JUDGE OVERTURNS BUFFALO BROADCASTING DECISION
TV HANDS OUT FIRST VIDEO AWARDS
HR SEMINAR HIGHLIGHTS NAB/NRBA CONVENTION
CA TO INITIATE MAJOR ELVIS PRESLEY CAMPAIGN
JULING IN FAVOR OF CREATIVITY (Ed.)
Complete your musical education. Listen to

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EDITORIAL

Ruling In Favor Of Creativity

The ruling by the U.S. Second Circuit Court of Appeals to overturn the two-year-old Buffalo Broadcasting copyright decision should be heralded by every facet of the creative community. The 1982 decision by Judge Lee P. Gagliardi, ruling that blanket licensing of syndicated television shows was an unlawful restraint in trade, was met with outrage by the performing rights societies which vowed to fight to the end to see that their members received fair and equitable compensation for their labor.

The broadcasters seeking “source licensing,” cannot be scorned for attempting to better their own financial situation. But those same broadcasters should not attempt to do so at the expense of the members of BMI and ASCAP. The annual loss of an estimated $90,000,000 in music licensing fees that would have resulted had Gagliardi’s decision been upheld, could be considered nothing less than blatant robbery.

We agree with ASCAP president Hal David and BMI president Ed Cramer in believing that the value of the blanket license will continue to grow as new technologies create new ways to perform music. We at Cash Box are ecstatic over the court’s decision and hope it serves as a warning to other attempts seeking to infringe on the rights of authors, composers and all other facets of the creative community. To deny these people their just due is to stifle creativity.

CONTENTS

ON THE COVER

Since her debut on EMI America in 1981 with the hit single “Morning Train,” Sheena Easton has been a consistent chart winner and has won audiences internationally with her amazing live performances. With this issue, Cash Box salutes the Scottish vocalist with a special cover which celebrates her life and recording history. This extensive coverage marks the coming of age for one of the brightest recording artists to grace the airwaves. This month also marks the release of a new Sheena Easton LP. On EMI, “Private Heaven” will be in the stores shortly and marks the return of Greg Mathieson as Sheena’s producer. Another LP released recently was a Spanish language disc called “Todas Me Recuerdas A Ti” and has already gone gold in Mexico and several other Latin American countries and marks Easton’s first foray into the foreign language market.

Both of these projects reflect Easton’s ambitious desire and virtually unlimited talent and give international audiences the chance to hear Sheena Easton at her absolute best.
39. "IF I FEEL LOVING YOU" - TINA KEMP (BMI 9-782) 45 7
38. "IF I FEEL LOVING YOU" - TINA KEMP (BMI 9-782) 45 7
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1. "IF I FEEL LOVING YOU" - TINA KEMP (BMI 9-782) 45 7

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Girl In Troubles (Tall Dark, Adm. by: Raul/Gee)
B-Side——BMI
Alleys (Show Biz)/Mac/Penn/Roberts
Webrock —ASCAP/P Pub
All Of You (Eilard/April—ASCAP P. Pop Songs
Rotterdam (PS) and Brannam(BM) Adm.
Arnold (Chrysalis)—BMI
Art for the Greater Good (Wayne/Steinbrook/Adm.)
Art for the Greater Good (Wayne/Steinbrook/Adm.)
Arts and B.M.(Adm. by: BMI)
Blue Toes’ (Big Bad Wolf/Morja)—BMI
Body Rock (Chry-Poly—ASCAP)
Bop Til You Drop (Vogue—BMI)
Bouncing Off The Walls (Streetwise—Buddy—BMI)
Breaking (Columbia—Sony/Avici)
Criminals—BMI
Caribbean Slim—BMI
Cool It Now (Generation—ASCAP)
Cover Me (BMI)
Crue Slayer—BMI
Dr. Feel Good (Eddie—BMI)
Dr. Feel Good (Eddie—BMI)
Fitness (Kyung—BMI)
Ft. Lauderdale (Avril Lavigne—BMI)
Girls With Guns (Transquility Base Adm. by: Ado—ASCAP)
Go Intense (Soundd—BMI)

An Alpha Submitted for ASCAP's Top 100 Songs of 1994.
Your customers will be demanding their DTV. The hottest, hippest Disney programs ever. On videocassette. From Walt Disney Home Video.

DTV. It's original. It's classic. It's Disney animation. It's clips from your favorite Disney cartoons set to hit tunes.

It's Donald Duck losing his tailfeathers to "Tutti Frutti." It's Pluto puttin' on the dog.

It's Pop & Rock, with Elvis Presley, Little Richard and Jan & Dean. Golden Oldies, with Annette Funicello, The Beach Boys, and Lena Horne.

Rock, Rhythm & Blues, with Hall and Oates, Stevie Wonder, The Supremes. And more. Each only $29.95. And all, as hip as you can get on videocassette!

To make sure your customers demand DTV, we've created advertising that's really in tune with the market. Including ads in national magazines. And jazzy p.o.p.

So call your Walt Disney Home Video Distributor today. Demand DTV! And before long, your customers will be rockin' to it. While you're rollin' in it.
In 1978, CASH BOX published the most comprehensive and authoritative Country Music Special in the history of the country music industry—and each year outdid itself in presenting the most highly acclaimed /

THE BEST YET TO /

This year, in step with country music’s spectacular impact on radio, television, films and records, CASH BOX presents the ultimate salute to country—

COUNTRY MUSIC 1984 / A stunning tribute to the entire country music labels, publishers, artists and of course, scenesters, who are making history in Nashville.

COUNTRY MUSIC 1984 / is the perfect vehicle for your advertising message.

Reserve advertising space for your industry products at COUNTRY MUSIC WEEK in Nashville in advance of the event.

Advertising Deadline: September 28

Issue Date: October 13
Judge Overturns Buffalo Broadcasting Decision
by David Adelson

LOS ANGELES — The United States Court of Appeals for the Second Circuit on August 19, 1982 Judge Gagliardi decided in favor of Buffalo Broadcasting and approximately 750 other local broadcasters who had asked for cancellation of blanket licensing in order to permit competition for performing rights.

The broadcasters had sought a system of "source licensing," where television producers of syndicated programming could control their rights at the source.

A blanket license fee has been in effect since Gagliardi's ruling pending appeal by both performing rights societies.

MTV Hands Out First Video Awards In New York
By Lee Jeske

NEW YORK — In a star-studded, confetti-filled ceremony at Radio City Music Hall, MTV unveiled its "1 Annual MTV Video Music Awards." Sept. 7, 1982

Herbie Hancock's "Rockit" took top honors, winning five awards, including Best Concept Video, Best Special Effects, Best Art Direction, Best Video (Live) and Most Experimental. Michael Jackson's "Thriller" won two regular awards (Best Overall Performance, and Best Choreography) and the special Viewers' Choice Award. ZZ Top videos won two awards — Best Direction, for "Sharp Dressed Man"; and Best Group Video, for "Legs." David Bowie, whose "China Girl" was Best Male Video and who was awarded a special Video Vanguard Award, was the only other multiple winner.

The two-and-a-half hour show was broadcast live on MTV and is in syndication. Although structured like the many other awards shows on television — two hosts (Dan Aykroyd and Bette Midler) introduced appropriate celebrities who read brief remarks off cue cards before being handed envelopes with the names of the winners on them — the show was entirely different. Touches, such as circus acts performing in the aisles during commercial breaks, jive bands (Japanese rockers), and an audience of 15,000 were like no other awards show. No one watched the show in a normal way.

For Best Video of the Year. Other winners were Cyndi Lauper, "Girls Just Want To Have Fun"; Best Female Video, Laura Nyro, "Pink Cadillac"; Best Male Video, Van Halen, "Jump"; (Best Stage Performance in a Video); the Eurythmics, "Sweet Dreams Are Made Of This" (Best New Artist in a Video); and the Police, "Every Breath You Take" (Best Cinematography).

CHR Inspires Big Seminar At NAB/NRBA Convention
By Russell Reid

LOS ANGELES — The strong resurgence and popularity of "Contemporary Hit Radio" (CHR) was a prime topic among program directors and other attendees of last week's NAB/NRBA convention in Los Angeles. In fact, CHR accounted for one of the convention's best-attended seminars as an overflow crowd of 200-plus jammed the Bilmore Hotel's Music Room to hear a panel of CHR program directors from across the country discuss 1984's hottest format.

Pop radio has seemingly come full circle since the days of Top-40 programming in the '50s and '60s. Hit parades, flamboyant air personalities, big cash giveaways and contests, flashy slogans and jingles and even rock 'n' roll are back. And with a surprising number of stations, primarily in large markets, now completing an evolution from "Album Oriented Rock" to a "Hot Hits" format, listeners are claiming deja vu.

The return to Top-40 has been exceptions- als, but not in most markets. Seminar panelist John Lander, program director at Houston's KKBQ, claimed that CHR helped his station climb out of a two-share to the number one ranking in that market. A similar success was reported by Tim Fox of KPKE in Denver, whose station jumped from a number 15th place in the market to number two. Other positions gained attributed to CHR were reported for stations in Boston, Milwaukee, Washington D.C., Miami and Jackson. And Los Angeles of course is home of phenomenally successful KIIS, generally accepted as the country's leading CHR station.

Most of the broadcasters speaking at the CHR seminar maintained that the format appeals to a broad audience segment, from teens to upper '30s, even though the format is designed and paced primarily for the mid-20s segment. But with more stations adopting the format, some broadcasters foresee increasing difficulty for CHR stations to maintain distinct identities.

"Yes, with all the stations playing hits these days, it is harder to have a distinct musical identity and promotional identity," said Ed Scarborough of L.A.'s KKHR. "One week in L.A., nine different stations were giving away Billy Joel concert tickets. That's just embarrassing."

Several of the panelists wondered whether the sudden and heavy shift of stations to the CHR format might cause (continued on page 13)

RCA To Initiate Major Campaign For Elvis' 50th
By Lee Jeske

NEW YORK — In order to celebrate the 50th anniversary of Elvis Presley's birth, which will be January 8, 1985, RCA is about to launch an extensive year-long campaign which will see the release of a number of Presley compilations and reissues. First up will be Elvis Presley — A Golden Celebration, a six-record, numbered box set made up largely of never-before-released live performances, including airchecks from the Ed Sullivan and Dorsey Brothers television shows. The extensively-annotated set will be shipped Sept. 26 and will carry a suggested list price of $49.95.

Also due before the end of the year are mono-vinyl releases of four of Presley's earliest albums — Elvis Presley, Elvis, Elvis' Golden Records and 50,000,000 Elvis Fans Can't Be Wrong — which have, for years, only been available in electronically reprocessed stereo (they will also be made available in Compact Disc), a greatest hits compilation, Rocker, from which "Blue Suede Shoes" will be issued as a video produced by Martin Kahn Productions (also available in CD); and two singles "six packs" — Elvis' Greatest Hits: Golden Singles Volumes I and II, each featuring six double-sided hit singles, pressed on gold-colored discs.

The campaign, which has been in the planning stages since last January, is under the direction of Don Wardell, RCA's west coast director of merchandise, who is the project's marketing director and Gregg Geller, RCA's division vice president for A&R, who is the project's A&R director.

The worldwide campaign will feature numerous merchandising aids, including a 36"x36" poster which highlights all the releases, a 22"x36" poster devoted to the Golden Celebration set, and a black and gold die-cut of the 50 anniversary logo for use as a display centerpiece.

For Best of Video of the Year. Other winners were Cyndi Lauper, "Girls Just Want To Have Fun"; Best Female Video, Laura Nyro, "Pink Cadillac"; Best Male Video, Van Halen, "Jump"; (Best Stage Performance in a Video); the Eurythmics, "Sweet Dreams Are Made Of This" (Best New Artist in a Video); and the Police, "Every Breath You Take" (Best Cinematography).

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(continued on page 28)

(continued on page 9)
BUSINESS NOTES

Warner/PolyGram Deal Stalls

LOS ANGELES — A Washington federal appeals court reversed a lower court’s ruling last week and granted the Federal Trade Commission’s request for a preliminary injunction that will temporarily block the proposed merger between Warner Bros. and PolyGram. Though the case will ultimately be decided by an administrative judge in a trial in Washington, D.C., that also began last week, the FTC looked on this decision as an “actual victory.”

At the U.S. 9th Circuit Court of Appeals in San Francisco, the judge ruled that a U.S. District Court had “applied an incorrect legal standard” when he originally refused to grant the FTC’s request last April.

CBS To Raise Selected List Prices

NEW YORK — CBS Records will release “selected superstar product,” by such artists as Barbra Streisand, Billy Joel, Paul McCartney and Culture Club, at a $9.98 retail price, due to “steadily-rising cost of manufacturing and marketing records and tapes.”

The company stresses that the list will apply “only to selected superstar releases for the foreseeable future.” Cassette versions of each of these titles will be released exclusively on chromium oxide tape.

BMI To Present Symposium

NEW YORK — Broadcast Music, Inc. (BMI) will present “The Songwriters Symposium” on October 2 and October 3 for all interested songwriters and musicians in the Salt Lake City area. Two three-hour sessions are scheduled: 7 p.m. to 10 p.m. on October 2 and 1 p.m. to 4 p.m. on October 3. The Symposium will be held at Snowbird Ski and Summer Resort, Snowbird, Utah. Both sessions will feature panel discussions as well as Q & A segments. There will be no song evaluations or critiques. Admission is free and no registration is required. The following panel of prominent music business personalities will participate in the two sessions: Stephen Dorff, record producer and writer of “Every Which Way But Loose,” “Through The Years,” others; Ann Munday, publisher, senior vice president, Chrysalis Music; Nei Portnow, vice president, A&R, west coast, Arista Records; Gary Roth, BMI staff attorney; and panel moderator Bobbi Weinstein, BMI executive and writer of “Goin’ Out Of My Head,” “Hunts So Bad,” others.

ASCAP Rep Devany Dies

NEW YORK — ASCAP Senior Station Relations Representative Jack Devany died Sept. 11 at the age of 68 following complications due to heart surgery. He had been with the Society for 37 years and was well known throughout the radio broadcasting industry in the middle Atlantic states. On behalf of ASCAP, he was responsible for dealing with radio stations in that area, assisting them with problems relating to licensing activities. Devany was born in Philadelphia, Pennsylvania on December 9, 1915. He joined the American Society of Composers, Authors and Publishers in 1947, working in the Philadelphia office prior to the creation of a Station Relations Division. In this new division, he handled radio broadcasting relations, and his territory included North and South Carolina, Delaware, Maryland, Virginia and West Virginia and the District of Columbia.

He is survived by his wife Lorraine and a son, John Michael.

Lembo, Heckman Collaborate

LOS ANGELES — Continuing its relationship with MCA Music as artist development consultants, Mike’s Artist Management LTD. has announced that Michael J. Lembo and Eric Heckman will collaborate in expanding the firm’s business opportunities, including it’s publishing interests. Heckman is currently serving as tour administrator for Hall & Oates’ Pontiac-sponsored tour and plans to join with Lembo in developing various corporate sponsorship arrangements.

EXECUTIVES ON THE MOVE

Olin Named — Milton Olin has been appointed to the newly-created position of vice president of business development for A&M. Olin will primarily be involved in developing and coordination of business relationships and opportunities which cut across A&M’s involvement in records, films, video and emerging technologies. In this capacity, Olin will work closely with A&M Records, A&M Films, Almo/Irving Music Publishing and A&M’s international affiliates.

Gray Joins — John Gray has been appointed as regional marketing coordinator. Gray comes to Warner Bros. from five years as program manager of WPLO Radio, Atlanta. He will work out of the Warner/Elektro/Atlantic sales office in Atlanta.

Bindell Appointed — Barry Lee Bindell has been appointed technical sales representative-pacific region for the magnetic tape division of Agfa-Gevaert, Inc. Bindell had previously been an account representative for the Technics division of Panasonic Company.

Larkin Joins — Famous Music/Ensign Music Publishing companies has announced the addition of Nelson Larkin to the Nashville staff as creative director. Under the agreement with Larkin, Famous will administer his Blue Moon Music (ASCAP) and Red Ribbon Music (BMI) catalogues.

Bass Named — Claire Bass has been named to the position of membership assistant for the membership department of the Country Music Association. Bass was formerly research assistant for NBC/Television Burbank. Bass’ new duties include handling membership processing and recordkeeping, as well as assisting the director of membership development and services.

Columbia Appointments — Jeff Jones has been named director, product marketing, east coast, Columbia Records and Jane Berk has been appointed associate director, product marketing, west coast, Columbia Records, as announced by Phil Sandhaus, director, product development, Columbia Records. Jeff Jones will be responsible for the marketing and execution of marketing programs for selected east coast Columbia artists. Since 1983, he has been associate director of the customer merchandising department. Jane Berk will be responsible for assisting industries in developing and managing sales and through marketing programs. She will also be responsible for the planning and execution of marketing programs for an assigned group of artists herself.

She will report to Jones. Since 1982, Berk has been a product manager. From 1980 to 1982, Berk was an associate director, east coast publicity. She joined Columbia Records in 1978 as manger, east coast tour publicity.

Lightstone Named — James F. Lightstone has been appointed director, business affairs, CBS Songs. In this position, he will negotiate and administer co-publishing and co-screening agreements for CBS Songs as well as agreements involving the compositions controlled by the CBS catalog partnership. Prior to joining CBS Songs, Lightstone was director of business affairs for the Playboy Cable Network Inc.

Moreno Named — Brian Moreno has been named vice president of sales and marketing for Active Home Video, Moreno, former manager of marketing for the computer software division of SEGA Toys, Inc., will supervise all phases of domestic and foreign sales for the rapidly-growing video manufacturer.

Tierney Promoted — Blair Television has announced the appointment of John J. Tierney as assistant sales manager of its independent blue sales team in New York. Tierney has been an account executive with this independent station sales team since 1982. Prior to joining Blair he was an account executive with Sellet.

de Florio Named — Alan de Florio has been appointed the new executive director of Sony Music Publishing. de Florio joins Blair from HRP in Los Angeles, where he has been an account executive since 1982. Prior to that he was with KUSI-TV, San Diego, as a local, sales person.

Solomon Named — David Solomon, a veteran of more than a decade in the home entertainment industry, has joined International Video Entertainment as national sales manager. Solomon comes to his new IVE post after serving as branch manager of CBS Industries, a home video distributing company. Solomon also was both branch manager and regional sales manager with Commodore, based in Illinois, responsible for distribution sales in Illinois, Indiana and Wisconsin.

Gaspar Promoted At PolyGram

LOS ANGELES — Jerome Gaspar has been named vice president, A&R, urban contemporary/black music division at PolyGram Records, it was announced by Harold Childs, senior vice president of the division. Starring his career in the music business in 1960 as a recording engineer, Gaspar worked in that capacity through 1974, with such artists as Aretha Franklin, Wilson Pickett, King Curtis, Dionne Warwick and Barry Manilow. He became director of A&R at RCA in 1975 and then held a similar position with CBS in 1979, working with such artists as Mtume, Patti Labelle and others. He also signed Luther Vandross to the label. In 1981 Gaspar became director of A&R at A&M, in charge of Jeffrey Osborne, "The Brothers John-
ONCE MORE, WITH FEELING — Making his second appearance in the Los Angeles this summer, Elvis Costello brought his band the Attractions this time around as well as a saxophone player to help fill things out. Not that they weren't filled out at last June's performance when Costello played to a packed house with only his acoustic guitar. There, the British songwriter shined as never before, treating fans to such songs as "The Only Flame" and "Watching The Detectives." Yet for all of the show's straight-ahead appeal, it had been an audience with a ballad version of his current hit "The Only Flame" which caught many people by surprise. Though he did return during one of the encores to perform the upbeat rendition found on his Columbia LP "Goodbye Cruel World," the spark of adventurousness was still apparent among many of the points during a few weeks. As with June's performance, Costello did an entire solo encore of the moving "Shipbuilding" which moved the crowd to a thoughtful hug. As always, Elvis Costello and the Attractions delivered the goods with a set of inspired and often breathtaking music that proved Costello's ability to act as a leader among the leading groups in contemporary pop music.

NEW RELEASE — The long-awaited Slash debut from the Del Fuegos is in the stores and raving fans as you read this, with the smashing debut single "Outcry" coming from this young Boston band. Seen are (l to r): Brent Giessenman, Tom Lloyd, Slash, Mike Watt and Steven Perry.

TURNING ANOTHER TRICK — After a few weeks/year/album stint with late '70s metal-meets-kings Cheap Trick, Tom Petersson has recently struck out on his own with an album of surprisingly danceable pop-rock. With such cuts as "Lose Your Mind" and "My Car" gaining airplay on a variety of radio stations-from WNEW in New York to the US to Moscow mainstay KMET — Petersson is quickly gaining a foothold in markets where his former band used to reign supreme. Points West recently spoke to Petersson about the project: "It finished the last week of last year, and since then its really been a question of choosing which songs would be on it. It's an EP and so we were only able to pick five, but we had many. My wife Dagmar sings lead on the LP; we had worked together for a long time, working on demos and ideas for Cheap Trick and ourselves, and finally we've got the album out! People didn't really know what to think, but so far the response has been really good." Petersson is also noteworthy because of his involvement on the upcoming solo Mick Jagger album. I had worked with the engineer on the Jagger LP to more mainstay bands like The Doors and through him I met the producer Bill Laswell of Material. He had heard about my experimentation with multi-string basses, and for him, it's the strangest instrument the better! They asked me if I would do some overdubs with the twelve and eighteen string bass...most of the songs are Island-Motown-reggae influenced and I think that Bill just wanted some new sounds. But a couple of the tracks are very hard rock, and with Sly & Robbie playing, the sound wasn't quite what they wanted. I got to solo on drums, and I even had the chance to use some of the smaller drums, and I got to put my own spin on a few of the songs.

WHAT ARE WORDS FOR — Harvey Kurnick's final installation in The Freeway poll of his "Music of the Year" series was released in early April. Entitled "Neighborhood Rhythms (Patter Traffic)," the double album includes participants from the previous two packages "Voices Of The Angels" and "English As A Second Language" as well as Black Flag's Henry Rollins, Wanda Coleman, X's John Doe and Exene Cervenka, the Blasters' Dave Alvin, Charles Bukowski, Iggy Pop, Shredder and many, many others. Also on tap from Freeway/SST is the "Family Man" LP, which will be marketed as a Black Flag disc with one side of Rollins spoken word pieces and one side of Black Flag instrumental. Freeway is also presenting Allen Ginsberg at McCabe's on Friday, Oct. 5. CLOSE TO THE EDIT — Reggie dub poet and rock critic Dale Hawkins will be in support of his latest Shanachie LP "Outcry" with Eek-A-Mouse and others at a reggae club this Sunday, April 11. Or not. Mutabaruka will also be appearing in Santa Barbara and San Francisco on a few upcoming evenings. Melrose Manchester has just signed to RCA following an announcement by Irving Azoff at Manchester's NAB/NRBA performance at the Biltmore Sept. 18. Manchester's debut for the album includes production by Giorgio Moroder, Quincy Jones, George Duke and others. Berni Taupin is also among the musicians on this set for release this summer.

IN SYNCH — New England Digital's Synchclav threw a gala reception to announce the opening of their west coast showroom. Shown here at the Synclav party are (l to r): Quincy Jones and Oscar Peterson, who was the host of the party.

ONE OF the brightest and most sought after vocalist/actors this summer has been Sheila E. Her "The Glamorous Life" single and LP on Warner Bros. have taken the dance charts by storm with sets from the 7th single and the album climbing into the top ten, and the 12" version taking "Carl's" to #1. Her distinctive sound is a combination of Prince's The Starr Company production and Sheila E.'s musical talent she plays everything on the album. Sheila Escovedo began her involvement with his father's band The Escovedo Brothers as she was growing up in Oakland. From that time she has lived and entertained with her father's band until recently. "They had the Escovedo Brothers when I was little and one day my dad called me over and asked me if I want to be his drummer. I just surprised him." Sheila E. has a very unique sound. "The band I play in now is the band that has been with the band around the States and in Latin America. It's grown. It's been in my mid-twenties, her early experience on the drums soon led her to gigs with Herbie Hancock and George Duke as well as playing for "Outcry" with Dave Harrington and tour and playing with Lionel Richie on a tour which ended in February. Yet her own band is very influential in the development of the band. Sheila E.'s connection has been with Prince. While Sheila explained that the two had been friends for quite awhile, the natural relationship between them has become more visible and concrete lately. "After the tour with Lionel, Prince was doing a tour with his Rain band and on the tour, and he asked me if I would do some work with him on the song "Epic City" which is the b-side to "Let's Go Crazy" single. I also played drums on the Apollonia 6 album. He...

SHEILA E. introduced me to his management company and the Starr Company, and we ended up doing my album together. By listening to "The Glamorous Life" album, the techniques and sound of Prince are unmistakable. Sheila explained, "The sound is similar to Prince's because, like him, I play everything. When you hire musicians to come to rehearse. I felt a lot of pressure with all the record company people being there and the band. But it turned out real nice." Sheila E. now rehearsing her band and is set to begin touring later this month, but you won't see her behind her trap set. Remember, this is the glamorous life, and Sheila E. is leading it!

Top Shows Spotlight Music With-In-Studio Performances by Rusty Cutchin

NEW YORK — MTV may have the image, the ratings and the press, but the music on their shows are producers not giving up on the time-honored variety show format just yet in their desire to reveal the stars of today's music and programming. In fact three variations on classic pop music shows will figure prominently in MTV's viewing schedule. The straight live performance revue associated for years with the Ed Sullivan Show is the format for Showtime's Rock of the Eighties! during the next week and the network can continue to build on the pay cable channel. Dick Clark proved that people could be entertained simply by taking a collection of songs from oldies as witnessing live performers, and the syndicated This Week's Music will provide the same old formula, in addition to airing videos. Even that classic of classics, Your Hit Parade proved that a viewer didn't have to have the original artist to enjoy a song, and the recent addition to the T.V. scene, Clark's new Puttin' On The Hits, which, like Solid Gold's man-on-the-street segment, features everyday people performing their favorite hits.

Rock of the Eighties has remained in the format of live music programming consistently featuring an array of the biggest new pop artist, from the September 1983 pilot, with Stray Cats, A Flock Of Seagulls, Berlin, Choked Up and Chain Reaction to more recent episodes showcasing international superstars like...

THIS WEEK'S WAITE — John Waite (l) poses with Livingston Taylor, host of the nationally syndicated show "This Week's Music," one of the new series offering alternatives to non-stop video programming this fall.

Culture Club and up-and-coming new music bands like Oringo Boingo and Madness. Other shows during the past year have featured artists as diverse as Sandu Ballet, Stevie Ray Vaughan, Sparks, Cyndi Lauper, The Alarm, Greg Kihn, Herbie Hancock, The Phychedelic Furs, Berlin, Shalamar, Adam Ant, King Crimson, R.E.M., Nona Hendryx, Human League and INXS.

Rock of the Eighties tapes two shows over a three day period, utilizing seven cameras to capture the eight bands, which include two established bands and two emerging groups for each show. The...
Mobile Fidelity Sound Labs: Mastering The Classics

LOS ANGELES—When former ABC Records executive Herb Belkin joined then-floundering Mobile Fidelity after the late '70s, he knew that there was a small but dedicated consumer market of audiophiles for high-quality original master recordings. When Mobile Fidelity released “The Beatles — The Collection” in 1982-half-speed master recording of the band's complete catalog-Belkin and his associates knew they were in the market to stay. That collection — which was all 25,000 numbered packages manufactured — sold out in just over a year and now goes for as much as $1,000 on the collectors market, up from an original retail price of $325.

There lies one of the pleasant surprises Mobile Fidelity has encountered with each of its releases. Even with a relatively stiff price — $15-$17 for each single LP — and fundamentally old-fashioned product, Mobile Fidelity has survived as a collectors market as well as its original audiophile market. Both groups of consumers still believe in the quality of their vinyl records, and they are certain to be intrigued by Mobile Fidelity’s latest historical package, which has just been released: the Rolling Stones collection. Mobile Fidelity has dipped into its 10-CD recording catalog, and its release is sure to sell out quickly.

In The Studio

LOS ANGELES — producers Jimmy Jam and Terry Lewis are at Larabee Sound making samples for a upcoming Aretha Franklin album. Joining forces with producer Howard Hewett, engineer and producer Toni Greene, and engineer Arturo "Lullaby" Rojas, this collection of songs will be a departure from Franklin's past projects.

Recent releases like her 1985 hit "The Lady," the album "Redemption," and "The Warmth of Your Love," have charted across the pop, soul, and R&B charts, and will be sure to keep the listener engaged.

MARRIAGE UNDER STARS (HI) — Jeff Beck for "Miami Vice" has recently performed an on-stage marriage ceremony for fellow band mate, Janeth Logan at the group’s September 12 New York City appearance on Pier 84. The ceremony will be broadcast live on MTV, and will be available through November. On stage are Janeth Logan, bride David Freiberg, Craig Chauque and "newsletter" Mickey Thomas. Beck, who is only a couple of pages away from becoming a serious multi-media superstar, and Bette Midler's unserving professionalism, which throughout the show elevated the unexpectedly high quality of "Miami Vice," has been witnessed by the show's producers. Beck, who is only a couple of pages away from becoming a serious multi-media superstar, and Bette Midler's unserving professionalism, which throughout the show elevated the unexpectedly high quality of "Miami Vice," has been witnessed by the show's producers.

JULIO, ARE YOU LISTENING? — A Jethro Tull-inspired song recorded by the band, "T's" by Locri, was featured on "Saturday Night Live." The show has been a staple of the late night talk show circuit since its debut in 1977.

TOO MUCH IS ENOUGH — Leave it to Joe Pispo and Eddie Murphy to save the day. The MTV Awards, an admirable concept and appropriate tribute to the current music scene, which has enjoyed a recent burst of innovation, offers a debut to the newly-created Saturday Night Live stars. Clearly undecided whether to parody or emulatethe much-maligned TV awards-show genre, the MTV effort suffered through a surprising number of embarrassing moments, including Rod Stewart's "Rollin' with the Stonez" and the Wachowskis' "Strapdowns".

Nina Blackwood's backstage interview with Carly Simon (which would have looked perfectly normal on the following evening's "Moss America" telecast) and the endless spray of confetti on the audience (it was funny in the movie "Magnolia," but not so funny at this point) illustrated what the show could have been by spontaneously producing the technology and leasing it for the confetti spray and inviting the audience to help beat the hell out of him after the show. It was the most telling moment of a paradox of a production which, in contrast to the above oddities, featured a show-stopping performance by Tina Turner, a Neal-beard-outfit, participation bit with ZZ Top, Topper Wulf's presentation with Cyntia Greer, and the choreography award to Michael Peters (co-winner with Michael Jackson for Thriller), who promptly thanked by name every inaugural "MTV Awards" audience member, "even if you can't be here now, I can't believe what you ever does," the reading of the voting and tabulation procedures by Cyndi Lauper, who is only a couple of pages away from becoming a serious multi-media superstar, and Bette Midler's unserving professionalism, which throughout the show elevated the unexpectedly high quality of "Miami Vice," has been witnessed by the show's producers.
### TOP 30 COMPACT DISCS

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks On 9/22 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1.</strong> PURPLE RAIN</td>
<td>15.99</td>
</tr>
<tr>
<td>PRINCE AND THE REVOLUTION (Warner Bros. 25110-2)</td>
<td>WEA</td>
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<tr>
<td><strong>2.</strong> BORN IN THE U.S.A.</td>
<td>8.99</td>
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<tr>
<td>BRUCE SPRINGSTEEN (Columbia CK 38563)</td>
<td>CBS</td>
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<tr>
<td><strong>3.</strong> THE DARK SIDE OF THE MOON</td>
<td>7.98</td>
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<tr>
<td>PINK FLOYD (Capital CDP-49001)</td>
<td>CAP</td>
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<td><strong>4.</strong> THRILLER</td>
<td>15.98</td>
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<tr>
<td>MICHAEL JACKSON (Epic EG 38112)</td>
<td>CBS</td>
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<td><strong>5.</strong> ELIMINATOR</td>
<td>15.98</td>
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<tr>
<td>Z.Z. TOP (Warner Bros. 23714-2)</td>
<td>WEA</td>
</tr>
<tr>
<td><strong>6.</strong> CAN'T SLOW DOWN</td>
<td>15.98</td>
</tr>
<tr>
<td>LIONEL RICHIE (Motown 6059 MD)</td>
<td>RCA</td>
</tr>
<tr>
<td><strong>7.</strong> HEARTBREAK CITY</td>
<td>15.98</td>
</tr>
<tr>
<td>THE CARS (Elektra 60236-2)</td>
<td>WEA</td>
</tr>
<tr>
<td><strong>8.</strong> SYNCHRONICITY</td>
<td>15.98</td>
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<tr>
<td>THE POLICE (A&amp;M CG 3735)</td>
<td>RCA</td>
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<tr>
<td><strong>9.</strong> WHAT'S NEW</td>
<td>15.98</td>
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<tr>
<td>LINDA RONSTADT (Asylum 62096-2)</td>
<td>CBS</td>
</tr>
<tr>
<td><strong>10.</strong> FOOTLOOSE</td>
<td>15.98</td>
</tr>
<tr>
<td>ORIGINAL SOUNDTRACK (Columbia CK 39242)</td>
<td>CBS</td>
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<tr>
<td><strong>11.</strong> 1984</td>
<td>15.98</td>
</tr>
<tr>
<td>VAN HALEN (Warner Bros. 25989-2)</td>
<td>WEA</td>
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<tr>
<td><strong>12.</strong> ROCK 'N SOUL PART 1</td>
<td>15.98</td>
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<tr>
<td>DARYL HALL - JOHN OATES (RCA CDP-4850)</td>
<td>RCA</td>
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<tr>
<td><strong>13.</strong> AN INNOCENT MAN</td>
<td>15.98</td>
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<tr>
<td>BILLY JOEL (Columbia CK 3057)</td>
<td>CBS</td>
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<tr>
<td><strong>14.</strong> IN THE DIGITAL MOOD</td>
<td>15.98</td>
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<tr>
<td>THE GLENN MILLER ORCHESTRA (GRP GRP 9050)</td>
<td>MG</td>
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<tr>
<td><strong>15.</strong> STAR TRACKS</td>
<td>15.98</td>
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<tr>
<td>CINCINNATI POPS ORCH. (KUNZE)(Telarc CD-30094)</td>
<td>IND</td>
</tr>
</tbody>
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### NATIONAL BREAKOUTS

| 1. IRON MAIDEN | 9. BILLY OCEAN |
| 2. CHICAGO | 10. BOB MARLEY |
| 3. WOMAN IN RED | 11. JIMMY BUFFET |
| 4. DIANA ROSS | 12. ROMEO VOID |
| 5. TALKING HEADS | 13. KENNY ROGERS |
| 6. BANANARAMA | 14. THE S.O.S. BAND |
| 7. DONNA SUMMER | 15. MTUME |

### REGIONAL ALBUM ANALYSIS

#### NORTHEAST

| 1. IRON MAIDEN | 9. BILLY OCEAN |
| 2. CHICAGO | 10. BOB MARLEY |
| 3. WOMAN IN RED | 11. JIMMY BUFFET |
| 4. DIANA ROSS | 12. ROMEO VOID |
| 5. TALKING HEADS | 13. KENNY ROGERS |
| 6. BANANARAMA | 14. THE S.O.S. BAND |
| 7. DONNA SUMMER | 15. MTUME |

#### SOUTHEAST

| 1. IRON MAIDEN | 9. BILLY OCEAN |
| 2. CHICAGO | 10. BOB MARLEY |
| 3. WOMAN IN RED | 11. JIMMY BUFFET |
| 4. DIANA ROSS | 12. ROMEO VOID |
| 5. TALKING HEADS | 13. KENNY ROGERS |
| 6. BANANARAMA | 14. THE S.O.S. BAND |
| 7. DONNA SUMMER | 15. MTUME |

#### BALTIMORE/ WASHINGTON

| 1. IRON MAIDEN | 9. BILLY OCEAN |
| 2. CHICAGO | 10. BOB MARLEY |
| 3. WOMAN IN RED | 11. JIMMY BUFFET |
| 4. DIANA ROSS | 12. ROMEO VOID |
| 5. TALKING HEADS | 13. KENNY ROGERS |
| 6. BANANARAMA | 14. THE S.O.S. BAND |
| 7. DONNA SUMMER | 15. MTUME |

#### MIDWEST

| 1. IRON MAIDEN | 9. BILLY OCEAN |
| 2. CHICAGO | 10. BOB MARLEY |
| 3. WOMAN IN RED | 11. JIMMY BUFFET |
| 4. DIANA ROSS | 12. ROMEO VOID |
| 5. TALKING HEADS | 13. KENNY ROGERS |
| 6. BANANARAMA | 14. THE S.O.S. BAND |
| 7. DONNA SUMMER | 15. MTUME |

#### DENVER/PHOENIX

| 1. IRON MAIDEN | 9. BILLY OCEAN |
| 2. CHICAGO | 10. BOB MARLEY |
| 3. WOMAN IN RED | 11. JIMMY BUFFET |
| 4. DIANA ROSS | 12. ROMEO VOID |
| 5. TALKING HEADS | 13. KENNY ROGERS |
| 6. BANANARAMA | 14. THE S.O.S. BAND |
| 7. DONNA SUMMER | 15. MTUME |

This listing of records outside the national Top 20 showing steady or upward movement is designed to keep retailers abreast of the latest regional sales trends.
NAMN NEWS — Repeating the back-to-back conference format of last year, the National Association of Recording Merchandisers will hold its annual Rack Jobbers Conference from October 29 to 31, followed by a One Stop Conference on October 31 to November 2. The site of the conferences will again be La Posada in Scottsdale, Arizona. The chief marketing executives of major record manufacturing companies, who again will be in attendance, and a major focus of both conferences will be one-on-one meetings. Speakers for the Rack Jobbers Conference include: chairman Jerry Hopkins, Western Merchandisers; the Compact Disc Group; and Egil Juhusen, chairman of Future Computing, a market research firm. Speakers for the One Stop Conference include: Paul Smith, CBS Records; Randall Davidson, Central South Music Sales, and Patricia Moreland, Show Industries/City One Stop, chairman of the One-Stop Advisory Committee. For more information about the Rack Jobbers and One Stop Conferences, contact Pat Daly at NARM (609) 424-7400.

STOCK FOR SALE — Crazy Eddie Inc. recently announced it is making its initial offering of two million common shares at $8.00 dollars each. Proceeds from the sale will be used to repay debt and for expansion. Up to 200,000 shares of the total will be reserved for officers, directors, and employees of the company and its suppliers. Crazy Eddie sells home entertainment and electronic products through a chain of 13 retail stores in New York, New Jersey and Connecticut. Oppenheim & Co. is managing the underwriting.

VIVA LA PROMO — In conjunction with CBS Records, Audio Environments Inc. (AEI) has created a month-long promotion and contest at El Torito and La Fiesta restaurant chains. The promotion will highlight vocalist Julio Iglesias. Throughout the month of September, Iglesias’ music will be played during dinner hours. El Torito expects a listening audience of 600,000. Beginning September 10, AEI arranged with CBS Records for restaurant patrons to be offered coupons for discounts off the price of Iglesias’ two latest albums, “1100 Bel Air Place” and “Julio.” The coupons are redeemable at any Wherehouse records, Saturn, or Virgin Megastore. “Celebrate Julio Iglesias Day” will be held October 2. Patrons will be eligible to enter drawings for prizes to take place every half hour in the bar area at each location. Prizes include Iglesias albums, posters and free dinner guests. Those in attendance will also have the opportunity to enter a grand prize drawing. Those in national grand prize winner will be awarded a free trip for two to any El Torito or La Fiesta restaurant in the country. The package includes airfare, hotel room for two nights, $200 cash and 10 Iglesias albums. According to Ellen Nellrich, director of promotions at AEI, the event was designed to further expose and increase sales of Iglesias’ two latest albums, as well as provide an entertaining evening for restaurant customers. For more information, call (617) 635-4700.

A NEW TOUCH — Standard with every Synclavier Digital Music System is a 12 note velocity and independent aftertouch user programmable keyboard. Manufactured by New England Digital Corp., it is one of the primary instruments used by Pat Metheny among others.

WHAT'S IN-STORE

BANANAS AND LICORICE — London/PolyGram recording group Bananarama were met by over 1,000 fans at a recent in-store appearance at Licorice-Pizza’s Sherman Oaks Galleria store. Pictured at the store were (l-r): Jean McDonald, Los Angeles local promotion and national trade liaison, PolyGram; Bill Follett, regional vice-president, PolyGram; Randy Gerston, marketing director, Licorice Pizz; Sibhan Fahey, Sarah Daffin and Karen Woodward of Bananarama; Jack Lombardo, PolyGram salesman; Gary Cruse, PolyGram merchandiser, Sal Pizzo, purchasing director, Licorice Pizzas, and Roy Anton of Licorice Pizzas art department.
THE FIRST AND THE ONLY — "Video" City Music Hall, that's what New York's Mayor Koch dubbed Radio City Music Hall, to be known henceforth as such only on the annual occasion of the MTV Video Music Awards. Gadzooks! What a glittering event, and certainly (as Bette Midler so aptly quipped) the hippest mainstream crowd ever assembled. Rivaling the Grammys in glitterati, the 1st Annual MTV Video Awards proved once and for all that whether or not anyone is making any money from them, the music video industry is alive, well, and the legend of pop royalty (who, if not actually in attendance, either phononed themselves in or sent a proxy) were evidence enough of a rampant reverence for the medium among industry bigwigs. The awards themselves came as little surprise (for a complete rundown, see page five), the major cleanup being Herbie Hancock, Mi-
chael Jackson and ZZ Top. It was the levy of the hosts which, though certainly expected, was unusually slick for an awards ceremony. Of course, Betie Midler and Dan Aykroyd are probably funny in their sleep. Add the scripted genius of Miller's own barded camp writer Jerry Blatt (et. al.) and you've got some really interesting stuff. The presenters paled in compar-
ison (with the exception of Cyndi Lauper's odd rules reading, in ancient Babylonian, no less). Acceptance speeches were less inspired, but considering the number of stand-ins, this was easily understood (Diana Ross should have been given a special seat stage left, to save all those schlepps back and forth in that big, silver dress accepting for Michael Jackson. Anyone accepting awards for Michael Jackson should be allowed to wear running shoes (at least on stage). And all in, responsibility was well taken by MTV for presenting the new (reasonably new) medium as such. Addressing such questions as "How Is A Video Made" (a burning one, recalling Miller's gibberish, remark, like that of Madonna's virginity) and including a short on special effects. Though hardly explanatory, these shots were an attempt at least to light the environment — the craft of video making. Interviews with top directors, though fleeting, cast some attention in their direction. The show in general, though certainly not brief, had a fleeting quality one associates with music videos, reflecting the medium wall. The only bits that lasted more than a minute or two were the live performances, of which David Bowie's London beaming and Tina Turner's in-the-flesh strut were the highlights. For its initial launch, the video industry is considerably well. A little sparse on the academic angle, but intelligently humorous in spots, and executed with few technical flaws. Next year maybe we'll see more depth (and maybe we won't) but this 1st Annual MTV Video Awards was everything it should have been — fun and light.

A&M VIDEO — The video arm of A&M Records is, as you might guess, known as A&M Video. The division was formed last year, and is directed by Laura Reitman and managed by Z. Zimmermann. Its talent roster is a heavy one, with The Police, The Carpenters, Styx, Joan Armatrading and Joe Jackson just a few of the names on the list. A&M Video is distributed by RCA/Columbia Pictures Home Video (The Pol-
cines) Synchronicity concert, though distributed by RCA/Columbia, is actually an A&M Video production. This video is currently in a last choice for the Oscar of the year. "Truth: Caught In The Act" — Live, which hit retail stores last week.

RICHIE CLIP — Lionel Richie's "Can't Slow Down" LP for Motown has sold over 10 million copies. With sales like that you can afford to spend $275,000 on a video, which is the production cost released for Richie's lensing of his latest single from the LP (the largest selling in Motown history) "Penny Lover." The clip was directed by Bob Giraldi, and shot entirely in an L.A. soundstage.

gregory dohrin

MUSIC VIDEO REVIEWS

ILL PASS • GUS HARDIN • 3:04 • RCA RECORDS • HOGAN ENTERTAINMENT

RCA country recording artist Gus Hardin gets physical in this humorous video of her popular single "I'll Pass." Revenge is sweet here as Hardin shows us her own forceful way of getting even. When the lover she wants out of her life comes knocking, Hardin lets him in for some hard knocks. The beating is complete when the singer releases a few guard dogs to deliver the final message. Deft stuntwork and Hardin's no-nonsense performance are noteworthy.

TORTURE • THE JACKSONS • 6:10 • EPIC RECORDS • PICTURE MUSIC INTERNATIONAL

Jackie Jackson embarks on a hellish odyssey in this thoroughly stylized conceptualization of The Jacksons' "Torture." Tormented by nimble beings of every description and tempted by a gyrating Delilah, Jackie makes his way through a bizarre underworld as several of the brothers Jackson appear intermittently in ensemble. Superb special effects (a breakdancing skeleton especially) and masterful choreography lend particular spark to the complex imagery of this ornate clip.

TWO TRIBES • FRANKIE GOES TO HOLLYWOOD • 3:30 • ISLAND RECORDS • GODLEY & CREME PRODUCTIONS

East meets west in the ring to slug out the big one in this heavily political clip from Britain's top-selling Frankie Goes to Hollywood. As the nations of the world place bets, chief executive stereotypes of Soviet and U.S. appearance play dirty in a nasty one on one, while vocalist Holly Johnson sings his broadcast journalist report from the sidelines followed by the band posing as location technicians. Black humor, or a complete lack thereof, gives Two Tribes macabre overtones beside the basic anti-war statement.

WHERO SHOES? — Elton John runs through a scene during the shooting of his single "Who Wears These Shoes?" directed by Just Jaksin for Picture Music International.
New TV Shows Debut

show pays careful attention to detail and spends a lot of money on post-production, ironing out audio discrepancies with 54-track recording, often with the band's participation. Tickets to the show's taping are distributed via radio station KROQ, where the original Rock of the Eighties format was developed by show co-producer Martin Schwartz. The ticket give-away generally results in audiences as colorful as the performers.

Much of the credit for the show's success must go to Schwartz and Rick Carroll, who successfully marketed their "Rock of the Eighties" concept after forming an entertainment consultancy in 1982. Schwartz had served at Elektra Asylum as National Album Promotions Director. Besides working such acts as The Eagles, Linda Ronstadt, The Cars and Queen, Schwartz handled motion picture projects such as Urban Cowboy, Fast Times at Ridgemont High, Heavy Metal and Diner. After adopting the "Rock of the Eighties" format KROQ became the number one station in the country, turning Carroll and Schwartz (and partner Larry Groves) into the hottest programmers in the business. Carroll, Schwartz and Groves now program stations in ten markets in the U.S. and one in Australia. They also are music consultants to MTV. "We want to showcase new bands," says Schwartz, "We're trying to stay away from the corporate sound." Schwartz feels that despite the proliferation of "concept" videos, the live showcase is here to stay. "Rock has always been alive genre," he says, "Because the market is inundated with video, the bands and the kids enjoy it. I think it complements a video clip show."

This Week's Music is being launched this week by The Entertainment Com.

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TOP 30 VIDEOCASSETTES

<table>
<thead>
<tr>
<th>Week On</th>
<th>9/22 Chart</th>
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</thead>
<tbody>
<tr>
<td>1 THE BIG CHILL</td>
<td>RCA/Columbia 10071</td>
</tr>
<tr>
<td>2 BLAME IT ON RIO</td>
<td>Vestron 9540</td>
</tr>
<tr>
<td>3 UNFAITHFULLY YOURS</td>
<td>Columbia 1438</td>
</tr>
<tr>
<td>4 THE RIGHT STUFF</td>
<td>Warner Home Video 20334</td>
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<tr>
<td>5 AS TELL</td>
<td>Warner Home Video 11272</td>
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<tr>
<td>6 TERMS OF ENDEARMENT</td>
<td>Paramount Home Video 1197</td>
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<tr>
<td>7 TANK</td>
<td>RCA 20275</td>
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<tr>
<td>8 ROMANCING THE STONE</td>
<td>CBS/Fox 1166</td>
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<tr>
<td>9 FOOTLOSE</td>
<td>Paramount 5015</td>
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<td>10 SPLASH</td>
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<td>11 EDUCATING RITA</td>
<td>Embassy Home Ent. 10199</td>
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<td>12 SWING SHIFT</td>
<td>Warner Home Video 11306</td>
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<td>15 ICE MAN</td>
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<tr>
<th>Week On</th>
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<tr>
<td>16 HOTEL NEW HAMPSHIRE</td>
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<td>17 RECKLESS</td>
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<td>18 VERTIGO</td>
<td>MCA 20105</td>
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<tr>
<td>19 CHILDREN OF THE CORN</td>
<td>MCA 20105</td>
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<tr>
<td>20 ROMANTIC COMEDY</td>
<td>CBS/Fox 4722</td>
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<tr>
<td>21 HARRY AND SON</td>
<td>Warner Home Video 20191</td>
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<tr>
<td>22 PURPLE HEART</td>
<td>Warner Home Video 20191</td>
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<tr>
<td>23 ALL THE RIGHT MOVES</td>
<td>CBS/Fox 1068</td>
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<tr>
<td>24 SUDDEN IMPACT</td>
<td>Warner Home Video 10141</td>
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<tr>
<td>25 CHRISTINE</td>
<td>RCA/Columbia 5037</td>
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<tr>
<td>26 GORBY PARK</td>
<td>Vestron 5032</td>
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<td>29 UNCOMMON VALOR</td>
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<td>30 RAIDERS OF THE LOST ARK</td>
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PARTY AT METROPOLIS — Pictured (l-r) at the Academy of Motion Picture Arts and Sciences recent west coast premiere and benefit for the restoration of old films are: Danny Osmond, Pat Benatar, actress-Shawn Southwick and Giorgio Moroder, who restored the film Metropolis. Moroder also produced the film's Columbia Records soundtrack.

FILM HONORS MUSIC — As special tribute to ASCAP, the Academy of Motion Picture Arts and Sciences has prepared a rare evening of entertainment to be held at the Academy's Samuel Goldwyn Theatre in downtown Beverly Hills, California. A banquet is slated, along with a show (featuring some of the industry's most legendary performers) and a pre-show reception. Opening the program will be a song medley created especially for the event by Bill Conti. Oscar-winning song writers such as Marvin Hamlisch, Burt Bacharach, Sammy Cahn and Sammy Fain will be featured, plus film clips from Oscar-winning movies and past Academy Awards ceremonies. The program was written by Rod Warren, with Howard Koch serving as executive producer and it will include such tunes as "Three Coins in the Fountain," "The Entertainer," "Summer of '42," "Since You Went Away," and "GiGi," among others, some of which will be accompanied by screenings of clips from the films in which they appeared. Approximately 40 seats of the Goldwyn Theatre have been removed to accommodate a large orchestra. Tickets are available to the public at $175 each.


IN TV MUSIC — "The Player" Seger and Burt Bacharach have been signed by producer Aaron Spelling to co-write and produce the theme for the ABC TV series, Finder's of Lost Loves.

Dionne Warwick and Luther Vandross will perform the song in the series which premieres this fall on the network this September 22, 9:30 - 11 p.m. and continues weekly in the Saturday night 10 - 11 p.m. slot.

The teaming of Bacharach and Warwick marks a reunion for the writer and singer who, together, for 10 years, were responsible for 25 chart records in the ’60s and ’70s, including "Walk On By," "I Say A Little Prayer" and "Promises, Promises."

THE RIVER RAT FLOATS — The River Rat, a Rickman Production starring Tommy Lee Jones, will be released by the Motion Picture Group of Paramount Pictures Corporation in a regional platform playdate pattern beginning in September, it was announced today by Barry London, president, Domestic Distribution for the Group.

On Thursday, September 13, The River Rat had its world premiere at the Columbia Amusement's Arcade theatre in Paducah, Kentucky, with the stars and filmmakers in attendance, among them Tommy Lee Jones and Martha Plimpton, who makes her debut in the movie, producer Bob Larson and writer-director Tom Rickman. On Friday, September 21, The River Rat will begin its first wave of playdates, opening in 322 locations in the southern region of the nation in such markets as Dallas, Houston, Nashville, Memphis, St. Louis, New Orleans, Baton Rouge, Shreveport, Little Rock, Fort Worth, San Antonio, Pensacola, Austin and Albuquerque, along with the Kentucky area and Cincinnati.

The River Rat will be distributed in the U.S. and Canada by The Motion Picture Group of Paramount Pictures Corporation, a member of The Entertainment and Communications Group of Gulf + Western Industries, Inc. The soundtrack is available on RCA and features such artists as Alabama, Earl Thomas Conley, Deborah Allen, Bill Medley, Autograph, Mike Post and Joe Scarbury. The LP was produced and arranged by Mike Post.

ON THE CHARTS — Soundtrack charts this week include Prince's Purple Rain holding firm at #1. Followed by Ghostbusters, #15; Eddie And The Cruisers, #18; The Woman in Red, #40; Stop Making Sense, #45; Breakin', #49; Footloose, #51; Big Chill, #70; Beat Street, #78; Streets Of Fire, #90; More Songs From The Big Chill, #106; Flashdance, #121; Hard To Hold, #135, Metropolis, #139; Against All Odds, #139; Indiana Jones and the Temple of Doom, #162, Star Trek III: The Search For Spock, #191.

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PREVIEWING LAGE — RCA Records and Allan Carr held a champagne reception to kick off the opening preview of "La Cage Aux Folles" at the Pantages Theatre in Hollywood. Pictured from (l-r) are Allan Carr, producer of "La Cage Aux Folles," Walter Charles, who portrays Albin; Gene Barry, who plays Georges; Jim Bego, RCA Los Angeles branch manager; and Dickey Zwirn, RCA advertising and marketing administrator.
OUT OF THE BOX


After a lengthy hiatus from studio recording, emotional and ground-breaking vocalist-songwriter Rickie Lee Jones returns with this album of varied rural landscapes. Always a writer of considerable depth, Jones here and "Satin Hogs" should break out cuts such as the image-laden "It Must Be Love" and the upbeat and questioning "The Real End" and "Runaround." Subtly complex arrangements and layered harmonies point to Jones' sophistication as a musician and vocalist, with the whole of "The Magazine" hits home most powerfully at the heart.


Stephanie Mills' latest LP for Casablanca/PolyGram, "I've Got The Cure," is another in this sensational vocalist's list of outstanding recordings. Mills is as at home with a sultry balled as she is with wall-pounding dance tunes, a vocal agility matched by each cut on this LP. Plenty here for the clubs as well as the B/C and CHR airwaves. "I've Got The Cure" has already shown considerable chart action with the popular single "The Medicine Song."


This debut from Boston's highly touted Del Fuegos resonates with the best core rock & roll in history. Though the group is young, its writing, performances and most importantly, its spirit is right on target from the opening rocker "Nervous And Shaky." to the upbeat romanticism of "I Should Be The One" and the soulful growl of "Anything You Want." Producer Froom's treatment is also excellent with healthy doses of echo and early rock drumming. This is straight-ahead rock that would make the Boss proud. Look for new music stations out of the box with AOR on its heels.

DEAL WITH IT — Comates — Mercury 822 422-1 M-1 — Producer: Pete Solley — List: 8/98 — Bar Coded

While the Comates are a fairly standard blend of new wave and dance music, their delivery and punch make them unique. Vocal trade-offs among Lyn Byrd, Oliver North and Nic North accent the group's expert musicianship and provide a broad-based sound. Synth-oriented dance rockers like the first single "Resist Her" and "Satin Hogs" should break this New York band to an ever-broadening new music audience. First rate modern rock.

JUST LIKE DREAMIN' — Terri Wells — Philly World 90189-1 — Producer: Nick Martineelli — List: 8/98 — Bar Coded

Vocalist Terri Wells makes her case as an artist to be reckoned with on this LP for the Philly World label. This slick production displays Wells' unique versatility and vocal adaptability with strong R&B cuts like "I'm Giving All My Love" to the jazzy melody of "Who's That Stranger." Other tunes like the poppy "Can't Stop" are indicative of Wells' potential CHR appeal. Destined to become a B/C and Urban Contemporary favorite.

VANISHING POINT TWO — Baxter Robertson — RCA NFL-8039 — Producer: Tony Peluso — List: 8/98 — Bar Coded

This follow-up to Baxter Robertson's debut EP shows a knack for melody and guitar-oriented rock that should gain the Los Angeles artist a solid following. Such upbeat pounders as "Sleeping Dogs" and "The Stones-ish "Connect With You" are highlighted by classic guitar-work and gleaming vocal harmonies. Power rock at its melodic best that should capture the ear of CHR and AOR audiences.

OUT OF THE BOX

DARYL HALL & JOHN OATES (RCA JKL00016) — Out Of Touch (3:55) (Hot Cha Music/Unichappell Music/BMI) (Hall-Oates) (Producers: Daryl Hall-John Oates-Bob Clearmountain)

Taken from their upcoming "Big Bam Boom" LP, Hall & Oates continue in their successful multi-format tradition with "Out Of Touch" featuring typically house rock tempos and a melodic and bittersweet chorus. Highlighting the spectacular voice of Daryl Hall and the group's usual flawless arrangement, the cut is a sure CHR hit that should also work in the dance clubs as did their last hit "Adult Education." Another in an endless string of pop gems from this prolific blue-eyed soul duo.

38 SPECIAL (Capitol P-B-5405) — Stiff percussion rocks this title track from the soundtrack of the Aaron Russo production Teachers. The 38 Speciality of good time rock 'n' roll is brought out full force on this cut, driven by hard-line rock musicianship. A potent vocal and racing guitars electrify the tune, making it a first-class rocker of party status. Good rock dance music for the clubs. "Teacher" is certain rock radio fare with definite CHR appeal.

OUT OF THE BOX

SINGLES

COREY HART (EMI America 8-9206)

It Ain't Enough (3:28) (Crescent Music-Harco Music/ASCAP) (Hart) (Producers: Jon Astley-Phil Chapman)

This follow-up to the surprise smash "Sunglasses At Night" should establish Corey Hart as a true songwriting and vocal find. Lighter feeling and more mid-tempo, "It Ain't Enough" has a smoky, jazzy feeling that will help to open a more sophisticated audience for the EMI artist. Hart's voice is restrained and sultry on this track that is spiced up by tasty sax fills and some intriguing guitar runs. CHR will add this immediately as Hart seems here to stay as a new vocal breaker.

ASHFORD & SIMPSON (Capitol B-5397)


This latest single from classic vocal duo Ashford & Simpson is another testament to their inimitable knack for soulful and appealing hits. Professing the solidarity of a loving relationship, "S.O.S." is a joyous and meaningful track that has both a dance-oriented groove and a melodic chorus. Out-of-the-box cut for B/C and urban stations that should easily cross to CHR and bring Ashford & Simpson once again to the fore of the music scene.

RATT (Atlantic 7-90618)

Wanted Man (3:38) (Time Coast Music/BMI) (Cobby, Pearcy, Cristofanilli) (Producer: B. Hill)

Following the smash "Round and Round," Atlantic recording artist Ratt comes back strong with this hard-driving rocker. With all the expert guitar heard on "Round and Round," "Wanted Man" takes up where that single left off, putting forth a razor sharp cut of scorching vocals and grinning riffs. A heavily rolling percussion furthers the momentum, letting go with the full Ratt heavy metal sound. Prime rock radio material with plenty of CHR crossover potential.

DAZZ BAND (Motown 1760MF)

Let It All Blow (3:55) (Jbette Music/Dazzle Music/ASCAP) (Harrison-Harris) (Producers: Reggie Andrews-Bobby Harris)

The Dazz Band enters the Fairlight-break derby with this single from their upcoming Motown disc "Jukebox" which features the group's trademark vocals. Featuring a popping bass line which propels a nasty groove, "Let It All Blow" is also highlighted by a sing-along rap lyric. Excellent dance material for all audiences that is also sure to gain quite a radio following from urban stations. Look for a big album with "Jukebox."

JOCelyn BROWN (Vinyl Dreams D72 AS)


With this single already gaining Brown dance club support, it is sure to make quite a splash on the singles chart. Swaying dance beat is accented by melodic steel drum fills and Brown's seductive and powerful vocals. Covering the timeless "Want Your Love" theme, the tune's irresistible groove captures the ears and feet, fusing for a top dance and urban track.
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<th>Title, Artist, Label, Number, Distributor</th>
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<tr>
<td>1 PURPLE RAIN (Warner Bros. 25119-1)</td>
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<td>34 SELF CONTROL (Charly ALE 82434)</td>
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**September 29, 1984**
**SHEENA**

Strutting with You is **"A PRIVATE HEAVEN"** and this is just the beginning.

*Love, H.*

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### SHEENA EASTON TOUR

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**ALBUM RELEASES**
- *A Private Heaven* - 9/21/84
- *Todo Me Recuerda A Ti* - 7/84

**TV APPEARANCES**
- HBO Cinemax “Album Flash”
  - Airs September 1984
- SOLID GOLD
  - Airs Week of Sept. 21, 1984

Harriet Wasserman Management, Inc.
Sheena Easton “Strutts” To New Heights For EMI

By Lee Jeske

“I think that she has had an audience in the past that has gone anywhere from 18 years old up to 35,” says Frenchy Gauthier, vice president, marketing, EMI America, about Sheena Easton, “perhaps even 45. That started with Telephone,” that was a record that gave her a whole new audience — the dance clubs, a younger audience. On this new album, with “Strutt,” a lot of things are appealing to a younger audience, a much more upbeat audience, if you can call it that. Without even sacrificing the rest of her audience, her last couple of records have allowed her to expand that audience to a great extent.”

It seems that Easton can not help expand her audience. As she grows, she takes on new challenges and gets heard by new ears. Sure, there’s the balladeer — the For Your Eyes Only girl, who won ‘em in the Atlantic City showrooms. Then there’s the country-pop singer — the one who does duets with Kenny Rogers and sings at the Grand Ole Opry. And the international crooner, whose Spanish-language album is selling faster in Mexico than frufrues. And the TV star — who charms the pants off Johnny Carson with her adorable Scottish burr. But all of those are about to be pushed aside, as Sheena Easton (continued on page SE-11)

Sheena Easton Talks About Sheena Easton

by David Adelson

In late 1979, a young Scottish drama student named Sheena Easton received a phone call from a friend who heard the BBC was looking for young singers to audition with EMI/England for a recording contract. The BBC planned to document a young woman’s rise from virtual obscurity to international notoriety. The documentary was called The Big Time, and because of it, Sheena Easton’s life has been a virtual fairy tale, a story that has yet to subside.

Sheena Easton’s rise to international notoriety continues with the release of her newest EMI/America record, which has been a huge success. Although her beginnings have proved a tough act to follow, Sheena Easton is looking forward to what promises to be an eventful and successful future.

The year 1979 was a good year for Sheena Easton. “I was 19 going on 20 and in my final year at the Royal Academy of Music and Drama in Glasgow. At the time I was singing with a resident hotel trio. We did dinner dances, weddings, Bar Mitzvahs — anything they had. I did material from what was in the charts that week to what was in the charts in 1940. If I didn’t know it, I’d lie and make it up. I was basically just plugging away doing that, thinking once I was finished with college I’d like to go to London. I’d then try to join a band, gig around, send tapes to record companies and do the usual stuff you have to do to get a recording contract.”

It was at the height of Sheena’s “career” as a hotel crooner that she received a phone call from a man who had taught drama occasionally at the college. He had been contacted by a researcher from the BBC who said it was looking for talented teenagers who would be interested in auditioning for a project the BBC was planning. “So he gave me this phone number which I called, not having any idea what I was calling about.” From that conversation Sheena learned the details of The Big Time and managed to secure herself an audition. “They wanted to film a young singer who was just about to break into the professional world. They wanted to document all the things that go into launching a singer — from looking at material for the first single to the various promotions.” The singer learned that the BBC would also film the audition. “It was tricky, because if I didn’t get the recording contract, there would be nothing to film.”

Sheena met with the woman from the BBC the following day. “We went up to the hotel room and she said, ‘O.K. sing to me.’ I said, ‘what?’ She said, ‘sing to me;’ So she sat at the end of the bed and I stood by the window singing to her. I never thought it would happen but she was finished she told me to come down to London next week to sing for the producer of the show.”

The following week, Sheena found herself in a London office facing a group of BBC executives. “First I had to talk to them, they wanted to know what my personality was like and then I had to sing. But this time they gave me a piano. After I finished they told me that I had made it to the final six girls that they would send to EMI.” The producer told her to return to Scotland and to expect a phone call detailing the next step in this somewhat bizarre process. “So I went home, got off the plane, went to my mother’s house where I found a message telling me to call the producer tomorrow. When I called them they said, ‘we changed our minds, we’re not going to send six girls, we’re only going to send you.’” The young drama student was getting closer to becoming a recording artist.

A little over two months after that phone call, Sheena headed to London to audition in front of the top executives at EMI. Besides the pressure of this unusual audition, the hum of the BBC cameras would represent an undeniable presence in the room. “It was very unusual. They agreed to take 10 minutes out of their day and sit down in a room and audition me. If they didn’t think I was worth investing the hundreds and thousands of dollars needed to launch an act, they would just say sorry, and give the BBC another 10 minutes at a later date, when they found another girl. If they never found anybody worth a long term commitment, they wouldn’t do it.”

“So I went on with just a piano that was too low for me and sang, ‘You Light Up My Life,’” “Feelings,” and “I Got The Music In Me.” Now, when I look back, those are the three most overdue songs by Top 5 wannabes.”

Sheena performed for the executives and BBC cameras and then left the room for the studio’s control booth. She sat behind the soundproof window watching as the EMI executives pondered her future. The whole time the BBC cameras were rolling. “I could see them talking but

(continued on page SE-4)
Sheena Talks About Sheena

(continued from page SE-3)

I couldn't hear what they were saying. Then they came in and told me I got it. To say the reaction was ecstatic would be a definite understatement. "My entrance into EMI Records is totally on tape. It's not set up or rehearsed. It was 100 percent genuine."

Following the audition, Sheena went into the office of Brian Shepard who was then working A&R for the company. "He shut the door and told me, 'from now on forget The Big Time. If that documentary comes off, great — if it doesn't forget about it, we're not interested in it.' We're interested in you as an artist. The Big Time is a big bonus but now you have to concentrate on the fact that you're an EMI artist that happens to be doing a documentary, not someone who is doing a documentary who happens to have a recording contract."

EMI recording artist Sheena Easton headed back to Scotland to take her final exams and graduate from the Royal Scottish Academy of Music and Drama. She was the only graduating student that also had to get an attorney to negotiate a recording contract. "I spoke to my attorney on the phone. I couldn't go see him in person since I was studying for the finals for my teaching degree. He negotiated my contract before I ever met the man. We did it on the telephone. By the time my contract was signed, I had spent hours on that phone.

"The day I got my degree I didn't have to worry about a job because I had the recording contract and I had the first EMI advance. I went from being a drama student, deeply in debt — to having enough money to move to London, rent an apartment and buy a couple of outfits. Sheena Easton was beginning a new life."

The debut single for EMI, "Morning Train (9 to 5)," was released before the first airing of The Big Time. "It took them a year and a half to complete the film. They edited it down to 50 minutes. By the time it finally came on — my hairstyle changed 1,000 times. I gained weight. I lost weight, I got married, I got separated — my life changed."

Prior to the airing of that documentary, "Morning Train" remained firmly enconced in the mid-60s on the British charts. The second single, "Modern Girl," was released April 14, 1981. "The documentary was shown and "Morning Train" jumped 20 places in the charts the day after. "Modern Girl" shot up because the kids went to buy the single and when they

(continued on page SE-4)
Dear Sheena, we salute you!

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SHEENA EASTON. Featuring the new single
"Let me take you somewhere you've never been... A PRIVATE HEAVEN."
Sheena Easton Discography  

Singles  

Released  | Highest Chart Position  | RIAA  
---|---|---  
"Morning Train" | 1-30-81 | #1 4-18-81 | Gold  
"Modern Girl" | 4-14-81 | #15 8-1-81  
"For Your Eyes Only" | 6-16-81 | #3 10-31-81  
"You Could Have Been With Me" | 11-9-81 | #12 2-27-82  
"When He Shines" | 3-15-82 | #24 6-12-82  
"Machinery" | 8-20-82 | #61 9-29-82  
"I Wouldn't Beg For Water" | 10-12-82 | #66 11-27-82  
"Telefone (Long Distance Love Affair)" | 8-5-83 | #8 11-5-83  
"Almost Over You" | 12-1-83 | #23 3-24-84  

Albums  

"Sheena Easton" | 2-9-81 | #30 5-23-81 | Gold  
"You Could Have Been With Me" | 10-30-81 | #4 4-12-82  
"Madness, Money & Music" | 9-14-82 | #67  
"Best Kept Secret" | 9-19-83 | #51  
"A Private Heaven" | 9-7-84  

(continued on page SE-6)
Sheena Talks About Sheena

(continued from page 58)

Branigan's "Gloria." "Greg is like Chris in a lot of ways," said Sheena. "They both shine as producers but they let the artist shine through. I feel that Greg has let me get younger in the material."

Mathieson commented, "the thing I like about Sheena is that we think the same way. Sometimes you meet people and your minds are going in the same direction and you don't have to say a whole lot." Mathieson pointed out that the artist is one of the most dedicated he has ever worked with. "She burns hard for hours. When we're looking for tunes, she's very involved, listening to demos everyday. It's nice not to have someone who is wishy-washy. With Sheena, she knows what she wants, she knows how she wants to do it — real clear like it should be."

Bothe the artist and the producer are enthralled with the sound of their latest collaboration, "A Private Heaven." According to Sheena, "I think we both got hungry for dance music after the success of "Telephone," which was a Top 10 dance hit. We wanted to keep it young, spicy and aggressive. We wanted to have pop, rock, dance and ballads in there. Greg fought in my corner to get me songs that normally wouldn't be sent to me, songs shine through just well but a younger feel. Songs that people may have sent to Pat Benatar or to Donna Summer before they would have sent it to me."

According to Mathieson, the new LP "is more aggressive than she has ever been. We've made an album that is fun and danceable and we have sacrificed a thing musically by doing that. It is not a laid back album," Sheena remarked that she doesn't fear alienating her audience with a slightly different musical approach. "They'll see the new look and they'll hear the new sound and some people might say, 'aren't you scared you've departed too much and totally left your AC base?' My answer is no, because when you hear the LP you'll know there are still AC tracks — the ballads are still there. I feel my musical progression has slowly brought the public with me. Of course you'll always lose fans but you'll always gain fans along the way as well. I'm trying my best to keep my audience, as well as broaden it."

The new LP represents another facet of the musical and lyrical maturation of Sheena Easton. "The evolution has been gradual. There have never been any drastic changes. There has always been the ballad side of me which is very prominent on all the albums and there has always been a couple of tracks which have had strong Pop and rock influences. It has just gradually evolved that the more aggressive side of me has come out."

The artist's musical evolution has crossed onto a variety of musical styles. "Yes, I've dabbled into country music and I'd like to do it again." Her duet with Kenny Rogers led to a number one single and exposed the artist to a whole new audience. "I want to open up my marketplace. I'm just a recording artist. I'm a performing artist. I tour every year and I can see my audience getting wider and wider with each new style of music I do. My audience now has kids who go to the clubs, people who listen to country stations as well as a pop audience. The crowds have grown from 3,000 to keep 10,000 people because I've tried different musical styles. I would love to have an R&B album, or do a duet with someone to get into the R&B charts."

In addition to expanding her musical styles, the artist wants to expand internationally. "I'd love to record in French, Italian and German at some point. Recording in Spanish has opened up a new market for me. My English product was selling in South America and people told me if I recorded in Spanish I would open myself up to millions of other people. That's what I did and that's what happened."

"I took three months out of my year with Greg and recorded the Spanish album as meticulously as we would if we were recording in English. We didn't compromise on the quality of the sound. Some artists just throw a couple of foreign tracks down and they don't take the time to do it right. They go down, do one TV show and hope it sells a million. We did it properly. We went down, promoted it, worked it. If I ever did an album in Italian or French I would do it exactly the same way. You have to take the time out to show the audience they mean as much to you as the English audience does. It is really a commitment." (continued on page 58)
Sheena On Sheena (continued from page 29)

What about the risk of burnout or fatigue? "I have to work hard, especially when I see the work Harriet puts in every day — coordinating, making decisions. It's tough for the manager to make decisions about what's good for the artist."

Harriet is Harriet Wasserman, Sheena's personal manager and friend. She is the tireless force who collaborates with the artist on all the things that go into making the artist's career run smoothly. According to Wasserman, whose seemingly endless source of energy is only matched by the artist's tireless work habits, "because Sheena is an international celebrity, the day-to-day responsibilities go from talking to EMI in England to setting up promos in Japan, to planning the Japanese tour, to arranging the Mexican itinerary. I oversee everything from personal appearances to costumes, etc."

Harriet Wasserman has been involved in the artist's career since she first came to the United States. She was Sheena's agent at ICM for years and formed her own management company last May when she was asked to become Sheena's personal manager. "It wasn't even a decision. She asked me and I said yes. I think that you only get the opportunity to work with an artist like this once in a lifetime. I knew that I could always do what I was doing, and do it well, but the challenge and excitement of working for someone who has the potential to be as big of a superstar as anyone around now, can not be passed up. She has a career that's going to last for many, many years."

It was Sheena and her manager that created and designed the "new look" that is graphically documented in the 1984 tour book. According to Wasserman, "The image in the book varies. Up until this tour book there weren't many pictures of Sheena smiling. She has a fabulous smile and I wanted some of that to be shown. The album has a harder edge so we tried projecting that in the pictures. She now has longer hair — I think it's a hipper look, a younger look. When I look at some of the stuff from when she first came over here, she looks much older. Now she looks younger and her music is younger."

The manager is concerned that only quality pictures and concert merchandise be associated with her artist. "Sheena and I looked at lots of merchandise, approved everything, chose everything, chose the colors for everything, and decided not to have as much as we did on the last tour. We cut down the number of concert items to leave just the high-quality merchandise. We want the public to perceive her in the proper way. She is a top-quality artist and the public deserves top-quality merchandise.

What about the future? What's next for Sheena Easton? "I want to do more and more of what I'm doing now," she remarked. "I want to do more albums, videos, concerts and TV specials. It's important to me to have longevity more than anything else. I want to be doing this for however long I want to do it, whether it's 50 years, 10 years or five years. The audience has to see you come again and again and again with good quality shows, good quality videos and good quality TV specials.

And what about the prospect of a film career? "Eventually there will be movies. When I say eventually, it could be next year, or it could be in 10 years. We are being very careful not to jump into the first movies that are being offered to us." A concerned Harriet Wasserman agreed. "We are going to be very cautious about what we choose, because Sheena is very special and she has to be dealt with in a very special way."

So Sheena Easton continues with her seemingly relentless schedule. There will be more tours, albums, videos and television specials and maybe even a feature film. As Harriet Wasserman pointed out, "Sheena has grown so much as an artist — in both her performance and her attitude. There is still so much more to do and more areas to conquer. I think the potential for the future is unlimited."

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"Best Kept Secret"
August 1983
Sheena Easton "Strutts" To New Heights For EMI

(continued on page 65)

Easton straps on her rock and roll shoes and prepares for her film career.

"Sheena has taken a new direction on this album," says Dick Williams, vice president, promotion, EMI America. "I think she felt, as did a lot of programmers, that her image was predominantly 'pop adult' and that limited her exposure on radio and television. This new approach, however, will expand her demographics and open new doors that would have ordinarily remained closed. Telephone," the first single off the last LP, received a lot of dance club play. "Strutt" has followed the same pattern and has enabled us to get some play on urban contemporary stations. When you make a decision to change directions, you sacrifice some 'pop adult' stations, but we've made some significant gains with CHR radio and MTV.

"I can't really take a 'pop adult' ballad and run it the distance at Top 40 right now; they absolutely refuse to play ballads. Her old image limited her exposure, but now that she's taken this new stance, I think the opportunity to really secure all the 250 Top 40 stations that are out there exists. I think that in this album there's something different in mind, something different in music. I think we can change back and give them a 'pop adult' ballad at some point, because there are certain standards in mind, but we are changing."

"The master plan was always to have it that way," says Gauthier. "We know that we'd like it from here to there, and that we'd like it that way. Sheena has taken a new direction, and we've backed it. We have the image that the record was out, then we did the same thing. When people are working in the image, it's very important. So she's definitely very intelligent about not only her own career, but she has a very good understanding of what's happening. She's very much a part of the marketplace. She's very much a part of the image. She understands her audience and what she needs to do to reach a bigger audience.

Like recording in Spanish, for example. "When she puts her mind to it, she's one of the most sincere and dedicated artists that we have," says Geoff Bywater, international marketing manager, EMI/UK. "If she puts her mind to it, and she has one goal in mind, she goes after it. Anytime an artist, particularly an artist with a Scottish accent, is asked to sing in Spanish, everybody's leery. Other artists have tried to make Spanish-speaking records and it hasn't worked, because people can always detect the difference in the accents. But her diligence really paid off, because her Spanish album is doing really big business in South America. Where everybody's been sort of Sheena and put her success to North America or to Japan, she's really become an international star because now she's put South American under her belt as well. Films seem to be the next step in Easton's conquering of the world's entertainment media.

"You know, when she won the Grammy Award for Best New Female Vocalist, she sort of won the hearts of America and over since then she's had a continuous string of hits that have brought her some prominence," says Jim Mazza, president, EMI America. "She's somewhat between Oliviya Newton-John and Stevie Nicks, as far as an artist is concerned and film is the direction that we're moving in. We don't believe that you can make music anymore without some sort of picture relationship, some sort of film or visual relationship and be successful and compete in the top leagues of today."

For artists like Sheena, who have a visual appeal, film has to be a consideration. It's in the program because that's where in the market today there are only too many screens in people's homes today not to recognize that vehicle as a principal area of exposure."

"And not just elongated videos — that's a pretty mundane process. You have to incorporate some plot and a dialogue into whatever you do in that regard. Sheena's a big, big star and that's where we're at, but she needs a little more exposure and we're out to make sure that it happens."

Sheena Easton, though a novice at acting, is no stranger to the big screen. "One of the really interesting things we did in the initial stages of development for this artist," says Mazza, "is to put her in the James Bond film "On Your Eyes Only. We had a song especially written in collaboration with her and, for the first time ever, they used her, visually, in the film. We've created a scene in that movie that had never been done before. And that also helped connect the name, the music with the image, and there's a lot of that's what sort of projected her image."

Her image was further enhanced by the bubbly personality she displayed on various television shows soon after the James Bond film was released.

"Artists that have that extra benefit of being both a recording artist and a personality in terms of talk shows and things like that just add to their overall broad perspective and appeal," says Mazza. "Artists like Kenny Rogers definitely projected a tremendous amount of warmth and humanity that was commercial, commercially attractive and appealing. And Sheena has a lot of those similar characteristics — she's charming and she's humble. I remember when she did that Grammy show that night and she said that everyone had told her not to worry if she didn't win, that it was okay. And she said, 'I didn't think it was okay, because I wanted to win.' And it was honest and they just took it as being honest and just indulged her then."

"Sheena's a tremendously talented and dedicated artist and she's going to make it. In a lot of different entertainment media; it's not like she just makes records. She cuts live — she's out there making things happen."

Sheena Easton is a class act," says Bobby Brooks of IC, Easton's booking agents, "and this tour we're playing the nice halls in town, we're playing the class halls. I think she's got the potential to be a monumental act, you know the next step could be to go to the arenas. She's going the whole gamut of our business — from starting off at the bottom to working up as high as you can go. Her demographics are younger and younger, she's reached the whole spectrum. And, right now, we're putting her in the class halls, the stature halls."

The word "class" comes up again and again in discussions about Sheena Easton. Even her tour merchandise is what Ricky Barlowe, executive vice president of Dreamer L.A., who makes the tour items, calls "designer tour merchandise."

"It's really nice merchandise," he continues, "really hip colors, where you'd find in Westwood. We have padded sweatshirts, we have reversible t-shirts with the logo cut out, we have more sweat material that the audience would really buy and look at. The garments are done a lot nicer than you see at rock shows and the book is done in a very classy way. And it was mostly Sheena's decisions — she picked out the colors, she went to the press shows, she decided how it looked."

"That's very important to her, it was like her little baby."

"She's great, she's a great person — she knows just what she wants and it's been a piece of cake."

"She's just one of the easiest persons in the world to work with," says Geoff Bywater. "If you call her up and say, 'Sheena, you need to do this television show or this radio show,' she'll say, 'Fine, when do I have to go and when do I have to be there?' She just works real hard and she deserves every penny she makes."

"I must tell you," says Bobby Brooks, "that Sheena as a person is an absolute pleasure to deal with."

"She's a wonderful person, she really is," says Frenchy Gauthier. "And she has a lot of input, especially now. She always wants to know what goes on and what she's supposed to do. She has input into everything she does — videos, recordings, whatever."

"She was the act that EMI needed — a good-looking, very beautiful woman with a good voice. Her music was somewhere between, but now it's progressed. So Sheena definitely filled the void, without any doubt, for this label and for the EMI companies worldwide for that matter. She's incredibly successful."

At the age of 25, Sheena Easton's label is expanding, her career is "Strutt"ing to new heights and she's got every entertainment form laid out at her feet. Not bad for somebody who, just over five years ago, was singing in the pubs of Scotland.

"A Private Heaven"
September 1984

In March of 1983 EMI America recording artist Sheena Easton stopped by the Los Angeles EMI offices where label executives toasted the success of her debut LP and Single "Morning Train." Pictured were (l-r): Dick Williams, vice president, promotion EMI/Liberty Records; David Budge, manager, publicity EMI/Liberty; Joe Petrone, vice president marketing EMI/Liberty; Jim Mazza, president EMI/Liberty; Chris Neil, Easton's producer; Dede Arlot, Easton's manager; Easton; and Bhaskar Menon, chairman, Capitol/EMI America/Liberty Music Group.

MORNING TRAIN TO STARDOM — In March of 1981 EMI America recording artist Sheena Easton stopped by the Los Angeles EMI offices where label executives toasted the success of her debut LP and Single "Morning Train." Pictured were (l-r): Dick Williams, vice president, promotion EMI/Liberty Records; David Budge, manager, publicity EMI/Liberty; Joe Petrone, vice president marketing EMI/Liberty; Jim Mazza, president EMI/Liberty; Chris Neil, Easton's producer; Dede Arlot, Easton's manager; Easton; and Bhaskar Menon, chairman, Capitol/EMI America/Liberty Music Group.
Sheena,
Congratulations!
Love, Kenny
an eventual burnout among listeners. “I don’t think you can burn out the hits,” said Denver’s Fox, “but with all the stations turning toward this format, I hope we don’t end up copying each other. We shouldn’t do a top hits format or adopt KIIS-type terminology just for the sake of keeping up. Call letters and slogans don’t make a radio station. Packaging your station, coming up with innovative ideas, beating everyone to the punch is what makes a successful station.”

One issue debated by the panel was CHR’s relationship with video. The panel was divided in its opinion on whether MTV and other video programs are competitive or compatible with radio programming. “We’ve never viewed MTV as competition,” remarked KKBQ’s John Landor. “We mix in MTV songs, we’ve had VJ Martha Quinn on our station, we even do simulcasts and we feel like it is complimentary to our format. That type of association can help establish your image as youthful, hip and so on. We have never found our audience watching MTV to hurt our numbers in any way.”

Rick Peters of WHHT in Boston took a different view on MTV’s attributes. “We don’t even mention MTV. I don’t work for the cable companies and don’t feel the need to promote their product. We have our own video programs and we don’t feel that MTV is, in fact, a competitor.”

“It is hard to ignore a medium that grows as much exposure and fan base,” said Dallas Cole of WKTU in Milwaukee. “For instance, USA Today ran a big article on the MTV Video Awards. We don’t go out of our way to mention MTV, but at the same time, if there is something pertinent or newsworthy involved, radio stations should not shy away from that.”

Air personalities play an important role in the development and subsequent success of CHR stations and most critical morning personalities. In fact, some CHR stations have gone so far as to incorporate up to seven voices in their morning segments.

“With the wide variety of listeners that we have in the morning, I think it’s necessary to have a morning team of personalities,” explained WKTU’s Cole. “Those listeners want the information, but they also want danger and wall stuff that happens in the morning.”

Although WZJU in Milwaukee features a morning team, program director Kat Michaels did not feel that a team was absolutely necessary. “As long as you have at least one person who can work within the format, weave in and out of the music and still be entertaining, I don’t think you have to have a team. It can be one-on-one or live.”

Houston’s John Lander hosts a morning show that features up to seven other voices. “We have an anchor, a sidekick, a sports guy, a news girl and several other voices that help us in a variety of ways,” Lander explained. “It sounds crazy, but according to the panel members, it’s what the market wants and it fills a void for anyone other than morning talk.”

Off issues discussed by the panel included promotions and audio processing. Promotional tie-ins, contests and giveaways, are generally fundamental.

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—Michael L. Eskridge, President, NAB Radio

HOWARD HONORED — During the recent NAB/IRBA radio convention and programming conference in Los Angeles Howard Cosell was presented with The Radio Award for his long-term involvement in the programming contribution to radio. The award was accepted by Howard’s wife, Joanne, and a representative of ABC Radio.

WESTWOOD ONE’S ON THE RECORD — Record third quarter and nine-month revenues, net income and earnings-per-share for the period ended August 31, 1984 were reported by Westwood One, the nation’s largest producer and distributor of nationally sponsored radio programs, concerts and specials. “This three-month period ended August 31, 1984 revenues rose to $3,897,000 from $3,837,000 in 1983, representing an increase of 37 percent. Net income for that period increased to $605,000 from $471,000, representing an increase of 33 percent. Earnings per share increased to $.30 from $.24 as average outstanding shares during that period increased to 2,644,000 from 2,000,000. Revenues for the nine-month period ended August 31, 1994 rose to $9,103,000 from $6,676,000, representing an increase of 32 percent. Net income during that period increased to $1,303,000 from $723,000, representing an increase of 83 percent. Earnings per share increased to $.61 from $.30, as average outstanding shares increased to 2,266,000 from 2,000,000. Arthur E. Levine, executive vice president and chief financial officer, attributed the company’s strong financial performance to several factors including a significant increase in the number of radio stations that broadcast our programs and our ability to attract more national advertisers at higher average rates. These higher average rates spread over a relatively stable cost base providing the Company with substantial operating leverage.”

KCRW LABOR DAY DRIVE — KCRW, 89.9FM, the NPR affiliate licensed to Santa Monica College crossed the finish line on Labor Day completing its 10-day marathon fundraiser with more than 7,000 subscriptions. The record-breaking pledge total was raised by a paid station staff of only eight full-time employees; and more than 100 volunteers. General manager Ruth Hirschman attributes part of the success of the drive to the stations innovative approach to music programming. “KCRW has premiered an eclectic format that combines jazz, classical, reggae, African, folk, salsa and new music, sometimes all within the same hour. Our music programming reflects the dynamic diversity and innovative energy that makes southern California the music capital of the world.” Hirschman also believes that KCRW’s commitment to provide National Public Radio news and special event coverage is crucial to the station’s importance. “You can’t read the newspaper while driving a car. National Public Radio’s news magazines “All Things Considered” and “Morning Edition” are becoming Southern California’s newspapers of the air,” in an unusual feature, KCRW premiered its new music special programming. “KCRW is delighted that it’s found an unlikely home in Hollywood. KCRW plans to continue NBC radio theatre on an exclusive basis, "Ms. Hirschman announced. Hirschman credits the phenomenal success of this year’s subscription drive to a strong daily program schedule. “This is the payoff for a year of hard work dedication and innovation.” KCRW’s signal area covers Los Angeles and Orange Counties. The station is a community service of Santa Barbara Public Media. 96 ROCKS CHARITY — 96 Rock, WKLX Atlanta wrapped up it’s successful “Home Cookin’ III” album, sponsored by 96 Rock, Turtles Records and Tapes and Miller High Life, featured 12 Atlanta bands performing original material. 96 Rock plans a similar project this year, with profits again going to Atlanta area charities.

David Adelson

Stayin’ on the Air — After a recent interview for “The Hot Ones” Robin Gibb (r) is seen with IS Inc. President Jo Interante. IS Inc. produces the show which is broadcast over 300 RKO radio stations nationwide.

STAYIN’ ON THE AIR — After a recent interview for “The Hot Ones” Robin Gibb (r) is seen with IS Inc. President Jo Interante. IS Inc. produces the show which is broadcast over 300 RKO radio stations nationwide.
THE BEVERLY THEATRE, L.A. — The LP has cold fantasticaly and Tina Turner, Capitol's "Queen of Rock 'n' Roll" is running the show. The public at large — most of which has been recruited to Turner fanaticism in recent months — has been waiting for a Turner solo tour (which they got, beginning in July). Winding up at the Beverly Theatre in downtown Beverly Hills, California, Turner's show had the art deco plasterwork of the famed venue trembling in accordance to her worldwide success.

The show was a lesson in energy. From Turner standards like "Valley Deep, Mountain High," to cuts from the latest LP, the lady never lost a beat. Though shy on banter (a welcome relief from the generally awkward palaver most acts seem bent on moulding these days), Turner's communication with the Monday audience seemed real and immediate, like an extension of the preshow electricity that radiated from the assembling crowd. It was obvious that Turner audiences were not your average group of listeners. Most everyone was dressed for the event (light leather skirts were de riguer), with a certain rock sophistication pervading. When the wild haired "queen of rock and roll" burst in and performed "It's Gonna Take a Miracle," it seemed Prince's "Let's Pretend We're Married," exhilaration peaked, if the widespread smiles of the audience as the performance progressed were to be trusted.

Turner's voice was in high gear, despite the fact that this was the second show of the evening of the last day of a touring schedule that began last spring and has continued unabated (with brief pauses to make television appearances). Overcoming a few weak spots in the band, Turner's vocals were gitty and sweeping. With each instant of the show, Turner used every inch of the stage, maulering with cat-like intensity around outsized teline imagoes, each with frayed teeth and glowing yellow eyes.

Entering to the mellower bluesness of "Private Dancer," Turner returned from a brief absence (energetically handled by the crowdousing of keyboardist Kenny Bolin) stunningly swathed in a satin slip and trademark tights and seductively swayed atop a center stage staircase. Not to mention Turner's legendary legs is like failing to acknowledge a ninth wonder of the world. Strutting or standing, they're better than ever. Enough said.

Of special note in the Monday show was the saxophone wizardry of Tim Capella. Resounding solo during various tunes were received with uninhibited appreciation, especially on "Private Dancer," which met with the largest response.

With all of the characteristic Turner dynamism, more than abundant in the Monday show, Turner still managed to include some downtown tunes aside from the expected "Private Dancer," delivering a surprisingly gospel rendition of the Beatles' "Help," Turner explored the most soulful and gut-felt piece of the evening.

"Still," raging R&B and rock rhythms prevailed, finishing with ZZ Top's "Legs," " ... ask me when I'm going to slow down," declared the veteran performer earlier in the show, "I tell them I'm just getting started!" Getting started, maybe. Getting perfected is probably more accurate and Turner's Monday night audience was treated to the rarity of a world-class performer who has come into his own. gregory dobin

James Taylor & Randy Newman

UNIVERSAL AMPHITHEATRE, LOS ANGELES — In what was one of the most complimentary double-bills of the summer, Randy Newman and James Taylor brought the fine art of songwriting to the fore in a series of concerts here.

Co-headlining the show with the more pop-oriented Taylor, Newman opened the show and ultimately provided the more substantial of the two sets.

Performing alone with his piano, Newman was able to achieve an intimacy and rapport with the audience which Taylor only approached briefly in the first few songs of his hour and a half show. While Newman may be best known for his tongue-in-cheek hit "Short People" and more recently with what has turned into Los Angeles' informal anthem "I Love L.A.," it was in the brief eye of the audience that best captivated the crowd. Through such sensitive and insightful vignettes as "Bitter End," and the hilarious "Political Science," Newman painted lyric and aural portraits of America and the American attitude.

The shy demeanor which often seems to consume Newman on stage, was less in evidence this time around as he often broke into his musical intros with off-the-cuff remarks. This more open stage personality might well be a result of the incredible popularity of "I Love L.A."

It should be noted that Turner's show possibly might well be a result of the incredible popularity of "I Love L.A."

Though the group was decidedly first-rate and featured a host of seasoned players including Lee Sklar on bass, Bill Payne on keyboards and Rosemary Butler on background vocals, the number of Taylor's songsmithing was often lost through sheer volume and instrumental muscle. Though the group presented many of Taylor's successes, the memorable new version of "Traffic Jam" was well performed and received, the highlights of Taylor's set were clearly in the opening minutes of pure James.

Peter Holden

Issuing Persons & John Waite

UNIVERSAL AMPHITHEATRE, L.A. — High-tech technopop personified — that was what Capitol recording artist Missing Persons' recent Sunday evening show was here made of. Lights that were truly computer age, with bizarre instruments and moon-age getups to match, gave this evening with one of rock's most progressive popular acts the complete veneer of cutting edge neo new wave showmanship. The glitter and dazzle of lead vocalist Dale Bozzio was an obvious, if ostentatious focal point. Equally highlighted, however, both in stage presence and positioning was the other Bozzio, percussionist husband Terry. Highs of the Sunday show were reached with the dynamic solos of this exuberant musician, who handled his Simmons percussion set with such charismatic nonchalence as to make the odd, high-techish setting seem familiar.

The downstage platform was the perfect placement for such artistry, showcasing one of the act's strongest elements for as a vivid performance piece, separate from the music. Initially stunning was Dale Bozzio's colorfully avant-garde appearance — her day glow pink and white crimped coat especially, which fitted her in the breeze driven by two strategically placed floor fans. Also flattering in the draft was Terry Bozzio's jacket, shoulders piled high with silver tinsel. A spectacle, to be sure, which together with her space rock hipcup vocals spotlighted Dale Bozzio as one of pop's most unusual talents.

Light, if a bit over-amplified rendering of all of the band's hits were covered, including songs from the recent "Rhyme And Reason" LP for Capitol. Making her first trek from the windy upstairs band set, Dale Bozzio took to the apron for some uproarious audience contact during "Right Now," a gesture that was all the more enthusiastically received for its delayed occurance and for the popularity of the tune.

John Waite's opening was a hard act for anyone to follow, due particularity to the energy and understated rock "personality" he presented. It was, however, the music that gave Waite his greatest strength. His No. 1 hit "Missing You" was delivered unambiguously, a gesture that was all the more enthusiastically received for its delayed occurrence and for the popularity of the tune.

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Gregory dobin

MILLION-AIR "MAGGIE" — BMI recently presented Rod Stewart with a "million-air" award while the rock n' roll star was in New York for a one-off concert. The award was given in recognition of Stewart's song "Maggie May" attaining over 1,000,000 broadcast performances. Picture here are BMI's Jack Seel, BMI's Bob Cobbin, BMI's Stanley Catron, vice president, Performing Rights, New York.

YES TO NEW YORK — As part of a North American Tour 84, Atco recording group Yes recently played a sold-out show at the Forest Hills Tennis Stadium in New York City. Shown backstage at Forest Hills are from (l): Yes' Trevor Rabin, Atco general manager Margo Kneaz, Yes' manager Tony Dimitriades, Atlantic senior vice president of promotion Vince Faraci, and Yes' Tony Kaye.
NASHVILLE — Barbara Lavender, chairman of the Lavender Agency, announced the restructuring and expansion of the Nashville-based booking agency and the additions of John McMeen and Louise Dunn to the company. The company will focus on an overall objective of increasing personal attention to the artists and expanding the number of artists within the agency. More staff additions are pending and will be announced at a later date.

John McMeen joins as general manager of the Lavender Agency. McMeen is a 25-year veteran of the music industry. His first experience in booking came in the '60s when he was working for the Wilburn Agency. In the '70s he worked for the Sherry Literary Agency for seven years and later for the Lavender/Blake Agency. He then formed his own booking agency, McMeen/Lynch, and most recently has been working with George Jones. Louise Dunn is joining the Lavender Agency as an agent. Dunn worked as the tour coordinator for the late Marty Robbins, and has been working with Lavender Songbook.

Since the death of her husband Shorty Lavender in 1982, Barbara Lavender has headed up the company. She said of the changes, "We have always prided ourselves in the fact that our company has had a strong personal relationship with the artists we represent. We are committed to an ongoing presence in the Nashville music community and we are looking forward to strong company growth in the months and years ahead."

The Lavender Agency has moved to a new location in conjunction with the restructuring. The address is 1008 18th Ave., South, Nashville, TN 37203 and the telephone number remains unchanged (615)327-9595.

Columbia Gears Up Promotions For New Willie Nelson Album

NASHVILLE — Columbia Records will begin a month-long campaign, which includes radio, television and outdoor advertising buys for a 10-market area in the Southeast, Southwest and Mid-Central regions, toward Willie Nelson's latest album, "City Of New Orleans."

The campaign will be launched at the beginning of October 1981, based on the package's artwork and will extend to additional print advertising by CBS Stations and point-of-purchase materials for in-store displays in the initial target cities. Indianapolis, Cincinnati, Louisville, Nashville, Atlanta, Little Rock, New Orleans, Dallas/Ft.Worth, Houston and Oklahoma City. In these cities the multi-media campaign involves 200, 300, 400, or 500 radio spots running from Sept. to mid-Oct.; 180, 60-second radio buys, scheduled for the end of Sept.; and 20-second television purchases on The Nashville Network and WTBS's Night Tracks.

A 10-day program for The Nashville Network will involve an initial 40-spot buying beginning Oct. 8. A weekend slot for WTBS, running Oct. 12 and 13, will include an eight-spot buy during the channel's Night Tracks, a video-oriented program. Point-of-purchase materials available include 12" x 24" two-sided, album flats, which feature on one side "City Of New Orleans" front cover artwork and a Willie Nelson logo on the other; a 19" x 38" poster layout of front/back cover artwork, a two-sided flat with the album's inner sleeve artwork; and a two-sided, double-bin, die-cut, header card.

The campaign will be launched at the beginning of the month with 125 numbered fine art litho prints of "City Of New Orleans" artwork which are individually autographed by Nelson; in addition, 500 unsigned prints will be offered to branch offices for promotional utilization.

CMA Membership Meeting Set

NASHVILLE — The annual membership meeting of the Country Music Assoc. (CMA) will be held Oct. 11, during the Grand Ole Opry Birthday Celebration, at 9 a.m. in the Knoxville Room of the Opryland Hotel. In addition to the President's annual address, the agenda will include an election of new directors, a vote on bylaws amendments and the presentation of several awards. Although CMA members only may participate in the voting, non-members are invited to attend the meeting.

COUNTRY

Nashville Booking Agency Undergoes Expansion, Changes

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MOST ADDED COUNTRY SINGLES

1. WORLD'S GREATEST LOVER — The Bellamy Brothers — MCA — 22 Adds
2. I LOVE ONLY YOU — The Nitty Gritty Dirt Band — Wagt for Kids — 22 Adds
3. DOES FORT WORTH EVER CROSS YOUR MIND — George Strait — MCA — 20 Adds
4. YOU GIVE UP ON LOVE — Steve Wariner — RCA — 20 Adds
5. I'M GLAD YOU COULDN'T SLEEP LAST NIGHT — Narvel Felts — Evergreen — 20 Adds

MOST ACTIVE COUNTRY SINGLES

1. I DON'T KNOW A THING ABOUT LOVE — Conway Twitty — Warner Bros. — 71 Reports
2. I COULD USE ANOTHER YOU — Eddy Raven — RCA — 66 Reports
3. IF YOU'RE GONNA PLAY IN TEXAS — Alabama — RCA — 66 Reports
4. EVERYDAY — The Oak Ridge Boys — MCA — 65 Reports
5. THE LADY TAKES THE COWBOY EVERYTIME — Larry Gatlin & The Gatlin Brothers — Columbia — 65 Reports

COUNTRY MIKE

STATION CHANGES AND ANNOUNCEMENTS — KRZ/YAlbuquerque has appointed Chuck Logan as the station program director. WPAPA/Panama City has added Eric Owen for the 7 p.m. - midnight shift. Owen is formerly of WRGA/Rome. Rick Miller will move from 7 p.m. - midnight to the 10 a.m. - 3 p.m. slot. Bob Meyer has joined WAKY/Oklahoma City as general manager replacing Irene Runnels. He is the former general manager of WSM/Nashville and has been a general sales manager for WAKY and WLRK. Sandra Kennedy has replaced Meyer and assumed direction of WSM radio sales. Kennedy is joined by John Padgett, who has been named WSM national sales manager. The United Stations Radio Network has appointed Lori Pinkerton to the newly-created post of director/program operations. She will oversee the technical production of the network's five weekly shows and specials. Arbitron Ratings Company will now survey the northern section of San Diego county as a separate metro area for the first time during the fall, 1984 survey period. Arbitron will also begin conducting an additional survey for the Sacramento, CA and Portland, OR markets. The added ratings report will begin for the winter, 1985 book and will bring the total surveys for each market to three annually.

MOUNTAINEER STATION RECEIVES AWARD — The Radio and Television News Directors Association (RTNDA) has announced that WWVA/Wheeling radio has been awarded its northeastern Regional award for best continuing coverage of a story. The station is now eligible for the International Award which is chosen from the regional winners. The station received the award for its ongoing coverage of the economic conditions in the Upper Ohio Valley. The entry included two segments from the August, 1983 documentary “The Graveyard Shift,” which dealt with the area’s high unemployment rate and future prospects. Also reported were the employee purchase of Wornton Steel as well as various related reports on the issue.

John Lentz

PROGRAMMERS PICKS

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<td>Andrews</td>
<td>Mama She's Lazy — Pinkard &amp; Bowden — Warner Bros.</td>
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<td>America — Waylon Jennings — RCA</td>
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<td>Kirk McCall</td>
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<td>I'm Glad You Couldn't Sleep Last Night — Narvel Felts — Evergreen</td>
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<td>Skip Davis</td>
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<td>Davis</td>
<td>Home Again — Judy Collins with T.G.Sheppard — Elektra</td>
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MONEY RAISING AUCTIONEERS

WMZQ/AFM/FM's morning team, Jim London and Mary Ball, auctioned off baked goods to benefit the March Of Dimes. The team raised $600 in two hours, making a total of $75,000 that they've raised for various charities.

Barbara Mandrell


MOE BANDY & JOE STAMEL (Columbia 38-04601)

The Boys' Night Out (2:42) (Muller/Ban-Ron—BMI) (J. Stampley, D. Rosson) (Producer: Blake Mosley)

BONNIE NELSON (Door Knob DK 84-221)

Ladies Man (3:12) (Tappan/Ronzonato—ASCAP/Johnny Davis—BMI) (Tappan, Roth, Grazier)

ROY CLAYBORNE (Challenge C-110)


MICKEY GILLEY (Faith—BMI)

She Cheats On Me (3:40) (Faith—BMI) (M. Gilley) (Producer: Mickey Gilley)

FEATURE PICKS

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She Cheats On Me (3:40) (Faith—BMI) (M. Gilley) (Producer: Mickey Gilley)

Expressing my thanks to all the DJ's for making my record "Sometimes Love Is A Path In The Heart" a great success.

Cathy Buchanan

Sullivan and Bean Talent Agency

Rustic Records

615 Durrell Drive

Nashville, TN 37211

Promotion: Bill Wince/Genie Kennedy

Anne J. Morton/Fred Benson

Cash Box/September 29, 1984
KOINONIA—IG A PHRASE — Guitar great Larry Carlton (right), makes a guest appearance with the jazz band Koionia, during a recent concert at the <strong>Grados</strong> Restaurant, 9th Ave., CA's popular jazz club, The Baked Potato. The event was held to kick off the release of Koionia's next LP, "Celebration," on Breaker Records.

WIMP WIGt's admirable labs — Timeless Records. Timeless is a European anomaly, because while most continental labels have primarily recorded jazz of the more adventurous variety (Black Saint/Soul Note, HatHut, FMP, Moers, etc.), Wimp Wig has spent time at Timeless recording the best of the modern-day American big bands. There's Tony Walton, Art Blakey, Benny Golson, George Coleman, etc., with some swing (Lionel Hampton), salsa (Machito), and more thrown in for good measure. Based in Wageningen, Holland, Timeless has had a spooky time recently in Amsterdam, with the players having become a hallowed cult in a few of the more traditional jazz clubs. And the records have been quite a bit behind the times. But now, Wimp Wig and his label have fallen into the hands of Tony Walton, who is currently directing the委宣传 for the label.

EASTERN KEYBOARDS (AND HORNS AND STRINGS AND...) — The Jazz Center of New York has announced the lineup of the 64th NARAS Annual Grammy Awards, that's happening at the Radio City Music Hall this year. The event is produced by the venerable music producer and performer, Charlie Faison, and their venerable leader, Cobi Narita...
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<th>No.</th>
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**Album: Top 100 B/C Songs (Including Publishers and Licensees)**
SAULSBERRY'S SIZZLING

With his new single, "I WONDER." From his soon-to-be-released debut album KEY SAULSBERRY

Produced by Stanley Clarke and
Benjamin F. Wright, Jr.
TOP 75 ALBUMS

THE RHYTHM SECTION

THE MIXER BEHIND THE MUSIC — In light of Herbie Hancock's five-award blitz at the MTV ceremony and his current 35-city tour, Hancock-watchers have been reminded of the irony, graciously acknowledged by Hancock himself, of this giant of jazz and fusion, who had contributed so much to both the American musical scene in terms of composition, innovation and experimentation, owes his recent success in large part to outside forces, the English video production team of Godley and Creme and video director and Bill Laswell, who created the video for Hancock under the production group name, Material. But the "Rockit" sound greatly benefited from the efforts of another artist who reflects what has to be the surprise musical trend of the 80s in black music.

40 DANGEROUS BAR-KAYS (Mercury/Polygram 83574-1) 36 25

41 CATS WITHOUT CLAWS UB40 (Island 1-4705) 35 37

42 HAVE A GOOD TIME VANILLA SISTERS (A&M 55035) 37 9

43 EGO TRIP KING TUBBIE & THE WAILERS (Goody/Motown 6750) 39 9

44 SO WHAT YOU MEAN TO ME LOVIN' YOU (MCA 55036) 45 5

45 THRILLER MICHAEL JACKSON (Elektra/EPIC 56916) 43 93

FLOWER CHILDREN — Trumpeter Jeff Tyzik was recently in New York to promote "Mama's Thick-Ass PolyGram LP, "Jummin' In Manhattan," and to attend a party for the opening of his first Chicago club, "The Windup." Pictured at the party are (l-r): Jeff Tyzik; Diane Curry of "Of The Field" recording artist Muame; and Yvonne Curry, "Of The Field"

Drums in local bands — which explains his acute sense of time. In 1975 he traded in his drumsticks for a pair of turntables. Influenced by Kool DJ Herc, the Bronx's king turner, known for his die-hard DJ turntable setup, Tyzik began advancing his own ideas. In 1982 he became the original resident DJ at New York's Roxy. His agility with the turntables, supported by good taste and an encyclopedic knowledge of music, helped create the Roxy's international reputation as a "Rockit" haven. That same year, D. St. released his first single-"Grandmix Cuts II Up" on Celluloid. Co-produced by Material, the record won popular and critical acclaim, as did the follow-up, "Crazy Cuts," which sold 100,000 copies in the U.S. alone. In 1983, Bill Laswell approached D. St. to work on sessions for Herbie Hancock's "Future Shock" LP. Typical of the Material collective's unorthodox matching, the collaboration spilled over to Hancock. Besides performing on the cut "Earthbeat" and the Grammy-winning, million-selling "Rockit," D. St. also co-produced "Lookin' for a Rockit," to be the prime exponent of scratching on record, he also became the first scratch DJ to perform on stage as part of a live band. Having already appeared live with Material at the Montreux Jazz Festival in the summer of 1983, D. St. released Hancock's latest 12-inch, "Hard Rock," from the "Sound System" LP. It's been a dream association for the DJ from the Bronx. Hancock's new media visibility has pushed D. St. to tour Europe and America as part of Hancock's road band. He also visited Japan with Laswell recently, performing on television, in discos and at a scratch clinic for Japanese Djs.

After the success of "Rockit," D. St. put together "Mega Mix," an innovative mix of "Rockit" and other cuts from Hancock's "Future Shock" LP. He has just released "Mama's Mix II" which took Celluloid, utilizing some of the label's other releases for his turntable tricks. He also co-produced Hancock's latest 12-inch, "Hard Rock," from the "Sound System" LP. It's been a dream association for the DJ from the Bronx. Hancock's new media visibility has pushed D. St. to tour Europe and America as part of Hancock's road band. He also visited Japan with Laswell recently, performing on television, in discos and at a scratch clinic for Japanese Djs.

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Punchin' in (New York) — At Quadrasonic... Pumpkin is in the studio laying tracks for a new Profile LP called "Pumpkin Presents Errol Bedward." This album features James Crab Robinson, Desiree Lindsay, Lenny Underwood and Pumpkin, who reveals his true identity...
United Kingdom

LONDON - WEA/UK has switched from a problem area to one of WEA International's best companies according to Nesuhi Dickins, president of WEA International, addressing the UK company's annual sales conference at the South Coast resort of Bournemouth, Eriugen 26. Dickins said this was due to BBCs "outstanding performance" throughout the past year. "What Rob Dickins (chairman WEA UK) has done is absolutely fantastic". Dickins said. "The company is the talk of WEA International."

Using the analogy of the British soccer leagues Dickins said, "The past year has seen us go from being Third Division straight into the first. Artists and managers find us either a strong alternative or first choice, and TV come to us more seriously and the press has never been better. But we're not league champions yet. It will have a virtually synonymous US and UK release. The group, led by young Scotsman Roddy Frame, is to commence a UK tour later this month to help promote the album."

David Bowie's new single "Blue Jean" was released in the UK this week by EMI America. The song has been distributed to an international market and is expected to be released on September 24. Recorded in Canada, it includes cover versions of Leiber and Stoller's "I Keep forgetting" and "God Only Knows" by Beach Boy Brian Wilson. The long-awaited video "David Bowie— Live" will be released by Videofarm.

Music on September 26. The 60-minute tape was filmed during Bowie's "Serious Moonlight Tour" in Philadelphia, Coliseum, Vancouver and includes an exclusive interview with the singer. The UK's leading country promoter Mervyn Conn announced a major expansion plans, including the launching of a new label and a move into music video production. He will continue to retain exclusive concert contracts between now and Christmas and plans 45 concerts next year, will include the England, Canada, and the US. For the past 17 years he has promoted the UK's top country artists, the Wilburton Country. First signing to Conn's new record production division is Astrid Gilberto, whose "The Girl From Ipanama" is enjoying a new lease on life on the US charts.

Argentina

BUENOS AIRES - CBS hosted a typical "asado" (party for a barbecue for nearly 140 people) to celebrate the 25th anniversary of the Centro Cultural del Disko, one of the leading retailers in this market. The event was scheduled on Tuesday to make sure that all employees of the seven branches of the Central to attend. The CDD decided to do a special show in September 1959 as a discount retailer, offering prices percentage less than usual prices at that time and has been engaged lately in wholesaling and super.

Ruben April of Interdisc reports that seven of the lastest releases by his company are selling strongly. Lionel Richie's album has exceeded the 80,000 mark, while a compilation of melodic hits by Jose Veloz has sold around 60,000 albums the "Sound Explosion" LP has reached the 15,000 level. Another strong seller is the Facundo Cartal album, "Ferrocarril". Ruben has two SRO appearances at the Obras Stadium, after steady work at many smaller venues during the last several years.

miguel smirnoff

World Youth Festival Set For Jamaica '85

LOS ANGELES - Senator Olivia Grange, coordinator of Jamaica's cultural events, recently announced in Kingston that the island will be the sponsor and host to the inaugural World Youth Festival Of The Arts. The gathering will include an international pop music concert as well as a film festival and a Jamaican showing of its traditional music and dance.

Set to be held in Kingston from April 1-9, 1985, the showcase is separate from a United Nations activity but it is "Jamaic'a s own salute to the U.N. International Year of the Youth, 1985."

Argentina

INTERNATIONAL BESTSELLERS—United Kingdom

Brazil To Be Beamed To U.S.

By Chrisley Iley

LONDON - British music videos can now be instantly relayed to 500 TV stations across the United States thanks to a revolutionary new service. British Satellite Communications Ltd. (BSC) has linked with Western Union and Visnews to provide a satellite link specifically for music video transmission. The service was developed by BSC, Western Union and Visnews - providing a satellite link specifically for music video transmission. The service was developed by BSC, Western Union and Visnews to provide a satellite link specifically for music video transmission. BSC is marketing the service to broadcasters offering mass distribution on a scale never before possible. Potential customers may have the choice of sending a live signal or pre-recorded video tapes for broadcast-quality transmission relayed weekly from London to New York which can then be fed to US cable TV.
New TV Shows Debut

(continued from page 14)

pany, headed by Charles Koppelman and Martin Bandier. The company’s publishing arm boasts over 50,000 songs including the score to the Broadway musical Cats. The company has also registered successes in records (Eddie Murphy, Weathergirls), production (Endless Love, Guardian) and series music production (Fame).

The show, hosted by Livingston Taylor, will be a one-hour daily show and a weekly, one-hour program. It will feature “hot 100” videos played every day of the week. It is similar to Top 40 radio station programming. In addition, the show’s studio audience and its core group of dancers are spotlighted against a background of videos projected on a 100-foot screen. Some of the artists scheduled to appear on the initial episodes include Tina Turner, Scrofula, Juice Newton, Southside Johnny, Laura Branigan, John Waite and Bon Jovi.

Taylor sees an important role for the show in terms of the so-called music video revolution. “My feeling about video is that it’s inherently limited. What people really want to see is in the live performances. And they are more important than the interaction between human beings.”

Up a different alley altogether is Clark’s Puttin’ On The Hits, which debuted last week on 125 stations, including outlets in every major market. The show combines comedy with music, and contestants are judged on appearance, originality and lip-syncing ability. The best talent to reach the rewards of commercial television. MCA TV, the show’s distributor, is sponsoring local auditions at shopping malls across the nation to find potential performers.

Among the top prizes in the local promotions is a chance to be part of the Hollywood and an appearance on the national show.

After pioneering the rock music television show with American Bandstand, still has the space-time continuum in front of him. That is if he can spend the ensuing years exhibiting his staying power in the field of network television. With the success of last year’s Star Search, the amateur show has made a decisive comeback, and by playing the fantasies of music-crazy viewers, people will take a second look at the Star/Hollywood legend and maybe have his finger on the popular pulse.

NAB/NRBA Convention

(continued from page 18)

part of the marketing strategy of CHR stations, just as they were two decades ago, “Aggressive Marketing,” “On The Streets,” were terms used frequently by the panelists in despot to crunch their promotional philosophies.

And Gary Berkowitz of WHYW in New York feels that audio processing is one of the most important things you can do to complete a successful CHR format,” Berkowitz said. “CHR needs to be the best, biggest, loudest sound on the dial. It has a psycho-acoustic effect on the listener. Put the reverber on the sound chain, pull 20dB of compression behind it and another

biggest, loudest sound on the dial. It has a psycho-acoustic effect on the listener. Put the reverber on the sound chain, pull 20dB of compression behind it and another

you watch people go through a dream sequence in a video, it’s music that moves people, and the important thing is that interaction between human beings.”

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biggest, loudest sound on the dial. It has a psycho-acoustic effect on the listener. Put the reverber on the sound chain, pull 20dB of compression behind it and another 20dB on the microphone and go for it. There should be little finesse in CHR. It’s got to be raw and unpolished.”

Questioned as to how CHR will have evolved in five years, the panelists expressed optimism perhaps guarded by the guilt of too many format changes.

“Three or four years down the line I don’t think there will be any major CHR competitors in each market,” said WKTJ’s Cole. “I think the stations that are the most committed to the format are the ones that are going to make it. But I think there will always be room for at least one CHR station in each market.”

“Radio is show business,” said Kat Michaels of WZUJ. “Personality and entertainment are things that people are going to want to hear. As long as we can keep that entertainment and excitement alive in this format, CHR will last a long time.”

DYNAMO POOL TABLES 4x8-$1,000 each 1/3 deposit balance due C.O.D. I want to buy 22 Crown Club Machines in good condition, honky Adams Amourpale Co. 114 South 1st, P.O. Box 3644, Temple, TX 76501

TRUMP: Tapper 4-S495; MATA ton. $539

BUYOUTS: — 504) 651-5757

WANTED: Miss Peterson ct, right ball valve pinball, right ball selector pinball limited edition. Swavors job color or RAW. Here for sale at private price. Sebring Village. Freeport, Ill. 600,000 or best offer.

HUMOR

FOR SALE: — Stock Markets, Ticket-Tapes, and H. Flyers. We also carry a complete list of Seals and Upgrates. We are also Distributors for Cash and Free Pay Racer Machines. Antique items for sale. Call Wallace Daily Newspapers code 392 - 397-5921. Montgomery, W. VA.


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AROUND THE ROUTE
by Camille Compasio

At the recent Sept. 6-8 distribs conference held at the Hyatt Embarcadero Center in San Francisco (Cash Box, Sept. 22), Bally Sente mapped out its plans for the coming months with regard to product, marketing, advertising/promotion, research and development, parts and service, et al and its intent to fully address the needs of operators and, hopefully, create a turnaround in the ailing coin machine industry. This was the first such gathering held since the acquisition of Sente Technologies by Bally Mfg. Corp. in April of this year and it drew a full distrubution plus a good number of reps from Bally corporate, Bally Midway and Bally Distg. Eight new games were premiered at the meeting (some in completed form) and will be featured at the Oct. 24-27 AMOA convention in Chicago. In speaking to the group, proxy Bob Lundquist referred to the industry's current ailments (market saturation, decrease in player interest, reduced buying, etc.) and advised distribs that Bally Sente is "coming back to the marketplace with a 'library' of games," to appeal to a wide range of player tastes. "We will be building to order," he said, adding that the company did not presently intend to ex-

Digital Names Shaw; Klimek Promoted

CHICAGO — Mike Shaw has been named director of public relations and communications for Digital Controls, Inc. of Atlanta, according to Mike Macke, chairman of the board.

"We are particularly pleased to have Mike Shaw on our staff," said Macke. "His understanding of the needs of the coin game operator and his dedication to the advancement of coin-op amusement are important to our goal of playing a leading role in ensuring success and strength in our industry."

Shaw has been researching and writing about the coin-op industry since 1980 in various editorial positions with Play Meter magazine.

In his new position, he will provide information and formulate advertising on Digital Controls' products. He will assume responsibility for maintaining the firm's reputation as the marketer and manufacturer of top selling counter-top video games.

"I am happy to be a part of the company that had the vision to conceptualize and develop the counter-top game," Shaw commented. "Digital Controls' understanding of the adult market is helping the recovery of our industry from its recent slump. I am especially pleased that Digital Controls wants me to continue writing and speaking on behalf of the entire industry."

Klimek Promoted

Michael Pace, DCI's vice president/engineering director, announced that David Klimek has been promoted to manager of research and development at Digital Controls. As an electronic engineer for the past two years, Klimek has been involved in design and quality control, helping develop DCI's 5-in-1 counter-top video card game "Little Casino II," conversion kit "Little Casino III," and the "Countercade" video game system.

"David will be the information source on all projects we are planning or working on in research and development," Pace noted. "Of particular importance will be his role as liaison between our department and the DCI manufacturing division. His assistance in administering this division enables both of us to contribute more effectively to the creative side of things, to get more products out, in essence to help Digital Controls keep its position as the leader of the counter-top amusement field," he concluded.

Jerry Marcus
Departs Atari

CHICAGO — In a joint communique, John Farrand, president and CEO of Atari Games, Inc., and Jerry Marcus, vice president-sales of the Coin-Op division, announced Marcus' resignation.

Farrand stated that Marcus will remain on special assignment with the company for a period of time. Marcus has, however, relinquished any responsibility for Atari sales and marketing.

It was further announced that Shane Breks, formerly vice president of international sales, will assume responsibility for worldwide sales.

Kevin Hayes, whose previous duties included financial controller and managing director of Atari Ireland, now takes on the role of chief financial officer of Atari Games, Inc.
Bally Sente Is 'Back On Track'

CHICAGO — Bally is aggressively charting a course that will result in the fall debut of seven new games, the revival of some old favorites and a fresh game marketing concept, as revealed to distributors during the company’s September 6-8 conference in San Francisco.

According to Bally president Robert Lundquist, Bally’s recent acquisition of Pizza Time Theatre’s game subsidiary has given him the financial backing and stability to pursue the potential of the first generation Sente Arcade System (SAC) interchangeable game system. The system gives arcade operators the freedom to change one game into an entirely new one by interchanging a hand-sized, 14-inch cartridge, control panel and graphics panel.

“Bally acquired Sente because the company believes the interchangeable game system is the way of the future,” Lundquist said. “We are in the process of building a design and engineering staff to produce a wide complement of games.”

Lundquist, 34, said Bally intends to create a library of software for its SAC I interchangeable video game systems and will also experiment with a new leasing program in which both the game frame and the software may be leased.

The intent is to create a "library" of software for the company’s SAC I game system stemmed from a summer distributor’s advisory council session (Cash Box, 9/22/84). Those participating agreed that Sente should not enter the marketplace until it has a large complement of games to offer distributors and operators.

This finding has resulted in a plethora of activity at the firm’s Sunnyvale, California-based research and development complex. The recent acquisition of Imagic principal and award winning game designer Dennis Koble, combined with the talents of hardware designer Howard Delman, master programmer Ed Rothberg, senior vice president of engineering Roger Hector and others assembled under the direction of company chairman Nolan Bushnell make Bally Sente one of the most creative video game design, production, research and industry, Lundquist said, “We still have some positions to fill,” he added.

“But we’re only looking for the very best game designers and programmers. At least 100 people apply for every job opening here.”

Of the SAC II system, which is expected to be debuted as the upcoming AMOA convention in Chicago, Lundquist stated that the system will be the first game system to combine motion with screen graphics to create an entirely new dimension in video games. Bally Sente is also negotiating with licensees of former video game hits for the right to offer these proven performers as part of the Bally Sente software library.

Before the AMOA, however, the new games will undergo test marketing procedures not unlike those utilized in Hollywood. “The major movie studios wouldn’t release a new film without advertising, publicity and test previews,” Lundquist said. “We intend to experiment with all these marketing techniques in getting the word out about our games.”

Backed by a strong parent company and what he feels is the most marketable product in the coin-operated video game industry, Lundquist feels encouraged and says that his sentiments are bolstered by Bally's enthusiasm for the SAC I interchangeable game system. “The industry is going through a shakeout situation that can be compared to the transition years of the movie or automobile businesses,” he said.

“In the final outcome, what was once dozen of the major manufacturers becomes a select handful. I believe we’ll be one of those survivors in this industry and look forward to the challenges ahead.”

INDUSTRY NEWS

AROUND THE ROUTE

(continued from page 29)

l-r) Marianne (Mrs. Terry) Moss of Rowe-Moss, Vicki (Mrs. Bill) Kraft of Shafter Dist., Mary Jo (Mrs. Steve) Shafter of Shafter Dist. and Nancy (Mrs. John) Shingler of Peach State; (photo 3, l-r) Nolan Bushnell, Bally Aladdin's Castle president Maury Fehrin, Bally Midwest’s John Murnane and Bally Distg., Mike Rudowicz; (photo 4, l-r) Bally Sente's Shirley Dalton and Southwest's John Gaten. On Friday evening, large its distribution, its philosophy being "to keep the distributor network small and the territory large. We intend to disclose our test figures to distributors and will encourage them to do likewise with operators," he added. "We also intend to give our distributors full support in marketing, advertising, sales assistance and service assistance as well." Board chairman Nolan Bushnell focused on the company’s newly debuted SAC II system which adds a new dimension to the Sente Arcade Computer by combining actual player movement with video games. A first game created for this system, "Strike Avenger," is slated for premiere at AMOA Expo '84. He also discussed the current market and revealed some personal projections for the future. "I believe this fall will mark the start of an era which will see the industry beginning to heal," he told distros, and the SAC II system will be a contributing factor. He stressed the need for more promotion on the part of manufacturers and operators as well, suggesting several merchandising ideas that could be employed by both arcade and street operators. Contests are effective, he said, to generate play and create inter-active social situations. "We have not as yet addressed the currently prevailing health and physical fitness craze," in coin-op game design, he noted, and there should also be more emphasis on games that appeal to the player's sense of humor. The various holidays throughout the year are another source for game concepts, according to Bushnell. "We intend to start our holiday-related schedules with a Halloween game next year," he advised. The eight new Bally Sente games introduced at this conference ran the full gamut of themes from fun to sports to racing to trivia, the objective being to provide all of the essentials for bringing the players back. The Bally Midway facilities in Franklin Park, IL will be utilized for producing the SAC systems. First shipments of games from the new "library" will be out of Chicago in about October.

Jerry Monday, longtime member of the Betsen Pacific executive team, has departed the firm to join Circle Internasional as vice president and general manager in Los Angeles. We bumped into Jerry at the Bally Sente affair and he told us he’s settled into his new office and is now concentrating on settling into his new residence.

PARTY TIME! The Bally Sente national distributors meeting in San Francisco offered a perfect combination of business and pleasure which was thoroughly enjoyed by everyone in attendance — and a good number of distributor wives were present to participate. Social activities began on Thursday evening with a western barbecue held at Bushnell Stables. Pictured (photo 1, l-r) are Will Laurie (Bally Advance), Bally Sente chairman Nolan Bushnell, Steve Palmer (Coin Machine) and Stan Larsen (Stuve Dist.); (photo 2, l-r) Marianne (Mrs. Terry) Moss of Rowe-Moss, Vicki (Mrs. Bill) Kraft of Shafter Dist., Mary Jo (Mrs. Steve) Shafter of Shafter Dist. and Nancy (Mrs. John) Shingler of Peach State; (photo 3, l-r) Nolan Bushnell, Bally Aladdin's Castle president Maury Fehrin, Bally Midwest's John Murnane and Bally Distg., Mike Rudowicz; (photo 4, l-r) Bally Sente's Shirley Dalton and Southwest's John Gaten. On Friday evening, districts and their wives were hosted to a San Francisco dining extravaganzha which took them, via private cable cars, to four of the city's most notable dining establishments, each providing the specialties of the house (including the final stop for dessert and after dinner drinks). Pictured in the cable cars are (photo 5, l-r) Bally Midwest's John Murnane and Bally Distg., Mike Rudowicz (Bally Dist.), Maury Fehrin (Bally Aladdin's Castle) and John Murnane (Bally Midwest); (photo 6) Mary Jo and Steve Shafter of Shafter Dist.; (photo 7, l-r) Cash Box's Camillo Compassio, Bally Corporate's Carol Mart Porth and Marianne and Terry Moss (Rowe-Moss Dist.); (photo 8) and here are the two motorized cable cars, decorated with the "Back On Track-Bally Sente" banner, which transported guests to Fisherman's Wharf for seafood, North Beach for pastas, Chinatown for chinese cuisine and Union Square for dessert!
FEATURES THE SINGLE
‘BLUE JEAN’
PRODUCED BY DAVID BOWIE,
DEREK BRAMBLE & HUGH PADGHAM.

TONIGHT

DAVID BOWIE

AVAILABLE ON EMI AMERICA RECORDS & HIGH-QUALITY XDR™ CASSETTES.