

CASHBOX

July 28, 1984

T.M.

NEWSPAPER \$3.00



INDUSTRY GEARS FOR *PURPLE RAIN* FILM DEBUT
RCA REFILES FTC DIRECT BROADCAST SATELLITE BID
CASH BOX INTERVIEW: HAL DAVID
SPINNERS' PHILLIPE WYNN DIES
COMPACT DISCS: THE FUTURE IS NOW (Ed.)

Chaka Kahn

For your consideration: **Mr. Roger Taylor.**
A man consumed by passion. A passion to
create and play music. But not just ordinary
music; music that burns with the fury of fever-
ish rock and roll. **Mr. Roger Taylor—**
A man possessed. A man on fire.



There's the signpost up ahead. Your next stop—
the **Strange Frontier.**

Featuring the first single,
"Man On Fire"

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CASH BOX

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

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EDITORIAL

Compact Discs: The Future Is Now

In an industry as closely tied to the effects of runaway technology as the music business, changes in the way music reaches the consumer seem to occur with ever-increasing frequency. The past 15 years have seen the rise and fall of the eight-track tape, the boom in cassettes and the growth and continued expansion of the music video business, an aspect of recorded music which is fast becoming an industry unto itself. Now, as 1984 passes the halfway mark, a technology which was just on the horizon a year ago has arrived as an important and ever-expanding feature in the reproduction of sound: the compact disc.

CBS Records' recent compact disc price drop and PolyGram's rapidly expanding CD catalog, which includes not only pop and rock artists but also offers

jazz and classical CD titles, is evidence of the manufacturer's firm desire to stand behind the format and make it a viable music configuration. Nearly every retail outlet in America is carrying a substantial number of compact disc titles with some stores reporting as much as 10 percent of their sales from the format.

The advantages of this newest of consumer music products place it high in the expectations of the industry, and with quality perhaps the most important CD feature, consumer appeal will certainly help to increase revenue and retailer interest.

Cash Box welcomes this latest wave in the future of the recording industry, an advance that is contingent upon our ability to recognize today's ingenuity as insurance for tomorrow.

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ON THE COVER

Chaka Khan and Rufus were without a doubt one of the seminal funk/soul groups of the 1970s and the central reason was Khan's amazing vocal talents and electrifying stage presence.

Khan's solo career with Warner Bros. has brought into focus her many talents and last year came to fruition with a #1 hit and Grammy winner for the song "Ain't Nobody."

Her latest Warners solo album entitled "This Is My Night" is once again under the guidance of Grammy-winning executive producer Arif Mardin and includes musical contributions from Stevie Wonder and Grandmaster Melle Mel. In addition, Khan covers tunes from "Ain't Nobody's" writer David Wolinski, Burt Bacharach, and a version of Prince's "I Feel For You." "This Is My Night" should add substantial fuel to the fire that Chaka Khan has been building as one of the hottest female vocalists in the business.



TOP POP DEBUTS

SINGLES	76	ONLY WHEN YOU LEAVE — Spankau Ballet — Chrysalis
ALBUMS	115	ICE CREAM CASTLES — The Time — Warner Bros.

POP SINGLE
WHEN DOVES CRY Prince Warner Bros.
B/C SINGLE
WHEN DOVES CRY Prince Warner Bros.
COUNTRY SINGLE
ANGEL IN DISGUISE Earl Thomas Conley RCA
JAZZ
WISHFUL THINKING Earl Klugh Capitol
GOSPEL
WE SING PRAISES Sandra Crouch Light

NUMBER ONES



Prince

POP ALBUM
WHEN DOVES CRY Prince Warner Bros.
B/C ALBUM
WHEN DOVES CRY Prince Warner Bros.
COUNTRY ALBUM
MAJOR MOVES Hank Williams, Jr. Warner/Curb
MUSIC VIDEO
GHOSTBUSTERS Ray Parker, Jr. Arista
12" SINGLE
WHEN DOVES CRY Prince Warner Bros.

CASH BOX TOP 100 SINGLES

July 28, 1984

	Weeks On 7/21 Chart		Weeks On 7/21 Chart		Weeks On 7/21 Chart
1	9	34	39	71	61
2	7	35	38	72	65
3	10	36	31	73	67
4	5	37	56	74	63
5	13	38	54	75	68
6	14	39	49	76	—
7	15	40	44	77	87
8	10	41	22	78	74
9	12	42	60	79	69
10	8	43	48	80	73
11	11	44	30	81	78
12	14	45	53	82	71
13	15	46	52	83	79
14	12	47	47	84	81
15	16	48	66	85	—
16	20	49	51	86	82
17	6	50	58	87	—
18	18	51	64	88	—
19	13	52	50	89	—
20	10	53	50	90	—
21	10	54	33	91	80
22	10	55	37	92	84
23	10	56	43	93	88
24	10	57	46	94	83
25	15	58	72	95	85
26	11	59	40	96	91
27	21	60	37	97	94
28	5	61	55	98	93
29	7	62	45	99	93
30	7	63	59	100	90
31	5	64	86		
32	5	65	57		
33	5	66	75		
		67	89		
		68	76		
		69	62		
		70	77		

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Chance (New Hidden Valley/Another Page — ASCAP/Carole Bayer Sager — BMI)97	Ghostbusters (Golden Torch/Raydiola—ASCAP)2	Love Of The (CBS/Tree—BMI)95	She Don't (Berna—ASCAP)56
A Little Love (Cement Chicken—ASCAP)65	Go Insane (Now Sounds—BMI)89	Magic (Ric Ocasek, Adm. by Lido—ASCAP)21	She's Mine (CBS/Street Talk Tunes/April/Random Notes—ASCAP)27
Against All Odds (Hit and Run, adm. by Warner Bros. & Golden Torch—ASCAP)92	Happy Ending (Pokazuka/Adm. in Us by ALMO—ASCAP)77	Mama Weer All (Barn/Slade—ASCAP)68	Sister Christian (Kid Bird/Rough Play—BMI)55
Alibis (Snow—BMI/T. Mac-PRS/Bibo/Welk/Welbeck—ASCAP)32	I'll Wait (Warner Bros. 7-29307)98	Missing You (Hudson Bay/Paperwaite/Failwater/Markmeen—BMI—ASCAP)29	Still Loving You (W.B.—ASCAP)70
All Of You (Elektra/April—ASCAP/B.V. Pop Songs Rotterdam (PSR)/Dyad/Braintree—BMI)38	Heart Of (Hulex, adm. by Red Admiral—BMI)24	Modern Day (Warner-Tamerlane—BMI)44	So. Central Rain (Night Garden/Adm. By Unichappell)86
Almost Paradise (Ensign—BMI)9	Hello (Brockman—ASCAP)72	We're Not Gonna Take It (Atlantic)90	State Of (Mijac/Adm. by Warner-Tamerlane—BMI)4
Black Station (KAPC Publ./Current Sound)83	High On (Irving Music—BMI)66	My Ever (EMI/Colegems—EMI—ASCAP)80	Stay The (Double Virgo—ASCAP/Foster Frees—BMI)54
Borderline (Likasa—BMI)26	Hold Me (Prince St/Almo—ASCAP/DeCreed/Music Corp—BMI)47	My Oh My (Whilo John)50	Strangers In (Wind Hill—ASCAP)79
Boys Do (Gibb Brothers/Unichappell—BMI)52	I Can Dream (Multi-Level—BMI)17	99 1/2 (Spec-O-Lite—ASCAP)87	Stuck On You (Brockman — ASCAP)15
Breakdance (Giorgio Moroder/Carub/Alcor—ASCAP/Brass Heart—BMI)82	I Didn't Mean (Flyte Tyme Tunes/Avant Garde—ASCAP)68	No Way Out (Jobete/Pet Wolf—ASCAP/Stone Diamond/Kikiko—BMI)33	Sunglasses (Crescent/Harco — ASCAP)20
Breakin' (Ollie Brown Sugar/Almo/Crimsc—ASCAP)12	If Ever (Almo/Prince Street—ASCAP-Snow/Dyad—BMI)25	Obscene (Jobete—ASCAP)53	Taking It (Pun/Warner Bros.—ASCAP)49
Bringin' On (Zomba—BMI)84	If This Is (Hulex/Red Admiral—BMI)37	Oh Sherrie (Street Talk Tunes/April/Random Notes—ASCAP/Pants Down/Phosphene—BMI)58	10-9-8 (InnerMan—ASCAP)40
Cruel Summer (In A Bunch/Red Bus-PRS)67	I'm Wait (Van Halen—ASCAP)98	When You (Reformation—BMI)76	The Glamorous (Girl's Song — ASCAP)46
Dance Hall (Chong, adm. by Warner-Tamerlane—BMI)22	I'm Free (Famous—ASCAP/Ensign—BMI)19	Panama (Van Halen — ASCAP)16	The Longest Time (Columbia 38-04400)100
Dancing In The Dark (Bruce Springsteen—ASCAP) 3	Infatuation (Rod Stewart/Hitchings/Rowland Robinson—ASCAP)8	Prime Time (Woolfson/Career—BMI)74	The Moment Of Truth (Casablanca/PolyGram)94
Doctor (Unknown)18	It Can (Affirmative/Adm. by Warner-Tamerlane—BMI)69	Reach Out (CBS/GMPC—ASCAP)85	The Warrior (CBS/Makiki/Arista/Admiral—ASCAP) 39
Don't Walk (Vogue—BMI)60	It's A Miracle (Virgin — ASCAP/Pendulum, adm. by Warner-Tamerlane—BMI)73	Reflex (Tritec Ltd.)7	Time After (Rella—BMI/Cub Notes—ASCAP)41
Dynamite (Nonpareil/Broozertoones—ASCAP)48	It's My Life (Island/Zomba—BMI/ASCAP)96	Rock Me (Songs Of The Knight—BMI)30	To All The Girls (Apni/Casa David—ASCAP)99
Eyes Without (Boneidol/Rare Blue/ Rock Steady—ASCAP)5	Jam On It (Wicked Stepmother/WEDOT—ASCAP) 81	Rock You (Summer Breeze—ASCAP)93	Turn To You (Daddy-Oh/Lipsync—ASCAP)31
Farewell (Stone Diamond—BMI)62	Jump (For My Love) (Welbeck/Stephen Mitchell/Anidraks/Porchester—ASCAP)6	Romancing (Greenheart — ASCAP)23	Two Sides (WB/The Nine—ASCAP)57
Feels So (Baby Fingers—Ascaph/Freddie Dee—BMI) 91	Leave A Little (Joel songs—BMI)43	Round And Round (Time Coast/Rightsong—BMI) 28	We're Not Gonna Take It (Atlantic)90
First Day (Rockoko/GmbH(Gema) Adm. by April—ASCAP)35	Legs (Hamstein—BMI)11	Run Runaway (Whild Joast (pending)75	What Is (Warner-Tamerlane—BMI)63
The Longest Time (Columbia 38-04400)100	Let's Hear It (Ensign—BMI)36	Sad Songs (Intersong—ASCAP)10	What's Love (Chappell/Rondor/Good Single, Adm. By Irving—ASCAP/BMI)13
	Lights Out (Pal-Pack/ZE—EV—ASCAP—BMI)45	Self Control (Edition Sunrise, adm. by Careers—BMI)14	When Doves Cry (Controversy—ASCAP)1
	The Moment Of Truth (Casablanca/PolyGram)94	Sexy Girl (Night River/Red Cloud—ASCAP)34	When You Close (Kid Bird/Rough Play—BMZ)51
		17 (Stone City—ASCAP)59	Who's That (Blue Network—ASCAP)71
		She Bop (Rella/Noyb/Perfect Punch—BMI/Hobbler—ASCAP)42	You Can't Get (Pokazuka Ltd., adm. by Almo—ASCAP)61
			Young Thing (MCA — ASCAP)78

⚡ = Exceptionally heavy radio activity this week Ⓢ = Exceptionally heavy sales activity this week

Industry Gears Up For Purple Rain Film Debut

NEW YORK — Amid a host of multi-million dollar tours and albums by black crossover artists who have dominated the summer music scene, the film *Purple Rain*, starring Prince in his film debut, shapes up as the next summer blockbuster. The movie, which also stars Apollonia Koterou, Olga Karlatos, Clarence Williams III and Morris Day and Jerome Benton of the group The Time, is set for release July 27 in 600 theaters around the country.

The film has already met with favorable reviews in *Newsweek*, *Variety* and the *Los Angeles Herald Examiner*, and the accompanying soundtrack is already platinum. *Purple Rain's* debut single, "When Doves Cry" is one of the fastest-selling singles in Warner Brothers history, according to Mark Maitland, vice president, national singles sales manager for Warners. "It's selling at a rate of

100,000 a week. It's absolutely phenomenal."

Already called "the best rock film ever made," by the *Los Angeles Herald Examiner*, *Purple Rain* is a semi-autobiographical study of Prince and his fellow artists in the Minneapolis music scene. The film involves a love story between Prince and Koterou, of the group Apollonia 6, and a rivalry between Prince's character (called "The Kid") and members of the group The Time, playing themselves. The soundtrack features the hit "When Doves Cry" as well as the tunes "Let's Go Crazy," "I Would Die 4 U," "The Beautiful Ones," "Computer Blue," "Darling Nikki," "Baby, I'm A Star," "Take Me With You" and "Purple Rain."

The public premiere of the film July 27 will be preceded by an invitation-only, star-studded traditional Hollywood premiere July 26.



SASSONE WELCOMED — Video director Oley Sassone was recently welcomed at a reception held at Le Dome in Los Angeles. Pictured (l-r): Filmfair's Gus and Bonnie Jekel, Sassone, *Cash Box* president and publisher George Albert and his wife Edna.

Laser 558: Keeping Int'l. Broadcasting Above Water

by David Adelson

LOS ANGELES — Floating in international waters just outside the Thames Estuary near Great Britain is a 186-foot, 490-ton vessel carrying two transmitters capable of broadcasting 50,000 watts from a sophisticated antenna system. Its signal reaches nine Western European countries with a combined population of over 164 million people. The ship is called the M.V. Communicator and since May 24 it has served as the home of Laser 558 — All Europe Radio.



"The people over there want music all the time. The government licensed stations aren't giving it to them," said Roy Lindau, president of Music Media International which heads up the project. According to Lindau, Laser 558 is free from regulation because broadcasts originate from international waters in the North Sea. He pointed out that unlike pirate stations of the past, Laser 558 is a legal broadcasting facility since the ship is registered outside the European community (The project is owned by a Panamanian corporation called Urad), and is staffed and supplied by citizens outside the European Economic Community signatory nations.

Lindau sees Laser 558 as having a "tremendous marketing hole to fill." He remarked, "the licensed stations on shore, whether they are in Holland or England, can only play music a portion of the day. Even if they are a music station, they end up talking half the time. There is no such station over there that plays music all of the time."

According to the company president the new station's emphasis is strictly on the music. "We have a policy that you are never more than a minute away from the music. None of our commercial breaks, news, or talk is ever more than one minute." He added, "the most important thing is that we are playing music from all of the charts of Europe and the United States. We are playing a broad mix of pop music designed to reach the 15-to-35 year-old. We would like to be on the leading edge of new material that's happening. We are not going to be a

highly formatted American type of station where everything has to be totally on the charts before we touch it."

Lindau said the venture is totally business oriented stating, "it's a marketing situation. There is no cultural, philosophical or political feeling behind any of this. We are completely apolitical. There is no religion or political propagandizing or anything like that going on."

The company believes that international advertisers will find the situation appealing. Advertisers now have the potential to reach audiences in England, the Netherlands, Belgium, Denmark, France, Germany, Norway, Sweden and Ireland simply by contacting the company in New York. The station will continue to broadcast in English with multilingual station IDs. At this point the company is not selling advertising time though Lindau said negotiations are under way with several advertisers. "That was the plan," he commented. "We are now commercial free to get the audience. Even when we are fully loaded, we are only going to run six minutes of

(continued on page 27)



RALPH MACDONALD SIGNS A FORM — Polydor/PolyGram Records has signed Ralph MacDonald; his "Universal Rhythm" will be out in August. Here at the signing are (back row, l-r): Ted Green, vice president, legal affairs, PolyGram; Holly Browde, PolyGram lawyer; Kirk Fancher, MacDonald's manager; and Alan Siegal, MacDonald's attorney; front row, (l-r): Harold Childs, senior vice president, Urban Contemporary/Black Music Division, PolyGram; MacDonald; and Jerome Gasper, director, A&R, urban contemporary/black music division, PolyGram.

RCA Refiles FTC Direct Broadcast Satellite Bid

by Gregory Dobrin

LOS ANGELES — A decision was made recently by RCA Corp. to revise its original intention to launch high-powered direct broadcast satellite services. RCA refiled its proposal to the FTC after careful reconsideration of the cost-effectiveness of DBS. Other industry giants have also made recent decisions to step away from the new satellite technology, including CBS Inc., Western Union Corp., Gulf and Western Industries and Rupert Murdoch's Skyband Corp.

RCA has not backed off from the original satellite plan altogether, however. According to company sources, RCA is taking what has been termed a "different approach" to the situation, with plans to launch satellites of a much lower frequency than the DBS standard.

United Satellite Communications Inc. is one example of a company that has pursued the satellite technology on a relatively low-powered scale. The success of that endeavor has been questionable, according to some sources. The power and frequency used by the USC satellite presents difficulties in reaching home dishes of approximately three feet or less

in diameter, causing problems of cost and sightliness for the consumer. Another problem has been the lack of USC programming, a key issue, for which they had to go to outside sources. The much documented financial difficulties encountered by USC are interpreted as resulting from these rough spots.

The RCA first low-powered satellite is slated for launch in the third quarter of 1989, with a second following two years later. The planned satellites will function on a "K" band frequency, a considerably higher frequency than the USC "C" band, while a good deal less than the DBS power.

The new system is felt to be much more profitable and less costly than the high-powered direct broadcast satellite system. "The new system is much less expensive — about half the cost," said RCA American general attorney Bill Taylor. The total investment, though undisclosed, has reportedly been cut by an estimated \$300 million.

The original RCA FTC application was for four in-orbit systems, with an in-orbit spare as well, providing time zone coverage. Each satellite would have six transponders operating at 230 watts. The new system involves two in-orbit satellites, each with 16 transponders operating at 100 watts. The trade-off in cost comes from the reduction in power. However, the new system allows for 16 broadcast channels rather than the six DBS channels.

The RCA refile of its satellite proposal
(continued on page 27)

Philippe Wynn Dies

NEW YORK — Philippe Wynn, lead singer with the R&B group the Spinners from 1972 to 1977, suffered a massive heart attack during a performance in an Oakland, California nightclub Friday, July 13, and was rushed to a local hospital where he was pronounced dead on arrival.

Wynn was the lead singer on the Spinners' hit singles "Rubberband Man," "One Of A Kind Love Affair" and "Mighty Love" and was well known for his performance of the song "Sadie."

Wynn is survived by his former wife Ava Le Flore and two sons Emmanuel, 10, and Alvarez, 9. Funeral services were to be held Friday, July 20 at 11:30 at Angelus Funeral Home 3875 S. Crenshaw, Los Angeles.

EXECUTIVES ON THE MOVE



FILM DEVELOPMENT — Columbia Pictures has entered into a foreign subpublishing agreement with CBS Songs Inc. for the representation of Columbia's music Publishing Catalog in all countries of the world outside the U.S. and Canada. Pictured at the signing (l-r): Bob Holmes, senior vice president and general manager Columbia Pictures Music Group; Michael Stewart, president of CBS Songs, Inc. and Jon Dolgen, president of Columbia Pictures domestic operations.

BUSINESS NOTES

RCA Earnings Up 76% For 2nd Qtr.

LOS ANGELES — RCA Corporation reported a second quarter profit gain of 76 percent over the same period last year which pushed RCA's earnings to \$109.9 million — an RCA record for any quarter in its history. The figure is up from \$62.6 million for last year.

The corporation's phasing out of its videodisc players last April cost an after-tax charge of \$94.5 million which was offset by an accounting change during the same quarter resulting in a \$75.7 million gain. Net income for the first half of 1984 rose to \$160.2 million, up from \$91.6 million for the same period last year.

Along with its recorded music division, RCA also owns the National Broadcasting Company and is the parent of the Hertz Corporation. The company reported that all of its operations posted earnings and revenue gains in the second quarter.

NY BMA Holds Legal Seminar

LOS ANGELES — The Black Music Association, New York chapter will be holding a seminar entitled, "Legal Perspective On The Music Business." The meeting will be held Wednesday, August 1 at 7 p.m. at RCA records Studio A-110, West 44th St. in New York City. The seminar will be moderated by attorney Kendall A. Minter, executive director of Black Entertainment Lawyers Association (BELA).

Schuch Appointed At MCA Records

LOS ANGELES — John Schuch has been appointed to the position of director of copyright administration for MCA Records, it was announced by Zack Horowitz, vice president of business and legal affairs for the label. In this position, Schuch will have overall responsibility for the entire copyright department at MCA Records. Prior to this appointment, Schuch was with CBS Records on the west coast for five years. He spent the last three years as manager of label administration, involved in all aspects of administration and copyright for CBS' west coast offices for Columbia, Epic and Associated Labels. He joined CBS Records on the west coast as assistant manager, A&R administration after serving four years with CBS in New York as packaging coordinator, most specifically involved with CBS Masterworks.

Chipmunk Infringement Suit

NEW YORK — Bagdasarian Productions, owner of The Chipmunks trademark, filed suit in Newark, NJ federal court, June 12, against Audiofidelity Enterprises, Inc. and Phoenix Entertainment & Talent, charging them with infringing on The Chipmunks trademark by marketing an LP entitled "The Happy Chipmunks Sing Michael Jackson's Greatest Hits." At a hearing on June 12, U.S. District Court Judge Ackerman issued a temporary restraining order, barring further sale of records and tapes of The Happy Chipmunks.

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

NEW YORK — The July 25 meeting of the NY Music Publisher's Forum will explore alternative sources of income for music publishers. Maxyne Lang of Chappell Music, Sandy Wilbur of Sandy Wilbur Music, and Dennis Hyland of Supersonics will lead the discussion, which takes place at the Barbizon Plaza Hotel at 4 pm. For further info call (212) 751-1930 . . . The Music Educators National Conference (MENC) has just published *Music and Music Education: Data and Information*, a compilation of "existing statistical data relating to the arts in education." It's \$15 for nonmembers and can be had from MENC Publication Sales, 1902 Association Dr., Reston, VA 22091. That same organization has just announced a new awards program to "recognize outstanding individuals and programs and to bring to the attention of the profession and the public those teachers and programs that embody the best of music education"; write to the MENC Awards Program at the same address for details . . . R&R Tours, which handles travel arrangements for such bands as .38 Special and A Flock Of Seagulls, has relocated to 12901 Gulf Blvd. East Suite 10-A; Madeira Beach, FL 33708. The new number is (813) 392-2237 . . . Ricky Martin, a 12-year bilingual lad from Hato Rey, Puerto Rico, is the newest member of Menudo .

Rodriguez Promoted — Walter Lee announces the promotion of Marc Rodriguez, formerly artist relations/video coordinator, to manager, video promotion, effective immediately. Rodriguez will report directly to Michelle Peacock, director, national video promotion.

McLaughlin Appointed — Deborah McLaughlin has been appointed director, affiliate relations, NBC Radio Network and Talknet. McLaughlin will be responsible for all affiliate relations activities of the NBC Radio Network and Talknet.

Porth Promoted — Carol Mart Porth was promoted to director, advertising and sales promotion, from manager, advertising and sales promotion, at Bally Manufacturing Corporation. Porth's responsibilities include all corporate advertising and sales promotion as well as trade shows and special events.

Evans Named — Andrew C. Evans has been named executive vice president, finance, for the Motion Picture Group of Paramount Pictures Corporation. The appointment, which is effective immediately, marks Evans' second major executive advancement this year and makes him the key financial executive within the Motion Picture Group.

Meekins Named — Donna Meekins has been appointed to the position of associated professional manager, New York. Meekins assisted Linda Perry in the Hollywood office and, most recently, Jerry Teifer in New York. Teifer has recently been repositioned to Nashville.

JCI Announces Three — Jerry Lenz is appointed national sales manager, Christian music and video division. He was formerly marketing manager, special markets division for K-Tel International. Bear Racoff is appointed regional sales manager. He was previously with MCA in Sun Valley, California; prior to that, regional sales manager for Pickwick's independent distribution branch in Sun Valley. Debra Young Carbone is appointed manager, publishing & contract division. Carbone previously was company manager for the "Kids from Fame" world tour and an independent music coordinator. Prior to that she was promotions manager at Boardwalk Records.

Ecklund Named — Christine Ecklund has been named manager, evaluations for children's video library. Ecklund comes to Children's Video Library from Showtime/The Movie Channel, where she served as a creative services coordinator, responsible for on-air promotion for both cable networks.

Charnoff Named Associate Director — Richard Charnoff has been named associate director, business affairs for Vestron Video. Charnoff is an attorney and member of the New York Bar; he comes to Vestron from the law firm of Hahn and Hessen.

Gold Named — Don Gold has been named field sales representative for Vestron Video. Gold comes to Vestron from Walt Disney Home Video, where he served as western sales representative. Prior to Disney, Gold was a sales representative for MGM/UA Home Video.

Lucas Named — Dick Lucas has been named south central regional sales director for Vestron Video. Lucas comes to Vestron from MGM/UA Home Video, where he served as southern regional sales manager.

Matters Named — Kris Matters has been named midwest regional sales director for Vestron Video. Matters comes to Vestron Video from MCA Home Video, where he served as a sales representative in the western region.

WEA Appoints Sides — Paul Sheffield announces the appointment of Rob Sides as local promotion representative for Elektra/Asylum Records. For the past two years Sides has been a manufacturers' representative in the consumer electronics hardware and software industry.

WEA Appoints Patrick — Brent Gordon announces the appointment of Randy Patrick as the Los Angeles branch music sales manager, effective July 9, 1984. Prior to joining WEA in 1975 as a sales representative for the San Diego territory, Patrick, a six-year veteran of record retailing, had been the western regional manager for Disc Records.

WEA Appoints Uterano — Mike Holzman announces the appointment of Andrew Uterano as the New York branch music sales manager, effective June 5, 1984. After four years of service in the United States Air Force, Uterano joined WEA in April 1972 as an inventory clerk for the New York branch.

Carp Named — Bertram W. Carp, a Washington attorney with extensive experience as legislative counsel on Capitol Hill and at the White House, has been named executive vice president of the National Cable Television Association.

Behar Named — Jose Behar has been named to the post of promotion director of AyM Discos. Behar, who joined AyM Discos in 1983 as label manager, will be responsible for marketing and promotion of the AyM Discos label in the U.S. with special emphasis on breaking new Discos artists.

Mazzoni Named — Albert S. Mazzoni has been named vice president, advertising sales, eastern region, MTV: Music Television. In this position, Mazzoni is responsible for the overall sales, administration and planning functions of the New York advertising sales office.

Holmes Joins Arbitron — Jeffrey Holmes, formerly general sales manager of WEZV-FM, Fort Wayne, Indiana, has joined Arbitron Ratings Company. Holmes has been hired as an account executive, Radio Station Sales, in Arbitron's Chicago office.

Raskin Joins WABC — Effective immediately, Arnold Raskin, most recently director of station operations at WVNJ Radio, joins WABC TALKRADIO 77AM as a sales account executive.

Stirland Named Supervisor — Babette Stirland has been appointed supervisor, music programming and research, WNBC Radio. Stirland has been music coordinator since joining the station in August, 1982.

Glantz Named — Michael Glantz has been named MTV news director. In this newly created position, Glantz will be responsible for MTV News segments and all MTV news and information operations.

Balderrama Named — Javier R. Balderrama has joined the KLOS sales staff as a retail account executive. Prior to joining KLOS Balderrama worked for KOXR-AM Radio in Oxnard, Calif. where he held the position of account executive for two years. Balderrama attended San Diego University in California.

Elderidge Named — Jane Wolf Elderidge has been named associate director, business affairs for the Telecommunications Division of Twentieth Century Fox Film Corporation. In her new position, Wolf Elderidge will handle business affairs activities in the Telecommunications area as well as various administrative responsibilities.

REVIEWS

ALBUMS

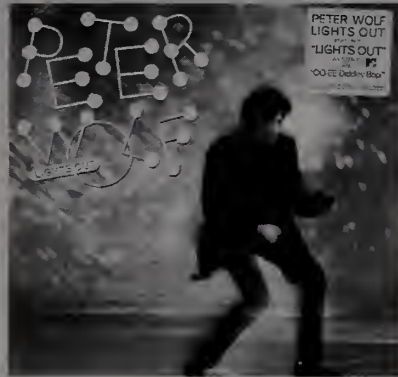
OUT OF THE BOX



CONDITION CRITICAL — Quiet Riot — Pasha QZ 39516 — Producer: Spencer Proffer — List: 8.98 — Bar Coded

The chorus of the song entitled "Scream and Shout" states, "Scream, scream and shout, lose your minds, let it out." And that's what Quiet Riot does throughout this collection of highly-stylized, pop-oriented head bangers. With such titles as "Party All Night," "Born To Rock," and the current hit, "Mama Weer All Crazee Now," young AOR rockers will flock to the stores. After last year's smashing success look for CHR out of the box with AOR on this one. It's going to be a loud summer.

NEW AND DEVELOPING



LIGHTS OUT — Peter Wolf — EMI America 17121 — Producers: Michael Jonzun and Peter Wolf — List: 8.98 — Bar Coded

The Wolf is loose once again as the former Geils frontman steps out on his first solo LP. The disc is classic Wolf. Growling soulful vocals set to driving instrumentation partially supplied by Elliot Easton and Adrien Belew. AOR should find "Crazy" tailor-made to playlists while "Lights Out" and the sizzling "OO-EE-Diddley-Bop" will also undoubtedly find their way to the airwaves. Longtime Geils fans won't be disappointed, this one cooks.

SINGLES

OUT OF THE BOX



CYNDI LAUPER (Portrait 37-04516) **She Bop** (3:38) (Rella Music Co., Noyb Music, Perfect Punch Music/BMI; Hobbler Music/ASCAP) (C. Lauper, S. Lunt, G. Corbett, R. Chertoff) (Producer: Rick Chertoff)

"She Bop" is the third single from Cyndi Lauper's "She's So Unusual" LP for the Portrait label, a tune that has all the earmarks of a third chart-topper as well. With characteristic zaniness, Lauper takes a be-bop back beat and sparks it with an inspired vocal that pops and chirps with rhythmic intensity. A churning synthesizer track rolls with a thoroughly danceable tempo, making "She Bop" a prime mover on the dance floor.

NEW AND DEVELOPING



RODNEY SAULSBERRY (Allegiance 3919)

I Wonder (4:19) (Peter Brown Music/Rod Saulsongs — ASCAP) (P. Brown/R. Saulsberry) (Producer: Stanley Clarke)

This slickly arranged Stanley Clarke production features the versatile vocals of Rodney Saulsberry, who only hints at the depths of his range in this debut single. Lush instrumentation provides the midtempo backing for this potential BC and Urban breaker. Indie Allegiance has high hopes for Saulsberry and his smooth, slightly sensual vocal approach. This one should prove them right.

FEATURE PICKS

BRYAN LOREN — Bryan Loren — Philly World Records 90183-1 — Producer: Bryan Loren — List 8.98 — Bar Coded

Bryan Loren is currently riding high off of his recent hit, "Lollipop Luv" and with the single "Do You Really Love Me" now climbing the B/C charts Loren is quickly paving his way to gold. A cut that deserves special mention is "Easier Said Than Done," the ideal song to showcase Loren's soothing vocals and soulful music. Playing, producing, arranging and composing all come naturally to Bryan Loren on his debut album, and "Bryan Loren" is off to a fast start, so watch out!

THE ALLNIGHTER — Glenn Frey — MCA 5501 — Producers: Glenn Frey, Allan Blazek, Gary Beckett — List: 8.98 — Bar Coded

Former Eagle Glenn Frey's first effort for MCA is an eclectic collection of pop hits bound to find its way onto CHR and album playlists. From the fast-paced AOR hit "Better In The U.S.A." to the low-key, sensitive "Somebody Else," this is Frey at his best. When Glenn Frey sings the Eagles fill the ears and that certainly won't hurt sales or airplay. Other potential singles include "Sexy Girl," "Smugglers Blues," and "Lover's Moon."

PULLING RABBITS OUT OF THE HAT — Sparks — Atlantic 7-80160-1 — Producer: Ian Little — List: 8.98 — Bar Coded

The Mael brothers, a.k.a. Sparks, on their latest LP continue to create some of the most wry songs around and on "Pulling Rabbits Out Of A Hat" they also achieve a more streamlined pop/dance sound that could break the duo to a larger and more commercial audience. Songs like the title track and "Love Scenes" exhibit Sparks' obsession with their dual views of reality and art as musicians and songwriters while still shaping innovative and appealing melodies.

BACHMAN TURNER OVERDRIVE — Bachman Turner Overdrive — Compleat 1-1010 — Producers: Bachman Turner Overdrive — List: 8.98

This classic mid-'70s rock band makes its return at a time when metal music is making a popular rebirth, and the group is set to capture part of that potential audience with this album brimming with melodic guitar rock 'n' roll. Such party time rockers as "My Sugaree" and the howling "Another Fool" both penned by guitarist Randy Bachman are sure to gather substantial AOR airplay gaining new listeners as well as older fans of this stalwart rock band.

INXS — INXS — ATCO 7-90184-1Y — Producers: Duncan McGuire — List: 8.98 — Bar Coded

This LP, which was released internationally in 1980 — except for in the U.S. — features an INXS less dominated by funk grooves and synthesizers than the group's current sound and "INXS" is highlighted by succinct songwriting and straight-ahead melodies. The vocal delivery is often reminiscent of Joe Jackson though INXS exhibits a unique and varied sound that is here captured best on the ska-tinged dance rockers "Doctor" and "Jumping."

SEX WILL SELL — Danny Tate — Gravity 006/11:16 — Producer: Carl Marsh — List: 8.98

Nashville rocker Danny Tate's debut album is not the sort of country-rock fusion you might expect. "Sex Will Sell" is a thoroughly danceable LP that features Tate's knack for clean pop hooks and versatile vocals. The title track single is a bit of hard rocking synth-rock that could work easily on both CHR and AOR radio while a remixed version of "Gravity Of Resistance" could make for a solid dance record. A strong debut LP for this talented songwriter.

FEATURE PICKS

SPARKS (Atlantic 7-89645)

With All My Might (3:41) (Ron Mael & Russel Mael Music/ASCAP) (Ron Mael-Russel Mael) (Producer: Ian Little) Brothers and veteran L.A. recording team Russel and Ron Mael offer this first single from their just-released LP for Atlantic label, "Pulling Rabbits Out Of The Hat." With characteristic Sparks intensity, the brothers Mael wax melodic on "With All My Might," blending a fluid harmonic backing with beat-heavy percussion. Russel Mael's atonally-edged vocal is in top high wire form as it charges this tune with vibrancy. Always a favorite on progressive rock channels, Sparks more than delivers the goods with this single.

JIMMY CLIFF (Columbia 38-04515)

Reggae Night (4:00) (Amirfull Music/ASCAP, Bayyan International Music/BMI) (A. Bayyan, L. Jackson) (Producers: A. Bayyan, J. Bonnefond, R. Bell)

Reggae legend Jimmy Cliff shakes the dance floor with this first single from his "The Power and the Glory" LP for Columbia. Complete party music for the most discerning aficionado, "Reggae Night" is a non-stop dance tune with biting trumpets and a powerful beat. With his usual verve, Cliff leads the tune with potent vocals, giving this single a sassy energy and charging rhythm. Keep an ear out to CHR and B/C radio for this one.

GEORGE DUKE (Epic 34-04538)

Secret Rendezvous (3:58) (Almo Music-Crimson Music/ASCAP) (Knight) (Producer: George Duke)

This live cut from fusion and Zappa veteran George Duke is a percussion driven groove that exhibits air tight performances from each talented player. Duke's arrangement is slick and his keyboard and vocal work are exemplary. The African dance rhythm of "Sacred Rendezvous" should capture the single a large following of dance floor fans as well as pleasing the B/C and fusion followers.

FICTION FACTORY (Columbia 38-04519)

(Feels Like) Heaven (3:39) (Carbert Music/BMI) (Patterson-Jordan) (Producer: Peter Wilson)

This richly symphonic single from Fiction Factory capitalizes on the current wave of British melodic rockers with its danceable beat and layered synthetic sound. The wide open production and resonant lead vocals make this single from the group's second LP appealing across the board, from AOR radio to dance clubs and CHR stations. Works well within the modern music arena.

RUSS COLETTI (Harmony HRIRC 101B)

Look At My Face (3:45) (Chow Niko Music/BMI) (R. Wilson, R. Coletti) (Producer: Peter Dach)

A special rhythmic urgency is heard on this single from Russ Coletti for Harmony Records. With a strong, reaching vocal intensity, Coletti gives this tune a vibrancy ripe for CHR airplay. PDs will be quick to include "Look At My Face" on their playlists once they've given the tune a careful listen. A subtle keyboard track combined with potent guitar work are extra pluses on the cut, giving it an instrumental weight that balances the dynamic Coletti vocal. Great summer listening.

POINTS WEST

STICKING TO THEIR GUNS -- The Gun Club's latest album "The Las Vegas Story" is the band's first in almost two years, and while this alone is something to cheer about, the LP also marks the return of **Kid Congo** who has been touring and recording with **The Cramps**. From its earliest days, the Gun Club has been a musical and social contemporary of **X**, **Blondie**, the **Blasters** and other of the more challenging groups to emerge from the musical revolution of the late '70s. Why has the group been so long away from the studio? Founding member **Jeffrey Lee Pierce** responds: "Various major labels had been dangling contracts in front of us for a while, one especially, and it was like hanging meat in front of a pack of wolves....but



HARDROCK — That's the name of **Herbie Hancock's** (l) latest 12" dance single off the soon-to-be-released "Sound System" LP on Columbia which features **Bill Laswell** (rear), and (seated, l-r) **Bernard Fowler** and **Grand Mixer D. St.**

they wanted to turn us into a heavy metal band, give us a heavy metal producer. And finally **Debbie Harry** (part of the Gun Club's Animal label) just said, 'forget them, just record another album for us,' so we did." The Kid joins in: "We stayed with Animal because we had complete control. No one from the label was with us in the studio looking over our shoulder. Even when they did come in, they dug the music!" With its Animal release just hitting the stores via Jem, the sometimes volatile group will then be going out on an extensive North American/European/Japanese tour. As for "The Las Vegas Story," Pierce remarks, "We're not as unstructured as a lot of people think. When we went into the studio, we had everything planned out. Live shows are where we do our experimenting! I was trying to get a lot more real in the lyrics too, I mean even with Slash and some people it was 'no, no you can't write that,' but on this album I just wrote what I really thought. The new songs go after more international imagery. Most of the arranging ideas, the timing and the looseness are borrowed from jazz."

BOPPING WITH BO — The legendary **Bo Diddley** returned to Los Angeles Friday, July 13 at the Music Machine under the glow of a full moon. This influential pioneer of rock brought out some of Los Angeles' most avid roots rock fans (and players), and along with **John Doe**, **Phil** and **Dave Alvin**, **John Lee Hooker** and many others, Diddley made this a very memorable evening. Complete with a square guitar which featured a flashing "Bo Diddley" underneath the strings, the man was every bit as energetic as he was when he began playing 29 years ago.

MILLER MEETS ROYALTY — Capitol recording artist **Steve Miller** had a meeting of the minds recently with **Princess Anne** during the Princess' recent visit to Hollywood. Her royal Highness graced Capitol's studio B where Miller is recording his latest LP "Italian X-Rays" and she had the pleasure of hearing one of the cuts off the LP called "Harmony Of The Spheres." Miller also presented Princess Anne with a gold record commemorating her visit to Los Angeles. "Italian X-Rays" is being recorded digitally and includes **Norton Buffalo** on harmonica, **Gary Mallaber** on drums, **Byron Allred** on keyboards and **Kenny Lee Lewis** on bass and guitars.

NO VOID HERE — **Romeo Void's** latest 415/Columbia LP "Instincts" is set for release soon and has already had its first single "A Girl In Trouble (Is A Temporary Thing)" released as a 12", so the band is back in full force. Other songs from the disc include "Your Life Is A Lie," "Just Too Easy," "Billy's Birthday," the instrumental "Going To Neon" and the emotionally charged "Out On My Own."

WELCOME ABOARD — *Points West* and *Cash Box* would like to congratulate and welcome **Bill Heller** as a new owner of West L.A.'s **Music Machine**, one of the area's foremost showcases for live acts. Presenting shows from such diverse artists as the **Violent Femmes**, **Grand Master Flash**, **Los Lobos**, **Black Flag** and many others, the Machine has consistently given SoCal crowds a chance to see top bands in an intimate setting. We look forward to Heller's contribution to the L.A. club circuit.

ODDS & ENDS — The Starlight Amphitheatre is presenting three theme days in the next couple of weeks which kick off July 21 with the KACE sponsored "Carefree Summerfest." Featuring the **Gap Band**, the **Bar-Kays**



WILD VANITY — *Vanity*, formerly of the Prince-inspired group *Vanity 6* is striking out on her own with the Motown LP entitled "Wild Animal." Produced by **Bill Wolfer** (*Shalamar*), "Wild Animal" and *Vanity* will be prowling your neighborhood soon.

and **Evelyn "Champagne" King**, the Summerfest will be followed the next weekend by a KROQ-sponsored "Modern Music Dance Concert" featuring **Dwight Twilley**, the **Plimsouls**, **Jimmy & the Mustangs**, the **Knitters** and **Jamie James**. KROQ moves over after their Thursday, July 26 show to make room for KMET Friday, July 27 and its "Hard Rock Extravaganza." This show will showcase some of L.A.'s most respected metal acts including **Rough Cutt**, **White Sister**, **Hellion** and **Pandemonium** . . . on the other end of the music spectrum, **Demetri & His Big Band Silverware** will be appearing at Carmelo's Jazz Club in Sherman Oaks Sunday, July 29 for one night only . . . Broadway-Vegas lounge crooner **Jimmy Damon** will be making a special appearance at the Balboa Bay Club in Newport Beach July 21 where the talented vocalist should give the yachters a taste of his flawless show and rich vocal stylings...the Palace welcomes reggae songstress **Judy Mowatt** July 27 while the **Bangles** will be at the venue August 4 with the **Beat Farmers** opening . . . Toto drummer **Jeff Porcaro** and wife **Susan** are the proud parents of a boy, **Christopher Joseph**, born July 3 at Cedars-Sinai Medical Center. Congratulations!

peter holden

NEW FACES TO WATCH

Rubber Rodeo is an American band. An electric treatment of Dolly Parton's "Jolene," which fused the roots of country music with the savvy of 1980s new wave brought Rubber Rodeo to the attention of watchful industry insiders and a handful of loyal fans four years ago. Now, with the release of the album "Scenic Views" on PolyGram, the group still effectively dips into the roots barrel as on Patsy Cline's classic "Walking After Midnight," yet it has also developed a unique sound that is far away from the popularly coined terms of "country punk," "punk-a-billy," and "prairie rock."

"Rubber Rodeo is really about what the album is titled; the songs are scenic views of our lives and the lives of our friends, family and neighbors," says guitarist, lead vocalist and songwriter **Bob Holmes**, half of Rubber Rodeo's creative team with **Trish Milliken**. Holmes and Milliken along with bassist **Doug Allen** founded Rubber Rodeo during an educational stint at the prestigious Rhode Island School of Design — which has also spawned Talking Head **David Byrne**. Working through such names as **Blind Gary Bogus** & the **Foggy Vision Boys** and the **Asphalt Cowboys**, the group started out as "just for fun," says Holmes. "You've heard of garage rock bands, well, we were a living room rock band."

Doing a variety of original material and art school editions of more traditional songs, Rubber Rodeo eventually hooked up with **Don Rose** who owned the Salem, Mass.-based independent label **Eat Records**. Two EPs on Eat delivered the slightly askew Americana which is still evident on "Scenic Views" and gained the band, which still retains Rose as manager, a contract with PolyGram.

Holmes remarks, "He is still our manager and boss — he's the seventh Rodeo member. The obvious and best difference about being on PolyGram is that Rubber Rodeo is able to get the record to more people. PolyGram has been really good about understanding what we want to do now and where we're headed in the future. That's the reason we went with the label, because it didn't try to bend us or mold us in any direction we didn't want to go."

Holmes and Milliken both feel that the final product, "Scenic Views," is indeed where they wanted to go and feel that producer **Hugh Jones** (**Echo** & the **Bunnymen**, **Modern English**, **Icicle Works**) was instrumental in helping them get there. "Personally, I think the record is the best that Hugh has done," Milliken comments. Holmes agrees, "I think he's a great producer and that's why we hired him in the first place, but somehow the chemistry between Rubber Rodeo and Hugh was something that none of us could have ever imagined. The sum was greater than the individual parts."

Along with the aural insights of the album, Rubber Rodeo has also capitalized on its design/art background to purvey a variety of "things to see and hold" for Rubber Rodeo fans. Creative promotional



Rubber Rodeo

tools such as its Rubber Rodeo comic book and viewmaster — which features scenes from its extensive video and is subtitled *On One Corner Of This Old Globe* augment the band's visibility immensely. The most important product to come from this emphasis on the visual is certainly the group's video sequence entitled *How The West Was Won*. Made up of two and a half songs with music being used for the video's credits, *How The West Was Won* as a whole is an adventurous clip that works as a continuous video and also showcases the singles "Anywhere With You" and "The Hardest Thing." The latter is currently in rotation on MTV. Milliken remarks, "We're definitely interested in all aspects of our visual presentation; in many ways the videos are just as important as the record itself. We want to make our music more understandable to the eyes as well as the ears. The visual aspect of Rubber Rodeo is one of its strong points." But the strongest point of Rubber Rodeo is one that runs throughout its musical and visual presentation. It is not so much a theme as it is value of realism and a focus on domestic American subject matter that best characterizes Rubber Rodeo. A good example is the "Anywhere With You" track and its video.

While the bulk of music videos portray buxom women, leather and some measure of sexual domination, *Anywhere With You* depicts a truck driver on the road simply longing to get home to his girl, who, in turn pleads that she would go anywhere with him. This refreshingly simple story line is reflective of Holmes' and Milliken's deceptively bare lyrics. Milliken points out, "All of our lyrics are somewhat autobiographical, yet at the same time we know that a lot of what we write about is universal." Holmes explains, "We try to keep our lyrics very unpretentious and on a conversational level. When you go on stage and have to sing the same thing over and over every night, you have to make sure that you really believe in what you are saying so it doesn't sound convoluted or contrived."

This sort of real life artistry is at the core of Rubber Rodeo and is what makes the band too versatile to be labeled "cow punk" or some other term. When Holmes says that Rubber Rodeo "is trying to capture that midwest Big Sky feeling," you know that such a goal is none too high for this band.

Dodge To Back Rogers Tour

LOS ANGELES — Dodge Trucks has agreed to sponsor singer/songwriter **Kenny Rogers'** upcoming American tour which begins in New Jersey August 23. The series of "Dodge Truck Presents Kenny Rogers" will include over 100 appearances during which Rogers will perform before an estimated 1.5 million people.

In each city that Rogers appears, his concert will be a focal point for promotions by local participating Dodge dealerships.



SCREEN-GEMS/SPELLING AGREEMENT SIGNED — Seen at the signing of the Screen Gems-Colgems-EMI Music and Aaron Spelling Productions publishing agreement are (seated, l-r): Lester Sill, president of Screen Gems; Sal Iannucci, chief operating officer for Spelling Productions. **Standing (l-r):** Stan Winsten, Screen Gems attorney; John Nicolaidis, vice president of production accounting for Spelling Prods.; Rocky Moriana, music supervisor for Spelling Prods.; Beth Whelpley, of Spelling Prods.; Polin Cohanne, attorney for Spelling Prods.; Jim Roach, vice president and chief financial officer for Spelling Prods.; Joan Schulman, Screen Gems director of copyright and contract administration; Gerd Muller, Screen Gems vice president of talent acquisition; and Jack Rosner, Screen Gems vice president of administration.

STUDIO PROFILE

Westlake Media Studios

Just north of Los Angeles in a bucolic setting of rolling hills and California Live Oak lies one of the more complete recording studios in Southern California. Never mind its diminutive size, Westlake Media Studios is a fully outfitted facility, far away from the congestion and bustle of Hollywood. Located in a section of a low-level business complex, Westlake is unobtrusive, with an atmosphere of privacy.

The studio offers a full range of both audio and video services with a small studio available for taping, along with editing bays and relaxation quarters. The interior of Westlake is decidedly rustic, with rough-hewn stone walls adorning the control room and redwood panelling in studio and editing suites.

Since its inception in 1977, Westlake Media has continued to develop, but the most pronounced growth has been fairly recent. "Most of our gear has been acquired over the past year," said Westlake director of special projects Felix E. Girard. This newness of equipment is part of Westlake's endeavor to keep abreast of technology and to be as state-of-the-art as possible in its audio and video production and post-production services.

Westlake Media offers a full range of rentals for both video production and audio recording, plus in-studio production packages. Also available is complete post-production videotape editing, both off-line and on-line, for 1-inch, ¾-inch and ½-inch, along with a full range of signal processing and special effects, plus tape duplication and distribution. If the Westlake studio isn't large enough, soundstage facilities are obtained for the client.

The personnel at Westlake are there to help, each with a backlog of experience. Chief Engineer Bruce Jackson has worked with such music industry luminaries as Kenny Rogers, Fleetwood Mac and the O'Jays, while engineer/mixer Robb Kleins counts Billy Preston and Sheena Easton among past clients. Director of special projects Felix Girard is a producer/director of broad experience, including specials for Neil Diamond.

Westlake has played host to a roster of distinguished patrons, Bob Rosen of CBS

Films, Buddy Ebsen Productions and Mickey Rooney among them, along with numerous commercial contracts. Most of the work is done on location. Westlake Media is located at 31320 Via Colinas Suite 118, Westlake Village, CA 91362, (818) 991-5452.

AUDIO

Tape Recorders

Otari MK II MTR 90 — 24 Track
Studer PR 99 — ½ Track — ¼ inch mix down.

Mixing Console

Trident Series 70 Console with sweepable EQ — four sends — 28 in and 56 remix channels.

Monitors

JBL 4411

Reference Monitors

JBL 4401 — Yamaha NF10 — Aurotones

Outboard Equipment

Lexicon Prime Time — Lexicon Pem 41 — Eventide Harmonizer H 910 — MXR Digital Reverb — MXR 1500 Digital Delay — APEX Exciter — EXR Exciter — DBX "900" rack: Noise Gates (4), DESS (2), Parametric (2) — Altec Tube Limiters — UREI 1176 Limiters — DBX 161 Limiters — Symetric Limiters — Ashly Stereo Parametric.

Microphones

Neuman KM84, U87 — Sennhizer 421, 441 — AKG 452 E, 414EB, 224E, D12E, 190 — Shure SM57 — Crown PZM — Electrovoice RE20 — Beyer M130.

VIDEO

Recorders

Sony 5850 (6) — Sony 5600 — Panasonic NV8200 (4) — Sony BVU110 ¾" (2) — Sony BVH500 1" (2)

Broadcast Cameras

Ikegami HL79E — Sony BVP 110 — Sony JVCKY 2000 plus all support equipment.

Editing Bays

Editing System One: Convergences 103A Controller — Crosspoint Latch — Switcher — Tektronix Waveform and Vectorscope — Tascam Audio Board.

Editing System Two: Convergence Super 90 Controller — Sony VO — 5850 VTRs — Convergence Time Code Readers — Numark Audio Mixer.

Audio Sweetening

BTX Shadow Synchronizer System with "M" Software — Wide Band Reader Board and Master Chase Function.

EAST COASTINGS

METAL AND MAYHEM — Forget Gerry Ferraro. Forget Margaret Thatcher. Forget Jane Fonda. If anyone is out there striking a blow (and I mean striking a blow) for women, it's Wendy O. Williams, ex-leader of the **Plasmatics**, dominatrix of decibels, champion of wreck and roll. Never has destruction been so much fun. Wendy, whose well-chronicled feats have included blowing up cars on stage, driving a school bus through a wall of TVs and capturing a spot on *People's* best-dressed list, is currently crashing and smashing her way to the musical forefront with her first solo album and a typically Wendy-ish video featuring more explosives, both visual and musical. She is not, if you were wondering, toning down her power-priestess style. But her stage and video attacks don't prepare you for the relatively



BMI HOOKS UP WITH HOOKER — Blues great Johnny Lee Hooker recently played two nights at New York's Lone Star Cafe. BMI's Brian McLaughlin, writer relations, visited Hooker backstage at the club before the show and was treated to some impromptu guitar playing.

laid back personality she exhibits in person. Williams is (and has) an imposing figure, with the kind of physique that comes from God and bodybuilding, one of her ardent (and most successful) passions. She laughs easily and speaks with pride about her new projects and her crusade to shake the rafters of establishment rock and roll. Her new album on Passport/Jem is called "WOW" and is produced by Kiss veteran Gene Simmons. The first single, "It's My Life," and its accompanying video, in which shots of Wendy in the ever-popular wrestling ring are interspersed with scenes of her convertible careening toward a desert cliff, sums up her attitude. "First off, I'm true to myself and it's something I've always wanted to do. Second, it's my revenge. I mean, I'm sick of Duran Duran. I'm sick of the Stray Cats. Huey Lewis and the News? That's not even rock and roll. This stuff is lounge music. Then they get the models, they get the movie set, they get the dancers and they do the video, and what does it mean? It has nothing to do with anything except for some producer jerking off at the artist's expense, at the expense of the song. And womanizing — just using women as props, using women as extras. Mine is no studio shots, no extras — just 'what you see is what you get.'" Wendy O. on the screen alone is worth a nation of extras anyway and she feels other women should assert themselves as she has. "There's room for strong women. There are many women out there, too, who have good heavy metal bands but they persist in singing like pop singers because the industry encourages them to do so." None of those pop trappings for Williams. Her guitar laden band will not, rest assured, have any synthesizers gumming up the natural thunder. The group will feature ex-Plasmatic Wes Beach, Michael Ray (a Simmons discovery), T. C. Tolliver on drums and Greg Smith on bass. The tour dates are being lined up for fall. The album had already hit number three on the British charts after two weeks in release. Picking a label was not a snap judgment for Williams. "I did this album, which is autobiographical and is something to present my voice and let people put their hands around it and feel my guts. It's got this excessive drum sound, and it's just a real pounding presentation. After I did the album I held on to it and I went to look for a record deal. I ripped up deals, I mean people wanted to tie me up for five years, work with their people, do what they wanted me to, blah, blah, blah. But I said 'no way.' I waited and waited and waited until the right thing came along and it was Marty Scott from Passport Records and Martin Hooker from Music for Nations in Europe. They came to me with a suitcase full of money and lots of enthusiasm and said, 'Do what you want. We're with you all the way.' That gave me the freedom to do the video." The video has generated a good deal of publicity for its scenes of Wendy climbing out of the doomed convertible via a rope ladder dangling from an airplane above the car. Williams (who else?) did all the climbing herself as the car continued on its cinematic death race over the cliff. "My manager Rod Swenson produced it and directed it. I make life difficult for him until he lets me do exactly what I want to do. He's great at orchestrating these ideas that I get. He gets the right people, gets the plane, gets it all together and makes it work so I come out of it alive," she says laughing. "So it's something that we can share with people, not something that I do one time and say 'Sayonara.'" Luckily for us, Williams hasn't said "sayonara" yet, though some of her exploits might have resulted in her last hurrah. Her style offers something for everyone, especially those who care less about the music's lack of delicacy and get off on good old-fashioned spectacle. "I love metal. Give me metal. Don't make me listen to pop, please. I love Motorhead. I mean Lemmy (Killmeister) is definitely a stylist and that's what I consider myself." Williams and Killmeister collaborated on a totally raunched-out version of Tammy Wynette's "Stand By Your Man" which takes on a new meaning altogether in the duo's hands, to say the least. I like (Judas) Priest, I like Iron Maiden, I like them all." Williams is no apologist for heavy metal. And her music continues to stare in the face of pop rock and laugh at its lack of, shall we say, guts. Williams may never get a giant mass audience for her music, but her personality and her willingness to tackle projects of enormous physical demand makes for a hell of a rock and roll show. Her readiness to stand up for women's assertiveness makes her a great spokesperson in the male-dominated metal scene. She's a class act by anyone's standards.



INXS N NYC — Atco artists INXS pose backstage at New York's Radio City Music Hall, where they appeared in concert with the Go-Go's. Pictured are (l-r) Atlantic president Doug Morris, Modern/Atco artist Sandy Stewart and INXS' Michael Hutchence and Garry Gary Beers.

rusty cutchin

MERCHANDISING

TOP 15 MUSIC VIDEOS

		Weeks On 7/21 Chart
1	GHOSTBUSTERS Ray Parker (Arista)	2 6
2	WHEN DOVES CRY Prince (Warner Bros.)	1 8
3	THE GLAMOROUS LIFE Sheila E. (Warner Bros.)	7 5
4	DOCTOR! DOCTOR! Thompson Twins (Arista)	6 4
5	MAGIC Cars (Elektra)	5 4
6	DANCE HALL DAYS Wang Chung (Warner Bros.)	4 3
7	TURN TO YOU Go-Go's (I.R.S.)	10 2
8	BREAKIN' . . . THERE'S NO STOPPING US Ollie & Jerry (Polydor/PolyGram)	3 7
9	I DIDN'T MEAN TO TURN YOU ON Cherrelle (Tabu/CBS)	14 2
10	SELF CONTROL Laura Branigan (Atlantic)	8 7
11	INFATUATION Rod Stewart (Warner Bros.)	— 1
12	JUMP (FOR MY LOVE) Pointer Sisters (Planet/RCA)	9 7
13	WHAT'S LOVE GOT TO DO WITH IT Tina Turner (Capitol)	— 1
14	ROCK ME TONIGHT Billy Squier (Capitol)	12 2
15	ROMANCING THE STONE Eddy Grant (Portrait/CBS)	11 3

TOP 15 MIDLINES

		Weeks On 7/21 Chart
1	THE CARS (Elektra 6E 135)	1 15
2	WOMEN AND CHILDREN FIRST Van Halen (Warner Bros. BSK 3415)	2 26
3	NIGHTWATCH Kenny Loggins (Columbia JC 35387)	3 13
4	ABACAB Genesis (Atlantic SD 19313)	5 18
5	THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS David Bowie (RCA AYL 1-3843)	4 66
6	LOOK SHARP Joe Jackson (A&M SP-4919)	4 13
7	GREAT SONGS AND PERFORMANCES Michael Jackson & The Jackson 5 (Motown 5312M)	7 97
8	ROCK 'N ROLL, VOL. II The Beatles (Capitol SN 16021)	6 97
9	FAIR WARNING Van Halen (Warner Bros. BSK 3540)	9 17
10	THE DOORS (Elektra EKS 74007)	12 77
11	ROCK 'N ROLL John Lennon (Capitol SR-3419)	10 23
12	WORKING CLASS DOG Rick Springfield (RCA AFL1-3697)	11 14
13	TAPESTRY Carol King (Epic PE 24946)	15 33
14	ROCK 'N ROLL, VOLUME I The Beatles (Capitol SN 16020)	13 26
15	THE PRETENDERS (Sire SRK 6083)	14 53



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

REGIONAL ALBUM ANALYSIS

NATIONAL BREAKOUTS

- | | |
|----------------------|-----------------------|
| 1 ELTON JOHN | 8 JOHN WAITE |
| 2 DIO | 9 STREETS OF FIRE |
| 3 STEVIE RAY VAUGHAN | 10 PEABO BRYSON |
| 4 ELVIS COSTELLO | 11 FASTWAY |
| 5 TWISTED SISTER | 12 WHITESNAKE |
| 6 THE TIME | 13 DIFFORD & TILBROOK |
| 7 KASHIF | 14 BOX OF FROGS |
| | 15 LITTLE STEVEN |

NORTHEAST 1.

- 1 ELVIS COSTELLO
- 2 ELTON JOHN
- 3 STEVIE RAY VAUGHAN
- 4 TWISTED SISTER
- 5 DIFFORD & TILBROOK
- 6 PEABO BRYSON
- 7 KASHIF
- 8 THE TIME
- 9 DIO
- 10 LITTLE STEVEN

SOUTHEAST 2.

- 1 KASHIF
- 2 ELTON JOHN
- 3 TWISTED SISTER
- 4 STREETS OF FIRE
- 5 PEABO BRYSON
- 6 DIO
- 7 JOHN WAITE
- 8 STEVIE RAY VAUGHAN
- 9 ELVIS COSTELLO
- 10 VAN STEPHENSON

BALTIMORE/ WASHINGTON 3.

- 1 ELTON JOHN
- 2 STEVIE RAY VAUGHAN
- 3 TWISTED SISTER
- 4 DIO
- 5 KASHIF
- 6 DIFFORD & TILBROOK
- 7 WHITESNAKE
- 8 THE TIME
- 9 ELVIS COSTELLO
- 10 STREETS OF FIRE

WEST 4.

- 1 ELTON JOHN
- 2 DIO
- 3 STEVIE RAY VAUGHAN
- 4 ELVIS COSTELLO
- 5 THE TIME
- 6 STREETS OF FIRE
- 7 PEABO BRYSON
- 8 JOHN WAITE
- 9 LITTLE STEVEN
- 10 KASHIF

MIDWEST 5.

- 1 ELTON JOHN
- 2 DIO
- 3 STEVIE RAY VAUGHAN
- 4 JOHN WAITE
- 5 THE TIME
- 6 FASTWAY
- 7 ELVIS COSTELLO
- 8 PEABO BRYSON
- 9 STREETS OF FIRE
- 10 TWISTED SISTER

NORTH CENTRAL 6.

- 1 TWISTED SISTER
- 2 PEABO BRYSON
- 3 JOHN WAITE
- 4 STEVIE RAY VAUGHAN
- 5 ELVIS COSTELLO
- 6 ELTON JOHN
- 7 STREETS OF FIRE
- 8 DIO
- 9 LITTLE STEVEN
- 10 KASHIF

DENVER/PHOENIX 7.

- 1 DIO
- 2 STEVIE RAY VAUGHAN
- 3 TWISTED SISTER
- 4 ELTON JOHN
- 5 STREETS OF FIRE
- 6 JOHN WAITE
- 7 WHITESNAKE
- 8 FASTWAY
- 9 ELVIS COSTELLO
- 10 PEABO BRYSON

SOUTH CENTRAL 8.

- 1 STEVIE RAY VAUGHAN
- 2 DIO
- 3 ELTON JOHN
- 4 STREETS OF FIRE
- 5 TWISTED SISTER
- 6 ELVIS COSTELLO
- 7 LITTLE STEVEN
- 8 KASHIF
- 9 VAN STEPHENSON
- 10 WHITESNAKE

TOP 30 12" SINGLES

	Weeks On 7/21 Chart		Weeks On 7/21 Chart
1 WHEN DOVES CRY/5:54 PRINCE (Warner Bros. 20 228)	1 4	16 LEGS (SPECIAL DANCE MIX)/7:48 ZZ TOP (Warner Bros. 0-20207)	— 1
2 BREAKIN'... THERE'S NO STOPPING US/6:51 OLLIE & JERRY (Polydor 821708-1)	2 5	17 CRASH GOES LOVE/(DUB & BLASTER MIX)/8:01 & 7:21 LOLEATTA HOLLOWAY (Streetwise SWRL 2230)	18 7
3 SOMEBODY ELSE'S GUY/6:25 JOSELYN BROWN (Vinyl Dream/Prelude VND-D01)	3 14	18 LOVELITE/6:47 O'BRYAN (Capitol V-9085)	11 14
4 I CAN DREAM ABOUT YOU/7:31 DAN HARTMAN (MCA 3946)	5 7	19 DON'T GO LOSE IT BABY/(STRETCH MIX)/7:35 HUGH MASEKELA (Arista JD 1-9194)	14 6
5 WHAT'S LOVE GOT TO DO WITH IT/3:49 TINA TURNER (Capitol V-8597)	10 4	20 RHYTHM OF THE STREET/IT'S GONNA BE SPECIAL/6:09 & 6:30 PATTI AUSTIN (Qwest QW 0-20222)	22 17
6 DANCING IN THE DARK (BLASTER & DUB MIX)/6:09 & 5:30 BRUCE SPRINGSTEEN (Columbia 44-0502B)	12 4	21 MUSIC IS THE ANSWER (DUB MIX)/6:40 COLONEL ABRAMS (Streetwise SWRL-2235)	— 1
7 JUMP (FOR MY LOVE)/6:24 POINTER SISTERS (Planet/RCA JW-13781)	8 17	22 DR. BEAT/6:26 MIAMI SOUND MACHINE (Epic 49-05023)	25 2
8 BLACK STATIONS/WHITE STATIONS (REMIX)/6:23 M&M (RCA PW-13802-A)	9 8	23 YOU KEEP ME COMING BACK (DUB VERSION)/5:24 THE BROTHERS JOHNSON (A&M 5P-12102)	— 1
9 FEELS SO REAL/(WON'T LET GO)/6:48 PATRICE RUSHEN (Elektra ED 4961)	6 9	24 TAKE A CHANCE/6:26 MUANCE (4th & Broadway B Way 403)	27 2
10 SELF CONTROL/5:00 LAURA BRANIGAN (Atlantic 0-86954)	4 11	25 BEAT STREET/6:58 GRAND MASTER MELLE MEL AND THE FURIOUS FIVE WITH MR. NESS AND COWBOY (Sugar Hill SH 32019 A)	17 8
11 I DIDN'T MEAN TO TURN YOU ON/6:04 CHERRELLE (Tabu/CBS 4 Z905003)	7 10	26 IF THIS AIN'T LOVE/5:28 JAY NOVELLE (Emergency EMDS 6544)	23 3
12 99%/(DUB & CLUB MIX)/5:25 & 5:26 CAROL LYNN TOWNES (Polydor 881009-1)	15 3	27 JAM ON IT/9:48 (INSTRUMENTAL) NEWCLEUS (Sunnyview SUN 411 B)	19 17
13 CARIBBEAN QUEEN/(SPECIAL MIX)/7:53 BILLY OCEAN (Arista JSL-9199)	20 3	28 ROMANCING THE STONE/9:05 EDDY GRANT (Epic AS 1853)	24 7
14 OUTRAGEOUS/6:11 LAKESIDE (Solar Ed 4984)	16 4	29 THE REFLEX (DANCE MIX)/6:35 DURAN DURAN (Capitol V-8587)	21 12
15 BORDERLINE (NEW MIX)/LUCKY STAR (NEW MIX)/6:54 & 7:13 MADONNA (Sire 0-20212)	13 9	30 HEY D.J./6:10 THE WORLD'S FAMOUS SUPREME TEAM (Island 0-96596)	28 6

12" REVIEWS

JACKSONS (Epic 49-05022)
State Of Shock (dance mix) (5:35) (Jackson) (Mijac Music/BMI) (Producer: Michael Jackson)

This extended mix of the Michael Jackson/Mick Jagger duet "State Of Shock" strikes a slightly slower and more swaying beat and allows the lead vocal more room to groove. The simple but riveting track features a compelling a capella breakdown from Jackson which captures the song's essential energy as does Jagger's song-ending rap. A remix that is sure to be heard in dance clubs across the country for months.

PRETTY POISON (Svengali 8403)
Nighttime (dance mix) (5:35) (Starling-Cooler) (Genetic Music/ASCAP) (Producer: Herbie Powers)

This syncopated track of electro-funk is sweeping dance clubs around the country with its array of synthetic sounds and Pretty Poison's breathy vocals. Tapping into a groove similar to Shannon's "Let The Music Play," this dance mix effectively uses a breakdown section to establish the cut's ringing percussion and then sets into a sensual, beat-heavy dance cut. Essential club track.

PATTI AUSTIN (Qwest 0-20235)
Shoot The Moon (5:55) (Magneß-Ballard) (YellowBrick Road Music/ASCAP) (Producers: Clif Magneß-Glen Ballard) (Remix: John "Jellybean" Benitez)

"Shoot The Moon," which debuted at #86 on **Cash Box's** B/C charts last week, is here remixed to heighten the cut's rhythmic tension. Austin's lead vocal is spectacular and "Shoot The Moon's" room-filling percussion and horn parts are mixed superbly. Though the middle section is uneventful, the chorus melody and Austin's treatment of it help to make this dance mix one of the summer's best.

FEATURE PICKS

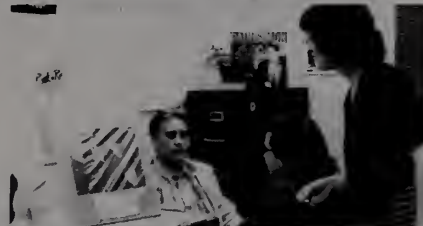
NANCY BARKER (USA U84002)
Operator (5:11) (Mundy-Rabbai) (Jordan-Braude Music/ASCAP) (Producers: Gene Mundy-Gene Rabbai)

ROGER (Warner Bros. 2170)
Midnight Hour (6:58) (Pickett-Cropper) (Irving Music-Cotillion Music/BMI) (Producer: Roger Troutman)

J. BIRD (Warrior 1-008D)
Body Harmony (4:55) (J. Bird) (LauraBob Music/BMI) (Producer: Bird)

WHAT'S IN-STORE

ALL ABOUT NAMM EXPO '84 — The National Association of Music Merchants (NAMM) held its annual **International Music & Sound Expo** at Chicago's McCormick Place June 23-26, and there are many reasons for NAMM to be proud of the event. Total attendance at Expo '84 was 23,587, a new record and the highest attendance ever at a NAMM show. Comparing this figure to the 1983 total of 21,817 and the 1982 total attendance of 18,264, the growth of Expo over the last two years is impressive. "We fully expected Expo '84 to be a record-breaking show," said NAMM executive vice president **Larry R. Linkin**, "but it's always nice when the figures come in, and it's all there in black and white. We're happy that the industry supports the shows in such a big way and recognizes their value as a marketing and educational tool." A total of 515 companies displayed their products and total space assigned at Expo '84 climbed to 272,500 square feet. This represents an increase of 30 exhibitors and 24,000 square feet over 1983. Since 1982, the Expo has grown by nearly 55,000 square feet. Twenty-three educational seminars were offered to Expo attendees this year, and attendance at these sessions topped 3,500. Other important events held at Expo '84 were the NAMM Creative Merchandising Center and the Education Resource Center. Music dealers stopped by the Creative Merchandising Center and saw the latest in store design concepts and examples of contemporary display fixtures. NAMM also provided all



THE BEATLES DISPLAYED — More than half of the Record Bar stores participated in a Beatles anniversary display contest, sponsored by Capitol Records. Ten of the participating stores were selected at random to receive plaques commemorating the anniversary. Shown are (l-r): **Bill Early**, Capitol representative; **Ron Philips**, promotions manager; and **Betsy Heady**, product manager.

visiting merchants with a free copy of its new *Creative Merchandising Guide* containing "how-to" descriptions of display ideas and techniques as well as a list of suppliers for easy reference. The Education Resource Center was created to assist music merchants in developing innovative educational programs both within the store and throughout the community. The emphasis at Expo '84 was on computers. Music dealers visiting the Center had the opportunity to view the newest developments in computer software for music education at any of a dozen available computer terminals. "Computers and store design are certainly among the hottest topics in the industry today," said NAMM director of education and marketing **Dr. Ray Williams**. "From the positive feedback we received during the show, it's clear that music dealers appreciate all the guidance they can get in these important areas. NAMM will continue to use the trade shows as a forum for providing information aimed at helping music merchants stay on top of contemporary business and technological trends." Over 5,000 music dealers visited the NAMM Centers during the four-day Expo. The NAMM Membership Booth was also the scene of much activity, with over 100 new members added to the NAMM membership roster. "We have done many things to make NAMM membership more vital and meaningful than ever before," said NAMM president **Jimm Kleeman**, "and this is reflected in our growing list of members. Our retail and commercial membership are both at an all-time high. We are truly gratified that the value of NAMM's many member services is being so widely recognized by all segments of the industry." All in all, it sounds like Expo '84 was quite a success.

NEW FROM AUDIO-TECHNICA — From the makers of state-of-the-art stereo cartridges and other musical products comes the new **Unipoint microphone series** and the new **Design Acoustic DA-S1 omnidirectional indoor-outdoor speaker**. Audio-Technica's Unipoint series microphones are said to reproduce sound in a highly natural manner with minimal coloration and, because of their cardioid pickup patterns, may be used at considerable working distance from the sound source. This is according to Audio-Technica's microphone product manager, **Bob Herrold**, who also indicated that because of this feature the new mikes are excellent choices for pickup of lecturers and entertainers from either a podium or floor stand and for unobstructed pickup of choirs and similar sound sources. There are five mikes in the series, the AT837, AT853, AT855, AT857 and AT859 and each has a different advantage. Net prices run between \$130 and \$180. Also from Audio-Technica is the Design Acoustic DA-S1 loudspeaker.



G&G TUNES IN — G&G clothing stores, Record World stores and CBS Records were recently involved in a two-week cross traffic promotion put together by Audio Environments Inc. Shown is one of the 35 participating G&G clothing stores.

Completely weatherproof, the DA-S1 features a dual-driver system which reproduces music and voice for unobtrusive broad-area coverage. It is recommended for either outdoor or indoor environments such as theme parks, pools, patios, pavilions, malls and public reception areas. Its broad (100 Hz to 18 kHz) range assures natural, realistic sound reproduction over a full 360-degree radius. The DA-S1 omnidirectional speaker has a professional user net price of \$129.95.

TICKETMASTER HAS THE TICKETS — That's right. If you live in southern California and want tickets to any of the following shows, the place to get them is from your local Ticketmaster outlet. The shows are: the 1984 **Santa Barbara County Fair** in Santa Maria, California; all jazz shows at **Howard Rumsey's Concerts by the Sea** in Redondo Beach; events at the **La Jolla Playhouse** in San Diego, California; and Country Music shows at the **Palomino** in North Hollywood, the **Mule Lip** in San Bernardino and the **Chili Factory** in Santa Barbara, California.

(continued on page 27)

AUDIO/VIDEO

ROMEO VIDEO — A music video void will be filled in the coming weeks when the cream of San Francisco art rockers and dance club faves **Romeo Void** completes the final touches on the video of what sounds like a hit single from "Instincts," the band's new LP for Columbia Records. The tune is called "Girl In Trouble," and considering Romeo Void's San Francisco Art Institute influences, the video should be of an artistic calibre not often seen in the mainstream of music videomania. In pursuit of the facts, where else would Audio/Video turn but to the most vocal member of Romeo Void, lead singer and songwriter **Debora Iyall**? Talking to Iyall last week, we learned that not only is *Girl In Trouble* the third Video the Void has come up with, but that Iyall actually studied video at the San Francisco Art



"SWEET BUT DANGEROUS" — That's how Romeo Void's Debora Iyall describes the band's forthcoming video for Columbia Records, *Girl In Trouble*.

Institute and continues to make videos of her own when not working with the band or painting (another skill). But Iyall did not involve herself in the technical aspects of the new Romeo Void video despite her experience with the medium, explaining that she likes to keep her own video work and that of the band separate. "My work gets to exist outside of criticism, or having to please anyone," said Iyall, "it's something where I get to say what happens and that's it." When asked to compare her own approach to video and that of the making of a music video of what is likely to become a top-selling song, Iyall was quick to outline some points of contrast, such as spontaneity: "When I make a video, things happen off the cuff. I use natural light and I improvise constantly and in a video like the one we're working on (still in post-production at press time) the light has to be just so because you're doing it in film and the sequences have to work in a certain way. Usually I don't know how my videos are going to turn out until I'm editing them." Still, Iyall feels no loss of artistic control under the technical supervision of another video artist. "I really like other people's ideas. I mean if I didn't like working with other people I wouldn't be. But I do. I like to see what other people come up with. I have a real respect for people who have put a lot of time into their craft." The respect Iyall feels for the producer/director of *Girl In Trouble* comes as little surprise considering their San Francisco Art Institute teacher-student relationship; **Julia Hayward**, known for her technical direction for *Talking Heads' Burning Down the House* video, was once an instructor of Iyall's in video at the institute. "I wanted a woman to direct *Girl In Trouble*," said Iyall. *Girl In Trouble* is, as we've said, the third video from Romeo Void, the first two being the black and white *Never Say Never* performance clip, and *Chinatown*, a clip which never quite made it on the music video circuit. As for *Girl In Trouble*, Iyall was reluctant to go into too much detail, afraid she might give away all the surprises and because the video is still in the editing stages, it's hard to be certain just how it'll turn out. She did, however, make mention of some complex slide animation and the use of bassist/lyricist **Frank Zincavage's** artistic talents (Zincavage studied sculpture at S.F.A.I.) in a sequence where Iyall is literally painted — her face and jacket, at least. The clip was shot in four days at the California Institute of The Arts, just north of Los Angeles, where students were recruited to work on all aspects of the video. As for further details, Iyall is reticent to the last. "You'll See!" chirped the grinning singer, leaving Audio/Video in a state of cruel anticipation.

VIDEO VENUE, VIDEO VENUS — Anyone who has lived in or visited the greater Hollywood, California area in the past few years has seen billboards of the reclining, platinum-coiffed beauty and wondered, "Who is she?" A new billboard was recently unveiled in New York's Times Square, lending a bicoastal ring to the query. The name "**Angelyne**," which accompanies each bold display in the media crossroads of the world does little to lighten the mystery of the bombshell's actual identity. Lately, however, the cloud of uncertainty has lifted somewhat as "the queen of the billboards" (as she has come to be known) has allowed for an increasing amount of press. The scoop is that Angelyne is a rock singer who has already released one music video through her label, Erika Records, called *My List* (which was produced and directed by Los Angeles-based director **Steve Loomis**, and has been seen on national TV shows such as *Entertainment Tonight*) and has already made plans for another video for her forthcoming EP, which has the working title of "Tangerine Rose." Angelyne is slated to promote the new video at a party given July 26 at L.A.'s principal video bar, **Revolver**, in honor of the Olympics. The party features a fully-choreographed fashion show, for which Angelyne will serve as mistress of ceremonies. A promotional video for the event, starring Angelyne and produced and directed by **Charles Winekoff**, was shot in the streets of Hollywood.

OLYMPIC VIDEO — Continuing in the Olympic vein, a major feature of the '84 Olympic Summer Games in Los Angeles is the Olympic Arts Festival, which has brought a myriad of performing arts talent from all over the world to the games site. It is only fitting that some of these rare productions be set to video. One of the best, *Brain Hotel*, an a capella musical theatre piece created in collaboration with performers **Bill Castellino**, **Mimi Seton**, **Mark Bringelson** and **Jane Schulman** and directed by **Tony Abatemarco**, has taped three musical segments for airing on the German television network. A 10-minute videologue documentary of the production has already aired on PBS. *Brain Hotel* was produced by **Ted Schmidt** for the Cast Theatre in Los Angeles. . . . Classic Family Entertainment has recently released a video companion for the VCR bug. Olympics, *The First 90 Years 1894 — 1984*, is a two-hour cassette which chronicles the first 90 years of the games with historic footage and still photography. But that's just the first hour. The second hour is a blank tape, waiting to be filled with the videophiles' own historic tapings of the 1984 games. A catchy idea and one which armchair archivists will undoubtedly find irresistible. The tape is available in all formats for a suggested \$29.95 retail price.

gregory dobrin

TOP 30 VIDEOCASSETTES

	Weeks On 7/21 Chart		Weeks On 7/21 Chart
1 TERMS OF ENDEARMENT Paramount Home Video 1407	1	16 RAIDERS OF THE LOST ARK Paramount Home Video 1376	15
2 THE RIGHT STUFF Warner Home Video 20024	4	17 ANGEL TVA 2372	19
3 SCARFACE MCA Home Video 80047	3	18 BLAME IT ON RIO Vestron 5040	—
4 SILKWOOD Embassy Home Ent. 1377	2	19 TO BE OR NOT TO BE CBS/Fox 1336	19
5 SUDDEN IMPACT Warner Home Video 11341	7	20 NEVER SAY NEVER Warner Home Video 11337	18
6 CHRISTINE RCA/Columbia VH 10141	6	21 THE MAN WHO LOVED WOMEN Columbia Pictures Home Video 10369	17
7 EDUCATING RITA RCA/Columbia BE 10189	12	22 DEAD ZONE Paramount Home Video 1646	20
8 ALL THE RIGHT MOVES CBS/Fox 1299	5	23 WAR GAMES CBS/Fox 4714	21
9 GORKY PARK Vestron 5053	8	24 OSTERMAN WEEKEND Thron/EMI 1981	24
10 UNCOMMON VALOR Paramount Home Video 1657	9	25 STAR 80 Warner Home Video 20013	23
11 REAR WINDOW MCA 80081	10	26 MR. MOM Vestron 5025	27
12 CHILDREN OF THE CORN Embassy Home Ent. 4039	16	27 OCTOPUSSY CBS/Fox 4715	25
13 UNDER FIRE Vestron 5033	11	28 STAR CHAMBER CBS/Fox 1295	26
14 TRADING PLACES Paramount Home Video 11551	14	29 TESTAMENT Paramount Home Video 1739	30
15 THE LONELY GUY MCA Home Video 80014	13	30 TOOTSIE RCA/Columbia Pictures Home Video 10364	29

Music On Film Inc. Forms In L.A.

LOS ANGELES — A company specializing in servicing all musical needs for the motion pictures, television, cable and home entertainment markets has been recently formed by former Capitol Records and Columbia Records executive **Nick Albarano**. The company, Music On Film, is prepared to coordinate all licenses, clearances, contracts and rights while also organizing artists and full soundtracks for film and video projects.

Albarano explained his feeling of a need being left open in the industry for such a company: "I have been talking to a number of independent film producers and while many of them knew what was available musically, many simply did not have the knowledge of how to go about getting it. There was some confusion about what rights were needed to use someone's music and that sort of thing, and that experience planted the seeds of this company in my head."

Albarano has spent 25 years in the recording industry as an executive with

Capitol and Columbia as well as having posts with Roadshow/UA Records and Hob Records where he served as president. Music On Film will have offices in both Los Angeles and New York.

Dennis Gordon Named At Creative Horizons

LOS ANGELES — Creative Horizons, a Los Angeles-based independent national club and record promotion firm, recently named **Dennis Gordon** as senior director of operations. Gordon will also oversee a new artist development wing for the company.

Gordon's most recent post was that of national 12" product director for PolyGram Records in which capacity he was involved with the careers of such artists as Irene Cara, Donna Summer and with the marketing campaign for the *Flashdance* soundtrack.



CARRIED AWAY — Capitol recording artist *Missing Persons'* Dale Bozzio gets carried away by band member husband Terry Bozzio and Warren Cuccurullo, another band member, during the shooting of their guest cameo appearance in the first *Frank Sinatra* music video, *L.A. Is My Lady*, produced by Quincy Jones and directed by Emil Davidson. Pictured (l-r) are: Cuccurullo, Dale Bozzio and Terry Bozzio.

As president of the American Society of Composers, Authors and Publishers (ASCAP), Hal David has been at the forefront of the most important issues facing the music industry today. A member of ASCAP since 1943 and serving on the board of directors since 1974, David held the post of vice president before being elected president of the society. A noted historian, David's 70th anniversary address to ASCAP highlighted the numerous landmark events that have led to ASCAP's prominent position in the industry.

As a lyricist David has been honored with every major music award distributed, including 20 gold records, an Academy Award and a Grammy. In addition he has been elected to the Songwriters Hall Of Fame. Among his million sellers, which include many collaborations with composer Burt Bacharach, are: "Raindrops Keep Falling On My Head," "Alfie," "The Look Of Love," "I'll Never Fall In Love Again" and numerous others.

David's tenure at ASCAP has coincided with many major changes in the licensing structure and copyright laws. The Zorinsky bill recently introduced in Congress is now a major concern of ASCAP and serves to highlight the differences between the society and the jukebox operators.

Hal David recently spoke to David Adelson about the major issues facing ASCAP today and reflected on the changes that have occurred since ASCAP's inception over 70 years ago.

Cash Box: As indicated by your speech commemorating ASCAP's 70th Anniversary, you maintain a good sense of history and always acknowledge the heritage of ASCAP. Could you elaborate on some of that history?

David: Over the 70 years there has been the most marvelous evolution of music. We went from good times to bad times, not from 1914 to 1984, we went from good times to bad times in 1914, 15, 16, etc. It has been a constant pendulum going back and forth that we've had to overcome. Quite happily we have always managed to overcome it and times get better than they were before. We went through the period of music when they would sell music in five and dime stores. You would walk into a shop and somebody would play a song for you on the piano and you would pay the few cents that it would take to buy a sheet of music. That's how music was sold and people heard those songs by going to vaudeville houses all over the United States. Then suddenly radio was there and little by little vaudeville became an appendage and then it became obsolete as radio became the prime focus for making a new song.

Cash Box: So to you, the history of ASCAP is synonymous with the history of the music business as we know it?

David: I grew up in ASCAP. The music business has really been my life and the music business to me, and I think to any serious songwriter is ASCAP, because without ASCAP, there is no music business. I talk to Irving Berlin perhaps every two to three weeks and that has got to be one of the most beautiful things that happens in my life, realizing that he was one of the original nine founding fathers of ASCAP. He came to the first meeting on a rainy night in New York. A lot of the songwriters didn't show up except for nine guys and one of them was Irving Berlin. Looking at letters from legends like Irving Berlin, Richard Rogers and George Gershwin you can see the basic sense of communal responsibility those people had. They were willing to give up their



Hal David

own to the creative benefit of everyone else.

Cash Box: It has been said many times that one of the greatest functions of the performing rights society is to establish an incentive to create. Do you agree?

David: Absolutely, I think we spawn creativity. Speaking on a personal basis, when I first came into the music business I earned my income to exist from publishers who gave me advances. At the time I started to get records, the income from those records was very often from the B side of a big hit. One day that wasn't enough. If you really wanted to have a modest kind of comfort in your life and meet someone and get married as I did, you had to begin to make what was called a living. Songwriters found that records as a source of income was come and go and sheet music which was once a major form of income for a songwriter was beginning to be come and go. The one thing that seemed to remain constant and grow was the income you made from the performance of your songs and that comes from the performing rights organizations. Of course if you could write songs that get performed tomorrow like they do today and achieve standard quality that is reflected in the performances, then you're not put into the feast-or-famine situation of creative people. So basically the performing rights organization is really the organization that keeps the money rolling in as long as your music is getting played. It gives you a chance to get creative because if not for that income, you would have to do something else. Starving in an attic may be a very romantic approach to life, but it's no fun.

Cash Box: The controversy between the jukebox operators and ASCAP is well known and has recently taken on new dimensions with the introduction of the Zorinsky bill. Could you elaborate?

David: After 67 years of a free ride, the jukebox operators have been offered by Senator Zorinsky the next best thing to a free ride, a one-time payment which is nothing more than a buyout of our music. We are absolutely opposed to it.

Cash Box: As far as the Zorinsky bill itself, have there been any new developments?

David: I recently appeared before the Senate judiciary subcommittee on copyright chaired by Senator Mathias. There was a substantial amount of testimony given. Zorinsky testified on behalf of his bill and then was on the panel that questioned the other participants. Later on two senators, Senators D'Amato and Sasser testified as opponents of the bill. The two senators as well as the registrar of Copyright David Ladd and other prominent government officials testified in a way that we found pleasing. They didn't testify for us, they testified for the United States. I think it would suggest to any fair-minded person that the Zorinsky bill is not realistic legislation.

Cash Box: There have been some estimates that before the current \$50 fee was implemented, 75 percent of the jukebox operators were not in compliance with the original fee of \$8. Is that a fair estimate?

David: I don't know if anyone on our side would know if it was really accurate. The other side would know about that. We were told through testimony that there were approximately 400,000 jukeboxes as the bill was going into place. The very first

year that the jukebox licenses were required, approximately 140,000 jukeboxes were licensed. That's 140,000 out of 400,000, the jukebox people suggested those figures so I don't know what the exact percentages are, but right from the beginning at \$8 there was a substantial lack of compliance. At this point there are approximately 100,000 jukeboxes licensed so if you thought 75 percent of the operators did not comply, I think you'd be reasonably accurate.

Cash Box: What happens now?

David: From the ASCAP point of view we have met and will continue to meet with people from the jukebox industry and to this day they have shown nothing to us that would indicate the problem to be as critical as they say it is.

Cash Box: So it seems that ASCAP is taking a highly visible and active part in the various legislative proceedings.

David: Yes, we are very much in the forefront. We are there with the jukebox bill which is specific to us. We are there trying to help the record rental bill, because people can take your record and rent it to people who can go out and make copies of it and no one gets paid for it. And then on top of that people seem to think that they can take music off the radio and tape it. The question is: What is protected and what is not protected? So we are terribly interested in all of those things.

Cash Box: In light of this new environment, what is ASCAP's overall role?

David: We have stepped up our efforts in trying to educate many different segments of the community. The first thing we've done is formed The Action Committee For The Arts, an arts caucus, which has the leaders of every major arts organization, writers, publishers, singers, musicians from all over the United States. We are reaching out to everyone, in fact the AFL-CIO has been very helpful to us with the jukebox bill. We have done things such as going to Boston and meeting with the city's arts leaders who have joined with us to meet with members of congress. We do that in various other states where we meet with the congressional members to discuss the important issues. I think we have not begun to build a visibility for the creative point of view and it would seem to me that the creative point of view is such a good point of view for the United States. It may be the most valuable thing we have to offer. When everything is said and done, what seems to be remembered is the music of the time, the painters of the time and the writers of the time — they last.

Cash Box: In addition to other activities, ASCAP is extremely active in developing new songwriters. What are some of the new programs that have been introduced?

David: We will be there for tomorrow's music because of such things as the ASCAP workshops. We have the pop, the theatre, the film, the country, the serious music and the Gospel workshops. We do it in Los Angeles, New York, Nashville and in Washington, D.C. We have been asked to do them in Chicago, Philadelphia, Texas and Louisiana and we are going to do it. I think it is an obligation we have to the creative people who write songs in the United States.

Cash Box: Needless to say you maintain a sense of great optimism about the future.

David: With everything going on in the industry and as perilous as the atmosphere might seem to be, if history repeats itself we'll come out of it better than we were before.

Jefferson Starship

UNIVERSAL AMPHITHEATRE, L.A. — The title of the Starship's latest AOR favorite is called "Laying It On the Line" and there couldn't have been a more appropriate theme for the band's two-night stand at the Amphitheatre. The recent departure of founding member Paul Kantner made the *Calendar* section of the *L.A. Times*, surprising Starship fans and raising the eyebrows of a few who felt Kantner was an essential ingredient to the Starship stage chemistry. Grace Slick, Mickey Thomas, Pete Sears, Craig Chaquico, David Freiberg and Don Baldwin walked undaunted onto the stage and proceeded to blow the roof off.

Exhibiting a freshness and vitality that is equally apparent on the band's latest RCA release "Nuclear Furniture," the Starship demonstrated why it remains one of the premiere rock and roll bands in the world today. From Airplane classics like "Somebody to Love," to the current single "No Way Out," the band displayed an enthusiasm more appropriate for a newly-signed act than a group of musicians whose careers have spanned almost two decades.

Every angle was covered. Thomas' high pitched dynamic vocals meshing with the magnetic voice and stage presence of Grace Slick: the two vocals compliment each other so well that even the diehard Starship fan is sometimes hard pressed to distinguish them. Craig Chaquico was Craig Chaquico, and that's a compliment a lot of guitar players would like bestowed on them. Pete Sears thrilled the crowd with a dynamic bass solo which included some mean tooth-picking and David Freiberg proved why he remains the backbone of the band by providing the lush synthesizers which have become a major part of the band's music. A special treat was the addition of Peter Wolf of Morocco Records Wolf and Wolf (and the composer of many of the band's songs including the current "No Way Out,") who added his expertise on synthesizer. The other Wolf, his wife Ina, joined China Kantner (Slick's daughter) among others as backing vocalist.

After covering "Somebody To Love," "Jane," "Ride The Tiger," "Rock and Roll" and "Winds Of Change," the audience seemed more exhausted than the band. Call it insane, impossible or absurd but after a long and illustrious career, the Starship is taking off again.

david adelson

O'Jays

THE BEVERLY THEATRE, L.A. — It was hot in L.A. Friday, July 13. The humidity was high and the swelter that began early in the day promised to continue well into the evening — and it did. But the weather wasn't the only thing heating up the Beverly Theatre in downtown Beverly Hills, California that sultry night. It was The O'Jays. . . it was Nona Hendryx and it was the combination of these two dynamic recording acts that took their heat-dazed Los Angeles audience from the proverbial frying pan and thrust them into the fire.

Unadulterated funk was first on the evening's agenda as the inimitable RCA recording artist Nona Hendryx took the stage in a blaze of white — white military dress jacket, white skin tight pants, white

shoes and white cap, most of which was shed as the temperature — both figurative and literal — began to rise. Hendryx and her band made a direct plunge into the depths of sheer pulsating rhythm, where they stayed for nearly an hour serving a heavy dose of all-out boogie that seemed epitomized by a sizzling rendition of "Sweat."

But it wasn't until the O'Jays made their theatrical entrance that the true ramifications of that word came into play. With what could easily have constituted three shows in one for all its energy and enthusiasm, the legendary trio was as powerful on stage as the resounding tempos of its numerous hits are infectious over the airwaves. Making brisk individual entrances from the wings clad in white trench coats and matching fedoras, each deposited that unseasonable gear on a brass coatrack stage right. From there the audience was thrown headlong into a fantasy of dazzling unison choreography and a reunion with friends from the Top 10 of yesteryear.

If anything can be said of the O'Jays' live, it is that it is one of the few recording acts around that still knows how to work a stage. By "work a stage," I mean work in every sense of the word. For what came close to two hours, this truly indefatigable team of performers let its audience in on what has become a well guarded secret with many stage acts these days: professionalism. Call it slick, call it showy, an evening with the O'Jays is an evening's entertainment worth every penny of the price of a ticket.

Operating as a unit, the truly amazing thing about this veteran trio is the outstanding quality of its individual performances. In a magical elaboration on the tail end of the soft love ballad "Forever Mine," Walter Williams treated the crowd to the limits of this awe-inspiring vocal range, from flying falsetto to full bass. The song initiated the O'Jays' dedication of the evening's entertainment to women everywhere and those in the audience especially, in honor of Mondale's choice of Geraldine Ferraro as his runningmate. Despite the political undertones, the dedication cast a romantic glow on each love ballad that followed, particularly when Eddie Levert made his smooth foray into the audience and onto the lap of an extremely receptive front row female.

The sensational footwork seen on the Beverly Theatre stage that night began the moment the O'Jays hit it and continued almost unabated until they left. The elastic grace of middleman Sammy Strain is a curio of total endurance. As memorable tunes like "Love Train" and "Backstabbers" were covered in a medley, lesser-known but equally appreciated tunes from the band's long career were covered, including new material from the "Love and More" LP for Philly International Records. It was a collection of songs that left the crowd heated to the melting point and begging for more, heedless of the swelter outdoors.

gregory dobrin



PLATINUM, BUT NOT AN ALBUM — Billy Joel (l) receiving the Madison Square Garden Platinum Ticket from MSG chairman Sonny Werblin before a recent Garden concert. The award is presented to "contemporary music entertainers" who have drawn more than 250,000 people to Garden concerts.

AIRPLAY

THE MAGIC PRODUCER — It should be interesting to see how well Emmis Broadcasting's newly acquired **KMGG 106** in Los Angeles does under the guiding hand of its producer, **Rick Leibert Productions**. Producer? That's right, though the announcement was made a few weeks back, the business of producing a ratings winner in L.A. is just now getting under way for the Los Angeles-based radio and television production and promotion firm. The station which has undergone some major changes since being purchased by Emmis including the addition of new morning man **Robert W. Morgan** and a highly publicized association with the Lakers **Magic Johnson** (get it — Magic 106?). According to Emmis president **Jeff Smulyan**, "we feel Rick's company will give us an excellent overall direction in programming, and their expertise in staging memorable promotions will be of great benefit in Los Angeles." That expertise stems from Leibert's many different fireworks productions for many different radio stations. The company now designs the Chinese New Year fireworks spectacle broadcast every year on **RTHK** in Hong Kong. Judging by the recently released arbitrons, **KMGG** could stand some fireworks, dipping to a 1.8 this book from winter's 2.3. In fact many people can't seem to describe the station's format when asked to identify it. The word most often used in a random survey of listeners is "bland." So Leibert and his crew are ready to embark as the producers of Magic 106. According to the company president, "We approach radio as a 24-hour-a-day show . . . on and off the air. Just as you produce a movie, so we're going to produce magic in L.A." We'll keep you posted.



DUSTY AT KRLA — *Dusty Springfield* (r) recently paid a visit to Los Angeles Oldies station **KRLA** to tape a one-hour special with program director **Jim Pewter**. The *Special*, Yesterday and Today With Dusty Springfield aired July 1.

CARD WATCH — Remember the **KABC** (Los Angeles) Talkradio card which enabled listeners A.K.A. cardholders to get discounts at various establishments around town as well as guarantee the station an initial readership to its 48-page glossy magazine. Well according to the station that magazine will be out in just a short time with cardholders receiving their first copies by August 1 (after the first one a subscription fee secures the listener continued service). The station has big hopes for this one.

WESTWOOD ONE'S ON THE RECORD — **Westwood One** announced record revenues, net income and earnings per share for the three-and-six month periods ended May 31, 1984. Revenues for the second quarter ended May 31, 1984 rose to \$2,815,000 from \$2,180,000 in 1983. Net income for that period increased to \$457,000 from \$192,000 and earnings per share increased to \$.21 from \$.09. For the six month period ended May 31, 1984, revenues rose to \$5,206,000 from \$4,078,000 in 1983. Net income during that period increased to \$568,000 from \$247,000 and earnings per share increased to \$.27 from \$.12. **Arthur E. Levine**, executive vice president and chief financial officer, attributed the Company's improved financial performance to a significant increase in the number of advertisers who sponsor its radio programs, a reduction in direct expenses from use of its expanded production facilities, holding selling, general and administrative expenses constant as a percentage of revenue and a lower effective tax rate from utilization of investment tax credits. The company completed a successful initial public offering in April 1984, raising \$8,681,000 for expansion of its sales force, development of a satellite distribution system and acquisition of new programming. **Westwood One** is traded over-the-counter and its NASDAQ symbol is **WONE**.

NOW THAT'S HEAVY — **M.J.I. Broadcasting** announced the completion of its



nationwide survey to determine the first six members of The Heavy Metal Hall Of Fame to be located at The Hard Rock Cafe in New York City. The winners, to be announced July 27 in a Hall Of Fame Special are the groups **Judas Priest**, **Iron Maiden** and **Motley Crue** and individual artists **Ozzy Osbourne**, **Ronnie James Dio** and **Jimi Hendrix**. The Hall Of Fame Special will also include the winner of the **Motley Crue Clothing Contest** which accompanied the **Motley Crue Special** June 29. Bassist **Nikki Sixx's** stage clothes will go to **Sylvia Miglio** of Albuquerque, N.M., whose name was chosen from thousands of postcard entries. During the week of August 10, **Metalshop** will repeat its first special of six months ago, featuring **Randy Rhoads**. Rhoads was the lead guitarist for both **Ozzy Osbourne** and **Quiet Riot**.

MICHAEL WHO? — **KKHR** became the first station in Los Angeles to offer its listeners tickets to the upcoming southern California concerts by the **Jacksons** when it announced a giveaway of 700 tickets which started on the station Monday, July 16. To win a pair of tickets, listeners are invited to send in entry forms found on the back of **KKHR/Pepsi Cola** bumper stickers which are available free at **Licorice Pizza** stores throughout Southern California. Weekdays through August 16, throughout the day, **KKHR** will announce names drawn from the entries received. The people whose names are called will then have 30 minutes to call **KKHR** and claim their tickets. During specified "bonus" hours, if the announced person does not call the station within 30 minutes, the tickets will be given to the 15th person to call the special **KKHR** contest line. The **Jacksons** will appear at the **Forum** in Inglewood September 2-4, 7-9 and 11-12 and at **Anaheim Stadium** November 7-8.

(continued on page 27)

TOP 30 ALBUMS

	Weeks On 7/21 Chart	Chart		Weeks On 7/21 Chart	Chart
1	1	21	17	15	35
2	2	8	18	22	5
3	3	13	19	21	3
4	4	37	20	17	48
5	7	6	21	16	11
6	6	15	22	20	20
7	5	14	23	24	7
8	10	5	24	27	2
9	8	7	25	23	13
10	9	6	26	25	68
11	11	25	27	26	4
12	12	57	28	28	26
13	14	15	29	30	12
14	13	20	30	29	34
15	19	4			
16	18	4			

FEATURE PICKS

HISTORIC CONCERTS — Max Roach/Cecil Taylor — Soul Note SN 1100/1 dist. by PolyGram Special Imports — Producer: Max Roach — List: 15.96

Wow! The percussionist with the touch of an angel and the pianist with the touch of stampeding oxen in an album that truly lives up to its billing. The concerts were events — this document of them lets the listener hear why. Intuitive, explosive music-making of near-legendary proportions from two very unique masters.

THE VOICE — Bobby McFerrin — Elektra/Musician 9 60366 1-E — Producer: Linda Goldstein — List 9.98 — Bar Coded

An a capella album from a jazz vocalist? Well, McFerrin's the cat to pull it off: he swings, he's got a massive range, he's original and he can sound like any instrument that comes to mind (sometimes sounding like two at once). From his own funny, hip originals to knock-out versions of "Blackbird," "Donna Lee," "We're In The Money" (!) and others, this live album hits the mark.

ARTWORKS — Art Pepper — Galaxy GXY-5148 — Producers: John Snyder, Laurie Pepper — List 8.98 — Bar Coded

The late Art Pepper was playing with fire and inspiration when these recordings were made ('79). Backed by an impeccable rhythm section (George Cables, Charlie Haden, Billy Higgins), Pepper rips through some bebop ("Donna Lee"), purrs through a couple of a capella standards ("Body And Soul," "You Go To My Head") and, in general, keeps the pots on. Galaxy will release three more LPs from these years; they're eagerly awaited.

SPECIAL EFX — GRP A-1007 — Producer: Chris Hinze — List: 9.98

George Jinda and Chiel Minucci are the coleaders of this tight, romantic little electronic band. The tunes — particularly "Sambuca Nights" and "Katalin" — are pretty and memorable, the rhythms are infectious (Jinda's the percussion man), the solos are blithe (Minucci's the guitar soloist) and the entire project just hums along. A fine debut.

ON JAZZ

JAZZ, ITALIAN STYLE — Umbria Jazz '84 kicked off this year with a free Miles Davis concert in Terni. Terni? A free Miles Davis concert? Well, here's the rub: Umbria Jazz is a fine Italian jazz festival that is based in the storybook town of Perugia. The festival — as are most festivals in Europe — is heavily sponsored: the government, the candy people (yes, yes, Perugia), a Rome newspaper and various other organizations (Alitalia, ARCI, local tourist authorities, etc.), all throw in their few lire. The idea is to make a splash — publicity is important and a free Miles Davis concert in a small town that even the tourist department admits is rarely visited by tourists gets publicity. So, Umbria Jazz opened up in Terni (there's always one concert outside of Perugia, but always in the region of Umbria) and with a large, yellow moon illuminating a square dominated by an ancient building against which the stage was placed, Miles Davis played his behind off. With John Scofield's bluesy guitar stage left, and Bob Berg's biting saxophones stage right, Miles Davis tore into funk, ballads, and blues with rare fervor — playing lines that were long and witty and beautiful. It was the work of a jazz genius at the top of his form and he even surprised the assemblage during the over two-hour set with a taste of Thelonious Monk's "Rhythm-a-ning." It was a kick-off that was hard to top. The next day (Saturday) Umbria Jazz settled into Perugia and settled into its normal routine: clinics for music students in the morning (taught by some terrific players — Terence Blanchard, Kevin Eubanks, director Paul Jeffrey, Curtis Fuller, and others); jazz films from 3 p.m. to 4:30 p.m. followed by a one-hour concert (all for less-than three bucks); a free concert in a town square from 7 p.m. til 8 p.m. or so; a main concert, usually at an open-air theatre, from 10 p.m. til midnight (less-than a dollar fifty admission); and a late-night jam session at a hot, stuffy little club that began at midnight and went, sometimes, until the sun rose over Perugia (again, three bucks to get into the club). There you have it. I wasn't at Umbria Jazz for its entire ten-day run, but here's a rundown of what was good and bad during the week I was there. First, the matinees (I didn't poke my head into the clinics). David Chertok, who is the sultan of jazz filmdom, schlepped over some 12 hours from his enormous collection and, in a gorgeous little theatre (Teatro Pavone, erected in 1717), displayed the greats of jazz: Louis Armstrong doing "Dinah" in 1933, Billie Holiday singing "Don't Explain" months before she died, Thelonious Monk playing a solo "Don't Blame Me," et al. With the exception of a sound flitch here or there, pure perfection. The concerts that followed featured either Americans there for the week (Umbria Jazz is unique in this — inviting entire bands to stay the full week, playing every day in one spot or another) or an Italian band. Red Rodney and Ira Sullivan played a cooking set there one afternoon (each man tearing it up on trumpet, Sullivan also tossing in some reeds and flutes) as did the sturdy Italian trumpeter Enrico Rava (whose band included Giovanni Tommaso, an excellent, deep-toned bassist). Italians were also featured at the afternoon freebies, as were some of the better-known jazz musicians from Poland (there were 22 Polish musicians in town). Of the former, tough-and-tumble alto saxophonist Massimo Urbani, and Claudio Fasoli, a tenor man with a big, rich sound, were best; while, of the latter, two four-on-the-floor tenormen, Jan Ptaszyn Wroblewski and Janusz Muniak, were most impressive. (Actually, the most impressive thing every afternoon was the food — spaghetti with truffles, veal with a scrumptious liver sauce, etc., but I don't expect Craig Claiborne to write about bebop, so I'll lay off the delicacies.) The main events were, at best, spotty. A double-bill of Randy Brecker's quartet and a bizarre Tal Farlow quintet (featuring an accordion player. "Billie's Bounce" on accordion!?!), never caught fire — perhaps due to the crummy sound, perhaps due to the barking dogs (I swear, they yelped along with Tal's solo on "Flamingo" like they knew the tune). Eric LeLann, a developing young French trumpeter with impressive chops, fought the sound system to a draw, while Red Rodney and Sullivan were kayoed by it during their outdoor set. Weather Report was deemed too big a draw for the outdoor garden, so they were moved inside the "largest disco in Europe" — the Quasar — where they played a fairly morose set in the overcrowded place. Sarah Vaughan, on the other hand, was left to do her magnificent thing in the Pavone and 400 people witnessed a classic Vaughan performance: well-balanced and oh-so-well sung. (If you ever have the chance to hear Sarah Vaughan in a theatre built in 1717, don't pass it up.) I have left the worst for last: an enormous Polish big band called the Jaroslaw Smietna Symphony Sound Orchestra that played outdoors. A mess. I regret that I never had time to stop into the room with the organist — Lou Bennett, an American in Europe (travelling around, one runs into a lot of those), but I did fight my way into the Panino one night (that's the club — I think the word means sandwich) to hear a smoking — I mean smooooking — performance by Steve Grossman. The former Miles Davis/Elvin Jones sideman has had some personal problems in the past, but he is in fine control of his tenor sax playing at this point in time (there's a heavy dash of Sonny Rollins in his sound and in his emotional, hard-hitting solos). Backed by a hot band, literally and figuratively (Mickey Tucker, Juney Booth, Joe Booth), and joined the night I squeezed in by Terence Blanchard (who played a mean solo on "Cherokee"), Grossman was blistering. His band played at least one venue every day I was there and if there was a Hero Of Umbria Jazz award, I would've pinned it on Grossman's chest. There you have it — a spotty festival, really. From Umbria Jazz it was on to the North Sea Jazz Festival — the jazz festival for my money (guilders in that particular case). Check in here next week for my report on two frantic days hurtling through The Hague's Congressgebouw.



HERB'S NIGHT — Herb Jeffries (c) receiving the American International Jazz Society of Ventura's "Nightclub Entertainer of the Year" award from president Chuck Willeford (r) during the singer's engagement of NY's Rainbow Room with Panama Francis (l) and the Savoy Sultans.

lee jeske

JVC/Newport Jazz Festival Schedule

NEW YORK — The JVC Jazz Festival/Newport will take place in Fort Adams State Park, Aug. 18 and 19, from noon to 6:30 p.m. Ray Charles, David Sanborn, Dizzy Gillespie, Flora Purim & Airtio, Michel Petrucciani, Tiger's Baku and others are set for Aug. 18; while Miles Davis, B.B. King, Stan Getz, Dave Brubeck, Ronald Shannon Jackson's Decoding Society, and others will perform on Aug. 19. Tickets are \$19 in advance for adults, \$10 for children and are available at Ticketron outlets and numerous agencies.

CASH BOX TOP 100 ALBUMS

July 28, 1984

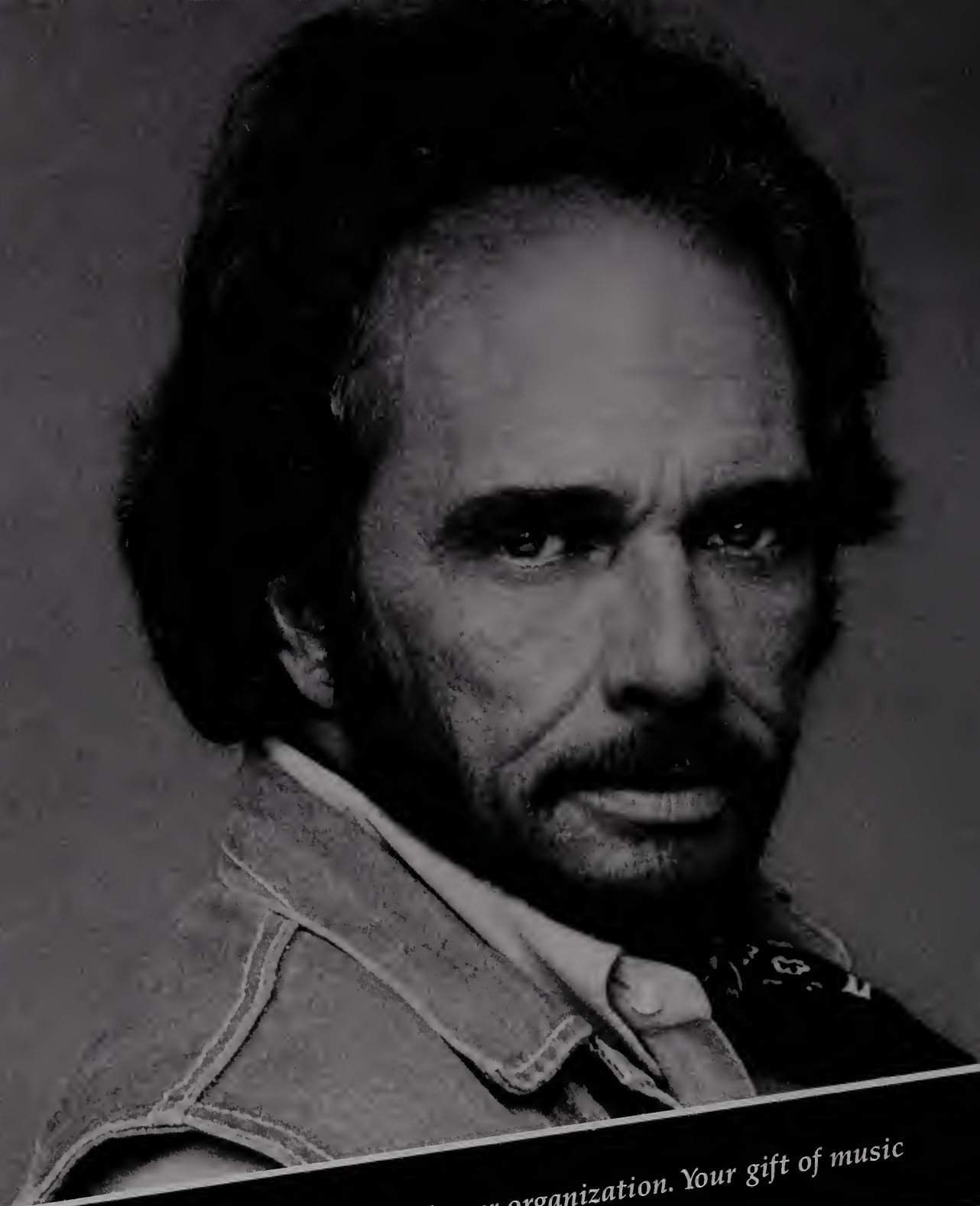
Title, Artist, Label, Number, Distributor

		Weeks On 7/21 Chart			Weeks On 7/21 Chart			Weeks On 7/21 Chart
1	PURPLE RAIN PRINCE AND THE REVOLUTION (Warner Bros. 25110-1) WEA	8.98 2 4	36	STREETS OF FIRE ORIGINAL SOUNDTRACK (MCA-5492) MCA	8.98 39 7	69	ABOUT FACE DAVID GILMOUR (Columbia FC 39296) CBS	— 60 20
2	BORN IN THE U.S.A. BRUCE SPRINGSTEEN (Columbia QC 38653) CBS	— 1 6	37	JERMAINE JACKSON (Arista AL8 8203) RCA	8.98 35 11	70	AMMONIA AVENUE THE ALAN PARSONS PROJECT (Arista AL8-9204) RCA	8.98 62 20
3	SPORTS HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	— 3 43	38	STAY HUNGRY TWISTED SISTER (Atlantic 7 80156-1) WEA	8.98 44 5	71	SHE'S STRANGE CAMEO (Atlanta Artists 814 984-1 M-1) POL	8.98 65 20
4	CAN'T SLOW DOWN LIONEL RICHIE (Motown 6050ML) MCA	8.98 4 38	39	TALK SHOW GO-GO'S (I.R.S./A&M SP-70041) RCA	8.98 38 17	72	NO PARKING ON THE DANCE FLOOR MIDNIGHT STAR (Solar/Elektra 9 60241) WEA	8.98 72 56
5	FOOTLOOSE ORIGINAL SOUNDTRACK (Columbia JS 39242) CBS	— 5 24	40	BODY AND SOUL JOE JACKSON (A&M SP-5000) RCA	8.98 34 17	73	DANGEROUS BAR-KAYS (Mercury 818 478-1 M-1) POL	8.98 66 16
6	HEARTBEAT CITY THE CARS (Elektra 9 60296-1) WEA	8.98 6 18	41	LET'S HEAR IT FOR THE BOY DENIECE WILLIAMS (Columbia FC 39366) CBS	— 37 8	74	BUSY BODY LUTHER VANDROSS (Epic FE 39196) CBS	— 71 32
7	VICTORY JACKSONS (Epic QE 38946) CBS	— 13 2	42	CHICAGO 17 CHICAGO (Warner Bros. 9-25060-1) WEA	8.98 40 9	75	JULIO JULIO IGLESIAS (Columbia FC 38640) CBS	— 70 71
8	REBEL YELL BILLY IDOL (Chrysalis FV 41450) CBS	— 8 35	43	RECKONING R.E.M. (I.R.S./A&M SP-70044) RCA	8.98 41 13	76	BON JOVI (Mercury 814 982-1 M-1) POL	8.98 78 23
9	BREAKIN' ORIGINAL SOUNDTRACK (Polydor 821 919-1 Y-1) POL	8.98 7 9	44	TOUCH EURHYTHMICS (RCA AFL1-4917) RCA	8.98 45 26	77	I'M IN LOVE AGAIN PATTI LABELLE (Philadelphia Int'l. FZ 38539) CBS	— 73 32
10	SHE'S SO UNUSUAL CYNDI LAUPER (Portrait BFR 38930) CBS	— 9 31	45	SHOUT AT THE DEVIL MOTLEY CRUE (Elektra 9 60289-1) WEA	8.98 43 42	78	90125 YES (Atco 90125-1) WEA	9.98 77 35
11	ELIMINATOR Z.Z. TOP (Warner Bros. 9 23774-1) WEA	8.98 11 68	46	STRAIGHT FROM THE HEART PEABO BRYSON (Elektra 6062-1) WEA	8.98 51 7	79	INDIANA JONES AND THE TEMPLE OF DOOM ORIGINAL SOUNDTRACK (Polydor 821 592-1 Y-1) POL	8.98 74 8
12	PRIVATE DANCER TINA TURNER (Capitol ST-12330) CAP	8.98 15 7	47	GRACE UNDER PRESSURE RUSH (Mercury 818 476-1 M-1) POL	8.98 42 13	80	LET THE MUSIC PLAY SHANNON (Mirage/Atco 7 90134-1) WEA	8.98 80 25
13	1984 VAN HALEN (Warner Bros. 9 23958-1) WEA	8.98 10 31	48	MIRROR MOVES THE PSYCHEDELIC FURS (Columbia BFC 39278) CBS	— 48 70	81	AGAINST ALL ODDS ORIGINAL SOUNDTRACK (Atlantic 7 80152-1-E) WEA	8.98 76 19
14	OUT OF THE CELLAR RATT (Atlantic 7 80143-1) WEA	8.98 14 20	49	THE SAGA CONTINUES . . . ROGER (Warner Bros. 1-23975) WEA	8.98 50 9	82	THE BIG CHILL ORIGINAL SOUNDTRACK (Motown 6062ML) MCA	8.98 83 41
15	SEVEN AND THE RAGGED TIGER DURAN DURAN (Capitol ST-12310) CAP	8.98 12 35	50	WHAT'S NEW LINDA RONSTADT (Asylum 9 60280-1) WEA	8.98 47 44	83	HARD TO HOLD ORIGINAL SOUNDTRACK featuring RICK SPRINGFIELD (RCA ABL 1-4935) RCA	8.98 74 17
16	GHOSTBUSTERS ORIGINAL SOUNDTRACK (Arista AL8-8246) RCA	8.98 23 4	51	LEARNING TO CRAWL THE PRETENDERS (Sire 9 23980-1) WEA	8.98 46 26	84	MAJOR MOVES HANK WILLIAMS, JR. (Curb/Warner Bros. 1-25088) WEA	8.98 86 9
17	AN INNOCENT MAN BILLY JOEL (Columbia QC 38873) CBS	— 17 51	52	THE LAST IN LINE DIO (Warner Bros. 9 25100-1) WEA	8.98 90 2	85	THE POET II BOBBY WOMACK (Beverly Glen BG 10003) IND	8.98 84 19
18	BREAK OUT POINTER SISTERS (Planet BXL 14705) RCA	8.98 19 36	53	THE SWING INXS (Atco 7 90160-1) WEA	8.98 55 10	86	MORE SONGS FROM THE ORIGINAL SOUNDTRACK OF THE BIG CHILL (Motown 6094) MCA	8.98 85 13
19	MADONNA (Sire 9 238867-1) WEA	8.98 20 44	54	UH-HUH JOHN COUGAR MELLENCAMP (Riva RVL 7504) POL	8.98 52 26	87	LADY ONE WAY (MCA-5479) MCA	8.98 89 14
20	CAMOUFLAGE ROD STEWART (Warner Bros. 1-25095) WEA	8.98 21 5	55	RUN D.M.C. (Profile PRO-1201) IND	8.98 57 13	88	RIGHTEOUS ANGER VAN STEPHENSON (MCA-5482) MCA	8.98 97 10
21	BEAT STREET ORIGINAL SOUNDTRACK (Atlantic 7 80154-1) WEA	8.98 18 8	56	ROLL ON ALABAMA (RCA AHL 1-4939) RCA	8.98 53 26	89	HUMAN'S LIB HOWARD JONES (Elektra 9 60346-1) WEA	8.98 91 19
22	THRILLER MICHAEL JACKSON (Epic QE 38112) CBS	— 16 84	57	KEEP YOUR HANDS OFF MY POWER SUPPLY SLADE (CBS Associated FZ 39336) CBS	— 49 15	90	NO BRAKES JOHN WAITE (EMI/America ST-17124) CAP	8.98 124 3
23	STREET TALK STEVE PERRY (Columbia FC 39334) CBS	— 24 14	58	VOICE OF AMERICA LITTLE STEVEN AND THE DISCIPLES OF SOUL (EMI America ST-17120) CAP	8.98 63 8	91	GOING FOR BROKE EDDY GRANT (Portrait FR 39261) CBS	— 93 6
24	COULDN'T STAND THE WEATHER STEVIE RAY VAUGHAN & DOUBLE TROUBLE (Epic FE 39304) CBS	— 27 6	59	MY EVER CHANGING MOODS THE STYLE COUNCIL (Geffen GHS 4029) WEA	8.98 54 16	92	ICICLE WORKS (Arista AL6-8202) RCA	6.98 82 13
25	MIDNIGHT MADNESS NIGHT RANGER (MCA-5457) MCA	8.98 25 37	60	SEND ME YOUR LOVE KAS&IIF (Arista AL8 8205) RCA	8.98 81 4	93	STAY WITH ME TONIGHT JEFFREY OSBORNE (A&M SP-4904) RCA	8.98 92 50
26	LOVE AT FIRST STING SCORPIONS (Mercury 814 981-1 M-1) POL	8.98 26 20	61	THE PROS AND CONS OF HITCHHIKING ROGER WATERS (Columbia FC 29296) CBS	— 56 11	94	IN 3-D WEIRD AL YANKOVIC (Rock 'N' Roll/Scotti Bros. BFZ 39211) CBS	— 95 20
27	INTO THE GAP THOMPSON TWINS (Arista AL8-8200) RCA	8.98 22 20	62	BE MY LOVER O'BRYAN (Capitol ST-12332) CAP	8.98 64 11	95	WINDOWS AND WALLS DAN FOGELBERG (Full Moon/Epic QE 39004) CBS	— 88 24
28	SELF CONTROL LAURA BRANIGAN (Atlantic 780147-1) WEA	8.98 29 14	63	DON'T LOOK ANY FURTHER DENNIS EDWARDS (Gordy/Motown 6057GL) MCA	8.98 58 22	96	GENESIS (Atlantic 80116-1) WEA	9.98 94 40
29	LOVE LANGUAGE TEDDY PENDERGRASS (Asylum 60317-1) WEA	8.98 30 7	64	LOVE LIFE BERLIN (Geffen GHSS 4025) WEA	8.98 59 18	97	NO PARLEZ PAUL YOUNG (Columbia BFC 38976) CBS	— 87 16
30	NOW PATRICE RUSHEN (Elektra 60360-1) WEA	8.98 31 7	65	HYSTERIA HUMAN LEAGUE (Virgin/A&M SP-4932) RCA	8.98 67 8	98	FUTURE SHOCK HERBIE HANCOCK (Columbia FC 38814) CBS	— 96 48
31	GOODBYE CRUEL WORLD ELVIS COSTELLO AND THE ATTRACTIONS (Columbia FC 39429) CBS	— 36 4	66	DIFFORD & TILBROOK (A&M SP 4985) RCA	8.98 79 4	99	FLASHDANCE ORIGINAL SOUNDTRACK (Casablanca 811 492-1 M-1) POL	9.98 98 66
32	POINTS ON THE CURVE WANG CHUNG (Geffen GHS 4004) WEA	8.98 33 23	67	IT'S MY LIFE TALK TALK (EMI America ST-17113) CAP	8.98 61 20	100	ORION THE HUNTER (Portrait BFE 39239) CBS	— 101 12
33	COLOUR BY NUMBERS CULTURE CLUB (Virgin/Epic QE 39017) CBS	— 28 39	68	FAREWELL MY SUMMER LOVE MICHAEL JACKSON (Motown 610ML) MCA	8.98 67 8			
34	NUCLEAR FURNITURE JEFFERSON STARSHIP (Grunt BXL1-4921-A) RCA	8.98 32 7						
35	BREAKING HEARTS ELTON JOHN (Geffen GHS 24031) WEA	8.98 68 2						

THE BOX

1997-1998

*Merle
Haggard*



MERLE,
We take great pride in being a part of your organization. Your gift of music
has touched and enriched our lives in many ways.

THE STRANGERS

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Dennis Hromek

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Kelli Haggard
Noel Haggard

Merle
Haggard

An American Spokesman

by Bob Allen

It's easy to understand why there is so much excitement at CBS/Epic Records about the ever-expanding career of Merle Haggard. After nearly 20 years at the top of the record charts, Haggard continues to expand his popularity and explore new musical horizons while reaffirming his own musical roots. Along the way he has also solidified his position as one of the most starkly original and legendary songwriter/local stylists in contemporary country music.

Haggard's career accomplishments are not merely impressive; they are monumental. He has been the recipient of six Country Music Assn. (CMA) Awards, including Entertainer Of The Year, which he won in 1970. He has also won an unparalleled 9 awards from the Academy of Country Music, including that organization's 1970 Entertainer Of The Year Award, as well as its 1981 "Top Male Vocalist" Award. Earlier this year, he also won a national blues citation, the W.C. Handy Award, for his contributions and innovations in the field of blues.

In the years since 1966, he has also scored more than 30 number one records — most of them with songs which he wrote himself. His output and range as a songwriter have also been more than merely impressive. His published catalog includes hundreds of original compositions. Among them are everything from classic love songs like "Today I Started Loving You Again" (which, to date, has been recorded by more than 400 different artists), as well as perennially popular prison songs ("Mama Tried," "Sing Me Back Home") and unforgettable drinking songs ("I'm Turning Off A Memory," "Think I'll Just Stay Here And Drink"). He's also influenced the thinking of an entire generation with topical ballads and powerful protest songs like "Okie From Muskogee" and "The Fightin' Side Of Me" — songs that set the tone for an entire decade.

During the early 1980s, Haggard celebrated the 20th anniversary of his debut on the national record charts. In 1981, he kicked off his new association with Epic Records with a spectacular start. During recent years his immense energy and imagination as a recording artist and songwriter have continued and consequently, his appeal has been expanded to encompass a whole new generation.

In 1981 (while still with MCA Records), he scored with his "Rainbow Stew (Live In Anaheim)" LP, which resulted in the top-five single, "Rainbow Stew."

But it was later that year, when he'd finally taken his place on the Epic roster, that Haggard really began finding his second wind. His debut Epic LP, "Big City" resulted in two number one singles, "Big City" and "My Favorite Memory," as well as the number two hit, "Are The Good Times Really Over." The "Big City" LP also reached the number three spot on the album charts and was eventually certified gold. 1982 saw still more stunning results from the new Haggard/Epic alliance. That's when he recorded and released a duet album with fellow Epic superstar George Jones. The LP, entitled "A Taste Of Yesterday's Wine," hit the number one spot, as did the accompanying single, "Yesterday's Wine." From this spirited duet LP also came the blizzarding Top-10 hit, "C.C. Waterback."

Later in 1982, Haggard achieved yet another high water mark with his highly acclaimed solo LP, "Going Where The Lonely Go." The album showcased a brand new collection of stunning original compositions. It was not only praised by music critics as one of the year's 10 best country albums, but it was considered by many



Bob Baker, Haggard's producer; Merle Haggard; and Tex Whitson, Haggard's manager.



Several CBS executives gathered to present Merle Haggard with his gold plaque for the album "Big City." Pictured at the event were (l-r): Tom McGuinness, vice president marketing-Branch Distribution, CBS; Walter Yetnikoff, president, Columbia Records Group; Haggard; Joe Casey, vice president, promotion, Nashville; Don Dempsey, senior vice president and general manager, E/P/A; Paul Smith, senior vice president & general manager, marketing, CBS; Roy Wunsch, vice president marketing, CBS, Nashville; Rick Blackburn, senior vice president & general manager, CBS Nashville.

to be one of Haggard's best albums ever. From it came two number one singles, the title song as well as "You Take Me For Granted."

1983 saw the release of "Pancho & Lefty," Haggard's long-awaited duet LP with Willie Nelson. The Haggard/Nelson LP was certified gold and the title song, which was released as a single, hit the number one spot. In late 1983, Haggard and Nelson were jointly presented with the CMA's annual "Vocal Duo Of The Year" Award. The outstanding video presentation that they taped to accompany and promote the single and the album also proved to be a trendsetter in its field.

"I've known Willie since 1962, when I was still a guitar player in Wynn Stewart's band in Las Vegas," Haggard explains of his association with Nelson. "We'd been talking about recording together for six or seven years before we finally did. With

"I'll never forget the time I went with Bruce Lundvall to Carnegie Hall to meet Haggard and see his show for the first time and just how incredibly impressed I was.

"To me, Merle's future is very exciting! I feel that he not only has years of great creativity still ahead of him but also, from a quality and artistic standpoint, he has the basis for appealing to a much larger audience than even he, himself imagines. I also feel that right now he is ready to reach that audience.

"There are moments in an artist's career that he or she must seize upon in order to make a following grow. If Merle can reach out and grab these moments in his own career, I have no doubt that he will greatly expand his audience appeal."

Don Dempsey

us both on the same record label, it not only became a lot easier, but it was also the natural thing to do. Whenever the two of us get together, there's always a lot of good vibes in the room. And that's the way it was in his studio in Texas, when we worked on this album."

During 1983 and 1984, Haggard's groundbreaking efforts as a solo artist have persisted. His 1983 LP, "That's The Way Love Goes," resulted in three number one singles, "What Am I Gonna Do (With The Rest Of My Life)," "Someday When Things Are Good," and "That's The Way Love Goes" — the latter a song originally popularized by his musical hero Lefty Frizell.

1983 also saw the release of "Heart To Heart" (on Mercury Records), a winning duet album with his ex-wife Leona Williams. Also released in 1983 was "The Epic Collection," a solid LP's worth of earlier Haggard material which was recorded live some years ago in Tulelake, California.

Haggard's 1984 LP, "It's All In The Game," has already resulted in one single, "Let's Chase Each Other Around the Room," that is bounding up the charts.

In the meantime, Haggard's quest to broaden the boundaries of his own skill and artistry and deepen his own musical knowledge continues. Always the purist, he has never been content to merely coast along on the weight of past achievements or recycle and rehash familiar music territory. Instead, he seems to take on each new project as a fresh and demanding new challenge.

"I'm not in the music business for glamour," he explains. "I'm in it to play music, to be in a band, to be around people I've admired for years. I just don't care about the fame. And I don't want my career to be based on political views or religious beliefs or whatever. I'd like it to be based totally on my artistic ability, my talent."

Another outlet for Haggard's immense creativity and need for innovation is his role as an instrumentalist and bandleader. In addition to playing guitar, he is highly proficient on fiddle. His band, The Strangers, includes a distinguished line up of some of the best veteran musicians of this era. In concert they freely draw upon the fluid, improvisatory elements of blues, jazz, western swing and other musical forms in order to play their own free wheeling music which Haggard refers to fondly as "country jazz."

"As opposed to a lot of country groups, we don't do an entirely rehearsed show," he explains. "In fact, the majority is unrehearsed, spontaneous. Some of the players in the band are old jazz players and we often just let it flow."

It was because of such musical inventiveness and imaginativeness that Haggard, in May, 1980, became the first country artist to ever be featured on the cover of the leading jazz magazine, *Downbeat*.

Haggard's talent and imagination as a musician and a songwriter flow directly from his rural heritage and his colorful past. He was born in 1937, in Oildale, California. His parents were Okies: Dustbowl refugees who had been displaced a few years earlier by a fire and a series of severe droughts which ruined their farm in Oklahoma. "I never read *The Grapes Of Wrath*," says Haggard, "because I knew what was in the

(continued on page MH-6)

MERLE HAGGARD DISCOGRAPHY



DATE	TITLE	PRODUCER	LABEL	NUMBER
9/65	Strangers	Ken Nelson/ Fuzzy Owen	Capitol	ST2373
4/66	Just Between The Two Of Us	Ken Nelson	Capitol	ST-2453
10/66	Swingin' Doors	Ken Nelson/ Fuzzy Owen	Capitol	ST-2585
4/67	I'm A Lonesome Fugitive	Ken Nelson	Capitol	ST-2702
8/67	Branded Man	Ken Nelson	Capitol	ST-2789
1/68	Sing Me Back Home	Ken Nelson	Capitol	ST-2848
4/68	The Legend Of Bonnie And Clyde	Ken Nelson	Capitol	ST-2912
7/68	The Best Of Merle Haggard	Ken Nelson	Capitol	SKAO2951
9/68	Mama Tried	Ken Nelson	Capitol	ST-2972
2/69	Pride In What I Am	Ken Nelson	Capitol	SKAO-167
5/69	Same Train A Different Time	Ken Nelson	Capitol	SWBB-223
7/69	Close-Up Merle Haggard	Ken Nelson	Capitol	SWBB-259
9/69	A Portrait Of Merle Haggard	Ken Nelson	Capitol	ST-319
12/69	Okie From Muskogee	Fuzzy Owen	Capitol	ST-384
4/70	Introducing My Friends-The Stranger	Ken Nelson	Capitol	ST-445
7/70	The Fightin' Side Of Me	Ken Nelson	Capitol	ST-451
11/70	My Salute To Bob Wills	Earl Ball	Capitol	ST-638
3/71	Hag	Ken Nelson	Capitol	ST-735
6/71	Sing A Sad Song	Ken Nelson	Capitol	SN-16052
6/71	High On A Hilltop	Ken Nelson	Capitol	SN-16053
8/71	Ken Nelson	Capitol	ST-835	
11/71	Land Of Many Churches	Ken Nelson/ George Richey	Capitol	SWBO-830
3/72	Let Me Tell You About A Song	Ken Nelson	Capitol	ST-882
8/72	The Best Of The Best	Ken Nelson/ Fuzzy Owen	Capitol	ST-11082
11/72	It's Not Love But It's Not Bad	Fuzzy Owen	Capitol	ST-11127
2/73	Totally Instrumental, Except	Fuzzy Owen/ Lewis Talley	Capitol	ST-11200
9/73	Christmas Present	Ken Nelson/ Fuzzy	Capitol	ST-11230
2/74	If We Make It Thru December	Ken Nelson/ Fuzzy Owen	Capitol	ST-11276
9/74	Merle Haggard Presents His 30th LP	Ken Nelson/ Fuzzy Owen	Capitol	ST-11331
4/75	Keep Movin' On	Ken Nelson/ Fuzzy Owen	Capitol	ST-11365
2/76	It's All In The Movies	Ken Nelson/ Fuzzy Owen	Capitol	ST-11483
7/76	My Love Affair With Trains	Ken Nelson/ Fuzzy Owen	Capitol	ST-11544
11/76	Roots Of My Raising	Ken Nelson/ Fuzzy Owen	Capitol	ST-11586
4/77	Songs I'll Always Sing	Ken Nelson/ Fuzzy Owen	Capitol	SABB1553
5/77	Ramblin' Fever	Hank Cochran	MCA	MCA-2267
6/77	Merle Haggard's 20 Grestest Hits	Haggard/Nelson/ Owen/Talley	Tee Vee	Unknown
9/77	A Working Man Can't Get Nowhere	Ken Nelson/ Fuzzy Owen	Capitol	ST-11693
10/77	My Farewell To Elvis	Fuzzy Owen	MCA	MCA-2314
1/78	Eleven Winners	Ken Nelson/ Fuzzy Owen	Capitol	ST-11745
6/78	I'm Always On A Mountain When I Fall	Fuzzy Owen/ Hank Cochran	MCA	MCA-2375
9/78	The Way It Was In '51	Ken Nelson/ George Richey/ Fuzzy Owen	Capitol	ST-11839
5/79	Serving 190 Proof	Fuzzy Owen	MCA	MCA-3089
3/80	The Way I Am	Fuzzy Owen	MCA	MCA-3229
6/80	Merle Haggard Salutes The Greats	Haggard/Nelson/ Owen/Talley	Capitol	Unknown
9/80	Back To The Barrooms	Jimmy Bowen	MCA	MCA-5139
7/81	Live At Anaheim Stadium	Merle Haggard	MA	MCA-5215
10/81	Songs For The Mama That Tried	Merle Haggard	MCA	MCA-5250
10/81	Big City	Merle Haggard/ Lewis Talley	Epic	FE-37593
7/82	Pancho & Lefty	Merle Haggard/ Willie Nelson/ Chips Moman	Epic	FE-38092
8/82	A Taste Of Yesterday's Wine	Billy Sherrill	Epic	FE-38203
10/82	Going Where The Lonely Go	Merle Haggard/ Lewis Talley	Epic	FE-38092
10/82	Goin' Home For Christmas	Various	Epic	FE-38307
12/82	Merle Haggard's Greatest Hits	Various	MCA	MCA-5386
5/83	Heart To Heart	Merle Haggard/ Leona Williams	Mercury	812183
8/83	That's The Way Love Goes	Merle Haggard/ Ray Baker	Epic	FE-38815
10/83	The Epic Collection	Merle Haggard	Epic	FE-39159
5/84	It's All In The Game	Merle Haggard/ Ray Baker	Epic	FE-39364

THE BIGGEST THANK-YOU IN THE WORLD. FROM THE BIGGEST COUNTRY MUSIC CONTEST IN THE WORLD.

We'd like to thank all these great country radio stations who worked long and hard to run the local country music contests that make the Wrangler Country Showdown such a big success. They found the talented performers who won their local contests and are now appearing in state competitions. In November, state finalists will compete in Nashville's Grand Ole Opry House for \$50,000, a recording contract, and other prizes.

ALABAMA

WAQT Carrollton
WBAM Montgomery
WAAX Gadsden
WSKR Atmore
WJRD Tuscaloosa
WHBB Selma
WLAY Muscle Shoals
WKYD Andalusia
WRKK Birmingham

ARIZONA

KNIX Tempe
KAFF Flagstaff
KOEZ Coolidge

ARKANSAS

KTLO Mountain Home
KXXA Monette
KMLA Ashdown
KNEA Jonesboro
KWBO Hot Springs
KSAR Salem
KHOG Fayetteville
KTOD Conway
KCBAB Dardanelle

CALIFORNIA

KAFY Bakersfield
KUBA Yuba City
KKAL Arroyo Grande
KOOL Lancaster
KEEN Campbell
KTRB Modesto
KZIO Ridgecrest
KRKC King City
KOCN Pacific Grove
KIAH Ukiah
KUBB Merced
KDIG San Bernardino
KHSL Chico
KRAK Sacramento

COLORADO

KYOU Greeley
KBRQ Denver
KQIL Grand Junction
KXXX Montrose
KQZR Craig

DELAWARE

WJWL Georgetown
WAMS Wilmington

FLORIDA

WYD Palatka
WGTO Cypress Gardens
WXBW Milton
WFTF Ft. Pierce
WCCZ New Smyrna Beach
WHOO Orlando
WDVH Gainesville
WCRJ Jacksonville

GEORGIA

WJAT Swainsboro
WAZA Bainbridge
WYNR Brunswick
WGOV Valdosta
WCHY Savannah
WEBS Calhoun
WLOP Jesup
WLAO Rome
WVGS Tifton
WOCW Waycross
WKZR Milledgeville
WCKZ Austell

IDAHO

KKLB Pocatello
KSRA Salmon
KJCY Mountain Home
KIGO St. Anthony

ILLINOIS

WMIX Mt. Vernon
WRUL Carmi
WMLA Bloomington
WBBA Pittsfield
WAAG Galesburg
WDZQ Decatur
WRXX Ottawa

INDIANA

WBDC Huntingburg
WMOH Muncie
WHON Richmond
WLJE Valparaiso
WROZ Evansville
WJOW Corydon

IOWA

KWMT Ft. Dodge
KCFI Cedar Falls
KXIC Iowa City
KIOV Forest City
KOUR Independence
KOKX Keokuk
WLLR Davenport
KLEH Anamosa

KANSAS

KTPK Topeka
KVGW Great Bend
KFDD Wichita
KSKK Winfield
KINA Salina
KCMO Kansas City
KOSM Chanute
KNDY Marysville
KGGF Coffeyville

KENTUCKY

WTKC Lexington
WKLO Danville
WLBW Bowling Green
WDHR Pikeville
WKYO Paducah
WBKR Owensboro
WGRK Greensburg
WMOR Morehead

LOUISIANA

KMDL Kaplan
KAOK Lake Charles
KLEB Golden Meadow
KLIC Monroe
KTIB Thibodaux
KWKH Shreveport
WSDL New Orleans

MAINE

WOZI Presque Isle
WPIG Saco
WKCG Augusta

MARYLAND

WCAO Baltimore
WTRI Brunswick

MASSACHUSETTS

WCMX Leominster

MICHIGAN

WATZ Alpena
WTGM Traverse City
WITL Lansing
WJPD Ishpeming
WMKC St. Ignace
WBDN Escanaba
WVWW Detroit
WSMA Marine City
WIKB Iron River
WSJM St. Joseph
WNWN Coldwater
WCUZ Grand Rapids

MINNESOTA

KWMB Wabasha
KKCM St. Cloud
KDJS Wilmar
WYRO Little Falls
KOMA Montevideo
KKAO Thief River Falls
KYCK Crookston
KKOJ Jackson
KFIL Preston
KMSR Sauk Centre
KBUN Bemidji
KBMO Benson
KYSM North Mankato
WAVC Duluth
KMOM Monticello

MISSISSIPPI

WAKK McComb
WAMY Amory
WFOR Hattiesburg
WMOX Meridian
WLSM Louisville

MISSOURI

KWWR Mexico
KWOC Poplar Bluff
KTTS Springfield
KSM Sikeston
KLUK Knob Knoster
KRES Moberly
KJEL Lebanon
KRMS Osage Beach
KIRX Kirksville
KAAN Bethany
KTJJ Farmington

MONTANA

KJJR Whitefish
KGVO Missoula
KXXL Bozeman
KGHL Billings
KVCK Wolf Point
KZEN Shelby
KSDY Sidney
KXCC Forsyth
KXXE Miles City

NEBRASKA

KSDZ Gordon
WOW Omaha
KBRX O'Neill
KXNP North Platte
KMCX Ogallala

NEVADA

KRAM Las Vegas

NEW HAMPSHIRE

WKZU Laconia

NEW JERSEY

WIXL Newton
WTTM Trenton

NEW MEXICO

KNFT Silver City
KCCC Carlsbad
KMLW Belen
KTMN Tucumcari
KPER Hobbs
KRAZ Farmington

NEW YORK

WNYR Rochester
WJTO Utica
WGNB Albany
WPCX Auburn
WNCQ Watertown
WYRK Buffalo

NORTH CAROLINA

WVQQ Wilmington
WFNC Fayetteville
WLAS Jacksonville
WFMA Rocky Mount
WJSK Lumberton
WFMC Goldsboro
WTOR Winston-Salem

NORTH DAKOTA

KKOA Minot
KHNO Harvey
KXVO Fargo
KBMR Bismarck
KBTO Bottineau
KLTC Dickinson
KMAV Mayville

OHIO

WBZJ Xenia
WIMT Lima
WCOM Urbana
WCXW London
WNIO Niles
WKFI Wilmington
WUBE Cincinnati

OKLAHOMA

KVLH Paul's Valley
KXXY Oklahoma City
KTFX Tulsa
KXXX Chickasha
KOKL Okmulgee
KTJS Hobart
KNIO Enid
KCLI Clinton
KKBI Broken Bow

OREGON

KEED Eugene
KHUG Phoenix
KLAO Klamath Falls
KRKT Albany
KOOL The Dalles
KRDR Gresham

PENNSYLVANIA

WVAM Altoona
WILQ Williamsport
WCNS Latrobe
WIXZ E. McKeesport
(Pittsburgh)
WSHP Shippensburg
WNOW York
WBZY New Castle

RHODE ISLAND

WHIM E. Providence

SOUTH CAROLINA

WESC Greenville
WOAR Darlington
WJXY Conway
WEZL Charleston

SOUTH DAKOTA

KKYA Yankton
KKAAB Aberdeen
KTOD Rapid City
KXRB Sioux Falls
KOKK Huron

TENNESSEE

WKOM Columbia
WDEH Sweetwater
WMPS Memphis
WNOX Knoxville
WJZ Nashville
WOXN Clarksville
WMGL Pulaski
WDDO Chattanooga

TEXAS

KBCB Corpus Christi
KROZ Tyler
KLOZ El Paso
KNET Palestine
KWMC Del Rio
KTXF Harlingen
KEES Longview
KIKM Sherman
KBAL San Saba

UTAH

KVVM Monahans
KCWM Victoria
KERV Kerville
KXYL Brownwood
KLIF Dallas/Ft. Worth
KJCH Cleveland
KXCL Corsicana
KGVJ Greenville
KPPE Paris
KSAM Huntsville
KJNE Waco
KORA Bryan
KCLE Cleburne
KBUY Amarillo
KBYG Big Spring
KLVT Loveland
KEYE Perryton

VERMONT

WSNO Barre

VIRGINIA

WJLM Roanoke
WUSO Winchester
WPSK Pulaski
WKCY Harrisonburg
WPWC Dumfries
WBOY Bluefield

WASHINGTON

KWYZ Everett
KBAM Longview
KGAA Kirkland
KENE Toppenish
KAYO Aberdeen
KRPW Tacoma
KWIO Moses Lake

WEST VIRGINIA

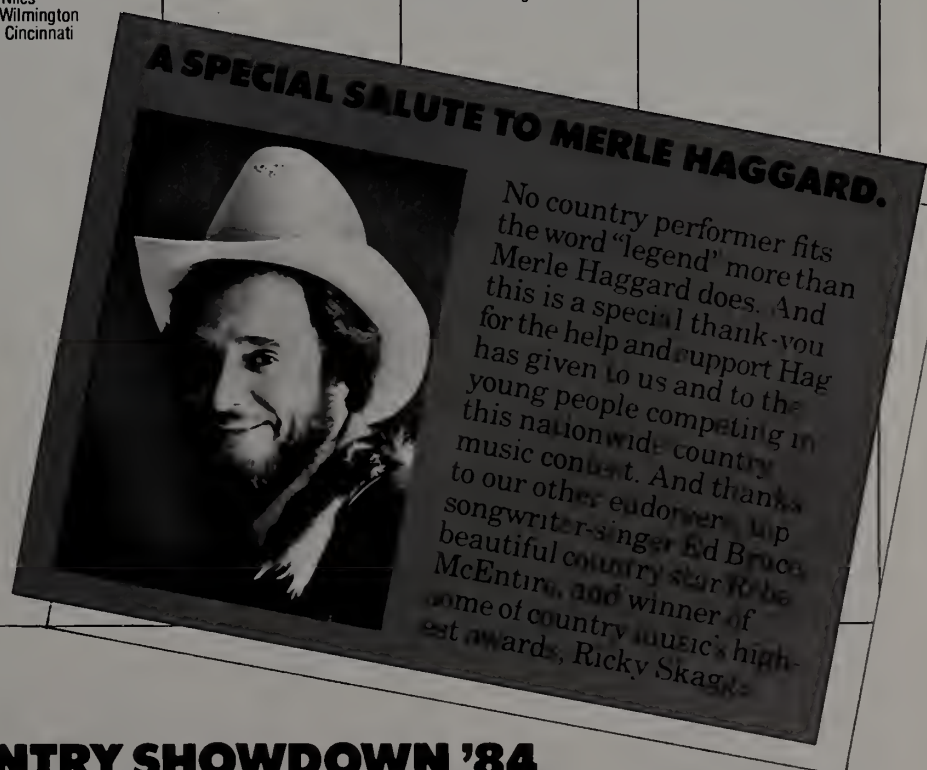
WKJ Lewisburg
WBOE Charleston
WEPW Martinsburg
WJLS Beckley
WTCR Huntington
WMOV Ravenswood
WXCX Williamson

WISCONSIN

WDEZ Wausau
WFCL Clintonville
WBCS Milwaukee
WLXR La Crosse
WCUB Manitowac
WRDB Reedsburg

WYOMING

KBBS Buffalo
KEVA Evanston
KRAE Cheyenne



Wrangler COUNTRY SHOWDOWN '84
SPONSORED BY DODGE Dodge Trucks



The late Mrs. Flossie Haggard, Merle's mother; Merle Haggard; Don Dempsey, senior vice president & general manager, E/P/A, Marty Haggard, Merle's son.

An American Spokesman

(continued from page MH-3)

book without reading it."

But it was restlessness and wanderlust, not poverty, that sent young Haggard off on a decade of footloose traveling. When he was nine, his father died of a brain tumor. Within a few years, he was already off on his own, hitchhiking, hopping freights and odd-jobbing his way through a self-chosen world of hobo jungles, labor camps and country highways.

"I kind of created my own hard times," he admits. "When I was a boy, I guess those songs of Jimmie Rodgers', about ridin' them trains and seein' those different places sort of inspired me. There's just no way I could have stayed in one place. It was just in my blood to be out there on that road, too."

There was also a darker side to Haggard's formative years. He spent a total of nearly six years in confinement at various juvenile homes, reformatories and penal institutions, including the California State Penitentiary at San Quentin. Charges against him ranged from burglary and auto theft to suspicion of armed robbery. Haggard still bears the scars — both physical and emotional — from these years of hardship (which he chronicled extensively in his 1981 autobiography *Sing Me Back Home*, published by Times Books). Ironically, they have also been the inspiration for some of his most memorable songs.

Haggard was finally paroled from San Quentin in 1960, at age 22. ("I'm not sure

"I feel that Merle uniquely represents the recent past as well as the distant future. He and his music have become an American legend."

Roy Wunsch

it works that way very often, but I'm one guy the prison system straightened out.") Having already discovered his prodigious talent for singing and for playing the guitar, he eventually landed a job as a \$40-a-week back up guitarist for singer Wynn Stewart in Las Vegas.

Not much later, Haggard's talents came to the attention of songwriters/producers Lewis Talley and cousin Charles ("Fuzzy") Owens. Haggard's first chart singles were recorded in a garage behind Talley's house in Cental, California, and released on the small Tally record label.

"I simply got into the music business wanting to be a guitar player," Haggard insists with typical self-effacing modesty. "Back then, the possibility that I might someday win an award as 'Entertainer Of The Year' was something I never even dreamed of."

In 1963, "Sing A Sad Song" became the first of Haggard's many singles to hit the charts. It reached the number-19 position. In 1965, his third chart single, "All My Friends Are Gonna Be Strangers," reached the Top 10. Around this time, Capitol Records, which had twice previously passed on opportunities to sign Haggard's bought his contract from Tally Records. Two of Haggard's 1966 releases, "Swinging Doors" and "The Bottle Let Me Down," reached the top five. And also, in 1966, "I'm A Lonesome Fugitive," a song written by Liz Anderson, became Haggard's first number one single. During this year, he was also the winner of the Academy of Country Music's "Top Male Vocalist Of The Year" award.

As Haggard's stature as a recording artist grew, he also continued to mature as a songwriter, and he began drawing more directly from his own past. The result was a string of brilliant original tunes like "Branded Man," "Sing Me Back Home," "Mama Tried," "Hungry Eyes," and "Daddy Frank (The Guitar Man)," all of which reached the number one spot in the national charts.

In the following years, Haggard, as part of a continuing effort to explore and celebrate his own rich musical heritage, also embarked upon some of the most ambitious and imaginative "concept" album projects ever undertaken by a country artist.

In 1970 he recorded "A Tribute To The Best Damn Fiddle Player In The World (Or My Salute To Bob Wills)." In preparation for this album he spent six months of intensive practice on the fiddle — sometimes as much as 18 hours a day. He also spent many hours visiting with the late Bob Wills, who was then confined to a Texas hospital, discussing with him just how the project should best be approached. Then, when it came time to actually record, he brought together six of the still-living members of Wills' original Texas Playboys — some of whom had not seen each other in 30 years — and took them in to the studio with his own band, The Strangers. This LP did much toward rekindling interest in the long-dormant Western Swing music.

In 1969, Haggard recorded a similarly inspired and painstakingly researched two-

LP tribute to the late Jimmie Rodgers, called "Same Train, Different Time." A few years later, he tipped his hat to two more of his formative musical heroes, Lefty Frizzell and Hank Williams, with a tribute LP called "The Way It Was In '51." His 1973 LP, "I Love Dixie Blues" (recorded live in New Orleans' Preservation Hall) similarly helped spark a resurgence of broad-based interest in dixieland-style blues music.

Haggard's 1972 LP, "The Land Of Many Churches," is one of the most innovative country-gospel albums ever produced. Recorded at various places of worship around the country, including the San Quentin Prison Chapel and the Nashville Rescue Mission, it is, with its painstakingly assembled mosaic of hymns, prayers, sermons and invocations, practically documentary in its scope.

"I've always been interested in the family tree of country music, and of all music for that matter — Bing Crosby had as much influence on me as anybody did," Haggard explains of his abiding musical curiosity. "Those album projects were just my way of tracing it [the music] back, and finding the different influences and where it all came from."

Throughout these years, Haggard's stock as a bankable mainstream country hit maker has never fallen. His fame as an artist and entertainer continued to increase as he consistently scored with one self-penned, chart-topping hit after another: "It's Not Love But It's Not Bad" (1972), "Everybody's Had The Blues" (1973), "If We Make It Through December" (1973), "Kentucky Gambler" (1974), "Always Wanting You" (1975), "Movin' On" (1975), "It's All In The Movies" (1975), "The Roots Of My Raisin" (1976), "I'm Always On A Mountain When I Fall" (1978), "My Own Kind Of Hat" (1979) and many many more.

In recent years, Haggard has also made successful ventures into the world of film and television. In 1980 he made a cameo appearance and sang a hit duet, "Barroom Buddies," with Clint Eastwood in the feature film *Bronco Billy*. He has also appeared in substantial dramatic roles in television productions like *The Waltons*, *Centennial*, as well as a TV adaptation of *Huckleberry Finn*. He, has a long-standing ambition to someday produce and possibly act in a movie based on the life of his hero, Bob Wills.

"I'd love to do some more movie work, and I'm looking forward to it," Haggard

"Quite simply, Merle Haggard is a genius. He is also blessed with the greatest voice in music today. I believe that his musical abilities get better each day. This is due to hard work and perseverance. He practices and studies other musicians the same as he did 20 years ago. He has surrounded himself with the finest musicians in the business, the Strangers Band. He watches the changes in the industry and stays current and I believe this all contributes to his success musically."

"As far as the man, Merle Haggard is a very unique individual. Life is definitely not routine when you work with Merle. He has pulled the wagon and I have been one of those fortunate enough to get to ride along. He is as durable as an anvil and one of the real legends of our time. It is a sure pleasure to know him."

Tex Whitson

explains. "It's healthy and enjoyable work, for the most part. I've talked to Willie [Nelson] about this, and I've been inspired by seeing how he's managed to strike such a healthy balance between movie work and his music."

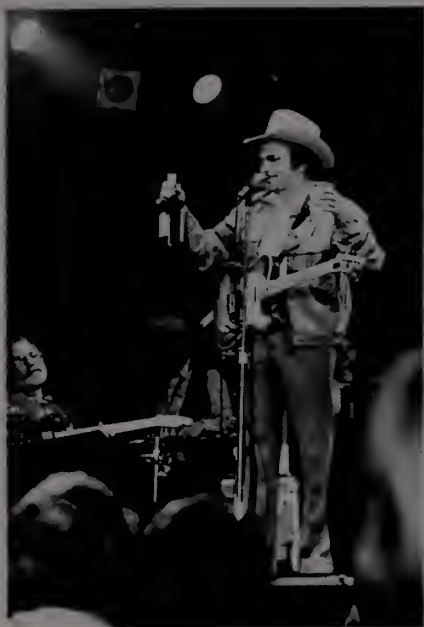
But live music and the excitement of head-to-head contact with his audience continue to be the mainstay of Haggard's career. As always, he continues with a heavy annual schedule of live shows.

As far as the future goes, the sky seemingly continues to be the only limit for Merle Haggard, as he continues to give the folks at Epic a whole lot to be excited about, and continues to be a vital, driving force in popular music of the 1980s. As always, he is brimming with ideas for potential new projects, such as the Bob Wills film ("It's still in the talking stages, but I'd love to get it off the ground eventually"), a possible duet LP with Linda Ronstadt, and a possible concept LP of musical memories of the World War II era. "We're still focusing our ideas on that and tossing it around, too," he explains. "But I think it could be a great project."

All the while, Haggard continues to break new ground and set his sights on challenging new musical horizons. Along the way, he continues to reaffirm his dual role as one of the most legendary and widely influential artists at work in popular music today, and one of the most prized and valued members of the Epic/CBS family.



Merle Haggard with President Ronald Reagan at a barbecue luncheon/performance in Santa Barbara, CA, in April 1982.



Rick Blackburn Speaks Of Merle Haggard



"To me Merle Haggard represents country music. He is a singer and a bandleader. He has a keen ear for music and musicians, which is reflected in his talented band, The Strangers.

"Merle's appeal is simply his unique way of blending the traditional with the contemporary. Most country fans idolize Merle Haggard and probably have for years. He also has a strong appeal to those who have recently discovered country music. Maybe they don't know about his history, about his 25 years in the music business, but when they listen to his voice and listen to his songs, they soon know he's for real.

"I think the reason that Merle is a great songwriter is that he's loved most of what he writes. He lives on the edge and has resided there most of his life! But

he functions well in that environment and as a result, he writes songs about it that have true believability and conviction.

"Merle also has the opportunity of expanding his appeal by making a move into motion pictures and television exposure. He certainly has the credentials to do this as well as the character and the look. If Merle chooses to go this route, I really feel like there's nothing stopping him. It may be a hard decision for him, because the heart of it all is that Merle loves to perform. It's success is that he has spent so many years touring. He has always been eyeball to eyeball with his fans.

"As the future unfolds, Merle will always have a sense of himself and therein lies the success of Merle Haggard."

Rick Blackburn

Thanks, Merle...

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Meridian, MS 39301

**IF WHAT
MERLE
HAGGARD
DOES IS
SO EASY,
WHY
DOESN'T
EVERYBODY
ELSE
DO IT?**

Merle's new album is a great example of Merle's unique gift... He makes brilliant music seem easy. Listen to "It's All In The Game." Just the right phrase here... just the right tasty lick there... and, as always, the songs are consistently solid. Who else but Merle could have as much fun as he does on "Let's Chase Each Other Around The Room" without losing his cool? Who else could be "Lookin' For A Place To Fall Apart" one minute, and then shrug, and realize "It's All In The Game"? It seems easy, coming from Merle. Anybody else care to try it?



**MERLE HAGGARD,
"IT'S ALL IN THE GAME" (FE 39364).
Featuring the single "Let's Chase
Each Other Around The Room"
Produced by MERLE HAGGARD & RAY BAKER
ON *Epic* RECORDS AND CASSETTES.**

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Welk Music/JK Productions Joint Venture Announced

NASHVILLE — The Welk Music Group announced a co-publishing venture with producer Jerry Kennedy, president of JK Productions, Inc. and former vice president of A & R for Mercury Records in Nashville.

As divisions of the newly formed JK Productions, Kennedy formed Yellow Jacket (BMI), Rebel Heart (ASCAP) and Uppercut Music (SESAC), which will share copyright ownership and will be administered respectively by Welk's Hall-Clement (BMI), Jack & Bill Music Company (ASCAP) and Somebody's Music (SESAC). Trish Williams will serve as administrative manager of JK Productions' publishing firms.

Kennedy, Rick Peoples and Gordon Kennedy are the companies' first staff songwriters. Kennedy is the coauthor of "To Make Love Sweeter To You," by Jerry Lee Lewis and numerous album cuts and he is currently producing The Statlers, Tom T. Hall, The Maines Brothers Band, Steve Clark, Mel McDaniel, Len Wade and Kim & Karmen. Kennedy said of the new venture, "The publishing thing is something I never thought about doing until I spoke with Welk. When a class act like these people approaches you, it's hard to say no."

Rick Peoples, former assistant A & R director for Mercury Records/Nashville, has been writing for four years since moving to Nashville, and he coproduced albums for The Maines Brothers Band and Cathy Mattea. Gordon Kennedy, vice president of JK Productions, is a member of "Whiteheart," a contemporary Christian group and he has worked as a session musician.

Dean Kay, executive vice president and general manager of the Welk Music Group, said, "There isn't a better record producer in Nashville than Jerry Kennedy. His incredible 23-year history of producing hit after hit attests to that. We're

proud to be involved in our new copublishing venture with Jerry's firm and we feel our companies with all of Welk's domestic and international support will enable Kennedy to develop his publishing companies into important and viable entities."

Main Street Begins Incentive Program

NASHVILLE — Howard Kane, director of business affairs for Main Street Records, announced plans for a third quarter sales incentive program for nationwide MCA branches based on the single "Luther" by Boxcar Willie. The single, from the LP "Not The Man I Used To Be," contains the catchy hookline, "Luther, here's a quarter," and has already inspired a radio station promotion by Main Street that involved sending quarters to programmers throughout the country.

The sales program, which includes the entire three-album Boxcar Willie catalog distributed by MCA — "Best Of Boxcar Willie Vol. I" (ST73002), "Last Train To Heaven" (ST73001) and "Not The Man I Used To Be" (MS9303), will continue for the next three months. A double prize of a color TV set for the winning MCA branch manager and \$500 in quarters will be awarded to the first branch that equals its total sales of Boxcar Willie product since the beginning of the current distribution pack. The next three branches to reach the sales qualifications will also receive a TV set for the manager and cash awards, all in 25-cent pieces, of \$400 for second, \$300 for third, and \$200 for fourth.

Kane said of the quarter theme, "The recent chart success of Boxcar Willie has stimulated sales and interest for his entire Main Street catalog. We want to maximize this impact by rewarding MCA's sales crews for their great help through a strong incentive program."

Metrognome Spotlights Software

NASHVILLE — Metrognome, Inc., a Nashville computer software company, recently held an open house to introduce the music community to its full line of computer software specifically designed for different facets of the music industry.

The software packages include programs for music publishers, recording studios, audio production, songwriters, session artists, touring artists and for tape and mailing labels, with each package being designed to cover the special needs of that music industry field.

Some of the software packages and their

features include: *Sessions Plus* for recording studios' session scheduling, log and billing, rental log, tape library and equipment inventory; *Catalog Plus* for music publishers' song master, song casting, song pitching, song release and royalty income; *Tracks Plus* for music producers' artist's file, material screening, project scheduling and production contacts; *Picker's* and *Writer's Plus* for singers, musicians and songwriters; and *Tour Plus* for artists' concert/show schedule, club/arena data, promotional income, equipment inventory and promotional inventory.



ILL TURNS IT LOOSE AT WMZQ — While on a promotion tour RCA artist Vince Gill stopped by WMZQ/Washington, D.C., *Cash Box's* major market station of the year. Pictured from left are Bob Cole, WMZQ program director; Gill; Jim London, personality; and Tim McFadden, regional country promotion manager for RCA. Gill's new single "Turn Me Loose" is due for release this month.

TOP 75 ALBUMS

		Weeks On 7/21 Chart	Weeks On 7/21 Chart
1	MAJOR MOVES HANK WILLIAMS, JR. (Warner/Curb 9-25088-1)	2	7
2	ROLL ON ALABAMA (RCA AHL1-4939)	1	26
3	DON'T MAKE IT EASY FOR ME EARL THOMAS CONLEY (RCA AHL1-4713)	7	55
4	RIGHT OR WRONG GEORGE STRAIT (MCA-5450)	8	37
5	WITHOUT A SONG WILLIE NELSON (Columbia FC 39110)	5	36
6	IT TAKES BELIEVERS MICKEY GILLEY & CHARLY McCLAIN (Epic FE 39292)	6	15
7	DON'T CHEAT IN OUR HOME TOWN RICKY SKAGGS (Epic FE 38954)	3	39
8	YOU'VE GOT A GOOD LOVE COMIN' LEE GREENWOOD (MCA-5488)	13	7
9	DELIVER THE OAK RIDGE BOYS (MCA-5455)	9	38
10	ONE MORE TRY FOR LOVE RONNIE MILSAP (RCA AHL1-5016)	10	8
11	PICTURES ATLANTA (MCA-5463)	4	14
12	YOU'VE STILL GOT A PLACE GEORGE JONES (Epic FE 39002)	12	8
13	IT'S ALL IN THE GAME MERLE HAGGARD (Epic FE-39364)	14	6
14	HOUSTON TO DENVER LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 39291)	11	9
15	ATLANTA BLUE THE STATLERS (Mercury/PolyGram 818-652-1)	15	10
16	CAFE CAROLINA DON WILLIAMS (MCA-5493)	18	7
17	EXILE EXILE (Epic FE 39154)	19	31
18	BY HEART CONWAY TWITTY (Warner Bros. 9-25078-1)	20	12
19	A LITTLE GOOD NEWS ANNE MURRAY (Capitol ST-12301)	25	42
20	THE JUDDS THE JUDDS (RCA MHL1-8515)	21	22
21	CAGE THE SONGBIRD CRYSTAL GAYLE (Warner Bros. 9-23958-1)	17	36
22	THERE IS A SEASON VERN GOSDIN (Compleat CPL-1-1008)	16	10
23	FADED BLUE GARY MORRIS (Warner Bros. 9-25069-1)	23	13
24	JUST DIVORCED DAVID ALLAN COE (Columbia FC 39269)	24	9
25	CLEAN CUT BARBARA MANDRELL (MCA-5474)	22	13
26	MAGIC MARK GRAY (Columbia B6C 39143)	26	9
27	MAN OF STEEL HANK WILLIAMS, JR. (Warner/Curb 9-23924-1)	29	39
28	IN MY EYES JOHN CONLEE (MCA-5434)	28	44
29	I COULD USE ANOTHER YOU EDDY RAVEN (RCA AHL1-5040)	35	4
30	SURPRISE SYLVIA (RCA AHL1-4950)	31	13
31	THE BEST OF VOL. III DON WILLIAMS (MCA-5465)	27	21
32	GREATEST HITS VOL. II EDDIE RABBITT (Warner Bros. 9-23925-1)	32	47
33	SHINING B.J. THOMAS (Cleveland/Columbia FC 39337)	36	9
34	TODAY THE STATLERS (Mercury/PolyGram 812-184-1)	34	37
35	ANGEL EYES WILLIE NELSON (Columbia FC 39363)	30	7
36	I'M NOT THROUGH LOVING YOU YET LOUISE MANDRELL (RCA AHL1-5015)	37	8
37	WILLING RONNIE McDOWELL (Epic FE-39329)	43	6
38	THE GREAT PRETENDER DOLLY PARTON (RCA AHL1-4940)	38	24
39	THE WOMAN IN ME CHARLY McCLAIN (Epic FE 39154)	33	31
40	FOREVER YOU THE WHITES (MCA-5490)	42	4
41	THE HEART NEVER LIES MICHAEL MURPHEY (Liberty LT-51150)	48	4
42	DOIN' WHAT I FEEL LEON EVERETTE (RCA MHL1-8518)	39	10
43	TWENTY GREATEST HITS KENNY ROGERS (Liberty LV-51152)	44	39
44	RESTLESS THE BELLAMY BROTHERS (MCA/Curb-5489)	45	7
45	RHINESTONE ORIGINAL SOUNDTRACK (RCA ABL1-5032)	—	1
46	ALIVE AND WELL MOE BANDY & JOE STAMPLEY (Columbia FC 39426)	54	2
47	DON'T LET OUR DREAMS DIE YOUNG TOM JONES (Mercury/PolyGram 614 448-1)	40	32
48	TURN ME LOOSE VINCE GILL (RCA MHL1-8517)	50	3
49	PANCHO & LEFTY MERLE HAGGARD & WILLIE NELSON (Epic FE 37958)	49	59
50	EYE OF A HURRICANE JOHN ANDERSON (Warner Bros. 1-25099)	—	1
51	MOTEL MATCHES MOE BANDY (Columbia FC 39275)	51	9
52	DUETS KENNY ROGERS (Liberty LO-51154)	52	15
53	JUST A LITTLE LOVE REBA McENTIRE (MCA-5475)	53	12
54	SOMEBODY'S GONNA LOVE YOU LEE GREENWOOD (MCA-5408)	41	69
55	NEVER COULD TOE THE MARK WAYLON JENNINGS (RCA AHL1-5017)	—	1
56	NEW PATCHES MEL TILLIS (MCA-5472)	56	10
57	GREATEST HITS HANK WILLIAMS, JR. (Elektra/Curb 9-60193-1)	57	94
58	CAN'T WAIT ALL NIGHT JUICE NEWTON (RCA AFL1-4995)	—	1
59	GREATEST HITS DOLLY PARTON (RCA AFL1-4422)	60	75
60	RED HOT SHELLY WEST (Viva 1-23983)	—	1
61	ALL THE PEOPLE ARE TALKIN' JOHN ANDERSON (Warner Bros. 9-23912-1)	46	39
62	CHEAT THE NIGHT DEBORAH ALLEN (RCA MHL1 6514)	47	37
63	EYES THAT SEE IN THE DARK KENNY ROGERS (RCA AFL1-4679)	55	45
64	THE CLOSER YOU GET . . . ALABAMA (RCA AHL1-4662)	64	72
65	'TIL THE BARS BURN DOWN JOHNNY LEE (Warner Bros. 9-25056-1)	67	18
66	MOUNTAIN MUSIC ALABAMA (RCA AHL1-4229)	66	125
67	THAT'S THE WAY LOVE GOES MERLE HAGGARD (Epic FE 38815)	58	46
68	GREATEST HITS T.G. SHEPPARD (Warner/Curb 9-23841-1)	69	62
69	DO I EVER CROSS YOUR MIND RAY CHARLES (Columbia FC-38990)	59	6
70	GREATEST HITS JOHN CONLEE (MCA-5404)	70	67
71	HIGHWAYS & HEARTACHES RICKY SKAGGS (Epic FE 37996)	65	95
72	MOVIN' TRAIN THE KENDALLS (Mercury/PolyGram 812 779-1)	61	43
73	THE MAN IN THE MIRROR JIM GLASER (Noble Vision 2001)	62	32
74	WHY LADY WHY GARY MORRIS (Warner Bros. 9-23738-1)	63	45
75	FEELS SO RIGHT ALABAMA (RCA AHL1-3930)	68	175

MOST ADDED COUNTRY SINGLES

1. I DON'T KNOW A THING ABOUT LOVE — Conway Twitty — Warner Bros. — 36 Adds
2. WHAT WOULD YOUR MEMORIES DO — Vern Gosdin — Compleat — 28 Adds
3. I COULD USE ANOTHER YOU — Eddy Raven — RCA — 26 Adds
4. THE LADY TAKES THE COWBOY EVERYTIME — Larry Gatlin & The Gatlin Brothers — Columbia — 24 Adds
5. TONIGHT I'M HERE WITH SOMEONE ELSE — Karen Brooks — Warner Bros. — 22 Adds

MOST ACTIVE COUNTRY SINGLES

1. THAT'S THE THING ABOUT LOVE — Don Williams — MCA — 78 Reports
2. STILL LOSING YOU — Ronnie Milsap — RCA — 76 Reports
3. TENNESSEE HOMESICK BLUES — Dolly Parton — RCA — 73 Reports
4. SOMEWHERE DOWN THE LINE — T.G. Sheppard — Warner Bros. — 72 Reports
5. MAMA HE'S CRAZY — The Judds — RCA — 70 Reports

THE COUNTRY MIKE

STATION PROFILE — KIIX/Fort Collins is a 5,000-watt AM station located at 600 on the dial, covering northeast Colorado, most of Wyoming and the Nebraska panhandle. The station air personality lineup is: 6-10 a.m., **Mike St. James** (music director); 10 a.m.-noon, **Robert E. Lee** (program director); noon-3 p.m., **Tammy Lamb**; 3-6 p.m. **Frank Lesinski**; evenings, **Dale Sparks**. The station's general manager is **John Shidler** and the sales manager is **Dick Henderson**. KIIX has been on the air since 1959 and has been programming country for the past nine years. Plans are to have the station on the air 24 hours a day by early fall.

CROSSING OVER TO COUNTRY — Debuting on this week's country singles chart are two newcomers to country with a long line of pop hits. Bulleting at number

78 this week is **Leon Russell** with his first solo country chart hit, "Good Time Charlie's Got The Blues." Russell did have a duet single on the country charts, "Heartbreak Hotel," with **Willie Nelson** in 1979 which peaked at number three. Russell's fame, however, is from his pop career where he hit the top 10 in October, 1975 with "Lady Blue." He also wrote the classic "This Masquerade"... **Lionel Richie** lands on the country chart at 79 bullet with "Stuck On You," leaving virtually no chart untouched by his records. This is the first time an artist has hit the pop singles and albums, black contemporary singles and albums, 12" singles and country singles chart with releases all from the same studio album. The multi-platinum album



CATCHING THE BIG ONE — K95-FM/Tulsa general manager **Lee Master**, left, congratulates a Las Vegas-bound listener at the K95-FM "Million Dollar Fishing Classic" promotion, which netted \$14,000 to benefit the Oklahoma Special Olympics.

"Can't Slow Down" is the largest selling LP in Motown history. Not since **Elvis Presley** has an artist been able to successfully cross over from pop, country and soul/black contemporary with the same release. Richie may be the next one... **Earl Thomas Conley** hits number one with "Angel In Disguise," making it the fourth consecutive number one single from his album "Don't Make It Easy For Me." This is the only album in history to sport four number one singles in any format.

john lentz

PROGRAMMERS PICKS

Jack Seckel	WIXZ/McKeesport	We've Got To Start Meeting Like This — Memphis — MPI
Mark Andrews	KWJJ/Portland	Tonight I'm Here With Someone Else — Karen Brooks — Warner Bros.
Dave Nelson	WELE/Deland	I Don't Know A Thing About Love — Conway Twitty — Warner Bros.
Ray Welch	WACO/Waco	The Wild Side Of Me — Dan Seals — EMI-American
Greg Garrett	WELP/Easley	Everyday — The Oak Ridge Boys — MCA
Kevin O'Neil	WPAP/Panama City	I've Been Around Enough To Know — John Schneider — MCA
Max Gardner	KBUC/San Antonio	Burn, Georgia, Burn — Butch Baker — Mercury
Kirk McCall	KTON/Belton	Knock On Wood — Razy Bailey — MCA
Jim Murphy	WOKQ/Dover	Uncle Pen — Ricky Skaggs — Epic
Tom Sleeker	KKIX/Fayetteville	I Could Use Another You — Raven — RCA

SINGLES REVIEWS

OUT OF THE BOX

EMMYLOU HARRIS (Warner Bros. 7-29218)

Pledging My Love (2:58) (Music Corp. of America-BMI) (D. Robey, F. Washington) (Producer: Brian Ahern)

The classic love anthem, "Pledging My Love," is the third single release from Emmylou Harris' multi-faceted "White Shoe" LP. Her ability to project a sincere emotional delivery through sweet, lilting vocals and gentle phrasings turns this tune into a soft country love ballad. Fine work between pedal steel and electric guitar add to this smooth yet lively production, which should do well for one of country's brightest voices.



FEATURE PICKS

KAREN TAYLOR-GOOD (Mesa M-1117)

We Just Gotta Dance (2:35) (Somebody's Music-SESAC) (J.Gillespie)(Producer: Gregg Perry)

THE WRIGHT BROTHERS (Mercury 880 055-7)

So Close (2:47) (Hosier-ASCAP) (K.Blazy) (Producer: Mike Daniel, J.Dowell)

J.C.CUNNINGHAM (Viva 7-29220)

(Heaven Ain't What It Used To Be) (3:05) (Senor/Cibie/Welbeck-ASCAP) (J.C.Cunningham) (Producer: Snuff Garrett, Steve Dorff)

BRENDA LEE (MCA-52394)

A Sweeter Love (2:52) (Music Corp. of America-BMI) (J.Crutchfield) (Producer: Jerry Crutchfield)

SLIM WHITMAN (Epic 34-04549)

Four Walls (2:48) (CBS Unart-BMI) (M.Moore, G.Campbell) (Producer:Not Listed)

JOHN WESLEY RYLES (16th Ave 500)

She Took It Too Well (3:30) (Boo/Log Jam/Sheddhouse-ASCAP) (LoboJam/Sheddhouse-ASCAP)(Lobo, D.Lowery) (Producer: Lobo)

BACKWATER (A.M.I. 1917)

Straight For Your Love (2:38) (Shadow Fax/Warner House-BMI) (N.Montgomery, Q.Powers, T.DuBois) (Producer: Bernie Vaughn)

GARY STEWART (Red Ash 8406)

I Got A Bad Attitude (3:15) (Famous-ASCAP) (W.T.Davidson)(Producer: Roy Dea)

ROBIN LEE (Evergreen 1023)

Cold In July (3:10) (Let There Be Music/Renae Southern Writer's Group/USA Penny Renae-ASCAP) (M.Bird) (Producer: Johnny Morris)

NEW AND DEVELOPING



TARI HENSLEY (Mercury/PolyGram 880 054-7)

Love Isn't Love Till You Give It Away (3:12) (Tappan Music/Ronzomatic Music — ASCAP/BMI) (T.Tappan, D.Roth) (Producer: Larry Rogers)

The pure simplicity of the melody and sweet lyrics make Tari Hensley's third Mercury/PolyGram release, "Love Isn't Love Till You Give It Away" a good piece for her clean, clear vocals. Through the smooth, building string arrangements, Hensley's full delivery conveys the potential of a true country stylist.

NMA Election Completed

NASHVILLE — Dale Franklin Cornelius, executive director of the Nashville Music Association (NMA), announced the results of the NMA 1984/85 board of directors election held recently at the Vanderbilt Plaza Hotel. Following the election, chairman of the board Frances W. Preston presided over an annual membership meeting during which NMA committee reports were presented on video reel to detail the past year's activities.

The newly elected directors and their categories are: Advertising — Bill Hudson, Bill Hudson & Associates; Affiliates — Rob

Parrish, CMA; Artist/Manager/Agent — Steven Greil, Greilworks; Artist/Musician — Terry McMillan, McMillan Enterprises; Composer — Wayland Holyfield, CBS Songs; Film/Video — Mary Matthews, The Studio; Media — David Ross, Music Row Directory; Musical Arts & Education — Anne Brown, Metro Arts Commission; Producer/Engineer — Harold Shedd, Magna Sound Corp.; Glenn Snoddy, Woodland Sound Studios; Publisher — Cynthia Rogers, Welk Music Corp; Record Company — Bruce Hinton, MCA Records; At Large — Connie Bradley, ASCAP.

TOP 100 COUNTRY SINGLES

July 28, 1984

	Weeks On	7/21 Chart
1 ANGEL IN DISGUISE	3	13
2 JUST ANOTHER WOMAN IN LOVE	2	14
3 MAMA HE'S CRAZY	4	14
4 THAT'S THE THING ABOUT LOVE	5	11
5 B-B-B-BURNIN' UP WITH LOVE	6	11
6 STILL LOSING YOU	7	11
7 GOD BLESS THE U.S.A.	8	10
8 IF THE FALL DON'T GET YOU	9	12
9 I WISH I COULD WRITE YOU A SONG	11	12
10 LONG HARD ROAD	13	10
11 DISENCHANTED	12	12
12 LET'S FALL TO PIECES TOGETHER	14	9
13 SOMEWHERE DOWN THE LINE	18	9
14 FOREVER YOU	15	12
15 WHERE'S THE DRESS	16	9
16 FORGET ABOUT ME	17	10
17 ATLANTA BLUE	1	16
18 TENNESSEE HOMESICK BLUES	22	8
19 NEW PATCHES	20	14
20 I HURT FOR YOU	21	10
21 ONLY A LONELY HEART KNOWS	23	8
22 ATTITUDE ADJUSTMENT	24	7
23 YOU'RE GETTIN' TO ME AGAIN	25	8
24 NEVER COULD TOE THE MARK	26	7
25 THE POWER OF LOVE	27	7
26 THE RIGHT STUFF	30	6
27 WAY BACK	31	6
28 I DON'T WANT TO BE A MEMORY	10	17
29 EVENING STAR	37	5
30 FAITHLESS LOVE	36	6
31 TURNING AWAY	39	4
32 SOMEBODY'S NEEDIN' SOMEBODY	19	16
33 YOU'VE GOT A SOFT PLACE TO FALL	34	7

	Weeks On	7/21 Chart
34 PICTURES	35	7
35 HE BROKE YOUR MEM'RY LAST NIGHT	38	6
36 I GOT A MILLION OF 'EM	42	6
37 LET'S CHASE EACH OTHER AROUND THE ROOM	43	3
38 SHOT IN THE DARK	44	4
39 HOW ARE YOU SPENDING MY NIGHTS	41	6
40 TO ME	46	2
41 LITTLE BY LITTLE	45	5
42 EVERYDAY	51	2
43 LOVE OVER OLD TIMES	50	4
44 MY BABY'S GONE	28	9
45 BETWEEN TWO FIRES	29	17
46 SOMEBODY BUY THIS COWGIRL A BEER	32	8
47 IF ALL THE MAGIC IS GONE	33	10
48 I COULD USE ANOTHER YOU	61	2
49 LONELY HEART	40	9
50 UNCLE PEN	69	2
51 THE LADY TAKES THE COWBOY EVERYTIME	71	2
52 DYING TO BELIEVE	52	6
53 LUTHER	62	4
54 A LITTLE LOVE	54	5
55 TENAMOCK GEORGIA	55	6
56 LET'S LIVE THIS DREAM TOGETHER	58	5
57 THE CHICKEN IN BLACK	63	4
58 WHAT WOULD YOUR MEMORIES DO	76	2
59 I DON'T KNOW A THING ABOUT LOVE	—	1
60 YOU BRING THE HEARTACHE	64	5
61 THE WHOLE WORLD'S IN LOVE	47	16
62 I CAN TELL BY THE WAY YOU DANCE	48	18
63 SLOW DANCIN'	67	4
64 FAMOUS IN MISSOURI	66	4
65 DREAM ON TEXAS LADIES	74	4
66 WHEN WE MAKE LOVE	49	15

	Weeks On	7/21 Chart
67 I WANT TO GO SOMEWHERE	53	11
68 ONE MORE SHOT	56	10
69 LET'S LEAVE THE LIGHTS ON TONIGHT	57	11
70 TONIGHT I'M HERE WITH SOMEONE ELSE	90	2
71 WATER UNDER THE BRIDGE	80	2
72 OKLAHOMA HEART	59	10
73 YOU'VE STILL GOT A PLACE IN MY HEART	60	17
74 PAINT ME BLUE	65	5
75 DOWN SOUTH IN NEW ORLEANS	68	6
76 SECOND HAND HEART	—	1
77 HANGOVER BOUND	79	2
78 GOOD TIME CHARLIE'S GOT THE BLUES	—	1
79 STUCK ON YOU	—	1
80 WE'VE GOT TO START MEETING LIKE THIS	—	1
81 THE WILD SIDE OF ME	—	1
82 LOVE IS A GAMBLE	83	2
83 UNTIL THE BITTER END	—	1
84 DO IT ON A DARE	—	1
85 BAD FOR ME	87	6
86 TILL I CAN'T HOLD YOU ANYMORE	89	2
87 PLEASE BE GENTLE	91	2
88 I STILL DO	70	16
89 HELLO JOSEPHINE	72	7
90 LOVE IS THE REASON	73	8
91 OH CAROLINA	75	12
92 I CAN'T STOP	77	6
93 KANSAS CITY	81	7
94 SOME KIND OF MIRACLE	82	3
95 DAY BY DAY	84	10
96 MY KIND OF LADY	85	9
97 AIN'T NO WAY TO SAY GOODNIGHT	86	9
98 I'VE ALWAYS WANTED TO	88	9
99 HERE I AM ON THE RADIO	92	4
100 WHY GOODBYE	93	17

ALPHABETICAL TOP 100 COUNTRY SINGLES (including publishers & licensees)

A Little Love (Cement Chicken—ASCAP)	54
Ain't No Way (Unichappell—BMI)	27
Angel In Disguise (Blue Moon/April—ASCAP/Full Armor—BMI)	1
Atlanta Blue (Stallor Bros.—BMI)	17
Attitude Adjustment (Bocephus—BMI)	22
B-B-B-Burnin' UP (De/Dave/Briarpatch—EMI)	5
Bad For Me (Fruit Jar/Blue Lake—BMI)	85
Between Two Fires (WB-Tamerlane/Duck Songs/MCA-BMI/WB Music/B. Montgomery—ASCAP)	45
Day By Day (McGuffey Lane/Hat Band—BMI)	95
Disenchantad (Choskee Bottom, Kahala Songs/Timberwolf—ASCAP/BMI)	11
Down South In New Orleans (CBS Songs—BMI)	75
Dream On Texas Ladies (Combine Music—BMI)	65
Dying To Believe (Touchdown—BMI)	52
Evening Star (Gibb Brothers/Unichappell—BMI)	29
Everyday (Leeds-ASCAP/Patchwork—BMI)	42
Faithless Love (WB Music/Golden Spread—ASCAP)	30
Famous (The New Times/Hallnote—BMI)	64
Forever You (Atlantic Music Corp.—BMI)	14
Forget About Me (FaceTheMusic/IRVING/Down Dixie/RareBlue—BMI/ASCAP)	16
God Bless (MCA/Sycamore Valley—BMI)	7
Good Time Charlie (WB-Tamerlane/Road Cannon—BMI)	78
Hangover (Silver Stirrup/Savage Songs—BMI)	77
He Broke Your Mem'ry Last Night (Maplehill/Hall-Clement/Cross Keys/Tree—BMI/ASCAP)	35
Hello Josephine (CBS/Unart—BMI)	89
Here I Am On The Radio (Cotton Country/Turnrow—ASCAP)	99
How Are You Spending My Nights (Kent Rob-	
bins—BMI/Let There Be Music—ASCAP)	39
I Can Tell By The Way You Dance (Cross Keys/Tree—ASCAP/St. David/Tree—BMI)	62
I Can't Stop (Chip 'N' Dale—ASCAP)	92
I Could Use (Tree/O'Lyric—BMI/Cross Keys—Tree)	48
I Don't Want (Pacific Island/Tree—BMI)	28
I Got A Million Of 'Em (Tree—BMI/Cross Keys—ASCAP)	36
I Hurt For You (Posey/VanHoy/Unichappell—BMI)	20
I Still Do (Music Corp. of America/Alabama Band—ASCAP)	88
I Want To Go Somewhere (Sheddhouse/I've Got The Music—ASCAP)	67
I Wish I Could Write You A Song (Al Gallico—BMI/Low Dog—ASCAP)	9
I've Always Wanted To (Door Knob—BMI/Kenwall—ASCAP)	98
If All The Magic Is Gone (Warner-Tamerlane/White House—BMI)	47
If The Fall Don't Get You (Warner House of Music—BMI/Gold—ASCAP)	8
Just Another Woman In Love (Southern Nights—ASCAP)	2
Kansas City (Armo Music—ASCAP)	93
Let's Chase Each (Mount Shasta Music—BMI)	37
Let's Fall To Pieces Together (Maplehill/Sunflower/Hall-Clement/Bibo—BMI/ASCAP)	12
Let's Leave The Lights On Tonight (Hall-Clement—BMI/Chappell—ASCAP)	69
Let's Live This Dream Together (Hall-Clement—BMI/Jack & Bill—ASCAP)	56
Little By Little (Warner House—BMI)	41
Lonely Heart (Silverline—BMI)	49
Long Hard Road (Coolwell/Granite—ASCAP)	10
Love Is A Gamble (Cotton Country—ASCAP)	82
Love Is The Reason (King Coat—ASCAP)	90
Luther (Window/Tree—BMI)	53
Mama He's Crazy (Kenny O'Dell—BMI)	3
My Baby's Gone (Central Songs—BMI)	44
My Kind Of Lady (Sister Ceil/PIE/Fire & Water/Pac Inter—ASCAP/BMI)	96
Never Could Toe (Waylon Jennings—BMI)	24
New Patches (Sawgrass Music—BMI)	19
Oh Carolina (Milene—ASCAP)	91
Oklahoma Heart (Make Believers/Beckaroo/Royalhaver—ASCAP/BMI)	72
One More Shot (Small Change/Indian Creek—ASCAP/Cookie Jar—BMI)	68
Only A Lonely (Tom Collins/Dick James—BMI)	21
Paint Me Blue (White Cat—ASCAP)	74
Pictures (Key Ring/Bethel/Texas/Shelby Singleton—BMI)	34
Please Be Gentle (Songpainter—BMI)	87
Power Of Love (Royalhaver Music Inc./BMI-G.I.D./Dejamus—ASCAP)	25
Second Hand Heart (Warner-Tamerlane/Daticabo/Irving—BMI)	76
Shot In The Dark (Sister John Music—BMI)	38
Slow Dancin' (ATV/Wingtip/Hobbler—BMI)	63
Some Kind Of Miracle (Hall-Clement—BMI)	94
Sombody Buy This Cowgirl A Beer (Peso—BMI)	46
Sombody's Needin' Sombody (Intersong/Jalen—ASCAP)	32
Somewhere Down The Line (Old Friends—BMI/Golden Bridge—ASCAP)	13
Still Losing You (Lodge Hall—ASCAP)	6
Stuck On You (Brockman—ASCAP)	79
Tenamock Georgia (Starship—ASCAP)	55
Tennessee Homesick Blues (Velevet Apple—BMI)	18
That's The Thing About Love (April/Lion-Hearted/Cross Keys—ASCAP)	4
The Chicken In Black (Algee Music—BMI)	57
The Lady Takes The Cowboy (Larry Gatlin—BMI)	51
The Power Of Love (Cross Keys—ASCAP)	25
The Right Stuff (Dejamus/B.Fischer/ASCAP/My Queen Elizabeth—BMI)	26
The Whole World's In Love (Unichappell/Intuit—BMI/Goodsport—ASCAP)	61
The Wild Side Of Me (Pink Pig—BMI)	81
Till I Can't Hold You (Ride/West Manor—BMI)	86
To Me (Collins Court/Lodge Hall—ASCAP)	40
Tonight I'm Here With Someone Else (Leeds (MCA)/Patchwork—ASCAP)	70
Turning Away (Combine Music—BMI)	31
Uncle Pen (Rightsong—BMI)	50
Water Under The Bridge (Collins—BMI)	71
Way Back (ATV/Wingtip—BMI)	27
What Would Your Memories Do (Tree—BMI)	58
When We Make Love (Cavesson/Welbeck—ASCAP/WB-Tamerlane—BMI)	66
Where's The Dress (Mullet/Hoy Lindsey—BMI)	15
Why Goodbye (Land Of Music—BMI/Lion Hearted—ASCAP)	100
You Bring The Heartache (Galleon—ASCAP)	60
You're Gettin' To (Music City Music—ASCAP)	23
You've Still Got A Place (Fred Rose—BMI)	73
You've Got A Soft Place To Fall (Hall-Clement/Hards-cuffie/Vogue—BMI)	32

Ⓢ = Exceptionally heavy radio activity this week

Ⓢ = Exceptionally heavy sales activity this week

TOP 15 ALBUMS

Spiritual

	Weeks On	7/21 Chart
1 WE SING PRAISES SANDRA CROUCH (Light-5825) Open	2	40
2 ROUGH SIDE OF THE MOUNTAIN F. C. BARNES & REV. JANICE BROWN (Atlanta International 10059) Open	1	64
3 JESUS SAVES LITTLE SEDRICK AND THE HAILEY SINGERS (Gospearl PL-16019) Open	6	10
4 THIS TOO WILL PASS JAMES CLEVELAND & THE CHARLES FOLD CHOIR (Savoy 7072) Title Cut	4	39
5 SING AND SHOUT THE MIGHTY CLOUDS OF JOY (Myrrh/Word 676706) "He's My Rooftop"	3	26
6 JESUS I LOVE CALLING YOUR NAME SHIRLEY CAESAR (Myrrh MSB-6721) Open	5	56
7 THE TIME IS NOW PILGRIM WONDERS (Church Door-22021) Open	11	15
8 MAKE ME AN INSTRUMENT CANDI STATON (Beracha 1001) "God Can Make Something Out Of Nothing"	8	51
9 LONG TIME COMING WINANS (Light 5826) Open	7	42
10 PEACE BE STILL VANESSA BELL ARMSTRONG (Onyx/Benson R 3631) Title Cut	10	67
11 TAKE IT TO THE LORD IN PRAYER TRUTHETTES (Malaco 4386) Open	9	24
12 I STILL LOVE THE NAME JESUS DOUGLAS MILLER AND THE TRUEWAY CHOIR (Gospearl PL-16022) Open	—	1
13 SAILIN' SHIRLEY CAESAR (Myrrh SPCN 7-01-673206-1) Open	—	1
14 TESTIFY TIMOTHY WRIGHT (Gospearl 16017) "Tell Him What You Want"	12	17
15 YES HE CAN GEORGIA MASS CHOIR (Savoy - 7082) Open	13	24

Inspirational

	Weeks On	7/21 Chart
1 STRAIGHT AHEAD AMY GRANT (Myrrh 675706-4) "Angels"	1	21
2 MICHAEL W. SMITH 2 MICHAEL W. SMITH 2 (Reunion 000412-9) "Hosanna"	2	15
3 THE SKY'S THE LIMIT LEON PATILLO (Word 677106-7) "I've Heard The Thunder"	3	15
4 MORE THAN WONDERFUL SANDY PATTI (Impact R3818) Open	4	57
5 NOT OF THIS WORLD PETRA (Star-Song SPCN 05088-0) Open	6	34
6 THE WARRIOR IS A CHILD TWILLA PARIS (Milk & Honey MH 1048) Title Cut	7	7
7 SEND US TO THE WORLD HARVEST (Milk And Honey MH 1051) Open	5	10
8 REIGN ON ME MICHELLE PILLAR (Sparrow SPR 1077) Title Cut	8	7
9 SURRENDER DEBBY BOONE (Lamb & Lion LLR 3301) "Keep The Flame Burning"	9	20
10 CHOICES FARRELL & FARRELL (Star-Song SPCN 7-10-205386-X) "Give Me Thy Words"	12	7
11 AGE TO AGE AMY GRANT (Myrrh MSB 6697) Open	11	117
12 MAN IN THE MIDDLE WAYNE WATSON (Milk And Honey MH 1049) Open	10	10
13 NO LESS THAN ALL GLAD (Greentree R003951) "Maker Of My Heart"	14	33
14 SINGER SOWER 2ND CHAPTER OF ACTS (Sparrow SPR 1017) "Takin' The Easy Way"	13	26
15 FULLY ALIVE THE BILL GAITHER TRIO (Word 091763-8) Open	15	16

Last notation indicates the cut receiving the most airplay. The Cash Box Gospel chart is compiled from a sampling of sales reports from national distributors and one-stops and radio.



SANDI PATTI RECORDS AT PINEBROOK'S STUDIO C — Sandi Patti recently was in Pinebrook's Studio C to record some vocals and instrumentations for her upcoming album, "Songs From The Heart." The facility is equipped with 48-track capabilities and has been booked solidly since its January opening. Pictured from left are: producer Greg Nelson, Pinebrook's co-owner Bill Gaither, Patti and engineer Joe Neil.

COUNTRY COLUMN

THERE'S NO PLACE LIKE HOME — The Statlers' "Happy Birthday Day USA," their annual homecoming concert and Fourth of July celebration in Staunton, VA, drew a record-breaking crowd of 74,000. This was the 15th year for the free celebration and concert and the overwhelming audience included folks from 48 states and 14 foreign countries. The Statlers can also tout the slogan of "good, clean fun" for the event, which has not had a single arrest or any disorderly conduct in its 15-year history. Another home-grown event, the third annual **Ricky Skaggs** Homecoming and benefit concert, was held recently in Louisa, KY. Skaggs and **The Judds** held two performances in the local high school gym for over 5,000 people who showed up in the 2,000 population town and \$45,000 was raised for local charities, including the Ricky Skaggs little league baseball team, a youth delegation to Christian athletes camps, a Ricky Skaggs scholarship fund and clothing for area needy children. The town of Pulaski, TN honored its native son **David Wills** with "David Wills' Day." The July 13 tribute featured a parade and a barbeque and the celebration was capped off with a performance by the RCA recording artist.

AN HONOR FOR GOOD HUMOR — On Aug. 2, The Grand Ol' Opry's favorite daughter, **Minnie Pearl**, will become the first country act to be honored with the prestigious Mark Twain Award For Humor, which is presented by the International Platform Association (IPA). Minnie (Mrs. Sarah Ophelia Cannon) will receive the award during the IPA's annual convention in Washington, D.C. and thus join the impressive lineup of former recipients which include **Bob Hope**, **Danny Kaye**, **Erma Bombeck**, **Victor Borge**, **Norman Lear**, **Art Buchwald** and **George Plimpton**. The ever-funny lady quipped modestly about the inscription on the award, "It'll say 'The Mark Twain Award to Minnie Pearl, a gentle depicor of the virtues and frailties of the human race with humor's paintbrush.' Isn't that pretty! I'm not known as being, gentle as a rule, I'm usually pretty broad."

50th ANNIVERSARY — The Tulsa, OK convention center will be the spot for the upcoming "50th Anniversary **Bob Wills'** Texas Playboy Reunion." Delta Records will present the Aug. 11 tribute, which will feature **Leon McAuliffe** and the **Original Texas Playboys** along with 20 other former bandmembers. A live album will be recorded featuring many of the guest musicians on the program.

SCRUGGS' BANJO DESIGN — This month the **Earl Scruggs** model Gibson banjo will go into production. Scruggs, who developed his own style for bluegrass music banjo picking, designed the new Gibson banjo, which will bear his name, based on his personal 1934 Gibson Granada instrument. The first 1984 Earl Scruggs model banjos produced will bear Scruggs' signature. Due to the closing of Gibson's Kalamazoo, MI plant, all Gibson guitars, banjos, basses and mandolins are now made in Nashville.

WALKING HORSE RIDERS — The Tennessee Walking Horse industry will sponsor the Celebration Celebrity Charity Classic, a fundraising event for the medical fund of the Walking Horse Trainers Assoc. and Animaland, a humane center and educational facility. **Patsy Bruce**, songwriter and manager of singer **Ed Bruce**, made the announcement at Fox Hollow, the home of **Tom T. Hall**. Celebrities already committed to compete on Walking Horses in a special class are **Hall**, **Brenda Lee**, **Ed Bruce** and Nascar race driver **Dale Earnhart**.

JAMBOREE U.S.A. FALL LINEUP — Jamboree U.S.A. producer/director **Ron Randolph** announced the all-star lineup scheduled to appear during the 24 weeks following the Jamboree In The Hills. Randolph said of the wide variety of musical styles that will be represented, "We've had several requests from our fans to bring in more traditional acts. We're happy to have been able to do that this fall, as well as bringing back some old favorites and some entertainers who will be making their very first Jamboree appearances." Guest performers will include: **The Blue Ridge**, **Boxcar Willie**, **Donna Fargo**, **Johnny Russell**, **Gene Watson**, **Bill Anderson**, **Michael Martin Murphey**, **George Strait**, **Exile**, **The Statlers**, **Ray Stevens**, **Brenda Lee**, **Vern Goslin**, **Charley Pride**, **Johnny Cash**, **Lacy J. Dalton**, **T.G. Sheppard**, **Atlanta**, **Bill Monroe**, **Joe Stampley** and **Lee Greenwood**.

HOYT HOWLS — Hoyt Axton has an unusual pet keeping company with him at his Lake Tahoe home. It seems Axton is the happy owner of a wolf these days and asked why he reasoned, "It's to keep the Gremlins away." Axton stars in the summer hit movie, *Gremlins*.

ROW, ROW YOUR BOAT — The First Lady of Country Music **Tammy Wynette** is sporting a new look and a trim size five figure, but in between concert dates she's working to keep the proportions. Wynette has fixed up an exercise room in her Nashville home, which includes a rowing machine, a treadmill, and an old faithful bicycle.

OFFICE OPENINGS — **Jack McFadden**, former vice president and general manager of ICM/Nashville, announced the opening of McFadden Management, a full-service artist management company. **Judy Frensley** will serve as administrative assistant. A Music Row office complex is currently under construction and the temporary office for the company is located at 1717 West End Ave, Suite 301, Nashville, TN 37203...The booking firm of In Concert International has moved its headquarters to expanded facilities at 117 16th Ave, South, Nashville, TN 37203...Hummingbird Productions held a grand opening for its new studio located at 50 Music Square, West, 8th Fl., Nashville, TN 37203...**Mike Robertson**, president and **Larry Slaughter**, chief operations officer, announced the formation of 16th Avenue Records at 1030 16th Ave, South, with a mailing address of P.O. Box 120073, Nashville, TN 37212.

MUSIC ROW BLOCK PARTY — The Welk Music Group and Combine Music Group will sponsor a Music Row Block party July 26 from 5 p.m. to 10 p.m. in the tradition and spirit of the **Bob Beckham** and **Bill Hall** block parties which were renowned on Music Row.

A NOTE OF SYMPATHY — Condolences go to the family of **Flossie Mae Haggard-Scott** who died July 7. She was the mother of country artist **Merle Haggard**. Services were held at Greenlawn Memorial Chapel, Bakersfield, CA.

brenna davenport-leigh

BLACK CONTEMPORARY

TOP 75 ALBUMS

	Weeks On 7/21 Chart	Weeks On 7/21 Chart
1 PURPLE RAIN PRINCE AND THE REVOLUTION (Warner Bros. 25110-1)	3 4	
2 JERMAINE JACKSON (Arista AL8-8203)	1 11	
3 BREAKIN' ORIGINAL SOUNDTRACK (Polydor 821 919-1 Y-1)	4 8	
4 CAN'T SLOW DOWN LIONEL RICHIE (Motown 6059ML)	2 38	
5 LOVE LANGUAGE TEDDY PENDERGRASS (Asylum 60317-1)	5 8	
6 LADY ONE WAY (MCA-5470)	6 15	
7 PRIVATE DANCER TINA TURNER (Capitol P-B5354)	8 7	
8 BEAT STREET ORIGINAL SOUNDTRACK (Atlantic 7 80154-1 WEA)	9 8	
9 VICTORY JACKSONS (Epic QE 38946)	12 2	
10 BE MY LOVER O'BRYAN (Capitol ST-12332)	11 14	
11 STRAIGHT FROM THE HEART PEABO BRYSON (Elektra 60362-1)	13 8	
12 NOW PATRICE RUSHEN (Elektra 9-60360-1)	7 7	
13 LET'S HEAR IT FOR THE BOY DENIECE WILLIAMS (Columbia FC 39366)	10 9	
14 DON'T LOOK ANY FURTHER DENNIS EDWARDS (Gordy/Motown 6057GL)	14 24	
15 "SEND ME YOUR LOVE" KASHIF (Arista AL8 8205)	21 18	
16 BREAK OUT POINTER SISTERS (Planet/RCA BXL 1-4705)	15 35	
17 DANGEROUS BAR-KAYS (Mercury/PolyGram 818 478-1 M-1)	16 16	
18 RUN D.M.C. (Profile PRO-1202)	19 15	
19 THE GLAMOROUS LIFE SHEILA E. (Warner Bros. 1-25107)	26 5	
20 THE SAGA CONTINUES . . . ROGER (Warner Bros. 9-23975-1)	18 17	
21 SHE'S STRANGE CAMEO (Atlanta Artists/PolyGram 814 984-1 M-1)	17 22	
22 THE POET II BOBBY WOMACK (Beverly Glen BG 10003)	20 19	
23 I'M IN LOVE AGAIN PATTI LABELLE (Philadelphia Int'l/CBS FZ 38539)	23 32	
24 JAM ON REVENGE NEWCLEUS (Sunnyview 4901B)	24 5	
25 CHERRELLE (Tabu/CBS BFZ 39144)	25 7	
26 OUTRAGEOUS LAKESIDE (Solar/Elektra 560355)	36 2	
27 BUSY BODY LUTHER VANDROSS (Epic FE 39196)	27 32	
28 ESSAR SMOKEY ROBINSON (Tamla 6098TL)	28 6	
29 (WHO'S AFRAID OF?) THE ART OF NOISE (Island/Atco 7 90179-1)	29 10	
30 LOVE WARS WOMACK & WOMACK (Elektra 9 60293-1)	22 11	
31 MADONNA (Sire 9 23867-1)	31 44	
32 THRILLER MICHAEL JACKSON (Epic QE 38112)	30 84	
33 CHANGE OF HEART CHANGE (Atlantic 7 80151-1)	32 16	
34 GHOSTBUSTERS ORIGINAL SOUNDTRACK (Arista AL8- 8246)	46 3	
35 ICE CREAM CASTLES THE TIME (Warner Bros. 9 25109-1)	— 1	
36 LOVE AND MORE THE O'JAYS (Philadelphia Int'l/CBS FZ 39367)	33 10	
37 BE A WINNER YARBROUGH & PEOPLES (Total Experience/RCA TEL8-5700)	34 11	
38 STEPPIN' OUT GEORGE HOWARD (TBA TB 201-N)	35 13	
39 LET THE MUSIC PLAY SHANNON (Mirage/Atco 7-90134-1)	38 25	
40 SOMEBODY'S WATCHING ME ROCKWELL (Motown 6052ML)	37 25	
41 NO PARKING ON THE DANCE FLOOR MIDNIGHT STAR (Solar/Elektra 9 60241)	43 56	
42 INTIMATE CONNECTION KLEENER (Atlantic 7 80145-1)	47 18	
43 FOOTLOOSE ORIGINAL SOUNDTRACK (Columbia JS 39242)	39 16	
44 GHETTO BLASTER CRUSADERS (MCA-5429)	41 15	
45 FAREWELL MY SUMMER LOVE MICHAEL JACKSON (Motown 6110ML)	40 7	
46 JOYSTICK DAZZ BAND (Motown 6048ML)	42 33	
47 A SPECIAL PART OF ME JOHNNY MATHIS (Columbia FC 38718)	45 5	
48 I'M A BLUES MAN Z.Z. HILL (Malaco 7415)	48 35	
49 COLOUR BY NUMBERS CULTURE CLUB (Virgin/Epic QE 39107)	44 28	
50 IN THE HEART KOOL & THE GANG (De-Lite/ PolyGram DSB 8505)	51 34	
51 RENEGADES BRASS CONSTRUCTION (Capitol SJ- 12348)	58 2	
52 TIME EXPOSURE STANLEY CLARKE (Epic FE 38688)	52 14	
53 HEART DON'T LIE LA TOYA JACKSON (CBS Associated Labels FZ 39361)	53 3	
54 STAY WITH ME TONIGHT JEFFREY OSBORNE (A&M SP-4940)	54 51	
55 MARCUS MILLER (Warner Bros. 1-25074)	50 5	
56 LOVIN' MAN L.J. REYNOLDS (Mercury/PolyGram 818 479-1 M-1)	56 12	
57 BRYAN LOREN (Philly World/Atlantic 7 90183-1)	— 1	
58 IT'S YOUR NIGHT JAMES INGRAM (Qwest/Warner Bros. 9 23 9970-1)	49 38	
59 RIGHT PLACE, RIGHT TIME DENISE LaSALLE (Malaco 7417)	59 16	
60 SINCERELY THE EMOTIONS (Red Label RTL LP- 001-1)	55 14	
61 WISHFUL THINKING EARL KLUGH (Capitol ST-12323)	60 19	
62 BACK TO BASICS THE TEMPTATIONS (Gordy/Motown 6085GL)	57 18	
63 PATTI AUSTIN (Qwest/Warner Bros. 9 23974-1)	63 19	
64 CROSS FIRE SPINNERS (Atlantic 7 80150-1)	62 10	
65 HEAR ON EARTH THE EARONS (Island/Atlantic 90159-1)	64 6	
66 PERFECT COMBINATION STACY LATTISAW & JOHNNY GILL (Cotillion/Atco 7 90136-1)	66 21	
67 NEVER SAY NEVER MELBA MOORE (Capitol ST-12305)	61 34	
68 FACE TO FACE EVELYN "CHAMPAGNE" KING (RCA AFL 1-4725)	67 33	
69 ONE STEP CLOSER THE DELLS (Private I/CBS BFZ 39309)	65 18	
70 ROBBERY TEENA MARIE (Epic FE 38882)	70 39	
71 FUTURE SHOCK HERBIE HANCOCK (Columbia FC 38814)	67 48	
72 THE ART OF DEFENSE NONA HENDRYX (RCA AFL1-4999)	71 15	
73 STREET BEAT THE DEELE (Solar/Elektra 9 60285-1)	72 33	
74 IN A SPECIAL WAY DeBARGE (Gordy/Motown 6061 GL)	68 41	
75 STEPPIN' OUT THE CHI-LITES (Private I/CBS BFZ 39316)	74 13	

THE RHYTHM SECTION

WHEN WOMEN CRY — The most frustrating thing about covering popular culture is witnessing the occasional attempt by a superior artist to expand his horizons and the embarrassing results when the performer is clearly in over his head. Some artists have trouble recovering, like **Paul Simon** after *One Trick Pony*. Others, like **Neil Diamond** after *The Jazz Singer*, are not affected at all by their ill-advised stretching. **Prince**, with his new rock epic *Purple Rain*, is likely to fall into the latter category, first, because his music pushes the union of black and white idioms to heights of creativity, energy and popularity unreached since **Jimi Hendrix** and second, because despite appearing in the most sexually offensive major film of 1984, he still manages to convey an incredible amount of personal charisma.



"TIME" WAITS FOR PURPLE RAIN — *Morris Day (I) and Jerome Benton of The Time in a scene from Prince's film debut, "Purple Rain," which opens Friday, June 27. Day and Benton play leaders of a rival band which comes between Prince and his girlfriend.*

into violence against women. Every sexual exchange in the film takes place between black men and white women and the women invariably are the losers, from Prince's mother to his girlfriend to the women in his band to the waitress who yearns for his attention.

The film opens with the arrival of Apollonia, played by **Apollonia Kotera** (formerly of *Vanity 6*, now of *Apollonia 6*), who has come to town to become (what else?) a star. She and Prince's character, known only as *The Kid*, are attracted to each other immediately, but Apollonia soon learns that to love *The Kid* is to love trouble. Prince, who provided notes to screenwriters **Magnoli** and **William Blinn**, sheds some of his real life baggage as *The Kid* faces up to the domineering traits he's inherited from his despondent and bitter father, traits that are unleashed full fury when Apollonia decides to join a rival band's new enterprise. Aside from the music, the rival band is the most exciting thing about the film. As members of **The Time**, Prince's real life Minneapolis cohorts, **Jerome Benton** and particularly **Morris Day** charge the film with their own musical electricity, the fresh dimension they bring to the traditional cinematic role of the foil and their own infectious, if sometimes unoriginal, comic interplay. Day plays a swaggering but loveable opportunist who takes advantage of the lovers' problems but winds up in *The Kid's* corner at film's end. Day, and the team he forms with Benton, could well have another career in store for themselves apart from *The Time*, which had already established itself as a first class funk group before the departure of producers **Jimmy Jam** and **Terry Lewis**. In the context of this traditional backstage musical with the decidedly nontraditional onstage look, they shine like the tie pins in their zoot suits.

CONTROVERSY — Much has been written and is yet to come about how the images, the realism, the style and, most of all, the music in this film transcend its shortcomings and should be set apart from standards by which other films are judged. And it is certainly a film that should be seen, but more because of the brilliance of the musical segments and because of the chances the film takes than because its faults are unimportant. In fact, the film's ending can be seen in highly different ways, although its creators clearly wish to illustrate the themes of self-knowledge and the effect of love on the self-possessed. But the kind of love expressed in *Purple Rain* never reaches more deeply than the physical and superficial and Prince's acceptance of his father's burdens don't lead to any convincing growth in the area of equal respect for the sexes. Apollonia, who comes off more as the prototype for the inflatable sexual companion than as an actress or singer, all-too-cheerfully reveals her biological equipment early on and engages in an explicit love scene with Prince that is likely to leave your mouth gaping as much in awe of the film's "R" rating as in vicarious excitement. When *The Kid* sees his long-suffering father huddled over his piano playing his incongruous rock dirges and admits that he has a girlfriend, you might laugh as loud as the preview audience did when the wife-beating father solemnly advises, "Never get married."

But the scene that really pushes it over the limit is the climactic one, the last shot which illustrates how *The Kid's* ultimate pleasure is still derived from the stage, not from the new self-image he's generated through his journey. The special effect which closes the film is the ultimate insult to the ultimate masochists, the club audience: who, like the individual women in the film, have been the whipping posts for *The Kid* both before and after his confrontation with family, friends and lovers. It's a strange mix of authentic musical energy and amateurish and juvenile sexual escapade. At once a riveting slice of androgynous life and a preposterous slur to women in art and society. If you like your women buxom, vapid and under control, then by all means rush out to the first screening of "Purple Rain" you can get into. The rest of you, enjoy your popcorn in the lobby and wait for the vibrations of the drum machine to filter out to you. Then you can ease into the theater for a taste of the only dependable and unbesmirched genius happening in Prince's film debut.

rusty cutchin

INTERNATIONAL DATELINE

Italy

MILAN — Tony Esposito was the winner of the song festival "Disco per l'Estate" — which was held in Saint Vincent from June 28-30 — with the tune "Kalimba Di Luna," on the Bubble label. Among the artists attending the festival were Marcel-la, Ricchi & Poveri, Fiordaliso and Christian, and many foreign artists (Mike Oldfield, Thompson Twins, Alphaville and others) as special guests.

Giuseppe Ornato, managing director of RCA, announced a merger between Numero Uno and RCA, effective Sept. 29. Numero Uno will continue as a label of the RCA group, and its Milan office will handle RCA promotion.

A new record and video company, Video Music Boxes, was formed in Milan, created by jazz drummer Tony Rusconi. A distribution agreement was signed with Irec.

CBS Cischi, CGD and Dischi Ricordi have released a three-LP set called "Canzoni per l'Estate". Every album will be produced by a different label, and expenses for TV promotion will be shared among the three companies.

The Marcellos Ferial group, one of the hitmakers of the 60's in Italy, have reunited. It's new single will be published by Durium . . . Carmen Russo, formerly with Fulltime, signed with Panarecord . . . Renato Zero renewed his agreement with RCA for three new LPs.

mario de luigi

United Kingdom

LONDON — This Year's Silver Clef Award has been won by Queen. This coveted award is presented for "Services To The Music Industry." Roger Taylor, Brian May and John Deacon were all present at the awards luncheon to collect their prize, presented by Jimmy Saville and Bill Wyman. The Silver Clef Award Luncheon is held in aid of Music Therapy. An auction was held during the course of the luncheon and \$40,000 was raised for the charity — the money will be used to train therapists, purchase musical instruments and generally run the Nordoff Robbins Music Therapy Centre.

Queen has also just announced that it is to tour again after an absence from live dates for over two years. Queen plans to play 24 venues this autumn throughout the UK and Europe, with what promises to be the most spectacular stage show yet. Meanwhile bandmembers continue with their individual projects — Roger Taylor's album "Strange Frontier" is presently enjoying chart success and Freddie

Mercury is also recording a solo album set for release later this year.

Roberta Flack, an international star since her 1969 hit "First Time Ever I Saw Your Face," is making a long awaited appearance in the UK this Autumn. She is hoping to perform several concerts during this rare trip.

MCA has signed a long-term worldwide publishing agreement with August Music Publishing. The latter was launched two years ago by Phil Harding, who has recently been working with Pete Collins, Tracey Ullman and The Belle Stars. August seeks new talent predominantly in the disco/dance market and has scored UK success with its first single in this field featuring a singer called Canute.

Chrysalis' new signing, The Colourfield, is receiving great critical acclaim. It has just released a second single "Take." The B-side is a cover version of the Noel Harrison 1969 classic "Windmills of Your Mind." The Colourfield is made up of ex Fun Boy Three members.

The Frankie Goes To Hollywood T-shirt is outselling the top five albums put together in most shops in the UK. In others it is the best-selling single item. While The Frankies' singles perform the memorable act of retaining the number one and two position in the chart, the T-shirt is making history for itself. Perhaps the secret of the Frankies' success is in the slogans written on them. Composed by record company MD Paul Morely, they seem to suit any mood — "Relax — Don't Do It" "War — Hide Yourself" and "Arm The Unemployed" HMV shops spokesman commented "If the T-shirt was in the singles chart it would be number three."

Richard Branson became the first man to run a record company and an airline last week. The Virgin Airline maiden voyage left London's Gatwick to arrive at New York's Newark on June 22. Although everything went according to plan, it would be difficult to say everything was smooth. The flight was loaded with journalists, minor celebrities and champagne and was very chaotic.

It was the seven-hour party in the air that everyone had predicted. The flight was full, but no one was paying for it. The plane was newly kitted out in the Virgin colours, grey and red, and the stewards and stewardesses were amazingly tolerant. Hot meals and ample alcohol were served, while video screens displayed the Virgin/EMI compilation "Now That's What I Call Music." As a final touch, to aid the landing procedure, we were all given pink and white sweets with the Virgin Airlines logo running through them.



FRANCE VISITS NASHVILLE — French recording artists Eddy Mitchell and Richard Gachner are seen discussing their latest solo projects both being recorded in Nashville. Gachner's new single "The Final Picture Show" was co-written by Mitchell and Pierre Papadiamandis and was a hit in France a few years ago called "La Dernière Seance." Seen (l-r) are: producer Byron Hill, Gachner, Papadiamandis and Mitchell.

Flights leave London and New York daily and cost less than half the regular airline price (£100/\$169). Booking is said to be fairly heavy but not impossible. Flights from Gatwick Newark are more consistently booked than Newark Gatwick. Gatwick is now serviced by a special shuttle service train — which actually makes it more accessible than Heathrow.

Billy Joel has proved that there is nothing like live performance to remind his audience of his vast catalog of hit records.

An estimated 150 million people throughout both Europe and Australia watched his acclaimed concert from London's Wembley arena. This has resulted in an unprecedented boost in record sales.

Since the live TV simulacast, fans have been buying up back catalog Joel albums — so much so that five albums dating back to 1978 have re-entered the UK charts. His current album "Innocent Man" has been in the charts for 42 weeks and has now shot up to take the number two position.

Jeff Lynne is to release his first-ever solo single. Entitled "Video", it is out on Virgin. "Video" is Lynne's contribution to the forthcoming *Electric Dreams* soundtrack. The soundtrack album will also include contributions from such luminaries as Heaven 17, Helen Terry, Culture Club and Phil Oakey.

Electric Dreams is directed by Steve Barron, who was acclaimed for directing such videos as *Billie Jean* and *Don't You Want Me*. The film tells the story of a love triangle consisting of a man, a woman and the computer that comes between them.

chrissey ile

Embassy Opens Tokyo Branch

LOS ANGELES — Citing a belief in the "long term growth of the video business in Japan," Embassy Home Entertainment announced that it will open a branch office in Japan. In a reception held at Tokyo Okura Hotel, Embassy chairman and chief executive Andre Blay reported the plan for a branch and named Teruji Mochimaru as general manager of the Japanese division.

In a statement, Blay said, "While other manufacturers are simply licensing the product or entering into joint venture agreements, we are the first American home video company to open a division in Japan." Mochimaru noted, "We will offer in the near future approximately 3 translated and subtitled programs already released in America on Embassy-Japan

INTERNATIONAL BESTSELLERS

Italy

TOP TEN 45s

- 1 Self Control — Raf — CBS/Carrere
- 2 Fotoromanza — Gianna Nannini — Ricordi
- 3 La Colegiala — Rodolfo Y Su Tipica — RCA
- 4 Against All Odds — Phil Collins — WEA/Atlantic
- 5 Girls Just Want To Have Fun — Cyndi Lauper — CBS
- 6 I Treni Di Tozeur — Alice e Franco Battiato — EMI
- 7 Relax — Frankie Goes To Hollywood — Ricordi/Island
- 8 Big In Japan — Alphaville — WEA
- 9 State Of The Nation — Industry — EMI
- 10 The Reflex — Duran Duran — EMI

TOP TEN LPs

- 1 Va Bene, Va Bene Così — Vasco Rossi — Carosello
- 2 Pole Position — Various Artists — RCA
- 3 Mixage (3) — Various Artists — Baby
- 4 Puzzle — Gianna Nannini — Ricordi
- 5 Musicante — Pino Daniele — EMI
- 6 Leoni Si Nasce — Renato Zero — RCA/Zerolandia
- 7 Freeway — Various Artists — WEA
- 8 Born In The U.S.A. — Bruce Springsteen — CBS
- 9 Festivalbar 84 — Various Artists — Ricordi
- 10 D.J. Time Summer — Various Artists — EMI

Musica e Dischi

United Kingdom

Pop 45s

1. Two Tribes — Frankie Goes To Hollywood — ZTT
2. Relax — Frankie Goes To Hollywood — ZTT
3. Time After Time — Cyndi Lauper — Portrait
4. Breakin' . . . There's No Stopping Us — Ollie and Jerry — Polydor
5. Jump (For My Love) — Pointer Sisters — Planet
6. I Won't Let The Sun Go Down On Me — Nik Kershaw — MCA
7. White Lines — Grandmaster Melle Mel & The Furious Five — Sugar Hill
8. Small Town Boy — Bronski Beat — Forbidden Fruit
9. Hole In My Shoe — Neil — WEA
10. Love Resurrection — Alison Moyet — CBS

Pop LPs

1. Legend — Bob Marley and the Wailers — Island
2. Breaking Hearts — Elton John — Rockit
3. Brilliant Trees — David Sylvian — Virgin
4. Parade — Spandau Ballet — Reformation
5. Breakin' — Soundtrack — Polydor
6. Born In The U.S.A. — Bruce Springsteen — CBS
7. Goodbye Cruel World — Elvis Costello and the Attractions — F Beat
8. An Innocent Man — Billy Joel — CBS
9. American Heart Beat — Various Artists — Epic
10. Can't Slow Down — Lionel Richie — Motown

Melody Maker

Japan

TOP TEN 45s

- 1 Main Theme — Hiroko Yakushimaru — Toshiba EMI
- 2 Meikyū No Andoroller — Kyoko Koizumi — Victor
- 3 Amataowa Chopin No Shirabe — Mami Kobayashi — CBS Sony
- 4 Futari No Ailand — Yuko Ishikawa, Chage — Radio City
- 5 Kejimenasayi — Masahiko Kondo — RVC
- 6 Kanashikute Jealousy — Checkers — Canyon
- 7 Starship — Alphy — Canyon
- 8 Nagaragawa Enka — Hiroshi Itsuki — Tokuma Japan
- 9 Musumeyo — Gannosuke Ashiya — Teichiku
- 10 Sayonarawa Hachigatsu No Rara Bye — Koji Yoshikawa — SM

Top Ten LPs

- 1 Big Wave — Tatsuro Yamashita — Alpha Moon
- 2 Tinker Bell — Seiko Matsuda — CBS Sony
- 3 The Best Year Of My Life — Of Course — Fun House
- 4 Merchen — Toshihiko Tawara — Canyon
- 5 Footloose (Soundtrack) — CBS Sony
- 6 Cool — Anri — For Life
- 7 Variety — Mariya Takeuchi — Alpha Moon
- 8 Born In The USA — Bruce Springsteen — CBS Sony
- 9 Personally — Junyichi Inagaki — Fun House
- 10 Tiger Tiger — Duran Duran — Toshiba EMI

Prensario

CLASSIFIED AD RATE 35 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted \$10.00. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE—\$203 Classified Advertisers (Outside USA add \$78 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at the rate of 35¢ per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6363 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close TUESDAY

COIN MACHINES

FOR SALE: Track & Field Cocktail Table \$1295, Track & Field \$1195, Dragon's Lair (w/#1000 model laser disc & 25¢ conversion) \$995, Crossbow Gun \$2395, Tag Team Wrestling \$795, Boomer Rang'R \$795, Jr Pac Man \$1095, Discs Of Tron (Environmental Cabinet) \$1025, Tapper \$1595, Ms Pac Man (Cocktail Table \$795, M.A.C.H.3 Upright \$1195, Elevator Action \$895, Jacks To Open \$1495, Brand new Digital Controls Counter Model FAX (Unopened in original crates) \$895. Call or write New Orleans Novelty Co., 3030 No. Arnoult Road, Metairie, LA 70002. Tele: (504) 888-3500.

FOR SALE: Stock Markets, Ticker Tapes, end Hi Flyers. We also carry a complete line of Bingos and Uprights. We are also Distributors for Kramer Hold and Draw poker games. Antique slots for legal areas. Call Wessick Dist. area code 304 - 292-3791. Morgantown, W. Va. 16505.

FOR SALE: King Pins, Maxi Dealers, Mini Dealers, Electronic Six Card Bingos, Dixielands, Miss Americas, Balis, Hi Lo Pokers, Vegas 3 Ways Winner Circle Cocktail, Winner Circle Uprights, Quarter Horses, Derby Kings, Diamond Derbys. Call Monti-Video, Hillside, New Jersey (201) 926-0700.

DYNAMO POOL TABLES 4x8-\$1,000 each 1/3 deposit & balance C.O.D. I want to buy 22 Crownline Cig Machines in good condition. Henry Adams Amusement Co. 114 South 1st, P.O. Box 3644, Temple, TX 76501.

1940's styled jukebox for sale. New, a limited edition replica of an old Wurlitzer. DeKalb Distributing Co. 1224 E. Lincoln Hwy. DeKalb, Illinois 60115. (815) 756-6591 or (815) 758-8581.

WANTED: Miss Pacman ct. eight ball deluxe pinball, eight ball deluxe pinball limited edition, Sercoma draw 80 color or B&W. Have for sale at special prices Seeburg music USMC1, Sunburst, Vogue, Matador, Olympian, and Bandshell all shopped location ready. Call for special prices Mike or Phil (717) 848-1846. Also have a few antique winterbrook, challengers, draw bells and Mills Slots.

MISCELLANEOUS

WE HAVE MODELS Full service agency will provide models, hostesses, limousine service, food catering and housing accommodations for your needs. CHERI'S ANGELS (818) 508-5809 Mastercard Visa

HUMOR

RADIOSTATIONS — Write on station letterhead for a free information package and free issue of the DJ Bulletin Radio Comedy Service to: DJ Bulletin Service, PO Box 1-7137 ZG Lievelede, the Netherlands.

PROFESSIONAL

NITE RECORDS OF AMERICA is seeking investor for participation in new independent labels release of first country artist, Bobby Blue, Masters and video available for perusal. Contact: Randy Nite, (213) 466-4707. 1585 Crossroads of the World, Suite 110, Hollywood, CA 90028.

RECORDS-MUSIC

JUKEBOX OPERATORS — We will buy your used 45's — John M. Aylesworth & Co., 9701 Centrel Ave., Gerden Grove, Calif. 92644 (714) 537-5939.

INDEPENDENT RECORD STORES! Most complete selection of special products geared for the Independent Retailer. HUGE Cut-Out selection, Buttons, Patches, Stickers, Record Sleeves, more! Free catalogs. SQUARE DEAL RECORDS, Box 1002, Dept. CB, San Luis Obispo, CA 93406.

FREE CATALOG: New York's largest and most complete one-stop specializing in oldies but goodies. Retail stores and chains only. Write to Paramount Records Inc. Dept. CB 81, Sheer Plaza, Plainview, N.Y. 11803.

SERVICES COIN MACHINE

ACE LOCKS KEYED ALIKE: Send locks and the key you want them mastered to: \$1.50 each, 10% D/C in lots of 100 or more. RANDEL LOCK SERVICE, 61 Rockaway Ave., Valley Stream, N.Y. 11580. (516) 825-6216. Our 49th year in vending.

MATA HARI-\$695; Evel Knivel-\$495; Strikes & Speres-\$595; Airborne Avenger \$295; Atariens-\$225; Dolly Peron, Getaway-\$395; Thunderbolt-\$395; Nugent-\$695; Hot Tip-\$495; Wheels II-\$395; Sheets-\$295; Recor-\$295; M-3-\$495; Anti Aircraft-\$295; MICKEY ANDERSON, INC. P.O. BOX 6369 ERIE, PA 16512 PHONE (814) 452-3207



SIGNED IN BLOOD — Peer-Southern has announced the signing of New Alliance/Sigma recording artists Blood On The Saddle to a publishing agreement. Shown at the signing are (l-r): band members Ron Bothelo and Annette Zilinskas; Nick Murray and Vicki Brooks, managers of Cynx Management; Greg Davis of the band; Lorraine Abidas, national director of creative services for Peer; Herman Senac of the band. Seated: Ralph Peer II, president of Peer-Southern.

RCA Satellites

(continued from page 5)

... result in FTC bureaucratic delay, which some sources feel is an intentional stall for an expected expansion in the market. The FTC is necessarily unable to consider the RCA refiling until the end of the "second round" of authorization, which is what will delay the medium-powered satellite service until 1989.

floating Radio

(continued from page 5)

... commercials an hour." Laser 558 is not the only vessel of its kind. Radio Caroline is anchored nearby broadcasting rock and pop to western Europe. At this point Music Media International's plan is to continue to line up sponsors and increase its cumulative listening audience on the continent. After the costs of the vessel as well as day-to-day operating expenses have been realized, the project has the potential to be quite lucrative. According to Lindau, "The sea is free."

Warner/PolyGram Judge Named

LOS ANGELES — The Federal Trade Commission has named Judge Miles Brown to oversee the arguments to block the proposed Warner Communications and PolyGram merger which will take place at a trial in Washington beginning September 10.

A decision is due within 90 days over the recent hearing held in Pasadena which saw the FTC request a preliminary injunction to halt the merger.



HAARLEM GLOBETROTTER — CBS Records International president Allen Davis dedicated the newly refurbished CBS tape and record manufacturing facilities in Haarlem, Holland.

AIRPLAY

(continued from page 14)

NEWS FROM THE BUZZARD — WMMS and the Cleveland Indians will present Crosby Stills & Nash in a rare Cleveland concert performance, Sunday, August 19, following The Cleveland Indians/Milwaukee Brewers game. The band returns for a concert in the sun at the stadium for the first time since its last sold-out concert 10 years ago! A ticket includes an afternoon with the Indians and CSN. \$10 reserved seating, and \$8 for reserved and general admission.

MUSIC IN LONG BEACH — KNAC in Long Beach, Calif. is inviting listeners to "get musical" and submit their own jingles to the "Great KNAC Jingle Search." The jingles must be 30 seconds or less on a cassette or reel tape. All entries will be aired during the English Channel — Thursday at 9 p.m. Grand prizes include trips and musical equipment. Entries become property of KNAC and the best ones become official KNAC jingles.

david adelson

WHAT'S IN-STORE

(continued from page 11)

Ticketmaster ticket centers are located at May Co., Music Plus and Sportmart stores throughout southern California including an outlet at Mad Jack's in San Diego and Leopold Records in Santa Barbara.

PROMO NEWS — A two-week cross traffic contest created by Audio Environments Inc. (AEI) for CBS Records, Record World stores and G&G clothing stores was recently completed in the New York area (see picture) with good results reported by all parties involved. The promotion was structured so that G&G customers received a scratch-off coupon at any of the 35 participating stores. All coupons were coded and the customer had to take his coupon to one of the 27 participating Record World stores to see what he won. "Everyone is a winner" was the theme of this promotion. Prizes ranged from Michael Jackson concert tickets, with limousine transportation, to discounts on CBS products. The promotion was quite successful as over 7,000 \$2 and \$1 dollar discount coupons were redeemed in the contest. According to Ellen Neillich, director of promotions for AEI, who creates and coordinates promotions joining retail outlets with record companies, this promotion was a most successful one. Sales manager of CBS Records Jim Urie agreed by saying that "we have done numerous promotions similar to this in the past and this was by far the most successful. It was well received by the public and helped to create great exposure for the CBS artists. We look forward to future promotions with AEI along these lines." AEI is also a supplier of foreground music, a service providing original artist music to fashion outlets, restaurants and hotels as well as 13,000 other outlets around the country.

LABEL WATCH — Los Angeles' Helion Records has finished the production of a new comedy single "Training For The Olympics" by The Unofficial Band of the 1984 Olympics, announced Helion president Greg Knowles. "This record is making light of all the official sponsors of the Olympics, all in good fun" said Knowles. The release date was June 18, four weeks before the games begin.

ron rosenthal

CASH BOX

July 26, 1984

NCMI Elects Executive Officers

CHICAGO — Arthur Fein, who is president of the Wainrite Group, Inc., has been elected president of the National Coin Machine Institute for the coming year.

Serving with him for the year will be Norman Borkan (The AAV Companies), first vice president; Stan Harris (Stan Harris & Co., Inc.), second vice president; Donald Brink (Parina Enterprises, Inc.), treasurer; and Millie McCarthy (Catskill Amusements, Inc.), secretary.

The election took place at the association's recent Board of Directors meeting, which was held in conjunction with NCMI's Survivors Seminar in San Diego.

Re-elected as Directors for a three-year term of office were Charles Snelson (Standard Vending & Music Co.), Norman Borkan (The AAV Companies), Donald Brink (Parina Enterprises, Inc.) and Millie McCarthy (Catskill Amusements, Inc.).

"I am looking forward to a very active and productive year for NCMI," commented the new president. "We have a number of ongoing programs and several new programs that we plan to undertake during this year. I am honored and pleased at being elected president. I am especially pleased that I will be working closely with such an excellent group of officers and directors," Fein added.

Seal Approved

A seal to identify members of NCMI's Family Amusement Center Division was approved at the Division's meeting in San Diego. The seal design includes a drawing of a family of four on a shield with a legend

(continued on page 29)

naming the Family Amusement Center Division and the National Coin Machine Institute.

The seal will be provided in sizes for posting to the Division's member operators along with a decorative printing of the Code of Ethics adopted earlier by the Division. Posting of these symbols will identify those operators that meet the Division's membership requirements and will also verify their pledge to follow the Code of Ethics.

"We believe this is an important step for our group," said Tom McAuliffe, chairman of the Division. "These will provide a tangible, visible sign of our pledge to operate and maintain attractive, wholesome amusement centers that all family members can enjoy in confidence and comfort."

Bally Acquires Lifecycle, Inc.

CHICAGO — Bally Manufacturing Corporation announced that it has acquired the assets of Lifecycle, Inc. of Irvine, California. Exact terms of the sale were not disclosed.

Robert E. Mullane, president and chairman of the board of Bally, in making the announcement said, "Lifecycle, Inc. is a perfect complement to our growing leisure entertainment business. After extensive testing by 1.5 million members of our Health and Tennis Corp. of America in locations across the country, we believe it is the finest, most reliable electronic exercise bike available."

(continued on page 29)

Stern Files For Chapter 11

CHICAGO — Gary Stern, president of Stern Electronics, Inc. announced that on July 5, 1984 Stern Electronics, Inc. filed for reorganization under Chapter 11. Previously, Stern's principal business has been the manufacture of coin-operated games; however, the company recently has gone into other fields of electronics, manufacturing for other companies as well as the introduction of its own products. One Stern product was recently introduced and three more are scheduled for introduction this fall. As noted by Gary Stern, one of the products is for the telecommunications industry, another is for home installation by cable television operators. He said Stern is also introducing a heating, ventilating and air conditioning product.

Referring to Stern's "old debt" from when the game business was more prosperous and was the company's principal business, Stern stated, "I have decided that it is in the best interest of Stern to file a Chapter 11 with the purpose of resolving this old debt."

Gary Stern's background includes years of practice with a bankruptcy law firm. "From my experience I believe that in six months you will see a new and stronger Stern," he advised. "I do not believe this will be a complicated and lengthy proceeding."

Although Stern has diversified its business in other areas, it intends to remain committed to and active in the games business. "I believe in the future of the game business. I enjoy the game business; it's in my blood," Stern concluded.

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Jukebox Programmer	31
Manufacturers List	30

COIN MACHINE

New Equipment

Slapstick

Mylstar Electronics, Inc. president Boyd W. Browne, announced the recent release of the company's new "Three Stooges" video arcade game, which is designed to capture the zany comedy immortalized on screen by the infamous trio. Distribution of the new piece began in early June.

The Three Stooges are known for their wild brand of slapstick comedy. During their 25-year tenure with Columbia Pictures, the team made 190 "shorts" (movies less than 20 minutes in length), which are currently seen in 90 television markets across the country.

The basic play action of the Three Stooges video game features characters Moe, Larry and Curly locked in a furniture-filled room, searching for respective color-coded keys to unlock their door to freedom. Villains Beauregard and Muffy as well as an array of billy-club-armed "cops" attempt to foil the breakout. A four-way joystick enables each of the three players to manipulate his respective Stooze character about the room, while target buttons enable each Stooze to deliver slaps, throw pies and break furniture to defend himself against the opposition. The plot thickens as the players proceed through the 28 rounds of the game. Moe, Larry and Curly are racing to rescue their brides, Nora, Dora and Cora, from mad doctor I.M. Acad, who holds them prisoner. Each Stooze is allowed three lives per round while they embark on their quest.

"Mylstar's Three Stooges game is the ultimate electronic extension to the Stooges' classics," said Browne. "We've equipped the game to project the same elements made famous by the Stooges."

In addition to the excellent graphics, Mylstar's team of designers and engineers have

created superior computer-generated sounds which amplify the exaggerated sound effects so often used in Stooges movies. Sounds related to action, such as splats, smashes and punches are featured along with characteristic dialogue such as "oh, a wise guy," "knucklehead," and "hey, watch out," to name a few.

Three joysticks positioned on an upright cabinet allow one to three players to operate the Three Stooges game simultaneously. One coin per player will activate the game, which opens with the familiar Stooges theme song.

Further information about the new game may be obtained through factory distributors or by contacting Mylstar Electronics, Inc., 165 W. Lake St., Northlake, Illinois 60164.

Air-Sea Combat

"Two Tigers," the latest video game from Bally Midway, presents a thrilling air-and-sea target adventure which offers three different versions of the battle between the player's fighter plane and an onslaught of enemy jets and ships.

The game abounds with heated combat action involving enemy planes and a ship that must be destroyed. To defend his position, a single player must sink a scrolling ship by shooting enemy planes which drop on it. Two players can team together to destroy the ship or compete against each other as one player protects the ship.

The player must exercise speed and skill in each of the challenging play sequences to "stay alive."

Operators may adjust parameters on Two Tigers for coin settings, difficulty levels, bonus levels and number of bases.

The new model is available through factory distributors and further information may be obtained by contacting Bally Midway Mfg. Co., 10601 W. Belmont Ave., Franklin Park, Illinois 60131 or phoning the factory at 312-451-9200.



'Three Stooges'



'Two Tigers'

NMI Elects Officers

(continued from page 28)

Other actions taken at the meeting included moving ahead with the Division's support program for Students Against Driving Drunk (S.A.D.D.) and increasing assistance to members in legislative and zoning matters.

The Family Amusement Center Division is composed of arcade operators who meet the membership requirements and support the Code of Ethics. The Division elects officers and directors from its membership.

Bally Buys Lifecycle

(continued from page 28)

Dan Holton, president and Augie Nieto, executive vice president of Lifecycle, Inc., will remain associated with the company, taking advantage of Bally's expertise in other areas of electronic design, manufacturing and fitness marketing to expand and develop new products for the growing fitness marketplace. Marketing will be expanded beyond health clubs to corporate locations, rehabilitation centers, military bases, etc.

Wico Is Granted New Jersey License

CHICAGO — Wico Corporation, a leading designer, manufacturer and supplier of parts, supplies and accessories for the coin-operated industry, was recently granted a Casino Service Industry License by the New Jersey Casino Control Commission. The company already holds a Nevada license.

"Wico has looked forward to obtaining this license for quite some time," according to company president Gordon Goranson. "It allows Wico to continue to support the gaming industry and at the same time opens new and exciting opportunities for expansion."

Wico Corporation, with corporate headquarters in Niles, Illinois, operates sales and distribution centers in Niles as well as in California, New Jersey, Georgia, Nevada and Texas; and international offices in Taiwan and Japan.

Breither Departs Stern To Join Seeburg

CHICAGO — Bob Breither departed his post as director of sales at Stern Electronics, Inc. to join the new Seeburg Phonograph Corporation in a similar capacity.

Breither is a long-time member of the coin machine industry and has an impressive background in sales and marketing of music and games equipment. He served with the original Seeburg organization several years back.

In announcing his new affiliation he said, "As much as I enjoyed my association with everyone at Stern, the challenge of carrying the Seeburg flag once again was too tempting to pass. I leave Stern with my very best wishes . . ."

Seeburg Phonograph Corporation recently leased manufacturing and administrative facilities in Addison, Illinois and will shortly begin sample shipping its coin-operated phonograph. Firm is also planning its first national distributor meeting for late September.

Staff Reorganization At Bally Distributing

CHICAGO — John C. Dee, vice president of Vending Sales at Bally Distributing Corp., announced the transfers of Mike Toohey and Ken Adams, who are both vending salesmen for the distributor.

Mike Toohey will move to a sales position with responsibility for accounts in Central Illinois and south metropolitan Chicago. He previously was responsible for the Livonia, Michigan territory. Toohey has been with Bally Distributing, in vending sales, since 1983.

Ken Adams will assume responsibility for the territory of north metropolitan Chicago and southern Wisconsin. He has been with Bally Distributing since 1983, prior to which he spent 15 years with the Moyer Diebel Company.

In making the announcements, John Dee stated, "Both of these men have proven themselves to be outstanding performers. Their contributions to our sales efforts are well recognized in the organization, and we are proud to have them as part of the Bally family."

CALENDAR

Oct. 11-14; NAMA National Convention; Georgia World Congress Center; Atlanta, GA.

Oct. 24-27; AMOA International Conv.; Chicago Hyatt Regency; Chicago.

Nov. 15-17; IAAPA National Conv. Market Hall; Dallas, TX.



MEET THE CHAMPS. Taito America's "10-Yard Flight" video game was the subject of a recent tournament to raise funds for Easter Seals. As noted by Bob Milchuck, president of RKade, Inc., who conducted the month-long competition at three separate game rooms, 10-Yard Flight "generated a tremendous response, with hundreds of patrons competing each week at Games America stores in Libertyville and Palatine, Illinois and at Fantasia in Watertown, Wisconsin." Pictured (l-r) are three of the tournament winners, Jon Franz, Kevin Scobie and Jim Saxby. Prizes awarded included a video game, a trophy and 100 tokens for first place; with second, third and fourth place winners receiving trophies and 75, 50 and 25 tokens respectively. Event marked the third consecutive year Taito America video game tournaments have been held to raise funds to aid the thousands of physically disabled people who benefit from Easter Seals.

PINBALL MACHINES**BALLY**

Mr. & Mrs. Pac-Man (5/82)
Rapid Fire (5/82)
Spectrum (8/82)
Speakeasy, 2-pl. (9/82)
Grand Slam (4/830)
Goldball (10/83)
X's and O's (1/84)
Kings of Steel

GOTTLIEB (see MYLSTAR)**GAME PLAN**

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

MYLSTAR

Rocky (8/82)
Spirit (9/82)
Punk (11/82)
Q*bert's Quest (2/83)
Super Orbit (4/83)
Royal Flush Deluxe (4/83)
Amazon Hunt (5/83)
Rack 'Em Up (7/83)
Ready, Aim, Fire (8/83)
Jacks To Open (11/83)
Alien Star (4/84)
The Games (5/84)

WILLIAMS

Cosmic Gunfighter (7/82)
Defender (2/830)
Warlok (2/83)
Joust, 2-pl. (3/83)
Time Fantasy (4/83)
Firepower II (8/83)
Laser Cue (4/84)
Pennant Fever (6/84)

ZACCARIA/BHUZAC

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

**VIDEO GAMES
(upright)****ATARI**

Kid Kangaroo (6/82)
Gravitar (8/82)
Pole Position (12/82)
Millipede (12/82)
Liberator (12/82)
Quantum (12/82)
Xevious (2/83)
Food Fight (4/83)
Crystal Castles (6/83)
Star Wars (7/83)
Firefox, laserdisc (1/84)
Major Havoc (1/84)
TX-1 (3/84)
I, Robot (6/84)

BALLY/MIDWAY

Tron (8/82)
Tron Mini-Myte (8/82)
Solar Fox (8/82)
Solar Fox Mini-Myte (8/820)
Satan's Hollow (10/82)
Blueprint (11/82)
Blueprint Mini-Myte (11/82)
Super Pac-Man (11/82)
Burger Time (11/82)
Domino Man (12/82)
Baby Pac-Man, Pin/Vid (12/82)
Bump 'N Jump (2/83)
Journey (4/83)
Mappy (6/83)
Discs of Tron (9/83)
Granny & The Gator (10/83)
Astron Belt, Laserdisc (10/83)
NFL Football (12/83)
Spy Hunter (1/84)
Tapper (2/84)
Galaxy Ranger Laser (3/84)
Up 'N Down (4/84)

BHUZAC INT'L

Love Meter (9/83)

CENTURI

Tunnel Hunt (7/82)
Swimmer (10/82)
Time Pilot (12/82)
Gyruss (5/83)
Konami/Centuri Track & Field (11/83)

CINEMATRONICS

Cosmic Chasm (4/83)

MANUFACTURERS EQUIPMENT

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

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

COMPUTER KINETICS

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

DATA EAST

Explorer (9/82)
Burger Time (11/82)
Bump 'N Jump (2/83)
Destiny, Non-Video Game (9/83)
Bega's Battle, Laserdisc (9/83)
Tag Team Wrestling (3/84)
Boomer Rang'r (4/84)
Cobra Command (6/84)

EXIDY

Pepper II (6/82)
Hardhat (12/82)
Fax (5/83)
Crossbow (11/83)
Tidal Wave (11/83)

FUNAI/ESP

Interstellar Laser (1/84)

GAME PLAN

Hold 'Em Poker (3/83)

GDI

Slither (8/82)

GOTTLIEB (see MYLSTAR)**INTERLOGIC, INC.**

Roc 'N Rope (6/83)

MYLSTAR

Reactor (7/82)
Q*bert (12/82)
Mad Planets (3/83)
Krulli (5/83)
Juno First (7/83)
M.A.C.H. 3, Laserdisc (10/83)
Three Stooges (6/84)

NICHIBUTSU USA

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

NINTENDO

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

ROCK-OLA

Eyes (7/82)
Nibbler (11/82)
Rocket Racer (3/83)

SEGA/GREMLIN

Zektor (8/820)
Subroc 3-D (8/82)
Pengo (10/82)
Tac/Scan (10/82)
Buck Rogers (12/82)
Super Zaxxon (12/82)
Monster Bash (12/82)
Star Trek (2/83)
Star Trek, cockpit (2/83)
Champion Baseball (6/83)

SENTE

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

SIGMA ENTERPRISES

Stinger (12/83)

STERN

Tutankham (7/82)
Dark Planet (11/82)
Lost Tomb (2/83)
Bag Man (2/83)
Mazer Blazer (3/83)
Cliff Hanger, Laserdisc (9/83)
Goal To Go, Laserdisc (1/84)
Great Guns (1/84)
Super Bagman (5/84)

TAITO AMERICA

Space Dungeon (7/82)
Jungle King (9/82)
Jungle Hunt (11/82)
Front Line (12/82)
Zoo Keeper (4/83)
Elevator Action (7/83)
Change Lanes (7/83)
Ice Cold Beer (11/83)
Laser Grand Prix, Laserdisc (11/83)

The Tin Star (3/84)
Zeke's Peak (3/84)
10-Yard Fight (4/84)

TECHSTAR

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

THOMAS AUTOMATICS

Triple Punch (6/82)
Oli Boo Chu (7/82)
Holey Moley (9/82)

WILLIAMS

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

ZACCARIA/BHUZAC

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

COCKTAIL TABLES**AMSTAR**

Phoenix

ATARI

Dig Dug (4/82)

BALLY/MIDWAY

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

CENTURY

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

EXIDY

Fax (10/83)

GDI

Slither (8/82)

GOTTLIEB (see MYLSTAR)**MYLSTAR**

Q*bert (6/83)

SEGA/GREMLIN

Carnival
Space Firebird
Astro Blaster (4/81)
Frogger (11/81)
Zaxxon (5/82)
Pengo (1/83)
Champion (6/83)

THOMAS AUTOMATICS

Triple Punch (6/82)
Oli Boo Chu (7/82)

WILLIAMS

Joust (10/82)
Bubbles (3/83)
Motorace USA (7/83)

PHONOGRAPHS

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

Rock-Ola 484 (11/80)
Rock-Ola 481 Max 2 (1/81)
Rock-Ola Deluxe (10/82)
Rock-Ola 488 (10/82)
Rock-Ola 476, Furniture Model
Rock-Ola 490

Rowe R-85 (10/80)
Rowe Jewel
Rowe R-87 (10/82)
Rowe R-88 (9/83)
Rowe V-MEC (video jukebox) (9/83)
Seeburg Phoenix (12/80)
Star Gaze, Video Jukebox
Stern/Seeburg DaVinci (7/81)
Stern/Seeburg VMC (11/81)
VMI Startime Video Jukebox
Wurlitzer Cabarina
Wurlitzer Tarock
Wurlitzer Atlanta
Wurlitzer Silhouette

**POOL, SHUFFLE,
TABLE GAMES, ETC.**

Bally Midway, 10 Pin Deluxe shuffle alley (4/84)
Coin Computer, V-Back Shuffleboard
Irving Kaye Silver Shadow
Irving Kaye Lion's Head
Dynamo Model 37
Dynamo-The Tournament Foosball (5/82)
Dynamo Big D Pool Table (9/83)
Exidy Whirly Bucket (11/82)
Exidy Tidal Wave (10/83)
G.T.I., V-Back Shuffleboard
I.C.E., Chexx
I.C.E. Fire Escape
TS Tournament Eight Ball
U.B.I. Bronco
Valley Cougar
Valley Tiger Cat Bumper Pool (6/82)
Valley Cougar Cheyenne (8/82)
Williams Big Strike Shuffle Alley
Williams Triple Strike Shuffle Alley (11/83)

CONVERSION KITS

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

THE JUKEBOX PROGRAMMER

*Indicates new entry

July 28, 1984

POP

- 1 **WHEN DOVES CRY**
PRINCE (Warner Bros. 7-29286)
- 2 **DANCING IN THE DARK**
BRUCE SPRINGSTEEN (Columbia 38-04463)
- 3 **LEGS**
Z.Z. TOP (Warner Bros. 7-29272)
- 4 **STATE OF SHOCK**
JACKSONS (Epic 34-04503)
- 5 **SELF CONTROL**
LAURA BRANIGAN (Atlantic 7-89676)
- 6 **EYES WITHOUT A FACE**
BILLY IDOL (Chrysalis/CBS VS4 42786)
- 7 **GHOSTBUSTERS**
RAY PARKER, JR. (Arista AS 109212)
- 8 **DANCE HALL DAYS**
WANG CHUNG (Geffen 7-29310)
- 9 **ALMOST PARADISE... LOVE THEME FROM "FOOTLOOSE"**
MIKE RENO and ANN WILSON (Columbia 38-00418)
- 10 **THE REFLEX**
DURAN DURAN (Capitol B-5345)
- 11 **DOCTOR! DOCTOR!**
THOMPSON TWINS (Arista AS1-9202)
- 12 **BREAKIN'... THERE'S NO STOPPING US**
OLLIE & JERRY (Polydor/PolyGram 821 708-7)
- 13 **INFATUATION**
ROD STEWART (Warner Bros. 7-29256)
- 14 **PANAMA**
VAN HALEN (Warner Bros. 72950)
- 15 **JUMP (FOR MY LOVE)**
POINTER SISTERS (Planet/RCA YB-13780)
- 16 **SAD SONGS (SAY SO MUCH)**
ELTON JOHN (Geffen 7-29292)
- 17 **MAGIC**
THE CARS (Elektra 7-69724)
- 18 **SHE'S MINE**
STEVE PERRY (Columbia 38-04496)
- 19 **THE HEART OF ROCK & ROLL**
HUEY LEWIS AND THE NEWS (Chrysalis/CBS VS4 42782)
- 20 **I'M FREE (HEAVEN HELPS THE MAN)**
KENNY LOGGINS (Columbia 38-04452)
- 21 **WHAT'S LOVE GOT TO DO WITH IT**
TINA TURNER (Capitol PB-5354)
- 22 **ROMANCING THE STONE**
EDDY GRANT (Portrait/CBS 37-04433)
- 23 **ROUND AND ROUND**
RATT (Atlantic 7-89693)
- 24 **SISTER CHRISTIAN**
NIGHT RANGER (MCA-52350)
- 25 **THE WARRIOR***
SCANDAL featuring PATTY SMITH (Columbia 38-04424)
- 26 **I CAN DREAM ABOUT YOU**
DAN HARTMAN (MCA-52378)
- 27 **SEXY GIRL**
GLENN FREY (MCA-52413)
- 28 **TIME AFTER TIME**
CYNDI LAUPER (Portrait/CBS 37-04432)
- 29 **ROCK ME TONIGHT***
BILLY SQUIER (Capitol B-5370)
- 30 **FAREWELL MY SUMMER LOVE**
MICHAEL JACKSON (Motown 1739MF)

COUNTRY

- 1 **ANGEL IN DISGUISE**
EARL THOMAS CONLEY (RCA PB-13758)
- 2 **THAT'S THE THING ABOUT LOVE**
DON WILLIAMS (MCA-52389)
- 3 **B-B-B-BURNIN' UP WITH LOVE**
EDDIE RABBITT (Warner Bros. 7-29279)
- 4 **STILL LOSING YOU**
RONNIE MILSAP (RCA PB-13805)
- 5 **GOD BLESS THE U.S.A.**
LEE GREENWOOD (MCA-52386)
- 6 **LET'S FALL TO PIECES TOGETHER**
GEORGE STRAIT (MCA-52392)
- 7 **WHERE'S THE DRESS**
MOE BANDY & JOE STAMPLEY (Columbia 38-04477)
- 8 **I HURT FOR YOU**
DEBORAH ALLEN (RCA PB-13776)
- 9 **DISENCHANTED**
MICHAEL MURPHEY (Liberty B-1517)
- 10 **FORGET ABOUT ME**
THE BELLAMY BROTHERS (MCA/Curb-52380)
- 11 **TENNESSEE HOMESICK BLUES**
DOLLY PARTON (RCA PB-13819)
- 12 **I WISH I COULD WRITE YOU A LOVE SONG**
JOHN ANDERSON (Warner Bros. 7-29276)
- 13 **ONLY A LONELY HEART KNOWS**
BARBARA MANDRELL (MCA-52397)
- 14 **ATLANTA BLUE**
THE STATLERS (Mercury/PolyGram 818 700-7)
- 15 **FAITHLESS LOVE**
GLEN CAMPBELL (Atlantic America 7-99768)
- 16 **THE RIGHT STUFF**
CHARLY McCLAIN & MICKEY GILLEY (Epic 34-04489)
- 17 **SOMEWHERE DOWN THE LINE**
T.G. SHEPPARD (Warner Bros. 7-29369)
- 18 **NEVER COULD TOE THE MARK**
WAYLON JENNINGS (RCA PB-13827)
- 19 **ATTITUDE ADJUSTMENT**
HANK WILLIAMS, JR. (Warner Bros. 7-29253)
- 20 **JUST ANOTHER WOMAN IN LOVE**
ANNE MURRAY (Capitol B-5344)
- 21 **THE POWER OF LOVE**
CHARLEY PRIDE (RCA PB-13821)
- 22 **WAY BACK**
JOHN CONLEE (MCA-52403)
- 23 **YOU'RE GETTIN' TO ME AGAIN**
JIM GLASER (Noble Vision 105)
- 24 **IF THE FALL DON'T GET YOU**
JANIE FRICKE (Columbia 38-04454)
- 25 **MAMA HE'S CRAZY**
THE JUDDS (RCA PB-13772)
- 26 **FOREVER YOU**
THE WHITES (MCA-52381)
- 27 **LET'S CHASE EACH OTHER AROUND THE ROOM**
MERLE HAGGARD (Epic 34-04512)
- 28 **TURNING AWAY**
CRYSTAL GAYLE (Warner Bros. 7-29254)
- 29 **EVENING STAR**
KENNY ROGERS (RCA PB-13832)
- 30 **SOMEBODY'S NEEDIN' SOMEBODY**
CONWAY TWITTY (Warner Bros. 7-29308)

BLACK CONTEMPORARY

- 1 **WHEN DOVES CRY**
PRINCE (Warner Bros. 7-29286)
- 2 **BREAKIN'... THERE'S NO STOPPING US**
OLLIE & JERRY (Polydor/PolyGram 821 709-8)
- 3 **WHAT'S LOVE GOT TO DO WITH IT**
TINA TURNER (Capitol P-B-5354)
- 4 **SOMEBODY ELSE'S GUY**
JOSELYN BROWN (Vinyl Dreams/Prelude VND D71)
- 5 **GHOSTBUSTERS**
RAY PARKER, JR. (Arista AS 1-9212)
- 6 **HOLD ME**
TEDDY PENDERGRASS with WHITNEY HOUSTON (Asylum 7-69742)
- 7 **I DIDN'T MEAN TO TURN YOU ON**
CHERRELLE (Tabu/CBS ZS4 04406)
- 8 **STATE OF SHOCK**
JACKSONS (Epic 34-04503)
- 9 **FEELS SO REAL (WON'T LET GO)**
PATRICE RUSHEN (Elektra 7-69742)
- 10 **IF EVER YOU'RE IN MY ARMS AGAIN**
PEABO BRYSON (Elektra 76928)
- 11 **LOVELITE**
O'BRYAN (Capitol B-5329)
- 12 **BEAT STREET BREAKDOWN**
GRANDMASTER MELLE MEL & THE FURIOUS FIVE (Atlantic 7-89659)
- 13 **THE GLAMOROUS LIFE**
SHEILA E. (Warner Bros. 7-29285)
- 14 **JUMP (FOR MY LOVE)**
POINTER SISTERS (Planet/RCA YB-13780)
- 15 **TALKIN' OUT THE SIDE OF YOUR NECK**
CAMEO (Atlantic Artists/PolyGram 818-870-705)
- 16 **BABY DON'T BREAK YOUR BABY'S HEART**
KASHIF (Arista AS1-9200)
- 17 **IN THE MIX**
ROGER (Warner Bros. 7-29271)
- 18 **MR. GROOVE**
ONE WAY (MCA 52409)
- 19 **FAREWELL MY SUMMER LOVE**
MICHAEL JACKSON (Motown 1739MF)
- 20 **OBSCENE PHONE CALLER**
ROCKWELL (Motown 1732MF)
- 21 **OUTRAGEOUS**
LAKESIDE (Solar 7-69716)
- 22 **17**
RICK JAMES (Gordy/Motown 1730GF)
- 23 **HEY D.J.**
THE WORLD'S FAMOUS SUPREME TEAM (Island 7-9972)
- 24 **CLOSE (TO THE EDIT)**
ART OF NOISE (Island 799754)
- 25 **ICE CREAM CASTLES***
THE TIME (Warner Bros. 7-29247)
- 26 **(YOU'RE MY) APHRODISIAC**
DENNIS EDWARDS (Gordy/Motown 1737 GF)
- 27 **YOU KEEP ME COMING BACK***
THE BROTHERS JOHNSON (A&M 2654)
- 28 **LET'S HEAR IT FOR THE BOY**
DENIECE WILLIAMS (Columbia 38-04417)
- 29 **STUCK ON YOU***
LIONEL RICHIE (Motown 1746 MF)
- 30 **AND I DON'T LOVE YOU**
SMOKEY ROBINSON (Tamla/Motown 1735TF)

RECORDS TO WATCH

PICTURES — Atlanta — (MCA)
 LONELY HEART — Tammy Wynette — (Epic)
 LEAVE A TENDER MOMENT ALONE — Billy Joel — (Columbia)
 LIGHTS OUT — Peter Wolf — (EMI America)
 ALL OF YOU — Julio Iglesias & Diana Ross — (Columbia)
 HEAVEN SENT YOU — Stanley Clarke — (Epic)

TO ME — Barbara Mandrell/Lee Greenwood — (MCA)
 LITTLE BY LITTLE — Gene Watson — (MCA)
 EVERYDAY — The Oak Ridge Boys — (MCA)
 I GOT A MILLION OF 'EM — Ronnie Mc Dowell — (Epic)
 I COULD USE ANOTHER YOU — Eddy Raven (RCA)
 MAMA WEER ALL CRAZEE NOW — Quiet Riot — (Pasha/CBS)

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SINGLES
UPDATE

REACH FOR MCA's NEW HIT SINGLES FOR JULY/AUGUST

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ONE WAY LP DETHRONES MICHAEL JACKSON
& LIONEL RICHIE AS #1 ALBUM.

MCA TODAY

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NEW ALBUMS



■ "MIDNIGHT MADNESS" (MCA-5456)

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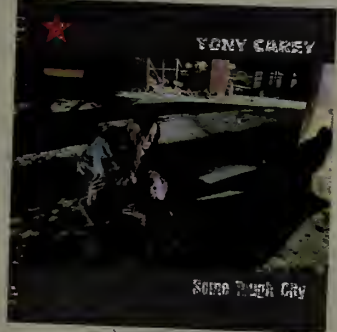
"WHEN YOU CLOSE YOUR EYES"
(MCA-52420)

"SISTER CHRISTIAN"

"(YOU CAN STILL) ROCK IN
AMERICA"



NIGHT RANGER



■ "SOME TOUGH CITY" (MCA-5464)

FEATURING:

"THE FIRST DAY OF SUMMER"
(MCA-52388)

"A FINE, FINE DAY"

TONY CAREY



■ "RIGHTEOUS ANGER" (MCA-5482)

FEATURING:

"WHAT THE BIG GIRLS DO"
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"MODERN DAY DELILAH"

VAN STEPHENSON



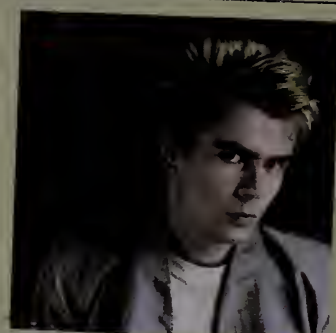
■ "THE ALLNIGHTER" (MCA-5501)

FEATURING:

"SEXY GIRL" (MCA-52413)

"SMUGGLER'S BLUES"

GLENN FREY



■ "HUMAN RACING" (MCA-39020)

FEATURING:

"WOULDN'T IT BE GOOD"

"I WON'T LET THE SUN GO
DOWN ON ME"

NIK KERSHAW



FEATURING:

"DEEPER AND DEEPER" PER-
FORMED BY THE FIXX

"I CAN DREAM ABOUT YOU"
(MCA-52378)

PERFORMED BY DAN HARTMAN

"COUNTDOWN TO LOVE"
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