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EDITORIAL

Open Channels

The debut of Ted Turner's Cable Music Channel this week marks a new dimension in the airing of this past year's most explosive music industry medium — video. The influence of music videos on the sales of albums and singles has been established countless times by the success of such groups as Duran Duran, Eurythmics, Huey Lewis and the News and others. Its place in the daily entertainment intake of younger demographic groups is obvious. Yet until now, only MTV has presented a cable channel devoted wholly to music video programming.

With the Cable Music Channel on the air now and various other channels set for airing in the near future, increased competition for viewers and advertising dollars, as well as for exclusivity on videos, will surely become fierce. As has been demonstrated in the marketplace time and time again, such competition will ultimately serve to improve the availability of the product and most likely its quality. Thus, programming will hopefully become more open to include other music formats than pop, heavy metal and "new wave" and the airing of videos from less established artists as was the case during the formative months of MTV.

We call on all the established and newly forming cable channels to heed this opportunity to strengthen the artistic quality and commercial viability of music videos and to help make the medium an adventurous and open-minded creative vehicle for our industry.

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ON THE COVER
The beautiful "Prelude" jukebox pictured on this week's cover marks the return of the famous Seeburg name and the tradition of excellence that has been synonymous with it over the past many decades. While the rebirth of Seeburg came to pass only a few months ago, when Seeburg Phonograph Corporation was organized, this world renowned manufacturer goes back to 1902 and carries with it an enviable reputation in the world of coin-operated musical entertainment.

The "Prelude," which was officially unveiled at a gathering of Seeburg distributors in Chicago on October 24, reflects the design and technology of the '80s and is home in every type of location, from the posh lounge to the neighborhood pub. Infinity lights emit a warm, friendly feeling behind the model's bronze reflector panel and when the music is on the lights pulsate to the bass and treble. When the music is off, this reverts to a steady, continuous light source to call attention to the machine even when it is not being played, which is a very effective merchandising tool on location and something that will help generate increased play. The Prelude embodies all the optional features to enhance the music operator's business - plus a Portable Printout Totalizer, which is an optional feature that cuts the cost of verifying income information.
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RIAA Reports Sharp Rise In Record And Tape Sales

NEW YORK — The dollar volume of U.S. manufactured records and prerecorded tapes rose 15 percent for the first six months of 1984 and unit shipments rose 18 percent over the same period, according to the RIAA. Prerecorded tapes led the way with a 36 percent rise in dollar volume and a 45 percent rise in unit shipments over the first half of '83. Singles showed a 2 percent increase in units shipped with a steady dollar volume, while albums shipped even in units shipped and dropped off 6 percent in retail dollars.

There were $121.5 million units shipped from January through June, 1984, compared to 265.6 million units through the first half of 1983, according to RIAA figures. Calculated at suggested retail list price, six-month 1984 shipments were valued at $1.9 billion, compared to $1.7 billion for a comparable period last year.

A&M Film Division Fosters Film Soundtrack Association

by Peter Holden

LOS ANGELES — After nearly three years in the works, the A&M Film Division will see its first finished product in December with the release of the film/soundtrack package. This Alan Parker film will be followed by other A&M film releases The Breakfast Club and Better Off Dead early next year and marks the emergence of a cohesive film/music division for the label.

With Gil Friese as head of both A&M Records and the newly formed film division and Andy Meyers as director of the motion picture development arm, the label's David Anderle will handle the music end of the projects. This sort of close working relationship is another step in the consolidation of films and soundtracks, in speaking with Cash Box.

LENDING A HELPFUL EAR — Lionel Richie recently stopped by Fiddler's studio to give a listen to Thomas McCaylor's debut solo effort. Pictured are (l-r): Steve Poulot, engineer; McCaylor; Richie and seated in the background is Howard Kinney.

Duets Gain Popularity, Hold Strong On Country Charts

By Brenna Davenport-Leigh

NAVANISHLE — It's not just Willie Nelson who appears to be on a duet tangent these days, one careful study of the country charts should show the apparent popularity of duets, not only over the country airwaves, but in sales as well. Every major label has one, two, and often the total, of duets on the country singles charts is now up to 14, making that approximately one out of seven charted records. The rise in the number of duets to appear on the charts has not come so much, however, from established duos or partners. There has been an increasing amount of teaming two notable country artists together for a single, and lately even album project, creating a whole new generation of stars in the public as well as for the radio stations.

Over the past year this success has been gradual, with pairings as Merle Haggard and Willie Nelson's "PANCHO and Lefty," Kenny Rogers and Dolly Parton's "The Isometric Man," "In The Stream," and Nelson and Julio Iglesias with "To All The Girls I've Loved Before." Notably, the latter two were also successful singles on the pop charts, giving, perhaps, a better idea of the public response to the duet idea. Even with the crossover success, however, country music has always seemed to have fondness for duets from Mary Ford and Les Paul to Loretta and Conway and Tammy and George. Last week Barbara Mandrell and Lee Greenwood took "To Me" to the number one position on the Cash Box country singles chart, and there are many other country twosomes which have recently charted and are quickly making their way toward the top. "Nobody Loves Me Like You Do," by Capitol's Anne Murray and singer/composer Dave Loggin is currently at #18 bullet on the Cash Box country singles chart, and just recently Ray Charles and B.J. Thomas had a Top 20 hit with "Rock And Roll Shoes" on Columbia. "It's A Be Together Night," by Viva's successful duo of Frazell and West is at #33 bullet, while Moe Bandy and Joe Stampley are at #48 bullet with "The Boys' Night Out" on Columbia. Also coming up the chart is "Slow Nights" by

Shelena Celebrates Her Universal Success — After playing two sold out concerts at the Universal Amphitheatre in Los Angeles, Shelena Easton was joyously surprised with news that her latest EMI America/Atlantic single, "You Could Have Been With Me," had just gone gold. Enjoying the presentation backstage are (l-r): Shelley Green, dance promotion, EMI; Bob Singer, national sales director, EMI; Jack Satter, national promotion director, EMI; Mark Burger, VP business affairs, EMI; Easton; Harriet Easton's manager; Dave Palacio, VP human resources, EMI, and Frenchy Gauthier, VP creative services.

After Six Weeks, Teachers Project Makes The Grade

by David Adelson

LOS ANGELES — When Cash Box first spoke to Capitol Records' executives (Cash Box, September 15) about the soon-to-be-released soundtrack to the film Teachers, it was apparent that the label was gearing for a strong multimedia promotion. Two singles later Teachers continues to be the number one box office draw in the country, as the album debuts this week at #96 with a bullet on the Cash Box album charts. The promotion of a soundtrack entails a unique marketing strategy that aims at both the movie-going and radio-listening audience. Capitol's senior vice president of marketing and promotion, Walter Lee, reflected on Teachers while both the soundtrack and the film are in "mid-stream."

Anatomy Of A Video Pt. 1

Film/Video Producers Find Silvercup At Bridge's End

by Rusty Cutchin

This is the first of a series of articles on the production of Billy Joel's new video, Keeping the Faith, and on video production in general.

NEW YORK — It looms over the horizon as a beacon of bygone days, when the fresh smell of baking bread ruled its corridors. These days another kind of bread is being made under the giant Silvercup sign, and it is fast reaching the kind of abundance of its predecessor. There's a reason for this, but Manhattanites, who seem to have an inordinate amount of suspicion concerning life outside their borough, have to look for it. It doesn't take a lot of effort. The first sight that greets a traveler on the downside of the Queensboro Bridge's upper roadway is the immense Silvercup scaffolding. Beneath the letters, the word "studios" has been inserted. Soon four projection video screens will be installed below that, providing outbound New Yorkers with a futuristic view of the fantasy worlds created within the structure's walls. It's an imposing sight over the Queens skylane.

Of course, New Yorkers have to look for it. One who has is Billy Joel. Inside the ex-bakery, carpenters now do the cooking. In a week, Billy Joel and video entourage will settle into Silvercup for a month-long project, the video to Joel's sixth single from his "An Innocent Man" album. The tune is "Keeping The Faith" and it's Joel's most ambitious video project to date. Inside Silvercup, workers are busy constructing one of four sets that Joel will use in the eight-minute video. A complete courtroom reconstruction is underway. The studio people hint that surprises may be in store. Everyone is busy.
BUSINESS NOTES

Lieberman Stock Offered

LOS ANGELES — Lieberman Enterprises, the nation's second largest rackjobber, is putting 1.2 million shares of stock up for public sale, asking $15 to $17 per share. In a five-year fiscal review, the company demonstrates successive sales increases, never higher than this year, due in part to the introduction of computer software to 500 accounts. Bear, Stearns and Co., along with Piper, Jaffray and Hopwood, are underwriting the public offering, which is expected to raise approximately $19.2 million.

PolyGram Takes On Broadway

LOS ANGELES — PolyGram classics will undertake a Broadway show album division by January of 1985. Of particular note will be a two-volume recording of the now-touring 'Jerry's Girls,' which features the show tunes of Jerry Herman. PolyGram, in association with England's John Yap, managing director of That's Entertainment Records, already has a catalogue which includes the albums from "The Hink," "On Your Toes," and "Baby." 'Jerry's Girls,' starring Carol Channing, Leslie Uggama and Andrea McArdle, will be released in album form in December, while the tour itself is set for Broadway early next year.

U Of Texas Halts illegal photocopying

NEW YORK — The University of Texas at Austin has agreed to prevent the recurrence of unauthorized photocopying of copyrighted musical works by its Music Department, after an investigation by the National Music Publishers Association found that its members copyrights in musical works were being infringed. To avoid a legal action, the University acknowledged that unauthorized copying of copyrighted material had taken place in its Music Department and that it had destroyed all unauthorized copies of the material.

PolyGram Pop Marketing Gramavision

NEW YORK — Gramavision records, the N.Y. jazz label, has changed its marketing relationship with PolyGram Records in the U.S. Formerly handled by PolyGram Classics, Gramavision releases will now be supported by PolyGram's pop division and each record will be marketed on an individual basis. "Renaissance Man," the new release by Jamaaladeen Tacuma, will be targeted to both jazz and black contemporary markets, while "Middle Passage," the new Anthony Davis LP, will be geared to both the jazz and classical markets.

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

NEW YORK — The Bryant Park Music and Dance Ticket Booth, which has been selling half-price tickets to music and dance events on the day of performance, has begun selling full-price advance tickets to performances. Telarc Corp. announces two November compact disc releases: pianist Nino Rota performing Schumann and Liszt and organist Michael Murray with Robert Shaw and the Atlanta Symphony playing Poulenc's "Concerto for Organ, Strings, and Timpani" and other French organ pieces by RCA International. It has just signed longtime success star Wilton Cotton to a long-term contract. "Crillo" is the first release. The Museum of the American Piano, which opened in September on 211 W. 58th St., will present its first concert Nov. 4 at CAMI Hall, the first in its Contemporary Keyboard Composer series. A tribute to the composer Arthur Schwartz was held Oct. 26 at Broadway's Majestic Theatre, with Tony Bennett, Nelson Riddle, Dinah Shore, ASCAP president Hal David and others participating. N.Y.'s Morton Dennis Wax & Assoc. public relations firm has added Omnibus Computer Graphics and Feigenbaum Productions to its roster of clients.

EXECUTIVES ON THE MOVE

Clifford appointed — Patrick Clifford has been appointed Associated Director, Talent Acquisition, West Coast, Epic/Portrait Records, Clifford will be involved in all phases of artists & repertoire activities for the labels.

RCA NAMES VAN DUFF — Larry Van Duff has been promoted to the position of manager, regional promotion - East Coast, RCA Records. Mr. Van Duff, based in New York, will oversee RCA's field promotion representatives in the New York, Boston, Philadelphia, Baltimore/Washington, D.C. and Cleveland, Pittsburgh and Buffalo markets.

Shaw named — Robert Shaw has been promoted to the newly-created position of Assistant Vice President of Management Information Systems (MIS) for Atlantic and Elektra Records. In this new post, Shaw oversees all in-house data processing activities for the companies. In particular, he works closely with the various departments of both labels to develop and enhance the use of computer systems. Robert Shapiro, Atlantic Records' controller, has been promoted to The Service Bureau (data processing). In 1981, he was named Manager of Systems Development, and in 1982 was promoted to Director of Management Information Systems, holding the position until the time of his appointment.

Wood named — Kerry Wood has been named Director of National Secondary/AC Promotion at PolyGram Records. Wood was formerly Promotion Representative for RCA in New Orleans. Commented John Betancourt, "Kerry Wood has an impressive background in promotion, which makes her well qualified for her new position. We welcome her to the company and look forward to a long and rewarding relationship."

ISLAND APPOINTS PROMOTION PROMOTION — Island Records, has announced the appointment of Island's regional promotion team. The staff consists of five regions in New York, Atlanta, Chicago, Los Angeles, and Dallas. John Boulos, who was previously with RCA Records, is now Northeast Regional Promotion Manager for Island Records out of New York. In Atlanta, Steve Smith, formerly with PolyGram Records is covering the Southeast. George Anthony, previously Music Director at WYD, moves into the Midwest position in Chicago, and Sandy Thompson, who was with Capitol Records in San Francisco, fills the West. Fred B. Schuman, who was with A&M Records prior to running his own independent marketing and promotion company, takes over the Southwest position.

FONOROW NAMED President of Chrysalis Music, Fonorrow was previously professional manager, east coast, and joined Chrysalis Music in 1979.

RCA NAMES GODEHL — Clare Godeh is has been appointed Contract Specialist, Business Affairs, RCA Records. Ms. Godeh joined RCA after having practiced law for six years.

BENKO APPOINTED — Gregor Benko has been named Manager, Artist and Repertoire for PolyGram Special Projects.. Benko is responsible for bringing the following new ways to exploit the catalog resources of the Polygram Records family.

BERGAN APPOINTED — Ronald Bergan has been appointed production manager, creative services. CBS Records has announced that his position will be based in Los Angeles, where he will supervise the multi-purpose demonstration facility and the west coast tape library. He will provide technical and creative assistance to CBS Songs' creative staff, writers and producers, and will also coordinate specialized projects.

HEMMINGS APPOINTED — Peter Hennings, managing director of the London Symphony Orchestra, has been named the first Executive Director of the Music Center of the Northeast.

BRANDMAN NAMED — Michael Brandman has been named to the newly created position of president, Playboy programs, Inc. In his new capacity Brandman will have direct control over all development programming and production for The Playboy Channel, the video division and feature films.

MARTONE NAMED — Jim Martone has been named to the position of Controller at Enigma Records. Martone was formerly senior accountant at Allied Record Company in Los Angeles, which is a division of WEA Manufacturing.

KOHN APPOINTED — Brad Kohn has been appointed to direct the Texas AP Network, a statewide radio network of the Associated Press. The 28-year-old Kohn joined the AP in June of 1983 at the Broadcast News Department in New York. He transferred to Washington, D.C. in September of 1983, when the broadcast news department was merged with the staff of the Associated Press Radio Network. At the Washington Broadcast News Center, Kohn's duties included writing, producing, reporting, anchoring and supervising.

PENN NAMED — Lynda Penn has been appointed to the position of Southeast Regional R&B Promotion Manager for Motown Records. A four year veteran in the music industry, prior to joining Motown, Penn worked for Malverne Distributors covering Philadelphia and Virginia, her experience also includes a stint doing independent promotion for RCA Records, and also working for W MOT Records. In her new position as Southeast Regional Promotion Manager, Ms. Penn will be responsible for the R&B promotion on all Motown product in Washington, D.C., Baltimore, the Carolinas and Virginia.

RCA Posts Third Quarter Profit

NEW YORK — Third quarter earnings of RCA Corp. rose 28.8 percent on record sales. Earnings for the three months ended Sept. 30 were $78 million, equal to 74 cents per share, compared with $60.5 million, or 53 cents per share, in the third quarter of 1983. Overall sales for the latest quarter were $2.47 billion, up from $2.27 billion for the same period in '83.

With the album's first single "Cool It Now" vying for the top spot on the B/C singles chart and breaking into the top Pop Top 40, this disc should do very good crossover business. While the young vocal group has help from Ray Parker, J.R., Michael Sembello and Richard James Burgess on various cuts, it also has some nice chart-making tracks with a wide audience. Relying on the boy's Jackson Michael Jackson's youth with the Jackson Five, "New Edition" is sure to find a strong B/C pop audience.

CONTACT — Dream Boy — Qwest 1-25163 — Producer: Dream Boy — List: 8.98 — Bar Coded

This long-awaited first LP from B/C chart toppers Dreamboy is every bit the prime follow-up album listeners have been waiting for since the band's top-selling mini-LP was released last year. Continuing its special brand of fine melodic funk, Dreamboy firmly establishes its unique blending of jazz and pop influences in this LP, proving to its growing numbers of fans that Dreamboy is no chart fluke. Certain B/C faro, "Contact" is an LP ripe for the Christmas market.

NO REMORSE — Motorman — Bronze Records 7 90233-1-1H — Producers: Various — List: 8.98 — Bar Coded

If you like honest, unrelenting heavy metal, then warn your neighbors, close the door and blast this two record collection from England's Motorhead. Four new songs accompany past efforts, and despite several personnel changes since composer/bassist/singer Lemmy Kilmister founded the band in 1975, there is a consistency in the intensity, energy and the quality throughout. Kilmister's gravelly vocals stand out, but the songs themselves have clear, well-formed melodies and are played with an effectively straightforward style. Of the new songs, "Steel" is the strongest, while the single "Killed By Death" works well also. A definite contender for AOR action.

SCATTERED LIGHTS — The Skatalites — Alligator 8309 — Producers: Justin Yap, Geoffrey Chung, Clive Davidson — List: 8.98

This 12-song collection from the band that essentially defined "Ska," contains six songs released on Top Deck Records in 1964 and six others from that era that have never before been released. It is the Skatalites' brand of shuffling instrumental tunes that continue to influence a wide variety of modern bands. From such standards as "The Reburial" and "Confucious," to the cuts that Alligator has rescued from eternal obscurity, this LP unquestionably stands as a missing chapter from Jamaica's musical history book.

OUTSIDE THE BOX

MAKE IT BIG — Wham! — Columbia 33953 — Producer: Wham! — List: 8.98 — Bar Coded

This second LP from Britain's "Bad Boys" marks a complete departure from its former musical statement. "Make It Big" is an LP of melodic pop with an R&B feel, fresh for CHR. George Michaels' fully rounded vocal tones are rich with a musical element not heard on the band's previous LP, a new sound that is less tense, more bouncy. Dance rhythms are played down in comparison, though "Credit Card Baby" and the already immensely popular "Wake Me Up Before You Go-Go" are thoroughly danceable cuts.

SINGLES


With this latest single off her "Self Control" LP, Laura Branigan once again lends her strong and commanding vocal technique to a mondy, melodic European song. The lyrics, rewritten to English from the original, powerfully speak of lost love and add to the definitive emotional impact the song has. Although "T.I.O" seems somewhat constrained as a result of chordal repetition, it's a radio show memorable piece, and offers a highly danceable rock tempo, all of which points to likely multi-format success.

BOB SEGER & THE SILVER BULLET BAND (Capitol P-5419) / UNDERSTANDING (3-422) (Gear Publishing Co./ASCAP) (Seger) (Producers: Bob Seger and Punch)

From the film Teachers, this latest Bob Seger offering is by and large successful in bringing together a good, singable melody, meaningful lyrics, and superb performances. Despite a chorus that remains on one plateau and never fully takes hold, the song clearly captures the power inherent in its words, which deal with the personal quest for growth and knowledge, and allows Seger's rich, honest and touching vocals to shine through.

REVIEWS

THE J. GEILS BAND (EMI America B-8242) / Concealed Weapons (3:50) (Center City Music/Last Licks Music—ASCAP) (Justman-Justman) (Producers: Seth Justman)

This first J. Geils single sans ex-lead vocalist Peter Wolf is thick with both R&B soul and pop veneer. Utilizing the rambunctious elements that have long made this band a mainstay on the music scene, J. Geils here rocks hard and with a contemporary feeling on a track that makes a statement of sorts against its title "Concealed Weapons." A partying guitar/bass riff and accenting horns highlight this piece which was made to dance to. Expect immediate pop adds.


The powerful, driving, rhythmic sounds of Huey Lewis and the News are evidenced once again in another successful effort off the "Sports" album. As usual, the vocals are powerful, and especially fine guitar playing also compliments this single, the follow-up single to the strong "LP. In its seventh million of Huey Lewis, this song offers a good melodic flair and imaginative lyrics, this time dealing with growth and survival. The CHR charts can certainly make way for this latest effort from Lewis.

FIONA (Atlantic 7-89610) / Love Makes You Blind (Love Theme From No Small Affair) (4:54) (Bioya Music/ Gold Horizon Music Corp./BMI) (Marchello) (Producers: Poppi Marchello)

Bringing a style that sounds part Benatar and part Kim Carnes, but with her own emotional input and technique, Fiona strongly sings this first single from the film, No Small Affair (with all it's other tunes written by Rupert Holmes). Though occasionally a bit too whiny, Fiona clearly demonstrates a commanding vocal ability which can range between harder rock and softer ballads. This particular ballad offers her the opportunity to display her talent, while the song itself is a very good piece which should do well on CHR stations.

JAKATA (Morocco 1750 CF) / Hell Is On The Run (3:38) (Stone Diamond Music/BMI) (Felber) (Producers: Pat Sherlock-Jimmy Felber)

One of Motown/Morocco's latest finds, Jakata is a well-schooled pop-rock band along the lines of Toto and Survivor and with the cut "Hell Is On The Run," the band shows it has the right blend to be successful on many fronts. Hard enough to please many of the younger crowd. Jakata is also textured enough to potentially cross to the dance and A/C formats. Tight but uneventful debut.

THE S.O.S. BAND (Tabu ZS4 0466S) / No One's Gonna Love You (3:18) (Flyte Tyme Tunes—Avant Garde Music/ASCAP) (Lewis-Harris) (Producers: Jimmy Jam-Terry Lewis)

A longterm club and B/C favorite, "No One's Gonna Love You" is now breaking out and its soothing groove and sensual vocals should help re-establish The S.O.S. Band as a major B/C force. With Jimmy Jam and Terry Lewis behind the board, the sound on this track is smooth and full. An excellent slice of slow funk which should capture a broad audience.
COMING OF AGE — Well, this may or may not be the “golden age” of film soundtracks, but with the summer’s season premiere of Purple Rain leading the way, it is certainly the high point in film soundtrack premiere parties. This last weekend’s two super-size parties through Hollywood and Beverly Hills, the most illustrious of which was the premiere of Paul McCartney’s Give My Regards To Broad Street. The ex-Beatle has not made an extensive publicity tour in over a decade and has not appeared in a major film since the Beatles Let It Be. As you know, the McCartney event hosted at the Bistro in B.H. was the most la-de-da affair to celebrate music and film since the Purple Rain gala. While the film got less than rave reviews, the pre-film party was hailed as an industry event. In recent years, making and about as much sense, was the Talking Heads’ debut feature length documentary, More Movies from the Next Big Thing. Sense was played to a packed house at the Palace and this gathering also brought out many Hollywood stars. A bit more music-oriented than the McCartney “event,” the crowd at the Palace included Mo Ostin, all the Heads, Belinda Carlisle, Drew Barrymore, Buck Henry, Mark Mothersbaugh, John Doe and Billy Zoom from X and Iggy Azoff. While the box office and record sales receipts have yet to establish either project as successful, it is obvious by the turns at both premieres that Hollywood is once again associated with this renaissance in gala events.

ICE HOUSE REUNION — That’s right, the all-time favorite party, the 30,000-watt, ice sound, an ice House is having a big get-together in early November to try to bring back many of the artists who got their start at the Pasadena club. Former owner Bob Stane, who sold the venue to Bob Fisher after 20 years, as a Rock & Roll theme park, has decided to get back in the game himself and play both LPs and any performers who played the Ice House and would like to participate. Savage can be reached at (818) 289-2062. Performers who started at the Ice House include couple’s bands like Breast/Meat, New Directions, Smokin’ Eddie, Cheech & Chong and recording artists Dan Hicks, Glen Campbell, Captain Beefheart, the Dillard’s, Hoyt Axton, The Nitty Gritty Dirt Band and many others. The BOSS IS BACK IN TOWN — In the midst of an explosive year-long tour and thereby playing many from two shows in the Bay Area, Bruce Springsteen has (finally) brought his show to L.A. After selling out the seven performances at the Los Angeles Sports Arena in just hours, you bet this city is ready for Springsteen! Now that the band’s hit, “The Boss,” which includes Clarence Clemens on sax and guitarist Nils Lofgren. The seven shows include a Halloween night concert which should blow the roof off the Arena.

JAKKS PANDORA — The toy manufacturer recently granted KGGO (our all-jazz station) permission to install a two-way broadcast, circular antenna on Mt. Wilson. KGGO president/general manager Saul Levine noted that the antenna, along with a new 30,000-watt broadcast transmitter, will allow the station’s signal to reach southern California’s listeners more effectively by correcting the overshoot problem encountered by stations with antennas on Mt. Wilson. The new system will be in operation before the end of the year.

SONY'S 78th ANNIVERSARY — The 78 rpm, the big, black, friction, acetate, microgroove record was introduced by the Columbia Phonograph Company to the general public. For more than 50 years, the 78 rpm has been a great collector’s item for music lovers everywhere. The 78th anniversary of the 78 rpm record will be celebrated by a special concert of Columbia artists, which will be broadcast on CBS Radio, Monday night, May 22, during an hour-long program. Many of the artists who have been associated with Columbia records over the years will participate in this special program. The concert will feature songs from many of the top artists in the music world today.

THE RETURN — With their debut General Public LP on IRS creating a furor for the young band, the English Beat, Dave Wakeling (l) and Ranking Roger (r) will perform at the Roxy on May 11. The band began as a two-bay, LP company in November to try to bring back many of the artists who got their start at the Pasadena club. Former owner Bob Stane, who sold the venue to Bob Fisher after 20 years, as a Rock & Roll theme park, has decided to get back in the game himself and play both LPs and any performers who played the Ice House and would like to participate. Savage can be reached at (818) 289-2062. Performers who started at the Ice House include couple’s bands like Breast/Meat, New Directions, Smokin’ Eddie, Cheech & Chong and recording artists Dan Hicks, Glen Campbell, Captain Beefheart, the Dillard’s, Hoyt Axton, The Nitty Gritty Dirt Band and many others. The BOSS IS BACK IN TOWN — In the midst of an explosive year-long tour and thereby playing many from two shows in the Bay Area, Bruce Springsteen has (finally) brought his show to L.A. After selling out the seven performances at the Los Angeles Sports Arena in just hours, you bet this city is ready for Springsteen! Now that the band’s hit, “The Boss,” which includes Clarence Clemens on sax and guitarist Nils Lofgren. The seven shows include a Halloween night concert which should blow the roof off the Arena.

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Andrew Riddleley and George McIchaels, otherwise known as Columbia recording artist Wham, met almost 10 years ago in London, and then formed a duo together in the North London suburb of Watford. "George was a late arrival at school and he was sort of in my class, and one day he was at the concert. I was thinking of doing a duet with George, but it never happened," said John. Riddleley. They have already released 10 copies of "Goodbye Yellow Brick Road" at the time, which they went through together, four years ago, they said, during geography class. Music became a bond between them. It was only fitting that they should one day write and record their own music together. Ten years down the line, the two have made music their lives and their livelihood, their most recent single "Freedom" for Columbia Records having gone #1 on the British pop charts and "Wake Me Up Before You Go-Go" positioned at #8 this week on the Cash Box Top 100 singles. The success is growing, and 1984 marks a landmark year for them not only just beginning to experience the kind of success in America that it’s original home to the U.K. hit “The Last Waltz” with "Wham, Rap!”, a hard-edged rap tune funk and its accompanying video. The Michaels, a tough, streetwise image with the British teens, an image that crossed the ocean well. Next came tunes called "Young Guns" and "Bad Boys," which did nothing if not cement that street punk mystique. But the tough image cannot hide what either Riddleley or Michaels had originally intended for, in either their songs or their public identity. "I really don’t like ‘Bad Boys’ Boys’ in retrospect," said George, "I wasn’t that keen on it at the all, but in retrospect I really don’t like it at all and I think that was the point at which I realized I was writing for the public in the sense that I was letting the image influence the writing, in other words I had to write a song to match up with some kind of rebellious aspect which detracted from the music, I thought." After some serious consideration, Wham decided to chuck its "Bad Boy" image altogether and concentrate on the music, which has always been its integral focus. With that concentration came both a change in music and an absolute break with the tough guy mode which they describe as a "media image," whereas now they are more relaxed. The music has become more melodic — less rhythmic, more musical, with a rich vocal style and a light pop sound. It is the music that Michaels and Riddleley enjoy, and it’s the music that new audiences are catching onto, with an accent on America.

Management Co. Expands To Films

Frankie Leigh Management of Los Angeles has long been associated with various facets of the music industry. Besides being responsible for booking music at San Francisco’s Hard Rock Cafe, Leigh also provides exclusive representation to British photographer Brian Aris. According to Leigh, "Brian is one of England’s finest photographers and is responsible to me. Clients are Linda Ronstadt (the ‘What’s New’ LP cover), Tina Turner (the ‘Private Dancer’ album), B.B. King, Parliament/Funkadelic, Sting, Rod Stewart and many more. Aris is the exclusive photographer for Shirelles, the ARMS (a group that the use of the songs you’ve ever, he’s done,’’ remarked Leigh. Aris was responsible for the multitude of pictures in Cash Box’s salute to Sheena Easton (September 29) and continues to trace her career through the eye of his camera.

Automatt Studios Close In Bay Area

LOS ANGELES — San Francisco’s Auto- matic recording studio owned by longtime music industry force David Rubinoff will close its doors and go approximately 1 after more than a decade of existence. In speaking with Cash Box, Rubinoff explained that after a high and the equipment will probably be sold and the 87Th Folsom studio shut down. Rubinoff’s management company, which Rubies a planned Rome Void lead vocalist Deborah Ilyay, also has under its wing Narada Michael Walden and Herb Alpert, among others. David Rubinoff and Friends will still be located upstairs from the studio.

In addition to the company’s music interests, Leigh has branched out into films. She was recently appointed vice president of the newly-formed Small Giant Media Films Limited. The company is preparing to start shooting a feature film entitled ‘79, a tale about life in the late 60’s, in early 1985.

Leigh is enthusiastic about the company’s future, citing the ever-increasing interaction between music and film, a trend she sees likely to continue. “Frankie Leigh Management will continue to work in the field of music videos as well,” she commented. "It is currently considering a follow-up Smokey Giants executive Tony Klinger (director, The Kids Are Alright) and David Courtney (producer, Lou Sayer and Roger Daltrey) on developing a number of music video projects as well as the new feature film.

MAGIC — L.A. Lakes star Mark Johnson (l) jokes with Frankie Beverly after Beverly’s Los Angeles Concert.

Cash Box/November 3, 1984

Peter Holden
STUDIO PROFILE

Planet Sound Studios

Planet Sound converted to a 24/48-track digital recording studio for over eight years as a top rehearsal studio in Manhattan. A group of experi-
enced engineers, including Robin Kandia, Michael Theodore and Bob Babbitt, developed the new facility with the idea of providing 7th Street services and
equipment at lower prices. The studio is located at 251 W. 30th St.

The studio's reputation has spread quickly throughout the New York area. Kandia, Khan's latest, "I Feel For You," were recorded at Planet. Other artists who have used
the facility include John Coltrane and the Coconuts, Manilows, Kiss, and the Gang, Gato Barbieri, Michael Brecker and the Ramonos. Janet Fonda's new
exercise record, "Prime Time" was also recorded there.

Planet occupies three floors in its building. Its upper floor was previously used for stage set construction and is being converted to house sound-stages for
video.

For more information, contact Isabel Story (212) 594-7534.

Below is a partial list of available equipment:

Recording Consoles
- MCI 500 Series Trident Series 80 with
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Effects

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(Midi equipped include 2 Yamaha DX 7's, OB8, Moogs, Drum Machines include
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Dr. Click

Monitor Systems

Both studios: Urei 813a Time Aligned, Hafer and Monitor power
Rod Minardi is in charge of studio equipment and en-
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IN THE STUDIO

Robert "Googie" Whitted and Cavin Yarbrough of Yar-
brush & People are in town this week discussing their latest
moments of decisions as to the sequencing order of Goodie's forthcoming LP entitled
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**TOP 30 COMPACT DISCS**

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks On 10/27 Chart</th>
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<tbody>
<tr>
<td><strong>1</strong> PURPLE RAIN (PRINCE AND THE REVOLUTION) (Warner Bros. 25110-2) WEA</td>
<td>1 8</td>
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<tr>
<td><strong>2</strong> BORN IN THE U.S.A. (BRUCE SPRINGSTEEN) (Columbia CK 36253) CBS</td>
<td>2 8</td>
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<tr>
<td><strong>3</strong> HEARTBEAT CITY (THE CARPS) (Elektra 82096-2) WEA</td>
<td>3 8</td>
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<tr>
<td><strong>4</strong> THE DARK SIDE OF THE MOON (PINK FLOYD) (Capitol CDP 460016) CAP</td>
<td>5 8</td>
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<tr>
<td><strong>5</strong> CAN'T SLOW DOWN (LEONEL RICHIE) (Motown 8859-MD) MCA</td>
<td>4 8</td>
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<tr>
<td><strong>6</strong> SHE'S SO UNUSUAL (CYNTHIA LAUPER) (Portrait 383930) CBS</td>
<td>7 8</td>
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<tr>
<td><strong>7</strong> PRIVATE DANCER (TINA TURNER) (Capitol CDP 460141) CAP</td>
<td>8 5</td>
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<tr>
<td><strong>8</strong> THRILLER (MICHAEL JACKSON) (Epic 381102) CBS</td>
<td>6 8</td>
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<tr>
<td><strong>9</strong> SYNCHRONICITY (THE POLICE) (A&amp;M 3735) RCA</td>
<td>9 8</td>
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<tr>
<td><strong>10</strong> AJA (STEELEY DAN) (MCA 37314) MCA</td>
<td>12 4</td>
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<tr>
<td><strong>11</strong> ELIMINATOR (ZZ TOP) (Warner Bros. 23774-2) WEA</td>
<td>10 8</td>
</tr>
<tr>
<td><strong>12</strong> GOODBYE YELLOW BRICK ROAD (ELTON JOHN) (MCA 65084) MCA</td>
<td>17 3</td>
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<tr>
<td><strong>13</strong> THE NIGHTFLY (DONALD FAGEN) (Warner Bros. 29968-2) WEA</td>
<td>14 6</td>
</tr>
<tr>
<td><strong>14</strong> MADONNA (Size 38387-2) WEA</td>
<td>16 8</td>
</tr>
<tr>
<td><strong>15</strong> FOOTLOOSE (ORIGINAL SOUNDTRACK) (Columbia CK 39342) CBS</td>
<td>11 8</td>
</tr>
</tbody>
</table>

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

**REGIONAL ALBUM ANALYSIS**

**NORTHEAST**
1. THE HONEYDRIPPERS
2. BARBRA STREISAND
3. CHAKA KHAN
4. GENERAL PUBLIC
5. RICKIE LEE JONES
6. JEFFREY OSBORNE
7. THE EVERLY BROTHERS
8. NEW EDITION
9. SHEENA EASTON
10. SAM HARRIS

**SOUTHEAST**
1. THE HONEYDRIPPERS
2. CHAKA KHAN
3. JEFFREY OSBORNE
4. SHEENA EASTON
5. BARBRA STREISAND
6. RICKIE LEE JONES
7. SAM HARRIS
8. NEW EDITION
9. GROVER WASHINGTON, JR.
10. DENNIS DEYOUNG

**Baltimore/Washington**
1. THE HONEYDRIPPERS
2. CHAKA KHAN
3. BARBRA STREISAND
4. RICKIE LEE JONES
5. JEFFREY OSBORNE
6. SAM HARRIS
7. DENNIS DEYOUNG
8. GENERAL PUBLIC
9. NEW EDITION
10. QUEENSYRHE

**Midwest**
1. THE HONEYDRIPPERS
2. SHEENA EASTON
3. BARBRA STREISAND
4. JEFFREY OSBORNE
5. THE EVERLY BROTHERS
6. SAM HARRIS
7. DENNIS DEYOUNG
8. TEACHERS
9. RICKIE LEE JONES
10. GENERAL PUBLIC

**North Central**
1. THE HONEYDRIPPERS
2. RICKIE LEE JONES
3. CHAKA KHAN
4. SHEENA EASTON
5. JEFFREY OSBORNE
6. SAM HARRIS
7. DENNIS DEYOUNG
8. TEACHERS
9. BARBRA STREISAND
10. THE EVERLY BROTHERS

**Denver/Phoenix**
1. THE HONEYDRIPPERS
2. BARBRA STREISAND
3. RICKIE LEE JONES
4. CHAKA KHAN
5. SHEENA EASTON
6. SAM HARRIS
7. JEFFREY OSBORNE
8. THE EVERLY BROTHERS
9. DENNIS DEYOUNG
10. GENERAL PUBLIC

**South Central**
1. THE HONEYDRIPPERS
2. SHEENA EASTON
3. BARBRA STREISAND
4. RICKIE LEE JONES
5. CHAKA KHAN
6. JEFFREY OSBORNE
7. THE EVERLY BROTHERS
8. SAM HARRIS
9. DENNIS DEYOUNG
10. GENERAL PUBLIC

**NATIONAL BREAKOUTS**
1. THE HONEYDRIPPERS
2. BARBRA STREISAND
3. CHAKA KHAN
4. SHEENA EASTON
5. JEFFREY OSBORNE
6. RICKIE LEE JONES
7. GENERAL PUBLIC
8. SAM HARRIS

**West**
1. RICKIE LEE JONES
2. BARBRA STREISAND
3. THE HONEYDRIPPERS
4. SHEENA EASTON
5. CHAKA KHAN
6. JEFFREY OSBORNE
7. GENERAL PUBLIC
8. DEVO
9. THE EVERLY BROTHERS
10. GENERAL PUBLIC

**10 PRINCE — 1999**

Cash Box/November 3, 1999
WHAT'S IN-STORE

NARM NEWS — The increasingly important role mass merchandisers are playing in home computer software distribution will be discussed at the NARM Rack Jobbers Conference by Dr. Egil Juliusen, Ph.D., chairman of Future Computing. The conference will be held at La Posada, in Scottsdale, AZ from Oct. 29 to 31, and will be followed immediately by the One Stop Conference on Oct. 31 to Nov. 2. “Mass merchandisers are certainly playing a major role, particularly through rack jobbers,” according to Dr. Juliusen. “Rack jobbers have risen dramatically in less than two years to become a major force in home computer distribution.” During his presentation, entitled “Selling Home Computer Software: The Role of the Mass Merchants,” Dr. Juliusen will point out that the biggest challenge to mass merchandisers of home computer software will be the shift away from games toward home productivity and educational software. But while consumers may need more support, they have already become more sophisticated, and the industry itself is becoming easier to use. Dr. Juliusen will also provide an overview of the home computer industry and its future, based on interviews of 6,000 consumers. “We found that 10 percent of households own a personal computer, and six percent are planning to buy one next year. And, without question, they don’t need it, they want it.”

NEW FROM YAMAHA — Set for a January, 1985 release date is the new Yamaha C200 Professional Cassette Dock. Some of its many features are automatic bias tuning for any tape, dbx II and Dolby B noise reduction systems, and automatic memory, replay and timer functions. Suggested list will be $200, to be the largest supplier of subscription-based information services to personal computer industry companies.

JEIT0 PLANS LP RELEASES — Along with the announcement of the fourth quarter subsidiary sales reports, Jelt0 has announced LPs, singles, compact discs, and video products, recently announced its move into front line, full-priced albums, expanding beyond its original mid-line base. Citing the phenomenal rise of the 12-inch single, the Agoura-based company has released four new compilation albums offering the newest extended dance versions of today’s hits. For the first time, Jelt0 will offer the buyer a sampler of the newest in a selective, longer playing album, creating an awareness of each artist in the mass merchandising marketplace,” announced David Catlin, president of Jelt0. With shipment beginning in October, a promotional campaign will begin late that same month. Jelt0 plans a seven-figure media campaign using national television targeted toward the ultimate consumer of the product. Their plans also include utilization of cable buys, selective network programming and local spots on radio in dance and music-oriented programming. The four new sampler albums are: “Heat,” a compilation of “hot” mix dance hits; “Number One On The Streets,” a two-record set featuring 16 extended mix versions of the biggest pop dance hits of the past year; “Street Sounds,” the most popular 12-inch versions of the New York phenomenon of “hip hop” music, master-mixed by Dave Stotts, who mixed Sheila E’s and Evelyn Thomas’ current smash hits; and “Foreign Affair,” the cutting edge of Europe’s new dance music which now has America dancing. All Jelt0 music products will be marketed and distributed primarily through rack jobbers and music retailers. The other principals of Jelt0 along with Catlin, all of whom have former executive experience at K-Tel International or Pickwick, are executive vice president Alan Cordover, senior sales and marketing vice president Jack Bernstein, product development vice president Jerome Bowie and international licensing vice president George Lukian.

TRADE SHOWS — Thalheim Expositions, Inc. is putting on the following trade shows, all taking place at the New York Coliseum: National Back-To-School Merchandising Show, February 15 to 17, 1985; Variety Merchandise Show, February 16 to 19, 1985; Premium Incentive Show, May 6 to 9, 1985; Mid-Year Variety Merchandise Show, June 9 to 12, 1985, and National Merchandise Show, September 7-10, 1985.

Cash Box/November 3, 1984
Producers Find Silvercup Studios (continued from page 7)

Silvercup, though it stands in ... another borough ... is a logical and convenient choice. The four-and-a-half acre complex is literally wrapped in the 59th St. Bridge in Long Island City, just the other side of the East River. They offer — on site — a lumber yard, a paint store and a lighting and grip equipment department. No waiting for deliveries. In-house production and marketing staffs are available for consultation on any type of job. The facility has ample parking, as well as drive-through capability for trucks, tech- 
vans and autos. Each sound stage (there are nine of them) is on street level. Suites of deluxe dressing and makeup rooms are offered. The complex is accessible via subway, car, bus or tram. But you have to look for it.

Many have, with a list of music video credentials to keep MTV busy around the clock, Silvercup’s giant stages have housed the productions of Scandal’s “The Warrior,” Missing Persons’ “Right Now,” Hall & Oates’ “Adult Education” and Bon Jovi’s “Runaway.” “Saturday Night Live” produced one of its famed films named “Needleman” there. The studio’s production arm, Silvercup Entertainment Ltd., produced and funded a dance trilogy, “Alibi” there.

The studio had already made a name for itself in film production before actively seeking the video market. It had made history by simultaneously housing the interior shoots for both Sid and Nancy’s “Garbo Talks” and “Catholic Boys,” starring Donald Sutherland, before duplicating the feat with “The Warrior” and “Right Now.” The interiors for Woody Allen’s most recent movies, “Broadway Danny Rose” and “The Purple Rose Of Cairo” were shot at Silvercup. But you have to look for it.

Back inside, the carpenters are pounding away. A set for the Isley Brothers’ new video is also being constructed. They will be in and out before Joel arrives. When he does, Silvercup will be ready for him. Next week, the making of “Keeping the Faith.”

COMEDY CLIP — Is there a law or something that says good acting and video music don’t mix? Is that why it’s so scarce? The era of the “video” act has arrived, but where are they? Well, one such performer is Julie Brown, a pint-sized singer/ writer/actress who also plays and writes her own music. Thespian emphasis is on comedy, and with such classic tunes as “I Like ‘Em Big and Stupid,” and “The Homecoming Queen’s Got A Gun” under her belt, Julie Brown and producer/coward/fellow actor and husband Terrence McNally have shaken the music video medium with a wenching jelly laugh. The big surprise is that the combination of quality acting, rock’n’roll and video is not only possible, it’s important (we were beginning to wonder) and that these performances don’t have to be so serious (acting in music videos, you have noticed, tends to be very serious, when and if it gets at all), they can also be fun. But there is nothing funny about rock’n’roll! Well, one look at Julie Brown’s “The Homecoming Queen’s Got A Gun” video will prove that wrong, “I called up my actor friends,” said Brown, “and I asked them to come down and just do this one thing and they said ‘sure great.’ One of the things that has always bothered me about rock videos are these idiotic performances by people who don’t have any right to be up there! I mean, the girlfriend of the band are up there and it’s so obvious.” The performance element in Brown’s video is the key to its visual success — there is nothing electronic about its appeal. Beyond the glib lyrics of a song that is funny enough without a video, it is the individual performances that gave the tune a successful carryover.

But her intention, having taken part in casting the clip, was to fill the most minute roles with experienced actors. “I wanted to get wonderful people in there to do even the small things because even the way they react, actors will do it better than non-actors. Every time I’ve used a non-actor for something I’ve always regretted it. It’s never what it’s supposed to be — the commitment isn’t quite there.” Brown and McNally estimate that 20 or so of the faces that appear in the video belong to the likes of SAG and AEA actors. The main face is Brown’s, who plays both the pistol-wielding homecoming queen and the narrator of the clip. Both roles are exceptionally well acted, especially for a rock vocalist. But Brown’s American Conservatory Theatre training and the two years she spent as the only regular on Evening at the Improv, this comes as no surprise. After writing and performing her own comedy material with her then partner (and current cowriter) Charlie Coffey, in the town of Coffey and Brown, Brown returned to her native Los Angeles to continue her comedy career. In L.A. she found that most of the venues were heavily strapped up in the Tonight Show constraints of line after line stand-up deliveries, a format Brown found very confining. “I was always frustrated,” Brown said, “until one day I thought ‘I can’t do this anymore — I hate this so much.’” It was then that Valley Girls’ was broken, a song which involved most of the elements that Brown relates to best — comedy, dressing and singing. “The Valley Girls’ came out people keep saying ‘Oh, you should have done that song,’ and I thought, ‘Yeah, I should have done something like that,’ and then I realized, well, why not? I can still do it.” That was said, then the theme song for Brown’s series (also an ACT alumna), who was then toying with the idea of producing. Before long, the two had set up their own small record company, Bullets Records, and had a thousand records sitting in their closet. “When I met Terrence I said I want to do television acting” and “Brown and McNally are the real thing.” said Brown, “for one thing I can’t do this anymore — I hate this so much.” It was then that Valley Girls’ was broken, a song which involved most of the elements that Brown relates to best — comedy, dressing and singing. “The Valley Girls’ came out people keep saying ‘Oh, you should have done that song,’ and I thought, ‘Yeah, I should have done something like that,’ and then I realized, well, why not? I can still do it.” That was said, then the theme song for Brown’s series (also an ACT alumna), who was then toying with the idea of producing. Before long, the two had set up their own small record company, Bullets Records, and had a thousand records sitting in their closet. “When I met Terrence I said I want to do television acting” and “Brown and McNally are the real thing.”

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Wannabes, of course, are destined to be there again for the next clip. “If you bring something with you, it’s not a matter of going to a meeting,” said Brown, “it’s a matter of making sure that you’ve got it and being ready.” And as Brown has found, often the best ideas are the most obvious. "I'm so glad we've got a gun," Brown says. "It's about time we had something more exciting than a stick in the video. And we've got a gun, so why not use it?"

The New Mayfair, the last group to be replaced, are currently back doing work on their next set. "We're just trying to keep it interesting," Brown says. "We've got to keep the audience interested. It's all about keeping the audience interested." For Brown, who has been working in video for some time, the challenge is to keep the audience interested without sacrificing the quality of the performance. "It's all about making sure the audience stays involved," Brown says. "We've got to make sure that they're paying attention. And we've got to keep it interesting. It's all about keeping the audience interested."
RADIO CALL LETTERS CHANGES INCREASED BY FORTY PERCENT — The changing of radio station call letters is on a significant rise, according to Maurice Webster, president of the Radio Information Center, which has just published the latest Encyclopedia of Call Letter Changes. The new publication indicates there was a 40% increase in call letter changes during the year from October 1983 through September 1984, as compared to the same period for the previous year. Of the changes, 50% are of one or more letters, and it is expected that the trend will continue. The changes are significant because they reflect the changing nature of the radio industry. The new letters are often more reflective of the station's identity and branding.

THE SOUNDS OF QUIET — Quiet Riot stopped by KMET Los Angeles to take part in an hour-long live interview, hosted by KMET PD Mike Harrison and night time personality, Denise Westwood. The format allowed listeners to call in and question Quiet Riot members. Pictures are (l-r): Frankie Banali (drums), Kevin DuBrow, Quiet Riot; Mike Harrison, Carlos Cavazo, Quiet Riot; Denise Westwood and Rudy Sarzo, Quiet Riot.

Lyman Named RKO Radio President

LOS ANGELES — Jerry Lyman, vice president and general manager of RKO General's WMG-AM/FM in Washington, was named president of the radio division of RKO Radio. Lyman replaces Robert J. Williamson. A 15-year veteran of RKO General, Lyman is also a corporate vice president for government relations for RKO. He was president of the Flo Division of the company from 1977 until 1982. "Jerry Lyman will bring a new direction to RKO Radio. His broadcasting expertise and excellent judgment will serve the company well now and in the future," said Shane O'Neill, president, RKO General. "We have some of the finest people and facilities in the business. I look forward to bringing this combination together into a strong team which will help meet a tremendous challenge," Lyman said. Lyman will remain in Washington for the present, where his duties will be limited to government relations duties. He said he will name a general manager for WMG in the near future.

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

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THE PASSING OF AN ERA — When Alberta Hunter died last week at the age of 89, another great era in American music passed into the history books. I know that sounds dramatic — and it's the type of thing that's said too often about too many people — but, in this case, it's true.

Alberta Hunter was a living link to a very special time in the history of American music. She made her first recordings in 1921 — at the very birth of recorded black music — and was a major star in the 1920s. She wrote Bessie Smith's first hit, "Down Hearted Blues," a full-trill, Louis Armstrong-style blues that came out a few years ago, just "Alberta, singer of songs." She worked at such nightspots as Chicago's Dreamland and the Cafe, New York's Apollo Theatre, Paris' Bricktop's and the Casino de Paris, where she replaced Josephine Baker. She was a star of cabaret — singing throughout Europe in a number of languages — and theatre, playing opposite Robeson in the London production of Show Boat.

When Alberta Hunter sat and talked about W.C. Handy, Al Jolson, Sophie Tucker, or any of the other people she knew well back in the old days, her eyes got bright and she'd squeeze your arm and drag you back 60 or 70 years. And when she sang — with a full voice that lasted until the end — she'd bring it with her.

Alberta Hunter's story has a large melodramatic segment that was well-publicized some years back. In the early '50s she left the stage to care for her sick mother. After her career died, she worked as a paraplegia aid for 12 years. For 20 years she diligently worked at Goldwater Hospital in New York, until she reached the mandatory retirement age of 70. Or so they thought. At the age of 82, Alberta Hunter came back to music. For the next seven years she performed, usually at her New York's Cooke, and recorded for Columbia Records. She granted interviews gracefully, showed no let-up in energy and regaled in her comeback. Yet, she always said, she would have been content to continue working as a nurse.

When Eubie Blake died, at the incredible age of 100, the last living link to the years before jazz — the ragtime era — died. With the passings of Mabel Mercer and Bricktop and now Alberta Hunter, the last living links to the grand years of cabaret and, in Hunter's case, to the blues tradition of such female singers as Ma Rainey, Bessie Smith and Trixie Smith dies. Ironically, that era was just brought very much to life in "Ma Rainey's Black Bottom." But that's just the theatre. Alberta Hunter was the real stuff.

Jazz is very fortunate, it came along at the right time. The history of jazz closely parallels the history of the phonograph, so we have proof of the early jazz players' abilities. An improvisatory music, without the phonograph jazz would have just faded into the mist. And since both jazz and the phonograph are largely of this century, we have had in our midst, until the passing of Eubie Blake, representatives from all of the major eras of jazz.

This is important, because jazz has a very long time in the making. But very, very quickly, those people are leaving us. Men like Billie Holiday, Benny Carter, Roy Eldridge, Benny Goodman and a handful of others are national treasures. We are very lucky there are some years of Chicago or Harlem. The beboppers — those wild-eyed revolutionary-dreams of the '40s — are gray-haired and pouncy. Their stories, their connections with the past, are getting dimmer. And one day, like everything else, they'll be gone from our midst. It won't just be the musical people who die, it will be the musicians. It won't just be like Fred Astaire and Cary Grant and James Cagney are our living threads to the Golden Era of Hollywood. One day, like the silent screen greats, they will just be flickers. Fortunately we seem to be aware of this now and oral history programs are proliferating.

So goodbye Alberta Hunter. Goodbye Bricktop and the Casino de Paris and the Dreamland Cafe. Goodbye to a wonderful era that will, of course, never die.

PATTI MARTINO — One of the most welcome events of the New York jazz season occurred a couple of weeks back at the Bottom Line. Pat Martino, one of the finest electric guitarists to come up in the '80s, returned to the stage after a lengthy absence. Martino had suffered a few years back and had been recording on a number of occasions, to be at death's door. Certainly it didn't look like he would ever return to playing.

Well, Martino snuck into New York as an opening act at the Bottom Line. And though he looked rather gaunt and was backed by a fairly indistinguishable funk band, Martino's playing was superb — fluent, fluid, occasionally searing. His reexpressions are a major jazz event.

BOBBER ARROUND — The N.Y. musician's union has inaugurated the Jazz Musicians Foundation of Local 802, to "increase public awareness of this great music, both traditional and innovative" and "provide educational and performance opportunities for young unknown jazz artists." Sounds like any ideal ... Those of you headed for Europe next weekend may want to drop in on the Total Music Meeting '84 at Berlin's Quartier Latin. Called "The Piano Project," the festival will bring together Herbie Hancock, Marilyn Crispell, Bobby Few, Alexander von Schlippenbach and other worthy contemporary piano ticklers, Nov. 1-3. The Manhattan Bridge Company will be bringing a number of concerts to Brooklyn's Port Richmond Cultural Workshops. April Redmon (10/28), Andrew Neel (11/1), Alex Gorr (11/18), Cassandra Wilson (12/2), Joseph Jarman (12/5/85), and Frederick Neumann (12/7) call; (212) 638-2404 for info. Pablo Alao has just signed a pact with alton veteran Phil Woods; the first release will be "Live From New York in early '84.

I'm still smiling — Hank Jones and Tommy Flanagan — Verve MPS 817-863. — Producer: Harvard Baker. — I'm Still Smiling — They're born, musically, of the same egg. They bluster through some bebop ("Relaxin' At Camelot," "Au Revoir 450" in some ballads, "Afternoon In Paris," "In A Sentimental Mood," and bubble through some blues ("Rockin' In Rhythm")...
TRAILBLAZING. PART 3 — Product, promotion, publicity, profits. Not as simple to achieve as to read, but if the first three are handled expertly, the fourth falls right into step... Our story this week deals with the record aspect and a new company so far most successful that its business objectives include the complete title. Pro Motion was formed a year ago by Brad LeBeau and Joe Giaco, and in that time the two have become known as the top independent promotion men on the dance and R&B scene. The company's client roster reads like a who's-who of established and up-and-coming crossover artists. Hall & Oates, John Lennon, Donna Summer, Evelyn "Champagne" King and Joan Jett are currently utilizing Pro Motion's services as insurance in the dance club and AOR markets. The firm's marketing clients include Spinadel, Basie, B.B. King, Temper and Alicia Myers. Pro Motion has made marketing, as well as the consumer, the biggest and most important barometer of success... "A record doesn't pick the hits... the consumer does." By tracking sales reports from over 500-plus national accounts — 125 in New York alone — radio, record, and tour trade outlets, we can build a most comprehensive and accurate picture... Arthur Baker, John "Jellybean" Benitez, Tommy Motolla and Kenny Laguna, we can apply the same promotional techniques to suit their needs... For LeBeau, the idea of consumers as the dictators of a record's success is a fact of life. "You have to get the buzz going," he says, "on the street, in the clubs, in the stores, getting the programmers talking about it. You have an act and an act's story to start happening. On paper come up fresh, that's really the best promotional tool, the band. Now on the dance/R&B level, for retail research, as the consumer is the biggest and most important barometer of success. A record, that's what year for sales research.

Pro Motion's computerized facilities and professional approach have gone a long way toward establishing the young company's credibility in the on-again-off-again-on-again dance music market and with major label accounts. "This business of record promotion is more than just mailing records," says LeBeau. "There's a great deal of follow-up involved. A record company's interest in a firm such as ours is obvious, but if a (separate) client doesn't want their record to get lost in the shuffle," he adds, "alluding to Pro Motion's producer/manager clients, which include Arthur Baker, John "Jellybean" Benitez, Tommy Motolla and Kenny Laguna, we can apply the same promotional techniques to suit their needs... For LeBeau, the idea of consumers as the dictators of a record's success is a fact of life. "You have to get the buzz going," he says, "on the street, in the clubs, in the stores, getting the programmers talking about it. You have an act and an act's story to start happening. On paper come up fresh, that's really the best promotional tool, the band. Now on the dance/R&B level, for retail research, as the consumer is the biggest and most important barometer of success. A record, that's what year for sales research.

The last time LeBeau made the Parrot — LeBeau's newest R&B record — was "Lil' Wayne" by Joyce Kennedy, stopped by the Red Parrot last week to promote her album, "Lil' Wayne." For the record, Kennedy is (left) David Lotz, Burnham-Callaghan Associates (PR Red Parrot) and Ray Smith, A&M Promotions.

Pro Motion is a sytematic and well-organized operation, but LeBeau is particularly discouraged by the lack of success in selling 12-inch music and in some cases we've found that these stores and record labels were never properly set up to merchandise such product.

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HIP-HOP BIRTHDAY — It was an all-star affair for Rush Productions president and dusk/Simmons during a surprise birthday party in Manhattan recently. Simmons manages Kurtis Blow, Spyder-D and Run-DMC. Pictured are (l-r, rear): D.M.C., Simmons, Steve Plotnicki, vice president of Records and Cory Robbins, president, Profile Records.

(continued on page 28)
COUNTRY

Duets Holding Strong On Charts

(continued from page 7)

Meil Tidis with Glen Campbell on RCA, and two new debuts from the CBS group, "A Place To Fall Apart" by Merle Haggard with Janie Fricke and Willy Nelson and Kris Kristofferson's "How Do You Feel About Foolin' Around."

There are also a couple more singles to look for, from RCA comes Gus Hardin with special guest Earl Thomas Conley on "All Tangled Up In Love," and an upcoming release on Warner Brothers' Eddie Rabbitt with RCA newcomer Billy Karler entitled "Every Night I Fall In Love With You."

The success of duets is not just coming from the partnership of two independent country artists, however, the traditional duets are still around and just as popular as ever, if not, in fact, more popular as seen by themeteoric rise of the mother-daughter duo The Judds.

Four singles currently climbing the charts are from established duet acts. "World Greatest Lover" by The Bellamy Brothers is at #86 bullet on Cash Box's singles chart, with The Judds' "Why Not Me?" rising closely at #92 bullet and Mercury act The Kendalls' latest release "I'm Gonna Give You Something Better" is also a strong new entry.

A perhaps unexpected duo to appear on the country charts, though, is The Everly Brothers on a long-awaited comeback with "On The Wings Of A Nightingale" on the Mercury records label. The single #65 with a bullet, and gives even more insight to the accepted popularity of the duet sound, something the Everlys practically patented in the pop industry age.

Other duet releases to have recent chart success were the parody "Mama, She's Just Like That Janie" by Pinckard and Brown, and an independent release on Charta "Country Man, Country Lady" by Steve and Debbie Brown. Both records have already spent seven weeks on the chart.

On The Album Charts

If there is any indication of the continuation of duet releases and successes, it is in the number of potential singles which could spawn from the many album duet projects already out. On Cash Box's album chart are "Meant For Each Other" by Barbara Mandrell and Lee Greenwood (6) and "The Judds" (10). "It Takes Believers," by Mickey Gilley and Charly McClain (#24), Moe and Joe's "Alive and Well" (#41), The Bellamy Brothers' "Restless" (#50), "Music From Songwriter:" by Willie Nelson and Kris Kristofferson (#51 hit) and Ray Charles' "Friendship" LP (#53). Also debuting this week is a "greatest hits" package from Frizzell and West at #47 bullet.

While many of the above mentioned still have several potential releases, the labels have plenty others to follow, assuring that the sound of two voices in harmony will surely be heard on the airwaves for quite a while. George Jones 'Ladies' Choice' LP has selections from Jones and nine country songstressings including Brenda Lee, Janie Fricke, Loretta Lynn, Barbara Mandrell, Emmylou Harris, Lacy J. Dalton, Deborah Allen, Terri Gibbs and Leona Williams, while from established duos are new releases from The Judds and The Kendalls and to get a little holiday duet cheer, there's Kenny Rogers and Dolly Parton's latest collaboration entitled "On Christmas." The Judds also wondered what one's two favorite artists would sound like together, wait no longer, this appears to be the year.

Nite Records To Release EP By Blue

NASHVILLE — Newly established record company, Nite Records of America, in an innovative marketing approach for an independent label, will release an EP on country artist Bobby Blue. The EP entitled "Turn On The Blue Light" will contain six selections, five of which were written by Blue. A commercial for the album is in post production and will feature clips on each of the cuts. The commercial is being prepared to air on the Nashville Network and special marketing will be done on the product which will be available by mail order. Nite Records of America may be contacted at P.O. Box 2909, Hollywood, CA 90076.
SINGLES REVIEWS
OUT OF THE BOX

CHARLEY PRIDE (RCA PB-13936)

"Mississippi," Charley Pride's second single release from his "Power of Love" LP, finds country's smoothest crooner singing of his Mississippi memories in a poignant ballad that reflects on morning mist, Delta cotton fields and a sharecropper father's dreams. The deep, ready quality of Pride's vocals works well in painting a vivid, sentimental picture and the church-flavored piano chords and floating harmonica strains give the production the authentic touches of down home.

FEATURE PICKS

ED BRUCE (RCA PB-13937)
You Turn Me On (3:19), Half-Clement-BMI/Bright Sky-ASCAP (B. McDill, J. Weatherby) (Producer: Blake Mevis)

OAK RIDGE BOYS (MCA-52488)
Make My Life With You (3:25) (Garvin/Sweet Karol-ASCAP) (G. Burr) (Producer: Ron Chancey)

MEL Mc Daniel (Capitol P-5418)
Baby's Got Her Blue Jeans On (3:03) (Half-Clement-BMI) (B. McDill) (Producer: Jerry Kennedy)

LLOYD DAVID FOSTER (Columbia 38-04670)
I'm Gonna Love You Right Out Of The Blues (2:42) (Rick Hall—ASCAP) (W. Aldridge, T. Bradfield) (Producer: Bob Montgomery)

CHARLIE BANDY (RCA R2391-1)
Love You Right Out Of My Mind (2:17) (Music City-ASCAP) (D. Steakley) (Producer: Harold Bradley)

LIZ BOARDO (Belmont BR047)
Help Yourself To My Heart (3:15) (Dutchess/Posey/Old Friends-BMI) (D. Allen, R. Rector) (Producers: Mike Danilo, Jerry Fox)

EARL DANIEL HYDE (GBS 719)
I Can See You With My Eyes Closed (3:16) (Chablis/Button-Willis-BMI) (L. Bastian) (Producer: Phil Baugh)

TONI PRICE (Oak OR 1075)
Let's Hang On (3:10) (Saturday/Screen Gems-EMI/Seasons Four-BMI) (S. Linzer, D. Randell, R. Cree) (Producer: Ray Ruff)

ROBIN LEE (Evergreen EV-1026)

Evergreen recording artist Robin Lee offers "I Heard It On The Radio," an uptempo tune written by Dickey Lee and Buzz Cason. The energetic, driving production highlights the young songstress' sassy, country-soul flavored vocals and she gives an impressively polished performance on this tune, which should draw quite a bit of attention from country radio.

NEW AND DEVELOPING


With his latest LP entitled "Blue Highway," John Conlee definitely heeds the saying "variety is the spice of life" and the result is what could be his most crossover-oriented album to date. The material, from a string of fine writers, is consistently good, though each selection hits out on a different theme and often a different musical direction. The first single release "Years After You" is already climbing the charts at #48 bullet, while other strong tunes to listen for include the pop-flavored "A Little Bit of Lovin'" a bit of country-calypso in "De Island," and what could be another Conlee classic, "Working Man." Also included on the LP is a rendition of "Radio Lover."

ALBUMS


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CHUCK CONLON
"YOU ARE A WOMAN"

YOU ARE A WOMAN

You are a woman, you are an angel, you are a woman.

CHUCK CONLON
"YOU ARE A WOMAN"

You are a woman, you are an angel, you are a woman.
THANK YOU, AGAIN!

CHAPPELL/INTERSONG
MUSIC GROUP-USA
ASCAP COUNTRY PUBLISHER OF THE YEAR
FOR THE 5th TIME
(Dedicated to the memory of Irwin Schuster)

CHARLIE BLACK
FOR THE SECOND CONSECUTIVE YEAR
and
TOMMY ROCCO*
ASCAP COUNTRY WRITER OF THE YEAR

ASCAP

A LITTLE GOOD NEWS
Writers: CHARLIE BLACK, RORY BOURKE and TOMMY ROCCO
Producer: Jim Ed Norman
Publisher: Nashville—Capitol

ANY DAY NOW
(Dedicated award)
Writers: BURT BACHARACH and BOB HILLIARD
Producer: Ronnie Mase and Tom Cotter
Producer: Ronnie Mase and Tom Cotter
Publisher: Warner—Capitol

FADED LOVE
Writers: ROB WILLS and JOHN WILLS
Producer: Wilie Nelson—Columbia

SLOW BUIN
Writers: CHARLIE BLACK and TOMMY ROCCO
Producer: Jim Ed Norman
Publisher: Warner—Capitol

YOU LOOK SO GOOD IN LOVE
Writers: RORY BOURKE. KERRY CHATER and GLEN BALLARD
Producer: Ray Baker
Publisher: George Smith—MCA

BABY I LIED
Writers: RAFE VANHOY, RORY BOURKE and DEBORAH ALLEN
Producer: Charlie Centro
Publisher: Chappell—RCA

SOUNDS LIKE LOVE
Writers: CHARLIE BLACK and TOMMY ROCCO
Producer: Johnny Lee—Elektra

YOU NEEDED ME
(Dedicated award)
Writers: HANDY GOODRUM
Producer: Jim Ed Norman
Publisher: Nashville—Capitol

BABY I LIED
Writers: RAFE VANHOY, RORY BOURKE and DEBORAH ALLEN
Producer: Charle Centro
Publisher: Chappell—RCA

I'M MOVIN' ON
Writer: HANK SNOW
Producer: Emmett Harris—Warner Bros

ISLANDS IN THE STREAM
Writers: BARRY, ROBIN and MAURICE GIBB
Producers: Barry Gibb, Karl Richardson and Alphy Blyton
Kenny Rogers and Dolly Parton—RCA

CONGRATULATIONS TO ANNE MURRAY ON WINNING
CMA ALBUM OF THE YEAR AND SINGLE OF THE YEAR FOR "A LITTLE GOOD NEWS"
PRODUCED BY JIM ED NORMAN AND WRITTEN BY CHARLIE BLACK, RORY BOURKE AND TOMMY ROCCO

CHARLIE BLACK     RORY BOURKE

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NEW YORK     NASHVILLE     LOS ANGELES     TORONTO
Benson Releases DeGarmo And Key ‘Communication Package’

NASHVILLE — Phil Johnson, vice president, product development and marketing, for the Benson Company, made the announcement of the “Communication Sight and Sound” package consisting of Power Discs/Benson recording duo DeGarmo & Key’s new album release and two-song video, which features selections from the LP.

Allen Brown, manager-marketing for the Benson Company, further described the projects’ potential. “The two songs on the video can be used separately or together. One is well suited for Christian programming (“Alleluia”), while the other (“Six, Six, Six”) is targeted for general market broadcast audiences. The two songs as a pair will be used in youth group activities, in-store merchandising displays, and as an integral part of promotional efforts.”

In addition, a marketing plan has been coordinated in conjunction with DeGarmo and Key’s Fall U.S. Tour. Merchandising display materials which the Benson Company has manufactured include: DeGarmo bin, bin header/backers, posters, special price stickers and 30-minute, 4-inch videos for in-store viewing that feature “Six, Six, Six” and “Alleluia, Christ Is Coming” on a rotated basis for the duration of the cassette.

“The Communication Sight and Sound” package was introduced to the media Oct. 16 through a nationwide press conference call which was scheduled concurrently with a local press conference and video screening in Memphis, TN. Participating in the conference were Benson and DeGarmo and Key, Ardent Studio representatives, including creative director of the video, Marcus Penzerch and Andy Daniel, Benson Company spokespeople.

The “Communication” LP is also featured on the Benson Company’s “Spotlight Program” for October and November, which exposes premiere releases nationally in retail outlets for a two-month period. Co-advertising on radio and in print is currently being coordinated to support this retail program in select markets.

COULD IT BE SANTA’S HELPERS? — Certainly, since Rogers and Parton are teaming up on a holiday LP entitled “Once Upon A Christmas” and an upcoming LP that celebrates a Christmas special, their two records will also get together for some concert dates after the first of the year.

7TH AVENUE MEETS 16TH AVENUE — Nashville’s music community held its head high, straightened its back, and strutted down the runway recently when country music entertainers, songwriters and radio and television personalities modeled the fashions of designer Henry Fricke. The show was sponsored by the Nashville Chapter of the National Academy of Recording Arts and Sciences and Casner-Knot. Among the personalities to model during the event, billed as “Fashions Across/Media Against Drugs,” were Michael Johnson, Brenda Lee, DeGarmo and Key, Dunn & Dunn and Joe Bonsall of The Oak Ridge Boys, members of Complet Records’ group Autumn, BMI’s Lane Brody, RCA’s Vince Gill, Warner Bros. artist Tommy Embry, Pickett and Bowden and Karen Brooks, gospel music’s Bobby Jones and songstress Pia Fricke. Proceeds from the show were donated to NARAS.

AND SEW ON AND SEW ON — Janie Fricke recently debuted her own ready-to-wear line of apparel before department store and boutique buyers at the Women’s and Children’s Spring ’85 Apparel Market Oct. 25-31 in Dallas. “The Janie Fricke Collection,” a 36-piece line, includes casual dresses, skirts, tops and pants designed by the performer and manufactured exclusively by a clothing firm in Mancos, CO. The designs are created with fabrics that are created and woven by a local company, with each piece of fabric designed to complement her clothing collection. Fricke said she used her own experiences and knowledge in designing the collection, “Because I’m on the road so extensively, I wanted fabrics that would be comfortable and easy to care for, yet able to withstand the rigors of touring.” The line is being designed with the musician in mind and we feel the quality of it is superior to similar merchandise in its price range.” And what’s Fricke going to do for the ladies? Well, she has that figured out already. “I play them at theChanged look on a woman is a narrow, slim-lined design with her design is big at the shoulders and come in to the waist. I like to use 2-1/2- to 3-inch wide belts to make the waist look smaller. I also think the waistsline is emphasized in long tunics bolted over narrow-shoulder-jeans look. I’m using a lot of that and it points to a woman’s shape in a real nice way.” Thanks, Janie. We’ll look forward to that.

TEENING OFF — If your fortune cookie reads, “Watch out for flying golf balls if you’re in the Burbark area Nov. 5,” take heed. The Academy of Country Music is sponsoring its 2nd Annual Marty Robbins Memorial Golf Classic on that date at Burbark’s De Bell Golf Course. The celebrity/amateur 18-hole golf tournament benefits the American Heart Association in Robbins’ name (last year the tournament netted more than $10,000 for the cause). An entry fee of $15 will cover green fees and cart, on-course refreshment, tee prizes, dinner and a chance to win a 1984 Dodge Ram 4x4 truck. And if that’s not enough, a celebrity guest will play in each foursome. Already set for the tournament are Paul Michael Glaser, Howard Keel, Alex Trebek, Johnny Lee, Bruce Welz, Lou Rawls, Jack Carter, Ed Nelson, Ron Masak, George Lindsey, Doug Kershaw, James Sikking, and Johnny Mann. Ronnie Robbins, the late singer’s son, will also be on hand for the event.

WILLIE AND KRIS SAY TAKE A FRIEND TO THE PLOTS — Willie Nelson and Kris Kristofferson, currently starring together in the movie SongWriter, have donated their portions of the film to the American Cancer Society’s “A Song for Life” project. The proceeds from the sale of the film will go to help pay for cancer research and patient services. Nelson’s portion includes the filming of his famous hit “On the Road Again” with Kristofferson singing the lead vocals. Nelson donated $125,000, while Kristofferson’s portion will bring in $160,000.

“Soul Searchers” is the title of the song that will be performed on the Country Music Association Awards show Nov. 19. The song is being performed by the Country Music Association Foundation, with proceeds benefiting the foundation. The song will be performed by the Country Music Association Foundation, with proceeds benefiting the foundation.

Hmmmm...
INTERNATIONAL

CBS Holds UK Sales Conference
by Chrissy Iley

LONDON — CBS UK held its annual sales conference at Torquay recently to reveal the album releases for the autumn. Previewed at the conference was Paul Young's "The Secret Of Association" — the follow-up to his platinum debut "No Parlez." The show included the single "I'm Gonna Tear Your Playhouse Down" and will coincide with a nationwide tour.

Particularly well received was the debut solo album from Alison Moyet (formerly with Yazoo). The album, simply titled "Make It Big," includes her excellent new single "All I Got Cried Out" — the follow-up to her UK smash "Love Resurrection." The album is a superb showcase for her powerful vocals and distinctive songs.

The new Wham! album already includes three UK number ones. "Wake Up Before You Go Go," and a solo offering from George Michael, "Careless Whisper." This album is suitably titled "Make It Big." It includes the new single — another number one hit, "Freedom." The band is about to embark on a UK tour.

The first of the albums to be released was "Aural Sculpture" — marks a return to a more hard-edged sound. It is their first release since "Fame." The cassette version comes with a special computer game which will be conveniently linked with international tie-ins in computer magazines. The accompanying video provides some compelling imagery.

Other major releases from CBS/EPIC include the Public Image Limited soundtrack from the silent film "Metropolis," and product from REO Speedwagon, Peter Gabriel, Kiki Dee and the Rolling Stones.

CBS is also adding more titles to their Showcase series, notably Bruce Springsteen's "Darkness On The Edge Of Town," and Electric Light Orchestra's "A New World Record."

Managing director Paul Russell congratulated his company, and said: "I believe we have reached a certain maturity in this company where we are confident of our position and our future, never one to sit on our laurels and constantly trying to do better. Our record speaks for itself."

ARGENTINA

BUENOS AIRES — The new Luis Miguel album will be one of the main items at the oncoming annual sales & promotion conference to be held next week by EMI Argentina in the city of Villa General Belgrano. The label will also showcase the new local albums by Gianfranco Pagliaro and Juan Carlos Baglietto, as well as several international releases including the latest Galvan Idol P.M. EMI promotion topper Roberto Play to Cash Box that the company feels confident about the end-of-year campaign, due to the health of the product that will be made available.

A new date at the Obras Stadium, November 2, has been scheduled for Facundo Cabral after the overwhelming success of his last concert. This December, Cabral has been performing in Argentina and Spain for about 15 years, only one album for the company. This popularity is also reflected on record sales: Intercity released his "Ferrocarril" album and has been obtaining good figures.

CBS artists Pipinelle are engaged in a busy series of international performances in several countries: at the Lincoln Center in New York they had two dates with SRO attendance and they visited Waterloo, Belgium, and the Netherlands. This year, they have been performing in Canada, Argentina, Mexico and Venezuela, and November 26 they will start a week of promotional appearances in Brazil, with strong support from the label. In December they will go to the UK and then to Italy. Their latest album, recorded in Italy is being released this week in Argentina and will also be marketed in several other Latin American countries.

Nestor Selasco of Sacramencana reports satisfaction with his company's debut in the US. In October he will release the visit of chanteuse Daniela Romo to Argentina: the second album by this artist is selling very well, and Channel 9 is airing tapes recorded during her stay here. The melodic music field has few artists at the moment, and it seems clear that Daniela is filling a void in the market.

Leo Ventigol of PolyGram reports that a joint campaign will be launched to promote a double album titled "Estudio Philips" after the TV program currently on the air on Channel 7 in Buenos Aires and several areas in the interior of the country. The marketing idea is that of one of the LP's will be devoted to music for the 35 plus crowd, while the other one is aimed at teenagers. It will be offered as the best available gift for Christmas, with youngers choosing one of the records (or tapes) and grown-ups the other one.

miguel smirnoff

JAPAN

TOKYO — Toshiba EMI has signed a contract with Virgin of the UK which goes in effect on Oct. 1, 1984. The first album from this label will be a new LP from Culture Club called "House On Fire." This will be followed by "Valleto" by Julian Lennon, "How Men Are" by Heaven 17, "Georgy Morgan" by UB 40 and "Sign Of The Hammer" by Man Of War on Nov. 21, 1984.

Sony Co., Ltd. will release a cheap, portable CD-player called "D-50" on Nov. 10, 1984 with a price of 49,800 yen ($207). This player is, according to the company, an epoch in CD manufacturing in size, price and portability. Simultaneous with the release of this player, the CBS Sony Group, a subsidiary company of Sony, has disclosed a discounting of the price of compact-discs (CD) from 3,800 yen ($15.8) to 3,500 yen ($13.3). The new price will be adopted after Nov. 21, 1984.

JAPRA (Japan Phonograph Record Association) has submitted a petition asking to abolish a sales-tax to the tax-committee of LDP (The Liberal Democratic Party, The government-party of Japan). In this, JAPRA said that records and pre-recorded tapes are cultural goods protected by the law of copyright just like books and magazines, the JAPRA feels records and pre-recorded-tapes should be excluded from the levy of the sales tax like books.

kozou ozawa

UNITED KINGDOM

LONDON — MCA U.K.'s top priority for the coming months will be a new signing Kim Wilde.

Addressing the company's annual sales conference last week, senior marketing director John Knowles told the delegates that MCA intended to make "The Second Time" — Wild's first single in a year — "a massive hit" and then repeat the success with her album "Teases and Dares."

There are extensive marketing plans for the single and album alike. "Teases and Dares" features two of the singer's own songs; this is the first time she has recorded any of her own material. As with her previous three albums, production is by brother, Ricky, and father, Marty. Also a high priority for MCA is the second album by Nik Kershaw. It is titled "The Riddle" and is produced by Peter Collins.

Managing director Don Ellis stressed the company's intention of building upon its success with Nik Kershaw. "If we do our job properly in the fourth quarter of 1984, we will have doubled our business since last year. The effort we put into breaking Nik Kershaw got us Kim Wilde. If we succeed with her, then people will think that the company 'greater believability.'"

chris Iley

INTERNATIONAL BESTSELLERS

TOP TEN 45s
1. "El Royale Rides A Harley" — Various artists — Epic
2. "The Sound Of Silence" — Simon & Garfunkel — Columbia
3. "The Times They Are A-Changin'" — Bob Dylan — Columbia
4. "Le Fond De L'Île" — Screamin' Jay Hawkins — Capitol
5. "The Fool on the Hill" — The Beatles — Parlophone
7. "Don't Let Him Be Late" — Aretha Franklin — Atlantic
8. "Best Friend" — Various artists — Epic
10. "Misty" — Horace Silver — Columbia

TOP TEN LPs
1. "Like An Arrow" — Various artists — CBS
2. "The Night Has a Thousand Eyes" — Various artists — EMI
4. "White Shoes" — Aretha Franklin — Atlantic
5. "The Final Countdown" — Various artists — Capitol
6. "The Times They Are A-Changin'" — Bob Dylan — Columbia
8. "The Times They Are A-Changin'" — Bob Dylan — Columbia
10. "Misty" — Horace Silver — Columbia

TOP TEN 45s
1. "The A Team" — Various artists — Epic
2. "The Sound Of Silence" — Simon & Garfunkel — Columbia
4. "Le Fond De L'Île" — Screamin' Jay Hawkins — Capitol
5. "The Times They Are A-Changin'" — Bob Dylan — Columbia
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9. "The Times They Are A-Changin'" — Bob Dylan — Columbia

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The Rhythm Section

(continued from page 19)

THE GOSPEL ACCORDING TO OEDIPUS — I feel somewhat like Bill Murray on those old Saturday Night Live movie reviews. I didn’t see The Gospel At Colonus but I heard about it. More specifically, I heard about it, and that was enough. The score is the show, or at least it is the reason to see it. It’s the star of the show, the in-your-face rock opera that circles the block. It’s produced by one of the most popular bands of all time, Led Zeppelin, and it’s produced by the man who directed the film,_remaining

NEIL BOGART REMEMBERED — The annual fundraiser for the Neil Bogart Memorial Laboratories will be held at Hollywood Park at 5 p.m., November 14. All proceeds from the event will go to the Los Angeles laboratory facility for nationalization, the home of the Rolling Stones. Pictured is the executive committee established for the benefit, seated (l-r): Burt Bacharach, Joyce Bogart and Neil Diamond. Standing (l-r): Carole Bayer Sager, Michael Ameen, Lynda Gaber, Gil Segel, Ann Van Beber, Marcia Diamond, Allen Lenard and Joanne Segel. Other members of the Executive Committee not pictured included Ann & Jerry Moss, Abe Sommer and Jane and Jerry Weintraub.

Jazz Saxophonist Johnson Dies

NEW YORK — Bopp Johnson, the jazz saxophonist whose career spanned 60 years, died of a heart attack Oct. 20 in Kansas City, Mo. At the age of 73. Johnson, whose main horn was the tenor sax, was the musical director of the Carl Hines Orchestra throughout the 30s. In the 40s, their big band included the big bands of Billy Eckstine, Boyd Raunberg, Woody Herman and others and became involved with the early bebop movement.

A&M Begins New Project

(continued from page 7)

Anderle noted, “The primary function I have is the development of music and soundtracks for A&M films. Yet I also scout out other films for possible soundtrack uses. I do maintain unique consideration for the fact that the film has been on stage. Anderle explained, “The film is a major contribution to the film world and we alone rely on our films to produce an exciting project. We do not like to think of it as an art for the future.”

While this sort of position has been cropping up more frequently with record companies, the A&M situation is more unique. The company is considering the possibility that the film will be released. Anderle explained, “The film is a major contribution to the film world and we alone rely on our films to produce an exciting project. We do not like to think of it as an art for the future.”

RIA Report

(continued from page 7) Eight-tracks bounced back, particularly in the marketing sector, where they continue to play an important role. Overall, eight-track tapes rose in unit sales to 8.1 million, a 13.5 million increase from last year’s 3.1 million, while dollar volume increased from $11.9 million through the first six months of 1984 to $18.9 million from January through June, 1984.

Total tape shipments figures, continuing eight-tracks and cassettes, showed a 44 percent increase in units shipped and a 37 percent increase in dollar volume at all retail levels. The largest gains occurred in the first six months of 1984. There were 147.1 million units shipped through the first half of 1984, representing over $1 billion in retail dollars, compared to last year’s six months totals of 102.4 million units shipped, at $478.2 million at suggested retail list price.

KURTIS BLOWS — Mercury/Polygram recording artist Kurtis Blow (r) stopped by the set of the CBS TV show Star O’Malley to promote his latest L.P. “Eg-Trip.” With him is the show’s host Jim White.
**AROUND THE ROUTE**

by Camille Compasio

AMOA Expo '84 will be history by the time this column makes print, however, as Cash Box went to press the convention was just getting started at the Hyatt Regency in Chicago. Advance registration was about 5400 on October 17, when we had our final pre-convention conversation with executive veep Leo Droste, and he told us that many requests had been made after the cut-off date so there will most likely be a lot of traffic at the registration desk — which is normally the case, with or without a heavy advance figure. What kind of total attendance will Expo draw? Well, it probably won't measure up to the '82 figure of 12,792 but, then, things have changed some over the past couple of years. Many who came into coin biz on the crest of the video wave have since departed the ranks but there is a good, strong survivor list of professionals who are managing to weather the storm of economic adversities, maintain their businesses and continue to function as the mainstay of this industry. Another point Droste brought out during our conversation was the last minute surge of interest that was surfacing in those final days preceding the opening of Expo. A lot of tradesteers, who were

**Premier — Mylstar Agreement Reached**

CHICAGO — Cash Box has learned that Premier Technology Co. will buy from Mylstar Electronics Inc. (formerly D. Gottlieb and Co.) certain equipment and parts of its discontinued pinball product line.

On September 30 of this year, parent company Columbia Pictures Industries announced that Mylstar was closing its doors, discontinuing operation at the Northlake, Illinois facility.

**New Members of Bally Sente Design Team**

CHICAGO — Bally Sente, the video game subsidiary of Bally Manufacturing Corp. that specializes in the creation of conversion systems for state of the art coin-operated video arcade games, recently announced additions to its design team.

Bill Maher is concept design supervisor. His responsibilities include leadership of the screen graphics department where he supervises the creation of character background art and animation for Sente Arcade Computer (SAC) games. Additional duties include the development of new game concepts and the software-based special graphics effects.

In the SAC system, new arcade quality games are produced by interchanging a control panel, graphics and a hand-sized software cartridge onto a generic game frame cabinet. As many as seven SAC system games will be available for marketing this fall.

Since joining Bally Sente, Maher has created characters and background settings for several new games and is currently working on the design and concepts for three of the games slated for the Fall introduction.

Maher is a former head of production design for the Computer Graphics Laboratory at the New York Institute of Technology where he designed 3-D mathematical models and settings for computer graphics rendering and animation systems. In 1982, he initiated a six month project to create the first half-hour computer animated science fiction TV special "3DV."

Maher was part of a design team that won an Emmy Award for working with his title sequence for the CBS program "Walter Cronkite's Universe." In addition, his freelance activities have included work as a promotion and art consultant for Warner Bros./Reprise Records. His artwork has also appeared in Heavy Metal magazine.

Rich Adam has been named game designer for Bally Sente. In this position he is responsible for the design, programming and management of various Sente Arcade Computer (SAC) games and game conversion systems.

He is a former senior engineer at Atari where he worked on several successful video

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INDUSTRY NEWS

New Members Of Bally Sente Design Team
(continued from page 29)

Mark McPhee is a graphic illustrator for Bally Sente. He is responsible for game screen and exterior graphics on projects relating to the SAC system. In addition to his duties with game screen development, McPhee is also responsible for helping develop game storyboards and artist renderings for sales and other collateral materials.

His most recent accomplishments included the development of the character, story and graphics for the SAC I system's first game, "Snakepit."

McPhee is married and lives in Santa Clara, California.

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AROUND THE ROUTE
(continued from page 29)

kind of sitting it out over the past several weeks decided that it would be well worth the expense and effort to come into Chicago for this convention. AMOA officials have been optimistic about the outcome of Expo '84. They provided the incentive which should, hopefully, make for a very successful convention . . . Keep tuned to Cash Box for full coverage of the show.

Electro-Sport Inc. of Costa Mesa, California announced that they have established a distributor/service center arrangement with Rent All Amusement Co., which is located at 2545 N. Bosworth in Chicago, and services the state of Illinois. Owners in the area may contact Fred Minter at Rent All for further specifics . . . This past Spring, Electro-Sport received the approval of the city's Automatic Amusement Device Panel, for licensing the coin-op "Draw Poker" machine.

As a follow-up to its July submission to Underwriters Laboratories of a new amusement machine safety standard, AGMA has nominated five industry engineers to facilitate the testing center's internal review process. They are: Lance Dekker (Bally Midway Mfg. Co.); Donald P. Devine (Industrial Design Electrical Associates, Inc.); Robert Kapoun (Stern Electronics); Ray Musel (Universal USA, Inc.) and Jon Pederson (Nintendo of America, Inc.). Additionally, AGMA requested that its legislative counsel, Peter Kopke, participate as an observer and liaison to the AGMA Technical Advisory Committee and the AGMA board of directors . . . Incidentally, a meeting was scheduled to take place during AMOA Expo, to further discuss the recently announced merger of AGMA and AVMDA (the distributor organization) and possibly come up with a new name for the joint group.

Edwin Anderson recently left his position as manufacturing manager at Namco America to pursue his music interests. Anderson, who is well known throughout the trade for his original music for video games and T.V. shows (i.e., "Starcade" and "The Video Game"), is expanding his Mindseed Music business. In addition to providing original compositions and lyrics, he will be managing several professional groups and will also be providing consulting services in the areas of production, materials, engineering and security. Anderson may be contacted at Mindseed Music, 2383 Early Rivers Ct., Union City, CA 94587 (phone 415-487-2841).

New Rock-Ola Distsrib.
CHICAGO — Rock-Ola Manufacturing Corp. announced the appointment of Universal U.S.A. as distributor of the factory's full line of phonograph and vending products for the Portland, Oregon area. Universal is located at 10220 S.W. Nimbus, Suite K5 in Portland.

It was also announced that Pacific Vend, with offices and showroom at 1618 S.E. Marine Drive, Vancouver, B.C. will distribute the Rock-Ola phonograph line in Western Canada.
DESTINY BROUGHT THEM TOGETHER. AGAIN.
DEEP PURPLE. PERFECT STRANGERS.