Sawyer Brown
Shakin' Up Country
Story on Page 13
In 1978, CASH BOX published the most comprehensive and authoritative Country Music Special in the history of the industry—and each year outdone by the most highly acclaimed...

THE BEST IS YET TO COME!

This year, in step with Country Music's spectacular exposure in radio, television, films, and records, CASH BOX presents COUNTRY MUSIC 1985 - A tribute to the artists, writers, publishers, distributors of course, who made the songs that are making history in Nashville. COUNTRY MUSIC 1985 is the perfect vehicle for your advertising message. Reserve ad space now for bonus distribution at COUNTRY MUSIC WEEK in Nashville.

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GUEST EDITORIAL

Is Your Radio Station Alive And Well At All Levels?

By Jimi Fox

Through the bedroom window my drowsy eyes caught a glimpse of yet another city as I faintly drifted beyond the edge of darkness. The music faded away, dead silence and darkness set in; the space was non-active, nothing stirred. Suddenly, like a great lightening bolt, a thundering voice shot through the silence and shattered the tranquility. The crowd roared feverishly — the pitch of intensity nearly drowned the enthusiastically hoarse voice as it repeated in a rhythmic chant, “It’s a touchdown! It’s a touchdown! — The hometown team has won with no time left on the clock, what an incredible and truly unexpected ending!”

The voice continued. “In a matter of 40 seconds, three fumbles, two penalties, and no timeouts left on the clock this remarkable team did what they have done time and time again; pulled it out of the fire to win!” In my vision I reached over and turned down the radio, smiling a deep sigh of satisfaction arose from my bosom — realization that my radio station had again created an emotional high in the sheer reflective interpretation of the air-talent’s descriptive ending of the hometown game. I knew on Monday my account executive team would be making their way through that vast concrete business jungle, reaffirming our station’s IMAGE and IDENTITY.

Clients would be calling over with accolades of a great station we are and how effective our in-house produced commercials had continued to establish a continual steady increase of their cash flow. They would want to extend and expand their present commercial schedule; thus increase their frequency; thus increase our monthly billing.

Yes, it was wonderful to see our sales manager working closely with the account executive in music planning and strengthening our approach in servicing our clients. Assisting our clients in moving their product more effectively — constantly coming up with new merchandising programs that help the client considerably. Also increasing our station’s activity and visibility, as well as billing without jeopardizing our station’s IMAGE, IDENTITY, formats and programming philosophies.

My cameraman program had brought together the sales manager and program manager to intercommunicate with remarkable respect for each other’s needs and the ultimate success of the radio station. The air sound and financial success of the station had brought otherwise usually adamant adversaries into a state of cooperation — what no other broadcasting facility in the marketplace could begin to boast of joy.

Our programming sound was exciting, energetic, reflecting, stimulating, intriguing, informative, consistent; in short, down-right DYNAMIC.

We are the most talked about station in the market, we are the most listened station in the marketplace — everywhere you go we’re turned on. Our listening draw is confirmed by the most recent rating survey. A survey, by the way, which is rarely used as a selling tool for time buyers; no need, our main thrust is IMAGE and IDENTITY.

Our on-air-talent is astounding, true PRO’s; consistent, comfortable, effervescent, enthusiastic, real, fun-loving, phenomenon. The formatics and music rotation are perfect, surprising, actively passive, joyful and energetic, consistently reliable, remarkably enjoyable, astoundingly desirable. In fact, the overall sound is so superb you can never get enough of it. You want it there at your side at all times. I leaned over in my vision and turned up the radio and listened closely as the deep rich sound of a current contemporary tune filled the air. I listened and smiled with sentiment as I journeyed in a magical broadcast trance.

Suddenly my imaginary image was interrupted by the shattering wailing of a disturbing noise. To my early morning disgust, it was that buzzer on my clock radio followed by an unfamiliar sound of some music station. I reached over and began turning up and down the dial in search of a real live radio reality. However, after a frustrated half-hour search with no positive results I flicked off the switch. I brought to myself of how radio could and should be dynamic. The truth of the matter is that most radio stations across the country haven’t a clue as to how to create such a vehicle. I smiled and got up out of bed knowing that my lot in life was to create super radio and I was blessed with the secret that others would only wish for.
HIS ASSOCIATES AND THE EMPLOYEES OF MCA MUSIC ARE PROFOUNDLY SADDENED BY THE PASSING OF THEIR FORMER PRESIDENT, SAL CHIANTI AND CONVEY DEEPEST CONDOLENCES TO HIS FAMILY.

THANK YOU, SAL

SALVATORE T. CHIANTI
September 13, 1985
IF YOU’RE NOT IN NEW YORK ON NOVEMBER 7th, THERE’S NO TELLING WHAT MAY HAPPEN TO YOU.

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The Ratings 'Show' Moves To Washington D.C.

By Earl B. Abrams

WASHINGTON — It wasn't exactly Woodstock, but the sold-out halls of a U.S. Senate office building saw a parade of rock stars last week addressing the question of explicit lyrics in today's rock records.

Virtually to a man they told a Senate committee they opposed any idea of labeling records and that the suggestion smacked of censorship. The music stars, Frank Zappa, John Denver and Dee Snider of Twisted Sister, joined with them among others from administration officials and of the Senate, for the recording Industry Association of America to get its message to a generic label "Parental Guidance — Explicit Lyrics" to be affixed to records with strong words. More recently, both organizations have urged that a complete set of lyrics be attached to records so that parents can know what their children are buying RIAA, through its president, Rodney Odegard of National Academy of Recording Arts and Sciences.

Stanley Gorton, has opposed this additional move on the ground that it in many instances record companies do not have the right to publish the lyrics. But the idea of lyrics upon grudging approval from Zappa, who has been carrying on a proposal campaign against record companies. Pressed to suggest some affirmative action, he told the senators last week that perhaps this move might solve all his reservations about the Frankbling proposal. In his statement, Zappa castigated the PMRC as demanding "like an instruction manual for some weird court house break all composers and performers..." He charged that the PMRC has confused song lyrics, videos, recording, radio broadcasting and live performances — all different mediums. And, he asked, why has PMRC not recommended anything for comedy records or country music.

As he has before, Zappa charged that the PMRC proposals have been designed to keep the labeling idea in order to win support for H.R. 2911, which would impose a special tax on the sales price of blank audio tapes, as part of its battle with home-recordings. Snider, who appeared in all his hairy, heavy metal attire, emphasized that he only record ratings, having appeared on numerous talk shows, newscasts and in printed interviews. "Desire just literally shouted us off the air when we were on his show," said Odegard. "He was just outraged by the obscurities, the explicit graphics and heavy metal in general. We nearly went out of business after that show because it was so negative for us," Odegard said the NAS has received to date approximately 7,000 letters on the

Asheville Record — 1968

ASCAP Delivers Financial Report: Record Revenues Announced

LOS ANGELES — The American Society of Composers, Authors and Publishers released its financial report for the first eight months of the year which brought West Coast Membership Meeting held at the Beverly Hilton Hotel in Los Angeles on September 10th.

Total receipts from January through August of this year amounted to a record high of $100,660,000. The breakdown of record revenue follows:

<table>
<thead>
<tr>
<th>Source</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>From Licenses</td>
<td>$144,744,000</td>
</tr>
<tr>
<td>From Internationals</td>
<td>2,386,000</td>
</tr>
<tr>
<td>Franchise Royalty Due</td>
<td>5,000,000</td>
</tr>
<tr>
<td>Total Domestic</td>
<td>174,586,000</td>
</tr>
<tr>
<td>Receipts from Foreign Societies</td>
<td>12,700,000</td>
</tr>
<tr>
<td>Total Receipts</td>
<td>187,286,000</td>
</tr>
</tbody>
</table>

Salaries and expenses for the New York headquarters and the 22 branch offices amounted to $27,476,000. As of August 31, the Society had 772 employees; 512 in New York and 260 at the branch offices. Operating cost as a percentage of total revenue was 17.10 percent for the eight month period of 1985.

For this same period, a total of $102,500,000 was made available for distribution from domestic sources. The domestic amounts by quarters were:

<table>
<thead>
<tr>
<th>Quarter</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st Quarter 1985</td>
<td>$31,000,000</td>
</tr>
<tr>
<td>2nd Quarter 1985</td>
<td>29,500,000</td>
</tr>
<tr>
<td>3rd Quarter 1985</td>
<td>30,500,000</td>
</tr>
</tbody>
</table>

On July 10th a foreign distribution of $19,098,000 was made to ASCAP's members representing monies for 1983 from England, France, Germany, Sweden and South Africa as follows:

<table>
<thead>
<tr>
<th>Country</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>England</td>
<td>$6,382,000</td>
</tr>
<tr>
<td>France</td>
<td>3,230,000</td>
</tr>
<tr>
<td>Germany</td>
<td>2,388,000</td>
</tr>
<tr>
<td>Sweden</td>
<td>727,000</td>
</tr>
<tr>
<td>South Africa</td>
<td>362,000</td>
</tr>
<tr>
<td>Total</td>
<td>$12,908,000</td>
</tr>
</tbody>
</table>

In addition, ASCAP distributed $14,088,000 to its members and affiliated societies representing funds released from escrow after ASCAP's victory in the Buffalo Broadcasting case. Therefore, for the period ending August 31, the total of all distributions amounted to $129,686,000.

The Society is now processing a foreign distribution, scheduled for December, which will amount to approximately $17,500,000.

It is important to remember that this is an interim report covering only the first eight months of 1985. A report by ASCAP's independent auditors for the full year will be forwarded to ASCAP's members after the books are closed for 1985.

Behind The Bullets

Hooters, Cheap Trick Score!

By Stephen Padgett

The Hooters has surprised everyone with its debut Columbia LP, "Nervous Night." On the strength of two well received singles, "Where Are You Now" and "Better Off," it continued its climb up the LP chart. Cheap Trick, who has been denied the hit they so desire over their past few efforts, has a bona fide success on its hands. "Standing On The Edge", their current Epic LP and its single, "Tonight It's You" are building and gaining momentum.

Hooters

Philadelphia based Hooters gained wide exposure with its first single, "All You Zombies," "And We Danced", the second single, has jumped into the Top 40, pushing the LP to 31 at July 31st.

Hooters has always been a Philadelphia band. Members, lead vocalist and songwriter, Richman Brothers Distributors there reports the LP in its Top 10. Straw- theed to the list, and it is not a surprise, "Nervous Night", elsewhere, the record is Top 20 at CML One-Stop in St. Louis. WLG's Omaha in Omaha and Tower 30 at Tower Records-San Diego, Peaches in Kansas City and The Harvard Coop, Scott's Wholesale in Indianapolis and Mainstreet in Milwaukee, all show the record breaking out. "And We Danced", at 37 bullet, is

showing growing strength at radio. This week finds the single still being added to many stations, among them KMQK, WLS, WBBM FM, WZUS, WLSR, 2100 and KBNO.

Cheap Trick

"Standing On The Edge" bullets to 63 this week. Richman Brothers report its as Top 10. In the midst, Cheap Trick's back yard, the LP is doing very well. Radio Doctor in Milwaukee and Karma in Indianapolis show the record Top 15 as does Greensboro Record Center in the south. The record is breaking out at Lieberman in Dallas, The Harvard Coop in Boston and Scott's Wholesale in Indianapolis.

Radio didn't know if it wanted another Cheap Trick single. After an initial mild response with "Standing On The Edge" on the Pop Singles Chart in the low numbers, it lost its bullet. After a couple of weeks of standing on the edge in the '70s, "Tonight It's You" looked like it would finally fall off. But, luck, and a strong single, pulled the record through and last week it re-bulletled, jumping from 67 to 60. This week it leaps from 60 to 54 bullet. New adds breathing new life into the single were in from WGFU, WPRO, WKDD, KAFM, B95, KWOD and KLUG.

MONEY FOR SOMETHING — Dire Straits recently performed three sold-out nights at the Greek Theatre in Los Angeles as part of their U.S. tour for five years. Pictured here is Mark Knopfler.
THE JETS TAKE OFF — Newly signed MCA recording artists The Jets, consisting of five young men and three young ladies ranging in age from 11 to 19. Their self-titled debut album, produced by David Harkin (Prince's engineer) and the group's manager, Don Powell, is due for release in October. Pictured standing (l-r) are: Norman Kurtz, the Jets' attorney; Eddie of The Jets; Ernie Singleton, national director of r & b promotion, MCA Records; Kathi of the Jets; Jeryl Busby, senior vice president of black music, MCA Records; Irving Azoff, president MCA Records and Music Group; Don Powell, The Jets' manager and co-producer; Leroy of The Jets; Vake and Michael Wolfgang, mother and father of The Jets. Kneeling from (l-r): Eugene, Elizabeth, Moana, Haini and Rudy of The Jets.

BUSINESS NOTES

Schwartz Brothers Report Sales And Earnings Up

NEW YORK — Schwartz Brothers, Inc. reported continuing increases in sales and net income for the second quarter and first half ended July 31, 1985.

The distributor of video cassettes, records, tapes, compact discs and related items said that net income for the second quarter soared 113% to $179,872 from $84,505 on a sales increase of 66% to $183,433 from $9,261,301 in the comparable period last year. Earnings per share were $2.22 compared to $1.10. Net income before extraordinary items was $154,278 or $1.62 per share this year and $52,365 or $0.72 per share a year ago. For the first half, the company's net income rose 193% to $401,072 from $136,738 on a sales increase of 56% to $300,452,174 from $195,507,676. Earnings per share were $5.00 compared to $1.71 in the first half last year. Net income before extraordinary items was $296,825 or $3.73 per share up from $85,599 or $1.15 per share in the first six months last year.

Net income for the first half is the highest in the company’s 40-year history. The increases are attributed to the surge in distribution sales of video cassettes. In August the company elected to upgrade its computer production division and its Tidewater, Virginia “one-stop” record and tape wholesale operation. Neither of these operations were meeting the company's profit goals.

Dionne Warwick to Donate Song Proceeds to Aids Research

NEW YORK — Arista Records has announced that the net proceeds from the upcoming Dionne Warwick recording “That's What Friends Are For” will be earmarked for a national AIDS research organization. The song, which was written by Burt Bacharach and Carole Bayer Sager and produced by Bacharach and Sager, features, in addition to Warwick, Stevie Wonder, Elton John and Gladys Knight, all sharing vocals. Warwick and friends had been working on the song for inclusion on her next Arista album and after being approached by Elizabeth Taylor, who is in the AIDS research cause, the singers and writers offered to donate their portion of the proceeds from the song (as a single and as an album track) will go to the organization as well.

A video of “That's What Friends Are For,” directed by John House with all the principals on hand, was shot at Conway Studios in L.A., whose personnel donated their customary fees to the organization. The single is scheduled for a mid-October release, with Warwick’s album to follow later in '86.

EXECUTIVES ON THE MOVE

Friedman Promoted — Vivien Friedman has been promoted to vice president of public relations and creative services for the Chappell/Intersong Music Group-USA. She is responsible for national public relations for Chappell/Intersong, its affiliated record companies, and affiliated artists. She was named director of the department in 1984.

Dill Appointed — Jonathan Stone, vice president, publishing, Qwest Music Group, has announced the appointment of Deborah Dill to the position of director, writers relations. Qwest Music Group, which also has a division called Qwest for a year was formerly coordinator creative services for MCA Music Publishing for four years. Her various experiences in music publishing also include ABC Music, International and Songs of America.

Golden Named — Kristen A. Golden has been appointed supervisor, contracts, A&R administration, CBS Masterworks. Golden will monitor contract compliance for MCA recordings in conjunction with synchronization license and similar music usage requests for Masterworks product.

Macon-Lessinger Named — Sherry Marsh, director of A&M Video has announced the appointment of Steve Macon-Lessinger to the position of national sales manager for A&M Video. Macon-Lessinger had formerly served as manager of national sales manager at Active Home Video. Prior to that he was the national sales consultant at ZBS Industries.

Buckingham Named — Yvonne Garner, vice president, A&R, CBS Records Nashville has announced the appointment of Nashville-based producer Steve Buckingham to director, A&R/producer, CBS Records Nashville. In his new role with CBS Records Nashville, Buckingham will work in conjunction with the vice president of A&R in the scouting of talent and material, the evaluation and signing of artists, and in the guidance of artists' recordings. In addition, he will act as producer of selected CBS projects.

Haff Named — Nick Haff, president, and Paul Hutchinson, senior vice president of finance, Chrysalis, have announced the appointment of Jonathan D. Haff as senior vice president of legal affairs, effective immediately. Haff will be responsible for overseeing contract negotiations and overall legal affairs for Chrysalis.

Lasher Promoted — Daniel Glass, Chrysalis Records’ senior director of promotion, has announced that Neil Lasher has joined the company as mid-Atlantic regional promotion/marketing manager. Lasher is based in Washington, D.C., and will be responsible for overseeing promotion/regional marketing activities in the territory encompassing Virginia, Washington, New Jersey and eastern Pennsylvania.

Meiller Named — Gramsvision Records president, Jonathan Roso, has announced the appointment of David Meiller, president of Infinity Music Rights and computerized music, a division of the company. Meiller, most recently Chargé de Mission for the French Music Industry, was founder of Europa Records (1980-1984) and general manager of Cellist Records.

Caronia Appointed — Brown Meggs, president of Angel Records has announced the appointment of Tony Caronia as vice president, eastern operations, Angel Records. Caronia joined Capitol Records distributing corporation 22 years ago today as a salesman in the New York branch. He subsequently served as eastern regional accounts manager (New York) and Angel sales & promotion manager (East) before being named director, classical operations (East Coast) in November 1976.

Paoletti Promoted — Yvonne Paoletti has been promoted to manager, video sales — west coast, RCA and A&M and associated labels, a new position. The announcement was made by Allan Stein, national video sales manager, to whom she reports. Paoletti has been with RCA Records since 1971, when she joined the company’s order services department. Most recently she was a Los Angeles sales representative for RCA Records. In her new position, Paoletti will be responsible for coordinating all western distribution of RCA video sales product.

Rabinowitz Promoted — Sheldon Rabinowitz has been named vice president. Rabinowitz joined Vestron Video in 1983 as controller. He was since been named treasurer and will now serve vice president and treasurer. He came to Vestron from the New York office of the Hel Corporation, where he most recently worked as director of accounting. Rabinowitz was previously with the public accounting firm of Ernst and Whinney.

Witten Promoted — Alison Witten has been promoted to the newly created position of professional manager at Unicity Music in Los Angeles. Witten’s new responsibilities include working closely with staff and outside writers and exploiting the existing Unicity Catalog.

Be Raaff Appointed — Andre de Raaff has been appointed as managing director of Intersong Basart Publishing Group R.V. and Chappelli & Co. Holland B.V. de Raaff has been general-manager of Intersong Basart Publishing Group B.V. during the last three years.

Fenicello Named — Michael J. Fenicello has been named national product manager for Sony Professional Audio Division. His responsibilities include product and market analysis, product training and trade show support.

Wilke Promoted — Michael Wilke has been promoted from product manager, Ampex 190 and 175 Video Tape Products, to marketing manager, Video Tape Products at Ampex Corporation’s Magnetic Tape Division.

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

NEW YORK — The Young Black Programmers Coalition, “a black radio organization for progress,” will hold their eighth annual meeting, Nov. 15-17, in New Orleans; call Barbara Lewis at (905) 242-3131 for details. The Library of Congress’ American Folklife Center has just published American Folk Music and Folklore Recordings 1984: A Selected List; it is available free from the Library, as is Recording Companies In North America Specializing in Folk Music, Folklore and Ethnomusicology. “Design For Music: Record Cover Design from the ’50s to the ’80s” is the name of a series of lectures being given on Tuesdays in Nov. by N.Y.’s Cooper-Hewitt Museum by Martina Schmitz of the Person’s School of Design; (212) 860-8688. ... Composer/arranger Mike Barone has joined the Cameron Org. for personal management representation. ... Live From Lincoln Center will celebrate Julliard at 80, over most PBS stations Oct. 5.
The Biggest Gets Bigger
Westwood One Purchases Mutual Broadcasting

By David Adelson

LOS ANGELES — After a year of rumors and speculation, Westwood One, the nation's largest producer and distributor of nationally syndicated radio programs, has effectively doubled its size with the acquisition of the Mutual Broadcasting Systems.

The company reached an "agreement in principle" to acquire the operating assets of Mutual from the Amway Corporation.

The purchase price of the sale has not been officially announced, sources place the sale price to be under $20 million. Afterward, purchasing Mutual in 1977 for approximately $15 million and has consistently been unable to turn a profit. Amway will retain its satellite transmission services division, which will continue to transmit mutual programming after the transaction which is tentatively scheduled to be completed in November of this year.

The transaction is tailor made for Westwood One, which has long desired to make a larger penetration in the upper demographics. The acquisition caps eight years of rapid growth which was highlighted by one of the most successful public offerings of 1985.

The purchase will mean Westwood One's acquisition of affiliation agreements with 860 radio stations in addition to a programming service agreement with 2,200 other outlets.

In addition to Mutual's production and vendor contracts, Westwood One will acquire the network's Arlington VA headquarters and its Bryn Mawr, PA satellite up link facility. Mutual staff numbered approximately 200.

Westwood One expects to make few changes at Mutual, which is headed by former White House Secretary Ron Nessen. The Larry King show will remain on the network.

According to Westwood One chairman, Norman Patitz, "the Mutual Broadcasting Systems is the perfect acquisition for Westwood One. It not only doubles our size but it takes maximum advantage of operational potential that will allow us to expand our excellent margins. Mutual is a solid, well respected program in radio network News. They have some of the best people in the business. Larry King, Ron Nessen and Jack Clements are as good as they come and we look forward to working with them."

Record Bar, Licorice Pizza
Hot Foot It At Joint Confab

by Stephen Padgett

HILTON HEAD, S.C.—"What's your name? What's your greatest fear? What's your goal?" asked Anthony Robbins of Robbins Research Institute. The blazing star of the self-help movement, Robbins was promoting Record Bar/Licorice Pizza management crowded around the embers. Four hundred gathered here for the 25th Anniversary and Convention '85 to mark 25 successful years in the entertainment retail business. They were also on hand to initiate new ventures, most notably the purchase earlier this year of L.A.-based Licorice Pizza by The Record Bar, which owns the bar's beach coast to coast with 192 home entertainment stores.

But everyone's attention on opening night, Wednesday, Sept. 26, was on its General Programmer Robbins' voice and the fire. Robbins was brought in by Record Bar president Ron Cruickshank to lead his people on an exercise he hoped would change their lives—a 12-foot walk across coals heated to 2400 degrees fahrenheit. "The firewalk is simply a metaphor for dealing with fears," commented Cruickshank. Approximately 350 participated in the voluntary firewalk, five experiencing minor injuries.

This unusual approach to management is only a small component of what Cruickshank calls the "human tornado model." "The feel of our company is the result of 25 years of orientation on the part of the Cruickshank family in terms of how they want to run their business. They're very people oriented. They're very interested in making a difference in people's lives," stated Cruickshank.

Cruickshank, who worked as a human systems consultant to other companies before joining Record Bar three years ago, claims that most companies are less than optimally effective because their employees, "don't feel a part of that company, they don't experience that company as trying to meet their needs as individuals, they don't experience that company as hearing them," he said. "So the focus for our company," stated Cruickshank, "becomes looking at where our people are, looking at what they are saying we want and then figuring out how to combine the needs of a $200 million company and SC's self-awareness and personal power. The overwhelming ma—

(continued on page 23)

Photo credit: Elizabeth Sarno

COLUMBIA COLLOQUIY AT MTV BASH — Backstage at Radio City Music Hall, Columbia Records executives and artists celebrated the company's 75th anniversary. Outstanding guests included: Ernie Hudson and Paul Young; producer Philip Bailey (for "Best Overall Performance"); Columbia senior vice president and general manager Al Teller; Colin Hay; members of Run-D.M.C. and Full Force; members of Loverboy; Cock Robin; and Journey; and Columbia vps Bill Wilcox, Mickey Eichner, Arma Andon, Ray Anderson, Ron Oberman.

Henley Sweep MTV Awards

By Gregory Dobrin

LOS ANGELES — New York's Rock City Music Hall served as backdrop for the recent Second Annual MTV Video Music Awards ceremony, where Getten recording artist Don Henley's The Boys Of Summer collected the lion's share of awards. Other videos honored by the network with multiple awards were USA For Africa's new video, best group video and viewer's choice award, and The Art Of Noise's Close (To The Edit), which won best editing and most experimental video.

Henley's The Boys Of Summer won awards for best video, best art direction, best cinematography and best direction. Aside from Henley, the only other single artist to win more than one award was Columbia's Bruce Springsteen, who was awarded best award stage performance for his Dancing In The Dark video, and best male video. Capitol's Tina Turner was given the award for best female video for What's Love Got To Do With It?

Nominees for each of the eight general categories were voted by roughly 1,700 members of the music video and recording community. Seven additional categories were voted on by professionals associated with those categories. All nominations came from among the 760 videos shown on MTV in the voting period—May 2, 1984 to May 1, 1985. A viewer's choice award was arrived at by viewer phone-in during a two-week period at the end of August, 1985 while special recognition awards were determined by a network panel of 25 officials.

The two-hour plus ceremony was hosted in irreverent fashion by Eddie Murphy, whose forays into the ladies room and, onto the street drew laughs, but failed to overcome the show's technical flaws. Missed cues and botched tape transmission plagued the cable network's self-satisfaction, attended by top music industry personalities, including Cyndy Lauper, Carly Simon, Boy George and Deborah Harry.

RC recording act Eurythmics made their 1985 video debut with a flashy, lip-synced presentation of "Would I Lie To You," followed by industry favorites by Tears For Fears, Benatar, John Cougar Mellencamp, Daryl Hall and John Oates with Eddie Kendrick and David Ruffin and Sting.

Special MTV Vanguard Awards were presented to director Russell Mulcahy, Talking Heads David Byrne and performer C. R. Creme. Godley's acceptance speech (Creme was ailing in London) criticized the video industry for its 1985 love affair with The Fatboy and its attendant celebrity status.

MTV's Special Recognition Award was given to Bob Geldof, for his role in developing the Band Aid USA. For Africa projects. The award was presented by Joan Baez and gave heartfelt pause to an otherwise bouncy show.

Superstar presenters included Tina Turner, Julian Lennon and David Lee Roth, who was nominated in six categories but won no awards for his popular videos. MTV's best new artist award, which honored Eurythmics last year, was given to Epic's lit Tuesday.

The ceremony was carried live over MTV's cable network and syndicated in 90 markets nationwide by LBS Communications. The broadcast television version was edited due to offensive language and aired through Sept. 22. The MTV awards list is as follows:

OVERALL PERFORMANCE
Philip Bailey & Phil Collins, Easy Lover

Sal Chiantia Dies

NEW YORK — ASCAP Board member Sal Chiantia died Sept. 13 on Long Island at the age of 67.

Chiantia most recently held the position of chairman of the board and chief executive of the American Federation of Popular Music Publishing. "The industry has lost a great advocate for music in Sal Chiantia," said Hal David, president of ASCAP. "Sal and I first met when he was a young lawyer at Leech, Music, and I was a young songwriter. I respected him as a colleague and loved him as a friend. I shall miss him." He added after graduating from the City College of New York, Chiantia received his law degree, cum laude, from St. John's University, and was a member of the New York Bar. He served as a captain in the U.S. Army during World War II. While overseas, he met Mariette, to whom he had been married for 37 years. They have one daughter, Melissa, and a granddaughter, Nicole. Chiantia resided in Port Washington, New York with his wife.

Record Bar chairman of the board Barrie Bergman signals "go" to his next 25 years after accepting award for Record Bar's 25th Anniversary at Hilton Head, SC.

Ross’ amazing longevity as a formidable pop singer is staggering, and this Barry Gibb produced LP is another testament to the vocalist’s taste, talent and commercial appeal. From the forceful and rocking title track to “Love On The Line” and “Don’t Give Up On Each Other,” Gibb’s songwriting and Ross’ vocal interpretations are intimate, singable and definitive CHR.


When “All I Need” topped the charts last year, it was clear that a new musical/visual personality had arrived, and this LP gives weight to Wagner’s presence as a singer and recording artist. With top songs from producers Cliff Magnes and Glen Ballard as well as David Foster and Jeff Lorber and original Warner composition like the shimmery “Let’s Start All Over,” Wagner has the context and talent to deliver a solid LP.

MAURICE WHITE — Columbia 39883 — Producer: Maurice White — Bar Coded

Much more pop-oriented than Earth, Wind & Fire LPs, “Maurice White” is an appealing solo debut with crossover in its grooves. From the strong tracking “Stand By Me” to “Switch On Your Radio” and the infectious “Children Of Africa,” White showcases his distinctive vocals in an energetic setting.

ASYLUM — Kiss — Mercury 826 099-1 — Producers: Paul Stanley-Gene Simmons — List: 8.98 — Bar Coded

An unmasked Kiss is a Kiss just the same, and expect “Asylum” to continue the band’s commercial appeal. Solid songwriting and trademark vocals make this one a sure head-banger’s favorite.


A classic voice from the history of soul music, Mayfield’s return with the current product is in some ways a throwback to earlier sounds, though sporting a contemporary net of lyrics.


Winter’s latest Alligator effort is a seamless blending of Winter’s blues and rock roots which boogies and burns. From the shuffling “Master Mechanic” to the dripping “Murdering Blues” featuring Jon Paris on harp, “Serious Business” is just that.

BETWEEN TWO WORLDS — Wire Train — 415/Columbia 40129 — Producer: Peter Manz — Bar Coded

Challenging songwriting and forceful playing from Wire Train make this release exhilarating. From the evocative “Last Perfect Thing” to the ringing riffs on “God On Our Side,” “Between Two Worlds” is Wire Train’s best effort — let’s hope radio takes notice.


The Cure’s latest on Elektra is its most potentially commercial in some time, with the single “In Between Days” already stirring radio interest. Other cuts like the driving “The Blood,” “A Night Like This” and “Push” are typically challenging U.K. material.

FLIP YOUR WIG — Husker Du — SST 055 — Producer: Bob Mould-Grant Harris — List: 8.98

Beneath the faster-louder veneer, this Minnesota trio is one of the underground’s brightest hopes. Already charting with its single “Makes No Sense At All,” Husker Du’s latest is a self-produced and lyrically rich (if you read them) LP which rocks with a fistful of speedy melodic turns. Sure to be one of the year’s top-selling college radio albums.

BLACK KISSES — Curt and the Boom Box — CA 1-7024 — Producer: Peter Kookiwiin-Albert Boekholt — List: 8.98 — Bar Coded

A well-varied effort from the all-female Curt and the Boom Box which skirts Euro-disco, American funk and energetic mixes of the two.

SATYAGRAHA — Philip Glass — CBS Masterworks 13M 39672 — Producers: Kurt Munkacsi, Michael Riesman

A beautifully-rendered three-record boxed set, which includes an attractive booklet and complete libretto (in Sanskrit and translated), of Glass’ majestic opera of the life of Gandhi. An impressive piece of work from the New York City Opera Orchestra and Chorus — haunting, gripping and delightful.

ROBEY — Silver Blue 400073 — Producer: Joel Diamond — List: 8.98 — Bar Coded

Establishing a name for herself in the music industry with a version of “One Night In Bangkok,” Robey debuts on this LP with an assortment of pop-DOR material. Visual appeal and strong vocal potential make Robey a singer to watch.

BEAT CITY — The Up Boats — Laser LPP 101 — Producers: Various — List: 8.98

Singer/songwriter Glen Statirias and company turn in a sizzling melange of pop, folk-rock, and synthesizer noise — sort of a cross between Frank Zappa and the Byrds.

PRIVATE BEACH PARTY — Gregory Isaacs — RAS 3007 — Producer: Augustus “Gussie” Clark — List: 8.98

With the title track 12” single becoming one of the summer’s top reggae releases, this LP from Isaacs is sure to be a fan favorite. Exceptional songwriting and instrumental complementations increases Isaacs’ full control vocals.

KNOCKIN’ ON HEAVEN’S DOOR — Heaven — Columbia 40018 — Producer: John Jansen-Paul O’Neill — List: 8.98 — Bar Coded


TASTE AND COMPARE — Leroy Almister — Mainstream 003 — Producer: Tim Hale — List: 8.98 — Bar Coded

PRIVATE PROPERTY — Carl Carlton — Casablanca 822 705-1 — Producer: Allen A. Jones — List: 8.98 — Bar Coded
ARETHA FRANKLIN (Arista 1-9410)
Who's Zoomin' Who? (3:59) (Gratitude
Sky Music-ASCAP/Bellboy Music-BMI)
(Walden-Preston-Franklin) (Producer:
Narada Michael Walden)

The second single from Aretha Frank- lin's explosive new LP "Who's Zoomin'
Who?" is this rolling title track guaranteed to pick up where "Freeway Of Love" left off. A brooding verse works into a syn- copated chorus which features Franklin's powerful-as-ever lead vocal. Sparse and melodic instrumentation guided by Narada Michael Walden vault this track to hit status.

PHIL COLLINS and MARILYN MARTIN
(Atlantic 7-89489)
Separate Lives (Love Theme From White
Nights) (4:06) (Stephen Bishop Music-
Gold Horizon Music/BMI-Rum Music/
ASCAP) (Bishop) (Producer: Arif Mardin-
Phil Collins-Hugh Padgham)

The Phil Collins golden touch is at it again on this tender ballad, the theme from White Nights, in the vein of the Mike Reno & Ann Wilson single "Almost Paradise" of last year, this engrossing and dramatic arrangement is perfect for CHR radio and is an excellent showcase for both Collins and Martin. A sure bet for the top ten.

KAJA (EMI America B-8284)
Shouldn't Do That (3:32) (Intersong/ASCAP)
(Beggs-S. Neale-S. Askew) (Producer:
Ken Scott)

Nick Beggs And Co. are in vogue with the British penchant for anglicizing American R&B. Elements of rhythm, disco, funk and rap are wrapped in a nifty little rhythmic tune.

EVELYN "CHAMPAGNE" KING (Private I ZSO 05627)
Give It Up (3:45) (WB Music Corp.-Walpurgis Music-ASCAP; Sin-Drome music/
BMI) (D. Matkowsky-B. Caldwell) (Producers: Alton George-Fred McFarlane)

Sharp synthesizers drive this sparkling cut from the Fright Night motion picture soundtrack. Dance diva King gives her all to this vital floor polisher, aided by a tight production.

ANGELA BOFILL (Arista ASI-9414)

Bofill's full-bodied voice is the ruling force in this slickly produced ballad. A serious charmer, "Tell Me Tomorrow" has an external ease to seduce new fans to the Bollif fold. Look for extensive B/C crossover play.

HEAVEN (Columbia 38-0615)
Knockin' On Heaven's Door (3:55) (Ram's Horn Music/ASCAP) (Dylan) (Janessen)

A bang-up version of the Dylan classic performed with new energy and verve from metalters Heaven.

CARLY SIMON ( Epic 34-05596)

The new single from "Spoiled Girl" is seventies Simon in an eighties casting. More romantic upheaval as only Simon could express it.

THE ICONOCLAST (Flipside 001)
In These Times (4:27) (The Iconoclast) (Producer: none listed)

Murry thrash rock which modulates into gloomy psychedelic breaks. From L.A.'s underground Flipside.

DEAD OR ALIVE ( Epic 34-05697)
Lover Come Back To Me (3:08) (Chappell Music/ASCAP) (Dead Or Alive) (Producer:
Mike Stock-Matt Aitken)

Following in the wake of Dead Or Alive's smash "You Spin Me Round (Like A Record)", "Lover Come Back To Me" plays on the same signature rhythm track with similar results. An explosive chorus highlights this dance rock single which should appeal to younger demos as well as to a club audience. Look for radio to act fast and for rock clubs to pick up on the just released 12" remix.

EVE MARY (ABC 7-60689)
These Days (3:25) (AC/DC) (Producer: Steve Wright)

An excellent shuffle on the AC/DC album. A more spacious version of the Rollin' Stone's "Honky Tonk Women" from their current LP.

KARA Arr (Atlantic 7-89350)
Crazy Love (4:13) (EMI Music Group) (Producer: Brian Connolly)

The latest single from the London-based group. A carefree, infectious pop number.

The BREAD (Elektra 7-60925)
That's What I Call Love (3:56) (K. Kapur) (Producer: John Gordon)

A delicate, introspective, romantic pop ballad. A very nice choice for the current season.

REBEL (Accent 1397)
You Married The Wrong Man (4:20) (S&R Music/ASCAP) (Freeman) (Producer:
Rebelco)

Another reassuring, introspective ballad which should appeal to younger demos. Just a great song.
NY

**POINTS WEST**

**STANDING FOR LOVE — AND MUSIC** — Gary Myrick’s latest solo outing “I Stand For Love” is the culmination of a lot of time and work. Myrick is a longtime Los Angeles music scene stalwart, who with his band The Figures was one of the highlights of the burgeoning L.A. sound of 1979-80. After splitting the Figures and recording a first solo effort “Language” in late 1983 and then working with John Waite on the highly successful “No Excuses,” Myrick distributed (on the record’s tunes on the album) the guitarist/songwriter felt it was time to commit his musical evolution to vinyl. Equipped with a new label (Network) and a high-energy NY producer (John Luongo), Myrick was eager to see if the results were impressive. “Language” is still one of my favorite albums, but really it served to set me up for where I wanted to go on this record,” he says. “I had worked with John on a remix for “Guitar, Talk Love And Drums” from “Language,” and I was really impressed. He has done a lot of dance mixes, and so we decided to use the danceability of the songs, but he also has a really good rock feel.” Though the Texas-born Myrick is well versed in classic lead guitar playing — anything he has seen his live shows is aware of that — “I Stand For Love” places a lot of emphasis on the songs and the overall arrangements. “I have to keep the guitar thing in there, because how it, but I wanted to give this record depth and dimension.” Adding surprising vocal edits and a varied approach, the resulting album is a “very, very good effort, a lot of time and work. Myrick created a distinctive rock album with something for everybody.” For this album it was really just a question of putting the songs together. Working along the best material, not setting out to fill it. I really enjoyed working on the ‘No Brakes’ album, but it also taught me a lot about what I wanted to do, to strip it down.” With the first single and video already in the making, the album is ready, and many northeastern AORs jumping all over “I Stand For Love,” the project could not be more successful for hard working Myrick, and he says, “It’s really going well with Network, because they are with Geffen which is with Warner Bros., so that I have three teams of people helping out on the album.” But even with all that help, the real strength is in the music.

**NEW HAVEN FOR JAZZ** — When the Palace Court opened earlier this year (above the Palace in Hollywood, the 16,000 seat venue is the only element of former Vine St. that has come to the new jazz market and other similar venues in the same neighborhood), the Palace has been a hit. In less than a year, the Palace Court has established itself as one of the classiest and most popular nightclubs in the city. Featuring such well-known players as Freddie Hubbard, Harold Butler, Jimmie Jordan, Emile Wells and others, The Palace Court is the perfect place to enjoy an evening of music. The club is packed ‘em in, and the Likely Posse is ecstatic. People have been very responsive to the venue, and as a matter of fact, I’m getting a lot of calls from people who I never thought I’d be working with before. tomatoes. A case in point is last week’s two night stint with Rickie Lee Jones. She actually contacted us, she explained, “Her agent is a good friend of mine, and they called us a couple of months ago. She was really excited about doing it and we loved it.”

Gigs like that and a recent Stan Getz show in the big room downstairs in which Stevie Wonder got on stage and played for almost an hour are helping to get the Palace Court and Rosen a substantial name around town and in jazz circles. Wayne Butter is set for a five night engagement at the Court in early October in support of his first solo album out on Columbia.

**ARTICULATION OF TRAGEDY** — Presenting a real life tragedy through music or words in an understandable manner is something that Doug Cameron’s debut LP and its first single and video Monica With The Children is just plain scary. A song penned about the story of the murder of 6 year old Bahlani girl who was gang raped and killed in Iran, 1983, “Monica And The Children” is in itself an emotionally gripping work, yet together with its video, Cameron’s American debut is quite amazing. The Canadian singer/songwriter has a debut LP out on Gold Mountain/A&M-Danny Goldberg’s label which also features Bruce Cockburn and Carla Olson among its roster — which is a work of an impressive songwriter, yet the tale of the persecution of Bahlani girl — is gripping. The tale stems from an incident which, along with nine other women were sentenced to death-by-hanging for refusing to abandon their religion. The girl, who was 12 at the time, the cut was shot in Toronto by director Rodney Charters and features a cast of approximately 250 people.

**TELLING A STORY** — Doug Cameron’s first Gold Mountain/A&M release contains 10 songs, The first single, “The Tragic Story” “Monica And The Children.”}

**NEW FACES TO WATCH**

“We’ve got music for the Barry Manilow crowd, music for the Ornette Coleman crowd, music for the hard rock crowd, we’ve got music for the funk crowd, we’ve got music for the freaks. It’s ‘Freaky Styley,’ man, so you’ve got your fancy music, you get your choice.”

Fair enough!

The Red Hot Chili Peppers are Flea (a.k.a. Michael Balzary), Anthony Kiedis, Hillel Slovak and Cliff Martinez. Flea and Kiedis started out a couple of years ago as a Turk. "We just started to play," says Flea, rehashes. We played at this one club and completely blew the roof off the place. They asked us to come back the next week, we came back and did two songs, and then we did a couple of songs at this large venue we found as the hottest band to see in L.A. and Hollywood real fast.

Voila these white funkmeisters with their wild and wacky stage show became red hot in L.A. and managed to come up with an eponymous EMI debut last year. But wait — some brain at EMI, or somewhere, decided that in order to bring out the reddiest, the hottest, the very best the Peppers have to offer, it was necessary to bring in the Tawgerd Inferno of funk, George Clinton. Into the studio they all piled — Clinton, Chills, some P-Funkers, who all come out of this very heavy extremish movements which rattle the senses and frighten the nerves.

Where, then, do you go from here?

“We’re just going to get deeper and deeper and branch out and extend more and more,” says Flea. "The good thing about playing funk, which our music is been labelled, is that it’s a very limitless form of music. There are a million and a half ways that you can go in what we’re doing. There’s any direction that we can take, and we’re definitely going to take one or three of them.”

Red Hot Chili Peppers

Out popped “Freaky Styley.” Working with George Clinton, was like “Something done in my life,” says Flea, “because George is one of the strongest, most warm and smart, and know-when-to-talk-and-when-not-to-talk kind of guys. He just let us play. Everything was done live — we didn’t use any kind of computers or synthesizers or rhythm machines or anything like that. He brought out our best, the best we could have done at that time. He’s very inspiring — he’s like a cosmic love bomb exploding in all directions at once.”

The hot unfathomable of the Red Hot Chili Peppers bubbles all over “Freaky Styley.” If it don’t make your leg shake, your leg’s a log. As to their live show, Flea says, “We just move the best in heavy extremish movements which rattle the senses and frighten the nerves.

**NARM Indie Conference Set For October 10 to 12**

LOS ANGELES — “Business is good for the major independent distributors, most of whom are making a profit this year,” says David G. Myrick, vice president and chief operating officer of the John Saltstone, Saltstone will be one of the featured speakers at the fourth annual National Association of Record Merchane-Indies Independent Distributors Conference, October 10 to 12 at the Sheraton Bal Harbour, Fl.

“Much has changed in the 1980s,” he said, adding “our demile has been greatly exaggerated. But the same horses are pulling the wagons — independent entrepre-eneurs who are in the street and the in’s and out’s of the business.

The Conference is being-chaired by David G. Myrick, of the Paulson of Navarro Corp. and Dennis Baker of Action Distributing, it gets underway Thursday, Oct. 10 with a welcoming poolside luncheon. Independent distributor/manufacturer one-on-one meetings.

Following an evening reception, the dinner meeting will feature welcoming remarks by Baker, the NARM President’s welcome by Jack Eugster, and the Peter Kwiker Land Group, and keynote speaker Lou Wukar of Wherehouse Entertainment.

Following breakfast on Friday, Oct. 11, is the General Business Session, chaired by Eric Paulson. Fantasy Records president Larry Geller will be one of the independent record companies can help assure financial success. Paul Marshall of Marshall, Morris and Wattenberg, a leading entertainment attorney, will speak on benefits independent labels can offer artists. M.S. Distributing’s Saltstone will speak on how independent distributors can work together for the future. And Leslie Rosen of the Compact Disc Group will discuss new developments in that medium.

Saturday, Oct. 12 has been reserved for more independent distributor/manufacturer one-on-one meetings.

Sawyer Brown
Shakin' Up Country

By Bill Fisher

After achieving national recognition as the winners of the 1984 Star Search television talent competition, and after signing with Capitol/Curb Records, Sawyer Brown's career has been marked by an unusual degree of success — on the charts and in the building of a large, enthusiastic audience. The future for the band has never been brighter. Capitol/Curb has just released its second album, "Shakin'," and this week the group is jetting to Japan with Kenny Rogers for a series of shows that the quintet hopes will be the beginning of strong international acceptance.

The band is comprised of: Mark Miller, lead vocals and rhythm guitar; Bobby Randall, lead guitar, fiddle, steel guitar, harmonicas and vocals; Gregg Hubbard, keyboards and vocals; Jim Scholten, bass; and Joe Smyth, drums and percussion. For its upcoming dates, the group has added a synth player and a reedman to help match the sound of its new album, which has a slightly bigger sound overall.

Sawyer Brown's first Capitol/Curb single, "Leona," peaked at 28 on the country chart in the final week of last year. That was a highly respectable debut, to be sure, but the second single, "Step That Step," went all the way to number one last May, and the group's self-titled first album hit number two on the country LP chart. That album remains in the top 10 still, with sales around 300,000. A third single, "Used To Be Blue," reached number two just this month.

The new album, like the first, presents a group that is obviously oriented toward pure entertainment and that means live performance. The recorded Sawyer Brown is important, but the heart of this group is found in the spotlight. Said lead singer Mark Miller, "We're not going to let anything technically imperfect go down on the record, but the music's got to absolutely feel good. Sometimes I think if you get too technical with your music you might — well, we'd lose something if everything was just polished, you know." Guitarist Bobby Randall added, "I think that some producers and some people work so hard at making it so perfect, so polished, that they lose a bit of the personality, a bit of the feel. Our music is more personality and more feel than perfection... all of our records are fun... We work real hard on our vocals, I think, and they are probably the most polished of anything, but you know, the drums are a little more rock 'n roll, the guitars are a little more raucous than a perfect country record... cause we're just madmen in there having fun." Sawyer Brown's reputation for manic excitement on stage remains its proudest boast, and the group has been extending that reputation tremendously over the last year while touring with Kenny Rogers. Opening for Rogers has been more than a strictly musical experience, however. Miller observed, "Most of what we've learned is from watching how the tour's been set up — the actual business going on... in taking that kind of an entourage from city to city every day and not losing anybody. That's been, I think, an education in itself."

The band will be making half a dozen concert appearances in four Japanese cities on its upcoming tour, and Miller says that the group is eager to tap foreign markets. "We'd like to tour Europe," he said, "but we're not set to go on tour right now. We'd like to be able to go to other countries and draw a crowd and then be familiar with our music. So this is just kind of the beginning, we're hoping." Sawyer Brown is managed by C.K. Spurlock and Mickey Baker's Starboard Management, and the game plan for making the band look and sound good includes an array of product endorsements from Pearl drums, Schecter guitars and D'Addario strings to the group's trademark Converse tennis shoes and, possibly in the near future, a clothing company endorsement.

The first single from "Shakin'" is "Betty's Bein' Bad," a song that is the perfect vehicle for Sawyer Brown's party time persona. A video of the tune has been shot in New York's Central Park and in Manhattan, it was directed by Martin Kahan (who did Ricky Skaggs' equally upbeat and very popular Country Boy). The Country Music Association has recognized Sawyer Brown's outstanding freshman success with a nomination for the Horizon Award, and the group has a good shot at winning. For Sawyer Brown, the award would mark the end of an incredibly rewarding first year as a recording group.
MOST ADDED
Z93 — Winston-Salem — Rob Leonard
Thompson Twins
D. Ross
WJZR — Charlotte — Chrysler/Daniels
F. Jackson
K. Bush
M. White
A. Franklin
Tamara and the Seen
KSET — El Paso — Randy Rodriguez
J. Hammer
P. Young
Tears For Fears
Oingo Boingo
Q103 — Denver — Jack Regan
B. Springsteen
Q.M.D.
Scritti Politti
A. Franklin
KIMN — Denver — Doug Erickson
Ready For the World
J. Cafferty
Tears for Fears
B. Adams
KKXX — Bakersfield — Squeo/Kamper
Thompson Twins
F. Jackson
Cheech & Chong
Mr. Mister
The Family
H. Lewis
KQKG — Omaha — Taylor/Dean
Hooters
G. Frey
C. Hart
A. Franklin
WHTX — Pittsburgh — Keith Abrams
ABC
F. Jackson
Talking Heads
WPXY — Rochester — Tom Mitchell
D. Henley
Heart
A. Franklin
H. Jones
Y106 — Orlando — Stacy/Steve
ABC
Thompson Twins
Heart
F. Jackson
A. Franklin
Klymax
A. Ant
WXKK — Birmingham — Rick Bailey
P. Young
F. Jackson
Q.M.D.
A. Franklin
STATION ADDS
WBLI — Long Island — Bill Terry
D. Henley
F. Jackson
WLNY — Philadelphia — Scott Walker
Oingo Boingo
M. White
Mr. Mister
Dead Or Alive
A. Franklin
Starpoint
WHTX — Pittsburgh — Keith Abrams
ABC
F. Jackson
Talking Heads
WPXY — Rochester — Tom Mitchell
D. Henley
Heart
A. Franklin
H. Jones
Y106 — Orlando — Stacy/Steve
ABC
Thompson Twins
Heart
F. Jackson
A. Franklin
Klymax
A. Ant
WHYY — Philadelphia — Robert Blevins
ABC
F. Jackson
Talking Heads
WQXK — Birmingham — Chip Bozeman
P. Young
A. Franklin
WBGB — Memphis — Paul G. Blevins
ABC
F. Jackson
Talking Heads
WQXK — Birmingham — Chip Bozeman
P. Young
A. Franklin
THE JOB MART
WXYZ CHR formatted station will be looking for a sales mgr., along with an account executive. Send resume/letter to: Jim Clark, WXYZ Radio, P.O. Box 665, Fairmont, N.C. 28340 EOE/ME ...
Q103 accepting tapes and resumes for future openings at the station. T&R goes to Lee Davis, Q104, 752 Chestnut St., Gadsen, AL 35901 EOE/ME ...
WXYZ, Wheeling powerhouse A/G station is looking for announcers that have a strong voice and strong production skills. No beginners please. T&R goes to: Rick Bryan, WZMM, 98 16th St., Wheeling, WV 26003 EOE/ME ...
WXYZ is in the market for an aggressive promotions director. Two years of experience in typing/organizational skills are preferred. T&R to: Michael O'Malley, 510 King Street, #315, Alexandria, VA 22314, EOE/ME ...
FLY 92 is seeking someone for part-time work; the position could possibly become full time. "It's a great opportunity" says Todd Martin, WFLY, P.O. Box 12279, Albany, New York 12212 EOE/ME ... WGR in Buffalo needs a part-time personality. Send T&R to: Chuck Lalakech, WGR AM/ FM, 464 Franklin St., Buffalo, New York 14202 EOE/ME ...
AFRT station is looking for a powerhouse type jock. Applicant must have good production skills. T&R to Rick Bryan, 98 16th Street, Wheeling, W.V. 26003. EOE/ME ...
WSUS is looking for a full time air talent. A personal interview is needed for the position. T&R to: Frank Garrity, WSUS P.O. Box 102, Franklin, New Jersey 07516 EOE/ME ...
WXVT-AM/FM is seeking a reporter/anchor for its drive time shift in the evenings. T&R to: OM, 1490 Brattleboro, VT 05301 EOE/ME ...
KAPV in Apple Valley is looking for two experienced parttimers. Knowledge of country music is helpful. T&R to Cory Baker, P.O. Box 961, Apple Valley, CA 92307 EOE/ME ...
K105 in Oregon is looking for a young CHR personality who has, "incredible goals and enthusiasm" says Dave O'Connor, P.O. Box 4030, Coos Bay, OR 97420 EOE/ME ...
WZQZ is looking for a morning personality. "It's a highly professional atmosphere to work in," says the PD. T&R to Ann Kolodziej, PD, WZQZ, 456 W. Main St., Oneonta, New York 13820 EOE/ME ...
FLQH is looking for a news director who is strong in writing skills and news delivery. Interaction with the morning air staff is a must. T&R to Robert John, att'n: News Position, FM100, 3800 Union Ave., Minneapolis, Minnesota 55418 EOE/ME ...
KQKL is an opening for an experienced morning announcer with good production skills. T&R goes to operations mg., P.O. Box 50188, Billings, MT 59107. No calls please. ... Kansas City's KFZO is accepting tapes for future parttime openings. T&R goes to: Andy Holt, P.O. Box 6394, Kansas City, MO 64126 EOE/ME ...
KLZS is looking for a morning personality as soon as possible. We've got a great deal if you can become what we're looking for to KLZS Radio, 104 S. Emporia, Wichita, KS 67202 EOE/ME ...
KZEL is looking for a parttime jock. T&R goes to Ken Martin, 2100 W. 11th Street, Eugene, OR 97402-3578 EOE/ME ...
KWRE in MO is looking for a morning man for it's country formatted station. T&R goes to: Steve Beeny, KWRE, P.O. Box 220, Warrenton, MO 63383 EOE/ME ...
WMFO is seeking an experience production genius to also handle some on-air duties. T&R to operation mgr., WMJQ, Box 2092, Ocala, FL 32678 EOE/ME ... WADA is looking for a jock to handle its AM stereo afternoon drive. Joe Bello says, "Along with a good salary you will also have a company car." T&R to: Joe Bello, WADA Radio, P.O. Box 2388, Shelby, NC 28151 EOE/ME ...
WXFX in Jackson, TN is looking for air-talent with production skills. Send T&R to: Michael Pruet, P.O. Box 2763, WMQO, Jackson, TN 38302 EOE/ME ...
WMJQ in Birmingham is looking for an afternoon drive jock. Send resume to John Jenkins, assistant program director, WMJQ, 530 Beacon Parkway West #600, Birmingham, AL 35209 EOE/ME ...
WSTU AM 1450 is looking for a morning man, "bicycle over great numbers and build more ... top salary will be paid." Send T&R to Barry Grant, operations manager, WSTU Radio, 1000 Alice Ave., Stuart, FL 32994 EOE/ME ...
WADA is looking for a morning man for it's country formatted station. T&R goes to: Steve Beeny, KWRE, P.O. Box 220, Warrenton, MO 63383 EOE/ME ...
WDAI is looking for a jock to handle its AM stereo afternoon drive. Joe Bello says, "Along with a good salary you will also have a company car." T&R to: Joe Bello, WADA Radio, P.O. Box 2388, Shelby, NC 28151 EOE/ME ...
WMJQ in Birmingham is looking for a hot news anchor," says Jim Stacy, T&R to Jim Stacy, P.O. Box 1410, Lafayette, IN 47909 ft. call the station (317) 474-1410 ...
KOJM is looking for a news/production person. T&R Programing, P.O. Box 1000, Havre, MT 59501 EOE/ME ...
Darryl Lindsey

POP PROGRAMMER'S PICK

Programmer
Roger Christian

Station
WBEN

Market
Buffalo

Song: "Head Over Heels"
Artist: Tears For Fears
Label: Mercury

Comments:
"On the strength of the LP, the new single will definitely sustain the band. The band, because of its worldwide influence, is getting crossover from our large Canadian market. "Head Over Heels" could establish Tears For Fears in the superstar class."

CROSBY, STILLS AND HENSON — Graham Nash of Crosby, Stills and Nash, former KHTZ listener party to award an autographed guitar to random drawing winner Sandi Henson. Pictured (l-r) are: Nash, Henson, KHTZ Guy Davis and Henson’s husband Gary.
NAB '85

CHANGES — Greg Stevens leaves KISS, San Antonio to program KCFX in Kansas City. Dave Ervin has been named as program director at WNIC, Detroit. Ervin comes to the Motor City from a programming stint at KGNQ, Portland. John Larson heads for a warmer climate as he makes the programming move from WCMP.

Rochester to KDKB, Phoenix. Also in Phoenix, Charlie Quinn becomes the new program director of KXFR. Quinn was program director at WHHT, Boston. Leaving Phoenix is Don Cristi who jumps from KNIX to WBCS AM.

Milwaukee — WGXX, Memphis has named a new program director. He is Jay Christian from WJ&Q WQUT, Bristol- Johnson City-Kingsport, TN. Rick Allen is the new music director at KLFX, Tucson. He replaces John Hutchinson.

Bill Hopkinson has been appointed general manager at WGRX, Baltimore.

Jim Worthington has been given the position as vice president and general manager at WNIC, Detroit. Worthington held a similar position at WIBA AM/FM, Madison. WNIC was recently purchased by Price Communications. Sandy Sanderson has been promoted to vice president for programming for the Rogers Radio AM division.

In addition to his current duties at CFTR, Toronto, Sanderson will also be responsible for CHRY, Leavington and CKJD, Sarnia.

Chuck Poit has been promoted from program director to general manager at WKLT, Kalkaska, MI. .. Jim Smith has been named general manager of KMOD, Tulsa.

Constellation Communications has named B.J. Hunter as director of corporate operations for the company which operates six stations including KIZN & KBOX, Boise; KDUK & KOGQ, Eugene; KWNZ & KMMU, Portland, Hunter was afternoon drive jock at KMMN, Denver before accepting his new position.

DEES FREEZE — Kool and some of the gang stopped by KISI-FM, Los Angeles to talk to Rick Dees. Pictured (l-r) Robert "Kool" Bell, the "Kool" of Kool & the Gang, Dees and James J. T. Taylor of Kool & the Gang.

E STREET SHUFFLE — Clarence Clemens chats with KTXO program director Andy Lockridge in the CBS radio hospitality suite. Q102 is sponsoring two Springsteen shows at the Cotton Bowl. Pictured (l-r) Lockridge, Clemens.

LIVE '85 — Eddie Fritts, president, National Association of Broadcasters was interviewed by ABC Talkradio's Owen Spann at the Dallas Convention Center in a special live broadcast from Radio 85. Among the issues discussed was the worry labels to be placed on albums by the manufacturers. Pictured (l-r) Fritts, Spann.

THE DOCTOR IS IN — Dr. Ruth Westheimer, host of "Sexually Speaking" on NBC Radio Entertainment was the main attraction at NBC Radio's hospitality suite. Pictured (l-r) Rick Rogers, general manager of WVEE, Atlanta; Westheimer and NBC's Willard Lockridge.

DEES FREEZE — Kool and some of the gang stopped by KISI-FM, Los Angeles to talk to Rick Dees. Pictured (l-r) Robert "Kool" Bell, the "Kool" of Kool & the Gang, Dees and James J. T. Taylor of Kool & the Gang.

AIRPLAY

MILLION-AIRINGS — Yoko Ono was presented with an award by Frances Preston (r) senior vice president Performing Rights and Ed Cramer (l) BMI president, for the airing of John Lennon's "You Won't See Me!" and "Woman!" more than one million times on American radio and TV.

BARRON NAMED — The newly formed Radio Express has just named Suzanne Barron as vice president of sales. The new national radio distribution firm was founded recently by Tom Rounds. Barron was formerly international sales director for ABC Watermark. Barron has quickly secured distribution of American radio programming to over 40 countries including such unlikely places as Poland, India and Sri Lanka.

INTEREP OPENS FIFTH FIRM — Durpetti & Associates, INTEREP's new radio representative firm, will open in October. The company will specialize in stations billing in excess of $250,000 per year.

Cash Box/September 28, 1985
Once upon a time, in the early days of rock radio, when it had names like "underground" or "progressive," it seemed like the main purpose in life for those station's music directors and jocks was to "turn everyone on" to their favorite music. Over the years words like "ratings," "research," "demographics," "chart numbers," "positioning," "mass appeal" and "accessible" has caused some of the favorite music of music directors to be played out but not on the air.

Futurerock has taken a mini poll of rock radio music directors to discover three of their favorite artists that rarely or never make it to their station's playlists.

Erik Riley, music director
WMRR, Philadelphia
Tim Taylor
Split Enz
Jeffrey Osborne
Bob Kranes, assistant program director
WICN, Boston
Senator Sam Ervin
Patsy Cline
Rick Allen, music director
KLFX, Tucson
Al Jardine
Alex Di Grassi
Fresh Air
Ted Edwards, assistant program director
KGB, San Diego
Peter Gabriel
blues (in general)
Aaron Copeland
Inessa York, music director
KGN, Portland
Robin Hitchcock
Butthole Surfers
King Sunny Ade (African music in general)
Cheek & Chong
Bill Prescott, music director
KZAP, Sacramento
Motley Crue (hard rock in general)
Blow Fly
Donovan
Pan Edwards, music director
KMET, Los Angeles
The Monkees
Yaz
The King & I Soundtrack
Steve Funk, music director
KOZZ, Reno
XTC
reggae music (in general)
Thomas Dolby

Bob Shulman

AIR CHECK

Station: KDJK
Market: Modesto-Stockton, CA
PD: Jerry Longden

Something rather amazing happened in Northern California radio. A totally brand new station hit the airwaves barely three weeks before the start of the Spring Arbitron. The station had a zero promotion budget, yet debuted as the number 1 station in their market!

The success story belongs to album rocker KDJK, known as DJ 95, Modesto-Stockton, who beat out 17 other stations by posting a 11.6+2 rating. The station went on the air March 11 with a 32,000 watt signal that covers nearly a million people.

"It was a fairy tale come true," says program director Jerry Longden, "We knew that we would show up with the good signal that we have, but we didn't think we had a chance of being number one. We really struggled. We were off the air a few times, once for two whole days. We didn't have the equipment we needed or the records. Mark Davis, the music director and I went through our private record collections to supplement our library, actually it was our library. We just didn't let the listeners know we were having so much trouble."

The station plays approximately 50 percent current and recurrents. "We are not really influenced by what's happening in Sacramento and San Francisco because their signals don't get in here, continues Longden. As far as album rock in this market is concerned we are not. We do feel the responsibility to provide our audience with what's hot and what's current. We have the Madonna and Prince records to the three CHR's in town. We play a little metal at night. I think we were successful because of our honest on-air approach and we gave them the music that they wanted."

KDJK is at 95.1 Mhz and is owned by Gold Rush Broadcasting.
OBJECT OF ELEKTRA'S DESIRE - Have you ever heard the story about four brothers who were attending college to study law or medicine, when one day in a chemistry class they realized that, "We're wasting our time in this classroom ... music is our livelihood, let's try and record some songs and make some money.

So they formed the vocal group of Ernie Phillips, Orlando Phillips, Ray Smith and friends Kayobe Adevyemo and Renee Dinga did just that. Says the group's leader and founder, Ernesto Phillips, "My father is a doctor and I guess that all fathers were trying to put their sons to law or medicine, so we were led in that direction. I was doing well in school at Howard University, in fact, even in high school we were all enrolled in pro-professional science courses as opposed to industrial art classes. Even though I was fixing up on professional careers somehow we would always be around music in the house. My parents, even if they were musical, they were into it as a hobby; I particularly liked music, and knew that this was what I wanted to do."

From study halls to performance halls, Starpoint left school to record and tour, developing a strong family rapport that was evident on stage as well as in their recordings. With so many names of bands today including the prefix or suffix of "star" (Midnight Star, Atlantic Star and Starpoint) one might wonder, do these names come from? Explaining how the name Starpoint was thought of, Phillips says, "It's funny, we had a friend of ours from Guyana who was working on his car and we didn't know what he was talking about. Then he said, 'You know, the one that has four points and a cross in it.' Then we thought, 'oh you mean a Phillips screwdriver,' and it hit us. There's four points on a screwdriver and the concept of four points made the name perfect. We strongly believe in striving to be the best and in pointing to words the stars: you can be what you want to be."

SHE'S A LUSHAUS DAIM - Leon Sylvers III, producer of the famed Solar-sound backed this time with a different label, sound, and artist. Sylvers handled production work for Lusha Daim and the Pretty Vain on his new label Concealed records, distributed by Motown.

The first single to be released and the title of the album, "More Than You Can Handle," is a mixture of Sylvers' signature strong rhythm & blues background and Daim's touch of rock. Daim notes Jim Hendryx as being one of her favorites and greatest influence musically. Born in Los Angeles, Daim spent her early years in Germany and other countries with her family, traveling around military bases. It was then that she met two music industry veterans on an airplane flight and played her demo for them. They listened and liked what they heard and soon after she moved back to Los Angeles and signed with managers Ron Perry and Louis Williams who then brought Daim together with producer Sylvers.

Lusha Daim and the Pretty Vain might remark one of already established concepts or acts, but to clear up any questions she states, "I am Lusha Daim, and always have been. As a matter of fact, you might see me as an image, or concept, but I’m just being me. I haven’t created a new person, or pattern myself artificially. Paul Sylvers were Lusha Daim, and now I’m Lusha Daim. SIMPLY THE BEST — Every superlative in the dictionary has been employed when describing her unique talents. She has been and happily continues to be one of the country’s most cherished performers. She is, to utilize an overused but highly appropriate appraisal, a legend, one of this century’s very best. Her name is Elle Fitzgerald, and as her recent Hollywood Bowl concert convincingly demonstrated, she’s lost none of the magic.

Accompanied alternately by the Nelson Riddle Orchestra, the Paul Smith Trio and Joe Pass, Fitzgerald made it clear that all she’s lost lately is weight. Slimmed down and as elegant as always, she superably ran the musical gamut from sambas to pop standards, with a particularly heavy dose of the blues thrown in along the way. Whatever the material, though, her seemingly boundless vocal appeal and consummate artistry was an exercise in virtuosity. From unbelievable scat wanderings to simple, gentle interpretations of timeless ballads, Fitzgerald completely mesmerized and delighted the capacity crowd. As a result, the wildly exuberant applause for her was hardly in polite deference to her age or previous accomplishments. She won approval for a song that she said she’d never heard:

FOR A GOOD CAUSE — The sixth annual "Lou Rawls Tribute of Stars" telethon will air live from six p.m.-to-midnight on Saturday, December 28, 1985, on 50 television stations across America. All proceeds go to The United Negro College Fund. Announcements were made at Chasen’s Restaurant in Beverly Hills at a party hosted by Walis Annenberg, and co-hosted by Rawls, Ted Lange, South Pollard and Diahann Carroll.

LUSIOUS LUSHUS — Lushus Daim’s debut album on Concept/Motown will be out soon.

THE BEAT

TOP 75 ALBUMS

<table>
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<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Week(s) On Chart</th>
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<td>One In A Million</td>
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<td>The Fifth of May</td>
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<td>The Family</td>
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<td>Pointer Sisters (A&amp;M)</td>
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<td>The Right Place</td>
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<td>Hodgie Boys</td>
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<tr>
<td>Starpoint (Motown)</td>
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<td>The Right Edge</td>
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<td>Electric Lady (Virgin)</td>
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<td>Contact</td>
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<td>Restless</td>
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<td>Glee Club (MCA)</td>
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<tr>
<td>Glee Club (MCA)</td>
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<tr>
<td>Come To My Window (Casablanca)</td>
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<td>Lovejoy</td>
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<tr>
<td>Gail's Paradise (7-12697)</td>
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THE CASH BOX Top 75 BLACK CONTEMPORARY ALBUM CHART is BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.
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<tr>
<th>Song Title</th>
<th>Weeks On 9/21 Chart</th>
<th>Artist/Label</th>
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<td>OH SHEILA</td>
<td>4 11</td>
<td>READY FOR THE WORLD (MCA 52506)</td>
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<tr>
<td>Kool &amp; The Gang</td>
<td>1 11</td>
<td>Pop Life (PolyGram 859 467-7)</td>
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<tr>
<td>YOU ARE MY LADY</td>
<td>8 10</td>
<td>FREDERICK JACKSON (Capital B-4165)</td>
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<tr>
<td>SAVING ALL MY LOVE FOR YOU</td>
<td>12 2</td>
<td>FREDERICK ALAN (Holiday Records)</td>
</tr>
<tr>
<td>I HADN'T DIED IT ME SO MUCH</td>
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<td>BOBBI WOOD (MCA 52624)</td>
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<td>12 8</td>
<td>TINA TURNER ( Capitol B-5491)</td>
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<td>ALL OF ME FOR ALL OF YOU</td>
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<td>P.J. (RCA PB-1423)</td>
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<tr>
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<td>11 9</td>
<td>ANDRE CYMONE (Columbia 38-04536)</td>
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<td>THE SCREAM:5 OF PASSION (Columbia 52650)</td>
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<td>12 10</td>
<td>STARPOINT (Elektra 7-69627)</td>
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<td>DARE ME</td>
<td>14 11</td>
<td>POINTER SISTERS (RCA PB-14136)</td>
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<tr>
<td>PART-TIME LOVER</td>
<td>30 4</td>
<td>STEVE WENDER (Tami/Motion 180017)</td>
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<td>CAMEO (Atlantic Artist/PolyGram 844-010-7)</td>
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<td>27 3</td>
<td>MAURICE WHITI (Columbia 38-05571)</td>
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<td>BAR KAYS (Mercury/PolyGram 840 166-7)</td>
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<td>DAZZ BAND (Motion 18003F)</td>
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<td>I'LL BE GOOD</td>
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<td>SHANNON (Mister/PolyGram 700931)</td>
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<td>41 5</td>
<td>DOUG E. FRESH AND THE GET FRESH CREW (Realty/Dis/Dance: 242-7)</td>
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<tr>
<td>MYSTERY LADY</td>
<td>9 12</td>
<td>BILLY OCEAN (Jive/Arts J5-0374)</td>
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<tr>
<td>FREEWILL</td>
<td>17 15</td>
<td>ARETHA FRANKLIN (Arts J5-0375)</td>
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<tr>
<td>STAND UP</td>
<td>29 9</td>
<td>JESSIE JIMMIES REVUE (A&amp;M AM 2752)</td>
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<td>18 12</td>
<td>JESSIE JOHNSON'S REVUE (A&amp;M AM 2749)</td>
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<td>FREDDIE JACKSON (Capital B-54950)</td>
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<tr>
<td>HARD TIMES FOR LOVERS</td>
<td>37 7</td>
<td>JENNIFER HOLLIDAY (Gallatin J-28596)</td>
</tr>
<tr>
<td>A LITTLE BIT OF HEAVEN</td>
<td>32 10</td>
<td>NATALIE COLE (Modern/PolyGram 7-52630)</td>
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<tr>
<td>SILVER SHADOW</td>
<td>38 6</td>
<td>ATLANTIC STARR (A&amp;M AM 2756)</td>
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<tr>
<td>I WONDER IF I TAKE YOU HOME</td>
<td>26 19</td>
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MOST ADDED

T. Troutman
R. Gilliam
D. Ross
Billy & Baby Gap

WDAS-FM — Philadelphia — Joe Tambruno — PD
M. Moore
D. Ross
D. Edwards
B.B. King
Stroke
Tremaine
B.K. Starr
Run DMC

KJLH "102.3" — Los Angeles — Doug Glimore — MD
Go West
D. Edwards
Concept
A. Franklin

KOKA — Shreveport — B.B. Davis — PD
A. Franklin
P. Lawrence
B.B. King
One Way
Dimples
DeBarge
450 SL

WBXM — Chicago — Marco Spoon — MD
Cherrelle
Dimples
Go West
Skylight

KDKO — Denver — Jay Johnson — PD
Col. Abrams
P. Bryson
P. Young
C. Khan
A. Franklin

WTLC — Indianapolis — Kelly Carson — PD
C. Khan
Brommer Bros.
Legacy
Sister Sledge
Mille Jackson
H. Alpert
Billy & Baby Gap
B. Wright

WGCI — Chicago — Graham Armstrong — PD
Staple Singers
Hall & Oates
C. Mayfield
Doug E. Fresh
G. Howard

WXWJ — Baltimore — Mark Williams — MD
D. Ross
Rene & Angela
Simply Red
B. Wright
D. Edwards

WEDR — Miami — George Jones — PD
C. Oliphant
Ballards
Newcleus
O’Jays
R. James
R. MacDonald
J. Christie
Ta Mara & The Seen
J. Hammer

WJAX-FM — Jacksonville — Tony Mann — MD
Bowie/Jagger
G. Clinton
Power Station
DeBarge

D. Ross
R. James
V. Love
Hall & Oates

WPLZ — Richmond — H. Jay Lang — PD
Hall & Oates
D. Ross
Simply Red
Tremaine
Cherrelle
P. Lawrence
G. Howard

WAOK — Atlanta — Larry Tinsley — PD
D. Ross
E. King
T. Martin
D. Edwards
Ta Mara & The Seen
Doug E. Fresh

WUSL "Power 99" — Philadelphia — Jeff Wyatt — PD
D. Ross
Con Funk Shun
B.K. Starr
D. Edwards
Run DMC

WYXY — Baltimore — Mark Williams — MD
D. Ross
Rene & Angela
Simply Red
B. Wright
D. Edwards

URBAN PROGRAMMER’S PICK

Programmer
Pete Rhodes

Station
93FM

Market
Minneapolis, MN

Song: “The Dance Electric”
Artist: Andre Cymone
Label: Columbia

Comments:
One of the most requested records of last week, the requests seem to come from the 18- demographics. Andre is presently two on the list, behind six, with a strong possibility of it going #1 over Ready For The World. Also Jesse Johnson’s "I Want My Girl" is nine down from five but we’re starting to get movement on his next single “Let’s Have Some Fun.”

GLAMOROUS DINNER — Warner Bros. recording artist, Sheila E. was recently presented the key to the city by Atlanta’s mayor, Andrew Young during the WEA hosted dinner at the recent Jack The Rapper convention. Surrounding her with congratulations are (l-r): Ted Astin, Warner Bros. promotion manager; Jack Gibson, founder and host of the Jack the Rapper convention and mayor Young.
**HOT NEW SELLER**

- **Shazada Enterprises** — Charlotte — Jack Gordon
  - W. Houston
  - F. Jackson
  - B. Womack
  - P. LaBelle
  - Kool & The Gang

- **Joe's Swing Shop** — Los Angeles — Greta McComb
  - F. Jackson
  - Cameo
  - L. Vandross
  - Fat Boys
  - W. Houston

- **Penny Lane Records** — Tacoma — Debbie Schelzman
  - Ready For The World
  - Cameo
  - Starpoint
  - P. LaBelle
  - F. Jackson

- **LaGreen's** — Detroit — Steve Holsey
  - P. LaBelle
  - F. Jackson
  - L. Vandross
  - W. Houston
  - Mary Jane Girls

- **Radio Doctors** — Milwaukee — Paul Kesseck
  - Cameo
  - A. Franklin
  - W. Houston
  - Prince
  - F. Jackson

- **Tara One-Stop** — Atlanta — Jean Chapman
  - Cameo
  - F. Jackson
  - W. Houston
  - A. Franklin
  - Ready For The World

- **Tower Records** — Sacramento — Jeanie Banuvar

- **Loose Ends** — Lisa-Lisa And Cult Jam
  - F. Jackson
  - W. Houston
  - J. Johnson's Revue

- **Fortune Records** — Inglewood, CA — Timmy Fortune
  - F. Jackson
  - Cameo
  - W. Houston
  - Ready For The World
  - L. Vandross

- **H&B One-Stop** — Dallas — Walter Jackson
  - World Class Wreck'n' Cru
  - Cameo
  - Bar-Kays
  - Fat Boys
  - L. Vandross

- **Benson's House Of Records** — Los Angeles — Robert Palacios
  - J. Johnson's Revue
  - Lisa-Lisa And Cult Jam
  - Five Star
  - Rene & Angela
  - A. Franklin

- **V.I.P. Records** — Inglewood, CA — John Chlam
  - F. Jackson
  - L. Vandross
  - W. Houston
  - Cameo
  - B. Womack

- **Krma Records** — Indianapolis — Mike Smith
  - F. Jackson
  - W. Houston
  - Cameo
  - A. Franklin
  - Kool & The Gang

- **Street Scene** — Atlanta — Jay Robinson
  - U.T.F.O.
  - L. Vandross
  - Rap 2
  - World Class Wreck'n' Cru
  - The Family

- **Gll's Records And Tapes** — Houston — Gil Bultron
  - Sheila E.
  - B. Paul
  - Pointer Sisters
  - Starpoint
  - The Family

- **Record Boutique** — Winston-Salem — Archie Torain
  - W. Houston
  - F. Jackson
  - Cameo
  - B. Womack
  - Ready For The World

- **Massachusetts One-Stop** — Boston — Ron Heaps
  - P. LaBelle
  - Cameo
  - Fat Boys
  - C. Mayfield
  - W. Houston

- **Greensboro Record Center** — Greensboro — Susie Hamlin
  - Atlantic Starr
  - The Family
  - Cameo
  - Prince
  - L. Vandross

- **Music Liberated** — Baltimore — Larry Jeter
  - W. Houston
  - C. Lucas
  - Starpoint
  - Atlantic Starr
  - F. Jackson

- **Birdland Records** — Baltimore — Beverly Byrston
  - F. Jackson
  - L. Vandross
  - Atlantic Starr
  - Starpoint
  - P. LaBelle

- **Bedford Records** — Stanford, CT — Larry Pena
  - B. Womack
  - Ready For The World
  - C. Lucas
  - Cameo
  - Prince

- **Hill's Stereo** — Norwalk, CT — Mary Ann Saradinino
  - B. Womack
  - Starpoint
  - Ready For The World
  - Atlantic Starr
  - C. Lucas

- **Scott's Wholesale** — Indianapolis — Cheryl Gregory
  - Bar-Kays
  - F. Jackson
  - P. LaBelle
  - B. Womack
  - Shelia E.

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**URBAN RETAILER'S PICK**

**Retailer**
- Johnny Brown

**Store**
- Record Boutique

**Market**
- Winston-Salem

**Album:** "Modern Man"

**Artist:** Charlie Singleton

**Label:** Arista

**Comments:**
- "The album has a good mixture of ballads, rock, R&B, and pop; it has a broad appeal. This album has great crossover potential, and Singleton has done it really well. A strong album."
### TOP 75 12" SINGLES CHART

<table>
<thead>
<tr>
<th>Week</th>
<th>Artists</th>
<th>Title</th>
<th>Label</th>
<th>Sales</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Queen</td>
<td>&quot;Bohemian Rhapsody&quot;</td>
<td>EMI</td>
<td>1,250,000</td>
<td>No. 1 in the UK for 19 weeks.</td>
</tr>
<tr>
<td>2</td>
<td>ABBA</td>
<td>&quot;Waterloo&quot;</td>
<td>Polydor</td>
<td>1,000,000</td>
<td>No. 1 in the UK for 6 weeks.</td>
</tr>
<tr>
<td>3</td>
<td>Led Zeppelin</td>
<td>&quot;Stairway to Heaven&quot;</td>
<td>Atlantic</td>
<td>900,000</td>
<td>No. 1 in the UK for 8 weeks.</td>
</tr>
<tr>
<td>4</td>
<td>Elvis Presley</td>
<td>&quot;Can't Help Falling in Love&quot;</td>
<td>RCA</td>
<td>800,000</td>
<td>No. 1 in the UK for 5 weeks.</td>
</tr>
<tr>
<td>5</td>
<td>The Beatles</td>
<td>&quot;Hey Jude&quot;</td>
<td>Apple</td>
<td>700,000</td>
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</tr>
<tr>
<td>6</td>
<td>Elton John</td>
<td>&quot;Your Song&quot;</td>
<td>Rocket</td>
<td>600,000</td>
<td>No. 1 in the UK for 7 weeks.</td>
</tr>
<tr>
<td>7</td>
<td>The Rolling Stones</td>
<td>&quot;Paint It Black&quot;</td>
<td>Decca</td>
<td>500,000</td>
<td>No. 1 in the UK for 3 weeks.</td>
</tr>
<tr>
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<td>The Who</td>
<td>&quot;My Generation&quot;</td>
<td>Decca</td>
<td>400,000</td>
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</tr>
<tr>
<td>9</td>
<td>The Kinks</td>
<td>&quot;Lola&quot;</td>
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<td>300,000</td>
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</tr>
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<td>The Beatles</td>
<td>&quot;Yellow Submarine&quot;</td>
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</tr>
</tbody>
</table>

**12" REVIEWS**

**THE JETS** (MCA 23586)

From America's dance heartland -- Minneapolis -- comes another commercially ripe R&B group, the Jets, and this cut is an exactly arranged and mixed dance tune with a great song at its core.

D.ST. (Celluloid 185)
**The Home Of The Hip Hop** (7:10) (Chu Teh-D. Street/BMI) (Showard-Johnson) (Producer: D. St.)

An ode to rap/hip hop's home in the various NY boroughs, D. St.'s latest is a typically hard-hitting and booming cut. Heavy beat and rock guitar accentuate this latest urban dance entry.

**FINA HARRIS** (Shanachie 6700)
**While The City Sleeps** (5:15) (Robinson) (Robin Hill Music) (Producer: Lenny White) (Remix: Lenny White-White Ray-Bard)

British newcomer Tina Harris debuts on normally ethnic-oriented Shanachie with this modern dance rocker, Hooking up with fusion heavyweights -- Lenny White among them -- Harris 'While The City Sleeps' is an impressive opener.

**ARTHUR BARROW** (MCA 23555)
**In The Mood** (6:37) (Garland) (Shapiro, Bernstein & Co./ASCAP) (Producer: Arthur Barrow)

This synch vamp of the classic Glenn Miller theme is workable on the dance floors, but the flip打磨 of "Moonlight Serenade" with Thelma Houston is tantalizing. A nice double A-side 12".

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**MOST ACTIVE**

**The Dance Electric -- (Columbia) -- Andre Cymone**
**Single Life -- (Atlanta Artists/PolyGram) -- Cameo**

**Object Of My Desire -- (Elektra) -- Starpoint**

**Fall Down -- (A&M) -- Tramaine**

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**STRENGTH ACTIVITY**

- The Dance Electric
- Andre Cymone
- Single Life: (Atlanta Artists/PolyGram)
- Cameo
- Object Of My Desire: (Elektra)
- Starpoint
- Fall Down: (A&M)
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**RETAILER'S PICK**

Diana Ross -- RCA Records

Store: Peaches
Manager: Sue Delterre
Location: Ft. Lauderdale

Comments: "Beginning sales have been excellent. Diana Ross is very popular in this area and should sell well. A very danceable cut."
PASSING ON — Coolie Williams, the great trumpet stylist — a master of the growl trumpet and the plunger mute — died September 15 in New York at the age of 77. A stylistic descendant of Bubber Miley — who helped put the “jungle” into Duke Ellington’s ‘20s “jungle” band — Williams joined the Ellington band in 1928 and, though he left in 1940 to join Benny Goodman, was able to form his own big band — he was back with Duke in 1962 and remained with the band until Ellington’s death; in fact, until recently, he still took the odd gig with the former orchestra under the direction of Duke. Williams had something on the trumpet that is fast disappearing in jazz — his own unmistakable sound and style. He will be missed.

TLC — Ten years or so ago, when I was in Boston, I used to do a lot of hanging out at Sandy’s in Beverly, a marvelous jazz club which played host to the greats of the swing and bebop eras. Every once in a while, a musician — Illinois Jacquet and Clark Terry were two — would call up from the audience a cute little button of a girl — maybe she was all of 16. This was Gus Statiras, who was “TheCash Box Top 40 Jazz Album Chart is Based Solely on Actual Pieces Sold at Retail Stores.”

HAMP'S A B Ми́ CHAMP — Among the attendees at BMI’s “Million-Air” awards luncheon was Lionel Hampton (l). Joining in the apparatus for the presentation, Steve Schutt (l), sonor vce presi dent, Chappell & Co., Inc., and songwriters Larry Jackson and Kevin Statiras with “Flying Home” is a B&M Million-Air” tune.

BOPPING AROUND — Activities abound. Ornette Coleman’s feature on the life and times of Ornette Coleman, will premiere at Wester’s Caravan of Dreams (9/28), with the filmmaker and subject present Video View (255 E. 23rd St., New York, NY 10010). And, finally, the Congress Black Caucus has initiated a Jazz Project which will hold their first meeting, Sept. 25, at the Washington Hilton. Now’s the time... Mel Torme has checked into N.Y.’s Park Ten, he’s there until 10 October 1985. Jazz and Feather, jazz extraordinaire, has endowed Berklee College of Music with a permanent $2,000 scholarship for outstanding young musicians... The jazz idiom: An Instrumental View is a fall course at UCLA; call them at (213) 825-8064 for the registration lowdown... Benefits galore! B.B. King and the O’Jays will perform in a benefit for Straight & Narrow Inc., a drug rehabilitation center in Paterson, N.J., and WBGO FM, at Elizabeth, N.B. Jazz Theatre (10/4), sponsored by Smirnoff... "All That Jazz" will rock the pews of St. Peter’s Church on 54th St., Chicago, Ill., after the 10:30 Mass Saturday night... The East Harlem Music School with performances by Ahmad Jamal and Mongo Santamaria (10/8), Lionel Hampton and Ray Barretto (10/15), and Betty Carter and the school’s students will perform their annual benefit concert (212-534-4711 get details)... The East Oakland Youth Development Foundation’s "Jazz Gala" will bring together Dizzy Gillespie, Max Roach, and Nancy Wilson, at the Henry C. Kaiser Convention Center (10/17). The project is sponsored by WBGO Radio, B. B. King is attempting to avoid its annoying on-air fundraising this year by trying to raise $200,000 “in silence” — if the bread is in Oct. 5, the airwaves will feature only jazz... L.A.’s KGBO-FM has initiated a series of Friday night interviews; listen for Ernie Watts (8/27) and Billy Cobham (10/4).... Syracuse, NY’s "Jazz at the Center," held at the Civic Center, will offer Chuck Mangione (10/27), Jean-Paulc Pont (11/10), Dizzy Gillespie and Jimmy Heath (11/12/86), and Bobby McFerrin and Tania Maria (3/30/86). The Cash Box club in Brooklyn (the home of many jazz giants) offering the sounds: the Valhav Pub (63 Lafayette Ave.) and the Flamingo (259A Kingstown Ave.) for those who hang out on the other side of the Bridge.

Lee Jeske

THE CASH BOX TOP 40 JAZZ ALBUM CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.
Chrysalis Signs New Agreement With Deborah Harry

LOS ANGELES — Chris Wright, chairman of the Chrysalis Group P.L.C., has announced the re-signing of Deborah Harry to an exclusive solo recording deal for all territories worldwide excluding North America, and to a new long-term worldwide songwriting agreement. Harry’s recordings will be released by Geffen Records in the U.S. and Canada.

In commenting on the resigning, Wright said, “Chrysalis and Deborah Harry have enjoyed a very creative relationship for many years, from her earliest days in the group Blondie to her status as an international star. As Debbie has recently been working with Warner Bros. on the production and release of a song for the upcoming Krush Groove movie soundtrack to very positive results, we felt it was mutually beneficial for her to continue an association with Geffen Records, a Warner-distributed company, in North America. We look forward to continuing our relationship with this unique artist throughout Europe and the rest of the world.”

NEW YORK — An agreement has been reached to bring Chess, the musical, to the stage. The Benny Andersson (founder of ABBA), Tim Rice (Joseph and the Amazing Technicolor Dreamcoat, Jesus Christ Superstar, Evita) and Bjorn Ulvaeus (co-founder of ABBA) musical, which has become a highly successful RCA recording, will open at the Prince Edward Theatre in London in May 1987, with an American production opening at a Shubert Theatre in New York late winter/early spring of 1987. Chess will be directed by eight-time Tony and Pulitzer Prize winning director Michael Bennett.

Chess is a love story set against the colorful pageantry of a world chess championship, representing the political intrigue between the U.S. and U.S.S.R. The plot of Chess revolves around the battle between an American and a Russian for the world chess title and the woman both men want.

The RCA recording of Chess has already sold over a million copies worldwide and has generated two international hit singles — “One Night in Bangkok,” which has sold over four million copies and “I Know Him So Well,” a duet recorded one in Great Britain for four weeks. Both songs have also spawned successful videos.

**MTV Awards**

**STAGE PERFORMANCE**
Bruce Springsteen, Dancing In The Dark, The Boss

**NEW ARTIST**
At Tuesday’s Voice Carry 
EXPERIMENTAL VIDEO
Art of Noise, Close To (The Edit)

**ART DIRECTION**
Bryan Jones, The Boys Of Summer (Don Henley)

**CINEMATOGRAPHY**
Pascal Lebeugue, The Boys Of Summer.

**SPECIAL EFFECTS**
Tony Mitchell, Kathy Dougherty, Peter Cohen, Don’t Come Around Here No More (Tom Petty & the Heartbreakers)

**EDITING**
Zbigniew Rybczynski, Close To (The Edit) (Art of Noise)

**CHOREOGRAPHY**
David Atkins, Sad Songs (Say So Much) (Elton John)

**CONCEPT**
Glen Frey & Duncan Gibbons, Smuggler’s Blues (Frey)

**VANGUARD AWARDS**
Russell Maelthey, David Byrne, Godley & Creme

**DIRECTION**
Jean Baptiste Mondino, The Boys Of Summer

**SPECIAL RECOGNITION**
Bob Geldof

**GROUP VIDEO**
USA For Africa, We Are The World

**VIEWERS’ CHOICE**
We Are The World

**BEST MALE VIDEO**
Bruce Springsteen, I’m On Fire

**BEST FEMALE VIDEO**
Tina Turner, What’s Love Got To Do With It

**BEST VIDEO**
Don Henley, The Boys Of Summer

**MCA Forms Jazz Division**

By Lee Jones

NEW YORK — MCA Records, whose holdings include the catalogues of Impulse, Decca, Dot, Argo and a number of other labels with extensive jazz catalogues, has formed a jazz division, which will be under the direction of Ricky Schultz, current president of Zebra Records. MCA Jazz will reissue, with facsimile covers and in premium pressings, the Impulse catalogue; will sign new artists and reissue Impulse catalogue material from the mid50s and mid60s; will revive the Crusaders Records line; will handle the extensive jazz holdings of the Chess/Checker/Cabel/Argo labels; will distribute Zebra Records as a custom label; and will distribute the large catalogues of the Dutch Timeless label and the German Enja label, pending the approval of the presidents of those labels (Zebra had been handling Timeless and was about to begin distributing Enja). If all goes according to plan, there should be some MCA-distributed Zebra, Timeless and Enja product on the market by Christmas, with the first 15 MCA Impulse releases — 12 reissues from the catalogue and three new LPs, including a Benefit-promo-recorded Impulse reunion — due in late February or early March.

“What we have here is MCA setting up a one-stop shopping service for jazz, until when there are all these distinctive individual identities,” says Schultz, who is as-yet unlisted. “In some situations it’s like a merger of sorts between Zebra Marketing and MCA — I’m going to be running MCA Jazz, the operations of Zebra, Enja and a new joint ownership of MCA Records and presidency of that.

“The one of the major threats of this whole setup is to revive Impulse Records. In many cases, a band has not had a good deal with the example of Blue Note — there will be the repackaging and marketing of cata-

**Record Bar Convention**

(continued from page 9)

...of those polled claimed that the firewalk experience and the workshops were "very valuable." Rosamund Cavin, Viv Gill, John Cafferty And The Beaver Brown Band and Stanley Jordan provided entertainment. Saturday evening’s awards banquet was highlighted by a highly emotional and eloquent videotaped acceptance from Bob Geldof as he received Record Bar's Humaneitarian Service award.

Lifet ime Achievement Awards were given to John Hammond, Quincy Jones, Elvis Presley, The Who, John Lennon, Dolly Parton, Willie Nelson, Harry Chapin and Joe Fiedler. The Bertha K. Bergman International Museum of Music Award Of The Year went to Ruth Sims, newly promoted senior vice-president and general manager of the Isaac Hayes Corporation. Record Bar Of The Year was Michelle Cacho, Record Bar #65, Eastland Mall, Charlotte, N.C. Record Bar Manager Of The Year was Budget Seat Manager, Best Video — Don't Come Around Here No More, Tom Petty.

The 1985 Artist Awards were as follows:

**BEST ARTIST**
— Bruce Springsteen; Album Of The Year — Born In The U.S.A.; New Artist Of The Year — Julian Lennon, Country Artist Of The Year — Judas Priest; Juke Box Artist Of The Year — Wynon Martsals; Jazz Artist Of The Year — David Sanborn; Label Of The Year — Columbia; Best Kept Secret Artist — Bob Dylan

**BEST VIDEO** — Don’t Come Around Here No More, Tom Petty.

England with our label identification intact. The agreement establishes Greensleeves, which is well-known in Europe and England for a period of two years.”

Greensleeves, which has established itself as a major European label with it’s catalogue of over 80 LPs, has introduced to reggae audiences such greats as Yellowman and Freddie McGregor.

**MTV Awards**

(continued from page 9)

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**BEST VIDEO** — Don’t Come Around Here No More, Tom Petty.
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<thead>
<tr>
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<th>Artist</th>
<th>Week(s) On Chart</th>
<th>Peak Position</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Brothers In Arms</td>
<td>Dire Straits</td>
<td>9/21</td>
<td>1</td>
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<tr>
<td>2</td>
<td>The Dream Of The Blue Turtles</td>
<td>Sade</td>
<td>9/21</td>
<td>18</td>
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<td>3</td>
<td>Songs From The Big Chair</td>
<td>Sting</td>
<td>9/21</td>
<td>12</td>
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<tr>
<td>4</td>
<td>Born In The U.S.A.</td>
<td>Bruce Springsteen</td>
<td>9/21</td>
<td>5</td>
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<td>5</td>
<td>Reckless</td>
<td>Bryan Adams</td>
<td>9/21</td>
<td>4</td>
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<tr>
<td>6</td>
<td>Greatest Hits Volume I &amp; II</td>
<td>Billy Joel</td>
<td>9/21</td>
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<td>7</td>
<td>No Jacket Required</td>
<td>Phil Collins</td>
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<td>8</td>
<td>Theatre Of Pain</td>
<td>Motley Crue</td>
<td>9/21</td>
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<td>9</td>
<td>Whitney Houston</td>
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<td>Like A Virgin</td>
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<td>Invasion Of Your Privacy</td>
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<td>Wham!</td>
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<td>The Secret Of Association</td>
<td>Paul Young</td>
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<td>17</td>
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<td>18</td>
<td>World Wide Live</td>
<td>Scorpions</td>
<td>9/21</td>
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<td>19</td>
<td>Around The World In A Day</td>
<td>Prince And The Revolution</td>
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<td>Who's Zoomin' Who</td>
<td>ARISTA FRANK</td>
<td>9/21</td>
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<td>Kool &amp; The Gang</td>
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<td>Ready For The World</td>
<td>Bruce Springsteen</td>
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<td>Back To The Future</td>
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<td>Core Hart</td>
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<td>The Power Station</td>
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<td>Be Yourself Tonight</td>
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<td>The Ventures</td>
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<td>Original Album</td>
<td>Weeks On</td>
<td>Peak Position</td>
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<td>SKIN DIVE</td>
<td>Michael Franks</td>
<td>Warner Bros. 2357-1 WEA</td>
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<td>THE ERM</td>
<td>(Atlantic 81239)</td>
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<td>WRAP YOUR BODY</td>
<td>One Way (MCA 5522)</td>
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<td>POINTER SISTERS (Planet 1E 51400)</td>
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<td>WHAT IS THIS</td>
<td>(Columbia 33906)</td>
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<td>DON'T SUFFER</td>
<td>(Capitol 491)</td>
<td>RCA</td>
<td>199.3</td>
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<td>BIG BAM BOOM</td>
<td>REO Speedwagon</td>
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<td>PERFECT</td>
<td>(Original Soundtrack)</td>
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<td>THE STYLE COUNCIL (Galafon 24001)</td>
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<td>ELECTRIC LADY</td>
<td>C+C Funken (Poly/Gram/Pol-43615)</td>
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<td>HIGHWAYMAN</td>
<td>W. Nelson, K. Kristofferson, J. Cash,</td>
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<td>ALEXANDER O'NEAL</td>
<td>DEFECE MODE (Sire 2124)</td>
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<td>SHE'S THE BOSS</td>
<td>MICK JAGGER (Columbia 93940)</td>
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<td>THE BREAKFAST CLUB</td>
<td>ORIGINAL SOUNDTRACK (A&amp;M 39540)</td>
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<td>HIGHLAND COUNTRY WINDS</td>
<td>DAN FOGELBERG (Full Moon/Epic FC 39165)</td>
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<td>MEAT IS MURDER</td>
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<td>AN INNOCENT MAN PLAYS THE BLUES</td>
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<td>(Mercury 822 550-1)</td>
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<td>WHEN THE GUITAR MANS THE BLUES</td>
<td>RYAN BROWN (Alligator 4794)</td>
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<td>STRIKE LIKE LIGHTNING</td>
<td>LONNIE MACK (Alligator 4739-9)</td>
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<td>THE GOOOOOOGOOO</td>
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<td>MATERIAL THANG</td>
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<td>JULIAN LAVIN (Atlantic 8184)</td>
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<td>WHITE WINDS</td>
<td>ANDREAS VOLLWEIDER/BECK &amp; HILLER</td>
<td>WEA</td>
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<tr>
<td>STEADY NERVES</td>
<td>GRAHAM PARKER AND THE SHUCKS</td>
<td>WEA</td>
<td>214.5</td>
<td>192</td>
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<td>TWO PRISONERS</td>
<td>PEACE n' ORDER (Elektra 6041-1)</td>
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<td>200 ELIMINATOR</td>
<td>Z.Z. TOP (Warner Bros. 23774-1 WEA)</td>
<td>WEA</td>
<td>216.6</td>
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</table>

The Cash Box Top 200 Albums Chart is based solely on actual pieces sold at retail stores.
**HOT NEW SELLER**

**JOHN COUGAR MELLENCAMP**

- **Sting**
  - For Tears For Fears
  - B. Springsteen
  - B. Adams

- **Strawberries — Boston**
  - Dire Straits
  - Tears For Fears
  - W. Houston
  - J. Cougar Mellencamp

- **Peaches — Cincinnati**
  - Dire Straits
  - B. Springsteen
  - P. Collins
  - J. Cougar Mellencamp

- **Peaches — Kansas City**
  - J.-Cougar Mellencamp
  - Dire Straits
  - W. Houston
  - P. Collins
  - J. Cougar Mellencamp

- **Karma Records — Indianapolis**
  - Dire Straits
  - Sting
  - B. Adams
  - Motley Crue
  - Prince

- **Scott's Wholesale — Indianapolis**
  - Dire Straits
  - B. Springsteen
  - B. Joel

- **Richman Bros. — Philadelphia**
  - Dire Straits
  - B. Springsteen
  - P. Collins
  - Sting
  - B. Joel

- **Benson's House Of Music — Los Angeles**
  - Jesse Johnson
  - Dire Straits
  - O.M.D.
  - A. Franklin
  - Sting

- **Tower Records — San Diego**
  - Dire Straits
  - The Cure
  - W. Houston
  - J. Cougar Mellencamp

- **Seaport One-Stop — Portland**
  - Dire Straits
  - Scorpions
  - Tears For Fears
  - Heart

- **Tower Records — Seattle**
  - Dire Straits
  - A. Franklin
  - Tears For Fears
  - W. Houston

**STORER REPORTS**

- **Handelman — Detroit**
  - B. Springsteen
  - Madonna
  - P. Collins
  - Wham!

- **Lieberman — Atlanta**
  - Dire Straits
  - Loverboy
  - B. Adams
  - Tears For Fears
  - B. Joel

- **Greensboro Record Center — Greensboro**
  - Sting
  - Tears For Fears
  - Dire Straits
  - Back To The Future
  - Pointer Sisters

- **Tower Records — Campbell, CA**
  - Dire Straits
  - J. Cougar Mellencamp
  - W. Houston
  - Sting
  - Tears For Fears

- **Tower Records — Fresno**
  - Dire Straits
  - Tears For Fears
  - Loverboy
  - B. Joel
  - P. Collins

- **Radio Doctor — Milwaukee**
  - Dire Straits
  - Tears For Fears
  - B. Adams
  - Motley Crue

- **Lieberman — Dallas**
  - Dire Straits

**SHOP TALK**

**RETAILERS VS. PMRC** — Sam Gennaway, owner of Camel Records in Huntington Beach, CA, announces his intention to organize retailers against the demand of PMRC that records be labeled. “It’s going to end up being good for the retailer who has to enforce this stuff, and I just want to organize retailers to put a stop to it. I can’t afford the time it’s going to take to screen kids to see if they’re old enough to buy certain records,” stated Gennaway. All interested retailers are invited to call Gennaway at 714-963-7091.

**WHEREHOUSE ENTERTAINMENT** — WEI announced Sept. 9, 1985 preliminary results of record revenues and net income for the fourth quarter and fiscal year, ended June 31, 1985. Twelve-month revenues were $137,777,000 compared to $105,542,000 in the prior year, an increase of 31 percent. Net income was $6,374,000 up from $4,467,000 in fiscal 1984, 43 percent gain. Earnings per share were $1.22 compared with $0.96 a year ago on 58,250,000 shares. Sales of two new stores in Bakersfield were announced Sept. 12. The Wherehouse has served Bakersfield at its Valley Plaza Center store since 1973. Commenting on the openings, president and CEO of Wherehouse Entertainment, Inc., Louis A. Kwiker said, “The simultaneous openings of two new Wherehouse stores in Bakersfield are part of our aggressive store expansion program and underscore our confidence that the store expansion market for all major categories of home entertainment and information software will continue to grow rapidly in this region.”

**PRISM ENTERTAINMENT** — Prism Entertainment Corp. will promote its existing catalog titles and its new releases in two separate year-end retail programs offering free good to participating dealers. The “50%” promotion offer is based on the quantity of catalog product purchased by the retailer between September 15 and December 31. The promotion takes its name from the discount highlights of the program: a retailer who buys five catalog titles gets one free (for an effective discount of 20 percent), while a retailer buying 50 pieces receives an additional 20 pieces free (for the top effective discount of 40 percent). The fall new release promotion, a coupon-redeemption program, covers new catalog titles released between October of this year and January of 1986. The coupon offer expires June 1, 1986.

**CD GETS LARGER SHARE OF MARKET** — Compact Disc is currently averaging five percent of album unit sales in the United States. Of the leading rack jobbers, one-stops and retail chains, cassette took 61 percent of sales and LPs 34 percent. In a recent survey, retailers said CDs would take a greater portion if larger quantities of new best sellers were available. CDs have the least penetration problems, where over three-quarters of units sold are cassette, leaving only two percent. In CDs, retailers see an average of seven percent of units sold in CDs, while one-stop accounts are close with six percent. Worldwide, CDs are expected to take at least three percent of all album unit sales this year. Estimates put CDs at 42 percent of all units sold in only five years. Presently the leading markets for CDs and players are Japan, U.S.A. and Western Europe.

Stephen Pagett

**RETAILER PROFILE**

**Store:** Boston Compact Disc

**Market:** Boston

**Co-owner:** Don Rose

This week marks the official grand opening of Boston’s first CD only retail store, Boston Compact Disc. While open since July 4, the owners of Boston Compact Disc delayed a grand opening until their inventory grew to 3,000 units in order to fulfill their claim as the most complete compact disc store.

“There are a number of phenomena that we realized from being involved in CDs from early on, which we felt was the most important of which was the pureness of the CD store, was that the CD consumer is not necessarily the same person as the LP consumer. There is a certain alienation factor for the CD consumer to go into a record store where CDs, in the perception of the CD consumer, are treated as the bastard child of records,” stated Boston Compact Disc co-owner and director of advertising and marketing Don Rose.

The 500-square-foot store on Harvard Square is compact in itself, only 350 of those square feet are used for merchandising. The store was designed exclusively for CDs. There are no converted LP bins.

Rose and his partners John Pinkney and Fred Jeffery have backgrounds in record retailing. “My background was as a record store owner in the Midwest. My two partners are currently involved as record retailers in the Boston area. So, with all of this retail background and me recognizing a few phenomena in the CD marketplace the store was a very natural kind of thing,” remarked Rose.

The plan calls for aiming specifically at this new music consumer, the CD buyer. Asked if this might be jeopardizing his ability to get the former LP buyer who is converting to CD and still shops in record stores, Rose responded, “Well, you can’t get them all. We’re aiming out our niche as the CD specialists. I think the most important thing that I could tell you about the store is that the store has an attitude… as far as the store is concerned, the store says to you when you walk in there, ‘we speak CD’. Rose and his staff concentrate on CDs exclusively and are thus able to service customer needs for information and assistance.

In order to locate this new consumer, a new strategy had to be devised for advertising. “Anywhere we advertise, we’re looking at only those people to 10 percent of our impression being applicable to CDs. So it’s a mixture of some of the traditional, youth-oriented things that record retailers generally use, like The Boston Phoenix for instance. That’s about half of our thrust. The other half we’ve gone for dynamic graphics, upping potential income publications that have nothing to do with music and have nothing to do with youth culture. For instance, we’re advertising in The Dial, which is the public TV program guide, which is doing very well for us. We’re also advertising in Digital Audio which December, which is a funny way for a single location retailer to advertise in a national magazine. Five percent of their readers are in the Massachusetts, Boston consumer market… but 100 percent of their readers are at least sophisticated in terms of compact disc,” stated Rose.
MUSIC VIDEO

MOST ADDED

Sting — Fortress Around Your Heart — A&M

STRONG ADDS

The Oak Tree — Morris Day — Warner Bros.
In Between Days — The Cure — Elektra
Running Up That Hill — Kate Bush — EMI
These Arms of Mine — Willie & The Poorboys — Passport

PROGRAM ADDS

CATCH 22 — John Frost — Program Director — Anchorage
M. Day
Dream Academy
N. Rogers
Gap Band
E. Martin
A. Grant
Sting

KRLR-TV21 — Bob Bell — Music Director — Las Vegas
REM
April Wine
A. Grant
Rough Cut
E. Martin
Simply Rod
The Cure

TV 5 — Houston Hit Video — Mike Opeka — Program Director
Wylie and the Poor Boys
A. Cymone
G. Myrick
The Outfield
Hooters
Cherrelle
Hall and Oates
Meatloaf
The Cure
B. Womack
Laid Back
K. Bush

TV69 — Lisa Roach — Playlist Information — Atlanta
Simon F.
Sting

VIDEO PROGRAMMER'S PICK

PD
Bette Hisiger

Program
Friday Night Videos
Market National

Video: Single Life
Artist: Cameo
Label: PolyGram

Comments:
A lot of style to this clip. Music and video work well together. Larry Blackmon is a true video artist.

TOP 30 MUSIC VIDEOS

1. INVINCIBLE (THEME FROM THE LEGEND OF BILLY JEAN)
   Pat Benatar (Chrysalis) — 8
2. TAKE ON ME A-HA (Warner Bros.) — 14
3. POWER OF LOVE Huey Lewis And The News (Chrysalis) — 10
4. SHAME The Motels (Capitol) — 7
5. DO YOU WANT CRYING Katrina And The Waves (Capitol) — 7
6. DANCING IN THE STREET David Bowie and Mick Jagger (EMI America) — 5
7. ST. ELMO'S FIRE (MAN IN MOTION) John Parr (Atlantic) — 4
8. CHERISH Kool And The Gang (De-Lite) — 4
9. DARE ME Pointer Sisters (RCA) — 3
10. OH SHEILA Ready For The World (MCA) — 4

THE CASH BOX TOP 30 MUSIC VIDEOS CHART IS BASED ON TELEVISION ROTATION AT VARIOUS STATIONS AND NETWORKS.

WIRED FOR SOUND — Azra recording artist No-Y-Z is pictured in a segment from its debut music video, The Girl That Walks Around the Block, from the LP "Skeer: Electronic Din." The video was taped for southern California-based Valley Cable's Eye Music program. Pictured (l-r) are: Bruce Edward Duff; Richie Haas; Enigma recording artist John Trubee and Bruce Edward Setzler.
The Release Beat

60's British Invasion aficionados are in for a treat this month from MusicVision with their release of British Rock 'The First Wave.' Documenting the first explosion of British rock on American shores and the world over, the tape features music from such legends of the period as the Beatles, Gerry and the Pacemakers, the Animals, the Rolling Stones, Herman's Hermits and Freddy and the Dreamers. The tape runs 60 minutes. Also from MusicVision this month is Frankies Goes To Hollywood — From A Wasteland to an Artificial Paradise (28 mins.); Malcolm McLaren — Duck Rock (40 mins.); and The Thompson Twins — Into The Gap Live (60 mins.). Each of these MusicVision titles is available in VHS HiFi Stereo, Dolby System and Beta HiFi Stereo and sells for $29.95 suggested retail, except Frankie Goes To Hollywood, which lists at $19.95. September releases from Walt Disney Video are led by three premiere volumes of Still The Beaver, the reunion series from the original cast of the 50's sitcom Leave It To Beaver. Each volume contains two 30-minute cassettes and retails for $59.95. Also heading Disney's list for September is the made-for-video movie Breakin' Through, which retails for $29.95 (no running time available). Other titles from Disney this month are The Fabulous Fleischer Folio, Volumes 3, Stories and Fables. Volume 14 and 15; and Welcome to Poo Corner, Volumes 5 and 6. Disney's Buena Vista label has two Westerns: Heaven's Guts featuring Hopalong Cassidy. They are The Marauders (64 mins.) and Silent Conflict (60 mins.), both retailing for $39.95. From Prism Entertainment for September, Goldie and Kids makes its home video debut. Suggested retail is $39.95 (no running time available). Prism also offers its Marvel Comics series this month, each retailing for $19.95. Other titles from Prism include Legend of Eight Samurai ($59.95); The Killing Machine ($49.95); Death Target ($49.95); Cry Panic ($49.95); and Texas Detour ($29.95). Each title is available in VHS and Beta.

Phillip M. Racine
**TOP 75 ALBUMS**

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<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks</th>
<th>Date</th>
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</thead>
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<tr>
<td><strong>Greatest Hits Vol. 2</strong> — Waylon Jennings (RCA-LA 01429)</td>
<td>1</td>
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<tr>
<td><strong>Highwayman</strong> — Waylon Jennings, Willie Nelson, Johnny Cash, Kris Kristofferson (Columbia FC 33959)</td>
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<td><strong>Pardners in Rhyme</strong> — The Statler Brothers (Mercury EPDL-13109)</td>
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<td><strong>Five-O</strong> — Dan Williams, Jr. (Warner Bros. 1-23587)</td>
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<td><strong>Rhyming and Romance</strong> — Rosie Cash (Columbia FC-7556)</td>
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<td><strong>Kern River</strong> — Merle Haggard ( Epic FC 39802)</td>
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<td><strong>Sawyer Brown</strong> — Sawyer Brown (Capitol/EC FC 25207)</td>
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<td><strong>40 Hour Week</strong> — Alabama (RCA-LA 1-5339)</td>
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<td><strong>Me and Paul</strong> — Willie Nelson (Capitol FC-52566)</td>
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<td><strong>Last Mango in Paris</strong> — DON McLean (MCA-5505)</td>
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<td><strong>Greatest Hits +</strong> — George Strait (MCA-5517)</td>
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<td><strong>Greatest Hits</strong> — Lee Greenwood (MCA-LA 5882)</td>
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<td><strong>Tokyo, Oklahoma</strong> — John Anderson (Warner Bros. 25-1013-1)</td>
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<td><strong>Radio Heart</strong> — Jimmy M. Clark (CPL-5308)</td>
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<td><strong>Step on Out</strong> — The Oak Ridge Boys (MCA-5505)</td>
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<td><strong>Partners, Brothers and Friends</strong> — The Highwayman ( Warner Bros. 1-2300)</td>
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<td>5</td>
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<td><strong>Turn the Page</strong> — Waylon Jennings (RCA-LA 1-5420)</td>
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<td><strong>Have I Got a Deal for You</strong> — REba McEntire (MCA-5505)</td>
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<td><strong>Rhythm Things</strong> — Gary Morris (Warner Bros. 1-5436)</td>
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<td><strong>High Country Snows</strong> — Dan Fogelberg (Geffen 1-0800)</td>
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<td><strong>Restless Heart</strong> — Restless Heart (CPL-5308)</td>
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<td><strong>Friendship</strong> — Charlie Daniels (Columbia FC 34015)</td>
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<td><strong>Somebody Else's Fire</strong> — Janie Fricke (Columbia FC-39975)</td>
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**Competition For Music City Anthem**

By Bill Fisher

NASHVILLE — A competition designed to produce an official song for the city of Nashville was announced Sept. 16 at the office of Mayor Richard Fulton. A coalition of officials from the Nashville Songwriters Guild, the Nashville Songwriters Association International, the Metro Nashville Arts Commission, ASCAP, BMI, SESAC, the Nashville Music Association and the Nashville Symphony have formed with Fulton and Irene Ritter, publisher of Nashville magazine, in working out the details of an “invitational competition” to provide Nashville with a signature tune on the order of famous, city-sounds such as “New York, New York” and “I Left My Heart in San Francisco.”

Over 250 invitations are being sent worldwide to professional songwriters, requesting their participation. In addition to those invited songwriters, anyone who has had top 1 chart song in any national trade publication is eligible to enter. Qualified songwriters are asked to submit cassettes and lyric sheets of their original material to the Nashville Songwriters Guild by Feb. 1, 1986. The entries will be judged by a panel of 10 music industry and civic leaders. Organizers of the competition stress that songs submitted for consideration should be adaptable to all styles of music. Finalists will be announced March 15, 1986, and those songs will be performed during Nashville’s annual Summer Lights festival.

The winning song will be arranged for the Nashville Symphony and premiered with an as-yet-unnamed star performer in a special celebration on June 1. The winning writer or writers will receive prizes (still undetermined) and will be the subject of a cover story in Nashville magazine.

The decision to limit the competition to recognized songwriters was questioned at the mayor’s meeting, which was attended by most of the members of the competition’s executive committee, media representatives and a handful of Nashville’s best known writers. BMI’s special projects vice-president, Joe Moschello, explained, “To attract the top songwriters, we had to have criteria.” Ritter commented that closing the contest to unsolicited entries will make the judging committee’s task manageable.

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**CMA Slates Additional Performers For Awards Show**

NASHVILLE — The Country Music Association has confirmed 10 additional performers for its 19th annual awards show, to be telecast live from the Grand Ole Opry House on Oct. 14. 

Joining co-hosts Anne Murray and Kris Kristofferson and a previously announced cast of Hank Williams, Jr., Willie Nelson, Waylon Jennings and Johnny Cash will be the following performers: Alabama, Crystal Gayle, Gary P. Moss, Emmylou Harris, The Judds, David Loggins, Lorrie Lynn, Ray Price, Kenny Rogers and Ricky Skaggs.

The “Highwayman” collaboration of Nelson, Jennings, Cash and Kristofferson will be performing on the show, and several of the entertainers slated to appear are expected to participate in a special salute to Nelson and his songs.

The 90-minute program will be carried on a stereo simulcast by the Mutual Broadcast System, preceded by a 30-minute pre-show special and a 60-minute post-show awards.

Atkins To Perform With ‘Prairie Home Companion’

NASHVILLE — Guitarist Chet Atkins, riding the popularity of his recent show “Tuned” album, will appear in five cities during October and November with the road version of “Prairie Home Companion,” the acclaimed National Public Radio show hosted by Garrison Keillor.

Atkins has guested on the Minneapolis-based show several times. Some of his appearances have included commercial parodies for the “Chet Atkins Player Guitar.” According to publicist Susan Mackney, Atkins and Keillor may sing a song together on the upcoming road shows. Each stop on the tour will last two days, with a concert presented on Friday night and the next day’s live radio broadcast on Saturday. Scheduled cities are: Milwaukee (Oct. 11-12); Atlanta (Oct. 18-19); Baton Rouge (Oct. 26-28); Laramie, WY (Nov. 1-2); and Seattle (Nov. 8-9).
1. **I Fell in Love Again Last Night**
   The Forester Sisters (Warner Bros. 7-29888)
   3 weeks

2. **Lost in the Fifties**
   Ronnie Milsap ( RCA 14-1350)
   4 weeks

3. **Drinkin' and Dreamin'**
   Waylon Jennings ( RCA 14-094)
   1 week

4. **With Just One Look in Your Eyes**
   Charly McClain (with Wayne Massey)
   (Epic 34-52260)
   6 weeks

5. **Between Blue Eyes and Jeans**
   Conway Twitty (Warner Bros. 7-29896)
   5 weeks

6. **She's Comin' Back to Say Goodbye**
   Eddie Rabbitt (Warner Bros. 7-29879)
   7 weeks

7. **Meet Me in Montana**
   Marie Osmond (Duet with Dan Seals)
   (Capitol B-5476)
   10 weeks

8. **Touch a Hand, Make a Friend**
   The Oak Ridge Boys (MCA-9246)
   10 weeks

9. **Kern River**
   Merle Haggard (Epic 34-05456)
   9 weeks

10. **You Make Me Want to Make You Mine**
    Judi Newton ( RCA 14-1390)
    12 weeks

11. **Some Folks Never Learn**
    Stylene Warren (MCA-52544)
    13 weeks

12. **Love Talks**
    Ronnie McDowell (Epic 34-05494)
    14 weeks

13. **I Wanna Hear it from You**
    Eddy Raven ( RCA 14-1154)
    16 weeks

14. **Can't Keep a Good Man Down**
    Alabama ( RCA 14-1155)
    16 weeks

15. **Used to Be**
    Sawyer Brown (Capitol B-5477)
    2 weeks

16. **Who's Gonna Fill Their Shoes**
    George Jones (Epic 34-05499)
    19 weeks

17. **If It weren't for Him**
    Vince Gill (RCA 14-1140)
    20 weeks

18. **A Long and Lasting Love**
    Crystal Gayle (Warner Bros. 7-29865)
    21 weeks

19. **I'll Never Stop Loving You**
    Gary Morris (Warner Bros. 7-29867)
    23 weeks

20. **I'm Gonna Leave You Tomorrow**
    John Schneider (MCA-52408)
    22 weeks

21. **Angel in Your Arms**
    Barbara Mandrell (MCA 52445)
    24 weeks

22. **If It Ain't Love**
    Ed Bruce (RCA 14-1156)
    25 weeks

23. **Modern Day Romance**
    Ratty Gritty Dirt Band (Warner Bros. 7-29067)
    8 weeks

24. **Hang On to Your Heart**
    Dixie (Epic 34-05560)
    28 weeks

25. **You're Gonna Miss Me When I'm Gone**
    Judy Rodman (MTM-7-20554)
    27 weeks

26. **I Wanna Say Yes**
    Louise Mandrell ( RCA 14-2515)
    26 weeks

27. **Things About You**
    Southern Pacific (Warner Bros. 7-29893)
    30 weeks

28. **Too Much on My Heart**
    The Statler Brothers (Mercury 654-318-7)
    31 weeks

29. **I Don't Mind the Thorns (If You're the Rose)**
    Lyle Lovett (MCA-52666)
    35 weeks

30. **Tokyo, Oklahoma**
    John Anderson (Warner Bros. 7-28916)
    33 weeks

31. **Blue Highway**
    John Conlee (MCA 52625)
    15 weeks

32. **You've Got Something on Your Mind**
    Mickey Gilley (Epic 34-05468)
    39 weeks

33. **Two Old Cats Like Us**
    Ray Charles (with Hank Williams, Jr.) (Columbia 30-05575)
    36 weeks

34. **Heart Don't Do This to Me**
    Loretta Lynn (MCA 52621)
    34 weeks

35. **This Ain't Dallas**
    Ray H. Williams (Warner Bros./ Curb 7-29612)
    41 weeks

36. **Don't Know Why You Don't Want Me**
    Rosieanne Cash (Columbia 30-04099)
    17 weeks

37. **Cry Just a Little Bit**
    Melba Patterson (RCA 14-1408)
    28 weeks

38. **Love Is Alive**
    The Judds (RCA/Curb 14-1093)
    32 weeks

39. **Have I Got a Deal for You**
    Reba McEntire (MCA-52564)
    37 weeks

40. **Lie to You for Your Love**
    The Bellamy Brothers (MCA/Curb MCA-52668)
    51 weeks

41. **Down in the Florida Keys**
    Tom T. Hall (Mercury 864-017-7)
    50 weeks

42. **Desperados Waiting for a Train**
    Jennings, Nelson, Cash, Kristofferson (Columbia 38-05554)
    52 weeks

43. **Don't Let Love Fool You**
    T.G. Sheppard (Columbia 30-05591)
    53 weeks

44. **Real Love**
    Dolly Parton (duet with Kenny Rogers) ( RCA 14-0485)
    38 weeks

45. **Down the Road / Mountain Pass**
    Dan Fogelberg (Full Moon/Epic 34-05446)
    47 weeks

46. **You Make Me Feel Like a Man**
    Ricky Skaggs (Epic 34-05585)
    57 weeks

47. **I'm Takin' My Time**
    Brenda Lee (MCA 52654)
    48 weeks

48. **I Know the Way to You By Heart**
    Vern Gosdin (Compaq Corp-145)
    54 weeks

49. **Nobody Falls Like a Fool**
    Earl Thomas Conley (RCA 14-1172)
    59 weeks

50. **She's Single Again**
    Janie Fricke (Columbia 38-04986)
    40 weeks

51. **I Never Made Love (Til I Made it With You)**
    Neil Diamond (MCA 52673)
    42 weeks

52. **Barrow Rooms**
    Moe Bandy (Columbia 38-0493)
    43 weeks

53. **He Won't Give in**
    Kathy Mattea (Mercury 865-057-7)
    44 weeks

54. **Drowning in Memories**
    T. Graham Brown (Capitol B-5499)
    45 weeks

55. **I Wanna Be a Cowboy 'Til I Die**
    Jim Collins (White Gold 22252)
    56 weeks

56. **The Chair**
    George Strait (MCA 52657)
    70 weeks

57. **Stand Up**
    Mel McDaniel (Capitol B-5013)
    69 weeks

58. **The Fireman**
    George Strait (MCA 52658)
    48 weeks

59. **California Road**
    Mel Tillis ( R C A 14-1165)
    62 weeks

60. **Out of Sight Out of Mind**
    Harvel Feilts (Evergreen EV-1034)
    63 days

61. **Smooth Sailing (Rock in the Road)**
    Mark Gray (Columbia 30-05403)
    49 weeks

62. **Me and Pauline**
    Willie Nelson (Columbia 30-05597)
    74 weeks

63. **Highwayman**
    W. Nelson, K. Kristofferson, J. Cash, W. Jennings (Columbia 38-04881)
    55 weeks

64. **Lovin' Up a Storm**
    Bandana (Warner Bros. 7-29653)
    73 weeks

65. **Holdin' the Family Together**
    The Shoppe (MTM B-72608)
    71 weeks

66. **In Another Minute**
    Jim Glaser (MCA/Bob-entore MCA-52872)
    76 weeks
WOKQ — Jim Murohey
G. Davies
J. Staple
J. Fricke

WXDE — Dan Hollander —
Lawrenceburg, TN
Bandana
J. Staple
N. Larsen
K. Taylor-Good
R. McEntire
M. Haggard
J. Lee
C. Robyns
J.G. Rice
J.R. Reeves
S. Johns

KWOC — Ed Morris — Poplar Bluff, MO
R. Miller
G. Davies
Joplin
C. Robyns
J. Lindsey
L. Everette
W. Nelson
C. Farr
B. G. Rice

WHIM — Jim O'Brien —
Providence
J. Fricke
J. Stapley
N. Larsen
R. Stevens
H. Dunn
L. Everette
B. Higgins
R. Leigh

WKKZ — Joe Ladd —
Rockford, IL
W. Nelson
R. Stevens
J. Glasser
M. McDaniel
E.T. Conley
G. Morris
N. Larsen
J.R. Reeves
C. Robyns

WDYX — Mary Jo Kacsan —
Pittsburgh
J. Fricke
H. Williams, Jr.
G. Davies

WDZQ — Dan Jensen — Decatur, IL
H. Skaggs
M. McDaniel
J. Buffet
W. Nelson
J. Anderson

KRXS — Joey Garcia —
Corpus Christi
T.G. Sheppard
E.T. Conley
L. Greenwood
H. Williams, Jr.
J. Rodman

KRLB — Billy Pilgrim — Eugene, OR
D. Fugleberg
J. Fricke
N. Larsen

OPRY SISTERS — Warner Bros. recording group, the Forester Sisters recently sang their number one song, "I Fell In Love Again Last Night" on the televised segment of WGN's Grand Ole Opry. Pictured (l-r): June, Christy, Kathy and Kim Forester.

J. Buffett
Bellamy Bros

KFRM — Randy Hooker —
Salina
M. Tills
K. Taylor-Good
E.T. Conley
J. Buffet
J.R. Reeves
C. Robyns
B.G. Rice

KWWK — Kitty Ledbetter —
Shreveport
S. Curtis

WMK — Shirley James — Flint
H. Williams, Jr.
J. Anderson
Bellamy Bros.

WWVA — Bill Berg —
Wheeling
Bellamy Bros.
L. Brody
Bandana
K. Whiteby
D. Fugleberg
B.G. Rice

KCBJ — Jay Davis —
Adan
M. Bandy
V. Gossin
Bellamy Bros.
E.T. Conley

Jennings, Nelson, Cash, Kristofferson
M. McDaniel

WTHI — Barry Kent —
Terre Haute
Jennings, Nelson, Cash, Kristofferson
Bellamy Bros.
J. Fricke
E.T. Conley

KFEQ — Bob Osl — St. Joseph
The Shoppe
E.T. Conley
K. Taylor-Good
R. Miller
N. FeU
D. Gavias

WCCN — Dick Deno —
Nellsville, WI
B. Mandrell
T.G. Shuppard
K. Taylor-Good
C. Robyns
B.O. Rice
M. McDaniel
J. Stampley
J.R. Reeves
W. Nelson

KYKX — Bill McClain —
Longview, TX
J. Fricke
G. Davies
J. Glasser
J. Rex Reeves
G. Strat
Bellamy Bros.

THE COUNTRY MIKE

STATION PROFILE — KTM/Saltlax, California serves the central coastal area of the Golden State with a cross section of current and classic country. KTM's coverage area, which includes Santa Cruz, Monterey and Carmel, encompasses a diverse economy base primarily on agriculture, tourism, and a growing high-tech manufacturing industry. Operations for the 5,000-watt AM'er are overseen by general manager Steve Dean and operations and program/music director Marc Hahn. The 8 shifts feature the talents of Andy McCoy from 5-9 a.m., Buddy Wheeler from 9 a.m. to 1 p.m., Marc Hahn from 2-6 p.m., and Paul Baca from 6 p.m. to midnight. One of KTM's features is the weekly "Country Gold with Johnny Hicks." Hicks was one of the founders of the "Big D Jamboree" in Dallas during the 1940s. The show is devoted to traditional country and has hosted such performers as Little Jimmy Dickens and Sonny James. KTM is currently running its "NFL Jackpot." The promo awards winners with up to $1,000 per week and will continue throughout the season. KBRQ/Denver recently acquired the KLAX record library. The 25-year-old collection consists of approximately 5,000 albums and 30,000 singles. This library, along with the acquired collections of KERI/Denver and KPIK/Colorado Springs, gives KBRQ one of the most complete country libraries in the west.
SWEET DREAMS — Music From The Motion Picture Soundtrack — Patsy Cline

Beyond this album's sweetening, remixing and added instrumental tracks — all of which were accomplished under the direction of Owen Bradley, Cline's original producer — beyond all that stands the voice of Patsy Cline. That voice had its surpassing description, and the tragedy of its loss is deeply felt to this day. Whether or not the film succeeds (and it is likely to do quite well), this soundtrack album should have a healthy life of its own. Valuable production notes and musicians' credits are included.

NEW FACES TO WATCH

JUDY RODMAN

Judy Rodman is probably getting used to the word "James." She's the first artist signed to MRM Records, a division of Nashville's new MRM Music Group. She was the singer of the label's first single and first charted record, "I've Been Had By Love Before," which peaked at 26 last May. She was the label's first act on video and she has the first MRM album release, "Judy," which shipped last rodman is spreading the advance of a rosily which includes singer Holly Dunn (who is, like Rodman, also a songwriter), The Almost Brothers, The Shaggs and other power loaded with potential. Given the position she occupies, it's only natural that Rodman has mixed feelings about the extra attention and consequent responsibility that's hers.

"It's good in a way and it's bad in a way," she commented. "I mean getting picked for new ideas or new ways they want to go about this thing of making me known... some of 'em work and some of 'em don't. So it's a disadvantage in that they're not using proven methods yet — they're using me to prove them — but it's an advantage, of course, in that I am, like, the first, the flag holder of... whatever, and I feel so much support from the label that I just don't feel anything negative in it at all. I'm very proud to be on the label and to be the first."

Rodman's second single, "You're Gonna Miss Me When I'm Gone," is at 25 bullet this week, and the accompanying video is in rotation on VH-1 and The Nashville Network, with USA Cable and Showtime air dates scheduled.

Rodman started singing jingles at the age of 17 when she did a nationally- aired commercial for Jeno's pizza. Gained lots of stage experience in local bands and shared rooms for a time with another ambitious singer named Janie Fricks. Rodman started to get back-

TENDER LOVING CARE — Tom Jones — Mercury (2589) M-1 — Producer: Gordon Mills

The ballad master's new album contains a couple of country discards ("That's At Matters," "It's Four In The Morning") and a soulful cover of Billy Swan's "I Can Help." "Hold Me To It" was written by two-thirds of the writing team that gave us "Not Another Heart Song" (the new single), and it has the same "modern Nashville" structure and sound. Jones' solid following will make this LP the latest success in an illustrious career.

SINGLE RELEASES

ROSANNE CASH (Columbia 38-05621)
Never Be You (3:23) (Gone Gator — ASCAP) (T. Petty, B. Tench) (Producers: Rodney Crowell, Dave Thoenen) "Never Be You" follows the number one success of "I Don't Know Why You Don't Want Me" and comes at a time when Rosanne Cash is more visible in all media than she has been for years. Written by Tom Petty and Heartbreakers' keyboardist Benmont Tench, "Never Be You," with its plaintive lead vocal, hard-edged guitar and Springsteen-like keyboard motif, will continue Cash's across-the-board reemergence.

THE NITTY GRITTY DIRT BAND (Warner Bros. 7-28997)

A solo, slow-picking banjo kicks off "Home Again In My Heart," the second release from "Partners, Brothers And Friends." The chorus rings with the Dirt Band's fine harmony, and the words speak to everyone who has ever felt like "one in a million in a lonely town." This heart-tugging ballad will be quickly added and will undoubtedly be a fast mover.

LARRY GATLIN AND THE GATLIN BROTHERS (Columbia 38-05632)
Runaway Go Home (4:47) (Larry Gatlin — BMI) (L. Gatlin) (Producers: Larry Gatlin, Steve Gatlin, Rudy Gatlin, Chip Young)

This song is longer than most, but the subject of runaway children is important and Larry Gatlin's lyric takes the necessary time to present a fairly complete picture of the problem from the runaway's point of view. Exploring the feelings of runaways in two different situations, the Gatlin's offer a clearly-stated solution in the context of a vocally superior country-cop-song. Taken from the forthcoming "Smile" LP (due the third week of Octo-

THE KENDALLS (Mercury 884 140-7)
The title cut from The Kendall's latest album is a lot more country-sounding than "If You Break My Heart," the last single. A medium-tempo song about a harmonious love affair.

HILLARY KANTER (RCA PB-14185)
It's Such A Heartache (3:20) (Deb/Dave — BMI; Malven — ASCAP) (E. Stevens, H. Kanter) (Producer: Even Stevens)

Kanter's singing ranges from a chesty tone in the verses to a pure and fluttery head tone in the choruses. From her excellent "Love Letters At Midnight" album.

THE CHARLIE DANIELS BAND (Epict 34-05638)

Though it didn't match the supreme cohesion of "Still In Saloon," the message of this well-timed song from the upcoming "Me And The Boys" LP will garner the single considerable airplay.

ROCKIN' SIDNEY (Epict 34-05639)
Dance And Show Off (3:41) (Sid Trim/Flat Town — BMI) (S. Smilen) (Producers — Sidney Smilen, Floyd Salleau, Huey P. Frazier)

America popped the rockin' with Rockin' Sidney all summer long, and this song has the same repetitive charm as "My Toot Toot."
Elwyn Raymer's
Gospel News
And Views

There Is No Limit
By Frances Preston

(Editor's note: This is the third article in our series of guest commentaries directed by Elwyn Raymer, chairman of the board of the Gospel Music Association. Frances Preston is senior vice-president, performing rights, at Broadcast Music, Inc.)

All styles of music have their own niche, but only gospel music spans all categories. It has been my privilege to work with writers, publishers, artists and musicians in every facet of the music industry for many years. I have experienced the wave of popularity with pop, classical, jazz, R&B, country, disco, punk and new wave and, as I stated earlier, they have all carved out a special place and following. The only form of music that transcends all ages and styles, however, is gospel music.

Gospel music is the oldest form of music known to man, and yet it does not require any special setting for its performance. It has been performed in clubs, symphony halls, fairs, arenas, on the concert stage and at festivals. Gospel music can be seen and heard in any of all of the above-mentioned venues. The reason for this is that every style and musical form is used to enhance the lyric and positive message.

Gospel music has grown to such exciting proportions in the past five years that it is fast becoming the topic of conversation wherever music industry people gather. Over $355 million in record and tape sales were reported in 1984. Five years ago only one gospel record had been certified gold by the RIAA. Today, there are several that have reached gold and platinum status. In addition, gospel music is being performed and marketed differently today than ever before. Because of these facts, the major labels and record company executives are showing greater interest in gospel music. As the quality of music, lyrics and recordings are closely monitored, the results are sure to be phenomenal.

For years, gospel music was considered a property of the church, but this is no longer the case. Gospel music took to the streets with its music and message. Sales are soaring, airplay is being compounded, strategic marketing plans are in effect, and a strong industry association exists. These are the platforms for insured success. In my opinion, there is no limit to the future and impact of gospel music.

ASCAP Sets First Annual Gospel Songwriters Workshop

NASHVILLE — Applications are now being accepted for the first annual ASCAP Gospel Workshop, to be held on four consecutive Tuesday nights from 7 to 9 p.m., beginning November 12 at ASCAP’s Nashville offices.

Leading the workshop will be Niles Borop of Word Music and Lorenz Music's Dick and Melodie Tunney. The Tunneys are the writers of “Sound His Praise,” “O Mighty The Lord,” and “How Excellent Is His Name”; Borop is the co-writer of “Via Dolorosa” and “Proclaim The Glory Of The Lord.”The gospel workshop is part of an ongoing series of educational activities sponsored by the ASCAP Foundation.

The workshop will feature special guest speakers and songwriters from all areas of the gospel music industry. Material from writers participating in the workshop will be subject to review.

ASCAP workshops are free of charge and open to all writers, regardless of performing rights affiliation, but participation is necessarily limited. The first annual gospel songwriter workshop will accept 30 participants.

TAYLOR TO MEADOWGREEN — Steven V. Taylor, who earned a Dove award for his work on the musical “The River Is On,” has joined Meadowgreen Productions as staff producer. Pictured above with Taylor (seated) at Tree International studios are (l) Randy Cox, general manager of Meadowgreen Music Co. and Joe Huffman (r), general manager of Meadowgreen Productions.

Gospel Picks

URING YOUR HEART — Chris Christian — Home Sweet Home 7-1-000339-7

PRODUCERS: Chris Christian-Bannister

THE GOSPEL OF THE LEWIS FAMILY — The Lewis Family — Canaan 7-1-994013-7

PRODUCERS: Herman Harper—Marvin Norcross

SO GOOD — Howard McCrary — Good News SPCN 7-1-0812010-1

PRODUCERS: Win Kutz-Howard McCrary

CATHEDRAL CHRISTMAS, A CAPPELLA — The Cathedral Quartet — Riverside LP 506 — Producer: Lari Goss

GOSPEL CHURCH — Elwin Raymer — Gospel Gospel and Views

Beaut Williams — Mike Williams — Mike Williams/Sanjay (Myrrh 7-1-678306-5)

COMMUNICATION — J.D. ETTHIE, (Sparron 1105)

BEAT THE SYSTEM (Sparrow (701120681)

COMING ON STRONG — What He Did (Sparrow SPCN 1198)

COUNTRY IN LOVE — Dallas Wheeler/Brown (Sparrow 1081)

WHAT A WAY TO GO — Billie Spong (Reunion SPCN 1096)

KINGDOM OF LOVE — Delbert J. Kutz-Howard (Sparrow 1161)

SHADOWS IN THE HEART — W. S. Clark (Impact RP-4)

LOOK WHO LOVES YOU NOW — Sissy Pillee Lutar (Sparrow SPCN 1196)

THE FRITZ — T. L. Taylor (Sparrow SPCN 1195)

WHAT A WAY TO GO — Billie Spong (Reunion SPCN 1096)

WILLIAM — W. S. Clark (Impact RP-4)

SEVEN — David W. Meske (Myrrh 7-1612065)

COMMUNICATION — J. D. ETTHIE & KEY (Benson 91672)

LOVE IN THE HEART — W. S. Clark (Impact RP-4)

I'VE BEEN SAD — Janice Miller (Sparrow SPCN 1191)

HELD THE KEY — W. S. Clark (Impact RP-4)

SHEEP IN WOLVES CLOTHING — J. D. ETTHIE & KEY (Benson 91672)

THIS IS MY NAME — Janice Miller (Sparrow SPCN 1191)

WORLD WITHOUT END — Janice Miller (Sparrow SPCN 1191)

LIVING MARTHA — (Home Sweet Home 7-1-000339-7)

POWER OF PRAYER — Curtis Nelson (Sparrow SPCN 1191)

STRAIGHT AHEAD — J. D. ETTHIE & KEY (Benson 91672)

WONDER OF HIS LOVE — Philip Bailey (Sparrow SPCN 1191)

HEART OF THE HEART — J. D. ETTHIE & KEY (Benson 91672)

SHEILA WALKS (Sparron 1101)

BENNY HERRE — Benny Herret (Word SPCN 9-1-000035-5)

ART OF THE STATE — Carl G. Earheart (Sparrow SPCN 1191)

DON'T HIDE YOUR HEART — Sheila Walsh (Sparron 1101)

YOUR SELF COMMITMENT — Bryan Quinlan (Lil Silk/Enigma)

TENDER HEART — Michael James Murphy (Ministry of Music, Inc.)

SPIRIT — Silverwind (Sparron SPCN 1097)

REALLY WONDERFUL — W. S. Clark (Impact RP-4)

MIRROR OF YOUR HEART — Chris Christian — Home Sweet Home 7-1-000339-7

PRODUCERS: Chris Christian-Bannister

THE BEST OF THE LEWIS FAMILY — The Lewis Family — Canaan 7-1-994013-7

PRODUCERS: Herman Harper—Marvin Norcross

SO GOOD — Howard McCrary — Good News SPCN 7-1-0812010-1

PRODUCERS: Win Kutz-Howard McCrary

CATHEDRAL CHRISTMAS, A CAPPELLA — The Cathedral Quartet — Riverside LP 506 — Producer: Lari Goss

GOSPEL PICKS

BLESSED — The Williams Brothers (Myrrh 7-1-678306-5)

LIFE ALIVE — Phil Harris — “Believer’s Over” (Lil Silk/Enigma)

NO TIME TO LOSE — Janice Miller (Sparrow SPCN 1191)

I WANT TO KNOW WHAT LOVE IS — New York Mass Choir (Pre-Release 1124)

MILEN JILLIAN HARRIS — Jackson Southernaires (Impact RP-4)

I AM GOING ON — Janice Miller (Sparrow SPCN 1191)

UNSPEAKABLE JOY — Janice Miller (Sparrow SPCN 1191)

10 Fingers, 10 Toes — (Sparrow SPCN 1191)

ROUGH SIDE OF THE MOUNTAIN — Phil Harris (Atlantic International)

RIVERSIDE — (Sparron SPCN 1191)

WHAT HE'S DONE FOR ME — Rev. Clay Evans (Savoy SL 108)

GOD SAVES THE DAY — Rev. Clay Evans (Savoy SL 108)

I'M GONNA HOLD OUT — The Georgia Mass Choir (Savoy SL 108)

PHILIP DAILEY — Phil Harris (Atlantic International)

ARIES — Rev. Clay Evans (Savoy SL 108)

THE SHADY WOMEN — Rev. Clay Evans (Savoy SL 108)

THE GOSPEL CHOIR — Rev. Clay Evans (Savoy SL 108)
Menon Addresses EMI International Conference
By Chrissy Iley

LONDON — EMI Music chairman and chief executive, Bhaskar Menon, flew into London two weeks ago to attend the EMI International Conference, where he delivered the keynote speech. Menon described EMI’s global talent power: “EMI Music will remain as strong as and perhaps stronger than its pre-1981 glory days. Assuming we stay in this conference will demonstrate abundantly the impressive level of collaboration between EMI Music and our two labels both creatively and in gaining preferential access to the global marketplace.”

He went on to explain that although the year’s profits for 1984-85 were down on the previous year it was entirely as a result of special circumstances in America; whereas our companies in Europe and internationally registered higher profits than in 1983-84. In the U.S., Capitol is passing through a period of radical transition.

“Expansion seems to be coming across the board for the company — Manchester Blue Note Records was established this year to concentrate on jazz talent. Country and western activity in Nashville is being boosted and full scale classical operations have been resumed with Brown Meggs at the helm of the Angel Records”, Menon explained.

The EMI head hopes with this expansion to attract a wide array of recording artists. “It is mandatory that we continue to support with staying power and confidence the extended program of talent acquisition and support by every division. We initiated in America over the last 18 months so to better insulate Capitol from the volatility of the record business and to insure that a stream of powerful US product is provided to EMI Music companies worldwide in this division. Menon ended his speech with the idea that conferences are not only for learning one another’s experience and for focusing strategic purposes and defining goals, but also for enjoyment and fun.

The product that was introduced was certainly invigorating. The excellent new Kate Bush album was previewed along with new products from Diana Ross, John Walton, Tina Turner and the debut Capitol album from Heart. Forthcoming product is also expected from the newly acquired Grace Jones (Manhattan), Marillion, Steve Ricks, and Phantom, Rocker and Stick, a new group featuring ex-Stray Cats’ Jim Phantom and Leo Rocker, along with wannabe punkers.

The Arcadia Project, featuring Duran’s Simon Le Bon, Nick Rhodes and Roger Taylor, was also given aelm. It features guest appearances from Sting and Grace Jones.

United Kingdom

BUENOS AIRES — A string of successful personal appearances by local pop artists was continued last week by Alejandro Lerner, who netted SRO audiences for Bernard Cherry for the chance to merchandise to delegates. The stand will also be used by Band Aid representatives seeing overseas licenses to handle merchandise.

Cherry has also invited Cannes hoteliers and restaurateurs to donate a percentage of their takings to charity.

The show, broadcast on Sunday evenings, boasts a chart more up to date than the BBC’s which is still considered the country’s most authoritative chart compiled by the market research organization Gallup.

The Network Chart is compiled by the rival MBH market research, who, as well as taking retail sales totals from a national selection of stores, also adds a weighting for airplay the information is fed into a computer.

U.S. retail chain Tower Records has bought its second U.K. site, in London’s prestigious Kensington High Street, and plans to have it ready for trading by mid-November. The 8,000-square-foot building will also house the company’s U.K. HQ.

Contracts for the store are yet to be finalized, but the site will provide Tower with valuable marketing experience before it opens its store in Piccadilly Circus, which will be more than three times the size, next year.

EMI Records (UK) has a new general manager of the EMI label division. Andrew Prior has joined from Ariola/Arista Records as sales and marketing director. He will report to David Munns, director, Artist Development, and will be responsible for the marketing, promotion and operations of the labels.

Nick Gatfield, a former member of Dexys Midnight Runners, has been appointed A&R manager at EMI Records (UK) along with Rob Sawyer, formerly of EMI Publishing, EMI Records (UK and Eire) have announced the appointment of Andy Trotter as managing director. EMI (Ireland) Ltd. Trotter, who replaces Terry O’Fourke, was previously general manager of EMI Records (UK), said:
The "Show" Moves To Washington

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writes about things he believes in and that he is a moral person. He noted that he is both a Christian and doesn't smoke, drink or do drugs. He supported the RIAA position with its labeling program with a single word: "Under the Blade" piece is about surgery, not sadomasochism and that his "We're Not Going to Take It Anymore" has no violence in its lyrics. Both albums had been used to illustrate the charge of outrageous lyrics. And, Snider continued, video of the song, if he is a light-hearted, cartoon-like approach to the subject of children vs. parents. In fact, he reported, the United Way has asked permission to use segments in its campaign. Snider emphasized that parents can tell when it makes sense to tell their children about the cover and by reading the titles of the songs that are included.

Heavy metal, he said, is like horror-mom movie- young kids know it is fantasy.

John Denver argued against labeling because he believes in free expression. Today's music represents the thinking of young people. He contended that the PMRC approach is based on fear of a "small number of suggestive records." He told the hearing that some radio stations banned his "Rock and Roll Never Forgets. A Holocaust song. It had to do with drugs. He explained it dealt with the exaltation he felt in high altitude mountain air, skies, stars, etc.

In Cleveland, Ohio, a D.C. disc jockey (WWDC), called a standardized rating system "over-reaction to the perception of the world's youth. PMRC, PMRC, PMRC, PMRC. It could "in fact produce results contrary to that intended" by serving to "undo focus attention on these subjects."

The principal record industry position was expressed by Gortikov, who said record companies accounting for 88% of popular music were amenable to placing generic labels on records with questionable lyrics. He also, as he has before, condemned the approach of PMRC motives. It is, he said, "attempting to impose its will on the entire creative community, on broadcasters, on record retailers and ultimately on all who buy or hear recorded music."

PMRC says it does not want censorship, Gortikov said, but he isn't sure anymore.

Spirited defense of PMRC's position, however, was made by Jody Gore, wife of Senator Albert Gore (Jr.-Tenn.) who is a member of the Senate Commerce Committee, PMRC board of directors and its own board of directors as "truth in packaging." She and Susan Baker, wife of Secretary of the Treasury James Baker, insisted that they were not advocating federal legislation or regulation. Both are founding-members of PMRC, PMRC also is calling for disclosure of lyrics of labeled music. They called for the record industry to establish a one-time panel to set up criteria in determining which records are to be labeled. Baker noted that "there is a new element of vulgarity, violence and brutalit... yer to the Congress have an election year."

One of the highlights (or lowlights) of the hearing was presented by Jeff Ling, a new 29-year-old VA consultant to PMRC, who, with slides of record covers revolved the lyrics of offending material. Ling, who said he has worked with college students for the past 10 years, said such lyrics affect 12-year-olds severely because they have no frame of reference. Older youths such lyrics are reinforcement to aberrant behavior.

Ling also revealed that PMRC has talked to MTV about standards for videos and will talk again "in the near future." One thing PMRC is asking is the clustering of the recorded video for viewers in earlier time periods, she said.

Millie Waterman, legislative vice president of the National PTA made, called the warning label idea "a positive step by the music industry." But she said, PMRC "in many cases, has not shown exactly what it is getting... National PTA and PMRC," she said, is "now asking the music industry to agree on an appropriate approach... just an effort to designate a recording containing explicit sexual language, violence, profanity, the occult or the glorification of drugs and alcohol.

PTA suggests that the letter "B" is used, since it is familiar from its movie usage.

Opponents Find Resistance

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issue, most of them negative. In addition the NAS 800 number has received almost as many negative phone calls as have been received on the non-profit organization's position. "I am constructed as the enemy," he said. "I am the bad guy. I've got the black hat on."

So while opponents of ratings are being put in the position of defending the ratings system they did not want, they are doing an excellent job of characterizing this thing, the PMRC has conducted a series of carefully orchestrated media events to publicize its point. They claim they are concerned with "the wrong end of the line."

They deny that there will be any effect of a Senator's wife holding up records by such bands as W.A.S.P., Black Lace, Megadeth, the Fosters and others while reciting lyrics about masturbation, violence and sadist worship. Those members of the music industry merely interested in opposing the ratings of records are then presented as "no better than what the PMRC terms purveyors of filth."

"The electronic media has heavily taken their side of the issue," said Odegard. "The American public is emotionalized and polarized over this. They're ready to back a Congress that has an election-year issue on its hands."

Industry Unprepared

For implications of the rating oppo-nents in the music industry have been caught with their pants down. Despite the fact that the PMRC's war on records has existed since early Spring, a unified industry response did not occur until the RIAA opened their own industry media campaign has yet to occur. "Because it happened so fast, we've been almost done nothing," Odegard re-marked. "And because of that we're going to suffer greatly because this is going to be more of a media circus than ever."

Deborah Gortikov, a member of the RIAA which recently enlisted 24 major labels to voluntarily tag product with the words, PARENTAL GUIDANCE — EXPLICIT LYRICS, it was only last week that Danny Goldberg formed the Musical Major in an effort to provide a voice for the interests of the music industry in the media. The industry has a lot of catching up to do.

Until this point, artists like Frank Zappa, who made a career of taking on the establishment, and Twisted Sister have taken it upon themselves to vocally oppose the PMRC. While record companies have been fighting personal attacks on Tipper Gore or the PMRC (wife of Senator Albert Gore) during a debate in New York, Zappa has been perhaps the most visible. His recent debate with Candy Stroud of the PMRC on ABC's Nightline was a highlight of the issue, and another humorous exchange of names and ac-cusation. Many believe the highlight of the evening was Donny Osmond, who noted in the hearing that music is "one of the best things that happened to America" because it would hurt his career and force him to tailor his music to get a specific rating.

Zappa recently remarked to a gathering of the National Coalition of the Opponents "It's a crazy world but I'm all you got."

Many people believe the RIAA held out from involving itself in the rating controversy because the music industry has some important interests in Washington, most notably bill H.R. 991, the Home Recording Act, which has been on the House agenda since June and is expected to go on front of the Senate shortly. The bill would require manufacturers of blank tapes to pay royalties to copyright owners. It also provides a royalty paid by the manufac-turers of record players.

The music industry is also very interested in the well being of the newly formed American Copyright Council and the continued help of the F.B.I. and other federal law enforcement agencies in the enforcement of copyright and counterfeit laws. The music industry does not want too many secondary actions.

It will take an act of Congress to force record companies to label product, an action that some do not rule out of the question. It is certain that the media circus is continuing, and the music industry is scrambling to unite and organize in order to defend itself to "get to do something," said Kevin Odegard. "They're not going to give in."
AROUND THE ROUTE

By Camille Compasio

The much talked of Amusement Expo '86, being staged in Peking during the period of March 28 thru April 3, 1986, has been drawing exceptional response worldwide. Latest word from the China International Convention Service is that 350 companies from 15 countries have expressed interest in participating and there is a great deal of enthusiasm among the Chinese government to uplift the tourist industry out there and improve the living standards and cultural life of the Chinese population. At this point in time, a number of cities have begun construction of large-scale amusement parks, new hotels and recreational facilities. There is also great emphasis on education technology which will focus on amusement devices, recreational facilities, physical education apparatus, vending machines, photographs, management and consultant services for amusement parks, as well as related products and services. Further information may be obtained by contacting China International Convention Service Ltd., Suite 1201-2 Energy Plaza, 92 Granville Road, Tsimshatsui, Hong Kong (cable: CHICONVENT; tel.

O'Reilly Gets Five Years In Game Piracy Case

CHICAGO — Timothy O'Reilly, a 23-year-old Canadian citizen convicted on July 24, 1985, on criminal charges of dealing in counterfeit coin-operated amusement machines in violation of U.S. copyright law, was sentenced in Federal District Court to five years in prison and ordered to pay restitution to Data East USA, Inc.

O'Reilly, a first-year law student in Albany Law School (New York), was arrested in April along with several others, including the recently convicted Tom Goss of Coal Town Amusements in Harlan, Kentucky, as a result of an undercover FBI operation targeting importers, manufacturers, distributors and operators of counterfeit video games.

Glenn Braswell, executive director of the American Amusement Machine Association, said that the success of AAMA's efforts in aiding the FBI during their recent undercover operation should serve as a warning to other video game pirates that this criminal activity will not be tolerated at any level in the industry. "O'Reilly got what he deserved," said Braswell.

O'Reilly's five-year sentence is the maximum prison term allowed by U.S. copyright law.

Fred Skor Acquires World Wide

CHICAGO — Fred Skor, president and chief executive officer of World Wide Distributors, Inc., purchased all assets of the firm on September 1 of this year.

Upon concluding his takeover, Skor declared that he had full confidence in the future of the coin machine industry and predicted a significant growth for World Wide in the years ahead.

"We are going forward with certainty that we are entering a new period of development and strength," he said.

World Wide, with headquarters in Chicago, was founded 42 years ago exclusively as a distributor of coin-operated games, phonographs and vending machines.

Fred Skor

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Premier Taps Jeff Walker

CHICAGO — Jeff Walker, formerly of Nintendo, has joined Premier Technology in the position of national sales manager. He will be responsible for sales management in the United States and Canada. In his new post, Walker will be working closely with Gil Pollock, general manager of the Bensenville, Illinois-based company, in developing and introducing Premier’s “new look” product line.

“We are pleased to have such a qualified individual like Jeff because of his proven management team,” declared Pollock. “Jeff’s experience and knowledge in the marketplace will produce additional benefits to our customers,” he added.

Lenore Sayers, who formerly held the position, will continue to work with the company until October, when she will depart to pursue personal interests.

Bally Sente Intro’s British ‘Trivial Pursuit’ Video Game

CHICAGO — Do you know the geographical centre of London? or who owns the Oval Cricket Ground or what the Welsh national emblem is? or who the first Christian martyr was in Britain? Well, these are sample questions of the United Kingdom edition of “Trivial Pursuit,” the trivia board game first introduced in Canada in the late ‘70s. British board game enthusiasts have been sold in England and the adjacent islands since the 1984 introduction of the game and the likelihood is strong that sales will go as high as two million board games by the end of 1985.

In addition to questions with broad knowledge base, the U.K. edition includes Britannics in all six game categories — history, geography, sports, entertainment, science, arts and leisure. As it did for the U.S. versions of the board game, Bally Sente, Inc. of Sunnyvale, California has negotiated with Trivial Pursuit’s merchandisers to develop a video game version of this newest edition based on the Genius I game. “We alone are authorized to use the exact questions and answers from the board game,” explained Bernard Powers, director of marketing and sales for Bally Sente. “Because these questions are copyrighted and published in many tickling, humorous style, our video game version is definitely a cut-above-the-others,” he continued. “And the Park Vista Hotel in Galatine, Texas. Ten- fiful earnings in the U.S. can largely be attributed to both the distinctness and familiarity of these questions.” In the U.S., board and video game versions have deve- loped into a multiple series of games totally devoted to sports, the movies, the ’60s and the ’70s and the younger players. New announcements were made to convert Genius II, Baby Boomers, Young Players, All-Star Sports or Silver Screen to British board or video games.

Technically, the Bally Sente “Trivial Pursuit” Arcade game is state-of-the-art, as noted by the firm’s game designer Rich Adam. “An expanded memory cartridge allows us to provide over 1,000 questions for this game,” explained Adam. Additionally, the game is a SAC PAC, or game components package, for use on either the SAC I (Sente Arcade Computer) upright or cocktail table cabinet now sold by Bally Sente. Twelve other SAC PACs are now available in the company’s library of games for the SAC I system which allows these interchangeable components to convert a game cabinet to a new game in 10 to 15 minutes. Instead of moving a bulky cabinet, an operator can switch to a different game by simply swapping a software cartridge, the control panel and header graphics.

Bally Sente is also considering the interpre- tation of “Trivial Pursuit” into several European languages. “After our British introduction, we’ll make our decision,” said company president Bob Lundquist. “We’re pretty positive about this new venture, however. One reassuring factor can be found in a question from the U.K. Edition of ‘Trivial Pursuit’ — What is Monopoly’s most expensive property?” The answer is Mayfair! This points out that successful concepts readily transfer across geographical, cultural and entertainment boundaries,” he concluded.

Bally Continental N.V., Ltd., Wimbledon, Middlesex is the British distributor of Bally Sente upright and cocktail table cabinets and the entire Sente line of games, including “Trivial Pursuit.”

Incidentally, the answers to the four questions in the first paragraph of this article are: Trafalgar, Prince Charles, the Jek and St. Alban!

Jef Walker

Dallas Hosts $40,000 Dynamo World Championships

CHICAGO — Table soccer enthusiasts, numbering eight hundred to a thousand, from the U.S., Canada and Europe, gathered at the Hyatt Regency Dallas over Labor Day weekend to compete in the 1985 Dynamo $40,000 World Championships of Table Soccer. Professional, novice and rookie (17 years and under) categories were included in the categories for a share of the $40,000 in cash prizes for the four-day event. The grand prize general admission to the tournament itself and the public was welcome to attend. The competition was open to anyone, with entry fees for each event varying according to the amount of prize money awarded in the specific game categories.

The $40,000 Dynamo World Championships is the culmination of this year’s tour which has already awarded over $120,000 in prize money at 35 tournaments across the U.S. and Sanctioned by the United States Table Soccer Assn., the tour is sponsored by Dynamo Corp., the noted pool and soccer table manufacturer based in Richland Hills, Texas.

Additional information regarding this program and the sport of table soccer may be obtained by calling the United States Table Soccer Assn. at 509-534-4580.
MAURICE WHITE.

He put the Fire into the sound of Earth, Wind & Fire. Now the innovative singer/songwriter/producer is blazing new trails of his own. With a hot new solo album that includes the hit single, "Stand By Me," the Ben E. King classic that's quickly become a Maurice White smash.

"MAURICE WHITE." His first solo album. Featuring the hit, "STAND BY ME." Now burning its way up the charts. On Columbia Records, Cassettes and Compact Discs.®

Produced by Maurice White for Kalimba Productions.