LIONEL RICHIE REPORTS SECOND QUARTER LOSSES.

ACKTIVTY IN LOS ANGELES TOUR DATES NOW IN QUESTION

OLYMPICS LEAVE PROMOTERS WITH THAT EMPTY FEELING

NEW MUSIC SEMINAR BRINGS VETS, NEWCOMERS TO N.Y.
CASH BOX SPECIAL MERCHANDISING SUPPLEMENT:

FALL STOCKING GUIDE

On SEPTEMBER 29, 1984 CASH BOX will publish its annual FALL STOCKING GUIDE. The supplement will contain a comprehensive editorial package around retailers’ product information needs, including:

- NEW ALBUM AND TAPE RELEASES
- MIDWINTER CATALOG UPDATES
- PRE-RECORDED VIDEO Cassettes AND DISCOS
- RECORD AND VIDEO ACCESSORIES
- BLANK AUDIO AND VIDEO TAPES
- ROCK BOOKS / POSTERS

With record and home entertainment retailers getting ready for the Fall selling season, here's your opportunity to reach them in a key special way. Let your advertising message help them make their buying decisions.

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ISSUE DATE: SEPTEMBER 29
ADVERTISING CLOSE: SEPTEMBER 17
EDITORIAL  PolyGram's July — "How Sweet It Is"

Cash Box recently took time out to welcome one of the most exciting recording developments in recent years — the compact disc. We recognized the compact disc as "insurance for tomorrow," placing it "high in the expectations of the industry" — laudits for a new technology, sprinkled with hope. That was almost a month ago. Since then, sales figures on compact discs have been rolling in from the various companies producing them and the good news is in. PolyGram Records reports $1 million in sales for the month of July, a figure which was way ahead of company projections for that, or any month, and one which is expected only to be topped in the coming third and fourth quarters.

PolyGram's strength in CDs has caused them to assume what they term an "aggressive posture" toward the marketing of the new technology, aided by the direct cooperation of retailers and hardware manufacturers alike. The PolyGram/Sanyo/Tower Records in-store sweepstakes, first prize being a CD recorder, is just one example of how other companies have taken PolyGram's lead in headlining the new product.

PolyGram is also a leader in its number of titles. Beginning its catalog in August of '83, PolyGram was offering over 250 titles by the end of that year. Over 500 titles will have been released by the end of this month, with the low $10 price for pop and jazz, $11 for classical, giving PolyGram approximately one third of the total of CD titles currently available. With the help of PolyGram's strong efforts, the CD market is heating up in a way few could have predicted a year ago. Cash Box congratulates this company for its first million dollar CD month and for its foresight and initiative in making that vision a reality.

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ON THE COVER

It has been a good year for Lionel Richie. Not only has the singer/songwriter become the top selling artist in the history of Motown and not only has he become the first Motown artist to reach #1 in U.K., but he has been chosen to perform in front of an estimated 2 5 billion people at the closing ceremonies of the 1984 Summer Olympic games. Broadcast around the world, Richie's performance of his mega-hit, "All Night Long," will give the rest of the world a chance to see one of the finest entertainers this country has to offer.

The only celebrity entertainer in the closing ceremony, Richie has reportedly composed a new verse for the song which will be extended by a few minutes. Two hundred breakdancers are set to perform along with Richie in the David Wolper extravaganza Lionel Richie's success over the past year and a half has culminated in his appearance in one of the most prestigious events in the modern world. The U.S. could find no better representative.
BACKSTAGE WITH JULIO—Following one of his sold out performances at the Universal Amphitheatre in Los Angeles, Columbia recording artist Julio Iglesias was bombarded with requests for tickets and Columbia label promotion. Iglesias; Al Teller, Columbia senior vice president and general manager; Mauri Lathower, vice president, creative operations, CBS Records International; Michael Stewart, president, CBS Songs.

Jacksons' Los Angeles Tour Dates Now In Question

by Gregory Dobrin

LOS ANGELES— The gargantuan Jacksons' "Victory Tour," which was scheduled to begin its eight-day stint at the Los Angeles Forum August 2, may wind up another venue, if negotiations fail through the weekend. The Rhythm and Blues Dance Firm, at this point, however, and at press time, hopes that an agreement to fulfill obligations to a breakdance group will be worked out.

The problem stems from a recent request from the Jackson tour that its Forum shows be reduced from the previous eight nights, with an option for nine, to just three nights. The reasons for this request are "various" according to the tour spokesman Howard Bloom, but center primarily on the question of seating availability at an enclosed venue of the Forum's size. Due to the enormity of the "Victory Tour" staging, seating in the 8,412 seat arena (which can offer only 6,000 for concerts) would be reduced.

Further, an industry veteran contends that the arena's seating capacity was overstated. The Jacksons have been very explicit about demanding that the best seats in the house be available for the general public and not just the privileged few." Commenting on the Forum's policy of precommitment of seating, Forum general manager Clare Rothman said that "It's just like any other box office seating or subscription seating that any other theatre has."

The demand for tickets in Los Angeles is feared to mount to point of being intolerable, according to Bloom, who cited a call he'd received from a Los Angeles ticket agent who was benefiting from the premium on Jacksons tickets (selling for as much as $750 in Orange County and $300 and $400 in downtown Los Angeles, according to the agent) that felt the demand would

(continued on page 27)

Olympics Leave Promoters With That Empty Feeling

by David Adelson

LOS ANGELES—The predictions ranged from four-hour traffic jams to overcrowded hotels to greatly inflated prices. The Olympics were supposed to bring the world to Los Angeles, temporarily suspending the Angeleno's regular schedules and turning the city into a tourist's playground. Something went wrong. The Los Angeles residents' response to the Olympic games has been in many cases to leave town. Those who did stay remained for the most part secure in their living rooms watching the coverage on TV and the city has reported that the number of tourists this summer has been lower than in previous years. Besides the restaurants, retailers and vendors, the city's other losers have been the concert promoters.

John Stuart is the man responsible for "Legends In Concert" which has been consistently selling out the main room at Las Vegas' Imperial Palace. The show features performers who re-create the likes of Elvis, Marilyn Monroe, John Lennon, Bobby Darin, Jim Morrison, Janis Joplin and others. Stuart brought the show to Los Angeles for three weeks coinciding with the complete schedule of the summer games. He booked the Hollywood Palladium (capacity approx. 2,500) and arranged a Las Vegas Style show unique to the Los Angeles market. Dinner was served at 8 p.m., with the show beginning at 10 p.m. Tickets were priced at $45 for dinner and the show, $27.50 for the show alone.

July 26, the night the show opened, Stuart remarked, "I felt it was timely because of the amount of people that would be here, to go ahead and do it during the Olympic season. With the Olympics, where are they going to go with the traffic jams the way they are going to be and be able to dine and a show?"

Five days after the show opened, Stuart knew the Olympics did not mean gold.

(continued on page 27)

WAGNER SIGNS WITH QWEST — Jack Wagner recently signed a contract with Qwest Records. Wagner (r) is seen here with label founder and president Quincy Jones.

New Music Seminar Brings Vets, Newcomers To N.Y.

by Rusty Cutchin

NEW YORK—Buoyed by the prospects of inside information, four days of free music and the combination world's first "Fishpitzatorium," approximately 4,000 people descended on the New York Hilton August 6, 7 and 8 for the fifth annual New Music Seminar. The seminar, which featured one day of panel discussions on everything from marketing case studies and mock contract negotiations to a screening exhibition and a forum on "Nightclubbing Around The World" provided participants with a chance to question industry leaders ranging from artists to publicity and promotion people to A&R directors.

Saying "Let's not talk about the future of the music business for the next three days. Why don't we talk about the future of the music?" producer Trevor Horn urged his colleagues to remember "the dare," of supporting untried musical forms such as those represented by the largely New Wave crowd in attendance and he called for a "return of real enthusiasm" on the part of record company executives. Horn's remarks were followed by the first panel discussions, which were held in three blocks of four each day of the seminar. Monday's forums included a president's panel along with discussions on DJs and remixers, new visual directions in music, an alternative talent and booking workshop, a press seminar, AOR promotion, and black music marketing and promotion.

A particularly innovative session was the "State of The Artists' Recording Contract: A Mock Negotiation," in which a panel of industry veterans simulated the situation in which various record companies were pitted against a team of artists' lawyers and representatives in a hypothetical recording artist negotiation. The group of articulate and often humorous legal eagles provided a useful insight into the finer points of such negotiations to the seminar's audience, much of which was made up of artists.

Monday's session also featured a meeting of the Independent Label Coalition and a breakdance exhibition (continued on page 9)

WCI Reports 2nd Quarter Losses; Atari Sale Cited

by Peter Holden

LOS ANGELES— Warner Communications Inc. (WCI) announced a net loss of $479.6 million for the second quarter ended June 30 on revenues of $1.4 billion. WCI, which sold a majority of its money-losing Atari video game and home computer business last month, said through a written statement from WCI chairman and chief executive Steven J. Ross that the loss "was due largely to the operating losses at Atari." This significantly greater loss from the second quarter of last year is partially offset by major gains in both WCI's Filmed Entertainment group and Recorded Music group. The Steven Spielberg film "Gremlins" along with "Greystoke, Police Academy" and "Sudden Impact" contributed to the record $30.6 million operating income for the group. WCI's Recorded Music group also posted a near threefold gain in operating income of $13.4 million, up from $6.1 million in the second quarter of last year. Warner Bros. Records made a particularly strong showing helped in part by Prince's soundtrack album "Purple Rain," which sold almost two million copies in its first two weeks of release.

Even though the corporation's management staff and overhead significantly last October, Ross stated, "We have implemented a plan that will reduce our corporate operating cost by 50 percent, a move necessitated by the ongoing restructuring of WCI. This is the culmination of a series of steps begun a year ago and it represents a 75 percent decrease in corporate personnel in less than a year. Although this is a painful step, it is a necessary one.

"With the operating losses at Atari now behind us, the reorganization and reductions at the company, together with the continued strong performances of our core entertainment businesses, we look to the future with optimism."
BUSINESS NOTES

PolyGram Lowers CD Prices; Joins With RCA To Release New Titles

NEW YORK — PolyGram Records will indefinitely maintain the dealer discount wholesale unit price for Compact Discs established during their July special promotion. These prices are 10% below the list price for copoy CDs, and 11% for “high-end” classical titles on Deutsche Grammophon.

PolyGram will be releasing 52 new CD titles in August, bringing their catalogue up to over 450 titles. RCA, meanwhile, has just released 21 CDs, including recordings by Hall and Oates, John Denver, and the Pointer Sisters.

RIAA Honors KY State Police

NEW YORK — The RIAA presented Special Merit awards to three Kentucky State Police detectives and their senior officer for their successful, two-year-long investigation into the illegal distribution of pirated audio cassette tapes in Eastern Kentucky. In addition, the Kentucky State Police were awarded an honorary gold record by the RIAA. Keith Scott, Jr., Arnold C. Canteill, and Kenneth R. DeBoard are the detectives. They conducted five raids over a two-year period, confiscating 35-50,000 illegal cassettes and making about 30 arrests.

Publisher Parnes Dies At 62

NEW YORK — Sidmore Parnes, the founder and editor-in-chief of the music-industry trade weekly Record World, died July 31 at New York University Hospital, where he had been under treatment since suffering a heart attack July 7. He was 62. Mr. Parnes was born in Brooklyn on March 29, 1922. He had been Editor of Cash Box and a successful music publisher (most notably of the international hit “Never on Sunday”) when he founded Record World in 1964. Record World was a respected voice in the field until it ceased publication in 1982.

NARAS Sends First Grammy Entry Forms

LOS ANGELES — The 27th Annual Grammy Awards program has already gotten underway with its first phase, the mailing of official entry forms to record companies. The Granny Awards are scheduled to be announced at the Grammy Awards Telecast, and it feels it is eligible for nomination to the attention of the National Academy of Recording Arts and Sciences.

The mailing covers releases from the first nine months of awards period, which began October 1, 1983. Entry forms for releases from the last three months of eligibility, ending September 30, 1984, will be mailed in mid-September, which is when NARAS members will receive their full-year member entry forms.

Recording companies that haven’t received entry forms should contact NARAS Accounting and Distribution on the subject.

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

NEW YORK — The Cameron Organization’s publishing affiliates — Monona Music, Watertons Music, Hoochie Coochie Music, and Skatik Music — will now be administered by The Budgiaeage Publishing Ltd. has acquired the assets of Gordon V. Thompson Ltd., a Toronto based music publisher... Signings dept.: Ratt has signed a co-publishing agreement, for the U.S. and Canada, between its Ratt Music and Tippin’s Corner Music, and Righting Music, the BMI affiliate of the Chappell/Intersong Music Group USA. Ron Joni has signed a worldwide publishing agreement with famous Music Publishing, who have also signed an exclusive writing pact and publishing administration agreement with singer/ songwriter Ron Kalstein. “NatWest Arts in the Garden” is the name of the series that National Westminster Bank USA is sponsoring to bring “operatic, symphonic, dance, choral and other such attractions” to Madison Square Garden. Two Pavarotti recitals (#168111) kick things off. September 10 is the deadline for the filing of entries for this year’s International Film & TV Festival of New York, scheduled Nov 2-9. Write to 246 W. 38th St., 11th floor, New York, NY 10018 for details... Liv Lillmarin will be honored at New England’s first international film/video conference, Aug. 17-19 at Castle Hill, Ipswich, Mass... Llindie Cllennell, of Llindie Cllennell Videofilm, will be joining forces with director/editor Pete Cornish and publisher John Reid of Stagefit Ltd. to form Directors International Productions Ltd., with offices in both London and NY. They can be reached, atstede, at The Communications Center, 919 Third Ave., New York, NY 10022... From the bookshelf: Pantheon Books has released Charlie Gillett’s “The Sound Of The City: The Rise Of Rock and Roll” ($7.95). Praeger Press rounds along the fascinating “Big Sounds From Small Peoples,” “Kristen Malm and Roger Wallis’ study of the music industry in small countries. Scribner’s has issued Nick Tosches’ “Unsung Heroes Of Rock ‘N’ Roll” ($18.95, hardcover, $8.95, paper). And Warner Brothers Publications has issued “55 Greatest Rock Classics/Easy Guitar” ($9.95).

ADDITIONAL TO 1984-85 CASH BOX DIRECTORY

NEW YORK — Eleanor Newman has been appointed vice president, programming and sales, CBS Music Video Enterprises, a unit of the CBS/Records Group. She will be responsible for developing long-form music video programs and to maximize worldwide exposure and return on all of CRG’s video programs, both long and short-form. Ms. Newman had been director, artist development for CBS Records, Inc., since 1980. Ms. Newman holds a B.A. in Music from Brandeis University.

Phillips Named — Paul Russell, managing director, CBS Records U.K., has announced the appointment of Alan Phillips to the position of director, marketing. CBS Records will be responsible for the overall planning and implementation of marketing plans and administration of marketing functions on behalf of CBS label artists.

Sorenson Appoints Zinger with Columbia Pictures, has moved over to RCA/Columbia Pictures Home Video in the newly created position of art director and manager of creative services. In his new capacity, Sorenson is responsible for the promotion and oversight of RCA/Columbia Pictures Home Video’s advertising, packaging and promotional materials.

Howard Named — Ed Howard, an executive with over 20 years’ experience in broadcasting, television and new media, joined the RKO Radio Networks as account executive in New York Sales Office. Howard is a native of the John Blair & Company, the communications conglomerate, where he spent 15 years as a senior account executive.

WEA Appoints Belisle — Paul Shefield, WEA Dallas regional branch manager, announces the appointment of Robert Belisle (Bobby B) as the local Warner Bros. promotion representative. A native of Rhode Island with a background as a disco deck jockey and radio jock, Belisle has been a promotion representative the past eight years for All South Distributors in New Orleans.

Mazo Appointed — Arlene Mazo has been promoted to the position of manager of accounts receivable for Atlantic and Elektra Records, based at Atlantic’s New York office. Mazo succeeds the late Ellen Oates, who joined the company in 1956 as a member of the accounting department.

Greenberg Appointed — I Leon Greenberg has been promoted to manager of international promotion for Atlantic Elektra Records, based at Atlantic’s New York headquarter offices. In this new position, Ms. Greenberg reports to director of inventory Bernie Meagher, working closely with him in supervising the flow of all components relating to international promotion for the Atlantic/Elektra companies. She will report to Mr. O’Connor with the exception of New Zealand and Canada.

Arbitron Hires Meadows — Cecilia Meadows has joined Arbitron Ratings as regional manager, Southeastern Advertiser/Agency Radio Sales. She will be working out of the Atlanta office.

Enigma Names Orenzia — Enigma Records has announced the naming of Rick Orenzia to the position of director of press & publicity. He will assume his new duties immediately, and will be based in the firm’s Torrance, California offices.

Reaganismo — The firm of Record World, Inc., and_small trucking company, announced today that Norman Rosenhein has been named vice-president, and chief engineer at Univel Video, Inc. Mr. Rosenhein joined Univel Video in 1977, and prior to being named V.P. held the position of chief engineer.

Praxis Names Sobieraj — David Sobieraj has been named to the newly created position of vice president/administration and planning. He was appointed today by Chris Campbell, president of Praxis, Inc.

Pelcyger Named — William B. Pelcyger, President of VCA Duplicating Corporation, a division of Video Corporation of America (VCA), has announced the appointment of Stuart Pelcyger to the newly created position of technical support manager of the CBS Video Direct Division.

Rainey and Forrer Promoted — Selcom Radio, has announced the promotion of two company vice presidents, Andy Rainey and Jim Forrer, to senior vice president, marketing and senior vice president/mid-west division respectively.

ASCAP Scholarships Announced

NEW YORK — Eleven universities from across the U.S. will receive a total of $16,500 in ASCAP scholarships to be awarded to students who show “special musical promise” and who are the children of ASCAP members. The students will be selected from the estates of Mr. and Mrs. Raymond Hubbell, Hubbard, the composer of “Poor Butterfly,” was a founding member of ASCAP. The 1984 recipients are the University of California, Los Angeles; University of Cincinnati, College of Music (Ohio); University of Chicago (Illinois); Eastman School of Music, University of Rochester (New York); Massachusetts Institute of Technology; Columbia University (New York); University of Washington, School of Music (Washington); Stanford University (California); Harvard University (Massachusetts); Yale University, School of Music (Connecticut) and Hart College of Music, University of Hartford (Connecticut).

Blues Singer Esther Phillips Dies at 48

LOS ANGELES — Esther Phillips, who started singing professionally at age 13 with the Otis Byrd Quintet and had her first hit with “Double Crossing Blues” in 1949 has died at age 48 of complications from liver and kidney disease... Esther Mae Jones was born in Galveston, Texas, but was raised in Los Angeles. Phillips began her singing career at Otis’ Barbecue house in Watts. “Double Crossing Blues” sold a million copies and gained fame for Little Esther Jones. After going solo, Phillips had her first big hit with Release Me,” a remake of the country classic which became her biggest R&B hit. Phillips also appeared live with the Beatles in the UK, after John Lennon and Paul McCartney heard her a do a version of “All I Love Her.” in the mid-60s the vocals found success with the albums "Whisper To A Scream" and "What Difference A Day Makes." Recently Phillips has been on the road with rock clubs in New York and Los Angeles showing much of the vocal talent the "caught "Ole's eye" when she was still a child. The death of Esther Phillips comes less than two weeks after the passing of another Johnny Otis alumni, Willie "Big Momma" Thornton. Thornton and Phillips were both supposed to had performed with their former band "Funk Brothers from the Monterey Jazz Festival September.
L.A. IS MY LADY—Frank Sinatra with Quincy Jones and his Orchestra
Quintessentially American at 25145-Producer: Quincy Jones—List: 8.98—Bar Coded

When Frank Sinatra teams up with Quincy Jones as well as some of the most talented and respected musicians in the business, sparks definitely fly. Backed at various times by Lionel Hampton, George Benson, Michael Brecker, Lee Ritenour and others, Sinatra displays the musical charisma that has marked his long and distinguished career. The soon-to-be standard, "L.A. Is My Lady," is well complemented by such tunes as "If I Should Lose You," and "Stormy Weather." This one knows no age limits.

ALL OF YOU — Lillo Thomas—Capitol 12346—Producer: Paul Laurence—List: 8.98—Bar Coded

Here's bright new recording artist for Capitol has a warm and wide-ranging vocal capacity that is spotlighted on "All Of You" very effectively. The sensual delivery on "Your Love's Got A Hold On Me" and the funkiness of "Settle Down" are matched only by the beautiful duet with Melba Moore on the title track. Cut for cut, an impressive debut for this B/C sure thing and crossover probable.


Pop legend Neil Diamond gives a gypsy vocal to this single from his Columbia LP "Primitive." Penned by Diamond along with the likes of Burt Bacharach and Carol Bayer Sager, "Turn Around" is a swelling heartgrabber with deft instrumentation to match its emotional lyrics. The Diamond vocal power is in full force on this cut, with an added roughness that lends special urgency. Tambourine and percussion are prominent, and provide authoritative punctuation to this potent ballad.


A stiff rocker from this new Capitol recording act, "Satisfaction" is a surefire charter already receiving airplay. With deft guitar riffs that charge and climb with rocket intensity, "Satisfaction" features the careening upper registers of lead vocalist Monty Byrom and a terse tempo clipped enough for rock dancing. This is a tune that is certain to gain momentum on the air and on the charts. Rock radio listeners are in for plenty more from this scorching new act.

SOUND-SYSTEM — Herbie Hancock — Columbia FC 39478 — Producers: Bill Laswell/Material-Herbie Hancock — Bar Coded

"Sound-System" marks another step in this ever-changing keyboardist's career. Last year's "Head Hunters" marked the first excellent ensemble album he's ever had, and with the first single "Headrock" starting to make chart and commercial headway, "Sound-System" is sure to be another musical coup. Hancock sticks to danceable metal-African rhythms as on "Metal Beet" while also showing off his formidable composing chops on the "Junku" and the whirling country-funk of the title track.

PARADE — Spandau Ballet — Chrysalis FV 41473 — Producers: Tony Swain, Swain Jolley, Spandau Ballet — List: 8.98

Spandau Ballet's unique blend of pop and eurodisco sounds is in fine form on "Parade," with Tony Hadley's lead vocals accounting for the album's most powerful moments. Gary Kemp's guitar playing is more evident than in the past as on the the integral fills in "Highly Strung" and the album's first single "Only When You Leave." The sound is always crisp and the arrangements are well executed with the expert hand of Tony Swain behind the board.


This first Coyote Sisters LP for the Morocco label is a shining start for this sensational threesome. Featuring mellower rock sounds and expert vocalization, this LP is a thoroughly listenable collection of tunes with intelligent and often pointed lyrics. Premium harmonic blends and a throbbing percussion create an exciting mix of rock and soul that accentuates the lead vocalist's "international" sound. A catchy, memorable hook is very effective as is the gliding guitar lead. A definitely updated sound that merges modern synth and dance sounds together with Stills’ classic songwriting.

KING SUNNY ADE and his AFRICAN BEATS (Island 625) ADE (5:00) (Island Music/BMI) (Prod: King Sunny Ade-Martin Meissoner)

This multi-rhythm cut from Sunny Ade's second Island LP is a murky and sometimes joyous track that is highlighted by Stevie Wonder's spiraling harmonic colorings. The juju and highlife syncopated percussion of "Ase" is set off by Ade's otherworldly-vocals and the cut's pounding bass drum. Should click in as a dance club favorite and cross over to B/C stations immediately. Haunting melody and glistening slide guitar make this cut memorable.

VANILLA FUDGE (ATCO 7-99729) Mystery (3:39) (Wild Boar Music, CBS Songs, Grand Pasha Publisher, Sasha Songs/BMI: Riva/ASCAP) (M. Stein, C Apice, R. Bishop, s. Proffer) (Producer: Spencer Proffer)

From its first LP on ATCO Records, Vanilla Fudge is sure to hit with this first single. "Mystery" is a tune that bears all the elements of its title. This is a brooding, sensitive cut with a supenseful, breathless intensity. The vocals here are smoothly harmonic, with a flying tenor lead accentuating a moody percussion and staking guitars. Slow tempo gives this tune a rolling mellowness, punctuated by occasionally thumping drum work and aided by an eerie synthesizer. A CHR playlist must.

SURF PUNKS (Day-Glo 711A) Welcome To California (2:27) (Hot Curl Music/BMI) (Miller) (Producer: Dennis Dragon)

The Surf Punks have paddled back into the public eye with this thrasher which mixes the carnival atmosphere of classic beach music with the angry mentality of urban anarchists. The production and musicianship are raw, except for the whirling guitar solo, and the spirit of "my beach, my wave" is still intact as Dennis Dragon and his comrades have created yet another mini-classical musical escapade.
HELLO YELLOWBRICK ROAD, AGAIN — In the history of rock music, there have been a handful of bands and cross-genres of musical groups and acts, one of these. Even after his much publicized retirement in 1977 and his gradual return to the public eye — accompanied by a string of hits — John has remained one of the most effective and popular pop acts in the history of rock music. Yet it is John and writing partner Bernie Taupin who often receive the lion’s share of the credit for the oh-so-many pop gems produced under the E Street Band’s banner. This is partly because the E Street Band was also an obvious label. The E Street Band, which except for three years has remained staunchly intact. Nigel Olson on drums, Dee Murray on bass and Davey Johnstone on guitar. This was the core band throughout the rip-roaring “Saturday Night’s Alright For Fighting” to Crocodile Rock to the current “Sad Songs (Say So Much),” and with the band on a 10-day hiatus from its extensive tour — the five months in Eastern and Western Europe and Australia and now another handful of months in North America — Pointe West was able to catch Davey Johnstone for a bit of an overview of the last few years with and without Elton John. It’s strange how well we all apart originally back in 1974. Elton wanted to have some sort of change, a big break. So he told us about it and Dee and Nigel went their separate ways while I stayed on with him to form the new band. Ray Cooper stayed on and also we got James Newton Howard and Kevin Quai and some other great players and it was working very well and heavier and heavier and heavier. Many in the industry have cautioned against flooding the market with so much material in order to avoid a situation similar to the post Saturday Night Fever “soundtrack burnout.” According to Cooper, “I don’t think a burnout when the music is stale. If we’re not coming out with good groups or good music, then there is the danger of burnout.” Atlantic is presently working with Columbia pictures on No Small Affair (Rupert Holmes is the music director) currently slated for a November release this fall. In the current blockbuster success of bands like A&M and Ratt and Twisted Sister have indicated that there is a large audience ready to accept a soundtrack which features heavy metal. “It will be a well-rounded rock ’n roll band. The heavy metal cuts will give us some hit radio activity.” He added that among the keys to soundtrack the success for a label not to be limited to one particular radio format. He cited Atlantic and Columbia released several years ago as the first to push hits into the mainstream, playlist boundaries, even getting some black stations to add it. It’s a long way from Woodstock.

BOOMING METROPOLIS — With the exception of some subtle coloring and sound effects, the picture on the screen is vintage 1926. Close your eyes and the sounds you’ll hear are vintage 1984. Approximately 60 years ahead of his time, German expressionist director Fritz Lang conceived a film so futuristic in 1924, it almost seems surrealistic. The film is called Metropolis, and it places the audience in the monolithic futuristic world of the year 2026. Thanks to the diligence of composer Giorgio Moroder, Lang’s masterpiece has been rescued from the many earlier versions circulating worldwide and pieced together as close to its original form as possible. Columbia’s soundtrack (just released) features primarily Moroder compositions, performed by such artists as Pat Benatar, Freddie Mercury, Bonnie Tyler and Adam Ant. The soundtrack is strong enough to easily stand on its own, but Columbia is hoping strong showing at the box office will be made this soundtrack a unique and commercially successful project. Success at both radio and retail could easily open the doors to more films and soundtracks of this type. Charlie Chaplin’s The Great Dictator, set to the sounds of Billy Idol? Maybe. The film will make its official public premiere August 17 when it opens in eight cities. August 16 the Academy of Motion Picture Arts and Sciences is planning a special screening to benefit film preservation programs. The cause is appropriate since many films like Metropolis are continually lost to deterioration and the subsequent lack of funds available to restore them. Members of both the music and film industries are anxiously awaiting the film’s box office results, and the soundtrack’s in the stores.


SALES WERE HOT — Lee Young, Motown’s vice president, business affairs and general counsel is seen presenting Meg Kasdan, music consultant for Columbia Pictures’ The Big Chill, a platinum record signifying sales of the soundtrack in excess of one million units. Pictured (l-r) Robert Holmes, senior vice president and general manager, Columbia Pictures Music Group; Young; Kasdan; Jon Dolgen, president of Columbia Pictures domestic operations; and Gary Le Mel, vice president and director of music.

HARDLY A NEWCOMER — Fourteen years before “Against All Odds” was released, Atlantic Records went against the odds by releasing a three-record soundtrack to the movie Woodstock. The record and event came to represent a specific and important period of time. Many years and soundtracks have since passed, and Atlantic remains a leader in the development of film scores and soundtracks. From “The Blues Brothers,” “An Officer And A Gentleman,” “The Wiz,” and “Star Trek” (among others), to “Against All Odds” and “Beat Street,” Atlantic has displayed an ability to develop commercially viable soundtracks regardless of the box office success of the film. “If you have a good record, you give the movie legs,” said Atlantic’s west coast vice president and general manager, Paul Cooper. “It all goes back to good songs and a good single record.” Cooper, who is working very closely with the film studios on several projects is currently reading scripts to films not scheduled for release until late 1985. Cooper’s work is representative of the label’s effort to keep soundtracks and scores at the top of the charts. Many in the industry have cautioned against flooding the market with too much material. In order to avoid similar to the post Saturday Night Fever “soundtrack burnout.” According to Cooper, “I don’t think a burnout when the music is stale. If we’re not coming out with good groups or good music, then there is the danger of burnout.” Atlantic is presently working with Columbia pictures on No Small Affair (Rupert Holmes is the music director) currently slated for a November release this fall. In the current blockbuster success of bands like A&M and Ratt and Twisted Sister have indicated that there is a large audience ready to accept a soundtrack which features heavy metal. “It will be a well-rounded rock ’n roll band. The heavy metal cuts will give us some hit radio activity.” He added that among the keys to soundtrack the success for a label not to be limited to one particular radio format. He cited Atlantic and Columbia released several years ago as the first to push hits into the mainstream, playlist boundaries, even getting some black stations to add it. It’s a long way from Woodstock.
New Music Seminar Hits New York

(Employing television commercials, Video for a New Advisers to the Group panel which framed the main ballroom of the hotel as crowds assembled en masse said the likes of Lou Reed, Peter Wolf, James Brown, John J. Bongiorno, Donna Hendryx, Madonna, Afrika Bambaataa, Fred Schneider, Debbie Lylla, Robert Gori, Andy Hernandez, Joe Eld and George Clinton. Brown frequently stole the show with his comments, including a warning about the production of videos. "Some people write a tune about loving a beautiful girl and the video shows you how to make a house."

Commenting on videos made for artists with pre-established international image, he expressed a desire for "someone who can tell me what's wrong with getting up in the morning."

"I'm a big fan of George Clinton," Hendryx commented, "I like to have the last word. I sink or swim with my own video."

"I'm not a speculator," he went on, "I'm a producer, I have experience to bet it back on it gets out of hand."

The artists showed a definite awareness of the survival involved in the high cost of ticket prices, when a question from the audience referred to the possibility of an artist to his fans, a reference to the steep ticket prices on the current Jacksons' tour. Some members of the often vocal audience booed when Brown and Clinton remarked that they wouldn't be doing a Jacksons tour and that he, Clinton, doesn't care about walking out when an audience shouted an obscenity in response to his remarks. To the question of record companies stealing creative ideas from the street scene, Afrika Bambaataa drew cheers when he said "I have the street" and that's what the culture, don't pay them $100 and send them off. But as long as (employing street-stingers) helps people work and travel and see the world, I'm all for it."

The high point of the panel discussion occurred when a request for Brown to do one scream. After he obliged, George Clinton challenged Brown to do two splits, which Brown, jumping from the dias to the stage, also performed. He then challenged Clinton to do the same and the Parliament/Funkadelic leader showed his own stuff, injecting a little of those two great dos in the middle of the staid proceedings.

With videos featuring art works featured topics were the future of pop radio, video programming, dance music marketing, world tours and the band's talk shows, new music radio, international licensing, producers, album radio, youth perception, etc."

Other performances featured Aswad, General Public and Black Flag Tuesday night and Talk Talk, David Van Trieghem and Paul Weller Wednesday night at The Ritz. A closing party featured Robert Gori, Run D.M.C. and Dominatrix at the Paradise Garage.

MCA Reports Second Qtr. Profit Drop

LOS ANGELES — MCA Inc.'s second quarter earnings dropped 46 percent from the second quarter of last year with the parent company's net income of $19.85 million, its lowest second quarter figure since 1977.

While MCA's motion picture unit suffered some losses, revenue for the records and music publishing division increased 75 percent during the second quarter. This unit reported an operating income of $1.5 million compared to a loss of $2.1 million for the second quarter of 1983.

STUDIO PROFILE

Group IV Recording Studios

Since the very first recording sessions 7½ years ago, Group IV Recording Studios has established a reputation as one of the top facilities in the Los Angeles area specializing in world feature film soundtracks, commercials, television specials and records. Studio president Angel Baleri and chief engineer Dennis Sands have in place facilities tailored to meet the needs of their clientele.

Featuring a studio that can accommodate up to 60 musicians at a time, Group IV's list of past and present recording credits is extensive in length. Besides a dual multitrack recorder with fully automated interlock capabilities, the facility also has (2) 24-Inch, 288 SMH high-speed projection equipment to meet the requirements of film and television scoring.

With a client list of 95 composers and conductors, and a 90,000 square foot complex which include 70 feature films, 118 different recording artists 16 television commercials, 60 television movies, 66 television series and mini-series, 19 television specials, 12 animated television specials and hundreds of commercials, Group IV has become known in Hollywood as a facility that is capable of fulfilling all the varying demands for soundtracks and scores. For more information call: (213) 567-0000.

Dimensions Of Control Room

1600 sq. ft. (accommodates up to 60 musicians)

450 sq. ft. Tape Recorders

Every Day Is Like Revival, Pt. 2 — Following on the heels of the Every Brothers, the "Mixed Bag" series and the "Happy Together" tour is one of the first major awards this season and one of Billboard's most anticipated shows. The "20th Anniversary of British Rock," the show will feature two of the Beatles' main Mercy beat contemporaries, Gerry and the Pacemakers and Billy J. Kramer and the Dakotas. Also featured will be Herman's Hermits (without Peter Noone), Black Sabbath, the Who, Zeppelin, several of England's heavy metal bands, members, so we should get an authentic "Wild Thing." Beginning in Washington August 2, the multi-media event will bring the sounds of the sixties, as well as the sights (via video clips), back to America.

MERCURIAL SOLO — Queen lead singer Freddie Mercury's first solo releases are currently in stores. The late July/early August, the track "Love Kills" will be featured on the CBS soundtrack album from the 1984 version of Fritz Lang's silent sci-f class, "Metropolis." First seen in 1927, the film has been re-edited and processed under the direction of Giorgio Moroder, who also recorded the film with contemporary rock music. Queen fans familiar with the film will have noticed that clips from the film, featuring the bizarre, geometric sets and the mechanized Utopian society are both presented on "Love Kills." Also available on Queen's new video EP, "The Works." The sets for the band's forthcoming European tour have also been inspired by "Metropolis."

NO BANG FOR YOUR BECK — Guitar great Jeff Beck has parted company with singer Rod Stewart after seven concerts on Stewart's current American tour. A spokesperson for Jeff Beck indicated that he and Stewart had been unable to agree on the way in which Beck would be permitted to perform. "Jeff feels that while Rod's portion of the show without Jeff is more than totally satisfying to Rod's fans, Jeff's own portion of the show with Rod will disappoint Jeff's fans," said the spokesperson. "Those fans had been led to expect a 'special event,' but it has not been possible for Jeff Beck to fulfill those expectations under the conditions offered him on the program." The spokesperson emphasized that the split occurred for purely artistic reasons, and that both performers remain friends. "Rod is a great person," adds Jeff Beck, "and one of the best performers around." Jeff Beck will return to New York to resume work on his forthcoming Epic album "Get Working," produced by Nige Rodgers and scheduled for late release.

ANIMALS UNCAGED — IRS Records will release the long-awaited live album by the original Animals in August. Entitled "Rip It To Shreds: Greatest Hits Live," the LP features Animals Eric Burdon, Chas Chandler, Alan Price, John Steel and Hilton Valentine. The LP was recorded on New Year's Eve 1983 at London's Wembley Arena, where the group shared the bill with the Police. During the sixties, the Animals had 15 top 50 singles, most of which appear on this album. Also included is Alan Price's hit, "O Lucky Man!"

Crisis in the Loving — Holland, founding member of Squeeze and Joos Holland and his Millions as well as a guest DJ on MTV and host of the forthcoming TV series "Rebellious Jukebox," is readying a new IRS disc. "Squeeze Holland Meets Rock 'n'Boogil Billy" will feature "rockabilly (and) pinetop boogie with a sidetrip through the New Orleans soul scene," Holland emphasized that the disc was "…famous by the likes of Professor Longhair." Release date is set for August 15. Holland has moved his office to London's Deptford district, where he co-founded Squeeze with Chris Difford, Glenn Tilbrook and Gilson Lavis in 1977. After three acclaimed albums which sold 4 million units, Joos left Squeeze to form his own band with the Millions. When a member of Squeeze in 1978, he had released a solo record, "Boogie Man," the flavor of which would dominate much of his post-Squeeze output. Holland collaborated with Difford and Tilbrook to write "Black Beauty." Joos also made a number of cameo appearances on the summer Difford and Tilbrook tour. Four of the eight songs on the new Joos LP were co-authored by Difford.

COUNTERMOVES — Ronnie Edmonson and Holly Ferguson have announced the formation of Counter Productions, Ltd. The Manhattan-based company will offer a wide spectrum of services to the industry, including management of performers, supplying of U.S. acts to major labels, A&R Administration services and special events and theater projects. Edmonson, who has enjoyed a substantial career in the American music industry, most recently co-founded A & B Music, a record label in America. Prior to that, she co-headed the Producer Group, which listed among its clients Martin Rushent (Human League, The Go-Go's; Bruce Fairbam, The Pretenders, The Pretenders, The Pretenders, The Pretenders). Ferguson, prior to the new venture, was director, A&R administration for Arista from 1982-84. Before that, she was manager, A&R administration for Polygram.
**TOP 15 MUSIC VIDEOS**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist, Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WHEN DOVES CRY</td>
<td>Prince (Warner Bros.)</td>
</tr>
<tr>
<td>2</td>
<td>INFATUATION</td>
<td>Rod Stewart (Warner Bros.)</td>
</tr>
<tr>
<td>3</td>
<td>WHAT'S LOVE GOT TO DO WITH IT</td>
<td>Tina Turner (Capitol)</td>
</tr>
<tr>
<td>4</td>
<td>GHOSTBUSTERS</td>
<td>Ray Parker Jr. (Arista)</td>
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<tr>
<td>5</td>
<td>YOU MEAN TO TURN YOU ON</td>
<td>Cherrelle (Tabu/CBS)</td>
</tr>
<tr>
<td>6</td>
<td>SAD SONGS (SAY SO MUCH)</td>
<td>Elton John (Geffen)</td>
</tr>
<tr>
<td>7</td>
<td>TURN TO YOU</td>
<td>Go-Go's (I.R.S.)</td>
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<tr>
<td>8</td>
<td>DANCING IN THE DARK</td>
<td>Bruce Springsteen (Columbia)</td>
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<tr>
<td>9</td>
<td>I糧 ME TONIGHT</td>
<td>Billy Squier (Capitol)</td>
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<tr>
<td>10</td>
<td>LOOK SHARP</td>
<td>Sheila E. (Warner Bros.)</td>
</tr>
<tr>
<td>11</td>
<td>THE PRETENDERS</td>
<td>Pretenders (Sire)</td>
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<tr>
<td>12</td>
<td>TURN TO YOU</td>
<td>Go-Go's (I.R.S.)</td>
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<tr>
<td>13</td>
<td>GHOSTBUSTERS</td>
<td>Ray Parker Jr. (Arista)</td>
</tr>
<tr>
<td>14</td>
<td>THE DOORS</td>
<td>Kinks Loggins (Columbia)</td>
</tr>
<tr>
<td>15</td>
<td>ROCK ME TONIGHT</td>
<td>Billy Squier (Capitol)</td>
</tr>
</tbody>
</table>

**NATIONAL BREAKOUTS**

1. JOHN WAITE
2. SCANDAL
3. QUIET RIOT
4. TWISTED SISTER
5. THE TIME
6. PETER WOLF
7. NEIL DIAMOND
8. SPANDAU BALLET
9. SHEILA E
10. SAMMY HAGAR
11. WHITESNAKE
12. BOX OF FROGS
13. BANARAMA
14. KASHIF
15. GLENN FREY

**REGIONAL ALBUM ANALYSIS**

**NORTHEAST**

1. SCANDAL
2. QUIET RIOT
3. JOHN WAITE
4. TWISTED SISTER
5. PEYTON WOLF
6. NEIL DIAMOND
7. SAMMY HAGAR
8. BOX OF FROGS

**SOUTHEAST**

1. QUIET RIOT
2. SCANDAL
3. JOHN WAITE
4. TWISTED SISTER
5. THE TIME
6. SHEILA E
7. NEIL DIAMOND
8. KASHIF
9. BOX OF FROGS
10. GLENN FREY

**Baltimore/Washington**

1. JOHN WAITE
2. QUIET RIOT
3. SCANDAL
4. WHITESNAKE
5. TWISTED SISTER
6. THE TIME
7. PETER WOLF
8. SAMMY HAGAR
9. NEWCLESUS
10. KASHIF
11. SHEILA E
12. BANARAMA
13. TWISTED SISTER
14. KASHIF
15. NEIL DIAMOND

**MIDWEST**

1. JOHN WAITE
2. QUIET RIOT
3. TWISTED SISTER
4. SCANDAL
5. THE TIME
6. PETER WOLF
7. NEIL DIAMOND
8. SAMMY HAGAR
9. BOX OF FROGS

**North Central**

1. TWISTED SISTER
2. QUIET RIOT
3. JOHN WAITE
4. SCANDAL
5. WHITESNAKE
6. THE TIME
7. SHEILA E
8. GLENN FREY
9. KASHIF
10. JOHN PETER WOLF

**DENVER/PHOENIX**

1. TWISTED SISTER
2. QUIET RIOT
3. JOHN WAITE
4. SCANDAL
5. WHITESNAKE
6. THE TIME
7. SHEILA E
8. GLENN FREY
9. KASHIF
10. JOHN PETER WOLF

**SOUTH CENTRAL**

1. TWISTED SISTER
2. JOHN WAITE
3. SCANDAL
4. WHITESNAKE
5. QUIET RIOT
6. BOX OF FROGS
7. GLENN FREY
8. SAMMY HAGAR
9. THE TIME
10. KASHIF

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.
ARTHUR BAKER (Atlantic DMD768)

Breaker's Revenge (7-277) (Baker) (Hargreen Music-Shakin' Baker Music/BMI)
(Producer: Arthur Baker)

This extended vocal version of “Breaker’s Revenge” from the movie soundtrack of Beat Street is a high energy groove that features a heavy dose of scratching and rapid-fire drum program that is perfect for the current breakdance/hip-hop crowd. Baker's expert mixing and producing talents are here put to their most effective use on a cut that won’t let you sit down.

FACE TO FACE (Epic 49-05033)

Under The Gun (dance mix) (7-01) (Baker) (Inner Man Music—ASCAP/Shakin’ Baker Music —BMI)
(Producer: Arthur Baker)

After the multi-format success of Face To Face’s “10-9-8,” the latest 12” “Under The Gun” should help break the band wide open. Laurie Sargents’ rap and Arthur Baker’s skillful manipulation of the machine gun drum track will help this track break the dance clubs immediately. The break down builds to a sonically booming climax.

MIDWAY (Personal 49811)

(Producers: Bruce Nazarian-Duane Bradley)

This bit of syncopated funk has captured jocks’ ears all over and is set for a lengthy stay on the dance charts with its rubber band bassline and sexy lead vocal. The pumping dance groove of “Set It Out” is accentuated with shooting star synth accents and a relentless bass drum boom. Bruce Nazarian is the name behind this gem which is highlighted by an amazing vocal repeat segment during the breakdown.

FEATURE PICKS

KURTIS BLOW (Mercury 880 170-1)

8 Million Stories (7-45) (Waring-Blow-Harris-Breck) (Kuwa Music —ASCAP)
(Producers: J.B. Moore-Robert Ford, Jr.)

DR. JECCKLY & MR. HYDE (Profile 7048)

Fast To The Point (7-30) (Waring-Blow-Smith) (Kuwa Music ASCAP) (Producer:Kurtis Blow)

CHERRY POPS (Tabu 429 05069)

Fragile.../Handle With Care (12-12) (Harris III-Lewis) (Flyte Tyme Tunes)
(Producers: Jimmy Jam-Terry Lewis)

BILL NELSON (Portrait 49R-05056)


MERC...
POPPING GETS PULLED — The nanny gets final notice August 31 when Walt Disney Home Video takes the videocassette and laser disc off the market for an indefinite period.

UA Home Video's October release of one of the top grossing breakdancing films of the year, Breakin', Choreographed by Jaime Rogers and directed by Joel Silberg, Breakin' is a film loaded with the best of the new gymnastic art, along with a soundtrack that will have you spinning on your feet, if not on your head. Breakin' will be available on laser disc and Beta Hi with the list price of $79.95. Produced by Cannon films, with the soundtrack LP on Polyclay, which, by the way, went platinum after only six weeks, MGM/UA's release brings breakdancing to your living room with those rusty noggin bums ... Coming from CBS/Fox Video in September are three titles of special note. They are: Alphabet City, El Norte and, most notably, Barbra Streisand's all-around film effort, Yentl. Not only does Streisand star in her ethnic period piece, she produced, co-wrote and directed it (or at least you haven't heard). Yentl and Alphabet City will retail for $27.95 with El Norte retailing for $59.98 ... RCA/Columbia Pictures Home Video is slated to release The Dresser, starring Albert Finney and Tom Courtenay. It'll be on the shelves this month, retailing for $79.95 on Beta Hi.

MUSIC VIDEO: UNTYING THE KNOTS — That is the title if a new book by Myles E. Mangram, founder and president of a Los Angeles based music industry consulting service called Music Business Specialists. The book is something many people in the music business will find to be the long awaited solution to the problem of trying to make sense of the ever evolving business of music video — from the legal aspects to explanations regarding basic technology. The table of contents reveals a list of the most puzzling ingredients to the making and selling of a music video, leading to thoroughly readable passages that help do precisely what the title promises.

CLIPS — Hollywood Video Records has completed its very first video, which features the talents of the label's leading recording art, Philly based Harold Melvin and the Blue Notes. The video is Today Is Your Lucky Day, the band's latest single, and it was filmed at one of Philadelphia's hottest night spots called "Mars," located on famed South Street ... Razoo Productions will soon be releasing a video for music biz veteran Johnny Rivers whose classics include "Baby, I Need Your Lovin'," the original "Secret Agent Man," and "S Cyanin' To The Music (Slow Dancing)," among others. The tune is "Heartbreak Love," and the video was produced and directed by double Grammy winner John B. House. Featured in the clip are a Natalie Wood look-alike (Elena Garcia) and Rivers as a contemporary James Dean, who visits actual Rebel Without A Cause locations and recalls scenes from the movie, ending on the desert highway site where James Dean had his real life fatal accident ... Picture Music International has just finished a Roger Taylor video for Capitol Records. The clip is from the Genesis fronten, the title track from Taylor's new LP, and it was influenced by the film Rebel Without A Cause, recreating the classic "Chicken Race" sequence.

gregory doibrin

TOP 30 VIDEOCASSETTES

<table>
<thead>
<tr>
<th>Title</th>
<th>Weeks on 8/11 Chart</th>
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<tbody>
<tr>
<td>TERMS OF ENDEARMENT</td>
<td>1</td>
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<tr>
<td>THE RIGHT STUFF</td>
<td>1</td>
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<tr>
<td>CHILDREN OF THE CORN</td>
<td>3</td>
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<tr>
<td>BLAME IT ON RIO</td>
<td>6</td>
</tr>
<tr>
<td>EDUCATING RITA</td>
<td>5</td>
</tr>
<tr>
<td>SCARFACE</td>
<td>10</td>
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<tr>
<td>SILKWOOD</td>
<td>5</td>
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<tr>
<td>ALL THE RIGHT MOVES</td>
<td>9</td>
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<tr>
<td>TANK</td>
<td>10</td>
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<tr>
<td>THE BIG CHILL</td>
<td>21</td>
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<tr>
<td>CHRISTINE</td>
<td>10</td>
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<tr>
<td>SUDDEN IMPACT</td>
<td>11</td>
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<tr>
<td>REAR WINDOW</td>
<td>13</td>
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<td>VERTIGO</td>
<td>15</td>
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<tr>
<td>LASSITER</td>
<td>17</td>
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<tr>
<td>UNCOMMON VALOR</td>
<td>16</td>
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<tr>
<td>TWO OF A KIND</td>
<td>12</td>
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<tr>
<td>RAIDERS OF THE LOST ARK</td>
<td>7</td>
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<tr>
<td>THE LONELY GUY</td>
<td>1</td>
</tr>
<tr>
<td>TO OR NOT TO BE</td>
<td>3</td>
</tr>
<tr>
<td>TRADING PLACES</td>
<td>5</td>
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<tr>
<td>THE LONELY GUY</td>
<td>1</td>
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<tr>
<td>UNDER FIRE</td>
<td>1</td>
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<tr>
<td>MR. MOM</td>
<td>6</td>
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<tr>
<td>OSTERMAN WEEKEND</td>
<td>16</td>
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<tr>
<td>DEAD ZONE</td>
<td>16</td>
</tr>
<tr>
<td>STAR CHAMBER</td>
<td>12</td>
</tr>
<tr>
<td>WAR GAMES</td>
<td>18</td>
</tr>
<tr>
<td>NEVER SAY NEVER</td>
<td>24</td>
</tr>
</tbody>
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Turner Plans Video Broadcasts

LOS ANGELES — Ted Turner has announced his intention to expand his already vast broadcast holdings into the music video field. The Atlanta-based businessman plans to debut the video service on or around December 5.

Turner will only go ahead with the video plans if certain criteria are met. In a letter sent to over 8000 cable operators, Turner stated that in order for the service to be put on the air, a commitment from Cable Operators representing a minimum of 10 million people must be received. In addition, those cable operators that do commit, must receive the service within 30 days of its debut.

Turner has offered operators that, commit before Aug. 24, all programming free of charge as long as the 10 million figure has been reached. In addition the company has left open the possibility of proceeding with the service with less than 10 million subscribers.

GUEST WHO? — Guest Cyndi Lauper encounters host Livingston Taylor and dancers during the pilot shooting of This Week's Music, a new nationally syndicated vid clip show featuring live performances.
Doug Flodin Dies After Long Illness

LOS ANGELES - Doug Flodin, promotions director for Drake-Chenault, died August 6, in his hometown of Latrobe, Pennsylvania after a long illness. He was 30 years old.

Flodin joined Drake-Chenault in 1976, initially as the program director at KYNO in Fresno, California and transferred to corporate headquarters in Canoga Park the next year. In addition to selling Drake-Chenault special features, he also served as a photographer and writer. He spearheaded the promotion campaign for the Silver Anniversary edition of the "History of Rock & Roll."

He was also instrumental in developing KYNO, the 50,000 watt shortwave station on Salina that beams primarily to Japan but is heard around the world. As the voice of several of KYNO's programs, Flodin received nearly a hundred letters a week from listeners around the globe.

Flodin began his broadcasting career in 1970 while attending Penn State. His first job was as an announcer and program director was at WMIA/WXLR in State College, Pennsylvania.

He is survived by his parents, Ken and Rose Flodin and his brother, Keith.

Songwriter Loses Bee Gees Suit

LOS ANGELES — The final round in a six-year battle that challenged the Bee Gees perception of the 1978 hit, "How Deep Is Your Love" has been lost by Chicago songwriter Ronald Slette. The ruling was made by the Seventh Circuit of the U.S. Court of Appeals in Chicago, who found that no proof could be provided that the Bee Gees were guilty, either consciously or unconsciously, of copying Slette's tune, "Let It End" which he wrote and recorded in 1975. Prior access, a necessary element to that guilt, could not be established.

LIVE FROM COSTA MESA — The ABC Radio Networks broadcast a live concert by RCA recording artists Jefferson Starship June 30 at the Pacific Amphitheatre in Costa Mesa, California. Pictured following the show (l-r): Willard Lochridge, vice president, special programming, ABC Radio Networks; Mickey Thomas of the Jefferson Starship and Bob Meyrowitz, president of DIR Broadcasting.
JAZZ

TOP 30 ALBUMS

<table>
<thead>
<tr>
<th>Week 1/1 Chart</th>
<th>Week 6/1 Chart</th>
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</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>G FORCE (Kenny G, Columbia CL-4192)</td>
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<tr>
<td><strong>2</strong></td>
<td>NOW (Patrice Rushen, Elektra 50360-1)</td>
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<tr>
<td><strong>3</strong></td>
<td>WISHFUL THINKING (Earl Klugh, Columbia FC-35323)</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>STEPPIN' OUT (Wynton Marsalis, Sony Special Products)</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>BACKSTREET (Davy Sainborn, Warner Bros. 2996-009)</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>BANDED TOGETHER (Lee Ritenour, Elektra 60358-1)</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>NIGHTS (Dave Grusin,GRP 9400)</td>
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<td><strong>8</strong></td>
<td>JAMMIN' IN MANHATTAN (Tony Saladiva 605-1)</td>
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<td><strong>9</strong></td>
<td>REACTION (Ray Metheny with Charlie Haden and Billy Higgins, EK-2500-2)</td>
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<td><strong>10</strong></td>
<td>THINK OF ONE — Wynton Marsalis (Epic 55648)</td>
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<td><strong>11</strong></td>
<td>TIME EXPOSURE (Stanley Clarke, Epic 45368)</td>
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<td><strong>12</strong></td>
<td>MODERN TIMES (Headquarters Electronic, 60301-0)</td>
</tr>
<tr>
<td><strong>13</strong></td>
<td>GHETTO BLASTER (Soul Jazz, MCA-5429)</td>
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<tr>
<td><strong>14</strong></td>
<td>THAT'S THE WAY I FEEL NOW — A Tribute to The Great Monk (MCA-5429)</td>
</tr>
<tr>
<td><strong>15</strong></td>
<td>CALL OF THE WILD GENERATION Band (TJ-7320)</td>
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</tbody>
</table>

FEATURE PICKS


The smoky-voiced Ms. Alexandria — well-supported by pianist Mahones, bassist Andy Simpkins, saxist Herman Riley and drummer Benny Golson — in an appealing set of eight songs by the late Johnny Mercer. There are well-worn tunes (“Skylark”), under-worn tunes (“This Time The Dream’s On Me”) and almost-never-worn tunes (“That’s My Two Cents”).

**CARNIVAL TIME** — Tommy Tedesco Trio — Trend TR-534 — Producers: Albert Marx, Don Mock — List: 8.98

One of the west coast’s premier pickets peckin’ up a storm with two of the west coast’s lesser-known pickets — Jon Kurnick and Jim Bruno — providing the rhythm strumming in this well-paced live set. Tedesco’s talent is well summed up by his own composition, “Chops Shop.” It’s out of the studios and into the firehouse for the Tedesco Trio.


Well-titled, this set, originally recorded by Shaw nearly 20 years ago in an effort to secure himself a record deal (he didn’t), is his earliest date as a leader. It’s all sizzlin’ hard core — with traces of freedom around the edges — from Shaw and such well-chosen compatriots as Herbie Hancock, Paul Chambers, Joe Henderson, Joe Chambers and Larry Young. Could it have really been sitting in Woody’s closet all these years? It’s interesting to hear the trumpet-phénom of the mid-60s getting his sea legs as a leader.

**AMERICA THE BEAUTIFUL** — Ruby Braff, Dick Hyman — The George Wein Collection GW-3003; dist. by Concord Jazz — Producers: Dick Hyman, Ruby Braff, the Pittsburgh Area Theatre Organ Society — List: 8.98

Two empathetic, hard-core swingmeisters, Braff’s cornet messes perfectly with Hyman’s pipe organ for a warm, delightful set of old chestnuts (“When My Sugar Walks Down The Street,” “Apple Blossom Time,” they don’t get much chestnuttier).

Yes, Hyman has voice more than scores Woody Allen has. And for Braff — he’s a great brassman who has lived and breathed “in the tradition” for decades and is at the top of his game in this fine collection.

“New Jazz At Public” To Hold NMDS Benefit

NEW YORK — “New Jazz At The Public,” the Public Theatre’s music series, will host a benefit concert Aug. 26 for the New Music Distribution Service, the 12-year-old not-for-profit organization started by Michael Manter and Carla Bley to “promote the new music of this generation” (more on it later). There will be two shows simultaneously at both 4 p.m. and 8:30 p.m. John Cage, Butch Morris, John Giorno, John Zorn, Arto Lindsay and others will perform at the matinees; Don Cherry, Henry Threadgill, Bley, Fred Frith and others will perform at the evening shows. Tickets are $12 per show and are available from the Public’s box office, 425 Lafayette St, NYC.

ON JAZZ

DOWNTOWN SOUNDS — When is a jazz festival not a jazz festival? When it’s the Greenwich Village Jazz Festival. Huh? Well, Greenwich Village is a jazz festival. On any given night of any given week, you can stroll the streets of the Village and see scores of free, informally occurring clubs. From the Village Vanguard to no frills joints (the Village Vanguard, the Village Gate), to the modern, butcher-block-and-mirror clubs (Sweet Basil, Fat Tuesday’s, Lush Life, S.O.B.’s the Blue Note, Seventh Ave, South) to the belly-up-to-the-bar corner joints and piano bars (Bradley’s, Arturo’s) and the Village Corner. There is a band seemingly to having so much talent stuffed into one small corner of the world — one can actually catch three sets of three different jazz greats without having to roam more than a block or two. One can hear the names just be part of a reality. There’s a great jazz club up and in to a band room out through her for the next consecutive three. Unfortunately, this practice is quickly becoming a thing of the past, as club owners try to clear the house before 9 p.m. — that’s not the case in all places, during the week an announcement is made to be made inviting people to hang in for a second set and no additional cost.) Cost, of course, is the main impediment to a night of club-hopping. Most clubs charge $9 or about seven or eight bucks per set and a minimum of about five bucks per set.

NORTHERN NIGHTS — Allen Toussaint, one of New Orleans’ leading musical lights, made a rare NY appearance recently as part of “New Jazz At The Public Theatre.” The BMI affiliate was visited and performed in support of the bank’s, BMI executive director; Mrs. Stanley Catron, and Stanley Catron, BMI vice president, performing at a number of all the nearness of between a single hour of music can cost two people in the vicinity of $30. A lot of bread no matter how you slice it.

This brings us to the Greenwich Village Jazz Festival and the $10 Festival Pass. For a sawbuck, one gets the privilege of going to the first and/or second sets of each club listed above for half-price (that’s half the cover prices, the minimum continues to apply), and to the third sets (where there are third sets). That means that, for the serious — and well-heeled — clubgoer, Aug. 29-Sept. 3 can be hair-raising. Here, then is the lineup (in no particular order): Blue Note — Freddie Hubbard (8/24-26), Herbie Mann (8/26-9/2); Village Vanguard — Branford Marsalis (8/24-26), Mel Lewis (8/29 & 9/3), Illinois Jacquet Big Bang (8/28-9/2); Lush Life — The Duke’s Men (8/29-9/2); Bradley’s — Kirk Lightsey (8/24-26), Roger Kellaway (8/25-9/2); Great Wave — David Murray Octet (8/25-26), Gil Evans Orchestra (8/27, Pharaoh Sanders (8/29-9/2), "Music Is An Open Sky" w/ Jay Hoggard, John Blake, Paul Motian, Steve Cohn, Jimmy Lyons, Balka Carroll and their respective bands (8/3; all day); S.O.B.’s — Lecrae Machado (8/24 & 25), Hugh Masekela (8/31); Pe Bo De (8/31 & 9/1); Village Gate — Junior Mance (all week), "Salsa Meets Jazz" (8/26 & 9/3), Oliver Lake and Jump Up/Hamlet Bluest (8/25), All Star Alliance/Multidimension in Music/Theatre/Dance (8/31), others to be announced. All Seventh Ave. South and the rest are as yet unclear as to who will be appearing. Festival passes can be secured at the Village Gate box office.

Now, no jazz festival worth its salt peanuts would be complete without a special event or two, and the Greenwich Village shebang is no exception. Things’ll get under way with a gala free concert under the arch in Washington Square Park, 8 p.m., with music by such varied lines as Charlie Haden’s Alchemical Pregnancies, the New Oscar Pettiford Sextet, and Barry Wood’s “Jazz at Massey Hall.” Let you think that Fantasy has any intention of slowing up its reissue frenzy, September will see the release of another 30 OJC albums, including The Complete Riverside Recordings of the Chicago Gash. Well, look for some prime product from Sonny Rollins, Steve Lacy, Red Garland, Miles Davis, Tadd Dameron and others next month. Also keep your eyes peeled in Oct. for "The Complete Riverside Recordings of Tadd Dameron," a gas set from the same people. And some labels just sit on their vintage jazz. For shame, for shame.

lee jesse
Brendan Byrne Arena, East Rutherford, N.J. — Bruce Springsteen returned home to New Jersey to open an unprecedented sold-out 10-day engagement at the Meadowlands Brendan Byrne Arena. The four-hour (counting an intermission) performance on night two was a color- and sound-filled, no-frills, straight-ahead rock and roll.

Bruce Springsteen works — as he throughout his career — with the clout of basic tools of rock. His songs are about cars (Cadillacs and Chevys), mainly, the road, the daily drudgery of work, hometown America, alienation and many of the other topics that have been common to rock since Bill Haley first crossed his spilt curl. The instrumentation of the E Street Band — the churning organ, the honking tenor sax, the bass drum backbeat — is similarly time-worn. In fact, everything considered, Bruce Springsteen and the E Street Band is the finest bar band in the world.

Everything about Springsteen is appealing. His lyrics have a true ring to them; his decided blue collar sounds genuinely blue. His on-stage persona — the guy in jeans just having a ball — similarly rings true. He doesn’t need lasers, sequins and choreography (nobody could have ever choreographed that hulking dance of his). He’s got charisma and spirit to burn; he displays his energy through the act of doing (he was obviously having so much fun at Medowlands, it’s a wonder it’s been so long since his last solo album). He’s a great, powerful, vibrant rock and roll singing voice.

The highlights of the Jersey performances (New Jersey, you’re my people,” shout Springsteen) were numerous. Many of the older songs — “Rosie,” “Mary Had a Little Lamb” — were given as anthems, with the entire audience encouraged to sing along. Other tunes — “La Bamba,” “American Skin (41 Shots)” — were given as individual songs, to demonstrate the power of the song, to give the audience a chance to sing along. “Boys,” “3 Sheets to the Wind,” “Out in the Garden” — were given as encores, as a way to give the audience a chance to experience the power of the E Street Band. The audience was given a chance to see Bruce Springsteen as a performer, to see the passion of the man, to see the passion of the music.

The audience was given a chance to see Bruce Springsteen as a performer, to see the passion of the man, to see the passion of the music.

Diana Ross

Diana Ross is a legend, and for good reason. She proved that on the evening of August 6 when she opened her Los Angeles engagement at the Universal Amphitheatre and left her audience still screaming like babies after three encores.

To describe the Diana Ross stage persona for this reviewer is to gush with superlatives. She is, in short, magical up on-stage. The words "dream girl," the word she used to introduce the audience for斗牛士 Miss Ross, is the persona's embodiment of the real. Ross is a performer and an entertainer, and the audience was given a chance to see the power of the performer.

But the magic of the evening didn’t reach its peak until Ross, draped in a stage costume, was seen on-screen. From the first moment of indescribable and inimitable talent, she placed herself on-screen, and then went on to prove it.

Ross made her entrance to the tune of "Endless Love," wearing a billowing white gown, heading straight for the apron and immediate rapport with the audience. In no time, one could rest assured that this is a lady who has been performing world class music for years, and knows exactly how to deliver. The enthusiasm is there, and the smile that says you’re in for some, the spirit of the performer. She’s got a gift for making the audience feel that she’s going to do everything in her 20 odd years of experience to make it that way.

Ending "Endless Love," the bowly Ross left the stage, decreed as the lady’s uncharacteristically athletic-looking body, poured into opalescent sequined pants and headline colors. From there it was drum beat bumps and some well chosen Max West camp, a flying rendition of "Touch Me In The Morning," and then into the audience for a rousing "Reach Out And Touch," in honor of the Olympia. "Motown Sound" hits were covered, on

RATT INFESTS PIER — Atlantic recording group Ratt recently played the Concerts on the Pier series in New York City. Shown backstage in New York (l-r): Atlantic associate director of national album promotion Judy Low; Atlantic associate director of national album promotion Danny Buch; Ratt’s Warren De Martini and Ratt’s producer Busi Hill.

INXS

BEACON THEATRE, NEW YORK — Take a pulsing energy just barely restrained, combine it with a riveting dance beat and a series of hypnotic melodies and you have an idea of what the Beacon Theatre’s audience was treated to when INXS took the stage to play the final night of echoes concert. The house reverberated to the sinister riffs and melodies that are the hallmark of one of Australia’s most adventurous groups.

Songs from last year’s groundbreaking "Shabooh Shabooh" and the album "The Swing" comprised most of the band’s 100-minute set. INXS took its audience on an emotional journey, Ross is a performer we can depend on.

NEEDLEPOINT CLASS? — Ex-football great Rosey Grier (c) strolled by backstage at Hollywood’s Roxy to shoot the breeze with Enigma recording artists, Striper. The band consists of (l-r) Tim Gaines, Robert Sweet, Michael Sweet and Ozzie Fox.

"Mellow In The Sun" and the most recent single, "I Send A Message." Interwoven with these were the cuts which gained INXS critical acclaim in Australia — "Just Keep Walking," "Stay Young" and "The Loved One" (culled from the 1980 self-titled LP and 1981’s "Underneath The Colours"— both recently released for the first time in the States).

Watching the show was like watching an intricate progression of colors across an artist’s palette. The band, clad in black and white, delivered an all-out performance against a backdrop alternately lit by stark whites and rich jewel tones. Perhaps the most striking use of color was on the apocalyptic "Dancing On The Jetties." Paralleling the termed questioning of the chorus ("Watch the stars, watch with yourself. Who’s gonna teach me peace and happiness?”), the lights glared boled magenta and fire red. The visual effect, combined with the malevolent guitar work by Andrew Farriss, created a powerful moment which played to the audience’s sense of sight as well as sound. Another peak moment occurred when Nikke Rodgers joined the band for "Original Sin," the hit he produced on the band’s first album, saw the singer of a pointed cry for racial equality — stirred the crowd. Rodgers’ presence provided an extra dimension to the show, but was overshadowed by the presence of a very sweet guitar solo which left the audience craving more.

Visually, lead vocalist Michael Hutchence is unquestionably the focal point of the group. Alternately swaying, slithering and war-dancing his way across the stage, his delivery is tightly controlled with a high voltage intensity. The other bandmembers, in their own individual ways, balance his force to a perfectly-controlled pitch. Tim Farriss not only plays a wonderfully quirky guitar, he has the minimal move down to a tee — from the angry quarter-inch shoulder-twitch to the accusatory finger pointed at the audience. Kirk Pengilly can make a sax pop or wail, or he can shuffle across the stage guitar in hand, winding up in a sandpaper behind-the-head guitar routine in true "overrode" rock and roll fashion. Gary Gary Bears, Andrew Farriss and Jon Farriss may be more subdued physically, but certainly not musically. Respectively they provide a powerful ranging out of the band’s sound with punky bass, eerie keyboards and punchy percussion.

There is certainly no excess in INXS’ performance. It is all carefully modulated, calculated to draw the audience into the magnetic current of the music. It succeeds.
COUNTRY

Garnet Named Vice President CBS/Nashville As Label Expands Scope of A&R Division

NASHVILLE — Bonnie Garnett has been named vice president, A&R, CBS/Nashville and according to Rick Blackburn, senior vice president and general manager, CBS Records, Nashville.

The label plans to expand the range of its A&R division through aligning CBS Nashville with southern music of all forms in conjunction with Garnett’s appointment.

Blackburn said, “In the past several years, the record industry has undergone a change in era. No longer are we competing creatively in the marketplace where in-house production is king. Instead, we are going the route of the movie industry, where in-house is giving way to outside and for the writers.” The rest of the industry have a multitude of independent production situations available that can not only supply the country element, but all forms of music. It’s our plan with alignment to take our place alongside other recording centers, such as Los Angeles, New York and London, in feeding into CBS’ total music system. And I firmly believe that Bonnie Garnett is the most qualified to oversee this additional assignment for our A&R division.”

In 1973, Garnet moved to Nashville to Merit Music Corp. To Expand

NASHVILLE — Guy Beatty, president of Merit Music Corp., and Herb Morgan, vice president секретарь-treasurer, announced that their new office building at 60 Music Square is currently under construction and is scheduled for completion by the end of the year.

Beatty and Morgan said that the new building will house the firm’s executive offices, while the company’s two existing structures on 18th Avenue South will be used as facilities for its staff songwriters.

The present company headquarters has added to its space by the state-of-the-art 24-track recording studio.

The company has also opened an affiliate office in Los Angeles and plans to establish a New York office soon.

Currently Merit Music has 24 songwriters under contract and has had 36 songs become charting hits during its 15 months of operation. The company introduced a profit-sharing program and a bonus plan for its staff writers under Morgan’s philosophy that “publishing should be of the writers, by the writers and for the writers.”

Eighty songs are written by the company, 18 of which are songs by the company’s writers. 

Newly elected board members are: Dick Gary, advertising/radio/TV sales, Pat Page, artist/entertainer; Fred Reiser, club owner; Ben Witten, composer; Richard Jones, disc jockey; Dave Douds, manager/booker, Dottie Vance, promotion; Bill Mayne, radio; Bob Schneiders, record company and David Ellman, video/motion picture.

Terms redefined for new terms are: Ben Witten, affiliated, James Burton, musician; Al Gallico, musician and Jeann Marchand, publication.

The company’s writers currently serving two-year terms are: Ron Anton, affiliated; Scott Brody, radio, Tom Brunner, musician; Larry Collins, composer, John Crof, promotion; Snuff Garrett, music publisher; Al Kenow, advertising/radio/TV sales; and Mark Neleigh, record company. 

Reubenberg, manager/booker, Dan Sinclair, disc jockey, Bill Stewart, publicity, Tommy Thomas, club operator, Gene Wood, video/motion picture and Dotti West, writer.

ONE DECADE DOWN — While performing at The Universal Amphitheatre, Los Angeles, Eddie Rabbit took time out backstage to accept a plaque commemorating his 10th year in show business. Rabbit and labelmate Crystal Gayle were sharing the bill during the two night Amphitheatre run. Picture above are (from left): Vic Faraci, senior vice president, sales and marketing, Nashville Division, Warner Bros. Records; Mo Ostin, chairman of the board, Warner Bros. Records; Gayle, and Rabbit.

TOP 75 ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MAJOR MOVES</td>
<td>HANK WILLIAMS JR. (Warner/Curb D-3069-1)</td>
</tr>
<tr>
<td>2</td>
<td>DON'T MAKE IT EASY FOR ME</td>
<td>EARL THOMAS CONLEY (RCA A-11-1)</td>
</tr>
<tr>
<td>3</td>
<td>ROLL ON</td>
<td>ALABAMA (RCA A-11-403)</td>
</tr>
<tr>
<td>4</td>
<td>I HAVEN'T GOT A GOOD LOVE COMIN'</td>
<td>LEE GREENWOOD (MCA-M-4479)</td>
</tr>
<tr>
<td>5</td>
<td>EKIGHT OR WRONG</td>
<td>GEORGE STRAIT (MCA-M-4455)</td>
</tr>
<tr>
<td>6</td>
<td>ONE MORE TRY FOR LOVE</td>
<td>RONNIE MILSAP (RCA A-11-1016)</td>
</tr>
<tr>
<td>7</td>
<td>IT'S ALL IN THE GAME</td>
<td>ERIC THOMAS FAIRFAX (Epic FE-19604)</td>
</tr>
<tr>
<td>8</td>
<td>DELIVER</td>
<td>MESSINA BOYDS (MCA-M-4475)</td>
</tr>
<tr>
<td>9</td>
<td>ATLANTA BLUE</td>
<td>THE STATLERS (MCA-M-4466)</td>
</tr>
<tr>
<td>10</td>
<td>A LITTLE GOOD NEWS</td>
<td>ANNIE MURPHY (Cassette ST-12091)</td>
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<tr>
<td>11</td>
<td>CAPE CAROLINA</td>
<td>DON WILLIAMS (MCA-M-4465)</td>
</tr>
<tr>
<td>12</td>
<td>YOU BELIEVER</td>
<td>MICKEY GILLEY &amp; CHARLEY MCCAIN (Epic FE-19604)</td>
</tr>
<tr>
<td>13</td>
<td>THE JUDDS</td>
<td>RICKY VLUNA (RCA A-11-1015)</td>
</tr>
<tr>
<td>14</td>
<td>HOUSTON TO DENVER</td>
<td>LARRY GAULIN (RCA A-11-1015)</td>
</tr>
<tr>
<td>15</td>
<td>CAGE THE SPONGBIRD</td>
<td>MAGGIE McEuen (RCA A-11-1015)</td>
</tr>
<tr>
<td>16</td>
<td>DON'T CHEAT IN OUR HOMETOWN</td>
<td>HEARTS SEAGOS (Epic FE-19604)</td>
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<td>17</td>
<td>Pictures</td>
<td>ATLANTA (MCA-M-4460)</td>
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<tr>
<td>18</td>
<td>EXILE</td>
<td>ERIK (Fe 19604)</td>
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<td>19</td>
<td>YOU STILL GOT A PLACE IN MY HEART</td>
<td>STONES JONES (Fe 19603)</td>
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<tr>
<td>20</td>
<td>JUST DIVORCED</td>
<td>DAVID ALLAN COE (Cassette FE-19604)</td>
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<td>21</td>
<td>THERE IS A SEASON</td>
<td>JOHN GODFREY (Cassette CF-1-1010)</td>
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<td>22</td>
<td>ALIVE AND WELL</td>
<td>MO DANGAY &amp; JOE STAMLEY (Cassette CF-1-1010)</td>
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<td>23</td>
<td>EYE OF A HURRICANE</td>
<td>JOHN CAVETT (Warner Bros. 9-2309-1)</td>
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<td>24</td>
<td>NEVER COULD TOE THE MARK</td>
<td>WAYNE JENKINS (RCA A-11-1017)</td>
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<td>25</td>
<td>CITY OF NEW ORLEANS</td>
<td>PATTY HEWITT (RCA A-11-1015)</td>
</tr>
<tr>
<td>26</td>
<td>By Heart</td>
<td>CONWAY TWITTY (Warner cervical 9-2309-1)</td>
</tr>
<tr>
<td>27</td>
<td>RHINESTONE</td>
<td>JASON COLE (RCA A-11-1016)</td>
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<tr>
<td>28</td>
<td>MY EYES</td>
<td>JOHN CONNELL (MCA-6435)</td>
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<td>29</td>
<td>CLEAN CUT</td>
<td>BILL MILLER (MCA-5479)</td>
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<td>30</td>
<td>WITHOUT A SONG</td>
<td>WILLIE NELSON (Cassette CF-1-1011)</td>
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<td>31</td>
<td>FADED BLUE</td>
<td>SHERYL CROW (Warner Bros. 9-2309-1)</td>
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<td>32</td>
<td>THE BEST OF VOL. III</td>
<td>DON WILLIAMS (MCA-M-4469)</td>
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<tr>
<td>33</td>
<td>MAGIC</td>
<td>MARK BRAY (Kansas City A-11-1016)</td>
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<td>34</td>
<td>DON'T WAIT ALL NIGHT</td>
<td>LEE JOLLY (RCA A-11-1016)</td>
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<tr>
<td>35</td>
<td>I COULD USE ANOTHER YOU</td>
<td>RICKY VLUNA (RCA A-11-1016)</td>
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<tr>
<td>36</td>
<td>YOU BELIEVER</td>
<td>MESSINA BOYDS (MCA-M-4475)</td>
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<td>37</td>
<td>GREATEST HITS VOL. II</td>
<td>EDDIE RABBITT (Warner Bros. 9-2309-1)</td>
</tr>
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</table>

The above chart was based on Billboard's chart for the week ending August 18, 1984.
### ALPHABETICAL TOP 100 COUNTRY SINGLES (including publishers & licensees)

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Weeks Charted</th>
<th>Chart Peak</th>
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<tr>
<td>1</td>
<td>This Is Home (Clement/Johnson)</td>
<td>ASCAP/Philadelphia</td>
<td>52-04200</td>
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<td>Angel in Disguise (Blue Moon/April)</td>
<td>ASCAP/Fat Arrow</td>
<td>52-02650</td>
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<td>Long Hard Road (Columbia/Capitol)</td>
<td>ASCAP</td>
<td>52-04340</td>
<td>71</td>
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<td>3</td>
<td>Somehow Down the Line (T. G. Sheppard)</td>
<td>Warner Bros.</td>
<td>70-01604</td>
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<td>4</td>
<td>Feeling Good (Clement/McCary)</td>
<td>ASCAP</td>
<td>52-03400</td>
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<td>5</td>
<td>Tennessee Meets Missouri Blues (T. G. Sheppard)</td>
<td>Warner Bros.</td>
<td>70-01604</td>
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<td>6</td>
<td>That's the Thing About Love (Merle Kilgore)</td>
<td>BMI</td>
<td>52-05360</td>
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<td>Only a Lonely Heart Knows (Merle Kilgore)</td>
<td>BMI</td>
<td>52-05360</td>
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<td>Attitude Adjustment (Merle Kilgore)</td>
<td>BMI</td>
<td>52-05360</td>
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<td>9</td>
<td>I Gotta Get to You Again (Merle Kilgore)</td>
<td>BMI</td>
<td>52-05360</td>
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<td>9</td>
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<td>10</td>
<td>The Power of Love (Merle Kilgore)</td>
<td>BMI</td>
<td>52-05360</td>
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</tbody>
</table>

**Note:** The chart includes a mix of country singles and其中的艺术家和出版商信息，以及他们的单曲排名和持续时间。
COUNTRY RADIO

MOST ADDED COUNTRY SINGLES

1. GIVE ME ONE MORE CHANCE — Exile — Epic — 30 Adds
2. CITY OF NEW ORLEANS — Willie Nelson — Columbia — 29 Adds
3. GOODBYE HEARTACHE — Louise Mandrell — RCA — 19 Adds
4. SHE SURE GOT AWAY WITH MY HEART — John Anderson — Warner Bros. — 19 Adds
5. FOOL’S GOLD — Lee Greenwood — MCA — 17 Adds

MOST ACTIVE COUNTRY SINGLES

1. TENNESSEE HOMESICK BLUES — Dolly Parton — RCA — 59 Reports
2. SOMEWHERE DOWN THE LINE — T.G. Sheppard — Warner Bros. — 59 Reports
3. ONLY A LONELY HEART KNOWS — Barbara Mandrell — MCA — 59 Reports
4. NEVER COULD TOE THE MARK — Waylon Jennings — RCA — 59 Reports
5. THE POWER OF LOVE — Charley Pride — RCA — 58 Reports

THE COUNTRY MIKE

STATION CHANGES AND NOTES — WMC/Memphis general manager Dean L. Osmundson has announced his retirement after over 26 years with the station. After joining the station in 1958, Osmundson worked his way to general manager in 1966. Under his direction in 1967, WMC became the first mid-south station to play rock with live disc jockeys. In 1973 the station switched to its existing all-country format becoming the first full-time in Memphis. Osmundson will be returning to his native state of Iowa to oversee the operations of the two radio stations he owns...

SINGLE REVIEWS

OUT OF THE BOX

RONNIE MILSAP (RCA PB-13876)
Prisoner Of The Highway (4:08) (Lodge Hall-ASCAP) (M. Reid) (Producer: Ronnie Milsap, Rob Galbraith)

Ronnie Milsap puts his own trademark touches on the trucking theme with “Prisoner Of The Highway,” a tune which touches on all of the aspects of life in an 18-wheeler from weigh stations to long hauls. But the lively production and Milsap’s full energetic delivery revitalizes the diesel themes and captures, with a sometimes haunting melody, the freedom of the road. This release from his RCA LP “One More Try For Love” is sure to be a hit with country radio and, certainly, truckers.

THE STATLER BROTHERS (Mercury 880 130-7)
Cryin’ In The Rain: The Blame (3:30) (Statter Brothers-BMI) (D. Reid) (Producer: Jerry Kennedy)

THE WHITES (MCA-50432)
Pin's And Needles (2:00) (Elektra/Asylum/Refugee-BMI/ASCAP) (R. & J. Carnes, C. Hardy) (Producer: Ricky Skaggs)

MARTIN MURPHY (Liberty B-1523)
Radio Land (3:59) (Choske/Silva/Haiba/Songs/Timberwolf-ASCAP/BMI) (C. Rains, J. E. Norman, M. Murphy) (Producer: Jim Ed Norman)

WILL JONES (Mercury 880 173-7)

LANE BRODY (EMI-America B-8216)
Alaska (2:43) (Tenn-BMI) (Killion) (Producer: Chips Moman)

LORRIE MORGAN (MCA-50249)
If You Came Back Tonight (3:12) (Old Friends-BMI) (L. Anderson, F. Koller) (Producer: Jerry Hahn)

DAVID WILLS (RCA PB-13833)
Thank God For Friday (3:02) (Song/Yard-ASCAP/WBMusic/You Wouldn’t Believus/SESAC) (B. Owen, R. Parton) (Producer: Blake Mevis)

LYNN ANDERSON (MCA-50240)
Heart Of The Matter (3:34) (Koppelman Family/Bandier Family/R.L. August/If Eyes/Seventh Son/Garbo-ASCAP) (M. Smotherman) (Producer: Jimmy Bowen, Michael Clark)

DOTTIE WEST (Pernian P-82006)
What's Good For The Goose (3:10) (Blackwood/PresciousChild-BMI) (A. Harvey) (Producer: Jerry Crutchfield)

JESSI COLTER (Triad TES-2001)
I Want To Be With You (2:24) (Waylon Jennings-BMI) (B. McDavd) (Producer: Chips Moman)

NEW AND DEVELOPING

BECKY HOBBS (EMI America B-8224)

Becky Hobbs' latest EMI America single, "Pardon Me (Haven't We Loved Somewhere Before)" goes from an easy-flowing first verse about love lost into a full powered and extremely catchy chorus that tells us romance might be just around the corner. It's a fresh, fun tune and Hobbs, with a wonderful catch to her voice, covers its whole emotional range with a distinctive country-flavored delivery.

ALBUM REVIEWS

LETTER TO HOME — Glen Campbell — Atlantic America 790164-1 — Producer: Harold Shedd — U.S. Release — Bar Coded

"Letter To Home," Glen Campbell’s second album for Atlantic America, contains a basically traditional fare of country songs, but the well-produced material is all strong and gives Campbell a chance to deliver at his best. The quality love ballads such as "Faithless Love," which is 26 bullet on this week's Cash Box charts and "I'll Be Faithful To You," along with songs which tell a story, ("Love Always" Letter To Home and After The Glitter Fades," highlight the LP. Campbell does some remarkably moving vocals on the Mickey Newbury arrangement, "An American Trilogy" as well.

20
TOP 75 ALBUMS

CATALOG Coup — Amherst Records of Buffalo, New York has announced the acquisition of the entire H&L Records (Arco Embassy) catalog. Over the next several months the company will be releasing the catalog product of the Stylistics, Soft-Tones, Venus, Bruce & Muddy, Lightnin’ Malcolm, and George McCrae. The album of “Bubbling Brown Sugar” and more. The initial releases will include seven double-sided hits of Bubbling Brown Sugar, and as well as “The Stylistics Greatest Hits.”

THE RHYTHM SECTION

RENE AND ANGELA SIGN — PolyGram has just signed the production team of Rene and Angela, whose debut will be the first PolyGram LP of The Ritz. Pictureed at the signing are (I-|p) Peter Lopez, Rene Massey, Angel Aquino, and Jeff Massey. The Ritz, vice president, business affairs, west coast, PolyGram; Angela Winburn, Jeff Massey, Rene Massey, and Lisa Williams, urban contemporary/black music section, PolyGram.

BLACK CONTEMPORARY
United Kingdom

LONDON — A new analysis of the music industry and its future is very confident about the future of vinyl, predicting that it will become a household item following the pattern of development of the 1970s and 1980s. A report on the record and tape market says "It is a question of when, rather than if, we will see a veritable revolution from the outdated vinyl product." The immediate successes of the CD in the UK will depend on the speed with which enough players both hi-fi and domestic can be made available, and most importantly, the rate at which the prices can drop. Sales are predicted to reach 50,000 units in 1984, creating a market worth £10m to £12m.

The same report, from Keynote Publications, has analyzed the balance sheets of several independent record companies during the period 1981-82 and concludes that, taking the ratio of current assets to current liabilities as a measure of liquidity, "it would appear the whole industry was in a bad way."

"Companies have survived the recession, but prospects for the future must still be considered uncertain."

...International Telecine

Argentina

BUENOS AIRES — PolyGram promotion manager Lorn Benthigiole expects another strong saler with the release of the soundtrack Breakdance, since the movie is being shown now in Buenos Aires. At the moment, the band is a strong favorite and the new album is expected to sell well. The company is also enjoying success with "F.M. USA," a compilation of hits taken from the U.S. charts, and "S.T.M."

More from PolyGram: the company has signed chamber Guiseppe Martinez to a long term contract. His recording will be produced by Chico Novaro. Ariel Ramon's has returned to the PolyGram roster and signed a new contract, 3 years ago he produced and recorded "La misa criolla," an album that sold more than one million units worldwide. CBS is working on the promotion, once again, of melodio duet Pimpinela, which has two appearances at the Cinesa Theatre scheduled for this month. The album by the group released last December is appearing once again on the charts as a result of this campaign, which includes several appearances on TV programs.

Japan

TOKYO — According to the Japanese Phonograph Industry Association (JPIA) the total sales of disks (including CD) in June were 13,297,000 copies in volume, up 12 percent over the prior month and the same month of the prior year respectively. On the other hand, this amounted to in money, 15,143,000 yen ($65,000,000), an increase of 13 percent and 16 percent over the previous months and the comparable month of the prior year respectively. At the same time, pre-recorded tapes sold 6,877,000 units, up 21 percent over the prior month while they were priced at 9,308,000,000 yen ($40,500,000), an increase of 13 percent over the prior month and 3 percent down from the comparable month of the prior year.

Showings of both disks and pre-recorded tapes in this month was 30,300,000, an increase of 13 percent and 14 percent over the prior month and the comparable month of the previous year respectively.

The total sales of both disks and pre-recorded tapes during the first six months in 1984 the value was 192,865,000,000 yen ($511,000,000), down 5 percent from the comparable period of the prior year.

INTERNATIONAL BESTSELLERS

United Kingdom

TOP TEN 45s

1 La colegiala — Roddy Yu YuTsuka — RCA
2 Don't Stand There — CBS/Google
3 Fotoromanza — Giulia Ninmini — Recordi
4 Against All Odds — Phil Collins — WEA/Atlantic
5 In The Name Of Love — Tina Turner — CBS/Epic
6 Please Don't Make Me Wait — CBS/Laurent
7 Tren Di Torzero — Aleo Francesco Battuto — EMI
8 I Want To Thank You — Tina Turner — CBS/Epic
9 Relax — Frankie Goes To Hollywood — Recordi/CBS
10 Love
touch
touch — Robin Gibe — PolyGram/Polydor

TOP TEN LPs

1 Mirage — various artists — Baby
2 Pole Position — various artists — RCA
3 Mary Had A Little Lamb — Vasco Rossi — Cambio
4 Puzzle — Giulia Ninmini — Recordi
5 Floating World — Vasco Rossi — CBS/Epic
6 Leoni Si Nasce — Renato Zero — RCA/Zoftlandia
7 Bad Houses — various artists — CBS/Epic
8 Grand Explorer — Trel Espadina — Rubbe
9 EMI — various artists — EMI
10 Canzoni Per L'Estate No. 2 — various artists — CBS

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Olympics Don’t Bring Crowds To L.A.

(caption continued from page 5)

He stated, ‘We felt there would be a great supply and demand from the Olympics. After five days we knew they had done just the opposite. They scared everyone out there and the Olympics they had a few dollars to the price to $27.50 with dinner and $15 for the show alone.

‘Legends’ has survived and remained at the same price. The new and improved show has been to town. While others shows around town have closed down due to lack of Olympic traffic, the new show has been to town. The show has met with good reviews, particularly for its high-caliber cast. Despite Olympic old-timers, cast members like David Brock, who plays Morrison, Jimm McMorrow, who plays Milt, and John McCann’s President, who plays the man in the middle, have not been afraid to meet.” The show has been steadily increasing audiences and met with critical acclaim.

Some shows have been as lucky. KRLA’s ‘Legend’s Ladies Of Rock’ at the Sherman Plaza Hotel scheduled the same dates as the new show. However, the show has been far from successful, with an influx of tourists. Despite the strong name of the individual performances, the show closed its doors on 10 days.

Larry Valen, vice president of entertainment at Los Angeles’ Universal Amphitheatre said, “Every time they were going to get rich, what in fact happened is that every time the Olympics come to town and more have left.”

The Amphitheatre scheduled an engagement of 10 nights by the Los Angeles, immediately followed by a seven-night engagement by Diana Ross. Although tickets were all sold out, even breaking the venue’s record for attendance and gross), with Ross also headed for a sold-out, Valen remarked, “I think these artists are so great right now. The reason is that our show has not sold as well as usual.

Despite the fact that the Olympics have been all Valley terms of a ‘financial disaster for the city,’ he believes that things are looking bright for next year. He remarked, “The cover is the best commercial city this city ever had. We feel that so many people on cross L.A. of this year and now they are seeing it on television where it is looking so nice and empty, that’s just a wonderful commercial for next year. Next year will be the big thing.”

After the Olympic-sized disappointment experienced by many facets of the city’s business community, many feel that Los Angeles is in need of a tourist boom. Time will tell.

Jacksons

(caption continued from page 5)

reach ‘unconsciousable’ proportions if the Jacksons did not play an open-air arena during the September L.A. dates.

The Forum and Madison Square Garden are the only two enclosed arenas in the city who will host the Jacksons for two stadium shows. According to Rodman, it was her understanding that Michael Jackson’s personal wish that these two venues be included in the schedule. “We hope that we can see that wish fulfilled,” remarked Rodman, “both for him and for us.”

However, reducing the slated eight-day engagements at the Forum to three is impossible for the management of the arena because of the time involved in setting up and tearing down the massive lighting and set the tour requires. Three days would have taken from the Forum schedule — two days for setting up and two for tearing down — a period which would be too long for the already tight sports season schedule at the Forum, according to Rodman.

The Forum’s availability and other considerations, the very wisdom of the Los Angeles leg of the tour has been a problem. In light of the fact that the tour is scheduled to end at the Anaheim Stadium near Los Angeles in early November, which means hauling the huge set from the Forum to the L.A. area.

As the reduced Forum dates continue in negotiations, open-air stadiums such as the Rose Bowl and the Los Angeles Coliseum have been cited as likely choices for the remainder of the L.A. run.

However, the L.A. leg area is a possibility, Rodman asserted. The venue had not been contacted to return the deposit, there has been no further correspondence from the booker.

WCI Reports Losses

The sale of Atari to ex-Commodore computer company founder Jack Tramiel and the carrying value of WCI’s Franklin Mint — now up for sale — combined for the majority of Warner’s losses on the discontinuing of operations.

The net second quarter loss of $437.6 million is up from the second quarter of 1983 when WCI reported a net loss of $334.3 million. For the first six months of 1984, WJars lost a net $406.7 million up from a loss of $302.2 million for the first six months of 1983. However, second quarter revenue rose from $370.5 million in 1983 to $475.8 million for the second quarter of this year.

As for immediate cutbacks in staff to meet WCI’s plan of cutting corporate personnel by 75 percent. 250 employees are expected to lose their jobs immediately. Other plans call for the consolidation of the company onto several floors of its Rockefeller Center headquarters and the selling of certain property and real estate holds and other assets.

IF IT AIN’T BROKEN, DON’T FIX IT — Time Turner (c) having a laugh with Fixx’s Cyn Cynnin (l) and Jamie West (r), after they backed her on her “Be Better Good To Me” video.
AROUND THE ROUTE

by Camille Compasio

Bill Cravens, who recently departed his post at Universal USA to join Nintendo of America as director of sales, items that Nintendo will be hosting a national distribs meeting, Aug. 24—26. Firm will be unveiling new product that will go into the VS System and will also show off its new 65,000 sq. ft. building addition. Distribrs will get a full tour of the factory facilities in Seattle and will enjoy a lineup of social and recreational activities that are planned during the three-day conclave.

The July 27 jukebox royalty meeting in Washington, chaired by Rep. Kastenmeier (Cash Box, Aug. 11, 1984) produced some encouraging results. AMOA's Leo Droste indicated that some possible alternatives were presented by Kastenmeier and his staff.

"All of us who attended the meeting felt that there are some areas we are prepared to sit down and discuss at greater length."

VI-Day, Aug. 1 was the target date for 300 video lottery games to go on test in Illinois for a six month period, and the occasion sparked a good deal of local publicity, including a photo of Gov. Thompson (which appeared in the

(continued on page 28)

Bally Revenues Are Up For Second Quarter '84

CHICAGO — Robert E. Mullane, chairman of the board and president of Bally Manufacturing Corp., announced revenues, net income and earnings per share for the second quarter ended June 30, 1984.

Revenues for the second quarter were $398,139,000 compared to $317,386,000 in the same period last year. Net income was $7,066,000 compared to $5,177,000 earned in the second quarter of 1983. Earnings per share were $.27 compared to the $.20 per share reported a year ago.

For the six months ended June 30, 1984, revenues were $670,852,000 compared to $512,216,000 in the same period last year. Net income was $7,366,000 compared to $7,255,000 earned in the six months of 1983. Earnings per share were $.28 a year ago $.26 per share was also reported.

Mullane stated that, "we are very pleased to be able to report an increase in profits at Bally this quarter and we are extremely satisfied by the fine performance of Health and Tennis Corporation of America which is producing revenues and earnings at a record rate in 1984. This outstanding performance level is expected to continue for the balance of 1984 and on."

An additional bright spot for the company was its Park Place Casino Hotel which exceeded of profits earned last year. The gaming equipment and distribution division also turned in outstanding performances in the second quarter.

In reflecting on the second quarter results, Mullane stated that "the company continued to be affected by the lack of demand in the video game business. All three areas of the company's video business, manufacturing, distribution and arcades are still below break-even levels," he added.

"However," Mullane noted, "when the video game business moves into a positive sales posture, Bally should be the primary beneficiary in the industry."

The Six Flags theme park subsidiary showed a softness in earnings due to some accidents in the parks at the start of the season which impacted the second quarter and which will affect the rest of the season," according to Mullane.

"Looking to the future," he added, "the first test of the Player Activated Lottery Machines (PALMs) is scheduled to start Aug. 1, 1984 in Illinois and should prove that this concept will provide an exciting new product for the lottery industry."

NAMA Issues Directory

CHICAGO — The 1984 NAMA Directory membership edition, listing nearly 2,300 vending service firms as well as suppliers, distributors and manufacturers who are members of the National Automatic Merchandising Association, has just been issued.

Classified by states and cities and showing which product lines are offered by the operating companies, the NAMA Directory is the only up-to-date list of vending service firms, according to Mildred Larson, editor of the Directory. It includes the local branches of national and regional operating companies.

Free copies have been sent to all NAMA member firms. Non-members may order a copy at the price of $75 by contacting NAMA headquarters at 7 South Dearborn St., Chicago, Illinois 60603.
AROUND THE ROUTE

(continued from page 26)

Chicago — (The Chicago Sun-Times) — A 620-room hotel is under construction in the area to accommodate the convention's attendees. According to a source, the hotel is expected to be completed in time for the convention. The hotel will be located at 701 N. Michigan Ave., and will be managed by the Atrium Hotels Group. The hotel will feature 250 guest rooms, 10 suites, and 10 meeting rooms.

AGMA Hosts Game Room At GoV's Convention

CHICAGO To foster a greater appreciation of the revenue-enhancing and educational aspects of amusement games, the Amusement Game Manufacturers Assn. (AGMA) is offering a complimentary game room in the Copley Place Hotel for the delegates and families who attended the 1984 National Conference of State Legislatures (NCSL) annual convention meeting in Boston, July 22-27.

AGMA, the national industry association representing the U.S. manufacturers of coin-operated amusement games, also helped NCSL host committee vice chairman John Murphy, Jr., Massachusetts House majority leader, extend an Irish welcome to the convention's attendees with a jukebox, appropriately stocked with Irish tunes, placed in the Tuff Suite of the hotel.

"We're here to dispel the myth that our games are nothing more than a money-making device," said AGMA executive director Glenn Braszell. "In fact, we're here to substantiate that misconception with the truth — that games are good not just for kids, but for communities at large.

Acknowledging that the most restrictive measures currently imposed by the state and local government bodies, Braszell explained that the AGMA is working to "afford the industry the opportunity to erase whatever doubts state leaders have about amusement games.

According to Braszell, many municipal governments nationwide have supplemented shrinking budgets with revenues earned from amusement games placed in parks, recreation facilities, and courthouses. Fairfield (VA) Park Authority spokesman Mike Cain reports an average annual earning of $100,000 since 70 games were placed in the county's recreational facilities for five years.

Additionally, the research findings of American psychologists have shown that amusement games possess unexplored educational, therapeutic, and testing applications. Drs. George and Dorothy Loftus, memory and cognitive experts at the University of Washington, maintain that the participatory aspects of amusement games make them a "multimedia powerful educational device." Dr. Michael G. Hage, senior researcher at Chicago's Rehabilitation Institute, has found that the "fun" appeal of games used for therapy imparts a "serious message" recently the conventional "pencil and paper" tasks which often create frustration and boredom. Even the sensory values used in games to measure the effects of stress on the performance of American GIs.

"We're hopeful that our presence at the convention will create a more accurate image, and we're beginning to see a more realistic attitude towards games among these state legislators," concluded Braszell. "We need their help to spread our message."

ICMOA chairman of the board, as occupancy began to take place in the new Seeburg corporate and manufacturing facility at 1105 Westwood Avenue, Addison, Illinois.

"A steady stream of parts and materials that go to fuel the now exciting Seeburg phonograph is being transported into the new plant," according to Bob Breither, director of marketing. "Sample shipments to distributors followed by quantity production shipments will begin immediately following the factory distributor show in October.

"Currently parts orders are being shipped on an ongoing basis," he continued, "and may be ordered at our new number, (312) 543-1270." Pictured in front of a portion of the new Seeburg plant and office are (l-r) Nick Hindman, executive vice president, Jack Gordon, sales and marketing consultant; Ed Blankenstein, chairman of the board; and president and Bob Breither, director of marketing.

Seeburg Move Into New Facility

CHICAGO "All systems are go," exclaimed Ed Blankenstein, Seeburg began to take place in the new Seeburg corporate and manufacturing facility at 1105 Westwood Avenue, Addison, Illinois.

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Imagine choosing your favorite phonograph from a variety of models and styles, all under one roof. It's Seeburg's dedication to excellence in both design and craftsmanship that sets them apart. From classic models to modern interpretations, Seeburg PHONOGRAPH offers a wide range of options to suit any taste. Whether you're searching for a nostalgic retreat or a statement piece, Seeburg PHONOGRAPH has you covered. Experience the incomparable quality and timeless appeal of Seeburg PHONOGRAPH, where every detail is a testament to our commitment to perfection.

NAMA Expects Big Turnout At Atlanta Confab

CHICAGO — More than 200 exhibitors are expected to participate in the 1984 national convention-exhibit of vending foodservice management which will be held at the Georgia World Congress Center in Atlanta from October 11 — 14, according to Jack Rielley, director of sales of the National Automatic Merchandising Assn. (NAMA).

"We hope to equal and perhaps top the record number of exhibitors of recent NAMA trade shows this year in Atlanta," Rielley predicted. At the 1983 convention in Chicago, 200 exhibitors participated. The NAMA convention was last held in Atlanta in 1973 and always draws a good attendance (at least 600 people), according to Rielley.

Leo Cheme, executive director of the Research Institute of America, New York City, will be one of the keynote speakers at the program sessions will deal with marketing and computer programs for vending companies (NAMA convention last held in Atlanta in 1973), and the convention will be held in the Atlanta Hilton Hotel. The convention will be held in the Atlanta Hilton Hotel.

COINO Names Mgr

CHICAGO — Scott Welsh has been named branch manager of the Los Angeles, California branch office of Coin Acceptors, Inc. (COINO), according to Bob Smith, western regional sales manager. Welsh will be responsible for overseeing the operation of COINO's Los Angeles office branch as well as sales and service management for southern California. He joined COINO in 1982 as a sales and service representative for Southern California.

Welsh received an Associates of Arts degree in Business Administration from Golden West College in Huntington Beach, California and later received a Bachelor of Arts degree in Business Management from California State University at Fullerton.

Cash Box/August 18, 19
Unique controls make this conversion something special! In two-person simultaneous play, the pitcher controls the speed and curve of the ball while the batter either swings or bunts. Plus all the flavor and fun of America's favorite pastime. Fits Q*bert, Krull and Mad Planets cabinets.

It's an all-new adventure with all-new characters, but the charm and challenge of the original Q*bert hit are retained in this super sequel.
## MANUFACTURERS EQUIPMENT

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

### CINEMATRONICS
- Cosmic Chasm (4/83)
- Dragon’s Lair, Laserdisc (7/83)
- Space Ace, Laserdisc (4/84)

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

### DATA EAST
- Explorer (9/82)
- Burger Time (11/83)
- Builder (7/83)
- Destiny, Non-Video Game (9/83)
- Sega’s Battle, Laserdisc (9/83)
- Tag Team Wrestling (3/84)
- Boomer Rang’r (4/84)

### EXIDI
- Pepper II (8/82)
- Hardhat (12/82)
- Fax (5/83)
- Crossbow (11/83)
- Tidal Wave (11/83)

### FUNAI/ESP
- Interstellar Laser (1/84)

### GIO
- Slotter (8/82)
- GOTTIEB (see MYSTAR)

### INTERLOC, INC.
- Roc ‘N Rope (6/83)

### JOST LEAGUE
- Reactor (7/82)
- O’berty (12/82)
- Mid Mods (3/83)
- Krull (5/83)
- Juno First (7/83)
- M.A.C.H. 3, Laserdisc (10/83)
- Three Stooges (6/84)

### NICHIBUTSU USA
- Rug Rats (3/83)
- Crazy Climber ’91
- Radical Skelal (10/83)
- Skelaloon (10/83)
- Gilgilt (5/84)

### NINTENDO
- Donkey Kong Jr. (8/82)
- Poypeus (12/82)
- Mario Bros. (6/83)
- Donkey Kong III (11/83)
- Punch Out (3/84)

### ROCK-OLA
- Eyes (7/82)
- Nibbler (11/82)
- Rocket Racer (3/83)

### SEGAE/GREMLIN
- Zektor (8/82)
- Subroc 3-D (10/82)
- Pengo (10/82)
- Ta/Scan (10/82)
- Buck Rogers (12/82)
- Super Zaxxon (12/82)
- Monster Bash (12/82)
- Star Trek (2/63)
- Star Trek, cockpit (2/83)
- Champion Baseball (6/83)

### SENTEC
- Sente Arcade Computer (SAC) Snake Pit (12/83)

### SIGMA ENTERPRISES
- Stinger (12/83)

### STERN
- Tutanphantam (7/83)
- Dark Planet (11/82)
- Lost Tomb (2/83)
- Bag Man (2/83)
- Mean Blazer (3/83)
- Cliff Hanger, Laserdisc (9/83)
- Goal To Go, Laserdisc (1/84)

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

### THOMAS AUTOMATIONS
- Triple Punch (6/82)
- Ollie Chi Chu (8/82)
- Homer Molly (9/82)

### WILLIAMS
- Moon Patrol (8/82)
- Joust (10/82)
- Sinistar (3/83)
- Sinistar, Cockpit (3/83)
- Bubblez (3/83)
- Bubblez-Mini-Up/Right (3/83)
- Motorace USA (7/83)
- Blaster (10/83)
- Star Rider, Laserdisc (11/83)
- Rat Race, tbl. (11/83)
- Turkey Shoot (6/84)

### ZACCARIA/BHUZAC
- Money Money (7/83)
- Jackrabitt (2/84)
- Shooting Gallery (6/84)

### POOL, SHUFFLE, TABLE GAMES, ETC.
- Bally Midway, 10 Pin Deluxe shuffle alley (4/84)
- Coin Computer, V-Back Shuffleboard
- Irving Kaye Silver Shadow
- Irving Kaye Lion’s Head
- Dynamo Model 37
- Dynamo-The Tournament Football (5/82)
- Ollie Chi Chu D Pool Table (9/83)
- Exidy Whirly Bucket (11/82)
- Exidy Tidal Wave (10/83)
- T.T.I, V-Back Shuffleboard
- I.C.E, Chexx
- I.C.E, Fire Escape
- TS Tournament Eight Ball
- U.B.I, Bronco
- Valley Cougar
- Valley Tigr Cat Bumper Pool (6/82)
- Valley Cougar Cheyenne (9/82)
- 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, Gob & Dobber (2/84)
- Bally Midway, Pac-Man Plus (12/82)
- Bally Midway, Jr. Pte-Man (12/83)
- Centuri, Guizer
- Cartamon, Bally
- Computer Kinetics, Yo-Pick-It
- Intrepid Marketing, Encore Retrofit Kit (1/83)
- Data East, Burger Time
- Data East, Bump ‘N Jump (2/83)
- Data East, Multi Conversion Kit
- Data East, Cluster Buster (7/83)
- Data East, Pro Bowling (7/83)
- Data East, Pro Soccer (8/83)
- Data East, Boomer Rang’r (4/84)
- Exidy Hardhat (2/83)
- Exidy Pepper II (6/83)
- Exidy Retrofit
- Exidy, Boulder Dash
- Exidy, Flip & Flop
- Exody, Astro Chase
- Exidy, Briclets
- Konami, Gyruss
- Konami, Time Pilot
- Konami, Time Pilot 84
- Mystar/Gottlieb, Royal Flush Deluxe (5/83)
- Introgentic Roc N Rope (6/83)
- Rock-Ola, Levers (3/83)
- Rock-Ola, Nickle
- Rock-Ola, Eyes
- Rock-Ola, Survival
- Rock-Ola, Mermaid
- Nichibutchu, Rug Rats (3/83)
- Nichibutchu, Radical Radial (10/83)
- Nichibutchu, Skelaloon (10/83)
- Sega, Tao/Scan (9/82)
- Sega, Monster Bash (11/83)
- Sega, Super Zaxxon (1/83)
- Strider, Toy Tomb (2/83)
- Stern, Pop Flame (3/83)
- Stern, Pop Flame (3/83)
- Stern, Pop Flame (3/83)
- Stern, Fast Draw (7/83)
- Stern, Fast Draw (7/83)
- Stern, Goal To Go (1/84)
- Taito America, Elevator Action (7/83)
- Taito America, Exterion
- Universal, Lady Bug
- Universal, Mr. Do
- Universal, Mr. Do’s Castle (11/83)
- Williams, Mystic Marathon
- Williams, Blaster
Blast your way through multiple challenges in a deadly battle against intergalactic aliens!

Position your eight-way joystick and man your firing button. Gaplus is on the attack! They are a colony of killer outer space insects...and their sting is extremely lethal. As Gaplus appears on the screen in different forms and flight patterns, shoot them with your arsenal of missiles. Points scored will depend on which Gaplus you destroy and in what formation they appear when hit. The more attacking aliens you shoot down, the higher the point value!
SUMMER SIX-PACK FOR THIRSTY EARS.

RATT
"Out of the Cellar"
"Stay Hungry"
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7-89694
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"Stay Hungry"
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7-88661

SOUTHSIDE JOHN AND THE JUKESE
"In the Heat"
Featuring the single, "NOW ROSED"
7-99712
On Mirage Records
Personal Management: David Sklansky

ON ATLANTIC, ATCO RECORDS AND CUSTOM LABELS.