in advertising.

Bally Sente is changing that. Our games will have complete local advertising and promotional campaigns available. Campaigns just as creative as our games that will pull players into operators' locations. In

fact, each ad and commercial will call out specific locations where Bally Sente games can be found.

### **We're changing the games, too.**

The rest of the industry has spent too much time rehashing and repackaging the same old games. And our customers have spent too much time ignoring them.

Bally Sente is changing that. With new games designed to create new excitement. New levels of player involvement. They're the kind of games people can't wait to play. And can't wait to tell their friends about.

### **The most important change of all.**

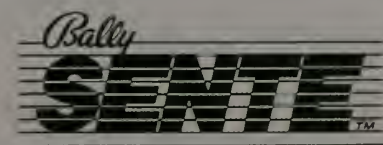
We're changing people's minds.

You know the people we mean. The soothsayers of doom and gloom who feared the industry was finished. The ones who said they were bailing out while they still could.

Suddenly, Bally Sente is changing that, too. We're doing it with exciting new games. Innovative technology. Refreshing new advertising ideas. And an economic concept that's breathing new life into the entire industry.

We're Bally Sente.

And we think the change will do you good.



1287 Lawrence Station Road, Sunnyvale, CA 94089  
(408) 744-1414

**We're changing video games.**



**Nolan Bushnell**  
The founder of Bally Sente.

## AROUND THE ROUTE

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the manufacturers are being pretty secretive, preferring that conventioners be allowed the first glimpse of some of the new pieces being premiered. This is traditional — and certainly adds to the flavor of the show. However, there has been advance notice of Bally Sente's plans to display its new "library" of games and its first to utilize the SAC II system — namely "Shrike Avenger." Williams Electronics, Inc. will be showing its "Turkey Shoot" gun game, "Aeroboto" conversion kit (which is currently in shipment), a brand new shuffle alley called "Strike Zone," the "Gridiron" football game (convertible with Penant Fever), and the "Star Light" pin — among others. Rumor has it that Centuri might have a surprise at its exhibit. When you check through the impressive lineup of exhibitors the obvious conclusion is there'll be a splendid array of coin-op equipment featured this year — and a good number of new pieces!

This 'n that. Fans of the new TV show *Murder She Wrote*, starring Angela Lansbury, are urged to keep glued to the set for an upcoming episode which will feature a Bally Midway "Spy Hunter" on the screen! . . . Learned from Jerry Reaves of Southern Music Dist. (Orlando) that Wurlitzer recently

made some new distributor appointments — namely, Roby Vending in Owensboro, Kentucky; Drews Distg. in Fairforest, So. Carolina and Otto's Vending in Odessa, Texas . . . Larry Berke, formerly director of sales at Bally Midway, recently departed his post. Larry has been on the coinbiz scene for a long time and has many friends in the industry who, along with this reporter, wish him well in his future endeavors . . . The Amusement Game Charitable Foundation (which is an AGMA effort) helped raise a record \$65,000 for the March of Dimes at the recently held annual Celebrity Golf Classic benefit in Tantallon, Maryland. Included among the 250 participants were Washington Redskins and Bullets team members, local sports media personalities, members of Congress and area businessmen and women, who enjoyed 18 holes of golf and an awards banquet that evening. AGCF celebrity guests were ABC's *Good Morning America* newsman Steve Bell and Ohio Representative Mike Oxley, whose team finished fifth in overall scoring; plus Harvey Lee, chief of staff of the Federal Communications Commission (FCC). AGMA executive director Glenn Braswell, who has served on the March of Dimes Tournament Committee for the last two years, said the Foundation's involvement has been "one of the most successful public relations efforts we've ever undertaken."



**AT THE ROWE MEET** — This year's annual Rowe distributors meeting, Sept. 20-21 at The Hamilton Hotel in Itasca, Illinois, showcased the factory's completely re-designed R-89 phonograph line, along with the new video jukebox and Rowe's outstanding new vending line, which also reflected extensive structural and cosmetic changes. Thus, "new" was definitely a key word at this year's gathering and the full assemblage of distributors in attendance expressed their approval with enthusiastic applause as the various products were revealed — which is a rarity these days. Ed Wiler, vice president-marketing, set the pace in his opening remarks, "We are first in sales in the product lines we market . . . this year we will produce an all time record breaking sales volume . . ." Pictured are (photo 1, l-r) Ed Wiler; Rowe prexy Merrill Krakauer; and Robert Freeman, executive veepee and chief operating officer; (photo 2, l-r) Jim Trucano (J-Mak Dist.); Bernie Williams (Commercial Music); Al Kress and Harry Williamson (Coin Machine Distributors); (photo 3, l-r) John Zeglin (Lieberman); Joel Kleinman (Pioneer Sales & Service); Frank Gumma (American Vending Sales); and Ed Wiler; (photo 4, l-r) Sam Gersh and Ed Ginsburg (Atlas Music Co.). During the two-day conclave, members of Rowe's executive and engineering staff reviewed and demonstrated the new products.

## Distributors View New R-89 Models At Rowe Meeting In Itasca, IL; New Vending Line Also Premiered

CHICAGO — "We made a decision to completely re-design the R-89 jukebox from a styling standpoint," declared Merrill Krakauer, president of Rowe International, in addressing the factory's recently held distributor meeting (9/20-21) at The Hamilton in Itasca, Illinois. "We felt that in order to maintain the strong market position we have with the jukebox, this was a necessary and desirable step to take," he continued, adding "we will also have a new R-89 video jukebox."

The models featured included the 200-selection "Golden 89" and "Sapphire 89," both attractively designed in high-tech styling and rich, warm colors and equipped with Rowe's new dual channel three-way speaker system for outstanding full-range stereo sound. The sound quality is unsurpassed in the industry, according to the factory, and even exceeds many high-grade home component systems. The new selector keyboard and easy-to-read price card are back lit and have two rhythmically pulsating bar graphs to keep the action going and attract attention on location.

Other new features are the four separate digital displays that show exactly what's happening and when. A newly-re-designed central micro-computer allows for more control than ever and is ready for video. A dazzling new lighting design is another enhancement, along with the relocation of the selector, coin inlet, bill acceptor and price card to the far right side of the phonograph for easy accessibility; and there's a raised title rack for easier viewing.

As on other Rowe phonographs, the OBA bill acceptor is standard; it accepts both \$1 and \$5 bills and has been proven to increase collections measurably by encouraging overlap and special offers. All-front accessibility, LED readouts, trouble-shooting charts and modular components greatly simplify service and maintenance. Rowe's noted five-year

warranty covers all moving parts and a two-year warranty covers electronics.



Pictured at one of the new R-89 phonos are (l-r): Ed Kucharski, (Bally Banner-Baltimore) and Ed Wiler, Rowe's vice president-marketing.

## Leo Droste

(continued from page 29)

seminars available and plan your daily schedule accordingly. The AMOA Education Committee has been working hard to select those programs which are of major interest to operators and distributors.

As executive vice president of AMOA, I want to offer my special thanks and appreciation to every member of the AMOA board of directors who give up time to work on the many committee assignments during this Exposition. Without their assistance, it would not be possible for this Exposition to flow smoothly. Also, my special thanks to the AMOA staff who have spent many hours during the past months attending to the many details that are part of this great convention.

We know that you will find the 35th AMOA Exposition to be an informative and exhilarating experience.

## New Appointments At Bally Sente

CHICAGO — Peter Townsend has been named controller for Bally Sente, the video game subsidiary of Bally Manufacturing Corporation that specializes in the creation of software and conversion systems for coin-operated video arcade games.

As controller, Townsend will be responsible for all accounting functions, including cash forecasting, budgeting and consolidations for Bally Sente. Prior to his new role, he served as cost accounting manager for the firm.

Townsend is the former sales tax supervisor for Pizza Time Theatre, Inc., where he formalized and streamlined sales and tax reporting for the more than 200 stores in the system. He also worked as a tax auditor for the California State Board of Equalization where he performed sales, use and excise tax audits for Santa Clara county companies.

He and his wife currently reside in San Jose, California.

Kim Chang has been named vice president-finance for Bally Sente. In this position she will be responsible for all accounting and financial functions for the game development firm, including financial planning, internal management reporting and interaction with the parent company in Chicago.

Chang was controller for Sente Technologies prior to the company's sale to Bally in early 1984. As controller, she initiated changes in the accounting practices that directly improved reporting accuracy. Prior to her Sente experience, Chang worked as plant controller for the Audio-Video Systems Division of Ampex Corporation where she managed the accounting staff.

In addition to her three years of Ampex experience, Chang also worked at Hewlett-Packard and the Bank of America.

She graduated Phi Beta Kappa from the University of California, Berkeley, with a dual Bachelors degree in Economics and Psychology. She received a Master's degree in Business Administration, with an emphasis on accounting, from the University of California-

Los Angeles.

Chang and her husband currently reside in the San Francisco Bay area.

Lee Actor is a game designer for Bally Sente. As a game designer, he is responsible for the design, programming and management of various game projects. Thusfar in his career with the firm he has designed the Sente Arcade Computer (SAC) system's first game, "Snakepit."

He is a former game designer for Videac Inc., a video game design firm, and has masters degrees in electrical engineering and musical composition. He combined his technical and musical talents to design two music software programs for Atari home computers as well as Bally Sente's music and sound development system. During his career with GTE Sylvania he played an instrumental role in developing real time digital signal processing software and voice recognition systems.

He is a former professional musician and composer and resides in the San Francisco Bay area with his wife and two children.

Electrical engineer Tian Harter has joined the Bally Sente team of accomplished video game designers and technicians. As an electrical engineer for the firm, he is responsible for designing and testing electronic circuits, selecting components and helping to streamline the development of Sente Arcade Computer (SAC) hardware.

In the SAC II system, new arcade quality games are produced by interchanging a control panel, graphics and a hand-sized software cartridge onto a generic game frame cabinet.

Harter, 26, is a former associate electrical engineer at Ford Aerospace where he worked on a power supply project related to the space shuttle, and did research in power supply topologies.

His academic credentials include a masters degree in electrical engineering from Bradley University in Peoria, Illinois, where he also worked as a graduate assistant and tutor.



## Cash Box Focus

## ICMOA — The Winning Team

(Ed. Note: Arthur W. Seeds is executive vice president of the Illinois Coin Machine Operators Assn. (ICMOA), which maintains its headquarters office in Naperville, Illinois and represents operators from throughout the state.)

by Arthur W. Seeds, CAE

It has occurred to me that associations have qualities similar to the laws of basic physics — lessons often learned in high school and college.

We learned about inertia. The fact that "an object at rest tends to remain at rest" and "an object in motion tends to remain in motion."

We can apply some of those lessons to associations and business. The right combination of people, talent and determination will overcome inertia. But, it doesn't happen easily.

Illinois coin machine operators have already demonstrated tremendous successes. Up to this point, no major political/legislative catastrophe has occurred. ICMOA has operated successfully for more than 15 years. And, *hundreds* of Illinois operators can claim part of that success.

But, what about the future? Is ICMOA ready? Can a little more than 100 members carry the load? I doubt it.

The great challenge in 1984-85 will be overcoming inertia — activating up to 200 member operators, putting systems in place to reduce the threat of new taxes, regulations and fees. But the big opportunity is promoting the coin-op business.

Part of the mix is getting organized to control the future . . . and honestly that means endless motion. It means studying inertia within ICMOA and winning. Winning can pay off for Illinois operators.

Without an effective ICMOA, operators are "sitting ducks" waiting to be shot down by a multitude of opposing forces — all competing for discretionary consumer dollars.

#### Increasing Sales and Profits

ICMOA should be geared to deliver an excellent return on time and money invested by the membership. If this possibility is not verifiable in rather explicit terms operators will not generally be interested in the cost and time that membership requires.

That's why we've started at bedrock to build ICMOA into an organization that delivers high quality benefits and services to all of the members. On top of that, it should be an organization that operators are proud to be part of.

#### The Eight-Ball Pool Tournament

Illinois has years of experience in sponsoring an eight-ball pool tournament statewide. In 1984, 17,920 men and women participated in 87 locations. Over 400 people attended the state tournament in Springfield, Illinois, on April 15.

Now, we're out to make the 1985 event bigger and better than ever before. Advance promotion was mailed early in September and league play will begin early in January. The state tournament will conclude the 1985 event March 31 at the Hilton Hotel in Springfield.

#### Dart Tournament

A dart tournament has been added to the roster of the revenue-producing programs for Illinois operators and the first statewide tournament is scheduled to kick off early in January, 1985. League play will be open singles. The event is scheduled to conclude in Springfield the same day as the pool tournament to save time and overhead for operators and some participants.

The pool tournament fits in with the "Back to Basics" philosophy of proven revenue producers. Dart tournaments can help stimulate player support in an old but resurging game that everyone likes.

#### Legislative Action

ICMOA is committed to stopping any

legislation that will raise operating costs, fees or licenses for the industry in Illinois. Fortunately, the association has an excellent record in the Illinois General Assembly. In 1984, for example, five new tax schemes were stopped in the Legislature. ICMOA was there, fighting for operators — and not one new tax was enacted. One bill would have raised

fees from 10 to 50 dollars, costing an average operator another \$5,400 every year. At an average ICMOA membership fee of \$148 per year, that's one tremendous return on money invested.

#### Keep Juke Boxes Playing

The Illinois Association has campaigned

(continued on page 38)



Arthur W. Seeds

## THE NEW CITY II Fits Everywhere!

available in Black or Brown

Excite your customers with the super, new City II by NSM/LOEWEN



Before you decide, listen and look inside  
LOEWEN-AMERICA, INC.

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# EXPO '84



Let's Get With It

AMOA Expo '84, the association's 35th annual convention will be under way Oct. 24-27 at the Hyatt Regency in downtown Chicago. This is the trade event that holds mass appeal for all levels of the industry — manufacturers, distributors, operators — and annually brings to Chicago thousands of traders from all over the country plus a very significant representation from overseas. What's the big appeal? Well, by tradition, the AMOA convention is the major showcase for new products. The momentum begins in the months and weeks preceding the show as manufacturers prepare to introduce their new equipment, keeping it concealed until that precise moment when AMOA Expo opens, to create the element of suspense that always adds to the excitement of the show. Another factor that has become increasingly apparent over the past few years is the range and substance of the expanded educational program which has contributed significantly to the appeal of the convention. And then there's the opportunity the show provides for members of the trade to get together, both in a social and business sense, to exchange ideas and knowledge, discuss common problems and get to know each other a little better.

All of the above has prevailed over the past decades as AMOA expo continued to grow and prosper. In 1981, the convention drew

a record attendance of nearly 11,000! This was three short years ago; however, the mood and climate of the industry has since changed quite a bit, so there is concern as to whether current market conditions will have any bearing on the outcome of this year's convention. We hope not.

AMOA Expo '84 will occupy the largest amount of exhibit space in the show's history, so there should indeed be a wide assortment of equipment and, running true to form, a number of manufacturers will be introducing new product, as reported by AMOA's executive vice president Leo Droste. This year's seminar program has been designed to address the needs of the operator of the '80s, so the formula for a successful convention format is fully intact. It is now up to each and every one of us to participate and support this vital industry function. One thing is for certain, attendees at this exposition do not go home empty, unless they have spent their time in Chicago isolated from the exhibition and the educational opportunities that are available to them during the entire four-day run. If you have to stretch the budget a little bit, by all means do so, because AMOA Expo '84 promises to be an interesting, informative — and yes, exciting — event, which should be well worth the cost.

Let's get with it! See you at the show!  
camille compasio

## EXPO '84 EXHIBIT HOURS AND EVENTS

### Tuesday, October 23

Noon — 4:30 pm

### Wednesday, October 24

8 am — 5 pm  
9:30 am — 11:30 am

9:30 am — Noon  
(with break)

10 am — Noon \*  
(with break)

1 pm — 2:30 pm\*

1 pm — 2:30 pm

2 pm — 3 pm\*

3 pm — 4:30 pm \*

### Thursday, October 25

8 am — 6 pm

9 am — Noon

Noon — 6 pm

### Friday, October 26

8 am — 6 pm

10 am — 6 pm

10 am

8:30 am — 10:30 am

(with break)

9 am — 10 am\*

9 am — 11:30 am\*

(with break)

10 am — 11 am\*

Registration Open (West Tower)

Registration Open (West Tower)

"Video Jukebox Marketing & Technical Seminar" (Columbian Room)

"How To Conduct A Needs Assessment For Computerizing Your Business" (Haymarket Room)

"State Association Meeting" (Regency Ballroom A)

"Pool & Dart Leagues — The Cue To Right On Target Profits" (Gold Coast Room)

"Short Cuts To Troubleshooting & On-Site Repairs" (Water Tower Room)

"Programming Your Jukebox For Double Revenue" (Buckingham Room)

"How To Re-market Your Second & Third Ranked Equipment For First Rank Profits" (Gold Coast Room)

Registration Open (West Tower)

AMOA General Session (Regency Ballroom)

Grand Opening of Exposition Hall (East Tower)

Registration Open (West Tower)

Exhibits Open (East Tower)

Ladies Brunch

"Conversion Kits Technical Seminar" (Regency Ballroom A)

"Merchandising Merchandise Equipment" (Columbian Room)

"How To Use Taxes & Economics To Make Conversion Kits a Winner" (Regency Ballroom D)

"Cigarette Vending/Merchandising Subsidies & controls" (Gold Coast Room)

10 am — 11 am\*

10 am — 11 am

10 am — 11 am

11 am — Noon\*

11 am — Noon\*

### Saturday, October 27

8 am — 4 pm

10 am — 4 pm

8:30 am — 11:30 am

9 am — 10 am

9 am — 10 am

9:30 am — Noon

10 am — 11 am\*

10:30 am — Noon

11 am — Noon

11 am — Noon

6 pm — 7 pm

7 pm — 11 pm

"A Business Plan For Profit" (Columbian Room)

"Jukebox Industry Legislative Report" (Haymarket Room)

"Security For Personnel & Family" (Belmont Room)

"How To Re-Market Your Second & Third Ranked Equipment For First Rank Profits" (Buckingham Room)

"Benefits" (Water Tower Room)

Registration Open (West Tower)

Exhibits Open (East Tower)

"Technical Seminar/Williams Pinball Machines" (Belmont Room)

"Jukebox Licensing Procedures" (Haymarket Room)

"Security For Personnel & Family" (West Tower Room)

"How To Conduct A Needs Assessment For Computerizing Your Business" (Columbian Room)

"Benefits" (Buckingham Room)

"Shortcuts To Troubleshooting & On-Site Repairs" (Gold Coast Room)

"Merchandising Merchandise Equipment" (Water Tower Room)

"Jukebox Licensing Procedures" (Haymarket Room)

AMOA Cash Bar Reception

AMOA Banquet/Awards and Stage Show (Regency Ballroom)

\*Cassette tapes of these programs will be available as soon as possible after the sessions at the AMOA Information and Services Booth in the Registration Concourse.

**EXPO '84****Phoneco And The Coin Operated Telephone**

CHICAGO — A current maxim of the coin machine industry is that coin machine operators must diversify to survive . . . to succeed. While conventional products like video games are rocking and reeling, a new opportunity knocks — or, should we say, rings: the privately owned, coin-operated telephone. An independent manufacturer sells the phone to an operator who places it in a location like any other machine and divides the collections. Exit Ma Bell. The story of one of these independent, coin operated phone manufacturers plays like a drama of the American free enterprise system.

We all recognize the place of the following people in the history of the telephone: Alexander Graham Bell — he invented it; Don Ameche — he Hollywoodized it; Cliff Robertson and Burt Lancaster — high priced pitchmen for it; but who is Ron Knappen? Ron Knappen owns Phoneco — a modest company: father, son and 26 employees — in Galesville, Wisconsin (not far from Etrick) that helped pioneer the privately owned coin operated telephone. And he is the self-effacing hero of our story.

Prologue. Knappen entered the pay phone business via antiques. He was interested in antiques, he says, since he was old enough to ride his tricycle to the dump. In December, 1971, he picked up some antique wooden phones, advertised in a national magazine, and sold them direct mail. They were sold as decorator phones, not coin operated. For 12 years he moonlighted in antiques while he taught school. Moonlighting became him so he turned full time to the antique phone mail order business.

Our drama begins in 1973 when Knappen meets the pay phone, but to him it is still an antique and to be sold as quaint household bric-a-brac. Business flourishes and by July '81 (where did those eight years go), he is buying 6,000 old pay phones in Northern Wisconsin.

In the spring of '82, the plot thickens. Enter destiny in a three-piece suit. A man from the telephone company, (not Joan Rivers) suggests that Knappen sell coin operated phones. Enter research and development. Knappen's son, an electronics specialist, works on circuitry to convert their phones to coin operated play. In the fall of '82, the plot further thickens. Knappen learns from the FCC that pay phones can be registered as legal by private individuals.

The final ingredient for a burgeoning business is added in late '82. A salesman, industry's foot soldier, reports to Knappen that he saw pay phones being sold in California for \$600 each, and wants to sell Knappen's phones. Knappen gets an FCC license as a telephone refurbisher. He can now test and register telephones legally and his salesman gets him hundreds of orders.

More R and D. Knappen's son adds an electronics lab to the factory, and develops a local circuit board.

The winter of '82-'83. Trouble in River City. Enter the villain — Ma Bell. Bell Telephone sends letters to people stating that they have illegal phones, must disconnect them in 10 days or service would be shut down. They instill the fear of big business into the location.

"Why trouble now," wonders Knappen? The FCC had done a 180 in its policy. It would not support private competition. For nearly two years, Knappen plays cat and mouse with Ma Bell, a rather large, carnivorous cat. He sells the phones and Bell tries to track them down. Knappen believes that the phones were illegal only because the monster monopolies felt threatened and wanted them declared illegal.

In June '84, the pendulum oscillates, a triumph on the legal front. The FCC votes 5 to 0 to register private pay phones and legalize them. Knappen's red letter day is Sept. 5. His phones pass the test, are now FCC approved.

Fate (you remember him) smiles again on Phoneco in September. After exacting tests,

its circuit boards receive a seal of approval as fraud proof and electrically sound. A major phone company decides to use Knappen's phone instead of its in-house phone. Another triumph!

Before you ring the curtain down, Knappen does have future plans. Besides selling circuit boards and phones, his company is painstakingly developing a compact long distance circuit board and a new cabinet with a touch

tone phone.

We have talked about the man and his company, but what about the phone itself? Call it a commercial message. The phone sells for \$295 and plugs into a common jack. The phones are refurbished with new insides and they have all the conveniences of home: emergency and information are dialed free. Calls can be placed on a time limit so a person can't talk three hours for a quarter to Aunt

Mabel, the one with the sky blue hair. Long distance rates are preset and a read out displays time left on the call. If you have your own circuitry you can buy a phone kit for \$25. After all, Knappen asserts that anything can be made into a phone, even a cigar box. I think that will be my next science fair project.

One final question for Knappen. A "why" question. Why have privately owned pay

(continued on page C-40)

# PRELUDE

The tradition... the excitement returns.

The new Prelude phonograph depicts the shape of things to come from Seeburg.

We're back...  
and we've never looked better.

See us at the AMOA Trade Show, October 25, 26, 27, Hyatt Regency Chicago, Booths 714-716-718

**SEEBURG®**

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1105 Westwood Avenue  
Addison, Illinois 60101  
(312) 543-1270

## EXPO '84

AMOA '84  
EXHIBITORS

Company	Booth Numbers				
<b>A-1 Products Company</b> 333 North Queen Street Kinston, NC 28501 (Ashtrays, cup holders, alarms, cables, monitors, light fixtures, conversion kits, & other accessories.)	<b>3001</b>				
<b>Ace Novelty Company</b> 221 East Cullerton Chicago, IL 60616 (Stuffed animals & novelties for redemption centers.)	<b>1121</b>				
<b>Acme Premium Supply Corp.</b> 4100 Forest Park Blvd. St. Louis, MO 63108-2899 (Complete merchandise selection for all skill games & coupon redemption centers.)	<b>2406,2408</b>				
<b>Acme Vending Inc.</b> 1300 Gardner street Pittsburgh, PA 15212 (Antique music boxes, antique slot machines in carved wooden indians.)	<b>2004,2002</b>				
<b>Air-Vend, Inc.</b> 9817 Valley View Rd. Eden Prairie, MN 55344 (Coin-op tire inflators & vacuum cleaners.)	<b>2000,2001</b>				
<b>Alliance Industries</b> 656 Ajax Drive Madison Heights, MI 48071	<b>2400</b>				
<b>Americade Amusement</b> 2009 Old Cuthbert Rd. Cherry Hill, NJ 08034	<b>2707,2709</b>				
<b>American Dispensing Systems (ADS)</b> 1391 Park Avenue Cranston, RI 02920	<b>2104</b>				
<b>American Shuffleboard Co., Inc.</b> 210 Paterson Plank Rd. Union City, NJ 07087 (Table shuffleboard, six pocket billiard table, bumper pool table.)	<b>1217,1215 1312,1310</b>				
<b>Amusement Emporium, Inc.</b> 6880 South Emporia Street Englewood, CO 80112	<b>102,104,106</b>				
<b>Amusement Technology</b> 1200 Memorial Drive Asbury, NJ 07712	<b>2511,2513, 2612,2614</b>				
<b>Applied Entertainment Systems Corp.</b> 12881 Bradley Avenue Sylmar, CA 91342	<b>2216,2218</b>				
<b>Arachnid, Inc.</b> 208 N. Madison St. Rockford, IL 61104 (Electronic dart game.)	<b>416,418, 1012,1014</b>				
<b>Ardac, Inc.</b> 34006 Vokes Drive Eastlake, OH 33094 (Complete line of full-service bill & coin changers.)	<b>511</b>				
<b>Atari, Inc.</b> P.O. Box 906 Milpitas, CA 95035 (Coin-op video games.)	<b>202-214; 205-217; 300-312</b>				
<b>Automatic Products Company</b> 75 West Plato Blvd. St. Paul, MN 55107 (Coffee, snack & cigarette vending machines.)	<b>606,608</b>				
<b>Bally Manufacturing Corp./Bally Distributing</b> 8700 W. Bryn Mawr	<b>Bally Mfg. 1104-1116 1105-1115;</b>				
Chicago, IL 60631 (Coin-op amusement & gaming equipment.)	<b>1204-1214</b>				
<b>Bally Sente, Inc.</b> 461 South Milpitas Blvd. Milpitas, CA 95035 (Bally Sente will feature a variety of titles for their SAC I interchangeable game system.)	<b>2103-2115; 2202-2214</b>				
<b>R.H. Belam Company, Inc.</b> 1 Delaware Drive Lake Success, NY 10042 (Coin-op amusement machines, conversion kits, portable coin-counters.)	<b>316,318</b>				
<b>Bhuzac International Inc.</b> 384-A Foster City Blvd. Foster City, CA 94404 (Pinball & video games.)	<b>2710,2712 2712A,2714 2715,2818</b>				
<b>Bob's Space Racers, Inc.</b> 427 15th Street Daytona Beach, FL 32017 (Coin-op arcade games.)	<b>2807,2809 2811,2813</b>				
<b>Brandt, Inc.</b> P.O. Box 200 Watertown, WI 53094 (Money processing equipment)	<b>2814</b>				
<b>Bumper Tube, Inc.</b> 10440 S. State Rd. Goodrich, MI 48438 (Poker games, pool table re-covering kit & supplies.)	<b>2413</b>				
<b>Cal Omega, Inc.</b> 2052 Corte Del Nogal Carlsbad, CA 92008 (Adult video amusement games)	<b>1238,1330 1332</b>				
<b>Ron Care Corporation</b> 18203 E. 9 Mile East Detroit, MI 48021	<b>2108</b>				
<b>Carousel International Corporation</b> P.O. Box 307 Eldon, MO 65026 (Coin-op kiddie rides for outside or inside use.)	<b>913,915 917</b>				
<b>Centuri, Inc.</b> 245 West 74th Place Hialeah, FL 33014 (Coin-op video games.)	<b>1219-1225; 1314-1320</b>				
<b>Chicago Lock Company</b> 4311 W. Belmont Ave. Chicago, IL 60641	<b>509</b>				
<b>Cinematronics, Inc.</b> 1841 Friendship Drive El Cajon, CA 92020	<b>2403-2411; 2502-2510</b>				
<b>CIO Systems/Software</b> 1608 E. Burnett St. Long Beach, CA 90806	<b>1136</b>				
<b>Coin Acceptors, Inc.</b> 300 Hunter Ave. St. Louis, MO 63124-2013 (Coin handling, equipment.)	<b>201,203</b>				
<b>Coin-A-Ticket</b> 2763 East 4th Ave. Columbus, OH 43219 (Coin-op ticket dispensing equipment, printers, & related products.)	<b>2017,2020</b>				
<b>Coin Communicators</b> 2415 West Amherst Bloomington, IN 47401	<b>2200</b>				
<b>Coin Controls, Inc.</b> 2609 Greenleaf Ave. Elk Grove, IL 60007 (Complete line of coin & token handling devices.)	<b>1001,1118</b>				
<b>Coin Mechanisms, Inc.</b> 817 Industrial Drive Elmhurst, IL 60126 (Complete line of coin & token mechs.)	<b>810</b>				
<b>Coin Security Systems</b> 7119 Gerald Avenue Van Nuys, CA 91406	<b>2018</b>				
(Security locks, hasps & bars, safes security systems.)					
<b>Colorado Game Exchange, Inc./The Game Exchange-Southeast, Inc.</b> 1537 W. Alameda Denver, CO 80223	<b>2312,2310</b>				
<b>Crown Vending Corp.</b> 111-59 44th Ave., P.O. Box 19 Corona, NY 11368 (Conversion systems.)	<b>1122</b>				
<b>Creative Presentations, Inc.</b> 819 W. Lunt Ave. Schaumburg, IL 60193-4481	<b>2217,2316</b>				
<b>Cummins Allison Corp.</b> 891 Feehanville Drive Mt. Prospect, IL 60056 (High speed coin sorters/counters, coin wrappers, currency counters, etc.)	<b>2309,2307</b>				
<b>D&amp;R Industries</b> 711 N. Capitol Drive Lincolnwood, IL 60645 (Parts & supplies for music, video, billiards, games & vending.)	<b>2901,2903 3002,3004</b>				
<b>Data East USA, Inc.</b> 470 Gianni St. Santa Clara, CA 95050 (Coin-op video games)	<b>1305,1319</b>				
<b>Deutsche Wurlitzer GMBH</b> Wurlitzerstrasse 6 Huellhorst, W. Germ. BRD4971 403 E. Gurler Rd. DeKalb, IL 60115 (Jukeboxes, wall boxes & accessories.)	<b>600,601</b>				
<b>Digital Controls, Inc.</b> 5555 Oakbrook Parkway Suite #200 Norcross, GA 30093 (countertop entertainment systems.)	<b>2303,2305, 2404,2402</b>				
<b>Drew's Manufacturing &amp; Distributing Co., Inc.</b> P.O. Box 632 Fairforest, SC 29336 (Video poker machines.)	<b>1301</b>				
<b>Dynamic Amusement Equipment Manufacturers, Inc.</b> P.O. Box 596 Grapevine, TX 76051	<b>2117,2116</b>				
<b>Dynamo Corporation</b> 1805 South Great S.W. Parkway Grand Prairie, TX 75051 (Coin-op pool tables, soccer tables, video games)	<b>1127,1129, 1131,1226 1228,1230</b>				
<b>Effective Management Systems, Inc.</b> 1701 West Civic Drive, P.O. Box 09129 Milwaukee, WI 53209 (DEC-Computers & software for operators)	<b>2615</b>				
<b>Electro-Sport, Inc.</b> 3170 Airway Ave. Costa Mesa, CA 92625 (Amusement video card games, racing games, & other video arcade games.)	<b>403,500 501,503</b>				
<b>Entertainment Enterprises</b> 25 Hutcheson Plae Lynbrook, NY 11563 (Video card games in upright & countertop, face-off ice hockey, amusement sport games, video conversion kits.)	<b>109,111 110,112</b>				
<b>Eurocoin International Ltd.</b> P.O. Box 13127 Lexington, KY 40583 (Custom & keyed security tokens: coin mechanisms, coin-op timers, coin counters, etc.)	<b>2610</b>				
<b>Exidy, Inc.</b> 390 Java Drive Sunnyvale, Ca 94806	<b>805-811; 902-912</b>				
<b>Fan-C-Fry, Inc.</b> 20411 Janesville Muskego, WI 53150	<b>2110</b>				
<b>Fidelity Trading Inc.</b> 650 Hadley Rd. South Plainfield, NJ 07080 (Power supplies, digital multimeter, isolation transformer, linear power supplies, switching power supplies.)	<b>2416</b>				
<b>J.F. Frantz Manufacturing</b> 627 15th Ave. East Moline, IL 61244 (All mechanical arcade games featuring gun games, countertop games, and vending games.)	<b>1001A</b>				
<b>Funai/ESP Company</b> 3111 S. Valley View Bldg. E-120 Las Vegas, NV 89102 (Laser disc video games.)	<b>2417,2516, 2517</b>				
<b>Galaxy Distributing Company</b> 4210 South Peoria Tulsa, OK 74105	<b>3113</b>				
<b>Game-A-Tron</b> 45 Osgood Avenue New Britain, CT 06053	<b>401</b>				
<b>The Game Exchange</b> 1289 Alum Creek Drive Columbus, OH 43209	<b>3105,3107, 3109</b>				
<b>Game Plan, Inc.</b> 1515 W. Fullerton Ave. Addison, IL 60101 (Coin-op pinball games, video gaming equipment, coin handling equipment, misc. parts & accessories.)	<b>1222,1224, 1123,1125</b>				
<b>Gametechs Corporation</b> 10501 Delta Parkway Schiller Park, IL 60176	<b>2505,2507</b>				
<b>Game Technology</b> P.O. Box 206 Shelbyville, TN 37160	<b>2415,2512, 2514</b>				
<b>Global Billiard Manufacturing, Inc.</b> 1263 West 132nd Street Gardena, CA 90247-1595	<b>3003</b>				
<b>Gold Medal Products</b> 1825 Freeman Ave. Cincinnati, OH 45214 (Concession equipment)	<b>2007</b>				
<b>Greyhound Electronics, Inc.</b> 37 Germania Station Rd. Toms River, NJ 08753 (Video amusement card games, video signs.)	<b>2603,2605, 2607,2609</b>				
<b>Hamilton Scale Corporation</b> 3350 Secor Rd. Toledo, OH 43606 (Currency changers, token dispensers)	<b>2211</b>				
<b>Hantarex USA, Ltd.</b> 1261 Wiley Rd., Unit D. Schaumburg, IL 60195	<b>3117,3118</b>				
<b>High-Tech Entertainment, Inc.</b> Northwest Plaza Muncie, IN 47303	<b>3100</b>				
<b>Hollywood Distributing</b> P.O. Box 6442 Augusta, GA 30906	<b>2317</b>				
<b>Idea, Inc.</b> Rt. One, N. Brickville Rd. Sycamore, IL 60178	<b>2015,2013, 2114,2112</b>				
<b>Imperial International</b> 6 Empire Blvd. Moonachie, NJ 07074 (Billiard accessories, coin machine parts, coin-op foosball.)	<b>700</b>				
<b>Innovative Concepts in Entertainment</b> 590 Young Street Tonawanda, NY 14150	<b>2906,2908, 2910,2912</b>				
<b>Intercomp Design, Inc.</b> 622 Denley Lane Neshanic Station, NJ 08853	<b>2102</b>				
<b>Interlogic, Inc.</b> 9806 W. Farragut Ave. Rosemont, IL 60018 (Manufacturer/distributor of Konami/Interlogic conversion kits.)	<b>2905,2907,2909, 3006,3008,3010</b>				
<b>International Game Technology/Lucky Dist.</b> 520 South Rock Blvd. Reno, NV 89502 (Amusement machines)	<b>116,118,216, 281,220</b>				

(continued on page 37)

**PAYPHONES \$55**

As extensions or add kit to require coins \$98. Or ready to profit from \$295. Genuinely F.C.C. registered! Our electronics expecting to be used in 5 other manufacturers. Free 911, timed calls. Also, the only entirely self-programmable long distance unit.

**608/582-4124 ANYTIME**

# EXPO '84

## Exhibitors '84

(continued from page 36)

- J-S Sales Company, Inc.** 1232,1234  
24 South Third Ave. 1236  
Mt. Vernon, NY 10550  
(Video games conversions, parts & supplies, billiards, sound, security, maintenance supplies.)
- Jensen Tools, Inc.** 2401  
7815 South 46th Street  
Phoenix, AZ 85040  
(Electronic tool kits & test equipment for maintenance & repair)
- Jukebox Junction** 2518  
Box 1081  
Des Moines, IA 50311
- Kiddie rides, USA** 505,507, 602,604  
604 Main Street  
Davenport, IA 52803  
(Coin-op kiddie rides.)
- Klopp International, Inc.** 3000  
P.O. Box 708  
Pinellas Park, FL 34290-0708  
(Manual & electric coin sorters & counter/wrappers)
- Konami, Inc.** 2701,2703,2705, 2800,2802,2804, 2806  
20665 S. Western Ave.  
Suite 116  
Torrance, CA 90505
- M. Kramer Manufacturing** 1321,1323,1325  
1100 Towbin Ave.  
Lakewood, NJ 08701  
(Video card games for amusement)
- L.K. Inc.** 2819  
P.O. Box 3524  
Saratoga, CA 95070
- Laser Disc Computer Systems** 2012,2010  
60 Alberdeen Ave.  
Cambridge, MA 02138
- Location Magazine** 1003  
c/o AMOA  
2000 Spring Road Suite 220  
Oak Brook, IL 60521  
(Monthly periodical serving AMOA membership)
- Loewen-America, Inc.** 801,803,900  
5207 N. Rose St.  
Chicago, IL 60656  
(NSM phonograph models)
- Magic Conversion Co.** 2414,2412  
P.O. Box 3263  
820 Elmwood Ave.  
Providence, RI 02907  
(Dispensing machines, video kits, amusement type games, kiddie rides)
- Marantz Piano Co.** 2213,2314  
P.O. Box 460  
Morgantown, NC 28655  
(Computer controlled coin-op "Nickelodeon" piano-equipped with PIANOCORDER.)
- Medeco Security Locks, Inc.** 2617  
P.O. Box 1075  
Salem, VA 24153  
(High security locks & lock cylinders)
- Meisho (America) Co., Ltd.** 2011,2009  
20333 S. Western Ave.  
Torrance, CA 90501
- Memetron, Inc.** 2016,2014  
2350 Brickvale Drive  
Elk Grove Village, IL 60007  
(Video games)
- Merit Industries, Inc.** 701,703,800  
2525 State Rd.  
Bensalem, PA 19020  
(Video amusement card games)
- Meyco Games, Inc.** 2700,2702,2704  
625 Nuttman Street  
Santa Clara, CA 95050  
(Coin-op video amusement, video gaming equipment)
- Micro Coin** 2616  
2252-17 Main Street  
Chula Vista, CA 92011  
(Price conversion kits for cigarette machines)
- Miracle Recreation Equipment Co.** 417  
P.O. Box 275

Grinnell, IA 50112  
(3-unit, coin-op Carousel; literature.)

**Mobile Record Service Co.** 2313  
P.O. Box 2879  
Pittsburgh, PA 15230  
(A 45 rpm Phonograph record one stop)

**Montgomery Vending** 2106  
Box 3263, 820 Elmwood Ave.  
Providence, RI 02907

**Movie Hut** 2815  
State Hwy. 38 West, P.O. Box 95  
Elkland, MO 65644

(Vend-A-Sticker, Breath Alcohol Scanner, Fun Chicken, Heart Beat Scanner.)

**Mustad Corp.** 2606  
7623 E. Alondra Blvd.  
P.O. Box 946  
Paramount, CA 90723

(Color monitor, power supply, isolation transformer, push button switches, cooling fan, joystick, ashtray.)

**MV Productions** 2311  
6835 Sherman Street  
Anderson, IN 46013  
(Counter top digital game)

**Mylstar Electronics** 702-712; 705-715; 802-808  
165 W. Lake Street  
Northlake, IL 60164  
(Coin-op video & pinball amusement games)

**Namco-America, Inc.** 301-400  
343 Gibraltar Drive  
Sunnyvale, CA 94086  
(Coin-op Arcade games, "Shoot Away" & "Sweet Licks.")

**Nashville Diversified, Inc.** 1134  
P.O. Box 306  
Brentwood, TN 37027

(continued on page 38)



## Are you getting your fair share?

Tomorrow's coins are the only coins that count. But they won't count for you unless you've got the games and jukeboxes that people want to play.

Choosing the machines that are right for your customers is your business. Making sure you get what you want when you need it — that's ours.

Bally Distributing Corporation is the nation's largest distributor of music and games. We carry virtually all manufacturers' products. And we've got tomorrow's high-demand products in today's inventory. So you can have them when they'll do you the most good.

And we're music and game specialists. So we can help you design arcades, track popular trends, and even help you analyze your markets and customers. Our in-house financing arrangements help us respond quickly to your financing needs — at competitive rates.

When you need service, we're nearby with a staff that knows all about the latest solid-state technology. And our computerized parts inventory significantly cuts income lost due to repair downtime.

There are 19 Bally Distributing locations across the country. We'll be glad to show you how our network of branch offices can support your choices. Just phone or visit the location nearest you.

Tomorrow's first quarter will pay for the call.



**BALLY ADVANCE** South San Francisco: (415) 871-4280. Sacramento: (916) 362-3294. Honolulu: (808) 847-5785. **BALLY BANNER** Baltimore: (301) 944-5060. Philadelphia: (215) 236-5000. Pittsburgh: (412) 782-0800. **BALLY MIDWEST** Chicago: (312) 871-7600. Green Bay: (414) 468-5200. Indianapolis: (317) 352-0466. Detroit: (313) 525-8700. St. Louis: (314) 991-1505. Grand Rapids: (616) 243-3644. **BALLY NORTHEAST** Boston: (617) 762-9300. Buffalo: (716) 668-1991. Syracuse: (315) 463-6261. **BALLY SOUTHWEST** Phoenix: (602) 233-0196. El Paso: (915) 532-6547. Houston: (713) 523-7494. **CENTRAL OHIO SALES** (used equipment only) Columbus: (614) 876-0348.

**Bally**  
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# EXPO '84

## ICMOA — The Winning Team

(continued from page 33)

aggressively to lower the \$50 juke box royalty fee to help keep juke boxes playing. The ICMOA objective is to save operators about \$13,500 through 1990. Yes, that's what it will cost the average operator if the juke box royalty fee is not changed.

That's worth going after and deserves a continuing campaign in total concert with AMOA to win this battle.

Our philosophy is that battles must be fought along the way to maintain organizational prestige and to avoid falling prey to other schemes to soak it to operator members either through legislation, licensing or other fees that further burden the cost of doing business.

### Political Action Committee

Illinois will be venturing into a new field in 1985 — the organization of a political action committee. The PAC will be a separate organization, though operating to protect and represent the interests of Illinois coin machine

operators. Political action is a fact of life in current day business.

There are thousands of business and association PACS currently operating and it's the most efficient and dependable method of dealing with the State Legislature and with members of Congress.

The new PAC will operate with a committee of six individuals. Fundraising efforts will get under way late in 1984, so the committee can be geared to support legislators friendly to the coin-op industry.

### Video Lottery

From the time when the concept was first presented in Illinois, operators have viewed video lottery gambling as a money drain and that position has been verified.

Illinois is the first test state for this new gambling system. Results of the Illinois test will have monumental implications for Illinois operators and operators in dozens of other states across the United States.

In June 1984, a campaign was launched to stop video lottery gambling. The campaign is still active and only time will tell if the

sophisticated gambling interest and the awesome bureaucracy of the state of Illinois will prevail. Win or lose, operators can be

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## Three & A Half Decades Of Experience & Success . . .

A lot has happened to both the industry and AMOA since the association's formation a little over 48 years ago.

Many industry members have seen the growth and changes, while many entered the industry on the crest of the wave of video games. Whether veterans or novices to the industry, one thing holds true — the Amusement and Music Operators Association has remained strong. Like so many of its members, it has survived, constantly working to improve industry and national relations. Together, AMOA and its backbone, the operators, are working for a better industry. This is the foundation of AMOA and its 35th Annual International Exposition of Games and Music.

As AMOA moves into its 35th Expo, it carries along with it three and a half decades of experiences and success for its coin-op shows. With the largest industry attendance of exhibitors, operators and distributors, AMOA has gained international respect and recognition.

Each year, growing with the needs of its members and the industry, AMOA has kept pace with the demand by surpassing itself. Last year's Expo, held in New Orleans, topped all exhibitor, booth and space records. This October's show will speak for itself.

Fred Collins, Jr.  
and Earl Gill  
Co-Chairmen, Expo '84

## AMOA '84 Exhibitors

(continued from page 37)

**National Ticket Company** 1120  
1650 Broadway, Suite 804  
New York, NY 10019  
(Tickets, fan folded, machine issued.)

**Nelson/Aved Technologies** 2003,2005  
Bishop Ranch Park, Suite 206  
One Annabel Lane  
San Ramon, CA 94583

**Nevada Gaming Schools, Inc.** 1303  
3100 Sirius Ave.  
Las Vegas, NV 89102

**Nichibutsu USA Corp.** 1016,1017  
3928 S. Sepulveda Blvd., Unit #4  
Culver City, CA 90230

**Nintendo of America, Inc.** 3005-3017;  
4820 150th Ave., N.E. Box 957 3102-3114  
Redmond, WA 98052  
(Coin-op video games)

**Nomac Ltd.** 3103  
211 Berg Street, Bldg. 6  
Algonquin, IL 60102

**North American Amusement Co.** 100,101,200  
524 2nd Street  
Rock Island, IL 61201

**The Norton Company** 2501,2503,  
4910 W. Linebaugh Ave. 2602,2604  
Tampa, FL 33624  
(Special highball-target bowling alley, ticket vendor, & other coin-op machines)

**Nova Games of Canada** 3111  
180 Graveline St.  
St. Laurent, Quebec, Canada H4T1R7

**Replay Magazine** 1005  
P.O. Box 2550  
Woodland Hills, CA 91365  
(Trade magazine for music & game industry)

**R.J. Reynolds Tobacco Company** 901,903,  
401 N. Main Street 905,907  
Winston-Salem, NC 27102  
(Will use sample packages of cigarettes for booth visitors & display booth daily & grand prize)

**Rock-Ola Manufacturing Corp.** 502,504,  
800 North Kedzie Avenue 506,508,510,  
Chicago, IL 60651 512,514

**Roth Novelty Company** 2410  
333 North Pennsylvania Ave.  
Wilkes-Barre, PA 18702  
(“SEGA” DIGA MART, a revolutionary digger.)

**Rowe International** 603,605,607,  
75 Troy Hills Road 609,611,613  
Whippany, NJ 07981  
(Jukeboxes, video jukeboxes, changers, cigarette machines)

**SMS Manufacturing Corp.** 3016,3018,  
Box 1872 3019,3116  
Point Pleasant, NJ 08742  
(Grand Prix Video Card Game Systems)

**SNK Electronics Corp.** 2207,2205,2203  
3043 Kashiwa St. 2308,2306,2304  
Torrance, CA 90505  
(Complete video games & video game conversion kits)

**Seeburg Phonograph Co.** 714,716,718  
800 Roosevelt Rd.  
Bldg. B, #302

**Glen Ellyn, IL 60137**  
(Coin-op phonograph & allied accessories)

**Standard Metal Typer, Inc.** 2914  
2910 W. Montrose Ave.  
Chicago, IL 60618  
(The standard metal typer prints 32 characters of your customer's choice on an aluminum disc)

**Status Game Corp.** 2713,2711,2816  
17A Culbro Drive  
W. Hartford, CT 06110  
(Video amusement games & gaming machines)

**Stern Electronics, Inc.** 1205-1213;  
700 Chase Avenue 1300-1308  
Elk Grove, IL 60007  
(Coin-op amusement games)

**Summit Systems, Inc.** 113,115  
8435 Canoga Ave.  
Canoga Park, CA 91304

**Suzu Trading Company** 2500  
Pieter de Hoochstraat 40  
Rotterdam, Netherlands 3024 CS

**Taito America Corporation** 1007-1015;  
1256 Estes Ave. 1124-1132  
Elk Grove, IL 60007

**Tech Vend Marketing**  
6040 Dawson Blvd., Suites C-D  
Norcross, GA 30093

**Tehkan Limited** 2600,2601  
41 Kanda Higashi-Matsushita-Cho Chiyoda-Ku  
Tokyo, Japan 101  
(Coin video games and cabinets)

**Third Wave Electronics Company, Inc.** 1220  
4021 N.E. 5th Terrace  
Ft. Lauderdale, FL 33334

**Tommy Lift Gate Manufacturing Co.** 409  
Bus Brown Drive, P.O. Box 8  
Woodbine, IA 51579  
(Hydraulic lift gates for loading & unloading coin machines from light trucks.)

**Tru Check Computer Systems, Inc.** 1201  
6 Nursery Lane  
Rye, NY 10580

**U.S. Billiards/K Enterprises/Video Sound** 1117,1119,  
243 Dixon Ave. 1216,1218  
Amityville, NY 11701  
(Super Bowl (Ball Bowler), pool tables, air hockey, video sound music center)

**Universal USA, Inc.** 1227,1229,1231,  
3250 Victor Street 1233,1322,1324  
Santa Clara, CA 95050 1326,1328  
(Video game kit, upright, table type)

**The Valley Company**  
P.O. Box 656  
Bay City, MI 48707  
(Coin-op pool tables, bumper pool, home pool tables & one and two-piece cues)

**Van Brook of Lexington** 1138,1140  
P.O. Box 5044  
Lexington, KY 40555  
(Tokens, coin acceptors, coin counters & dispensers, wooden nickels, custom designed advertising clocks)

**Vendall Machines Ltd.** 314  
110 Isabella Street  
Ottawa, Ont. Canada K1S1V5  
(Coin acceptors, complete coin door assemblies for amusement machines)

**Vending International Corp.** 2817,2916  
33157 Camino Capistrano “C”  
San Juan, CA 92675  
(Amusement games & vending machines)

**Venture Lines, Inc.** 405,407  
3731 E. LaSalle  
Phoenix, AZ 85040  
(Skill Bingo for amusement only)

**Video Games Express** 2209  
P.O. Box 1956  
San Jose, CA 95109

**Video Horizons, Inc.** 2706,2708  
63353 Nels Anderson Rd.  
Bend, OR 97701

**Videomatic** 2100  
3436 Isle Royal Court  
Pleasanton, CA 94566

**Video Music International** 2301  
8265 Sunset Blvd., Suite 108  
Los Angeles, CA 90046

**Viking Amusements, Inc./ Viking Manufacturing, Inc.** 103,105  
4845 West 128th Place 107  
Alsip, IL 60658

**Wico Corporation** 420-618;  
6400 Gross Point Rd., West 1010-1000  
Niles, IL 60648  
(Parts, supplies & accessories for the coin-op Amusement, Music & Gaming equipment industries. Pinball game, electromechanical gun game & video game conversion kits.)

**Williams Electronics, Inc.** 303-315;  
3401 N. California Ave. 402-414  
Chicago, IL 60618  
(Coin-op videos, pins, shuffle alleys, novelty games)

**Roger Williams Mint** 3014  
79 Walton Street  
Attleboro, MA 02703  
(Tokens, coins, medals, gaming tokens, acceptors.)

**World Wide Press, Inc.** 3012  
110 3rd Street, South  
Great Falls, MT 59403

**Zamperla, Inc.** 1202,1203  
49 Fanny Road  
Parsippany, NJ 07054  
(Lighting supply; coin-op strength measurer machines)

**THE FRESHEST, MOST EXCITING CHRISTMAS MUSIC OF OUR TIME.**

**MANNHEIM STEAMROLLER**  
*Christmas*

**SINGLE NOW AVAILABLE AMERICAN GRAMOPHONE RECORDS (402) 457-4341**

# EXPO '84

## How To Run A Tournament Promotion And Why You Should!

by **Kathy Brainard**  
 Director of Marketing Promotions  
 Dynamo Corp.

Recently I met with a group of operators to discuss problems they were having with a statewide pool tournament promotion. The promotion consisted of weekly qualifying tournaments leading up to a location championship, followed by a state championship. A frequent complaint among the operators was that they just could not rely on the location's management to run the program.

This "that's not my job" attitude towards promotions, is a common problem shared by the majority of today's operators. I honestly believe that in many cases it springs, not from laziness (although there certainly are some lazy operators), but from a lack of promotional understanding. Many operators think that it is the location that benefits the most from the promotion, so it should be the location that does most of the work.

Of course, a certain amount of cooperation and help is needed from the location's management. The SMART OPERATOR, however, will welcome the opportunity to provide a special service — such as tournaments and leagues — to his locations and will jealously guard the control of that service.

The successful operators today are those who are getting out of the "moving business" and back into the "service business." As you brush the dust off those "basics" (such as table soccer and pool) and put them out on your route, don't forget to brush up on the basics of the promotional programs that will increase revenues for both you and your locations.

The following information explains the basics of running a tournament promotion: what it is, how the operator benefits from it, and how to do it.

### The Purpose Behind The Promotion

A "promotion" is a marketing tool designed to draw the attention of the consumer to a specific product. This is usually done by offering some type of incentive to the consumer in order to get him to actually try, or sample, the product.

Some common types of promotion include: free samples, drawings for prizes, and tests of skill for prizes. Because they require a minimum of participation on the part of the consumer, promotions offering free samples and random prize drawings are simple and easy to use. Promotions involving tests of skill usually require more time and effort, but, due to the active participation of the consumer, they also usually produce longer-lasting

results.

A table soccer or pool tournament is a promotion involving a test of skill. Like all promotions, its purpose is to draw the attention of the consumer to a specific product. Due to the nature of our industry, the operator who runs a tournament promotion in one of his locations is actually aiming his efforts at two groups of consumers: his direct customer, the location owner; and the end-user of the product, the player.

From the location owner's point of view, the purpose behind the tournament promotion is to bring more customers into his establishment, preferably on a "slow" night of the week and on a regular, weekly basis. He offers the tournament as an incentive to the consumer to come and "try the product" — in this case, his establishment. If the consumer is satisfied — in other words, if he enjoys himself while he is at the establishment to participate in the tournament — the chances are that he will become a regular customer.

### The Success Of Any Promotion Is Measured By The Number of Satisfied Consumers It Produces

The increased business at the location benefits the location owner in two areas of sales: 1) drinks and food; and 2) coin-operated game revenue.

The operator also receives an immediate and measurable benefit from the tournament promotion in the form of increased game revenue. From his point of view, one purpose behind running the promotion is to entice the game-playing patron to try his particular soccer or pool tables. Again, if the consumer is satisfied with the performance of the product, then he will most likely use it again . . . and again and again.

The operator's main purpose behind the promotion is, however, to please his direct consumer, the location owner. A tournament promotion is a marketing tool that the operator can use to keep current location owners satisfied and to entice new location owners to "try his product" — which is the placement and service of coin-operated games. The benefit from this "added service" (the tournament promotion) is more difficult to measure than counting quarters, but the value should be evident in improved relations with current locations and the addition of new locations.

In fact, tournament promotions are such powerful marketing tools in today's coin-operated amusement industry that the table soccer or pool operator who does not offer some promotion of this nature as an added

service for his customer, the location owner, is not only missing out on those increased weekly collections but is also opening the door for that location owner to either invite in another operator who will provide the service, or to buy his own table and do it himself.

### How To Run A Tournament In Your Location

[The following information is taken from the "Step By Step" instructions provided in the Dynamo Tournament Kit. The kit also contains:

- Two "Get Ready, Get Down and Win!" announcement posters.
- Two sign up sheets.
- Two 16 team, double elimination bracket charts.
- Six Dynamo certificates of achievement.
- One "How to Promote" booklet.
- One mail order form.
- Two sets of rules.

These kits, as well as both pool and table soccer league kits, are available from Dynamo, free of charge. To request tournament and league kits, contact: Kathy Brainard, Dynamo Corp., 1805 S. Great Southwest Parkway, Grand Prairie, TX 75051; 214/641-4286 or 800/527-6054.]

#### 1. Date

The first step is to decide on a date. You should allow two to three weeks lead time to advertise your tournament. The particular



**Kathy Brainard**

day of the week on which you hold your tournament is totally at your discretion. You should consider which nights are best for you and the location, and you should also ask some of your regular players which nights are best for them.

#### 2. Time

Be sure to allow at least four or five hours to complete your tournament. Most evening tournaments begin at 8:00 or 8:30; Sunday afternoon tournaments are also popular.

#### 3. Categories

There are many different categories of

(continued on page C-40)



**PROMOTE! PROMOTE! PROMOTE!**

Three good words of advice in today's tough market.



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# EXPO '84

## ICMOA — The Winning Team

(continued from page C-38)

proud that their association has done everything possible within its financial and time limitations to represent their interests and avoid revenue losses that most surely will materialize if widespread video gambling is available to Illinois citizens.

### Membership

Basically, Illinois is operating about like a boxer with one arm tied behind his back — there are not sufficient active ICMOA members in Illinois to get the job done. One hundred five (105) members is not enough. Our coverage is too thin. We cannot react to capitalize on opportunity and solve problems with the energetic clout that is needed.

Gradually we'll be putting together membership promotion that, hopefully, will pay off. But along the way, more readily identifiable financial payoffs are needed for members before they sign on the dotted line and send hard-earned membership dollars to ICMOA.

One bright spot on the horizon is that ICMOA has just ordered 500 beautiful eight-by-ten-inch plaques. The plaques will be distributed to all continuing members and new members along with a door sticker with both to be updated annually.

### Leadership

Illinois can boast of some of the finest operator leaders in the country. That leadership has paid off with an organization that has done a good job and represented its members well. Examples of Illinois operators that exemplify dedication at its best include the late Wayne E. Hesch, former president of both ICMOA and AMOA, Ken Thom, Ed Velasquez and Alex McConnell, who currently serve on the AMOA board of directors and Walt Lowry, former president and AMOA board member, a perpetually active and dedicated man who has served both organizations in an admirable fashion for years.

### An Excellent Structure

Illinois has a top-flight structure in place, ready to be activated . . . and it will begin to pay off.

Here is the list of committees now operating:

- Long range planning
- Executive
- Trade and consumer relations
- Membership promotion
- Legislation and public affairs
- Political action
- Eight-ball pool tournament

## Phoneco And The Coin Operated Telephone

(continued from page C-35)

phones become popular . . . why now? His answer sums up our free enterprise success story — the greed of a voracious monopoly. The monopoly kept all the money and charged you \$40 a month. Now, with companies like Phoneco, the location can keep some, the operator some and the manufacturer some. The law broke up one conglomerate and permitted several small businesses to flower. For Knappen, the market is open. More tolerant own-your-own-phone laws will pass and that means more phones.

Dart tournament  
Video lottery gambling

At this time the most important group is the Long Range Planning Committee. Failing to plan is planning to fail. An organization just won't go anywhere without a long-range plan.

Without a plan, time is wasted. Without a plan, money is wasted. On top of that, the organization won't be defining the right target. In total, the organization may take the longest route between two points to achieve whatever objectives it may accidentally accomplish.

A practical, easily understood, long-range plan is a most important missing element here in Illinois, but I am confident that will be resolved soon.

### AMOA

The internal philosophy of the ICMOA leadership is to support and build the national organization so it can be more effective for operators in this state. We believe in the merits of organizational discipline. We say, "Look! Develop one strong national organization. Do whatever is necessary to make it happen — but don't fall victim to end runs, splinter groups, or other special interests that detract from a strong united front for the coin-op business."

In numbers there is strength. That's why Illinois supports a strong AMOA but at the same time will demand high caliber performance. The industries with high caliber national, state and local organizations are the industries that perform best.

A person without a strong association is almost like a person without a country. A continuing philosophy at ICMOA will be to support (and pressure) AMOA to carry the vital leadership role needed by the coin-op business in the U.S.

### Charitable Contributions

In maintaining its responsibility to the public and the industry, ICMOA in 1984 made major contributions to the Wayne E. Hesch Memorial Foundation Scholarship Fund and to the Variety Club of Chicago. Contributors are again authorized for 1985.

### Prompt and Courteous Service

Our ambition at ICMOA is to produce benefits available from no other source — benefits that are so valuable that an operator cannot afford not to belong to the ICMOA. Let's look back in 1987 and say, "We've done it. ICMOA is top flight — one of the best state associations in the country."



**ICMOA NEWS** — ICMOA maintains close liaison with a number of State Legislatures and here's an example. David Marik (I) president, Illinois Coin Machine Operators Assn. presents a Certificate Of Appreciation to E. J. "Zeke" Giorgi (D), Rockford.



**EXPO CONVENTION SITE** — The twin-tower Hyatt Regency Chicago, which will house AMOA Expo '84, ranks as one of the largest luxury convention/exhibition hotels in the U.S. It has 2,033 guest rooms; 185,000 square feet of meeting/exhibit space; nine food and beverage facilities; and access to Illinois Center, the nation's largest urban retail, commercial and residential development currently under construction and scheduled for completion in 1989. A glass-enclosed skyway connects the hotel's two towers, leading to a four-story, half-acre, glass atrium lobby adjacent to both. Meeting and exhibition space is located below the plaza level and is inter-connected by an underground walkway. The Hyatt Regency Chicago, which is located one-half block off Michigan Avenue on Wacker Drive, is conveniently close to Chicago's famous "Magnificent Mile" shopping district and the historic "Loop" retail and business district. AMOA exhibits will be contained in the East Tower of the hotel, while all Expo registration, education seminars and the annual banquet and stage show will be held in the West Tower.

## How To Run A Tournament

(continued from page 39)

competition, but probably the most popular categories are DOUBLES in table soccer and SINGLES in pool. We recommend that you begin with these categories and experiment with others (Mixed Doubles, Women's Singles, etc.) once you have established your player base.

The most popular form of weekly table soccer competition is the "Draw Your Partner" Doubles tournament. The players are assigned partners through a random draw. This system equalizes the skill levels of the teams and gives even a beginning player a chance to win by drawing an advanced player as his partner.

### 4. Prizes

Guaranteed prizes draw contestants more effectively than payback based on number of entries. Cash, trophies or merchandise prizes are all acceptable. As a guideline for cash prizes, a \$100 total prize money tournament should pay out as follows: 1st place — \$50; 2nd place — \$30; 3rd place — \$20. Trophies, tokens, dinner coupons from local restaurants or gift certificates from clothing or record stores are a few alternatives to cash prizes.

### 5. Entry Fees

In order to insure the success of your first tournament, we suggest that you keep the entry fee minimal, or even allow free entry. Your goal is to generate interest and increase play on the tables, which will result in increased location revenues. (If the entry fees do cover the cost of the prizes, so much the better — but don't judge the success of your promotion by that equation. Judge it by the number of satisfied participants who will come back for the next tournament and bring their friends with them.)

A typical entry fee for a \$100 weekly tournament is \$3.00 per player.

### 6. Publicity

Alert your customers to the date and time of the tournament by writing that information on an announcement poster. (You may use those provided in the Dynamo kit or make your own.) Display the posters near the tables and in other highly-visible areas.

### 7. Signing Up Players

Sign-ups are usually taken about one hour before the tournament. It is a good idea to

ask players for their addresses and telephone numbers so that you can begin to build a mailing list for future promotions.

### 8. Running The Tournament

Dynamo's double elimination brackets come complete with instructions explaining how to place the teams on the chart and how to advance the winners and losers. These double elimination charts are available from Dynamo, free of charge.

It is suggested that all matches be the best two out of three games in both the winner's and loser's brackets. If you are limited on time, you may choose to have matches in the loser's bracket consist of just one game, or to run a single elimination tournament.

### 9. Continuing Promotions

Continue your tournament on a weekly basis. You may want to add special prizes or categories once or twice a month to keep up the interest. (More promotional ideas may be found in the "How To Promote" booklet included in the Dynamo Tournament Kit.)



**ICMOA NEWS** — Both Dock Ringo, president, AMOA and Leo Droste, executive vice president, spoke at the ICMOA Annual Meeting last June. Here's Leo Droste, right, with Tom Fiedler, Melody Entertainment, Inc., a member of the ICMOA Board of Directors.

**35th Annual**  
**AMOA EXPOSITION 1984**  
... Operators Working for a  
Better Industry...

**CHICAGO HYATT REGENCY HOTEL**  
**CHICAGO, ILLINOIS**  
OCTOBER 24-27, AMOA EDUCATION PROGRAMS  
OCTOBER 25-28-27, INTERNATIONAL EXPOSITION  
AMOA's International Trade Show for Coin-Operated Games, Music and Allied Products



# THE JUKEBOX PROGRAMMER

\*indicates new entry

October 27, 1984

## POP

- 1 **I JUST CALLED TO SAY I LOVE YOU**  
STEVIE WONDER (Motown 1745 MF)
- 2 **HARD HABIT TO BREAK**  
CHICAGO (Warner Bros. 7-29214)
- 3 **DRIVE**  
THE CARS (Elektra 7-69706)
- 4 **BLUE JEAN**  
DAVID BOWIE (EMI America B-8231)
- 5 **COVER ME**  
BRUCE SPRINGSTEEN (Columbia 38-04561)
- 6 **LET'S GO CRAZY**  
PRINCE AND THE REVOLUTION (Warner Bros. 7-29216)
- 7 **ARE WE OURSELVES?**  
THE FIXX (MCA 52444)
- 8 **PURPLE RAIN**  
PRINCE AND THE REVOLUTION (Warner Bros. 7-29174)
- 9 **WAKE ME UP BEFORE YOU GO-GO**  
WHAM! (Columbia 38-04552)
- 10 **SHE BOP**  
CYNDI LAUPER (Portrait/CBS 37-04516)
- 11 **STRUTT**  
SHEENA EASTON (EMI America B-8227)
- 12 **OUT OF TOUCH**  
HALL AND OATES (RCA JK-13916)
- 13 **CRUEL SUMMER**  
BANANARAMA (London 810 127-7)
- 14 **ON THE DARK SIDE**  
JOHN CAFFERTY & THE BEAVER BROWN BAND (Scotti Bros./CBS 4-04594)
- 15 **CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)\***  
BILLY OCEAN (Jive/Arista JS 1-9199)
- 16 **I FEEL FOR YOU**  
CHAKA KHAN (Warner Bros. 7-29195)
- 17 **IF THIS IS IT**  
HUEY LEWIS AND THE NEW (Chrysalis/CBS VS4 42803)
- 18 **DESERT MOON**  
DENNIS DeYOUNG (A&M 2666)
- 19 **WHAT ABOUT ME**  
KENNY ROGERS with KIM CARNES and JAMES INGRAM (RCA PB-13899)
- 20 **SWEPT AWAY**  
DIANA ROSS (RCA PB-13864)
- 21 **MISSING YOU**  
JOHN WAITE (EMI America B-8212)
- 22 **SOME GUYS HAVE ALL THE LUCK**  
ROD STEWART (Warner Bros. 7-29215)
- 23 **BETTER BE GOOD TO ME**  
TINA TURNER (Capitol B 5387)
- 24 **ON THE WINGS OF A NIGHTINGALE**  
THE EVERLY BROTHERS (Mercury/PolyGram 880 213-7)
- 25 **THE WAR SONG**  
CULTURE CLUB (Virgin/Epic 34-04638)
- 26 **NO MORE LONELY NIGHTS**  
PAUL McCARTNEY (Columbia 38-04581)
- 27 **THE WARRIOR**  
SCANDAL featuring PATTY SMYTH (Columbia 38-04424)
- 28 **SEA OF LOVE\***  
THE HONEYDRIPPERS (Esparanza/Atlantic 7-99731)
- 29 **TEACHER TEACHER\***  
.38 SPECIAL (Capitol B-5405)
- 30 **SHANGRI-LA\***  
STEVE MILLER BAND (Capitol B 5407)

## COUNTRY

- 1 **CITY OF NEW ORLEANS**  
WILLIE NELSON (Columbia 38-04568)
- 2 **GIVE ME ONE MORE CHANCE**  
EXILE (Epic 34-04567)
- 3 **I'VE BEEN AROUND ENOUGH TO KNOW**  
JOHN SCHNEIDER (MCA-52407)
- 4 **PRISONER OF THE HIGHWAY**  
RONNIE MILSAP (RCA PB-13876)
- 5 **FOOL'S GOLD**  
LEE GREENWOOD (MCA-52426)
- 6 **CHANCE OF LOVIN' YOU**  
EARL THOMAS CONLEY (RCA PB-13877)
- 7 **MAGGIE'S DREAM**  
DON WILLIAMS (MCA-52448)
- 8 **IF YOU'RE GONNA PLAY IN TEXAS**  
ALABAMA (RCA PB-13840)
- 9 **DOES FORT WORTH EVER CROSS YOUR MIND**  
GEORGE STRAIT (MCA-52458)
- 10 **AMERICA**  
WAYLON JENNINGS (RCA PB-13908)
- 11 **TOO GOOD TO STOP NOW**  
MICKEY GILLEY (Epic 34-04563)
- 12 **NOBODY LOVES ME LIKE YOU DO**  
ANNE MURRAY/DAVE LOGGINS (Capitol PB-5401)
- 13 **YOUR HEART'S NOT IN IT**  
JANIE FRICKE (Columbia 38-04578)
- 14 **ONE TAKES THE BLAME**  
THE STATLERS (Mercury 880 130-7)
- 15 **SHE'S MY ROCK**  
GEORGE JONES (Epic 34-04609)
- 16 **GOD WON'T GET YOU**  
DOLLY PARTON (RCA PB-13883)
- 17 **WHY NOT ME**  
THE JUDDS (RCA PB-13923)
- 18 **RADIO LAND**  
MICHAEL MARTIN MURPHEY (Liberty B-1523)
- 19 **P.S. I LOVE YOU**  
TOM T. HALL (Mercury 880 216-7)
- 20 **SHE SURE GOT AWAY WITH MY HEART\***  
JOHN ANDERSON (Warner Bros. 7-29207)
- 21 **TO ME**  
BARBARA MANDRELL/LEE GREENWOOD (MCA-52415)
- 22 **SOME HEARTS GET ALL THE BREAKS**  
CHARLY McCLAIN (Epic 34-045586)
- 23 **MAMA SHE'S LAZY**  
PINKARD & BOWDEN (Warner Bros. 7-29205)
- 24 **WORLD'S GREATEST LOVER**  
THE BELLAMY BROTHERS (MCA-52446)
- 25 **I DON'T KNOW A THING ABOUT LOVE**  
CONWAY TWITTY (Warner Bros. 7-29227)
- 26 **I LOVE ONLY YOU\***  
THE NITTY GRITTY DIRT BAND (Warner Bros. 7-29203)
- 27 **YOU COULD'VE HEARD A HEART BREAK\***  
JOHNNY LEE (Warner Bros. 7-29206)
- 28 **JAGGED EDGE OF A BROKEN HEART\***  
GAIL DAVIES (RCA PB-13912)
- 29 **THE LADY TAKES THE COWBOY EVERYTIME**  
LARRY GATLIN & THE GATLIN BROTHERS (Columbia 38-04533)
- 30 **UNCLE PEN**  
RICKY SKAGGS (Epic 34-04527)

## BLACK CONTEMPORARY

- 1 **I JUST CALLED TO SAY I LOVE YOU**  
STEVIE WONDER (Motown 1745 MF)
- 2 **I FEEL FOR YOU**  
CHAKA KHAN (Warner Bros. 7-29195)
- 3 **SWEPT AWAY**  
DIANA ROSS (RCA PB-13864)
- 4 **CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN)**  
BILLY OCEAN (Jive/Arista JS 1-9199)
- 5 **COOL IT NOW**  
NEW EDITION (MCA 52455)
- 6 **CENTIPEDE**  
REBBIE JACKSON (Columbia 38-04547)
- 7 **YOU GET THE BEST FROM ME (SAY, SAY, SAY)**  
ALICIA MYERS (MCA 52425)
- 8 **THE MEDICINE SONG**  
STEPHANIE MILLS (Casablanca/PolyGram 880-180-7)
- 9 **IN THE NAME OF LOVE**  
RALPH MacDONALD with VOCALS by BILL WITHERS (Polydor/PolyGram 881-221-7)
- 10 **DON'T STAND ANOTHER CHANCE**  
JANET JACKSON (A&M 2660)
- 11 **JUNGLE LOVE**  
THE TIME (Warner Bros. 7-29181)
- 12 **LET'S GO CRAZY**  
PRINCE AND THE REVOLUTION (Warner Bros. 7-29216)
- 13 **YOU'RE MY CHOICE TONIGHT (CHOOSE ME)**  
TEDDY PENDERGRASS (Asylum 7-69696)
- 14 **JUST THE WAY YOU LIKE IT**  
THE S.O.S. BAND (Tabu/CBS ZS4 04523)
- 15 **PURPLE RAIN\***  
PRINCE AND THE REVOLUTION (Warner Bros. 7-29174)
- 16 **BETTER BE GOOD TO ME**  
TINA TURNER (Capitol B 5387)
- 17 **CRUSHED**  
THE CONTROLLERS (MCA 52450)
- 18 **SOLID**  
ASHFORD AND SIMPSON (Capitol B-5399)
- 19 **PRETTY MESS**  
VANITY (Motown 1752 MF)
- 20 **YOU, ME AND HE**  
MTUME (Epic 34-04504)
- 21 **DON'T STOP**  
JEFFREY OSBORNE (A&M 2687)
- 22 **8 MILLION STORIES (BLEEPED)**  
KURTIS BLOW (Mercury/PolyGram 880 170-7)
- 23 **TENDERONI**  
LEON HAYWOOD (Modern/Atlantic 7-99708)
- 24 **THE LAST TIME I MADE LOVE**  
JOYCE KENNEDY & JEFFREY OSBORNE (A&M 2656)
- 25 **OFF AND ON LOVE**  
CHAMPAIGN (Columbia 38-04600)
- 26 **SHOW ME**  
GLENN JONES (RCA PB-13873)
- 27 **YOUR LOVE'S GOT A HOLD ON ME**  
LILLO THOMAS (Capitol B-5357)
- 28 **ARE YOU THE WOMAN\***  
KASHIF (Arista AS 1-9263)
- 29 **LET IT ALL BLOW\***  
DAZZ BAND (Motown 1760 MF)
- 30 **SEXOMATIC\***  
BAR-KAYS (Mercury/PolyGram 880-255-7)

## RECORDS TO WATCH

LEFT IN THE DARK — Barbra Streisand (Columbia)  
 WISHFUL DRINKIN' — Atlanta (MCA)  
 I'M SO EXCITED — Pointer Sisters (Planet/RCA)  
 GIRLS WITH GUNS — Tommy Shaw (A&M)  
 VALOTTE — Julian Lennon (Atlantic)  
 THE BEST YEAR OF MY LIFE — Eddie Rabbitt (Warner Bros.)

CROSSWORD PUZZLE — Barbara Mandrell (MCA)  
 ALL MY ROWDY FRIENDS ARE COMING OVER — Hank Williams, Jr. (Warner Bros.)  
 IT'S A BE TOGETHER NIGHT — Frizzell & West (Viva)  
 HOW BLUE — Reba McEntire (MCA)  
 WE BELONG — Pat Benatar (Chrysalis)  
 BLACK BUTTERFLY — Deniece Williams (Columbia)

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- RECORD COMPANY
- DISC JOCKEY
- JUKEBOXES
- AMUSEMENT GAMES
- VENDING MACHINES

OTHER \_\_\_\_\_

## PINBALL MACHINES

### BALLY

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

### GOTTLIEB (see MYLSTAR)

### GAME PLAN

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

### MYLSTAR

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

### WILLIAMS

Defender (2/83)  
Warlok (2/83)  
Joust, 2-pl. (3/83)  
Time Fantasy (4/83)  
Firepower II (8/83)  
Laser Cue (4/84)  
Pennant Fever (6/84)  
Starlight (9/84)

### ZACCARIA/BHUZAC

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

## VIDEO GAMES (upright)

### ATARI

Crystal Castles (6/83)  
Star Wars (7/83)  
Firefox, laserdisc (1/84)  
Major Havoc (1/84)  
TX-1 (3/84)  
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 (9/83)  
Granny & The Gator (10/83)  
Astron Belt, Laserdisc (10/83)  
NFL Football (12/83)  
Spy Hunter (1/84)  
Tapper (2/84)  
Galaxy Ranger Laser (3/84)  
Up 'N Down (4/84)  
Two Tigers (7/84)  
Big Bat — elec. mech. (8/84)

### BHUZAC INT'L

Love Meter (9/83)

### CENTURI

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

### CINEMATRONICS

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

### COMPUTER KINETICS

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

# MANUFACTURERS EQUIPMENT

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

### DATA EAST

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

### GOTTLIEB (see MYLSTAR)

### INTERLOGIC, INC.

Roc 'N Rope (6/83)

### MYLSTAR

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

### NICHIBUTSU USA

Rug Rats (3/83)  
Crazy Climber ('81)  
Radical Radial (10/83)  
Skelagon (10/83)  
Gilgit (5/84)

### 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)

### SEGA/GREMLIN

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

### SENTE

Sente Arcade Computer (SAC)  
Snake Pit (12/83)

### SIGMA ENTERPRISES

Stinger (12/83)

### STERN

Lost Tomb (2/83)  
Bag Man (2/83)  
Mazer Blazer (3/83)  
Cliff Hanger, Laserdisc (9/83)  
Goal To Go, Laserdisc (1/84)  
Great Guns (1/84)  
Super Bagman (5/84)

### TAITO AMERICA

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

### TECHSTAR

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

### WILLIAMS

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

### ZACCARIA/BHUZAC

Money Money (7/83)  
Jackrabbit (2/84)  
Shooting Gallery (6/84)

## COCKTAIL TABLES

### AMSTAR

Phoenix

### ATARI

Dig Dug (4/82)

### BALLY/MIDWAY

Tron (8/82)  
Solar Fox (8/82)  
Blueprint (11/82)

### CENTURI

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

### EXIDY

Fax (10/83)

### GOTTLIEB (see MYLSTAR)

### MYLSTAR

Q\*bert (6/83)

### SEGA/GREMLIN

Pengo (1/83)  
Champion (6/83)

### WILLIAMS

Bubbles (3/83)  
Motorace USA (7/83)

## PHONOGRAPHS

Lowen-NSM Consul Classic  
Lowen-NSM Prestige ES-2  
Lowen-NSM 240-1  
Lowen-NSM Satellite 200

Lowen-NSM, City II  
Lowen-NSM, Soundmaster Compact  
Rock-Ola 476, Furniture Model  
Rock-Ola 490  
Rock-Ola 483 ('83)  
Rowe R-88 (9/83)  
Rowe R-89 (9/84)  
Rowe V-MEC (video jukebox) (9/83)  
Seeburg Phoenix (12/80)  
Star Gaze, Video Jukebox  
Stern/Seeburg DaVinci (7/81)  
Stern/Seeburg VMC (11/81)  
VMI Startime Video Jukebox  
Wurlitzer Cabarina  
Wurlitzer Tarock  
Wurlitzer Atlanta  
Wurlitzer Silhouette

## 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 Soccer Table  
Exidy Whirly Bucket (11/82)  
Exidy Tidal Wave (10/83)  
G.T.I., V-Back Shuffleboard  
I.C.E., Chexx  
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)

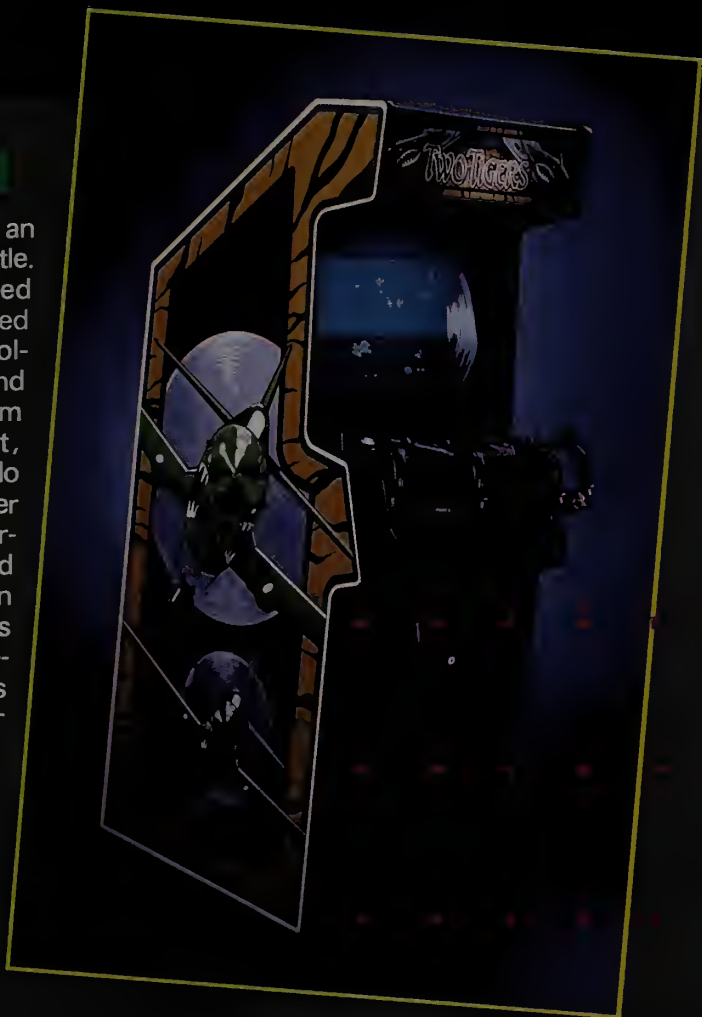
## CONVERSION KITS

(including interchangeable games & enhancement kits)  
Atari Pole Position II (11/83)  
Atari, Cloak & Dagger (2/84)  
Atari, Crystal Castles (3/84)  
Atari, Major Havoc (3/84)  
Atari, Millipede (3/84)  
Bally Midway, Pac-Man Plus (12/82)  
Bally Midway, Jr. Pac-Man (12/83)  
Centuri, Guzzler  
Centuri, Circus Charlie  
Centuri, Hyper Sports  
Cinematronics, Brix (1/83)  
Computer Kinetics, You-Pick-It  
Intrepid Marketing, Encore Retro-Kit (1/83)  
Data East, Burger Time  
Data East, Bump 'N Jump (2/83)  
Data East, Multi Conversion Kit  
Data East, Cluster Buster (7/83)  
Data East, Pro Bowling (7/83)  
Data East, Pro Soccer (9/83)  
Data East, Boomer Rang'r (4/84)  
Exidy Hardhat (2/83)  
Exidy Pepper II (6/82)  
Exidy Retrofit  
Exidy, Boulder Dash  
Exidy, Flip & Flop  
Exidy, Astro Chase  
Exidy, Bristles  
Konami, Gyruss  
Konami, Time Pilot  
Konami, Time Pilot '84  
Mylstar/Gottlieb, Royal Flush Deluxe (5/83)  
Interlogic Roc 'N Rope (6/83)  
Nichibutsu, Rug Rats (3/83)  
Nichibutsu, Radical Radial (10/83)  
Nichibutsu, Skelagon (10/83)  
Sega, Tac/Scan (9/82)  
Sega, Monster Bash (11/82)  
Sega, Super Zaxxon (1/83)  
Stern, Lost Tomb (2/83)  
Stern, Pop Flamer (3/83)  
Stern, Pop Flamer (3/83)  
Stern, Super Draw (7/83)  
Stern, Fast Draw (7/83)  
Stern, Goal To Go (1/84)  
Taito America, Elevator Action (7/83)  
Taito America, Exerion  
Taito America, Pit 'N Run (6/84)  
Taito America, Tin Star (3/84)  
Taito America, Zookeeper (10/83)  
Universal, Lady Bug  
Universal, Mr. Do  
Universal, Mr. Do's Castle (11/83)  
Williams, Mystic Marathon  
Williams, Blaster

# W A R L K S E T P U R L S E T

## TWO TIGERS™

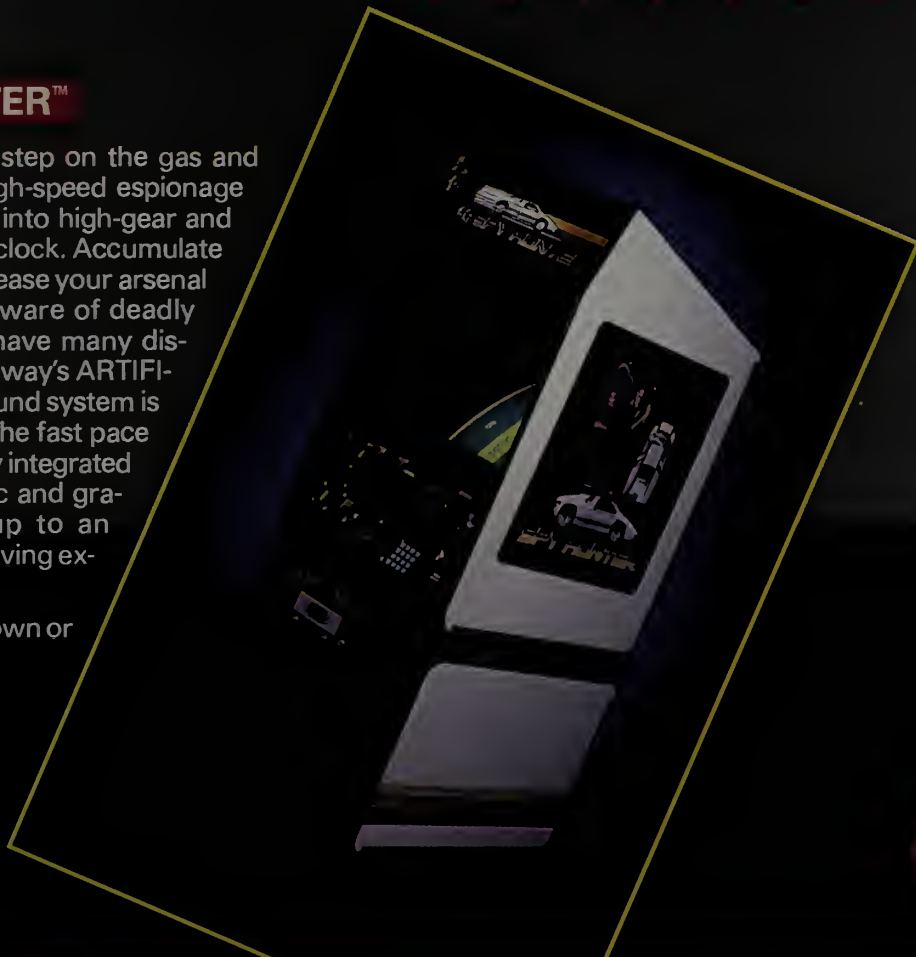
All the adventure of an authentic WWII air battle. This specially designed cabinet comes equipped with two steering columns, music and sound effects. Choose from one-to-one combat, team maneuvers, or solo mission. Steer the fighter plane to victory by firing on enemy planes and floating mines. Rely on your arsenal of bombs to disarm the ship below. Once a ship sinks you can wear your wings proudly!



## SPY HUNTER™

Take the wheel, step on the gas and prepare for a high-speed espionage adventure. Shift into high-gear and race against the clock. Accumulate mileage and increase your arsenal of weapons. Beware of deadly enemies: They have many disguises. Bally Midway's ARTIFICIAL ARTIST™ sound system is keyed to follow the fast pace of the game. Fully integrated game play, music and graphics all add up to an exciting video driving experience.

Available in sit-down or upright models.



## GAPLUS™

Position your eight-way joystick and man your firing button—Gaplus is on the attack! They are a colony of killer outer space insects... and their sting is lethal. Gaplus appears on the screen in different forms and flight patterns. Zero in on the Queen and fire in rapid succession. She is the keeper. Accumulate bonus points while playing the challenging stage. This is a continually changing high energy game which will provide all the thrill your players are looking for.

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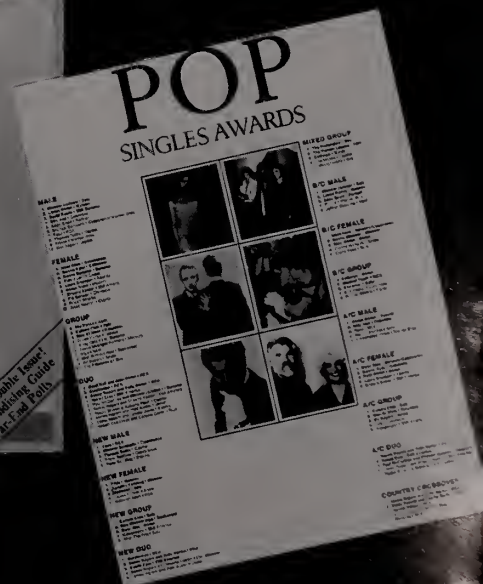
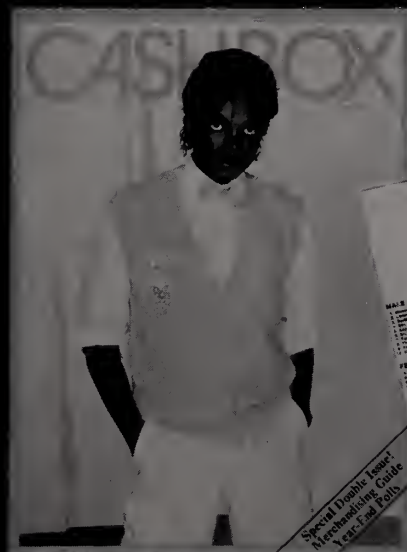
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