INDUSTRY GEARS FOR PURPLE RAIN FILM DEBUT
RCA REFILES FTC DIRECT BROADCAST SATELLITE BID
CASH BOX INTERVIEW, HAL DAVID
SPINNERS' PHILLIP WYNN DIES
COMPACT DISCS: THE FUTURE IS NOW (Ed.)
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 feverish 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"
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 some 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.
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 more likely to be called a ship than a media transmitters capable of broadcasting 50,000 watts from a sophisticated antenna system. Its signal reaches nine Western European countries as part of 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 them to do it, and they are still doing it," said Roy Lindau, president of Music International which heads up the project. According to Lindau, Laser 558 is legal from regulation because broadcasts originate from international waters in the North Sea. He pointed out that unlike other 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 religious or political propaganda 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 commercials per hour."

RAFAL MACDONALD SIGNS A FORM — Polydor/PolyGram Records has signed Ralf 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 Browne, 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.

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 seems to be reaching religion's combined audience. While it was released 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 Mck Maitland, vice president, national 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 Koreta, of the group Apollonia 6, and a rivalry between Prince's character (called "The Kid") and members of his twin 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.
**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 company’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).

**Shuch 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 Zick 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, R&R administration and has been 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 Audidelity 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.

**EXECUTIVES ON THE MOVE**

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 affiliation sales activities of the NBC Radio Network.

Porth Promoted — Carol Mart Porth was promoted to director, advertising and sales promotion, from manager, advertising and sales promotion, at Barry Management Corporation.

Ecklund Promoted — Christine Ecklund has been named manager, promotions of the Corporation’s music division and its western operations. Her promotion, 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 reappointed to New York.

JCI Announces Three — Jerry Lenz is appointed national sales manager, Christian music and video division. He was formerly marketing manager, specialty markets division, for WEA. He was previously with CBS as its San Francisco world tour and an independent music coordinator. Prior to that he was promotions manager at Boardwalk Records.

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

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

Mazzoni Appointed — Kay Mazzoni has been named west regional sales director for Vestron Video. Mazzoni 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 Rico 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 — Don Boar 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 was a District Manager 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 serving as vice president of A&M Records, Uterano joined Wea in April 1982 as an inventory clerk for the New York branch.

Carp Named — Bertram W. Carp, a Washington attorney with extensive experience as a record company executive, has been named representative for Capitol Records and is now executive vice president of the National Cable Television Association.

Behar Named — Jose Behar has been named to the post of promotion director of A&M Discos. Behar, who joined A&M Discos in 1983 as label manager, will be responsible for marketing and promotion of the A&M 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, MTW 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 — Effectively immediately, Arnold Raskin has recently been director of sales promotion at WBNJ Radio, joins WABC TALK/RADIO 77AM as a sales account executive.

Stirland Named Supervisor — Babette Stirland has been appointed supervisor, music supervision, at Universal Records in West Hollywood. Stirland has been music coordinator since joining the station in August, 1982.

Glanitz Named — Michael Glantz has been named MTV news director. In this newly created position, Glantz is responsible for all communications and management of MTV News segments and all MTV news and information operations.

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

**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.
RENOVATIONS THROUGHLY BARMAN WITH AN ASH JAMMER DURING SUMMER.

1010 SPARKS’-AND-RODEN “MAMA BACHMAN—INXS RODNEY SAULSBERRY (Alligator 3019)
This slickly arranged Stanley Clarke production features the versatile vocals of Rodney Saulsbury, 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 Altaglasse has high hopes for Saulsbury and his smooth, slightly sensual vocal approach. This one should prove them right.

This Eagles 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 Without Songs. While 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 “Love’s Moon.”

PULLING RABBITS OUT OF THE HAT — Sparks — Atlantic 7-00160-1 — Producer: Ian Little — List: 8.98 — Bar Coded
This is Sparks, the band that has re-formed, and on their latest L.P. they continue to create some of the most streamlined pop/dance sound that could break the duo to a larger and more commercial audience. Songs like the title track and “I Love You” exploit Sparks’ obsession with their dual visions of reality and art as musicians and songwriters while still shaping innovative and appealing melodies.

This classic mid-’70s rock band returns with 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 7-00184-Y — Producers: Duncan McGuire — List: 8.98 — Bar Coded
This LP, which was released internationally in 1989 — 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 songs “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 synthis-rock that could work easily on both CHR and AOR radio while a renamed version of “Gravity Of Resistance” could make for a solid urban record. A strong debut LP for this talented songwriter.
STICKING TO THEIR GUNS — The Gun Club’s latest album “The Las Vegas Story” is the band’s first in almost a decade, and what a return! There is something to cheer about, the LP also marks the return of Kid Congo whom the band had been touring with. Joie Romaine of The Cramps. From its earliest days, the Gun Club has been a musical and social phenomena of X, Blondie, the Blasters and others of the L.A. rock and roll scenes. The album challenges 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, especially, and it was like hanging meat in front of a pack of wolves...but they wanted to turn us into a heavy metal band. 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 kids join 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 Jive, the same vertically-oriented label then released their other LP, “The Laswell, rear, and (seated, 1-R.), Bernard Fowler and Grand Master D. St. Nick.”

HARDROCK — That’s the name of Herbie Hancock’s (I) 12″ dance single off the soon-to-be-released “Sound System” LP. The LP, in the USA, has been previewed on “Hey L.A.!” by Herbie, Michael Jackson, and Donny Hathaway. (“Hey L.A.!” was a cut from the LP.)

NO VOID HERE — Romeo Void’s latest 45/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.”

WILD VANNITY — Vannity, formerly of the Prince-inspired group Vanity 6 is striking out on her own with the Motown LP entitled “Wild Animal” this summer. The LP, produced by Kenny “Killer” King, the Summerhitz hits artist of the new LP “A Night At West L.A.’s Main Machine,” one of the area’s foremost showcases for live acts. Presenting shows from such diverse artists as the Vibrators, Stephen Marley, Iggy & the Stooges, 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 Vannity’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 22 with the KACE sponsored “Carefree Summerfest.” Featuring the Gap Band, the Bar-Kays and the Medalettes, the Beach Boys will be at Carefree this weekend.

Dodge To Back Rogers Tour

LOS ANGELES — Dodge Trucks has agreed to sponsor singer/songwriter Kenny Rogers’ upcoming tour. 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 local participating Dodge dealerships.

Rubber Rodeo — An electric treatment of Dolly Parton’s “Jolene,” which fused the roots of country music with the savvy of 1980s new wave, has brought Rubber Rodeo to the attention of watchful industry insiders and a handful of loyal fans four years ago. Now, with the release of their new album “Scenic Views” on PolyGram, the group will effectively dits the road and tour as “Walking After Midnight,” yet it has also developed a unique sound that is far away from the similarly coined terms of “country punk,” “punkabilly,” and “pioneer 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 and lead vocalist 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, where they were both students, and Bob Milliken (Bobby) of 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 songs on Ruby’s classic traditional songs, Rubber Rodeo eventually hooked up with Don Rose who wrote the Scenic label and independent label Eat Records. Two EPs on Eat delivered the slightly askew Americana which is still evident on “Scenic Views,” and as a result, the group which still retains Rose as manager, a contract with PolyGram.

This week Wednesday he’s still our manager and boss — he’s the seventh Rubber Rodeo member. The obvious and best difference about being on PolyGram is that Rubber Rodeo is a group to record to more people. PolyGram has been really good about understanding what we want to do, and how we’re headed in the future. That’s the reason we went with the label, because it would let us be ourselves and in any direction we didn’t want to go.”

Holmes and Milliken both feel that the final product, “Scenic Views,” is exactly where they would have expected the band to be. “As a result of the kind of feel that producer Hugh Jones (Echo & the Bunnymen, Modern English, Iolite Wood) 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 has worked. We found a way to make 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 captured their on-road background to purvey a varied “things to see and hold” for Rubber Rodeo fans. Creative promotional

TOOLS — Rubbers 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. The best characteristic of Rubber Rodeo, the tools are. The most important product to come from this emphasis on the visual is certainly the group’s latest video, “How The West Was Won.” Made up of two and a half songs with music being used for the viewers’ credits, How The West Was Won is an adventure film that works as a continuous video and new way of viewing the comic “With You” and “The Hardest Thing.”

The latter is currently in rotation on MTV. Milliken remarks, “We’re really proud of it, which you can tell by the amount of visual presentation; in many ways the videos are as a joke 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 that it runs throughout its musical and visual identity. “It is not so much the theme as it is value of realism and a focus on American subject matter that is the underlying theme.”

A good example is the “Anywhere With You” track and its video. While the bulk of music videos probably exist purely for an event, some music videos are a look at some measure of sexual domination, Anywhere With You depicts a truck driver who is stuck in traffic. The driver eventually gets home to his girl, who, in turn pleads that she would go anywhere with him. There is something dangerously simple story line is reflective of Holmes’ and Rubber Rodeo’s deceptively bare lyrics. Milliken points out, “All of our lyrics are somewhat enigmatic. We feel it is a form of imparting the words to other people’s cache and culture. 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 on our record.”

This sort of real life artistry is at the core of Rubber Rodeo and is what makes the band so unique. In a nutshell you know that such a goal is none too high for this band.

Rubber Rodeo

Dodge To Back Rogers Tour

Cash Box/July 28, 1984
SCREEN-GENS/SPEAKING AGREEMENT SIGNED—See an attached photo of the Screen Gens-Collages-EMI Music and Aaron Spelling Productions publishing agreement are (sealed) (b) Lester Sill, president of Screen Gens; Sal Iannucci, chief operating officer for Spelling Productions. **Standing** (b) Stan Vincent, Screen Gens attorney; John M. Nicolais, vice president of production accounting for Spelling Productions; Rocky Morana, music supervisor for Spelling Productions; Bob Whempley, of Spelling Productions; Poin Cohanh, attorney for Spelling Productions; Jim Rachow, vice president and chief financial officer for Spelling Productions; Joan Schulten, Screen Gens director of copyright and contract administration; Gerd Muller, Screen Gens vice president of talent acquisition; and Jack Rosner, Screen Gens 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 stands the more than 25 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 the epitome of privacy, with an atmosphere of sophistication.

The studio offers a full range of both audio and video services with a staff of talented technicians and an array of state-of-the-art equipment.

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 1-1/2-inch and 1/2-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, soundtrack facilities are available for the client.

The personnel at Westlake are there to help, each with a backlog of experience. The studio has worked with such music industry luminaries as Kenny Rogers, Fleetwood Mac and the O'Jays, while engine/mixer Bobbi Kleine counts Billy Preston and Stevie Wonder among past clients.

Directors of special projects Felix Girard and John Leonard are 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 116, Westlake Village, CA 91362. (818) 991-5422.

**AUDIO**

**Tape Recorders**

Otari MX5000 24 Track

Studer PR 99 — ½ Track — ¼ inch mix down:

**Mixing Console**

Trident Series 70 Console with sweepable EQ — four bands in 56 remix channels.

**Monitors**

JBL 4411

**Reference Monitors**

JBL 4411 — Yamaha NF10 — Auratone

**Outboard Equipment**


**Microphones**


**VIDEO**

**Recorders**

Sony 5850 (6) — Sony 5600 — Panasonic NV2000 (4) — Sony BVM110 "H" (2) — Sony BV7000U "D" (2).

**Broadcast Cameras**

Ikegami HL79E — Sony BVP 110 — Sony JVCYK2000 plus all support equipment.

**Editing Bays**

Editing System Two: Convergences 103A Controller — Crucial Link Latch Switcher — Tektronix Waveform and VectorScope — Tascam Audio Board.

**Audio Sweetening**

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

**M」**

Filmworks, 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 116, Westlake Village, CA 91362. (818) 991-5422.

**BMP HOOKS UP WITH HOOKER — Blues great Johnny Lee Hooker recently played a couple of nights at New York's Lone Star Cafe. BMI had the pleasure of welcoming Hooker to the club before the show and was treated to a magnificent guitar playing.**

**Huey Lewis and the News**

That's not even rock and roll. This stuff is lounge music. Then they got 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. All it is, is an exercise in studio production, mixing together 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 a woman's worth. She doesn't need to be in a lot of ads. She's strong. She has a lot of strong women. She can stand on their shoulders as she has. "There's room for strong women. There are many women out there, too, who have good heavy metal bands but they insist in singing big pop singers because the industry encourages them to do so."

None of those pop trappings for William's. Her guitar laden band will not, rest assured, have any synthesizers gumming up the au natural thunder. The group will feature ex-Plasmatic Wes Beach, Michael Ray (a Simmons discovery), T. C. Toller on drums and Greg Smith on electric bass. The band's first 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 myself 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 realized that it was just I wasn't that lucky for him until he gets his own 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're used to doing. That's something that I do one time and say 'I'm sorry.'"

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MERCHANDISING

TOP 15 MUSIC VIDEOS

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<td>9</td>
<td>I Didn't Mean To Turn YOU ON Cherelle (Tabu/CBS)</td>
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<td>10</td>
<td>SELF CONTROL Laura Branigan (Atlantic)</td>
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<td>11</td>
<td>INFATUATION Rod Stewart (Warner Bros.)</td>
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<td>JUMP (FOR MY LOVE) Pointer Sisters (Planet/RCA)</td>
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<td>WHAT'S LOVE GOT TO DO WITH IT Tina Turner (Capitol)</td>
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<td>14</td>
<td>ROCK ME TONIGHT Billy Squier (Capitol)</td>
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<td>15</td>
<td>ROMANCING THE STONE Eddy Grant (Portrait/CBS)</td>
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These listings are designed to keep retailers abreast of the latest national sales trends.

REGIONAL ALBUM ANALYSIS

NATIONAL BREAKOUTS

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

NORTHEAST

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BALTIMORE/WASHINGTON

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DENVER/PHOENIX

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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 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 other 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, 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 some music, and at that sort of the time, 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 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 Music News, where 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 film "New York, New York." The soundtrack was directed by Emilio D'Andrade. 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 becoming 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 Award. He and a group of friends also were 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 for music. 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 Adamson of a金融机构 on ASCAP today and reflected on the changes that have occurred since ASCAP was founded sixty 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 remarkable evolution of music. We went from good times to bad times, from 1941 to 1984, we went from good times to bad times, and it has been a constant pendulum going back and forth that we've had to overcome. We've always managed to overcome it and times got better than they were before. We went through a period when jukeboxes would sell music in five and dime stores. You would walk into a shop and somebody would ask you to make a selection from a jukebox 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 prism 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 musical business. I talk to Irving Berlin perhaps every two to three weeks and that has got to be 30 years so I have been watching what happens in my life, realizing that he was one of the original nine founding fathers of ASCAP. Without ASCAP, there is no music business. I am looking at letters from long ago from Irving Berlin, Richard Rodgers and George Gershwin you can see the basic sense of communal responsibility those people had. They were willing to give up their 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 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 there was 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 $500 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 billed. Near the end of the first year out of 400,000, the jukebox people suggested those figures so I don't know where they came from. Beginning at $8 there was a substantial lack of compliance. At this point the operators have been licensed at approximately 100,000 jukeboxes licensed so if you thought 75 percent of the operators did not comply, then you'd be reasonably accurate.

Cash Box: Hal 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 we can take music off the radio and 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 to establish 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 many teams that go out and do 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 try to get them in on our side. 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 workshop, ASCAP on stage, ASCAP in 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, Tel Aviv and New Delhi and we are going to do it. I think it is an obligation we have to the creative people who write songs in this country.

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 repeated itself, I think we are coming out better than we were before.
Jefferson Starship

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 station is undoubtedly well run, it was recently announced that the long 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 Smulian, “we feel Rick’s company will give us an excellent overall direction in programming, and the station’s memorable promotions will be of great benefit to 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 arbitrums, 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 sample of listeners is “bland.” So Leibert and his crew are ready to embark as the producers of Magic 106. According to the company’s spokesperson, “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 headlined a visit to Los Angeles Oldies station KRALA to tape a one-hour special with program director Jim Pewter, The Special, Yesterday and Today With Dusty Springfield. The show was recorded for syndication.

WESTWOOD ONE’S ON THE RECORD — Westwood One announced record revenues, net income and earnings per share for the three-and-three months ended May 31, 1984. Revenues for the second quarter ended May 31, 1984 rose to $22,523,000 from $22,033,000 for the same period in 1983. Earnings rose to $1,242,000 from $1,209,000 for the same period in 1983. Earnings per share rose to $0.18 from $0.17 for the same period in 1983. Basic earnings per share rose to $0.20 from $0.19 for the same period in 1983. Earnings before interest and taxes rose to $1,791,000 from $1,682,000 for the same period in 1983. Westwood One, which is owned by Access Media Corporation and the family of早晚 plumber John Hendrix, narrowed its net loss from $910,000 to $815,000 for the first quarter of 1984.

NOW THAT’S HEAVY — M.J.J. Broadcasting Company and Analogue Records, Inc. have announced an agreement with the band’s management that will enable the band to release a double-album tour set of the band’s upcoming concert on the NBC television special “The Hall Of Fame.” The band’s first album, “Jacks,” was announced in January 1985 by the band’s management.

RADIO

UPCOMING EVENTS — A RAY OF LIGHTS — CBS Radio’s AC counter program “Top 20 USA,” recently celebrated its 20th anniversary by posting a 64 percent increase in affiliations. Shown looking happy and healthy is Erick Murphy, Radio director of programming and the show’s executive producer and M.G. Kelly, the show’s host.

PHILADELPHIA — Steve Hall, lead guitarist for both Ozzy Osbourne and Quiet Riot, has announced the completion of his first solo album, “Michael Who? — KKRH became the first station in Los Angeles to offer its listeners tickets to the upcoming southern California concerts by the Jacksons who will appear at the Forum in Inglewood, California on Saturday, July 16. To win a pair of tickets, listeners are invited to send in entry forms for the back of KHRP/Pepsi Cola bumper stickers which are available free at Licorice Pizza stores throughout Southern California. Weekdays through August 18, listeners may purchase the entry form by phone at 224-3000. One name drawn from the entries received. The people whose names are called will then have 30 minutes to call KHRP and claim their tickets. During specified “bonus” hours, if the announced person does not call the station within 30 minutes, the ticket-winner for that period is selected to call the special KHRP 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)
Weeks 7/27 Chart

17 DECEMBER 2005

Jazz, Italian Style — Umbria Jazz ’84 kicked off this year with a free Miles Davis concert in Terri! Terri! A Free Miles Davis concert? Well, here’s the rub. Umbria Jazz is a fine jazz festival that is based in the beautiful town of Perugia. The festival — as are most festivals in Europe — is heavily sponsored. The government, the candy people (yes, yes, Perugina), a Rome newspaper and various other organizations all pull out the stops when it comes to putting on these jazz festivals. An outdoor stage in a little town, a bit of sunshine, a bit of rain, a bit of fire. 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 Terri (there’s always one concert out of Perugia, but Perugia is 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 screeching guitar to left, and Bob Berg’s biting saxophone stage right, Miles Davis tore into funk, ballads, and blues with an intensity that was from heady 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, November 9th (Saturday) Umbria Jazz settled into Perugia and settled into its 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 Terri! Terri! Terri!). The jazz festival is a town thing, an Umbrian thing, a Perugian thing, and the Umbria Jazz managing director Chuck Willeford (I didn’t) during the singer’s engagement of NY’s Rainbow Room. We’re talking great bands and crowds. Jazz is a rainmaker for music fans like I am, Francis (I) and the Savoy Sultans. A salute to Umbria Jazz — a great event! A great show! A great team! It was a wonderful day, a beautiful day, a very special day. — Pat Berglund

HERB’S NIGHT — Herb Jeffries (C) receiving the American International Jazz Society of Ventura’s “Nightclub Entertainer of the Year” award (June 7). The award was presented to an international blues artist. Jeffries (Barclay) described his winning performance as his “nightclub performance of the year.”

Top 30 A L B U M S

1 WISHFUL THINKING

2 STEPPIN’ OUT

3 REJOICING

4unta

5 BACKSTREET

6 DECOY

7 GHTETTO BLAZERS

8 TIME EXPOSURE

9 BANDED TOGETHER

10 NIGHT LINES

11 G FORCE

12 THINK OF ONE

13 MODERN TIMES

14 IN THE HEAT OF THE NIGHT

15 JAMMIN’ IN ITALIA

16 THAT’S WHERE I’M FROM

17 A TRIBUTE TO THELEONION MJK

18 THE VIEW

19 ARTWORKS

20 SPECIAL FX

21 HERB’S NIGHT

22 BAND: CECIL TAYLOR "Soul Note SN 1100" dist. by POLYGRAM

23 BILLIE’S BOUNCE

24 JAZZ FROM ITALY

25 JAZZ ON JAZZ

26 JAZZ FOR JAZZ

27 JAZZ AT THE JAZZ "20th Century"

28 JAZZ AT THE JAZZ "21st Century"

29 JAZZ AT THE JAZZ "22nd Century"

30 JAZZ AT THE JAZZ "23rd Century"

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 6:30 p.m. to 2 a.m. The festival features a large variety of jazz artists, including such well-known performers as Herbie Hancock, Weather Report, and Branford Marsalis. The festival is sponsored by the Newport Jazz Foundation and the City of Newport. For more information, visit www.jazznewport.org.

Newark, NJ — The JVC Jazz Festival/Newport will take place in Newark, NJ, Aug. 18 and 19, from 6:30 p.m. to 2 a.m. The festival features a large variety of jazz artists, including such well-known performers as Herbie Hancock, Weather Report, and Branford Marsalis. The festival is sponsored by the Newark Jazz Foundation and the City of Newark. For more information, visit www.jazznewark.org.

New York, NY — The JVC Jazz Festival/Newport will take place in New York, NY, Aug. 18 and 19, from 6:30 p.m. to 2 a.m. The festival features a large variety of jazz artists, including such well-known performers as Herbie Hancock, Weather Report, and Branford Marsalis. The festival is sponsored by the New York Jazz Foundation and the City of New York. For more information, visit www.jazznewyork.org.

Long Island, NY — The JVC Jazz Festival/Newport will take place in Long Island, NY, Aug. 18 and 19, from 6:30 p.m. to 2 a.m. The festival features a large variety of jazz artists, including such well-known performers as Herbie Hancock, Weather Report, and Branford Marsalis. The festival is sponsored by the Long Island Jazz Foundation and the City of Long Island. For more information, visit www.jazzlongisland.org.

Jersey City, NJ — The JVC Jazz Festival/Newport will take place in Jersey City, NJ, Aug. 18 and 19, from 6:30 p.m. to 2 a.m. The festival features a large variety of jazz artists, including such well-known performers as Herbie Hancock, Weather Report, and Branford Marsalis. The festival is sponsored by the Jersey City Jazz Foundation and the City of Jersey City. For more information, visit www.jazzjerseycity.org.

New Jersey — The JVC Jazz Festival/Newport will take place in New Jersey, Aug. 18 and 19, from 6:30 p.m. to 2 a.m. The festival features a large variety of jazz artists, including such well-known performers as Herbie Hancock, Weather Report, and Branford Marsalis. The festival is sponsored by the New Jersey Jazz Foundation and the City of New Jersey. For more information, visit www.jazznewjersey.org.
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.

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Norm Hamlet
Roy Nichols
Don Markham
Mark Yeary
Tiny Moore
Jim Belken
Dennis Hromek

HAG, INC.
Fuzzy Owen
Dean Holloway
Lewis Talley
Steve Van Stralen
Debbie Parret
B.J. Ross
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BOBBY SMITH ENTERPRISES
Bobby Smith and Crew

TREE TOP SOUND
Asa Kelly
Cecilia Lord
Bob Hockenberry
Ritch Phelps
Mark Johnson

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MERLE HAGGARD BASS TEAM
Mike Martin
Darrell Burroughs

THE FREDDY POWERS BAND
Freddy Powers
Gary Church
Dean Reynolds

Dana Haggard
Marty Haggard
Kelli Haggard
Noel 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 diversified his output as one of the most steadily original and legendary songwriter/performers 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 "Top Male Vocalist" 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 1965, 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 "I Started Loving You Again" (which, to date, has been recorded by more than 40 different artists), as well as perennially popular prison songs ("Mama Tried," "Bring Me Back Home") and unforgettable drinking songs ("I'm Turning Off A Memory," "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 even expanded to encompass a whole new generation.

In 1981 (while still with MCA Records), he scored with his "Rainbow Stew (Live At 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, at Haggard really began finding his second wind. His debut Epic LP, "Big City," suited him 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 charted 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 slicking 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 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 album resulted from a presentation that they taped on company 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 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."


One year ago, an LP titled "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 for Columbia Records 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, is 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 imagination 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 Oldale, 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)
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<td>That's The Way Love Goes</td>
<td>Merle Haggard/Merle Haggard/</td>
<td>MCA-Merle Haggard/</td>
<td>Mercury</td>
</tr>
<tr>
<td>10/87</td>
<td>The Epic Collection</td>
<td>Leonie Williams</td>
<td>Epic</td>
<td>FE-30815</td>
</tr>
<tr>
<td>5/88</td>
<td>It's All In The Game</td>
<td>Merle Haggard/</td>
<td>Epic</td>
<td>FE-30919</td>
</tr>
<tr>
<td>6/89</td>
<td>All You Ever Get Is Love</td>
<td>Ray Baker</td>
<td>Epic</td>
<td>FE-30964</td>
</tr>
</tbody>
</table>
| 3/72  | The Heartbreakers                   | Cash Box/July 28, 1st
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.
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 freight trains 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 didn't them trains and seein' those different places sort of sparked 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 it works that way very often, but I'm one guy the prison system straightened out."") Having discovered his voice and 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 Wynne Stewart in Las Vegas.

Not long after, Haggard's talents came to the attention of songwriters/producers Louis Talley and cousin Charles ("Fuzzy") Owens. Haggard's first chart singles were recorded in a garage behind Talley's house in Centralia, California, and released on the small Talley 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 previously passed on opportunities to sign Haggard's bought his contract from Talley 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 "Banded 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 he 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-

`His sound, his voice, his heart had been... `(Roy Wunsch)

"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 I'm still in the taking stage, but I'd love to get to the giving stage eventually," 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 praised and valued members of the Epic/CBS family.

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.


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 "Banded 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.
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.

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

- Rick Blackburn

"Thanks, Merle..."
For playing Peavey amps over the last ten years. We're honored to be associated with your organization and timeless music.

Peavey
Peavey Electronics Corporation
Meridian, MS 3301
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?
YEARS OF CHARTS AT YOUR FINGERTIPS
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Two cumulative volumes, one devoted to Cash Box popular music singles charts from 1950 through 1981. The other devoted to Cash Box country singles charts from 1958 through 1982. Both Volumes are valuable resources to anyone whose business is the music business.

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Both volumes contain the main artist and song-title indexes including a week-by-week listing of song chart positions. Also compiled in these spectacular volumes are: the “Top Ten” records of each year, the most chart hits by an artist, the most #1 hits by an artist, the most weeks at #1 by an artist, the most weeks at #1 by a single record, the records with the longest chart run, and a chronological list of #1 records.

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Welk Music/JK Productions Joint Venture Announced

IASHVILLE — The Welk Music Group announced yesterday that co-owner Jerry Kennedy, president of JK Productions, Inc., and former vice president of A & R for Mercury Records in Nashville, has joined Welk as vice president 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 $250 in quarters will be awarded to the first branch that qualifies to the entire sales of Boxcar Willie product since the beginning of the current distribution package. The next three branches to reach the sales qualifications will also receive a TV set for the manager and cash awards, in all 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 interest and excitement for its entire Main Street catalog. We want to maximize this impact by rewarding MCA’s sales crew for their great help through a strong incentive program.”

Metrognome Spotlights Software

ASHVILLE — Metrognome, Inc., a Nashville software company, announced yesterday that it has introduced its Metrognome software program to the music industry.

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

One of the software packages and their features include: Sessions Plus for recording studio’s session scheduling, log and billing, rental log, invoice management and equipment inventory; Catalog Plus for music publishers’ song master, song casting, song pitching, song release and royalty income; Tracks Plus for music producers’ artists’ 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, DC, 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
1
MAJOR MOVES
HANK WILLIAMS, JR. (Warner-Curb-9-25051)
2
ROLL ON
ALABAMA (RCA ARL-4529)
3
DON'T MAKE IT EASY FOR ME
EARL TOM CONLEY (RCA ARL-4713)
4
RIGHT OR WRONG
GEORGE STRAIT (MCA-4250)
5
WITHOUT A SONG
WILLIE NELSON (Columbia FC 39110)
6
IT TAKES BELIEVERS
MICKY GILLEY & CHARLY MCCLAIN
7
DON'T CHEAT IN OUR HOME TOWN
RICKY BAGGS (Epic FC 3895)
8
YOU’VE GOT A GOOD LOVE TO ME
LEE GREENWOOD (MCA-5488)
9
MILL IN THE GAME
MIKE HAGGARD (Epic FC 3864)
10
DON'T LET OUR DREAMS DIE YOUNG
THE CONELS (PolyGram 614 468-1) 40 32
11
ANGEL AND ME
JACKIE STAPLETON (RCA ARL-4488)
12
PANCHO & LEFTY
MERLE HAGGARD & WILLIE NELSON (Epic FC 3758)
13
HEART A HURRICANE
JOHN ANDERSON (RCA ARL-2509)
14
MELT MATCHES
RONNIE MILLER (Columbia FC 39275)
15
DUETS
THE KENNY ROGERS DUETS (Liberty L-51504)
16
JUST A LITTLE LOVE
WILLIE NELSON (Liberty L-51634)
17
SOMEBODY'S GONNA LOVE YOU
GREENWOOD (MCA-5408)
18
NEVER COULD TOE THE LINE
WAGYON JENINGS (RCA ARL-4017)
19
NEW PATCHES
BERNIE LEE (MCA-5474)
20
GREAT HITS
HANK WILLIAMS, JR. (Easley-Curb-9 25912)
21
DON'T WAIT ALL NIGHT
ANNIE BECK (RCA ARL-4485)
22
THE CLOSEST YOU GET TO LOVE
ALABAMA (RCA ARL-4461)
23
HUG A BROTHER
TONY ORBAN (RCA ARL-4429)
24
SHENYEL
SHELBY WEST (Viva-23928)
25
ALL THE PEOPLE ARE
JOHN ANDERSON (Warner Bros. 9-25912)
26
CHEAT THE NIGHT OUT
STEVEN (RCA ARL-4614)
27
EYES THAT SEE IN THE DARK
LEFTY ROGERS (RCA ARL-4675)
28
THE BARS BURN DOWN
JOHNNY WEAVER (Warner Bros. 9-25915)
29
MOUNTAIN MUSIC
ALABAMA (RCA ARL-4429)
30
THAT'S THE WAY LOVE IS
MERLE HAGGARD (Epic FC 3858)
31
GREATEST HITS
T.G. SHEPPARD (Warner/Curb 9-25841-1)
32
DO I EVER CROSS YOUR MIND
THE CHARLIES (Columbia FC 39690)
33
GREATEST HITS
THE CHARLIES (MCA-5404)
34
HIGHWAYS & HEARTACHES
DEE DEE (Epic FC 37989)
35
MOVIN' TRAIN
THE KENDALLS (PolyGram 614 468-1)
36
THE MAN IN THE MIRROR
BILL WALTERS (Columbia FC 39785)
37
WHY LADY WHY
LEON RUSSELL (RCA ARL-4705)
38
FEEL SO RIGHT
ALABAMA (RCA ARL-2503)

Weeks On
7/21 Chart
1
THE GREAT PRETENDER
DOLLY PARTON (RCA ARL-11845)
2
CHRALY MCLLAN (Epic FC 3841)
3
FOREVER YOU
SHELBY WEST (Columbia FC 39490)
4
THE HEART NEVER LIES
MICHAEL MURPHY (Liberty LT-51150)
5
DOIN' WHAT I FEEL
LEON ERYRETE (RCA ARL-4581)
6
TWENTY GREATEST HITS KENNY ROGERS (Liberty LV-11152)
7
RELIESTS
THE KENNY ROGERS BROTHERS (Columbia FC 39439)
8
RHINESTONE
ORIGINAL SOUNDTRACK (RCA ARL-4003)
9
ALIVE AND WELL
ASHLEY BANDY & JOY STAMPLEY (Columbia FC 39245)
10
DON'T LET OUR DREAMS DIE YOUNG
THE CONELS (PolyGram 614 468-1)
40 32
11
TURN ME LOOSE
VINCE GILL (RCA ARL-4517)
50 33
12
PANCHO & LEFTY
MERLE HAGGARD & WILLIE NELSON (Epic FC 3758)
49 59
13
HEART A HURRICANE
JOHN ANDERSON (RCA ARL-2509)
50 22
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 — Complet — 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: 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, "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.

CATCHING THE BIG ONE — K95-FM Tutia general manager Lee Master left... congratulates 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.
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 Nall.

GOSPEL

TOP 15 ALBUMS

<table>
<thead>
<tr>
<th>Spiritual</th>
<th>Inspirational</th>
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<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>2</strong></td>
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<tr>
<td>WE SING PRAISES</td>
<td>STRAIGHT AHEAD</td>
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<tr>
<td>SANDRA CROUCH (Light 8055)</td>
<td>AMY GRANT (Myrrh 66795-6)</td>
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<td><strong>3</strong></td>
<td><strong>4</strong></td>
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<tr>
<td>ROUGH SIDE OF THE MOUNTAIN</td>
<td>MICHAEL W. SMITH 2</td>
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<tr>
<td>F.C. BARNES &amp; REV. JANCIE BROWN (G气体 International 1005)</td>
<td>MICHAEL W. SMITH 2 (Reunion 00304-12)</td>
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<tr>
<td><strong>5</strong></td>
<td><strong>6</strong></td>
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<tr>
<td>JESUS SAVES</td>
<td>THE SKY'S THE LIMIT</td>
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<tr>
<td>LITTLE SEGUIN AND THE HAILEY SINGERS (GospelP! 18019)</td>
<td>LION PAT-L (World 81056-7)</td>
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<tr>
<td><strong>7</strong></td>
<td><strong>8</strong></td>
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<tr>
<td>THIS TOO WILL PASS</td>
<td>NOTHING'S BETTER</td>
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<tr>
<td>JAMES CLEVELAND &amp; THE CHARLES FOLDEN CHOR (Savoy 7025)</td>
<td>DON'T YOU KNOW (Myrrh 66526)</td>
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<td><strong>9</strong></td>
<td><strong>10</strong></td>
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<tr>
<td>I LOVE YOU CALLING YOUR NAME</td>
<td>REIGN ON ME</td>
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<tr>
<td>SHIRLEY CAESAR (Myrrh 6721)</td>
<td>MICHELLE PILLAR (Sparrow SPR 1017)</td>
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<td><strong>11</strong></td>
<td><strong>12</strong></td>
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<tr>
<td>THE TIME IS NOW</td>
<td>SURRENDER</td>
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<tr>
<td>PIL GRIM WONDERS (Church Door 2057)</td>
<td>DENNY ROONE (Lamb &amp; Lion LRR 3301)</td>
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<td><strong>13</strong></td>
<td><strong>14</strong></td>
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<td>MAKE ME AN INSTRUMENT</td>
<td>KEEP THE FRAME BURNING</td>
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<td>CANDI STATION (Barclay 1001)</td>
<td>R5</td>
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<td><strong>15</strong></td>
<td><strong>16</strong></td>
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<tr>
<td>LONG TIME COMING</td>
<td>CHOICES</td>
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<tr>
<td>WHITBY (C.I.A. 5083)</td>
<td>FARRAR &amp; FARRAR, (Star-Song SPC 7-10-20026-1)</td>
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<tr>
<td><strong>17</strong></td>
<td><strong>18</strong></td>
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<tr>
<td>PEACE BE STILL</td>
<td>AGE TO AGE</td>
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<td>VASSILY BEL ARMSTRONG (Owenory 48301)</td>
<td>MICHAEL GRANT (Myrrh 6885)</td>
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<td><strong>19</strong></td>
<td><strong>20</strong></td>
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<tr>
<td>TELL ME THAT IT'S REAL</td>
<td>MAN IN THE MIDDLE</td>
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<tr>
<td>ADRIAN MILLER AND THE TWELVE CHOR</td>
<td>WAYNE WATSON (Myrl And Honey MH 1049)</td>
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<tr>
<td><strong>21</strong></td>
<td><strong>22</strong></td>
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<tr>
<td>STILL THE SAME</td>
<td>NO LESS THAN ALL</td>
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<tr>
<td>SHIRLEY CAESAR (Myrrh SPN 7-01-107)</td>
<td>GLAD (Graemeement 0020511)</td>
</tr>
<tr>
<td><strong>23</strong></td>
<td><strong>24</strong></td>
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<tr>
<td>TESTING WEEK</td>
<td>SONG SOWER</td>
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<tr>
<td>TIMOTHY WRIGHT (Gospel 71617)</td>
<td>TSOW</td>
</tr>
<tr>
<td><strong>25</strong></td>
<td><strong>26</strong></td>
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<tr>
<td>YES HE CAN</td>
<td>FULLY ALIVE</td>
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<tr>
<td>GEORGE MAYS CHOR (Savoy - 7022)</td>
<td>THE BILL, DAUGHTER TRIO (World 08178-8)</td>
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Last notation indicates the cut receiving the most airplay. The Cash Box Gospel chart is compiled from a sampling of 's indices from report distributors and one-stops and radio.

THERE'S NO PLACE LIKE HOME — The Statlers' "Happy Birthday Day USA," their annual homecoming concert and Fourth of July celebration in Statton, VA, drew a record-breaking crowd of 74,000. This was the 15th year for the free celebration and concert and the Statlers' 48 states and 14 foreign countries. The Statlers can also tout the slogan of "good, clean fun" for the event, which has not had any arrest or any disorderly conduct in its 15-year history. Another home-grown event, the Statlers' 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 South 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 Wilk with "David Will's Day." The July 13 tribute featured a parade and a barbecue 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 coveted 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, "I'll say 'The Mark Twain Award to Minnie Pearl, a gentle deceptie of the virtues and follies of the human race, with humor's paintbrush.' Nest that pretty! I'm not known as being, gentle as a rule, I'm usually pretty broad.

50TH ANNIVERSARY — The Turtles, OK convention center will be the spot for the upcoming "50th Anniversary of Texas Playboy Reunion." The national records 7/21 will present the Aug. 11 tribute, which will feature Leon McAuliffe and the Original Texas Playboys along with 20 other former bandmates. 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 Association, and an informal, informal immigration fund. Patsy Bruce, songwriter and manager of singer Ed Bruce, made the announcement at Fox Hollow, the home of Tom T. Hall. Celebrities already confirmed to compete include Marty Stuart, 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 fans from our fans to bring more in 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 first Jamboree appearances." Guest performers will include Sally Farrar, The Blue Ridge, Boxcar Willie, Donna Fargo, Johnny Russell, Gene Watson, Bill Anderson, Michael Martin Murphey, George Strait, Exile, The Statlers, Ray Stevies, Brenda Lee, Vern Gosin, Charlie Pride, Johnny Cash, Lacy J. Dalton, T.G. Sheppard, Atlanta, Bill Monroe, Joe Stampley, and so on.

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 concert between 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 Fenlery will serve as administrative assistant. A Music Row office complex is currently under construction for the new 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 1716 14th 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 operating officer, have featured the formation of 16th Ave. and 10306 16th Ave, South, with a mailing address of P.O. Box 120073, Nashville, TN 37212.

MUSIC ROW BLOCK PARTY — The Wek Music Group and Combine Music Group will sponsor a Music Row Block party July 26 from 5 p.m. to 7 p.m. in the tradition and spirit of the Bob Beckham and Bill Hall block parties which were renowned in 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.
The film opens with the arrival of Apollonia, played by Apollonia Koteria (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 Kid, fall in love, but their romance is not without conflict. Unfortunately, sexual energy seems to be the primary mode of personal expression in the film, on and off stage. And the energy is unleashed in a way that is unapologetic and evenNJUDUDD.SAAL专注于女性的 ensuite, which doesn’t always have the intended effect. When Prince 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 love Minniepoulos cothons, Jerome Benton and particularly Morris Day take charge with their own musical originality, the fresh dimension they bring to the traditional cinematic role of the role and their own infectious, if sometimes unoriginal, comic interplay. Day plays a swaggering but lovable 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 another story as a first time gig 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 much of the film's realism, the style and, most of all, the music itself are borrowed from other, uncredited inspirations. Unfortunately, the film's 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 performances and its setting rather 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 the same depth and the psychological and superficial acceptance of Prince's father’s burdens don't lead to any convincing development in the area of equal respect for the sexes. Apollonia, who comes off more as the protagonist for the inflameworthy 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” ratings as in vicarious excitement. The Time 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 effects and makeup choices for the film is the ultimate in spectating for the club audience: who, like the individual women in the film, have been the whippings posts for The Kid both before and after his confrontation with family, friends and lovers. It’s a signifying mix of authentic muscle and the彭丽媛 to flourish in the 21st century. And The Kid’s final confrontation with his abusive father. The film is frightening in several areas. Stylishly directed by Albert Magnoli, it captures the backslab life of club bands like no other. And its pace holds you steadfastly particularly during the scenes of Prince’s performances, which are captured with all the frenetic sexual energy he exudes. Unfortunately, sexual energy seems to be the primary mode of personal expression in the film, on and off stage. And the energy is unleashed in a way that is unapologetic and evenNJUDUDD.SAAL专注于女性的 ensuite, which doesn’t always have the intended effect. When Prince 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 love Minniepoulos cothons, Jerome Benton and particularly Morris Day take charge with their own musical originality, the fresh dimension they bring to the traditional cinematic role of the role and their own infectious, if sometimes unoriginal, comic interplay. Day plays a swaggering but lovable 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 another story as a first time gig 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.

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**Frances Visits Nashville** — French recording artists Eddy Mitchell and Richard Gachner are seen discussing their latest solo projects both being recorded in Nashville. The last time they were together was in 1970 with the Top 30 hit, "La derniere seance."

**Embassy Opens Tokyo Branch**

LOS ANGELES—Citing a belief in "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 Andrey Blaln reported the plans for a branch and named Teruji Mochimaru as general manager of the Japanese division.

In a statement, Blalr 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 translated and subtitled programs already released in America on Embassy-Japan.

**INTERNATIONAL BESTSELLERS**

**Italy**

**TOP TEN 45s**

**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. **Jump (For My Love)** — The Pointer Sisters — Epic
5. **Don't Let The Sun Go Down On Me** — Nik Kershaw — MCA
6. **The Line Of Best Fit** — Tears For Fears — Virgin
7. **Don't Give Up** — Peter Gabriel — Virgin
8. **Hole In My Shoe** — Neil — RCA
9. **Darkest Discovery** — Alvin Moyet — CBS
10. **Resurrection** — Adam & The Ants — EMI

**TOP TEN LPs**

1. **The Pink Queen** — Don McLean — CBS/EMI
2. **Pole Position** — Various Artists — RCA
3. **Kung Fu Fighting** — Carl Douglas — WEA
4. **Puzzle** — Gianna Nannini — RCA
5. **Musica E Dischi** — Various Artists — RCA
6. **Leoni Si Nasce** — Renato Zero — RCA/Zerolandia
7. **Final Battle** — Various Artists — Rca
8. **Born In The U.S.A.** — Bruce Springsteen — CBS
9. **Festivalbar 84** — Various Artists — Rca
10. **D.J. Time Summer** — Various Artists — RCA

**Japan**

**TOP TEN 45s**

1. **Main Theme** — Hiroko Yaku/michiharu — Toshiba EMI
2. **No More Breaking Up** — Nanao Saijo — CBS Sony
3. **This Time** — Nanao Saijo — CBS Sony
4. **Futari No Ailand** — Yuko Ishikawa, Chage — Radio City
5. **Kakumei No Hana** — Masahiko Kondo — JVC
6. **Koishite Mono No Hana** — Chie Nakashita — Victor
7. **Koishite Mono No Hana** — Chie Nakashita — Victor
8. **Norwegian Wood** — Makoto Oda — Kenkyusha
9. **Koishite Mono No Hana** — Chie Nakashita — Victor
10. **Koishite Mono No Hana** — Chie Nakashita — Victor

**Top Ten LPs**

1. **Big Wave** — Tatsu Yamashita — Alpha Moon
2. **Aloha Toyama** — Seiko Matuda — CBS Sony
3. **The Best Of My Life** — Kiyoshi Sunada — Fun House
4. **Mochizuki** — Toshihisa Tawara — Sony
5. **Foolproof** — Yoko Koho — CBS Sony
6. **Aoi** — Yoko Koho — CBS Sony
7. **Ten** — Mariya Takeuchi — Alpha Moon
8. **Born In The USA** — Bruce Springsteen — CBS Sony
9. **Personal** — Junichi Ishikawa — Fun House
10. **Tiger Tiger** — Daisuke Tanaka — Toshiba EMI

**Melody Maker**

**INTERNATIONAL DATELINE**

**Italy**

MILAN — Tony Esposito was the winner of the song festival "Disco pi E Estate" which was held in Saint Vincent from June 28-30 with the tune "Kalimba Di Luka" on the Billboard hit list. Among the artists attending the festival were Marcello Ricci, Poffer, Fioradello and Chris and many foreign artists from Oldfield, Thompson Twins, Alphaville and others as special guests.

In Rome, managing director of RCA, announced a merger between Numero Uno and RCA, effective Sept. 29. Numero Uno is the label of the RCA group, and its Milan office will handle RCA promotion.

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

CBS Ciscih, CGD and Discchi 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 companies.

The Marcolli Ferial group, one of the hitmakers of the 60's in Italy, have reunited. The new single will be published by Decca, which is the label with Fulltime, signed with Panarcore.

Remo Zen renewed his agreement with RCA for three new LPs.

**International**

**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 Savile 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 help the Nordoff Robbins Music Therapy Centre.

Queen have also announced that it is to tour again after an absence from live dates for over two years. Queen plans to play 24 venues throughout the UK and Europe, with the promise to be the most spectacular 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 I Ever Saw Your Face," is making a long awaited appearance in the UK this Autumn. She will perform several concerts during this rare trip.

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

Chrysalis's new signing, The Colourfield, is receiving great critical acclaim. It has just released a second single, "Take Me." 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 by the UK's chart leaders. In other U.K., it is the best-selling single item. While The Franks' singles perform the memorable act of retaining the number one and two positions on the charts, the T-shirt is making history for itself. Perhaps the secret of the Franks' success is in the slogans written on the T-shirt, composed by MD Paul Morely, they seem to suit any mood — "Relax — Don't Do It" "War — Has Nothing To Do With It" and "The Unemployed." HMV stores spokesman commented, "If the T-shirt was in the single charts, it would number three.

It was the seven-hour party in the air that everybody had had so far, but the plane was full, but no one was paying for it. The plane was newly kitted out in the Virgin colours, grey and red, and streetwise and stowaways were amazing 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 winding procedure, we were all given pink and white sweats with the Virgin Airlines logo running through them.

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 Newmarket are more consistently booked than Newark Gatown. 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 simulcast, fans have been buying up back catalog Joel albums — so much so that five albums dating back to 1978 have re-entered the U.K. charts. An estimated 25,000 copies have been in the charts for 42 weeks and has now shot up to take the number two spot.

Jeff Lynne is to release his first-ever solo single. Titled "Entitled," it is out on his own label MCA and is the followup 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.
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 Selnick (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 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.”

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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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 196 "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 Beuregard 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 Stooge character about the room, while target buttons enable each Stooge to deliver slaps, throw pies and break furniture to defend himself against the opposition. The plot thickens as the players proceed through the 20 rounds of the game. Moe, Larry and Curly are racing to rescue their three brides, Nora, Dora and Copa, from mad doctor I.M. Acad, who holds them prisoner. Each Stooge 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 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.

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 and California, New Jersey, Georgia, Nevada and Texas; and international offices in Taiwan and Japan.

Brether Departs Stern To Join Seeburg

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

Brether 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 Tooshey and Ken Adams, who are both vending salesmen for the distributor.

Mike Tooshey will move to a sales position with responsibility for accounts in Illinois and south metropolitan Chicago. He previously was responsible for the Livonia, Michigan territory. Tooshey 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."

NMI Elects Officers

(continued from page 28)

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

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

CALENDAR

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


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 passing time turning on a weekly basis." It was proposed, "Taito America is a game that is clearly worth the playing time and effort -- from players and operators alike." The tournament, scheduled for February 10-Yard Flight and "Garbo." 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 passing time turning on a weekly basis." It was proposed, "Taito America is a game that is clearly worth the playing time and effort -- from players and operators alike." The tournament, scheduled for February 25, will take place in south and north Illinois at Wico and Billy-Boy, long-time industry leaders, have announced the recent awards of a new line of slot machines to two East Coast operators.

The first product to be released is the "Wild Tiger," which is a 25-cent slot machine with a wild symbol. The second product is the "Wild Tiger's Revenge," which is a 50-cent slot machine with a wild symbol. The new line is expected to be available in the fall.
**PINBALL MACHINES**

**BALLY**
- Mr. & Mrs. Pac-Man (5/82)
- Rapid Fire (5/82)
- Spectrum (8/82)
- Space Invaders, 2-6pl. (9/82)
- Grand Slam (4/83)
- Goldball (10/83)
- X's & O's (1/84)
- Kings of Steel

**GOTTIEB (see MYSTAR)**

**GAME PLAN**
- Sharp Shooter II (10/83)
- Attila The Hun (2/84)

**MYSTAR**
- Rocky (8/82)
- Spirit (6/82)
- Pump (11/82)
- O' beart'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 (2/83)
- Warlock (2/83)
- Joust 2pl. (3/83)
- Time Fantasy (4/83)
- Firepower II (8/83)
- Laser Cua (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 (9/82)
- Gravitar (9/82)
- Pole Position (12/82)
- Millipedes (12/83)
- Liberator (12/82)
- Quantum (12/82)
- Revenge (2/83)
- Food Fight (4/83)
- Crystal Castles (6/83)
- Star Wars (7/83)
- Firefox, lacedisc (1/84)
- Major Havoc (3/84)
- TX-1 (3/84)
- I, Robot (6/84)

**BALL/MIDWAY**
- Tron (8/83)
- Tron Mini-Mype (8/82)
- Solar Fox (8/82)
- Solar Fox Mini-Mype (8/85)
- Satan's Hollow (10/82)
- Blueprint (11/82)
- Blueprint Mini-Mype (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)
- Happy (6/83)
- Discs of Tron (9/83)
- Granny & The Gator (10/83)
- Asteroid 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 INTL**
- Love Meter (9/83)

**CENTURIA**
- Tunnel Hunt (7/82)
- Swimmer (10/82)
- Time Pilot (12/82)
- Gytris (5/82)
- Konami/Centiuri 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.

**TAITO AMERICA**
- Space Dungeon (7/87)
- Junge King (9/82)
- Junge Hunt (11/82)
- Front Line (12/82)
- Zee 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)
- Love & Hysteria (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 Music (7/83)
- Jackrabbit (2/84)
- Shooting Gallery (6/84)

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

Bally Midway, 10 Pin Deluxe shuffle alley (4/84)
- Coin Computer, V-Back Shuffleboard
- Irving Kaye Silver Shadow
- Irving Kaye Lion's Head
- Dynamo Model 37
- Dynamo-The Tournament Football (5/82)
- Dynamo Big P Pool Table (8/83)
- Exidy Whiskey Bottle (11/82)
- Exidy Tidal Wave (10/83)

**CONVERSION KITS**

(Interchangeable games & enhancement kits)
- Atari Pole Position II (11/83)
- Atari, Click & Digger (2/84)
- Bally Midway, Pac-Man Plus (12/82)
- Bally Midway, Jr. Pac-Man (12/83)
- Centuri, Gussitter
- Cinematronics, Brix (1/83)
- Computer Kinetics, You-Pick-it
- Intrepid Marketing, Encore Retro-Kit (1/83)

**AMSTRAD**
- Phoenix

**ATARI**
- Dig Dog (4/82)

**BALLY/MIDWAY**
- Tron (8/82)

**CENTURY**
- Swimmer (10/82)

**COCKTAIL TABLES**

**SEGA/GREMLIN**
- Carnival
- Space Firebird
- Astro Blaster (4/81)
- Frogger (11/81)
- Zaxxon (5/82)

**SEGA/GREMLIN**
- Q'bert (6/83)

**THOMAS AUTOMATICS**
- Triple Punch (6/82)
- Oli Boo Chu (7/82)

**Stern**
- Joust (10/82)
- Motorace USA (7/83)

**LOWEN-NSM**
- Lowen-NSM Prestige ES-2
- Lowen-NSM 240-1
- Lowen-NSM Satellite 200
- Lowen-NSM, City I (11/83)
- Lowen-NSM, Soundmaster Compact
- Rock-Ola Grand Salon II Console (6/80)

**PHONOGRAPHs**

Lowen-NSM Prestige ES-2
Lowen-NSM 240-1
Lowen-NSM Satellite 200
Lowen-NSM, City I (11/83)
Lowen-NSM, Soundmaster Compact
Rock-Ola Grand Salon II Console (6/80)

Rock-Ola 484 (11/80)
Rock-Ola 481 Max 2 (1/81)
Rock-Ola Deluxe (10/82)
Rock-Ola 485 (10/82)
Rock-Ola 476, Furniture Model
Rock-Ola 490
Roe-R 85 (10/80)
Roe-Jewel
Roe-R 87 (10/82)
Roe-R 88 (8/83)
Roe-V-MEC (video jukebox) (9/83)
Seeburg Phoenix (12/80)
Star/Vend Video Jukebox
Stern/Seeburg DaVinci (7/81)
Stern/Seeburg VMC (11/81)
Stern/Star Timevideo Jukebox
Wurlitzer Cabarina
Wurlitzer Tarocolo
Wurlitzer Silhouette

Cash Box July 30, 1984
REACH FOR MCA’s NEW HIT SINGLES FOR JULY/AUGUST

BARRY GIBB ■ THE FIXX ■ JIMMY BUFFET

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

FRIDAY, JULY 27, 1984

NEW ALBUMS

■ “MIDNIGHT MADNESS” (MCA-5456)
FEATURING:
“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” “A FINE, FINE DAY”

TONY CAREY

■ “RIGHTeous ANGER” (MCA-5482)
FEATURING:
“What The Big Girls Do” “MODERN DAY DELILAH”

VAN STEPHENSON

GLENN FREY

■ “THE ALLNIGHTER” (MCA-5501)
FEATURING:
“SExY GIRL” (MCA-52413)
“SMUGGLER’S BLUES”

NIK KERSHAW

■ “HUMAN RACING” (MCA-55020)
FEATURING:
“WOULDN’T IT BE GOOD” “I WON’T LET THE SUN GO DOWN ON ME”

STREETS OF FIRE

FEATURING:
“DEEPER AND DEEPER” PERFORMED BY THE FIXX
“I CAN DREAM ABOUT YOU” PERFORMED BY DAN HARTMAN
“COUNTDOWN TO LOVE” PERFORMED BY GREG PHILLINGANES

PUBLISHED BY MCA RECORDS

THE RECORD INDUSTRY NEWSPAPER

DELIVERING THE MUSIC OF THE 80’S