ENDS VIDEODISC PRODUCTION
JACKSONS' TOUR OFF AND RUNNING
SALSA SALE BRINGS CHANGES
CASH BOX INTERVIEW: JIM FÖGELSONG QING MUSIC'S PRAISES (Ed.)
BILLY SQUIER

Signs of Life

Featuring the First Single,
“Rock Me Tonite”
EDITORIAL

SINGING MUSIC’S PRAISES

In spite of the normal hangups that occupy our working days and the blurred lines that separate art and business, a real joy comes in the knowledge that we devote our “company time” to the support and sharing of music: something essential to the human spirit. No other form of entertainment can equal the effect that the Bings, Franks, Elvises, Beatles and Michaels have had on us.

You can’t let your imagination whiz you to exotic places when you’re watching Gremlins, and you can’t tell your grandchildren about the thrill of seeing Pac Man in person with his brothers. Only music allows for these singular pleasures. And without the recording industry and the music business, these experiences would go unfelt, unappreciated and unshared.

We remember that less than two years ago, we were still suffering from the spoils of our own excesses. Now, perhaps a little back patting is in order. The Jacksons’ “Victory” album’s 2,000,000 advance orders have been filled, the boys are on stage and the hoopla is dying down as millions of music lovers settle back to listen and watch and be thrilled by, not just this year’s phenomenon, but a timeless force called music.

We can’t bring the pre-stump days back any more than we can bring back the Bings, the Elvises or the Johns. But we can learn from our mistakes and be proud of what endures. Because after all the dust of commerce settles, we still have the music. And right now, when we have the Bruce, the Lioneis, the Lindas, the Cyndis and the Michaels, it’s a summer for singing. And a summer for singing praises.

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Top 30 12" Singles
Top 30 Videocassettes
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REVIEWERS
Albums And Singles

ON THE COVER
RCA’s lovely mother/daughter recording team The Judds have in one year burst successfully onto the country music scene with their first single and first mini-EP, “The Judds-Wynonna and Naomi,” going into the Top 20s and their first single release, “Mama He’s Crazy,” taking the position of #4 bullet on this week’s Cash Box charts.

Through moves between a small town in their home state of Kentucky and Hollywood and later San Francisco, the duo settled in Franklin, TN, a suburb of Nashville, while daughter Wynonna completed high school and mother Naomi studied Music Row, promising that by Wynonna’s graduation something musical would be lined up. With an unprecedented live audition before Joe Galante, vice president, RCA/Nashville, and other RCA executives, the duo’s 45-minute performance with love, beautifully harmonized and executed, earned them a recording contract with the label. The Judds have a video out on the current single which was filmed at their Franklin home, and they are already at work on their second RCA album. Yes, Wynonna, mother said, indeed, that something would be lined up.

TOP POP DEBUTS

SINGLES

IF THIS IS IT — Huey Lewis and the News — Chrysalis

ALBUMS

VICTORY — Jacksons — Epic

POP SINGLE

WHEN DOVES CRY
Prince
Warner Bros.

B/C SINGLE

WHEN DOVES CRY
Prince
Warner Bros.

COUNTRY SINGLES

ATLANTA BLUE
The Statlers
Mercury/Polystar

JAZZ

WISHLFUL THINKING
Earl Klugh
Capitol

GOSPEL

ROUGH SIDE OF THE MOUNTAIN
F.C. Barnes & Rev. Janice Brown
Atlanta International

POP ALBUM

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

B/C ALBUM

JERMAINE JACKSON
Arista

COUNTRY ALBUM

ROLL ON
Alabama
RCA

MUSIC VIDEO

WHEN DOVES CRY
Prince
Warner Bros.

12" SINGLE

WHEN DOVES CRY
Prince
Warner Bros.
1. DANCING IN THE DARK
   BRUCE SPRINGSTEEN (Columbia 36-0443)
2. GHOSTBUSTERS
   VARIOUS ARTISTS (Columbia 36-04505)
3. LIONEL BRINGIN’ IT
   LIONEL RHODES (Columbia 36-04515)
4. I CAN’T GET WHAT YOU WANT (TIL YOU KNOW WHAT I WANT)
   ALAN PARSONS (Columbia 36-04525)
5. IF THIS IS IT
   JERRY LEE LEWIS (Columbia 36-04530)
6. WHO’S YOUR FRIEND
   ALAN PARSONS PROJECT (Atlantic 36-04578)
7. WHEN YOU CLOSE YOUR EYES
   RICK SPRINGFIELD (Columbia 36-04510)
8. IT CAN HAPPEN
   YES (Atlantic 36-04775)
9. PRIME TIME
   THE JACKSONS (A&M 36-04453)
10. WHEN YOU CLOSE YOUR EYES
    NIGHT RANGER (MCA 36-04525)
11. ROCK ME TONIGHT
    BILLY JOEL (Columbia 36-04451)
12. IT’S A MIRACLE
    CULTURE CLUB (Virgin 36-04457)
13. RUN AWAY
    CBS (Columbia 36-04520)

14. ALIBIS
   SERGIO MENDES (A&M 36-0208)
15. TURN TO YOU
   O’JAYS (R&B/SM 5R 9252)
16. STAY THE NIGHT
   CHICAGO (Full/Woman/Blond Bros. 7-2936)
17. THE FIRST DAY OF SUMMER
   TONY CAREY (MCA 32380)
18. SEXY GIRL
   GLENN FREY (MCA-52443)
19. OH SHERRIE
   STEVE PERRY (Columbia 38-04387)
20. DON’T WALK AWAY
   KEMP (Columbia PR 18138)
21. SISTER CHRISTIAN
   NIGHT RANGER (MCA-52320)
22. 10-B-B
   FACE TO FACE (Epic 34-04255)
23. FAREWELL MY SUMMER LOVE
   MICHAEL JACKSON (Motown 730944)
24. 40
   SHERRY (MCA-52567)
25. HOLD ME
   TEDDY PENDERGRASS WITH WHITNEY
   HOUSTON (Aquyn 7-69726)
26. 44
   9-8-9
   JIMMY PAGE & LED ZEPPELIN (Atlantic 7-69726)
27. THE WARRIOR
   SCANDIA WITH PATTY SMITH (Columbia 38-04044)
28. 50
   BOYS DO FALL IN LOVE
   RICHARD GINORI (Atlantic 7-69735)
29. 51
   TAKING IT ALL TOO HARD
   GEORGE MICHAEL (Columbia 7-69735)
30. 52
   THE GLAMOROUS LIFE
   SHEILA E. (Brothers 7-29369)
31. 57
   LIGHTS OUT
   PETER WOLF (EMI America 8-2085)
32. 62
   ALL OF A SUDDEN
   JULIO (LEGASIS & DIANA ROSS 42803)
33. 65
   YOU CAN’T GET WHAT YOU WANT
   T. J. JACKSON (Columbia 36-04457)
34. 69
   IF THIS IS IT
   JERRY LEE LEWIS (CBS/EMI 42903)
35. 71
   A LITTLE LOVE
   JUDE NEWCOMB (Columbia 7-69726)
36. 75
   MY OH MY
   THE BEATLES (Columbia Associated 71-29369)
37. 79
   WHAT IS LOVE?
   JORDAN JONES (EMI 7-69737)
38. 88
   WHO’S YOUR FRIEND
   ALAN PARSONS PROJECT (Atlantic 36-04578)
39. 94
   IT CAN HAPPEN
   YES (Atlantic 37-04977)
40. 100
   PRIME TIME
   THE JACKSONS (A&M 36-04453)
41. 102
   WHEN YOU CLOSE YOUR EYES
   NIGHT RANGER (MCA 36-04525)
42. 103
   HELLO
   LIONEL RICHIE (Motown 722016)
43. 104
   DYNAMITE
   JOHN JAKOTA (Atlantic A-19990)
44. 105
   IT’S A MIRACLE
   CULTURE CLUB (Virgin 36-04457)
45. 106
   RUN AWAY
   CBS (Columbia Associated 36-04520)
CBS Ends Videodisc Production

LOS ANGELES — Leaving RCA on its own in the videodisc market, CBS Inc. reported Monday, July 9, that it is pulling out of the videodisc market and will take a $15.7 million loss on the operation for the quarter ending June 30.

CBS retreat from videodisc production comes on the heels of RCA's decision three months ago to end production of its videodisc player after losses of $580 million on the project. CBS has never manufactured videodisc players, but until this announcement the company was the only software competitor to RCA.

After discontinuing its player in April, RCA vowed to continue to press videodiscs for three years in order to serve the estimated 500,000 players that had already sold.

Though CBS did not name a specific date for the end of its videodisc manufacturing, the company said it will fulfill existing orders but is not accepting any new requests for videodiscs. While the entertainment company had said that it hoped to remain in the videodisc market despite RCA's recent pullout, it decided to end production after orders had fallen off dramatically in the last few months.

CBS noted that daily production had fallen 1,000 discs last week from an average of 5,000 per week at the end of 1983 and a peak production rate of 15,000 per week.

The shut-down of CBS' videodisc pressing business will result in a $14.1 million writedown and a $1.6 million loss on operations of 53 cents per share. The writedown will be offset by a gain of $16.6 million resulting from the sale of land adjacent to CBS New York headquarters.

CBS videodisc pressing plant in Carrollton, GA, will be converted to an audio record and cassette manufacturing facility.

Closing the Gap

The Gap Band has just resumed its exclusive long-term recording and publishing agreement with Total Experience Records. Shown during the signing are, front row (l-r): Lonnie Simmons, president, Total Experience; Charlie, Ronnie and Robert Wilson of the Gap Band. Back row (l-r): Total Experience attorneys David Rudich, Ams D. Vaughan, and Gap Band attorney Sandy Fox.

Atari Sale Brings Changes

by Gregory Dobrin

LOS ANGELES — Atari, the computer company whose name has become synonymous with video games, is currently undergoing a massive restructuring following its sale by parent company Warner Communications to founder and former chief executive officer, Jack Tramiel. The sale marks a turn of events that have seen a downward spiral for once hugely prosperous computer game company, while the all video game industry waits with bated breath to see what is promised to be renewed vigor in the company's fortunes.

Across the board reworking of the Atari consumer division and the very sale of the company to Tramiel has been heralded as fatal to the dying home video game business. However, sources within the industry say that the change of hands and ongoing restructuring will probably prove beneficial considering Tramiel's successful track record. (Commodore has reported a 50 percent gain in sales from 1983.)

One thing is certain, and that is that the new philosophy adopted by the company in the times in the video game business, and one which may just save it from the encroaching obscurity. That philosophy is one of streamlined management: "lean and mean," according to Atari vice president of corporate communications (continued on page 9)

Gunter Hauer Retires

Atlanta Records recently threw a farewell party for promotion executive Gunter Hauer, who retired July 1 after 17 years with the label and 37 years in the music industry. He was most recently Atlanta's national adult contemporary promotion manager, while overseeing the label's college and jazz promotion activities. Shown at the party are (l-r): WBLS air personality Jimi Bricus, Atlantic president Doug Morris, Hauer, Atlantic vice chairman Sheldon Vogel and Atlantic senior vice president of promotion Vince Faraci.

Stevie Ray Vaughan and Double Trouble Put A Bullet Back Into The Blues

by David Adelson

LOS ANGELES — It was standing room only at the Hollywood Palladium, the audience crowding toward the stage as the house lights finally went down. As the noise level in the arena rose to a deafening roar, three men walked calmly onto the stage and took their places. A few warm-up notes from the Stratocaster really sent the crowd into a frenzy. Suddenly the first notes of "Scuttle Buttin'" blared forth, the stage lights went on and a 24-year-old guitar wizard from Austin, Texas began to demonstrate why he and his band have been able to take the blues and transform them into a commercially successful and increasingly popular art form. Stevie Ray Vaughan and Double Trouble have arrived, and judging by the sales of their second LP for Epic as well as the overwhelming audience response, they'll be around for a good long while.

"For years record companies were saying you can't make any money off the blues," said Stevie Ray Vaughan pulling wide-brimmed black hat a little further over his eyes. "They said, 'the blues won't sell, people don't want to hear that stuff.' Part of it was because it interfered with certain formulas." What Vaughan and his band have done is shown that done in the right style, the blues will pack the concert halls, catch the ear of radio programmers and bring the consumer into the record stores. "It has to be done right," he stated, "with a lot of energy."

They're doing something right. The band's recently released LP "Couldn't Stand The Weather" is one of the hottest and most added discs in the country. After three weeks on the charts the LP climbed to 35 with a bullet (Cash Box July 7, 1984), and ranked #1 on the list of national breakouts (it ranked in the top three in five of the regional breakout analyses). "It used to be that Bobby Bland, Howlin' Wolf, Muddy Waters, Freddie King and B.B. King were all top 40," Vaughan remarked, acknowledging that he now was "top 40." "What we are trying to do is open the door to other artists. There were so many people that would have never had a record contract because of the type of music they play. Nobody would touch them. Now hopefully they won't say, 'this won't sell' because it's selling like (continued on page 27)

Jacksons Off And Running

by Rusty Cutchin

NEW YORK — After months of speculation, controversy, misinformation, aggravation and anticipation, the six Jackson brothers, who are back to the Jackson five again, have proven, once and for all, yes, there is a tour and yes, it delivers a hell of a show. The most widely scrutinized, analyzed, damned and extolled rock and roll tour in the history of the genre finally got underway in Kansas City last week amid a five day Jackson media omnipresence that included, among lesser assaults, the announcement of the lowest in ticket purchasing policy, the release of the "Victory" album, the actual opening of the show, a live broadcast from Arrowhead Stadium by ABC's Nightline, national coverage of the show by all major networks, and finally, a Newsweek cover story.

You can almost hear the sighs of relief as the brothers ply their multi-million dollar trade from town to town, reassuring fans in Kansas City, at least, that the $120 million orders were worth it. The tour was scheduled to hit Dallas Friday the 13th (surely all the bad luck is behind them) for three nights. Waiting in the wings are Jacksonville (Gator Bowl), July 21-23, New York (Madison Square Garden), Aug. 2-5, Knoxville (Neyland Stadium), Aug. 10, 11; Indianapolis (Hoosier) (continued on page 27)

**Menon Restructures Capitol Forces With Major Internal Appointments**

**LOS ANGELES -** Bhaskar Menon, chairman and chief executive, EMI Music Worldwide and chairman, president and chief executive officer of Capitol Industries – a leading supplier of products and systems to the music, motion picture, video, and computer industries – has announced that Zimmerman has been appointed president of Capitol Records and president, record group services.

Menon has announced that he will be stepping down when the fiscal year ends in June, but he will work closely with his successor. Two executives, Bruce Raya and David Moderate, are being named presidents of the two divisions they will oversee.

Ed Khoury has been named chief operating officer, Capitol Industries’ retail group. He will also assume corporate responsibility for Capitol Records and EMI of Israel. Both Bruce Raya and Menon will report directly to Menon. White will report directly to Zimmerman.

In other appointments, Bud Jackson has been named president Capitol Magnetic Products and Data Systems Division and Hal Posner has been named divisional vice president, Capitol Industries-EMI Inc.

With these announcements, Menon stated: “The current environment in the North American music industry demands new responses from Capitol to ensure we achieve our strategic objectives. Our management structure must at all times optimize the ability of our human resources to contribute with focus to the company’s overall purpose in the context of the prevailing business conditions.”

**CBS Records’ Second Quarter**

CBS Records second quarter income from continuing operations rose 49 percent compared to last year, reaching the highest level for any quarter in CBS history. Profits this quarter were $33.9 million, up from $22.1 million, a rise of 54 percent, on a revenue increase of 10 percent. The company attributed the growth to the ongoing success of the Footloose soundtrack and Michael Jackson’s “Thriller” album, as well as releases by Cyndi Lauper, Steve Perry, Culture Club and Billy Joel.

**PolyGram Internship Program Begins**

**LOS ANGELES —** College students from Atlanta, Baltimore/Washington D.C., Chicago, New York, Cleveland, Dallas and Detroit have been selected to participate in PolyGram Record’s second annual internship program which recently went into effect. Heading up the program is PolyGram senior vice president of urban/black music Harold Childs, who noted, “This type of program gives up in the industry an opportunity to assist talented young people to find their way into a business that has been traditionally difficult to enter. Moreover, it puts into practice the often talked about axiom — new talent is the life blood of our industry.”

The students involved in the internship program are communication majors and will work within the label in the areas of marketing, promotion and publicity.

**Fifth New Music Seminar Draws Industry Leaders**

**LOS ANGELES —** Tapping some of the most innovative names in the music business as contributors, the fifth annual New Music Seminar is set to take place August 5-8 in New York at the Waldorf Astoria. The seminar, which will cover topics ranging from music video to specialty labels and distribution to international licensing and promotion, the seminar will also attract many industry executives, producers and artists who have helped shape the sound of today’s pop music.

Highlighted speakers include label presidents Robert Summer of RCA, Lenny Waronker of Warner Bros. and Ed Rosenblatt of Goffen; producers Trevor Horn, Nile Rodgers, Arth Baker and Michael Jzon and many others. The three-day event will also feature artist showcase concerts which will include performances by Run D.M.C., General Public, Difford and Tillbrook, Dominatrix, Talk Talk and others.

For more information, contact the New Music Seminar at (212) 722-2115.

**EXECUTIVES ON THE MOVE**

**Ford Appointed Vice President** — John A. Ford has been appointed division vice president for RCA Records — USA and Canada, effective immediately. Ford joined RCA Records in 1971 and has served as branch manager, office manager and promotion executive.

**Murray and Leach Promoted** — Drew Murray and David Leach have been promoted at PolyGram Records. Murray, who has been with the company for over six years in various promotion positions, has been named director of national album promotion. Bruce Raya, senior vice president of marketing and promotion at PolyGram Records, will supervise the promotion executive. Murray has been with PolyGram seven years, has been named northeast regional promotion manager, operating out of Philadelphia. Leach was most recently Philadelphia local promotion director for PolyGram, where he has been since the company’s acquisition of the company.

**RCA Names Berliner** — René L. Berliner has been appointed contract specialist of business affairs, it was announced today by Ronni Sandler, manager, talent contracts, RCA Records. Berliner joins RCA Records after having been an associate with New York attorney Masarany in the recording industry and prior to that of A&R.

**Shulman Appointed Vice President** — Jerry Shulman has been appointed vice president of marketing development for CBS Records. Shulman has primary marketing responsibility for the maximization of Compact Disc software and he will also serve as CBS Records’ representative on the board of the industry’s Compact Disc Group.

**Golitzer Appointed Controller** — Donald F. Golitzer has been appointed controller of Operations for CBS Records Group. In this new position, Golitzer will be responsible for all activities of the newly established operations finance department.

**Friedman Promoted** — Vivien Friedman has been promoted to the position of director of the newly expanded department of public relations and creative services for the Chappell/Intersong Music Group.

**Edwards Appointed Director** — Wayne Edwards has been appointed director of A&R/black music for CBS Records. Edwards will be responsible for signing acts and working with A&R to continue CBS’ strong commitment to the Columbia and Epic labels. He has been product marketing director, west coast, Columbia Records since early 1984.

**Chappell/Intersong Promotion Manager** — Mary Conroy has been promoted to the position of national assistant contemporary promotion manager for Atlantic Records, based at the company’s New York headquarters. In this position, she will handle the promotion of artists like Garth Brook and Bryan White.

**Barth Appointed Manager** — Candace Barth has been appointed to the newly created position of district manager, eastern division for Key Video. Barth will be responsible for the sales and marketing of Key’s precorded home video cassettes throughout the eastern United States.

**Downing Promoted** — Lynn Downing has been named administrative assistant to Karen Sherry, assistant to the president and director of public relations at the American Society of Composers, Authors and Publishers. Downing joined ASCAP in 1975 and has been serving as secretary to the public relations department since 1976.

**Embassy Names Two** — Cathleen Doyle has been promoted to manager, creative affairs for Embassy Home Entertainment and Deborah Handelman has been appointed contract administrator. Doyle will be responsible for administration and review of scripts. Prior to joining Embassy, she was an Emmy award-winning independent video producer. Deborah Handelman has been appointed to the newly created position, contract administrator and she will be responsible for the administration of all matters relating to contracts and rights for Embassy Home Entertainment. Prior to joining EHE, Ms. Handelman was with the entertainment law firm of Silver & Burton.

**Giles Named** — Steven M. Giles has been appointed as label manager for Relativity and Combat Records. Giles will also continue to be responsible for A&R/Promotion as well.

**Morton Appointed** — Celestial Sounds Recording Studios, NYC, has announced the appointment of Mary Martina as studio manager. Ms. Martina has formerly held positions at O.D.O. Studios, Counterpoint Studios and The Hit Factory, all in New York.

**Changes At Omnibus** — Omnibus Computer Graphics Center, Inc. has announced the appointment of key personnel to its U.S. facilities. The new executive appointments are: George Heywood has been appointed vice president and general manager of the eastern U.S. Heywood will be headquartered at the company’s new facility in New York City. Art Durini has been appointed creative director for the Hollywood facility. Floyd Giles has been appointed creative director of the New York City operation. Giles has a background in art and design in the trade. Prior to joining Omnibus, he was the creative director of computer graphics at the company’s Toronto facility.

**Pessamato Appointed At Chrysalis** — Billy Bass, vice president, marketing, Chrysalis Records, has been named vice president and assistant production manager (Ross) to the newly created position of director of national singles promotion, effective immediately. Pessamato was formerly involved with select independent promotion accounts. He will report to Chrysalis Executive Vice President, Steve Grossman. Pessamato will be based in Los Angeles and will report directly to Daniel Glass, national director of promotion.

**Pisani Appointed** — William B. Follett, president of VCA Duplicating Corporation, a leading manufacturer of high-volume disk duplicators, has been appointed to the newly created position of president of the Consumer Market Group of Ron Pisani to the newly created position of production manager of computer diskette services/east coast. Pisani, 28, who has been with VCA’s east coast branch, S/T Videocassette Duplicating Corporation, for the past 5 years as inventory and fulfillment manager, will be responsible for all aspects of diskette duplication, packaging and distribution.

**Miller Appointed At The Source** — Larry Miller has been named regional director, all format sales. Miller was appointed general manager of The Source, formerly owned by Ron Butler, who was announced by Nancy Cook, director, affiliate relations, The Source. Since July 1983 Miller had been commercial production manager at WHTZ-FM, New York.
Many Many Thanks to
Everyone at CASH BOX Magazine
All Radio & Retailers, All My Fans
And Also Motown
Ray Singleton And Curtis Anthony Nolen

After Winning 12
CASH BOX Directory Awards
I KNOW SOMEBODY
MUST BE WATCHING ME!
WARIOR — Scandal featuring Patty Smyth — Columbia 39173 — Producer: Mike Chapman — Bar Coded
The success of the title track as a single provides an accurate indication of the commercial viability of this package of straight-ahead rockers. As the mystique surrounding Patty Smyth continues to grow, the potential for this band’s future success (as critics from overseas note) is more, well, mystique.

Prince coethors The Time have always been amazing funk performers and writers, and with the release of "Ice Cream Castle" the group proves themselves to be more than able popsers as well. The title track displays the group’s fantasy idealism while also exhibiting Jesse Johnson’s slick guitar work. While The Prince similarities are obvious on the cut "Chill Sauce" The Time shows off its own funk mixture on the gitty and groovesome "Jungle Love." Expect immediate B/C and dance airplay.

After a lengthy hiatus, the infamous Gun Club returns with former member and ex-Crap Kid Kongo on guitar, excusive feedback, whirling whirlies and ancient mellotron. Performance-wise it’s as legen-dary as its dress up. "Walking With The Beat" and the hypnotically frightening "The Stranger In Our Town," which features a guitar solo from "Mustang" Dave Alvin. With production chores covered by Blasters and Rank & File veteran Jeff Eyrich, "The Vegas Story" is an auspicious homecoming for these cutting edge survivors.

Twelve cuts of first-rate acoustic down home blues, ragtime, traditional music, harp, guitar, and good time tunes, display why this San Francisco-based duo continues to maintain a loyal California following. Ball’s harp and vocals and Sultan’s guitar capture this true feeling of traditional classics like “He’s In The Jailhouse Now” and “One-Eyed Sam.” The pride of Santa Barbara is now taking their brand of good time music nationwide.

EXPLOSIONS IN THE GLASS PALACE — Rain Parade — Enigma 1081 — Producer: Jim Hill and Rain Parade — List: 8.98
Rain Parade’s follow-up to their cult favorite debut on Enigma is a triumphant return which demonstrates the group’s penchant for well-crafted melodies and sensitive musical landscapes. The opening “You Are My Friend” features Neil Youngesque guitars and controlled vocals that make for a highly listenable mix that is also achieved on the dreamlike “Prisoners” and the melancholy “D’ fame.” Each of the cuts on “Explosions In The Glass Palace” exhibit a rare creativity and musical maturity.

SPIRIT OF ’84 — Spirit — Mercury 818 514-1 — Producer: David De Vore — List: 8.98 — Bar Coded
Late ’60s pioneer rockers Spirit are here reformed with original members Randy California and Jay Ferguson intact and providing a pop/hard rock sound that should capture the ear of old fans and new. Cuts like “Mr. Skin” and “All Over The World” exhibit the group’s honest and innovative musicale approach and “Spirit of ’84” also gets assists from numerous pop luminaries such as Jeff Baxter, Bob Welch, Bruce Gary, Joe Lala and others.

LIVE AND LET DANCE — The Untouchables — Enigma 1102 — Producers: Chris Silelgy — Pat Foley — List: 8.98
Los Angeles’ local mod/ska favorites The Untouchables debut this long player that proves the band’s versatile talents as songwriters and performers. The carefully crafted and infectious horn arrangements and overall upbeat philosophy of the interacial band lend “Live And Let Dance” the danceable fervor which has gathered the group a sizable and vocal following. Expect enthusiastic new music radio adds.

FISH FINE FINE — Andy Fraser — Island 3-90153-1 — Producers: John Eden, Bob Marlette, Andy Fraser — List: 8.99 — Bar Coded
Veteran rocker Andy Fraser here delivers a potent package of straight-ahead ponders that while working within hard rock boundaries, achieve a melancholy and lyrical sophistication that is rare to much AOR music. While cuts such as "Branded" and "The Fire" exhibit Fraser’s expertise with hard rock, tracks such as "Living This Eternal Dream" show a greater and more meaningful scope. Should capture a good AOR market.


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FISH FINE FINE — Andy Fraser — Island 3-90153-1 — Producers: John Eden, Bob Marlette, Andy Fraser — List: 8.99 — Bar Coded
Veteran rocker Andy Fraser here delivers a potent package of straight-ahead ponders that while working within hard rock boundaries, achieve a melancholy and lyrical sophistication that is rare to much AOR music. While cuts such as "Branded" and "The Fire" exhibit Fraser’s expertise with hard rock, tracks such as "Living This Eternal Dream" show a greater and more meaningful scope. Should capture a good AOR market.
**WINNERS** — You have heard, of course, about the "MTV Party House" contest. If you haven't, you too late worry about it, the winner has already been announced. This will come as depressing news to those who have been pining for their own little dream house on their own little piece of Bloomington, Illinois. And if pink is your color, and you won, chances are a lifetime has been missed. Twenty-two year old Susan Miles of Belvue, Washington is the recipient of the whole freightload of MTV prizes, including the pink house on its little piece of Bloomington. Miles and 20 of her friends are scheduled to move in this summer to Bloomington, where the house will be cocooned by 1,000 fans, mediated by native Bloomingtonian and Poly/GRAM recording artist John Cougar Mellencamp, who is slated to host a housewarming barbecue (we assume the "house warming" part to be figurative, but anything is possible in a pink house in Bloomington at a barbecue hosted by Mellencamp and his band). Miles will also be accompanied by 20 friends, who will share the new house, along with the keys, and Mellencamp will play a set or two in the living room. The house seldi- cated to actually become pink until the following day when the frolicsome crew of the night before return to the Miles abode to paint it that way. Along with the pink house, MTV has thrown in a number of other gifts, including 500 cases of Hawaiian Punch, Jeep CJ7, a wide screen TV and a Pioneer stereo, not to mention hotel accommodations and local transportation for Miles and friends. The whole affair should create some promotional ruckus for Mellencamp, whose new album video is currently in rotation on MTV, along with Crumbin' Down and Authority Song from his Poly/GRAM "Uh-Huh" LP...The South Bay Songwriters Association is also sponsoring a contest, one in which the Grand Prize will be awarded to the composer who writes the chosen tune for the "index Song" of the album. The big prize will include an entire song video, from production to post, with tape donated by the 3M company, studio facilities by Music Annex, and post-production on-line editing provided by Short Cuts. Along with the video, the fortunate songwriter will be flown to Los Angeles, where he or she will meet with music industry executives during a three-day stay at the Sunset Hyatt. Over $25,000 worth of prizes overall are to be given away (aside from the Grand Prize). As second and honorable mention will be given at a special presentation July 20 at Giggles, The Old Mill, Mountain View, California. Tickets are $5. Songwriters from categories of rock/new wave, adult contemporary, rhythm & blues/country/rock/folk and inspirational will be honored. SBSA can be reached at (415) 327-8292.

**PRODUCTION NEWS** — Three new videos have been completed by High Five Productions recently, including the long awaited What's Love Got To Do With It from Capitol Records' one and only Tina Turner. The clip was shot entirely in black and white, and was delayed in its release due to some tricky technical difficulties. Other clips from High Five include EMI/America's SSQ, a video of its Super Hit and recently produced and directed by High Five owner Bud Scheatzel and Wild Places from Polydor's Ian Matthews also directed by Scheatzel... EUE/Screen Gems LTD, has announced the formation of a new video music and long form production company, EUE/Screen Gems Films, headed by EUE/Screen Gems director of video music Linda Carhart. The new company has already gained exclusive representation of some outstanding directors and production personnel, among them director Nick Mead of Motortone video note and Clio Award winning commercial director and former director of Telepictures' Carhart. Blues rocker Johnny Winter has finished his first contemporary music video, Don't Take Advantage Of Me from his Alligator Records LP "Guitar Slinger," for which audio post-production was done at the Streeterwork Studio in Chicago. gregory dobrin

**MUSIC VIDEO REVIEWS**

**SELF CONTROL** • LAURA BRANIGAN • 5:05 • ATLANTIC RECORDS • WILLIAM FRIEDKIN PRODUCTIONS

Self Control is a suity new clip from Laura Branigan, directed by veteran director William Friedkin. Heavily conceptual from start to finish, Branigan is viewed in pursuit of a nighttime world and a mysterious stranger. Artful suggestion of sexual situations increase the surreal texture of the clip. Together with Branigan's strong performance, expert lighting, costuming and atmospheric sets lend stylistic magic.

**BEST OF BLONDIE** • BLONDIE • 47:30 • CHRYSLIS RECORDS • KEFIFO PRODUCTIONS

This compilation of music videos from Chrysalis Record's Blondie follows the career of this pioneer of mainstream new wave. From its thrill store mod beginnings to international adulation, performance clips of tunes from early LP's lead to more contemporary interpretations such as "Take the Skin Off Your" and "Rapture" chronicling the band's career. The tape is presented by Pacific Arts Video Records and runs approximately an hour, with New York street scenes interspersed between songs.

**IT'S MY LIFE** • WENDY O. WILLIAMS • 4:00 • JEM RECORDS • ROB SWENSON PRODUCTIONS

Wendy O. Williams, the self-proclaimed mistress of "wreck and roll," has a field day as director and choreographer in this new clip from her Jem Records single "It's My Life." Scenes interweave here as we jump from Wendy wrestling a muscular female to the mat, bulldozing a house and transferring from a speeding car to an airplane (via rope ladder) leaving the car to drive itself off a cliff and plummet to fiery explosion. Delt editing enhances this already spectacular video.

**Atari Sale Brings Changes**

Atari has sold off in a drastic drop from last year's total of 47 gold and eight platinum video awards.

**Six Homevideo Titles Certified by RIAA**

LOS ANGELES — The Recording Industry Association of America has announced the certification of six gold homevideo titles for the month of June. Among those titles were MCA Home Video's Caddyshack, The Lonely Guy and Rear Window, Thorn/EMI Home Video's Angel, Media Home Entertainment The Grey Fox and Karl von Goetz Video's Jane's Pond's Workout Challenge and Every Day with Richard Simmons Family Fitness. The six titles sold as a drastic drop from last year's total of 47 gold and eight platinum video awards.

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RETURN OF THE BLASTERS — After a short break from their normally hectic performance schedule, the Blasters returned to the crowds of Los Angeles at the Palace for a Friday-Saturday gig July 6-7. The time away from the stage has not really been time of though, as the band is featured in Streets Of Fire and also has an LP in the can (produced by Jeff Erykin) called “Trouble Bound.” The snowfall was more evidence of the group’s no-nonsense approach to America’s rock heritage and featured blasting versions of “American Music” “One Bad Stud,” “Border Radio” and a wealth of music from the latest disc. The SRO Palace performance was a high point. It was one of the most hotly hyped we’ve seen in some time, and with good reason. Brothers Phil and Dave Alvin were in top form as was the skin-tight rhythm section and horn players Lee Alvin and Duane Yoides who seem to have quite a following of his own — and Jerry Jumonville. A highlight of the hour and a half set was the introduction of blues legend Joe Turner from the celebration of the Blues Festival held that afternoon, who slowly ambled onto the stage and demonstrated his soul-shaking vocal talents. The Alvins clearly loved the chance to expose some of their fans to this true blues giant and show just where some of their music originated.

IT’S FOR REAL — It’s been told before now, and it was for real. At McCabe’s Tenth Anniversary party and ground-breaking booking agent Nancy Covery’s birthday party, The Blasters returned to Los Angeles in force for a real old-fashioned hoot night. Participants included Elvis Costello, Jackson Brown, David Lindsey, John Hiatt, Warren Zevon, the Four Freshmen, Dyke and Van Dyke Parks opened the acoustic set and the artistry accelerated from there, ending with a Costello-led version of The Byrds “So You Want To Be A Rock N’ Roll Star.” An amazing evening for an amazing club. INDUSTRIAL NOISE — Playing with Siouxsie and the Banshees at the Santa Monica Civic on Friday, July 6, at the Santa Monica Civic was Test Dept., which worked in the same vein as the German trendsetters Einsturzende Neubauten, i.e. music derived from non-traditional instruments — chainsaws, nails, etc. Test Dept. was impressive for two reasons. One, the mechanical drone it created was skillfully varied and augmented by the multimedia visual show that made up the group’s backpack. Two, much of the noise it made was frightening. And while this type of music may never reach the big time, it may have its place in certain subcultures.

SANTA CRUZ’ MOST FAMOUS BAND — Even though Neil Young is famous for rockin’ in the back yard, he’s also known as the guy who turned on some of the group’s back. Two, much of the noise it made was frightening. And while this type of music may never reach the big time, it may have its place in certain subcultures.

STILL GOT THE KNACK — Former Knack leader Bruce Gary is slated to tour with ex-Clam Jam bassist and vocalist John Bruce later this year. Gary has been busy this year, as the multi-talented instrumentalist was a member of a series of recordings with Yoko Ono and Harry Nilsson, which also included John Lennon on vocals. The cuts “Yang Yang” and “The Kite” were recorded for an upcoming LP in New York. Gary also contributed a track to Freeway Records next disc “Neighborhood Rhythms.”

TOUCHING — “Twist Records” initial release — formerly the mod Twist magazine — is by local scene-makers The Untouchables who follow in the same skin as The Specials and The English Beat.

Henry Rollins and Chris D. are all set to read at Freeway Records’ tenth spoken word/poetry night at McCabe’s July 22 at 7:30 p.m. Rollins, lead vocalist for Black Flag — it also set to be interviewed on KXLU – July 15 at 11 p.m. Jim Gaffigan has been named general manager at The Planet recording studio in Sausalito where he is also chief engineer. Gaines has worked at many of the Bay Area’s top studios including the Aardvark and with Vicky Heider’s S.F. contributing to the success of artists such as Huey Lewis and The News, Santana, Tower Of Power, Ronnie Montrose and others. Windham Hill recording artist Shadowfax is recording new tracks for an upcoming LP at Group IV studio in Hollywood, and Los Lobos has finished about half of its latest for Slash.

NEW FACES TO WATCH

“Ollie & Jerry and we had a mutual respect for each other. Even when I was a solo artist I thought about incorporating Ollie into my music, but through politics and different record companies it never did materialize for us.”

One of the main factors behind the success of the duo is that they used no other players in their collaboration. Brown remarks, “We had to play all the instruments for ‘Breakin’ we didn’t have time to call up people to come down and play. We’re self-contained. We are the writers, the musicians, the producers — we don’t have to call up anybody!” Knit finds this to be a strong point. “It was good because we got the chance to do the music the way we always wanted to do it — with no outside interference.”

Ollie & Jerry are currently working on the music for the film’s sequel, and this time they are in on the project from the start, with Brown acting as musical director. As far as the first “Breakin’ soundtrack, Ollie & Jerry will not be the only artists, but with their spin of the moment effort doing so well, the pair will certainly be spotlighted. Will the collaboration lead to a full time group? Brown hopes so. “I don’t think you know the sequel comes out we should have two hit records on our hands and then we’ll take this show on the road.”

As for the name it is accurate, but how did they decide on it? Brown explains: “The name came about when we were trying to decide on the best to use our track record to help motivate sales. We wanted to expose all that we have done and also expose this new unit. Knit chips in, “It was Ollie & Jerry because he’s bigger than me!” But it is Brown who reveals the real reason. I figured the O.J. would work well because then maybe we could get some orange juice commercial!”

SAULSBERRY PLEDGES ALLEGIANCE — Shown during a recent Allegiance Records signing ceremony for recording artist Rodney Saulsberry are (standing, l-r): Bob Valenzio, president Allegiance Records; Bob Galters, national R&B promotion director; Marty Goldroot, executive vice president and general manager; Howard Zilnick, senior vice president and director of business affairs; (seated, l-r): Rodney Saulsberry and a writing partner Peter Brown.

Ollie & Jerry
HIGH-TECH AUTEUR — One of the inevitable changes the computer age is bringing to the music industry is the rise of the engineer/producer to star status. Just as the ’70s saw the advent of the producer as star of the record (Quincy Jones being the most notable example), the 80’s will see the heretofore unheralded heroes of the studio, the engineers, taking charge of the entire project, as music is now as much programmed and generated as practiced and performed. It’s an amazing development. In effect, the engineer becomes the artist and the player becomes an assistant. It’s not just radical but radical as music since the change as it sounds, though the technical and aesthetic aspects of an album has always been a collaborative effort, and a creative engineer is invaluable benefit in the recording process. But it is a clear mark of the effects of new technology, and some producers, a high ache with technical backgrounds are already arising to the surface of the new music sea. One of these is Mark Berry. Berry has gained a reputation as one of the hottest dance music producers in town through his work with Hot Box (“Do You Wanna Love”) and Alisa (“All Night Passion”), in addition to engineering and mixing Feezee’s “100”, C-Bank’s “One More Shot” and Soul Sonic Force’s “Looking For The Perfect Beat.” Berry is no hip-hop/ electro casualty, though. He has a ton of projects on the calendar and a wide background on which to draw for creative inspiration. Berry began his recording career in the early ’70s as an engineer in George Martin’s AIR studios in London. The entry-level gig (British equivalent to the American intern) lead to recording Mark Murphy, Don Blackman, Van Morrison, and Bill Bruford. Eventually they had a hit record on the Pussie hit “Come On and Do It.” After a string of successful dance singles, Berry decided to form his own label, MS Records. The catalyst was his inability to sell a project he believed in strongly, Lee Prentiss “Love This Way.” With assistance from Sunlight Distributors, the 12-inch came out on their label and became a club and radio hit. Now Berry boasts a three-fold attack: his continuing work for Vanguard (Ronni Griffith), his outside projects (new Hot Box, “With You”) and his own label (Luther’s “Chasin’ Around”). He’s also working on a film soundtrack, Cry of The City, which features contributions from Stevie Wonder, K.C. and Smokey Robinson. He’s producing the English group Psychon for Intersmedia/Island. But the most intriguing project is the group Benefit, a collaboration with multi-instrumentalist Michael Rudelsky called Film at Eleven, which will feature the implementation of Berry’s musical ideas through Rudelsky’s fingers — with an overdubbing of outside creative advice. In fact, Berry only utilizes help that is absolutely necessary. “I tend to get crazy with vocalists, because it’s the only human element I have to work with on a record. I can put Michael’s bass into a Fairlight and I can program it or sequence it any way I want. I can change the sound, chip it around. I don’t have to deal with someone telling me I should sound this way or that way. It should sound the way that I want it to sound.” With Berry, the production is the record, even when a vocalist is present. “I want it to stand on its own. It’s not important, especially in the production. It’s not important. I’m really crazy about having things sound the way I want them to sound, ‘cause I’m the one that has to answer to the record label, not the artist. I’m the one they gave the budget to and I’m the one who’s responsible for the studio time and the whole thing. It’s my responsibility.” Berry may be contributing to the ossification of traditional musicians, helping the rhythm section go the way of horn players after the rock and roll guitarists. He can now create an entire production with the sound of a violin by storing a single one-syllable sound in a synthesizer. But Berry and his small team use as much creative energy with their high tech accomplishments as anyone in the recording business and his success is a testament to the philosophy of mastering the new technology instead of being mastered by it. Musicians beware.

ZAPPA ON TOUR — After a two and a half year hiatus, Frank Zappa, who lately has been wielding a baton as often as a guitar, will mark his return to rock and roll with a three-month North American tour beginning July 17. Timed to coincide with the release of his new double LP, “Them or Us,” on Barking Pumpkin Records, the tour will hit Long Island, Long Beach August 1. The new release will be sold at Zappa engagements exclusively. Zappa is hosting a minimalist entrance this time, featuring Chad Wackerman, drums; Scott Thunes, bass; Bobby Martin, keyboards, sax and vocals; Alan Zavod, keyboards, bass, sax and vocals; Ike Willis, rhythm guitar and vocals and the infamous Napoleon Murphy Brock, tenor sax and vocals.

RAMONE, KAMON STAND HOME — Phil Ramone is a busy man these days. Besides his many star-studded projects (Billy Joel, Barbra Streisand, Flashdance, Yentl), the ace record producer is also working on the musical version of The Who’s Quadrophenia — an attempt to translate the 1973 rock opera into a Broadway musical — and is now fielding his softball team, Ramone’s Rangers. The team will play two games against top-rated pop radio stations this month to benefit Westchester-Putnam Special Olympics. Opponents are WQRS-FM July 14 at 2 p.m. and WRKX-FM July 21 at 10 a.m. All games will be played at Town Park in New York. Ramone has pledged $50 for every run scored and $100 for every home run hit to benefit the Special Olympics. The public is invited to attend free of charge. Ramone’s Rangers will play two more games in August. It’s a chance for Ramone to prove he doesn’t just get hits in the studio.

THE BAND Hurts — Following a performance at Berkeley, California’s Greek Theatre, De-Lite/PolyGram recording artists Koool & The Gang were presented with a double Ampex Golden Reel Award for their hit albums “Something Special” and “Ain’t One.” Pictured accepting the award are (l-r): band members Michael Ray, Curtis Williams and Robert Bell; Ampex sales representative Jim Murphy; band members Robert Bell, James Taylor and Clifford Adams.

BBC-TV and RKO Pictures Strike Deal

LOS ANGELES — A coproduction agreement between BBC Pictures and BBC-TV was recently announced by BBC Pictures president Michael Rittenour. The agreement specifies that the two companies will co-produce a number of television dramas and miniseries in the United States. The first project to be co-produced under the agreement will be a two-hour miniseries about the life of the 17th century actress, Madam, written by William Garson and directed by Mark Rydell. The miniseries is scheduled to begin production in early 1985.

STUDIO PROFILE

R & D Studios: Yamaha’s Creation

Tucked away in Los Angeles’ San Fernando Valley is Yamaha International’s owned and operated R&D recording studio where artists such as Jermaine Jackson, Chicago, DeBarge, Ronnie Laws, Lee Ritenour, Marvin Gaye and others have laid down tracks. Bright, airy and comfortable, this low profile studio provides Yamaha with an excellent testing ground for both new recording equipment as well as Yamaha’s vast array of musical instruments.

The atmosphere at R&D is relaxed. According to studio operations manager Norm Dlugatch, “we have a little different philosophy when we’re working with people, we really try not to pressure them into business wise.” Head recording engineer Keith Seppanen added, “we try to make a delicate balance between the two worlds rather than emphasize business over music.”

Though the studio functions with primarily Yamaha equipment, other manufacturers are not precluded, as demonstrated in the main control room where a variety of equipment is found. The main studio with its variable wall structure allows artists freedom to adjust the room to their needs while two sound choppers provide isolation for guitar amplifiers. The isolation booth contains an acoustic prism in the ceiling for maximum sound quality, while the main control room is fitted with its elaborate console high ceiling, and hardwood finish. The room was designed to produce an environment totally dedicated to creativity. A complete equipment list follows:

**Tape Recorders**
- Ampex ATR 124 with VSCO & MPSTC
- Ampex ATR102 with VSO and optional "X" heads
- Ampex ATR104-A/XK100 Synthesizer
- Yamaha Cassettes Deck K-1000

**Mixing Console**
SSL SL4000E 48/32 with computer automation.

**Power Amplifiers**
Yamaha A500M — Yamaha P2000

**Monitor Speakers**
- Augsburger — Urei 813 — Yamaha NS 1000 — Yamaha NS 2000 — Yamaha NS 10
- JBL 4311-A

**Echo System**
- Ecoplast’s EMT 251 — Yamaha P2000

**Outboard Equipment**
- 1176LN — Lexicon Prime 400 — Dobby
- Eventide H949 — BBX160 — AMS DDL
- Yamaha YDM — 1

**Microphones**
- U87 — U87 — KM84
- U87 — RE16 — C414B — C425EB — MD421U
- SM56 — MC54 — SSM56 — EC540
- Beyer 101 — Beyer 160 — FZM — KM68
- RCA 77 DX

**Musical Instruments**
- RX 20 Organ — Yamaha S400B, C7

**Other Equipment**
- Yamaha E1010 Analogue Delay — Yamaha Audio System (PX-11 turntable, T-2 Tuner, 252 pre-amplifier), Video System (video switching between camera, TV, SSL computer monitor and auxiliary video inputs).

**Studio A Control Room**

**Power Amplifiers**
Yamaha A500M — Yamaha P2000

**Monitor Speakers**

**Outboard Equipment**

**Microphones**

**Musical Instruments**

**Other Equipment**

**Mixing Console**
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### TOP 15 MUSIC VIDEOS

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<th>Chart</th>
<th>Weeks On 7/14</th>
<th>Video</th>
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<td>GHOSTBUSTERS Ray Parker (Arista)</td>
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<td>4</td>
<td>BREAKIN' . . . THERE'S NO STOPPING US Ollie &amp; Jerry (Polydor/PolyGram)</td>
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<td>4</td>
<td>9</td>
<td>DANCE HALL DAYS Wang Chung (Warner Bros.)</td>
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<td>MUSIC Videos</td>
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<td>THE GLAMOROUS LIFE Sheila E. (Warner Bros.)</td>
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<td>8</td>
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<td>SELF CONTROL Laura Branigan (Atlantic)</td>
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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

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<td>GHOSTBUSTERS</td>
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<td>ROD STEWART</td>
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<td>3</td>
<td>ELTON JOHN</td>
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<td>STEVIE RAY VAUGHAN</td>
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<td>ELVIS COSTELLO</td>
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<td>PEABO Bryson</td>
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<td>LOU REED</td>
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#### NORTHEAST

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<td>PEABO Bryson</td>
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#### SOUTHEAST

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#### BALTIMORE/WASHINGTON

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#### NORTH CENTRAL

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<td>ELTON JOHN</td>
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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.

**Cash Box**/July 21, 1981
## TOP 30 SINGLES

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week Date</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>1</td>
<td>WHEN DOVES CRY/5:54</td>
<td>Prince</td>
<td>Warner Bros.</td>
<td>7/14</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>BREAKIN'. . . THERE'S NO STOPPING US/6:51</td>
<td>Ollie &amp; Jerry (F hubs: 41701-1)</td>
<td>Stax</td>
<td>7/14</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>SOMEBODY ELSE'S GUY/6:24</td>
<td>Dylans Brown</td>
<td>VANDI</td>
<td>7/14</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>SELF CONTROL/5:00</td>
<td>Laura Branigan</td>
<td>Atlantic</td>
<td>7/14</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>I CAN DREAM ABOUT YOU/7:31</td>
<td>Dan Hartman</td>
<td>AMERICA</td>
<td>7/14</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>FEELS SO REAL/WON'T LET GO/6:48</td>
<td>Patricia Rush/Hein</td>
<td>Elektra</td>
<td>7/14</td>
<td>6</td>
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<tr>
<td>7</td>
<td>I DIDN'T MEAN TO TURN YOU ON/6:04</td>
<td>Cherrelle</td>
<td>Talas/CBS</td>
<td>7/14</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>JUMP AT MY VICE/6:24</td>
<td>Jumpoisters</td>
<td>Pemi/RCAw/JW</td>
<td>7/14</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>BLACK STATIONS/WHITE STATIONS/REMIX/6:23</td>
<td>Maze</td>
<td>Motown</td>
<td>7/14</td>
<td>9</td>
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<tr>
<td>10</td>
<td>WHAT'S LOVE GONNA DO WITH IT/7:39</td>
<td>Tina Turner</td>
<td>Capitol</td>
<td>7/14</td>
<td>10</td>
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<tr>
<td>11</td>
<td>LOVELYTE/6:49</td>
<td>D'Vanity</td>
<td>Capitol</td>
<td>7/14</td>
<td>11</td>
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<tr>
<td>12</td>
<td>DANCING IN THE DARK/BLASTER &amp; DUB MIX/6:59</td>
<td>Bruce Springsteen</td>
<td>Columbia</td>
<td>7/14</td>
<td>12</td>
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<tr>
<td>13</td>
<td>BORDERLINE (NEW MIX)/LUCY STAR (NEW MIX)/6:54 &amp; 7:13</td>
<td>Madonna</td>
<td>Warner Bros.</td>
<td>7/14</td>
<td>13</td>
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<tr>
<td>14</td>
<td>DON'T GO LOSE IT BABY/STRETCH MIX/7:35</td>
<td>Hugg Musserelli</td>
<td>Atlantic</td>
<td>7/14</td>
<td>14</td>
</tr>
<tr>
<td>15</td>
<td>LOVE GAME/6:25 &amp; 5:26</td>
<td>Carol Lynn Tones</td>
<td>Polydor</td>
<td>7/14</td>
<td>15</td>
</tr>
</tbody>
</table>

**12" REVIEWS**

ROMEO VOID (Columbia AS 1806)


San Francisco's Romeo Void returns to the dance floor with another piece of seductive modern funk which features lead vocalist Deborah Lyall's unique vocal styles and lyrical perspective. This extended remix establishes the song's groove effectively and highlights the cut's distinctive horn riff and mysterious guitar. The group's recent success in the clubs with "Never Say Never" will help earmark this track for extended dance popularity.

PUMPKIN AND THE PROFILE ALL-STARs (Profile 7047)

Here Comes That Beat (6:50) (Pumpkin and the Profile All-Stars) (Profileos) (ASCAP) (Producer: Pumpkin)

"Here Comes That Beat" is an irresistible dance record for the club scene this summer. Pumpkin and various other rappers such as Fly Ty-Tone, The Fresh 3 MCs and Mr. Troy are featured on the mic. Each rap imaginatively and skillfully to the automatic beat. For all the hip-hop fans and beat boxers who listen for originality, this track captures it. With healthy breakdowns and record scratching, "Here Comes The Beat" is 6.5 minutes of pure dance fuel.

## FEATURE PICKS

**DUKE BOOTEY (Mercury 298-1)**


RAF (Carrere 429 05032)

Self Control (6:08) (Piccolo-Bigazzi-Riefoli) (Sugar Music) (Producer: G. Bigazzi)

JOCelyn BROWN (Urban Rock 44444A)

Hands on (6:54) (Floyd-Doppy-Teстью) (AlI/Teestroyplace Music) (Producer: Carlos Cospa-Doppio Testery)

**THE TRIPLE THREAT THREE (Saturn 7007-A)**

Scratch Motion (Rap) (6:40) (Haskins-Knight-Carraway) (Magic Disc Music) (BMI) (Producer: Cidtus Ander)

**JIMMY CLIFF (Columbia 44-05009)**


**FUNK (Mon-Tar 4802)**


## WHAT'S IN-STORE

**GAMES PEOPLE PLAY** — Just recently on the market is a board game that simulates the music industry called The Record Game. Record Game, Inc., a Nashville-based company, developed the game concept and will market the game to toy and game stores, record stores, book stores, and other retail outlets. The game is a pretty accurate simulation of the music business as it takes players behind the scenes of the industry into the recording studios, on the road with concert acts, into record stores and to radio stations. Players must negotiate publishing deals, produce records, manage talent, promote concerts, book tours, manage sales and inventory, etc. Kenny Rogers has signed an agreement with Record Game, Inc, to lend his name to the product and its promotion. According to Rogers, The Record Game "is the most comprehensive and authentic game about the music industry" and he called the game "a novel and realistic way of entertaining and teaching music fans about the recording business."

The game has been in the development stage for over five years with three-man creative group headed by Robert May, who now serves as vice president and general manager of the company. For further info, about The Record Game contact Susan Passi at (615) 834-4744.

**CD PRICES FALL — WEA** has announced that it is lowering the list price of its compact discs to $15.97. Henry Droy, president of WEA corp., said "as a consequence of the significant increasing consumer acceptance, we are pleased to announce a reduction of the list price of compact disc effective July 2, 1984. In addition, we are establishing parity of the configuration with albums and tapes by making it possible for our customers to apply the same terms and conditions, wholesalers discounts and retailer volume discounts, and returns privileges, returns, credits and charges current in effect for albums and cassettes." The lower list price should increase consumer demand for the format even further.

**RECORD BUYER PROFILE** — The Street Pulse Group, music industry marketing information consultants, recently released a profile of "the vinyl junkie," the record buyer who buys 12 records and tapes or more a year. The survey concluded that the real record addict is not the 15-year-old girl who gladly sells her parents' house to spend an hour with Rick Springfield, nor is it the 17-year-old male heavy metal fan who wouldn't be caught dead without his Iron Maiden t-shirt. No, the truly dedicated record buyer, according to this study, is a male somewhere between 19 and 30 years old, prone to using a credit card to augment his bulging record collection. The music he listens to is mostly new and new music. Commenting on the survey's president Michael Shallett said "so much for the myth that rock music is exclusively for teenagers.

**LABEL WATCH — LP Records** is in the news this week with its first release from The Secrets. An album of Stringteen rock-and-roll, it contains all original songs from a group of fine musicians who place an emphasis on vocals. The album was produced by Larry Perel and Christopher Knight, and it was recorded at Ad Studio, Eugene. Oregon. Perel said that the project took two months and some "long hours spent in the studio" before the album was completed. He also stated that he was eager for other projects in the future. Call (714) 630-2450 for more info.

ron rosenoth
The program's 40' hold responsible $13.95 Assn. chief word. in and engineer; a producer; Joel Denver, program's host; and Brian Heimerl, Westwood One vice president/operations.

RIAA Announces Awards

LOS ANGELES — The Recording Industry Assn. of America (RIAA) has announced three platinum LPs, nine gold singles and three gold singles were awarded for the month of June. The number represents an increase in awards for the same period one year ago. The total number of gold and platinum singles and albums in the first half of this year amounts to 103, compared to 101 last year, according to the association. To date there were 64 gold LPs, 15 gold singles and 24 platinum LPs awarded.

June’s platinum albums are: "Midnight Madness," Night Ranger (MCA), "Graz Under Pressure," Rush (PolyGram) and Billy Idol’s "Rebel Yell," (Chrysalis).

His programming attracted the largest audience in radio history, and changed the sound of radio in America forever. His book will tell you how he did it.

"Thanks to its rich subject matter and Sklar’s insider’s perspective, ROCKING AMERICA is a natural for the radio and record industries."

—Radio & Records

In the decade of its supremacy, WABC was the most profitable, most popular, and most imitated radio station in the country. Now, Rick Sklar, the man whose name was synonymous with "Top 40" radio recalls those chart topping years at WABC, and the development of Contemporary Hit Radio.

Rick Sklar is a vice-president of ABC Radio and is a consultant for ABC-TV’s music video programs. He has been program director at New York radio stations WINS, WMGM, and at WABC, which he built into "the most listened to station in the nation."

$13.95 hardcover with photographs and year by year playlists

"Without question, Rick Sklar is the Dean of Contemporary Radio Programmers, and the man most responsible for making the term 'Top 40' a household word. The man who set the standard for 'Top 40' has written the fascinating autobiography of the most respected programmer ever to walk into a radio station."

—Michael L. Eskridge, President, NBC Radio

A FUTURE HIT — Gathering to celebrate the July 12 debut of Westwood One's new feature, "Future Hits" are (l-r): Norm Patitz, Westwood One president and the program's executive producer; Michael Jordan, Westwood One director of studio operations and chief engineer; Nancy Conover, program's writer and producer; Stephen Peoples, program's associate producer; Joel Denver, program's host; and Brian Heimerl, Westwood One vice president/operations.

NEW FACES TO HEAR — The folks over at Thirsty Ear Communications have put together a unique and interesting "audio tip sheet," designed to let radio, club, press and retail know what's new and happening musically and perhaps be a jump ahead of the hits of tomorrow. The company's first venture is called U.K. Buzz. With U.K. Buzz #001 already on the market and U.K. Buzz #002 not far behind, radio stations across the country are enlisting the service of this multi-faceted disc. The way this thing works is: about 10 to 12 British cuts are put on vinyl, each preceded by a short narrative by the BBC's popular air personality, John Peel. Radio stations can run the whole disc as a radio program with the narration, or they can select certain cuts. When not used for broadcast purposes, the record simply informs the listener of what's new and happening in U.K.According to Thirsty Ear president Peter Gordon, he and partner Scott Piering, "developed this series to fill an important need that exists in the music business, namely that the amount of music being produced in Europe through the filtration system that exists now, is never heard in the U.S. nor released domestically."

At this point U.K. Buzz has 750 members and reaches an estimated 15,46,282 college students on its broadcast campuses. In addition to U.K. Buzz, the company is planning to release a similar disc containing American music. Entitled SCREAM (Sampler Containing Really Exciting American Music), the program will contain 10 to 12 unsigned American bands on a monthly basis. For further information on this project call 631-3657.

SIMULCAST WANTED — The people who produce Night Flight, the music video show seen every Friday and Saturday night for eight straight hours over the USA Network want it to be known to radio stations across the country that there is a one 45-minute segment of the show available for simulcast each night. At this point in the simulcasts would take place from midnight to 12:45 a.m. eastern time. According to Night Flight producer and director Stewart Shapiro, the 45-minute segment would be a top 10 countdown suited to the needs of its radio affiliates. Stations interested in simulcasting with Night Flight should call (212) 977-2300.

96 ROCK LEFT IT TO BEAVER — As part of its "96 Days Of Summer" promotion, WKLS in Atlanta arranged for a first-day visit by Jerry Mathers, better known as the Beaver. Mathers appeared with morning man Mark McCain from 7 to 10 a.m. and appeared that night at an Atlanta nightclub for a "Meet The Beaver Party."

Prince was awarded to listeners including Richard Black and the label that deemed appropriate since all Beaver episodes were filmed before the dates of color.

A NEW LIBRARY OPENS — Neil Sargent, senior vice president of TM Communications, Inc. (TMC) announced the introduction of TMC Gold Pick's, a resource library featuring the top 1,000 singles from 1954 to 1977. The library is being targeted for sale primarily to CHR, AC and Oldies stations. Initial research for the archival record library was compiled from extensive music testing conducted by M&M Research of Kansas City. From its findings, a project team of TMC producers and programmers (each with an average of 15 years of radio experience) then considered, rejected and determined the top 1,000 records with the greatest appeal from 1954 to 1977. In addition to the music, TMC Gold Pick's includes two notebooks with over 400 "legend" sheets and index cards filled with detailed information on each song and respective artist. Chart information, record facts and little known biographical material are provided. Commenting on the massive project, Sargent said: "We recognized the broadening appeal of Oldies music and also the gradual deterioration in the quality of most stations’ libraries. We then decided to take the time to create such a library, keeping an invaluable part of America alive for radio and its audience."

ONE YEAR OLD AND STILL GROWING — Top 30 USA, CBS Radio/ Radio’s weekly contemporary "countup" show recently celebrated its first anniversary. The show has been a part of the network one element attracting affiliates was the selection of the host M.G. Kelley who recently added production credits to his responsibilities. Frank Murphy is executive producer of the show.

CHANGES AT THE RECORD PLANT — P.G. Productions Lt. The Record Plant has a new host, KKHR (Los Angeles) morning drive personality Lou Simon. Exiting is Jo Interrante who initially began hosting the show with Father Guido Sanduval. Also the Record Plant presents an hour of toll-free call-in conversation with some of today's top performing artists. HAPPY 25 KKKGO! — Los Angeles' "all-jazz, all the time" radio station KKKGO celebrated its silver anniversary this summer and Airplay would like to congratulate the station on its consistently broad jazz playlist and informative DJs. Though KKKGO is not a huge Arbitron winner — what all-jazz stations are? — the Santa Monica-based "Mom and Pop" operation reaches a dedicated and wide market.

One of the station's latest innovations is a satellite hookup that affords a nationwide audience, and which is gaining long-term owner Saul Levine's KKKGO the many listeners it deserves. david adelson
YEARS OF CHARTS AT YOUR FINGERTIPS
TWO CUMULATIVE VOLUMES

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

15% savings off list price for CASH BOX subscribers

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

Both volumes contain the main artist and song-title indexes including a week-by-week listing of song chart positions. Also compiled in these spectacular volumes are: the "Top Ten" records of each year, the most chart hits by an artist, the most #1 hits by an artist, the most weeks at #1 by an artist, the most weeks at #1 by a single record, the records with the longest chart run, and a chronological list of #1 records.
<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
</tr>
</thead>
</table>
| 1 BORN IN THE U.S.A.  
  (Bruce Springsteen)  
  (Columbia OC 36953)  
  CBS | 1 5 |
| 2 PURPLE RAIN  
  (Prince and the Revolution)  
  (Warner Bros. 25150-1)  
  WEA | 10 3 |
| 3 SPORTS  
  (Huey Lewis and the News)  
  (Chrysalis FY 4112)  
  CBS | 3 42 |
| 4 CANT SLOW DOWN  
  (Lionel Richie)  
  (Motown 60026M)  
  MCA | 4 37 |
| 5 FOOTLOOSE  
  (Original Soundtrack)  
  (Capitol JS 30242)  
  CBS | 2 23 |
| 6 HEARTBEAT CITY  
  (The Cars)  
  (Elektra 9 0029-1)  
  WEA | 5 17 |
| 7 BREAKIN'  
  (Original Soundtrack)  
  (Polydor 821 911-1 YTC)  
  POL | 6 8 |
| 8 REBEL YELL  
  (Billy Idol)  
  (Chrysalis FY 41450)  
  CBS | 8 34 |
| 9 SHE'S SO UNUSUAL  
  (Cyndi Lauper)  
  (Portrait B-81 39330)  
  CBS | 7 30 |
| 10 1984  
  (Van Halen)  
  (Warner Bros. 9 23095-1)  
  WEA | 11 30 |
| 11 ELIMINATOR  
  (ZZ Top)  
  (Warner Bros. 9 33774-1)  
  WEA | 12 67 |
| 12 SEVEN AND THE RAGGED TIGER  
  (Duran Duran)  
  (Capitol ST-12150)  
  CAP | 13 34 |
| 13 VICTORY  
  (Jackson 5)  
  (Epic QE 38996)  
  CBS | 1 1 |
| 14 OUT OF THE CELLAR  
  (Michael Jackson)  
  (Epic QE 38115)  
  CBS | 14 19 |
| 15 PRIVATE DANCER  
  (Tina Turner)  
  (Capitol ST-13233)  
  CAP | 17 6 |
| 16 THRILLER  
  (Michael Jackson)  
  (Epic QE 38112)  
  CBS | 9 93 |
| 17 AN INNOCENT MAN  
  (George Michael and Elton John)  
  (Capitol OC 38973)  
  CBS | 15 59 |
| 18 BEAT STREET  
  (Original Soundtrack)  
  (Atlantic 7 80154-1)  
  POL | 19 7 |
| 19 BREAK OUT  
  (Pointer Sisters)  
  (Epic DLX 14705)  
  RCA | 20 35 |
| 20 MADONNA  
  (Sin 9 22885-1)  
  WEA | 21 43 |
| 21 CAMOUFLAGE  
  (Indigo Joels With Warner Bros. 1-25390)  
  RCA | 24 4 |
| 22 INTO THE GAP  
  (Thompson Twins)  
  (Arista AL-5208)  
  RCA | 18 19 |
| 23 GHOSTBUSTERS  
  (Original Soundtrack)  
  (Arista AL-8248)  
  RCA | 42 3 |
| 24 STREET TALK  
  (Steve Perry)  
  (Columbia FC 39394)  
  CBS | 23 13 |
| 25 MIDNIGHT MADNESS  
  (Night Ranger)  
  (MCA-5457)  
  MCA | 25 36 |
| 26 LOVE AT FIRST STING  
  (Scorpions)  
  (Mercury 814 961-1 ML-1)  
  POL | 22 19 |
| 27 COWARDLY LION  
  (Stevie Ray Vaughan & Double Trouble)  
  (Epic FE 35994)  
  CBS | 20 5 |
| 28 COLOUR BY NUMBERS  
  (Culture Club)  
  (Virgin/Epic DE 39267)  
  CBS | 16 38 |
| 29 SELF CONTROL  
  (Laura Branigan)  
  (Atlantic 7 90147-1)  
  WEA | 26 13 |
| 30 LOVE LANGUAGE  
  (Tender Eddie)  
  (Asylum 60317-1)  
  ASCAP | 33 6 |
| 31 NOW  
  (Patrice Rushen)  
  (Atlantic 60300-1)  
  ASCAP | 34 6 |
| 32 NUCLEAR FURNACE  
  (Jared's Trumpet Trumpet)  
  (Giant EJ-49219)  
  ACA | 32 6 |
| 33 POINTS ON THE CURVE  
  (Wang Chung)  
  (Sire/EMI 4004)  
  RCA | 31 22 |
| 34 BODY AND SOUL  
  (Joe Jackson)  
  (A&M SP-5000)  
  RCA | 28 18 |
After being in the music business over 30 years, Jim Fogelsong is one of the most known and respected men in country music. Fogelsong was recently named as the president of Capitol/EMI America. Nashville after successfully heading the Nashville MCA Records office where he was the city's only record label president.

A graduate of the Eastman School of Music, Fogelsong has worked at several record labels throughout his career. He was named one of five men to develop Epic Records, and began a career as a producer during that time. After eight years with Epic, he was transferred back to Columbia before moving to RCA Records in 1994. At RCA in New York Fogelsong continued his work as a producer for the next seven years.

In 1970, Fogelsong moved to Nashville to head up Dot Records and continue producing artists. In 1973 he was named president of Dot Records and through a series of acquisitions, became president of Capitol's Ad Lib Records, currently a part of Capitol Records and most recently MCA Records. Throughout his career in Nashville, Fogelsong has worked with such artists as Donna Fargo, Freddy Fender, Don Williams, John Conlee, Barbara Mandrell, The Oak Ridge Boys, Lee Greenwood, and George Jones. Fogelsong recently spoke with Cash Box's Anita Wilson about his new position at Capitol and his transition plans for the Nashville division.

Cash Box: You were recently named as the head of the Nashville division here at Capitol. In New York and L.A. it's so different with all the labels so separate and far apart, but in Nashville all the labels are located within two blocks of each other. What is it like moving right next door from MCA to Capitol?

Fogelsong: Well, it's a little strange I must admit, even though I was with MCA only five years, when I left MCA I purchased it, so I had been with a lot of those artists for 10 years or more and it is a little strange; but, on the other hand I think the Nashville music business is the music business, and the faces change and the trends change. It takes a little time, but I'm excited about it and I feel like I'm coming to the right building.

Cash Box: Do you think there are more advantages coming from another label, since you know what to forsee and how you can structure a label here in town as you've done it for five years at MCA?

Fogelsong: Oh yes. I don't think there is any question. We learn from our good moves and we also learn from our mistakes, and I've certainly made mistakes. Coming here where the label has not been quite as visible or as large as MCA, even though there's certainly have some great artists, it's a chance to build and I don't think there's any question, I'm ready to do just that and I think I know what to do. I just need a little luck.

Cash Box: There were several rumors going around that you were going to Columbia in the beginning of the year. Some people were surprised when you came to Capitol. What prompted you to come to Capitol? Did you have a major label right here in the same city?

Fogelsong: Well, it's really a complicated question. I was very flattered by the fact that Jim Halsey and Churchill and also Mike Curb at Curb Records talked to me about staying at MCA and being involved with their product because they're real professional people and gentlemen. It was a combination of situations where in the first place I did not want to leave Nashville and in the second place I really wasn't offered anything outside of Nashville, mostly because there really wasn't any time because I literally left the one job at MCA at the end of March and started at Capitol at the beginning of April, so I didn't even have a day off. It was just a sassy set of circumstances, it seems just as one thing happened, something else happened.

Cash Box: Now that you have been here about three or four months, what are your first plans for the label?

Fogelsong: What I've been devoting my time to primarily is getting to meet all the artists, managers, producers as well as the personnel at Capitol. The music business is very different type company than MCA. They're in the same business, but their procedures are very different. I can make very quick decisions, but I must rather know what I'm doing and feel secure before coming in and making a whole lot of changes, and primarily that's what I've been doing. I've been trying to find out where the strengths and weaknesses are. Obviously, there were things at the beginning that needed to be done, but we're on target now and we're starting to hire people and sign people and things are starting to look good.

Cash Box: What are your goals in regards to the size of the label? I know at one time it used to be one of the most powerful country labels, yet within the past couple of years it has gotten a little smaller than some of the other labels around town.

Fogelsong: We plan to be up there with the majors at some point in time. I can't make predictions, but I hope by the end of the year we will have done significantly better than Capitol and EMI did last year and in the following year have continued growth. We certainly are hoping to sign some more major acts, however, we have some very talented artists already on the label that are just as important, if not more important, than anyone we plan on signing, it just takes time to build those things, but our goal is to be right up there again where Capitol was at one time.

Cash Box: Will you be changing the image of the company very much?

Fogelsong: Oh, I don't think so. I think with growth and visibility the image will change somewhat, but I think Capitol and EMI have a great image in the business. I have always admired the company very much since my first days in the record business. I don't think any image change is necessary, we just need to become a lot more visible in country music.

Cash Box: When you were over at MCA you had a lot of talented people working for you, are any of them coming to here to work for you?

Fogelsong: Most of them have either stayed at MCA or moved on to other jobs and as far as I can tell are very happy. Obviously we may go after some of those people at some time, but I really can't say at this time.

Cash Box: You have talked about your artist roster, how much are you planning on expanding it? Do you have a certain goal set that you would like to have the roster built up to by, say, the end of the year?

Fogelsong: Yes, we're really talking about two labels. We have Capitol and then we have Liberty and America, and at this point in time there are approximately 10 artists between the two labels. Depending on the talent that's offered, and the way the roster is structured between the new artists and the established artists, we certainly feel we could handle twice that number of artists with the staff we are going to have. I think we should be ready to go by this year.

Cash Box: Is there a certain type of artist you are looking for?

Fogelsong: No, not really. We don't have any groups on the label right now, so we're looking in that area, but basically we are just looking for some really talented people that we feel we can work with, that have the right attitude and that we can develop.

Cash Box: Will the Nashville office assume more autonomy now from New York and L.A. than it has recently?

Fogelsong: There's no question that we would expect that to happen. But there has been a lot of activity here to push the button and do the things necessary to develop the acts.

Cash Box: The label has recently changed from Capitol/EMI/Liberty to Capitol/EMI America. Previously all of your country artists were under Capitol, will this affect the artists that the country artists and the Nashville office?

Fogelsong: No. It's just a question of the current plan is that the Liberty artists will be moved to EMI America. There is no Liberty staff now. I think the Liberty deal was all part of the JA purchase, when they purchased United Artists Records. Kenny Rogers, Dottie West and Crystal Gayle were on that label and all those people came over to the Liberty records that are in the catalog will stay on the Liberty label, but any new artists that come in will not be signed to Liberty, and the ones that are already on Liberty will be moved to EMI America.

Cash Box: What do you say on venturing very far into those fields?

Fogelsong: The compact disc thing I haven't gotten into yet. Capitol has released some compact discs in the classical field. We've released any with their country artists. I honestly haven't discussed that, but certainly we are going to be very active. We've just finished a video on Michael Martin Murphy which I under- stand is going to be put into the catalog now as we feel they are necessary. We're moving right now, I just need to get some more bodies in here. In the meantime we're not holding anything back.

Cash Box: Do you have any further comments on the future of Capitol, especially with the new Liberty label?

Fogelsong: The commitment of Capitol is very real. I think the fact that they have gone into great lengths to ensure that the people that represent them on the east coast is important. Bruce was formerly president of CBS Records and one of the top exec- utives there. And while that may not affect me in a sense, it further shows Capitol/EMI's commitment to the record industry and they see a big future there. They're in very good financial shape and they're going to spend some of that money to continue the visibility worldwide and in all areas of music. They haven't been doing much in Jazz in recent years, but Bruce is going to be involved in it as well as picking up other product and acts. I think we have a great roster to go with here with Anne Murray, Michael Murphy, Lane Brody and Mel Daniel. They are very viable and I think Dan Seals has tremendous potential. I'm very happy with the roster as it is and I think we need to look at it. I have known and respected and I'm so glad that I didn't have to come in and clean out anything. It's all just comfortable, but sometimes necessary and I think that's the easiest way to go because if you do that then you have to face up to the fact that the people that are no longer there. I'm just really happy to be here, and it's a great opportunity to get the support. We're probably going to produce some miracles overnight, but we're going to try to. I think it's only a question of time before you'll see a lot more of our records on the charts.
Nelson Hosts Ninth Annual Picnic
By Brenna Davenport-Leigh
Willie Nelson held his ninth annual Fourth of July picnic this year for a crowd of 12,000, the biggest in the country’s refurbished South Park Meadows, an 11-acre outdoor concert facility.

Nelson kicked off the celebration at 9:30 a.m. with a special performance by a string of Texas favorites including Johnny Bush, writer of the Nelson classic “Whiskey River,” Steve Fromholz, Floyd Tillman, actor Gary Busey, and the Geezinslaw Brothers. Nelson sang a couple of duets with each artist and closed the show on stage with Mamas, Don’t Let Your Babies Grow Up To Be Cowboys.”

Inspiration Resources Forms Affiliate Label
NASHVILLE — Darrell Glenn, president of the Ft. Worth based Inspiration Resources Corp., has announced the formation of a country music division through the company’s affiliated labels, Buckboard Records and Angel Face Records.

Other executives with Independent Resources Corp., which had previously dealt only in the gospel music area, include Glenn Norris, director of sales and promotion and Big Day, marketing manager. National Distribution is handled in house and the operation is fully computerized.

Even though the temperature climbed over the scorching 90s, David Allan Coe still showed one of the hottest sets of the day and closed with his Outlaw standard, Willie, Waylon And Me., as the crowd played for encore for the third time. Joe Ely followed with his own rocking set, keeping the crowd response strong.

Townes Van Zandt, who wrote the number one Nelson/Haggard duet “Pancho And Lefty,” also made a surprise appearance between sets before Leon Russell and band performed again on the picnic stage after a four-year absence from the event.

By early evening Kris Kristofferson was on stage with his successful collection of songs such as “Sunday Morning Coming,” Kristofferson and Nelson recently finished filming the movie, Songwriter, which features original music written by the pair. Jessi Colter played a short set before Waylon Jennings came on to perform his songs including “Amanda,” and “Bob Wills Is Still The King.”

Nelson and family then came back on stage to cap off the hour long set which included Kristofferson, Coe, Ely and McLinton among others, coming out for jams and farewell appearances.

From the event.

TOUR TOP 75

ALBUMS

Nelson’s Collection

AYLON’S COLLECTION

— Waylon Jennings and some of his close friends gathered during the opening of “Waylon’s Private Collection.” The Collection, located on Music Row, contains several of Waylon’s prized possessions including letters, photos, cars and even Buddy Holly’s motorcycle. From left, Earl Thomas Conley, Jennings, Jessi Colter, Johnny Cash and Robert Duval both appeared in Waylon’s tea’s theme to CinemaX’s “Album Flash.”
MOST ADDED COUNTRY SINGLES
1. I COULD USE ANOTHER YOU — Eddy Raven — RCA — 30 Adds
2. EVERYDAY — The Oak Ridge Boys — MCA — 28 Adds
3. TO ME — Barbara Mandrell/Lee Greenwood — MCA — 27 Adds
4. UNCLE PEN — Ricky Skaggs — Epic — 22 Adds
5. THE LADY TAKES THE COWBOY EVERY TIME — Larry Gatlin & The Gatlin Brothers — Columbia — 21 Adds

MOST ACTIVE COUNTRY SINGLES
1. THAT'S THE THING ABOUT LOVE — Don Williams — MCA — 72 Reports
2. MAMA HES CRAZY — The Judds — RCA — 66 Reports
3. STILL LOVING YOU — Ronnie Milsap — RCA — 65 Reports
4. ANGEL IN DISGUISE — Earl Thomas Conley — RCA — 64 Reports
5. GOD BLESS THE U.S.A. — Lee Greenwood — MCA — 64 — Reports

THE COUNTRY MIKE
STATION PROFILE — KRDR/Gresham is a 1,000-watt, 24-hour AM station located at 1230 on the dial and covering East County, Oregon. The air station personality lineup includes 6-10 a.m., Craig West (music director); 10 a.m.-2 p.m., Mark Wade (program director); 6 p.m.-midnight, Curtis Wilson; midnight-6 a.m.; and now to the staff is Jim Conway, formerly of KWJJ/Portland, 10 a.m.-2 p.m. Don Coss is the station's general manager and sales manager, and Johnny Counterfeit acts as the promotions director.

The station places a strong emphasis on sports as Craig West was the official announcer at this year's Oregon state high school basketball championships. The station began broadcasting in 1957 and became Oregon's first full-time country station on June 6, 1963.

STATION CHANGES AND ANNOUNCEMENTS — KBRO/Denver promotions/public relations director Elena Melton Newton has been appointed by Denver mayor Federico Pena to the 12-member Denver Baseball Commission. The commission is a nonprofit corporation established to coordinate the city's plan to bring major league baseball to Denver and facilitate the smooth transition of the city to baseball. The commission works with both the public and private sectors of the community to aid in the quest... KWJJ and KJIB/Portland has marked Prom Andrews as the assistant program director and Don Perry to music director. Andrews was formerly music director at the station and Perry has been at KJIB for the past year and was music director at KYTE/Portland... Jeffrey Holmes, former general sales manager at WEZV-FM/Fort Wayne has joined Arbitron Ratings Company. He will assume a position as account executive of radio station sales in Arbitron's Chicago office. Holmes has experience in radio as account executive, station manager and general sales manager... Max Gardner, music director at KBUC/San Antonio, endorsed Willie Nelson's annual Fourth of July picnic for the seventh year.

MISSOURI'S LEE WILLIAMS
WHUM/Reading "To Me" — Barbara Mandrell — Lee Greenwood — MCA
Dean James WBOS/Boston "Everyday" — The Oak Ridge Boys — MCA
Nina Ryder WDLW/Boston "Stuck On You" — Lionel Richie — Motown
Bob Cole WMZQ/Washington "Uncle Pen" — Ricky Skaggs — Epic
Larry Dean KAKA/Monticello "I Could Use Another You" — Eddy Raven — RCA
Doug Lane WCIT/Louisville "Tonight I'm Here With Someone Else" — Karen Brooks — Warner Bros.
Billy Cole KSO/Des Moines "What Would Your Memories Do" — Vern Gosdin — Complete
Ed Stanley WSCG/Corinth "Water Under The Bridge" — Therese Holloway — Prairie Dust
Bill Berg WWVA/Wheeling "To Me" — Barbara — Mandrell/Lee Greenwood — MCA
Sary Sighttower KFDI/Wichita "Everyday" — The Oak Ridge Boys — MCA

PROGRAMMERS PICKS

SINGLES REVIEWS
ALABAMA (RCA PB-13840)
If You're Gonna Play In Texas (3:20) (Barry/Date/Morris-BMI) (D.Mitchell, M.Keilt) (Producer: H. Shedd, Alabama)
"If You're Gonna Play In Texas (You Gotta Have A Fiddle In Tha Band)", "the third single release from Alabama's number one "Roll On" LP, is an upbeat, rambling kind of song, much in the same vein as "Mountain Music," and "Dixieland Delight." The tune strikes a chord and drum beat, then enters Alabama with fine trademark harmonies. The chorus, catchy in both lyrics and melody, is kicked up in tempo before some very fine fiddle work, sure to please any Texan, finishes up the tune.

FEATURE PICKS
RAY CHARELS WITH B.J. THOMAS (Columbia 38-04531)
Rock The Shores (2:36) (Good Single/Irving-BMI) (P. Kennerly, G. Lyle) (Producer: Billy Sherrill)
LIONEL RICHIE (Motown 1746)
Shucked On You (3:10) (Broockman-ASCAP) (L. Richie) (Producer: Lionel Richie, James Anthony Carmichael)
GAIL DAVIES (Warner Bros. 7-29219)
I'm Still Alone (3:07) (Valet-BMI) (R. Davies) (Producer: Gail Davies)
BILL MEDLEY (RCA PB-13861)
MOE BANDY (Columbia 38-04466)
KENNY DALE (Republic RRC 8403)
Take It Slow (2:50) (Psycho-BMI) (B. Mound, M. Bellow) (Producer: Jon Arlege)
JOHN SCHNEIDER (MCA-52407)
I've Been Around Enough To Know (2:37) (Hall-Clement-BMI) (D. Lee, B. McDill) (Producer: Jimmy Bowen)
PENNY DEHAVEN (Main Street MS-9302)
Yes I Do (3:33) (Al Gallico-BMI) (M. Fielder, R. Thames) (Producer: Mark Sherrill)
TONEY ARATA (Noble Vision NV-106)
RADIO CORNOR (Cherry CS 801)
The Lie Left On Her Finger (3:45) (King Coal-ASCAP) (L. Alderman, R. Brian) (Producer: A.V. Mistletoed)
DURHAM BROTHERS (Sugarfoot SR-004)

NEW AND DEVELOPING

MELODESS LEWIS (Warner Bros. 7-29242)
Lookin' For A Brand New Heartache (3:10) (Warner-Tame/Deke/Duck/Ryko/Asylum/Pam-Tillis-BMI) (J.Buckingham/P. Tillis) (Producer: Steve Buckingham)
Melodee Lewis' debut Warner Bros. single, "Lookin' For A Brand New Heartache," with its bouncy beat and headstrong lyrics serves her rich voice and fluid delivery well. The young songstress, who has sung professionally since age 12, handles the driving production with polish and ease, giving all signs that this tune should be a successful vehicle for her.

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ALBUM REVIEWS
SOLO — David Frizzell — Viva 25112-1 (Producer: Snuff Garrett, Steve Dorff)
— List: None — Bar Coded
David Frizzell's "Solo," another solid Garrett/Dorff production, moves readily into a variety of tunes and arrangements which lend themselves to strings and horns as easily as to the lone fiddle intro in 'Country Music Love Affair,' a straight country tune that plays on a great many of the genre's themes and icons. Frizzell's fine-tuned control on his honky-tonk warble rolls smoothly on "The One That Got Away," and "Still One Broken Heart," and he gives a graceful, lifting delivery with falsetto on "Hard To Hit A Moving Target." The LP also contains some fine uptempo numbers with "When We Get Back To The Farm," some clear rockin' vocals on "Settin' The Night On Fire," and the pop-flavored "Honest Man."

FRIENDSHIP — Ray Charles — Columbia FC 39415 — Producer: Billy Sherrill
— List: None — Bar Coded
The fabulous talents of Ray Charles are combined with some of country's finest on the appropriately titled "Friendship" LP. The album covers a spectrum of styles from his hit duet venture with George Jones on "We Didn't See A Thing" to the title cut "Friendship," with Ricky Skaggs, Charles also teams with Hank Williams Jr., The Oak Ridge Boys, Janie Frickie, B.J. Thomas, Mickey Gilley, Merle Haggard, Johnny Cash and Willie Nelson on this Billy Sherrill production.
## JAZZ

### TOP 30 ALBUMS

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<td>G FORCE</td>
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<td>ACCESS ALL AREAS</td>
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### FEATURE PICKS

- **Tempo Pa' Matar** by Willie Colon
- **Fania JM-631** by Producer: Willie Colon

### On Jazz

**Mercer, Mercer, Mercer** by Duke Ellington

Duke Ellington's major symphonic works — including "Black, Brown and Beige" — are to be acquired by G. Schirmer from Mercer Ellington. Here at the signing-over are (l-r) John A. Santucci, president, G. Schirmer, Mercer Ellington and Howard H. Scott, vice president, performance, G. Schirmer.

**Blues Five Spot** by Thelonious Monk

The collection of previously unrecorded material culled from Monk's day with Riverside Records (1955-1960) captures Monk's unique brand of genius. Producer Orrin Keepnews (the original producer for Riverside) laboriously searched for these recordings previously believed vanished forever. Cuts like "Five Spot" and "Blues Five Spot" and an incredible piano solo version of "Body and Soul." Make this more than just a posthumous release (the project was initially undertaken while Monk was alive), this one is a masterpiece.

**Tall Trees** by Patato Alto

Patato Alto is going to debut Tall Tree Records in August, a label that "will specialize in midrange reissues and in-house productions." First up will be three albums from the Capitol vaults: "Together," Cannonball Adderley/Lo Rawls/Nancy Wilson; "Trumpets On High" Maynard Ferguson/Dizzy Gillespie/Miles Davis (that's a compilation); and "My Fair Ladies," Shelly Manne with Irene Kral and Jack Sheldon. All three are for release then are "Now's The Time," the Terry Gibbs/Buddy DeFranco, "Keeper Of The Flame," Woody Herman and his Second Herd, and a set with George Shearing with Gary Burton. And that's not all: there's still Tall in the fall.

**Roping Around** by The Madison Jazz Society

The Madison Jazz Society has just been established in that Wisconsin city. Write to Tana Godfriaux, 2700 Greenway Dr., Madison, WI 53716 for membership info... Boston's tremendous Water Music series has galloping around that beautiful harbor: Al Cohn/Zoot Sims, the Heath Brothers, the Count Basie Orchestra, the spotlight on "Gatemouth" Brown, and some Grant Green sessions are set to sail. For info, call (617) 676-8742. That's the same number to dial for details about the Jazz at the Pillow series at Jacob's Pillow in the Berkshires. Pat Metheny (7/8), the New Black Eagle Jazz Band (7/15), Soony Ramonet (7/22), Paul Winter (8/19), Gary Mulligan (8/26) and Tom Rush/Washington Squares will all be taking to the hills..."Gatemouth" Brown will be teaming up with Johnny Copeland for a Heublens-sponsored blues jam at NY's Hill Park beach. The concert and the ocean are free (7/14). Julie Lonn Liebman will be available from Columbia Pictures Publications ($30), for those who want to take their Strads through some jazz paces.

**ASCAP To Honor Ronstadt, Riddle**

**New York** — ASCAP president Hal David will present Linda Ronstadt and Nelson Riddle with the first ASCAP AAR Award honoring their perpetuation of great American songs through their recordings and personal appearances. The award to Ronstadt is subtitled "Great Songs Sung by Great Singers." Riddle's award will read "Great Songs Arranged by Great Arrangers." The presentation will take place at the Sands Hotel and Casino in Atlantic City, NJ, July 19, following Ronstadt's performance with Riddle.

**Silkware** — You may have noticed an ad on these pages a couple of weeks back for Demetri and his Big Band Silverware. Now, as east coasts (an ardent east coaster, at that), I had never heard of Demetri and his Big Band Silverware, but — I and behold — he has recently held a Demetri LP, a Demetri single, and a couple of Demetri tapes. Now it must be reported that the trombone-playing Demetri (Paganini) is the last name of a woodworking boot-in-the-air big band out there in southern California. With the consideration of composer, arrangement and vocalists from Kubis, Demetri's men punch out a stack of originals and revamped standards with the hubris of studio jazz just chomping-at-the-bit for a chance to blow. Thanks to the orchestral talents of the Orchestrator Lewindorff, it's just that — a weekly band of studio musicians (still in existence, run by the indefatigable Lewis) — rice Silverwares all over the country. Every big city with its salt has Monday night (or Sunday night, or Saturday afternoon...) big band that just kicks it out for the sake of kicking it out. On the basis of the album, tapes, and single, Demetri and company are at the top of that heap of local jazz orchestras. It's a tough road, but the love of music keeps them going.

**Radio Doing** — Jazz musicians are infamously globe-trotters, but an event held recently brings globe-trotting into another dimension, musically. NY's WQXR teamed up with a bunch of other worldwide radio stations for a global jam session. The always quick-thinking people at Italy's RAI radio cooked up the extravaganz that began with an Italian trio vamping away from the RAI auditorium in Rome. After a chorus or two, clarinetist Kenny Davern came in a-toppling. The only thing is that Kenny Davern and liocrice stone were nestled in the confines of WQXR's NY auditorium. Sounds crazy, you say? Well that was just the beginning: Didier Lockwood fiddled in with a solo via Paris, Jimmy Hastings fluted in from a solo from London, Franco Ambroselli trumpeted in from Lugano, Gary Bartz recorded from Madrid, Uffe Marcusen tenored in from Copenhagen, Eko Kovistoten sopraned in from Helsinki, and Sergio Gourbelischielli ended things with a Moscow-based tenor solo. The audience was described as "wildly enthusiastic." How could they be anything but? Back down to Earth, two statewide radio stations are gearing up for a pair of fine summer sessions of live music. NY's WQXR will present the "Next Generation Jazz Series," live from WQXR's studio every Thursday morning to noon beginning Fri. 7/14. Tune in for the Rogers Sextet (7/6), the Wallace Roney Quintet (7/13), the Kenny Garrett Quintet (7/20), and the Marvin "Smitty" Smith Quartet (7/27). In the meantime, a little bit to the west, Chicago's WNUV is sponsoring a live jazz festival with The Jazz Record Project, a top-flight 8-piece ad that will be held every Saturday from 5 and 8 p.m. Show up at the Mart to hear Eddie Burns/Eddie Taylor (7/6), Guy Fricano (7/13), Kali El'Zabar (7/20), the Frank Chase Quartet (7/27), and E. Parker McDougal (8/3).
PHIL THE FIRE — Philip Bailey, who for over a decade has provided the talisman finesse behind Maurice White’s terrific tenor in Earth Wind and Fire, is working on his second studio album for Columbia. If White’s voice was the wind and the resultant combination of these catalysts with EWF’s explosive band strokes the fire, it is an ongoing and highly combustible mixture, but even wind blows off by itself sometimes and discovered that he could experience his first solo album with producer George Duke last year. Now he’s collaborating with a talent of somewhat different musical lineage, Phil Collins. The Genesis drummer/producer/vocalist is known to have a fondness for American R&B and his English pop influence may be just the thaw that will lead the band and audiences everywhere. “It’s a pleasure to work with Phil, who after all has such success is able to say that his love with his art when he first began to sing and write,” says Bailey, “That’s been inspirational to me. It’s been quite an experience and I think the music reflects that.” Adds Collins, “I’m happy with what we are achieving. We’ve created a very different kind of blend of musical forces.” The album will feature several Bailey originals, along with a duet, "Easy Lover," which was sung and co-written (with Nathan East) by both Phils. The roots of this project were planted back in 1980 when Collins attended an EWF concert. Collins subsequently used the group’s horn section on several sessions. Bailey also returned with Collins to a show at the Universal Amphitheatre in L.A. last summer and approached him about the new solo project. The new album is being recorded at London’s Townhouse studios and is scheduled for a September release.

READY FOR REGGIE — Guitarist/producer Reggie Lucas has had a varied and valuable education, working with talents as diverse as Billy Paul, Miles Davis and Madonna. Now he’s expanding his production roster with new albums for Jennifer Holliday and Taj Mahal, whose projects come after a long absence from recording. After an early career of local clubs and after-hours joints, Lucas joined Billy Paul’s group. The 17-year-old guitarist did session work for Gamma and Huffy’s Philadelphia International Records when off the road. In 1972, pianist Harold Williams introduced Lucas to Taj Mahal’s David Johansen, who was also a part of the group. With Taj Mahal, he met percussionist Mtume, who became his songwriting and production partner. The new label left Davis to join Roberta Flack’s ensemble and in 1977 wrote their first hit, “The Closer I Get To You,” for Flack and Danny Haddaway. The following years saw composing and producing efforts for Phyllis Hyman, Lou Rawls and the Spinners, four gold albums, a gold single and a Grammy for writing and producing Stephanie Mills “I Never Knew Love Like This Before.” In 1983, Lucas went on to begin his solo career by producing Madonna’s debut album for Sire,”Borderline.” He also arranged and composed the monster hit, Holiday’s album is her second for Geffen and is due in fall. Mahal’s is debut for Gramavision.

PRINCE, TALENT SCOUT — Prince has been known for an uncanny ability to spot new talent. He found The Time in his hometown of Minneapolis and helped the group capture two gold LPs and a reputation (in the words of Rolling Stone) as the "toughest, funkiest band in America.” He found the three members of the single group Vanity 6 and helped them sell close to a million albums. Now Prince has done it again. For his feature film, Purple Rain, he discovered an unknown actress named Apollonia and gave her the female lead. Apollonia, a "24-year-old tempress," had been working in a hospital when she went to a Beatles concert as a four-year-old and was swept away by the mystery of the crowd. As a teenager, she began to commute between her parents’ home in the L.A. area and Mexico City, where she starred in movies for the South American market. Then she read a story about Prince and was “fascinated,” she says, “with his seriousness, with his mastery of his art.” When the female lead for Purple Rain was being cast, Apollonia heard about the part and rushed to Prince’s management office. “I walked in with a black leather outfit,” she recalls, “and everyone stopped working and stared at me with these odd expressions.” A few days after, Apollonia was in Minneapolis meeting Prince and the musicians around him. “Now, we’ve talked, she’ll put out an album with two or three new songs,” the singer has been reached — you guessed it — Apollonia 6.

Rodney Saulsberry’s LP has reached Cash Box and it’s a winner. Titled “I Wonder” and co-written by the Los Angeles-based artist, it was produced by Stanley Clarke and is due in late July. As a solo album with Atlantic, Clarke’s voice was first heard on the soundtrack of the movie Saturday Night Fever. Originally from Detroit, Saulsberry has a diverse background. He was introduced to singing by his father, a member of two early Motown recording groups, the Dandies and the Elgins. Later on, he sang in the noted teen pop, Your Arms Too Short to Box the Room, and later working as a solo artist, putting out albums like Dynasty and Flamingo Road, then starred in the show Capitol before the plot called for him to be killed off. “I’m hoping that exposure will grant me the entry into the singing career I’ve always wanted,” said Clarke, who sang a duet with Rick Springfield to produce the album. Impressed, Clarke amassed a top notch cast of musicians. The result is a superb R&B/pop production in the style of Jeffrey Osborne, who was produced by producer and Clarke collaborator, George Duke, for Columbia. It’s a real fine effort for a big career — perhaps the first black singer to move, like Rick Springfield, from TV to record successfully.
1. **Most Added Singles**

   **WWQ** - **Baltimore** - **Keith Neuman, PD**
   **WHTC** - **Worcester** - **Tom Riden, PD**
   **WNDR** - **Youngstown** - **Bill Baker, PD**
   **WWJ** - **Detroit** - **Mike Stratford, PD**
   **WFO** - **Buffalo** - **Mark Vann, MM**
   **WPLX** - **Chicago** - **Ken Lassiter, PD**
   **WKGX** - **Atlanta** - **Ronnie Calhoun, PD**
   **WHRM** - **Richmond** - **Dean Campbell, PD**
   **WZZK** - **Baltimore** - **Tom M. Wold, PD**

2. **Retail Breakouts**

   **WLOU** - **Louisville** - **Bill Price, MM**
   **WZAK** - **Cleveland** - **Tom Turner, PD**
   **WZMX** - **Chicago** - **Tom Turner, PD**
   **W排水** - **New York** - **Mike Richardson, PD**

3. **Black Radio Highlights**

   **WUS** - **Washington, D.C.** - **D.C. One, PD**
   **WOR** - **New York** - **Bill Leno, MM**
   **WDJ** - **Washington, D.C.** - **Mike Archie, PD**
   **WOKK** - **Detroit** - **James Alexander, PD**
   **WWRH** - **Richmond** - **Mike Richardson, PD**
   **WDBS** - **Baltimore** - **Joe Fisher, PD**

4. **Most Added Songs**

   **R&B/Hip-Hop**
   **Hip-Hop**
   **Urban**
   **Contemporary**
   **Urban AC**

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**WWQ**

- **Famous**
  - **Prince, T.**
  - **Rushen, W.**
  - **Williams, E.**
  - **Brown, M.**
  - **Jackson, P.**

- **HOT**: Prince, T., Rushen, W., Williams, E., Brown, M., Jackson, P.
- **ADDS**: D.C. Band, Koko, Prime, Time, Koko

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**WUS**

- **most added**
  - **Prince, T.**
  - **Rushen, W.**
  - **Williams, E.**
  - **Brown, M.**
  - **Jackson, P.**

- **HOT**: Prince, T., Rushen, W., Williams, E., Brown, M., Jackson, P.
- **ADDS**: D.C. Band, Koko, Prime, Time, Koko

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**WDJ**

- **most added**
  - **Prince, T.**
  - **Rushen, W.**
  - **Williams, E.**
  - **Brown, M.**
  - **Jackson, P.**

- **HOT**: Prince, T., Rushen, W., Williams, E., Brown, M., Jackson, P.
- **ADDS**: D.C. Band, Koko, Prime, Time, Koko
INTERNATIONAL ARTIST ALMANAC

Japan

TOKYO — Ichiro Okuno has been named as the president of NRC (Nippon Record Center Co., Ltd.), one of the two big record distributors (Sony Music and Victor Jikoh) at a general meeting of shareholders. At the same time, Katsunori Karasima, ex-president of the company, has resigned from his office. Torao Kurata, Kiiku Katsuya, Katsuyuki Kikuo, a managing-director of Crown Record, was selected president of the company at the shareholders’ meeting held June 18.

Meanwhile Masanori Ito, president of the company, has resigned its office and has been named advisor of the company. Kazuhiro Arii, chairman of the board of directors, has retained his office. The company has disclosed the revenue in fiscal year (Mar. 21, 1983 to Mar. 20, 1984) of 7,300,000,000 yen ($1,700,000), down 2.5% from the prior fiscal year. Breaking down the results, records were 20.8% while pre-recorded-tape cassettes were 8.8% and sound recordings were 11.6%.

Kiko otsuka

Argentina

BUENOS AIRES — The scheduled visit of U.S. heavy metal group Quiet Riot to Argentina has been cancelled, according to a report from local impresario Daniel Grinbank, who adds that the group started its tour in Mexico but decided to return to the States after a series of mistakes in that country. The Quiet Riot decision follows the bankruptcy and probation ruling for heavy-metal rock which was expected to attract the attention of the heavy-metal world.

The dicker is also adding steam to the Michael Jackson bonanza (the album returned to the number one position on the charts, and the company expects to sell more than 500,000 units) with a dance contest which includes a first prize of two tickets to the States, hotel accommodatic as and admission to a Jackson’s show. PolyGram promo topped the poll at Popgiglio feels confident about the success of the recent Laid Back album, which has been selling briskly in Argentina. Top 10 albums in Argentina, the label expects renewed sales from the Mercedes Sosa releases, since the chanteuse is returning to Argentina after an European tour and will appear in stages in Buenos Aires and other cities.

WEA topper Roberto Ruiz reported to Cash Box that the company’s efforts with a distribution agreement with EMI after the end of its contract with Intercord. The WEA/Intercord contract ended in July and since Intercord itself is distributed by EMI, there will be no interruption in the availability of its product to the market. Ruiz said that the operation in Argentina will depend on the result of the negotiations between WEA and PolyGram.

Spanish film director Tino is back in Argentina for personal and television appearances. Label Tonodisc has released his new album and is promoting the dynamic, lively band that is making its mark. By the way, the revenue of the company in the 23rd fiscal year (Mar. 21, 1983 to Mar. 20, 1984) were 1,015,000,000 yen ($24,410,000), an increase of 11.6% over the prior fiscal year. According to JPRP (Japan Phonograph Record Association), the total sales of disc and pre-recorded tapes in May this year were 21,252,000,000 yen ($52,400,000), down 4% from the prior month and the comparable month of the prior year.

Buenos Aires

CRAIG FOR SYLVIE — Sylvie Vartan (center) was recently presented with a crystal award commemorating worldwide career sales of 20 million records by RCA Records president, Robert Summer (left) at a party given for her by the Sands Hotel & Casino to celebrate her debut in Atlantic City. Joining in the festivities at Regine’s in New York is Sylvie’s husband Tony Scotti (right), chairman of the board of Scotti Brothers.

Advanced Sunsplash Festival Set For August

LOS ANGELES — The seventh annual Sunsplash reggae festival held in Jamaica has announced its confirmed performance listings which will include Third World, Dennis Brown, Gregory Isaacs, Papa Levi, Aswad and many others. In a recent press conference held in Kingston, Jamaica, the island’s director of tourism Carrolle Gun- tley emphasized the government’s support for the festival, noting that Sunsplash “offers visitors an opportunity to enjoy the island’s culture in a uniquely Jamaican setting.”

The festival’s promoter, Synergy Productions, also announced that negotiations are still under way for more artists and that a total of 29 are signed so far. Last year’s show drew over 100,000 for the four concerts, and this year’s Sunsplash will open on Tuesday, August 7, at the Damali Beach Village on Montego Bay.

Italiy

TOP TEN 45s
1. Self Control — Raff - CBS/Cairene
2. Relax — Franky Goes To Hollywood — Record/Island
3. Against All Odds — Phil Collins — WEA/Atlantic
4. Fotoromanza — Gianna Nannini — Record
5. I treni di toskana — Amedeo e Franco Battisti — EMI
6. La coloada — Rodolfo y sus tipica — Rca
7. Big hair don't care — Elvis Presley — Mca
8. State of the nation — Industry — EMI
9. No secret — Gianni Morandi — EMI
10. Dance Hall Days — Weng Chung — CBS

TOP TEN LPs
1. Va - Fiore — Paolo Baccini — Disco Nilo — CBS
2. Frecce — Various Artists — WEA
3. Musica E Dishi — Various Artists — CBS
4. Born In The U.S.A. — Bruce Springsteen — CBS
5. Pote position — Various Artists — Rca
6. Fame & Fashion — David Bowie — Rca
7. Girls Just Want To Have Fun — Cyndi Lauper — CBS
8. Emotions — Various Artists — K-tel
9. Oro Puro 3 — Various Artists — CBS

Argentina

TOP TEN 45s
2. Ya nunca mas — Luis Miguel — EMI
3. No me puedo quedar — Angela Carrasco — Mca
4. Corazon Laguito — Eddy — EMI
5. Jamais — Juan Ramon — Mca
6. Footloose — Kenny Loggins — Cbs
7. Dance With Me — Rio Boys — PolyGram
8. Radio Goma — Queen — EMI
9. Oh Cherry — Leonardo — Microfon
10. Sultans Del Ritmo — Dire Straits — PolyGram

TOP TEN LPs
1. Thriller — Michael Jackson — CBS
2. No puedo asistir — Lionel Richie — Intercord
3. Live In Argentina — Alivio Rodriguez/Pablo Milanes — CBS
4. Al fins solos — Dany — EMI
5. Amor De Cada Dia — Jairo — Rca
6. Mercedes Sosa — Mercedes Sosa — PolyGram
7. Pipes Of Peace — Paul McCartney — EMI
8. King Smiley — Laid Back — PolyGram
9. 20 anos De Exito — Cuatrocielo — Microfon
10. Footloose — Soundtrack — Cbs

Melody Maker

-Lara Croft - EMI
-Musica e Dishi - PolyGram
-Get Down — Lionel Richie — Motown
-Pare llorar — My Summer Love — Michael Jackson — Motown
-Predators
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**Classified Ad Close TUESDAY**

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**COIN MACHINES**


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**ELLY'S HIGH RISE** — Ely's recent Palace appearance in support of his MCA disc "High Rise" brought out a flock of fans young and old. The next appearance on the tour is August 24th, 825 W. 5th St., L.A. 622-7177. Ely's manager Michael Price, MCA president of Business and Legal Affairs; Zach Horowitz, Ely and MCA vice president of A&R Tom Tumbo.

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**JACKSONS TOUR OFF AND RUNNING**

(continued from page 5)

ier Dome), Aug. 17, 18; Detroit (Silverdome), Aug 25, 26; Los Angeles (Forum), Sept 2-4, 7, 9, 11, 12; Buffalo (Rich Stadium), Sept 28, 29; Philadelphia (JF Stadium), Oct 5, 6; Pittsburgh (Three Rivers Stadium), Oct 13, 14; Cleveland (Cleveland Stadium), Oct 19, 20 and 22, 28; Nashville (Anheuser Stadium), Nov 7, 8. the Jacksons' summer tour - over by Thanksgiving, and that's a promise. At press time, no additional locations and dates were pending.

The tour, which is expected to gross around $50 million, exhibits a mixed fantasy bag drawing on everything from high tech sound, lighting and fireworks to animated creatures and Arthurian symbolism to deliver the 'brothers' musical message, a surprisingly 'Victory' less mixture of older Jacksons' tunes and new in the King's and Michael's hits. Crowd reaction has been generally enthusiastic. By the time November rolls around, all press time, no additional locations and dates were pending.

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**RCA TO DISTRIBUTE MCA UNIVERSAL CED TITLES**

LOS ANGELES — MCA Home Video recently announced that a number of its music video clips available on CED videodiscs, as well as selected new releases, are set to be pressed and distributed by RCA following an agreement recently announced between the two companies. Division vice president and general manager of RCA Video Disc division announced that more than 60 Universal titles are covered under the agreement, together with new releases.

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**HUMOR**

**RADIOSTATIONS** — Write on station letterhead for free information package and free issues of the DJ Bulletin Radio Comedy Service for DJ Bulletin Service. P.O. Box 1-137-257 Lavallea, The Netherlands.

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**VIVA LA ROCA** — RCA artist Ello Roca was recently fated at the label's New York headquarters by RCA's U.S. Latin music department. Roca's new album "Bienvenido Sea el Amor" has spawned a single, "Una Segunda Luna de Mar" ("Second Honeymoon). Shown at the reception are (l-r) Ello Roca, RCA division vice president, Operations, Latin America/Spain Manuel Sosa and RCA division vice president, Latin music, U.S., Mario Delahiguera.
AROUND THE ROUTE
by Camille Compasio
On June 29, the industry lost one of its finest — John R. Trucano, prominent operator, distributor; a man who distinguished himself in the coin machine business and, judging from the outpouring of mourners who attended services in Lead, South Dakota, in his community as well. John spearheaded the South Dakota 8-Ball Pool Tournament which, through his efforts over the years, has emerged as a major regional event attracting the support of political and civic leaders as well as the media and the local populace. During his term of office as president of AMOA (71-72) he was a major force in the development of the national association's education program and was responsible for securing the 1,000th member of AMOA. These are but a few of his many contributions to the coin machine industry. On the personal side, he was warm, caring and never without a smile and a kind word. As a member of the trade press, this reporter had frequent occasion to contact him and, busy as he was, he always found time to converse and share his expertise. A very exceptional human being, and truly a credit to this industry. Mr. Trucano, 54, suffered a massive
(continued on page 29)

Bettelman, Trucano Mourned By Industry

CHICAGO — Al Bettelman, president of C. A. Robinson & Co. and a beloved industry figure, died of a heart attack on July 4 at the age of 70. "Mr. B," as he was endearingly referred to in the trade, was taking a swim with his wife, Leah, in the pool at their Beverly Hills home when the fatal attack occurred. The Bettelmanns were a familiar couple at all of the industry functions they attended; they were always together so it is fitting that the final moments of Mr. B's life would be spent in the company of his Leah. Not too long ago they celebrated their 50th wedding anniversary with their many, many friends from the coin machine industry who came in from all over the country to attend the lavish party that was hosted by their children.

In the coin machine business the name Bettelman is synonymous with warmth, friendship and hospitality. Al and Leah were host and hostess personified, whether it be at an intimate gathering in their home, a trade showing at Robinson's, their weekly Friday luncheon in the Pico Blvd. showroom, et al. If you were going to the west coast, the Bettelmann would most certainly go out of their way to provide for your every need and make you welcome.

Al Bettelman began his coinbiz career in 1936 when he joined the late Charles A. Robinson's then-fledging coin machine operation as right hand man. He learned the operating business inside and out, ultimately building a 400-location music and games route in Southern California. In 1939, Robinson showed his appreciation by making Bettelman
(continued on page 29)

CHICAGO — John Trucano, an industry leader and one of the most highly respected individuals in the coin machine business, died suddenly on June 29 in his South Dakota home, the victim of a massive heart attack. John would have been 54 years old on October 28 this year.

News of his death came as a shock to his colleagues and multitude of friends in the industry. AMOA's executive vice president Leo Droste, who had spoken to Mr. Trucano just a few days prior to his death, just couldn't believe it when word reached him. Droste, along with AMOA president Dock Ringo and his wife, Betty, were among the full contingent of trade people who attended funeral services in Lead, South Dakota on July 2.

Mr. Trucano served as president of AMOA in 1971-72 and was instrumental in establishing the association's seminar program at Notre Dame University, which has evolved into the current Executive Development Program of education. He tirelessly gave of his time and energy to this project during his tenure in office and in subsequent years.

A dedicated family man, he conducted his business life and his personal life with the same honesty and integrity which endeared him to everyone with whom he was associated. He was eulogized as a staunch supporter and honored member of his church, his community, his state, his industry. The bishop who was present at the funeral services described him as "a compassionate person," which is a perfect summation.

Mr. Trucano was president of Black Hills
(continued on page 19)
Dallas Coin Is COINCO's

CHICAGO — Coin Acceptors, Inc. has awarded Dallas Coin Machine, Inc., the COINCO 1983 "Distributor of the Year" Award, it was announced by Bill Murphy, assistant vice president of marketing for Coin Acceptors.

Presentation of the award took place at Coin Acceptors' 30th Anniversary Celebration in the building in St. Louis. The firm, which markets its products under the trade name COINCO, is a prominent producer of coin handling equipment for the vending and amusement industries.

Dallas Coin received the award for being the distributor that produced the largest sales volume of COINCO equipment for the year. Vice president Howard Ward accepted the award, which was presented by Bill Murphy, following an extensive tour of the new COINCO facility. Ward and Murphy are pictured (l-r) in the accompanying photo.

Trucano

(truncated from page 28)

Novelty Co., Inc. and J-Mak Distributors, Inc. of Dallas, Tex., have each established in his name for the St. Patrick's Catholic Church Building Fund in Lead, South Dakota. A special tribute will be made at the 1984 AMOA International Exposition in Chicago.

Survivors include the widow, Kay; sons Jim and Mike, and daughters Mary Beth, Anne and Jennifer.

New Equipment

Mister Viking

Conversion Kit

Bally Midway recently introduced "Mister Viking," the second in a series of five conversions. Like the factory's previous model "Up 'N Down," "Mister Viking" and all upcoming games in the series are interchangeable.

The quest of this high-spirited Viking adventure game is to retrieve the Golden Helmet, despite a string of challenging confrontations including attacks of various creatures, tornadoes, dead skulls and more. Once surviving this onslaught, the warrior/player must penetrate the enemy fortress with a strategic attack and complete his quest for the treasured helmet.

Operator options include multiple coin capabilities and adjustable levels for difficulty, bonus scores and number of bases, as well as testing for ROM/RAM Memory, operations of all switches, and testing of entire sound package and color monitor. Each conversion kit comes complete with all necessary hardware, software, header and cabinet decals and simplified conversion instructions.

Further information may be obtained through factory distributors or by contacting Bally Midway Mfg. Co., 1601 W. Belmonton Ave., Franklin Park, Illinois 60131.

executive vice president John Murnane, marketing veep John Lee, sales manager John Neville, et al. As the evening Rock-Ola display was in place, an executive vice president operating the Rock-Ola display was presented a cake for 450 jumbo was offered as the giveaway prize in the drawing that was held at the conclusion of the festivities. Pictured in the accompanying photos are (photo 1, r-l) Bally Midway's John Lee and Rock-Ola's Britte Lockhart at the 490; (photo 2, l-r) Operators Kern Thorn (Western Automatic Music) with Carol and Rudy Kitt (photo 3, l-r) Bally Midway's Jack Myole and operator Harold Freeman; (photo 4, l-r) Bally Midway's Marcia Young, John Lee, John Murnane and John Neville; (photo 5, l-r) Bally Midway's Marcia Young, Jack Myole, Rick Rockwell, Bill O'Grady, Leo Finn, Dick Geiringer, Vicki Chaliren, Alan Zeidman and Frank Consentino.

Mylstar's "Us vs. Them" Laser Conversion

Mylstar's new "Us vs. Them" arcade game is available in a software conversion kit compatible with the firm's "M.A.C.H. 3" laser game, which was introduced in September of 1983.

Us vs. Them is a wild science-fiction adventure based on an alien attack on the United States. The game provides fast-paced player action via live-action film footage, superimposed computer graphics, sound and visual special effects, an orchestral score and sound vibration that helps reinforce the illusion of actual flight. It is also the first laser game to feature live actors integrated into the play action, according to the company.

Us vs. Them is also equipped with an additional coin feature, allowing the player to continue the game. By depositing another coin or token, the player can play the preceding round and, if successful, continue game play.

The conversion comes complete with a new laserdisc, a set of EPROMs (microchips) and a package of cabinet and control panel graphics. A set of easy-to-install kits allows operators to replace the necessary parts themselves. The conversion can be used on both the original M.A.C.H. 3 upright and cockpit game cabinets.

Further information may be obtained through factory distributors or by contacting Mylar Electronics, Inc., 165 W. Lake St., Northlake, Illinois 60164.

INDUSTRY NEWS

AROUND THE ROUTE (continued from page 28)

heart attack on June 29. His wife Kay said he had been mowing the lawn when he began to feel ill and came into the house to lie down; within a short while he was dead. Cash Box would like to extend its sincerest condolences to Kay, sons Jim and Mike; daughters Mary Beth, Anne and Jennifer. John Trucano will be missed by all of us. May he rest in peace.

No sooner had we completed typing the above when we received a call from the west coast, telling us that another industry great had passed away. Al "Mr. B" Bettelman, president of C. A. Robin-son & Co. suffered a fatal heart attack on July 4 while he and his wife, Leah, were swimming in their pool. This was devastating news for all of us who knew this beautiful man, who was indeed one of the most popular and most loved individuals in the coin machine industry. When did you see "Mr. B" without a smile on his face? With Leah always at his side, and very frequently sons Ira and Sandy as well, he was ever-present at the trade shows. Touring the convention floor was a lengthy project for the Bettelman family, because it was constant-ly stopped along the way by friends and well-wishers, whom it greeted with warmth and affection. "Mr. B" was a man of substance and strength who ran a tight ship in the conduct of his business but never lost sight of the human elements, which earned him the respect and admiration of his peers, his employees, his business associates and all who knew him. The coin machine industry is a better place for having enjoyed the company of Al Bettelman over the past 48 years. It will not be the same without him. Our deepest sympa-thy to Leah, during this period of great sorrow, and to Ira, Sandy and the entire Bettelman family. We share in your sorrow and extend our sympathy.

Will there be an AOE convention in 1985? The answer, at this point, is no! As previously reported, AOE had been offered for sale to AGMA and the offer was met with a counter offer. AGMA proxy Joe Robbins, executive director Glenn Braswell and Playmater's Ralph Lally (sponsor of AOE) met in Chicago recently, where an agreement in prin-ciple was reached, subject to finalization by the respective attorneys. Braswell returned to Chicago a week later to present the UL standard for video games to Underwriters Laboratories in Northbrook, Ill. Drafted by the AGMA Technical Committee, this is the first time an industry has submitted such a proposed standard to Underwriters Lab and AGMA is optimistic about its accep-tance. The standard is applicable to coin-operated amusement games.

AMOA's executive vice president Leo Droste and his wife, Nancy, were the parents of the bride on July 7 when daughter Geri married Kurt Maki at St. Francis Catholic Church in LaGrange, II. A reception followed at Neko's Restaurant. The couple will reside in Roch-ester, where Kurt is employed in computer science. Cash Box felicitations.
MANUFACTURERS

Computer games and equipment (new and used) with approximate production dates included in most cases.

MANUFACTURERS

ATARI
Kid Kangaroo (6/82)
Pole Position (12/82)
Millipede (12/82)
Quantum (12/82)
Xevious (2/82)
Food Fight (1/83)
Crystal Castles (6/83)
Star Wars (7/83)
Space Invaders (1/84)
TX-1 (3/84)
I, Robot (6/84)

BALLY/MIDWAY
Tron (8/82)
Tron Mini-Myte (8/82)
Solar Fox (8/82)
Solar Fox Mini-Myte (8/82)
Saturn’s Hollow (10/82)
Blueprint (11/82)
Blueprint Mini-Myte (11/82)
Super Pac-Man (11/82)
Burger Time (11/82)
Domino Man (12/82)
Baby Pac-Man, Pin’Vid (12/82)
Bump ’N Jump (2/83)
Journey (4/83)
Nappy (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)
Tepper (2/84)
Galaxy Ranger Laser (3/84)
Up ’N Down (4/84)

BEZUC INTL
Love Meter (9/83)
CENTURI
Tunnel Hunt (7/82)
Swimmer (10/82)
Time Pilot (12/82)
Gyrus (5/83)
Konami/Centuri Track & Field (11/83)

CINEMATRONICS
Cosmic Chaos (4/83)

PHONOGRAPHS

Lowen-NSM Prestige ES-2
Lowen-NSM 240-1
Lowen-NSM Satellite 200
Lowen-NSM, SoundMaster Compact
Rock-Ola Grand Salon II Console (9/80)

POOL, SHUFFLE, TABLE GAMES, ETC.

Bally Midway, 10 Pin Deluxe shuffle alley
Coin Computer, V-Back Shuffleboard
Irvings Kaye Silver Shadow
Ivisco, Kaye Lion’s Head
Dynamo Model 37
Dynamo-The Tournament Footbag (5/82)
Dynamo Big O Pool Table (9/82)
Exidy Whirly Bucket (11/82)
Exidy Tidal Wave (10/82)
G.T.I., V-Back Shuffleboard
I.C.E., Cheex
I.C.E. Fire Escape
TS Tournament Eight Ball
L.R.I. Bronco
Valley Cougar
Valley Tiger Cat Bumper Pool (6/82)
Valley Cougar Cheyenne (6/82)
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 (6/82)
Bally Midway, Pac-Man Plus (12/82)
Bally Midway, Jr. Pac-Man (12/83)
Centuri, Guzzler
Centuri, Brix
Centuri, Computer Master
Centuri, Retro-Kit
Centuri, Turbo-Set
Centuri, Video Hologram
Centuri, Video Hologram
Centuri, Video Hologram
Centuri, Video Hologram
Centuri, Video Hologram
Centuri, Video Hologram
Centuri, Video Hologram
Centuri, Video Hologram

MANUFACTURERS

Rock-Ola 484 (11/80)
Rock-Ola 481 Max 2 (1/81)
Rock-Ola Deluxe (10/82)
Rock-Ola 488 (10/82)
Rock-Ola 476, Furniture Model
Rock-Ola 490
Rowe R-85 (10/80)
Rowe Javel (9/83)
Rowe V-MEC (video jukebox) (9/83)
Seiberg Phoenix (12/83)
Star Gaze, Video Jukebox
Stern/Siebgsb DeVincente (7/81)
Stern/Siebgsb VMC (11/83)
VMI Startime Video Jukebox
Wurlitzer Chabahria
Wurlitzer Tarock
Wurlitzer Atlanta
Wurlitzer Silhouette

COCKTAIL TABLES

AMSTAR
Phoenix

ATARI
Dig Dug (4/82)

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

CENTURY
Swimmer (10/82)
Gyruss (5/83)
Konami/Centuri Track & Field (11/83)

EXIDY
Fax (10/83)

GDI
Slither (8/82)

GOTTLEIB (see MYSTAR)
MYSTAR

THOMAS AUTOMATICS
Triple Punch (6/82)

TAITO AMERICA
Space Dengeon (7/82)
Jury King’s Quest (3/82)
Jungle Hunt (11/82)
Front Line (12/82)
Zoo Keeper (4/83)
Elevator Action (7/83)
Ice Cold Beer (11/83)
Laser Grand Prix, Laserdisc (11/83)
The Tim Tin (3/84)
Zeke’s Peak (3/84)
10-Yard Fight (4/84)

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

THOMAS AUTOMATICS
Triple Punch (6/82)
Oll Boo Chu (7/82)
Holby Meloy (9/82)

WILLIAMS
Moon Patrol (8/82)
Joyst (10/82)
Sinister (3/83)
Sinister, Cockpit (3/83)
Bubbles (3/83)
Bubbles-Mini-Upright (3/83)
Motorusa USA (7/85)
Blaster (10/83)
Star Rider, Laserdisc (11/83)
Rai Race, tbl. (11/83)
Turkey Shoot (6/84)

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

[...]
The Lone Wolf

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