INSIDE:
TELLER NAMED CBS RECORD DIVISION PRESIDENT
RETAILERS AGREE ON 4x12 CASSETTE PACKAGING
RIAA ANNOUNCES SEPTEMBER CERTIFICATIONS
GUEST EDITORIAL: ANDRAE CROUCH

Morris Day
A Timeless Solo Success
Story on Page 13
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**CASH BOX**
330 WEST 58TH STREET • NEW YORK, NEW YORK 10019
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Guest Editorial

Gospel: No Time To Lose In Preparing For The Future

By Andre Crouch

When I first started writing songs, like many other artists, I just wanted to develop my own unique style. Although raised the son of a preacher, I knew I wanted to try and "contemporaryize" the traditional Gospel music sound that I and so many others listened to and sang as children.

So, in the early seventies, with my group, the Disciples, I set out to try and do something different, and along with artists such as Love Song, Barry McGuire and Larry Norman, we became the musical messengers that launched the Jesus Movement. The Gospel record industry as we know it today was only its embryonic stages when I was finally signed to Light Records and released my first album, “Take The Lead.”

In retrospect, being a pioneer and purveyor has had its rewards and drawbacks. In 1976, I was blessed with being the first Gospel artist to perform to a sold-out audience at Carnegie Hall, and also the first to perform at the Royal Albert Hall in London and the Sydney Opera House in Australia. But it wasn’t until 1982 that I finally was allowed to play Radio City Music Hall.

Although I’ve won six Grammy awards and have sold records and performed around the world, few pop or R&B stations have ever played my music. In addition, along with other black Gospel artists that I’ve been privileged to work with, and in some cases help develop, such as Walter Hawkins, the Winans and Brenda Crouch, have struggled for radio acceptance on Gospel stations which have traditionally only played the Gospel music labels.

But times have changed, and what started off as a vehicle for a few artists trying to spread the Gospel or “good news”, has evolved into a multi-million dollar, highly-sophisticated business. Gospel music has spawned its first generation of true superstars, thanks to the discovery and growth of other artists such as Amy Grant, Donnie Osmond, born-again artists who’ve embraced Gospel music, such as Donna Summer, Philip Bailey and Donnie Williams.

Record and box-office sales are at all-time high, and for the first time in history, Gospel music and some of its artists are being marketed, promoted and advertised with budgets that are competitive with other contemporary music artists in the pop, rock and country fields.

However, for Gospel music to continue to broaden its base to the marketplace and gain its ultimate acceptance as a viable contemporary music form, there are still many new horizons that have to be broken and many problems that we will have to address and resolve.

I feel that the first step in this direction is for the Gospel community to unite, to realize that we are all pursuing the same course — the spreading of the Gospel. Instead, we have divided ourselves into so many different categories: Contemporary Christian, Black Gospel, White Gospel, etc. How can we expect record companies and radio programmers, let alone the public, to listen to our music objectively and on its own merits when we ourselves do not set that example? It’s a travesty that black Gospel artist are played only on black Gospel stations, and that white Gospel artists are played only on white Gospel stations. If we are to bring our music and our message to everybody we must first set that example for others to follow.

Radio remains the key in bringing Gospel music to the people. What I have always strived for in creating my music was to present the Lord’s message in a way that all people could enjoy and appreciate. Yet even while many Gospel artists are producing music that I feel is truly contemporary and that new audiences could respond to if given a chance, program directors at the CHR, AOR, and Adult Contemporary stations are largely dismissing our music in a way that says, “That’s Gospel music. We can’t play it. That’s for the Gospel programmers.”

However, with only minimal radio support, Gospel artists are proving that they can make inroads to mainstream acceptance. Amy Grant has been certified gold and has artists such as Donna, Deniece and Philip are getting the Gospel across in ways that are clearly palatable and acceptable to most popular radio formats.

Yet there are still those in the Gospel community, both artists and audiences, who are led to believe that Gospel music is just another form of the “world’s way,” that some of us are creating and the contemporary image that some of us are putting forth. I have always maintained that there is nothing wrong with promoting contemporary Gospel music, and I ask that the Gospel community as a whole support myself and my fellow Gospel artists in our attempt to be more creative and expressive in bringing Gospel music to audiences that might otherwise never hear it.

The beauty of Gospel music is in its message and I hope that the music industry as a whole, record companies, radio stations, wholesalers and retailers will continue to be more receptive to spreading the “good news” regardless of the musical format. Hopefully, there’ll come a time when Gospel music and all genres of music will be listened to and considered on its individual merit, by open ears and with open minds.
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**WINNER'S CIRCLE BROKEN WINGS**

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**KISS THE ROSES**

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BMI: The Two-Thirds Majority.

Over two-thirds of the 1985 Country Music Association Awards nominations are for BMI affiliates. Congratulations to all of them.

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Both volumes contain the main artist and song-title indexes including a week-by-week listing of song chart positions. Also compiled in these spectacular volumes are: the “Top Ten” records of each year, the most chart hits by an artist, the most #1 hits by an artist, the most weeks at #1 by an artist, the most weeks at #1 by a single record, the records with the longest chart run, and a chronological list of #1 records.
THEY'RE JUST WILD ABOUT HARRY — Deborah Harry has been signed to Geffen Records for North America. Harry’s first Geffen release will be “Feel the Spin,” included on the Warner Bros. Records soundtrack to the film “Krush Groove.” The song was produced by John “Jellybean” Benitez. Her Geffen album debut will be released in 1986. Pictured (l-r): Stanley S. Arkin, manager/account for Deborah Harry; Geffen Records’ president Ed Rosenblatt; Deborah Harry and John David Kaludner, Geffen Records’ A&R.

NEW YORK — The RIAA’s certifications for gold, platinum, and multi-platinum albums went to only 18 titles in September. The Pointer Sisters’ “Contact” was the only album with a dual certification — going simultaneously gold and platinum. Platinum awards also went to “Eleven Hundred Springs,” Eurythmics’ “Flesh and Value,” Phil Collins; “Southern Accents,” Tom Petty and the Heartbreakers; “Hickory Wind Tonight,” Freddie Jackson; and “Heart,” Heart.

Gold albums were also awarded to “Unguarded,” Amy Grant; “Back to the Future Soundtrack,” “Two Hearts,” Men at Work; “Voices Carry,” “Till Tuesday,” “Remain in Light,” “Fear of Music,” Talking Heads, and “Branigan 2,” Laura Branigan.

Multi-platinum awards went to “Born in the U.S.A.,” Bruce Springsteen (eight million); “Suddenly,” Billy Ocean; “Beverly Hills Cop Soundtrack;” “Brothers In Arms,” Dire Straits; and “Big Chill Soundtrack” (two million each).


In the theatrical category, simultaneous gold and platinum awards were given to The Killing Fields, The Flamingo Kid, Ghoulies, The Care Bears Movie, The Falcon and the Snowman, The Breakfast Club, Desperately Seeking Susan, and Amadeus.

Gold theatrical video awards went to Torchlight, This Is Spinal Tap, The exterminator, Death Stalker, Savage Streets, Tomboy, The Final Terror, Perils of Gwendoline in the Land of the Yik Yak, Last House on The Left, Mutant, and Dungoenmaster.

RIAA Gold and Platinum Awards Light in September

Eurythmics, Collins, Petty Score

LOS ANGELES — Walter R. Yetnikoff, president, CBS Records Group has announced the appointment of Alvin N. Teller as president of the Records Division, the group’s U.S. record company.

Teller will have complete responsibility for overseeing the U.S. A&R, marketing and other functions of the Columbia Records Group/Portrait/Associated Records as well as business affairs, sales, distribution and finance for the CBS Records Division (U.S.).

Teller has been senior vice president and general manager of Columbia Records since 1981. Under his leadership the label has scored such successes as Bruce Springsteen’s “Born In The U.S.A.”, the best selling album in Columbia’s history, the Footloose soundtrack, the best selling soundtrack in CBS Records’ history, “Toto Four,” winner of eight Grammy Awards in 1983, the RIAA Platinum Certifications of any record label during this period, including albums by Billy Joel, Barbra Streisand, Journey, Neil Diamond, Judas Priest, Paul McCartney, Julio Iglesias, Mick Jagger, Earth, Wind & Fire, Marvin Gaye and Stevie Perry. Columbia has been named the No. 1

Behind The Bullets

This Week’s Charts Are “Vice” Ridden

Vice fever has struck. Those two dashing young lawmen from Southern Florida have managed to get their mugs on more magazines than Reagan or Gorbachev and NBC reports initial ratings for the new season are going through the roof. So it should come as little surprise that the original television soundtrack to Miami Vice is the highest debut on Cash Box’s Pop LP chart. In fact, the album is the highest debut on that chart since Prince’s “Around The World In A Day” first hit the shelves.

Officially titled, “Miami Vice, Original Motion Picture Soundtrack” (MCA 16010), the project has received an unusual amount of first week number one reports at retail. Among the reporters giving it the top spot are Peaches, Kansas City; National Record Mart, Pittsburgh; Strawberries, Boston; Tower, Campbell (CA); Tower, Seattle and Tower, Atlanta.

Top five reports were received across the board and included: Tower, San Francisco, Los Angeles, San Diego; Record Theatre, Cincinnati; Gary’s Records, Virginia and Homer’s, Atlanta.

What is propelling the Miami Vice soundtrack to such great first week heights are the performances of the project’s first two singles. This week, Jan Hammer’s “Miami Vice Theme” becomes the album’s first top ten single, jumping from 15 to 9 in its sixth week on the chart. Among the stations reporting major jumps are: ZB-ATL (S to 2), Y100, Miami (1 to 1), WOKI, Knoxville (4 to 1), KML, San Francisco (10 to 3), KKHR, Los Angeles (6 to 3); KFST, Portland (6 to 2); WHTX, Pittsburgh (11 to 5); Z100, Newark (15 to 10) and B104, Baltimore (10 to 7).

Hammer’s single is also making itself known on the BC singles chart. This week, the singlebullet moves from 6 to 3, in its third week on the chart. The album debuts at 57 on the BC album chart.

The second single released from the soundtrack, Glenn Frey’s “You Belong To The City,” is making its showing in its fifth week on the Pop Singles chart. This week, the song bullets from 29 to 25 and, as evidenced by radio reports, it has plenty of steam left in it.

Among the Cash Box stations reporting jumps for Frey are: WFGM, Schenectady (17 to 13); WAVY, Washington D.C. (22 to 16); WNNY, Buffalo (28 to 19); WHQ, Scranton (28 to 15); WLS AM-FM, Chicago (27 to 15); BJ105, Orlando (30 to 19); Y100, Miami (21 to 14); KSJO, Salem OR (22 to 15) and KFES, Boise (23 to 12).
BOOK AID — Capitol Recording artist Billy Squier (c) joined forces with Live Aid organizer and recording artist Bob Geldof (r) to celebrate the recent release of the “Live Aid” concert book at NY’s Hard Rock Cafe, during the taping of NBC’s Live At The Hard Rock syndicated radio show last week. Along with Unicorn Publishing’s William McGuire (l) Squier was more than happy to purchase his copy. All proceeds will go to the Ethiopian relief fund.

BUSINESS NOTES

Live Aid Spawns Charity Projects

NEW YORK — Bob Geldof and Unicorn Publishing House hosted a press luncheon at the Hard Rock Cafe September 30 to announce the release of the Live Aid World-Wide Concert Book (Unicorn Press/$9.95). All of the publisher’s profits beyond the press costs for the 192-page souvenir book will be donated to Live Aid.

The Live Aid concert has spawned several other projects directed toward African famine relief. Fashion Aid, a clothing exhibition by major international designers, will take place November 5 at Royal Albert Hall in London. A Sports Aid program is also in the works, with athletes from many countries participating.

Live Aid, together with Band Aid, has raised $62 million, says Geldof. Twenty percent of those funds was earmarked for emergency relief, another 20 percent was allotted for non-emergency relief and 60 percent went to long-term projects. Despite the success of the concert and related projects, Geldof says there are no plans to launch a Live Aid II.

BMI HonorsPRS Writers/Publishers

NEW YORK — Two songs byPRS writers were specially honored Oct. 3 for having achieved multi-million performance figures as BMI saluted writer and publisher members of the British Performing Rights Society. The two songs credited with over 2,000,000 performances each were Ewan MacColl’s “First Time Ever I Saw Your Face” and John H. Roffitt’s “If You Love Me Let Me Know.” In addition, four songs were cited for having joined the charted circle of Million Performance Songs: “All Out Of Love,” “Woman,” “Every Breath You Take,” and “You Don’t See Me.” In all, 13 writers and eight publishers of 16 songs received awards in luncheon ceremonies at the Inn on the Park, London, presided over by BMI president Edward M. Crumer.

Inclusive of the four new Million Performance songs, 74 song creations by PRS writers have attained this status. A million performances means that, given an average length of about three minutes, an award song has been on the air at least 50,000 hours. BMI performance figures are determined from logged reports of some 500,000 hours submitted annually by United States radio and television networks, plus local TV, AM and FM outlets.

In addition to the Million Performance songs, BMI honored the writers and publishers of 10 songs which were among the most performed during the calendar year of 1984. “All Time High,” “Nobody Told Me,” “Don’t Answer Me,” “Owner Of A Lonely Heart,” “It’s A Miracle,” “Prime Time,” “Karma Chameleon,” “Stay Young,” “What’s Love Got To Do With It,” and “Wrapped Around Your Finger.”

NARAS Seeks Full-Time President

NEW YORK — NARAS is seeking a full-time paid national president for the first time in its history and is accepting resumes for the newly created post.

Mike Green, national president stated that applicants should have extensive high level executive and administrative experience, a thorough working knowledge of the music and record industries, verifiable organizational and people skills, be able to travel, and locate in the Los Angeles, California area.

“This is one of the many new programs that will see the Academy step into a new era. We feel that it is vital that we have the full-time services of a dynamic individual as president to increase awareness of the organization and to promote academy programs,” he added. Greene noted that his own title of national president will be re-named “chairman of the board” when the paid president is hired. A search committee, created by the Board of Trustees, will report its findings to the Board. Qualified applicants should send resumes and support materials to the Presidental Search Committee, National Academy of Recording Arts and Sciences, 333 North Beverly Boulevard, Suite 140, Burbank, California 91520. Green assured that all applications will be held in the strictest confidence and added that the move is so important to NARAS that “we will keep the position open until we have found the right candidate.”

EXECUTIVES ON THE MOVE

McClain Promoted — Jordan Harris, vice president of A&R at A&M Records has announced the promotion of John McClain to vice president of black A&R. McClain has been at A&M as national director of black A&R since he joined the company in 1983.

Katz Named — PolyGram has announced the appointment of Beverly Katz to vice president and director of A&R, for the company. Katz was previously vice president, legal affairs, at the label.

Green Appointed — Ted Green has been appointed senior vice president, business affairs, at PolyGram. He held that position since joining the company in October 1982. Prior to joining PolyGram Green was director of business affairs for CBS Records.

Brodsky Promoted — Greg Brodsky has been promoted to the position of product manager. The announcement was made by Alan Grunblatt, product director, RCA Records, to whom he reports. Brodsky will be responsible for creating and implementing strategies for the following RCA recording artists: Pop singers Deborah Allen and Glenn Jones, rock acts New Regime, Gary O’ and Mass, and Los Angeles-based keyboardist Greg Phillinganes.

Fraboni Named — Chris Blackwell, founder of Island Records, has announced the appointment of Rob Fraboni to the position of director of A&R, based in New York. Fraboni previously served as an independent producer working with artists The Band, Eric Clapton, Joe Cocker, Bob Dylan, and Bonnie Raitt.

Brown Named — Richard C. Marquardt, president and chief executive officer of WEA Manufacturing Inc., has announced the appointment of David L. Brown to the position of senior vice president, marketing. He will have responsibility for the marketing and sales services aspects of WEA Manufacturing.

Brown formerly held the position of executive vice president and General Manager of Allied Record Company, WEA’s west coast preassing facility.

Cohen Elected — The board of governors of the Academy of Home Video Arts & Sciences has elected Joseph Cohen as executive director. It was announced by Jon Peisig, chairman of the organization. Cohen had been overseeing the Academy’s early development as managing consultant. In his new position as AHVAS executive director, Cohen will be responsible for managing the day to day operations of the new Academy, with the primary focus on producing a live, nationally televised home video awards show.

Silver Promoted — Robert E. Trivisonno, president of the New York companies of Reeves Communications Corporations has announced that former vice president and general manager, Joan V. Silver, has been promoted to president of Reeves A/V Systems, Inc., a Manhattan-based company which has become the video arm of Reeves’ broadcast and industrial video equipment sales and service dealership in the United States under Silver’s direction.

Stephens Promoted — Larry R. Stephens has been appointed to the position of vice president and director of the law department for Motown Record Corporation; it was announced by Elliot Chaim, general counsel of the label.

Cerami Forms Paulstarr — Record industry veteran Joe Cerami has announced the formation of Paulstarr Enterprises Inc., a new national record and tape distribution service with offices and warehouse facilities in California, Minnesota and Wisconsin. Most recently, Cerami served as vice president and general manager of Dominion Music, a subsidiary of K-Tel, he resigned that post in June.

Burkheimer Joins — Don Burkheimer has been appointed to the international operations staff of the worldwide RCA/Ariola International joint venture. He will report directly to John Mangini, vice president, international operations in the New York headquarters staff and will be assigned to the global implementation of the RCA/Ariola International enterprise.

Adams Joins — Jim Adams has joined the William Morris Agency as an agent in the music department. The announcement was made by Dennis Affes and Phil Citron, co-heads of the Agency’s New York Music Department.

Changes At MTV & VH-1 — Roberta Cruger has been promoted to director, talent relations, MTV: Music Television and VH-1/Video Hits One and Laurie Zaks has been appointed director, talent relations, VH-1, it was announced by John Sykes, vice president, programming, MTV and VH-1. Cruger and Zaks will both manage the networks’ relationship with the music industry.

Green Promoted — Bill Green has been promoted to director of music publishing for the Columbia Pictures Music Group, it was announced by Robert Holmes, senior vice president-general manager of the group. Green’s new responsibilities will include overall operation and development of the Columbia Pictures Music Publishing companies, as well as the acquisition, management and exploitation of copyrights and songwriting talent.

Dunbar Elevated — Suisse International has announced the promotion of Maura Dunbar to vice president of corporate affairs. Dunbar has been elected to the board of directors of the company.
ASCAP Meet & Greet

Jermaine Jackson with Karen Sherry, ASCAP Asst. to the President/Director of Public Relations, in New York City during the Jackson’s Victory Tour.

Smokey Robinson with Hal David, ASCAP President, backstage at Broadway’s Gershwin Theatre.

ASCAP Membership Representative Vivian Scott (left) with Heart’s Ann Wilson and Nancy Wilson at Radio City Music Hall in New York City.

Phil Collins (right) with Rick Morrison, ASCAP Communications Coordinator, following Collins’ Radio City Music Hall performance.

Todd Brabec, ASCAP Western Regional Executive Director (left) and Ilan Bailes, ASCAP Western Regional Director of Business Affairs (right) with Elton John (second from left) and Davey Johnstone at the Forum in Los Angeles.

John Briggs, ASCAP Membership Representative (left) with Don Henley and Merlin Littlefield, ASCAP Southern Regional Associate Director (right) at the Greek Amphitheater in Los Angeles.
The long-awaited Morris Day solo debut is everything you might expect: good grooves and a basketful of character and ego. From the title track which provides a spoken context for Day to take off from the already established single “The Oak Tree,” Day is a self-assured artist who makes a statement out of funk and entertainment. Classic soul chording is augmented by rich instrumentation and Day’s vocal work on an album which is sure to be a crossover success.

KRUSH GROOVE — Original Motion Picture Soundtrack — Warner Bros. 1-25295 — Producer: various — List: 9.98 — Bar Coded
Soundtrack for the modern DOR craze which combines the talents of the Fat Boys, Kurtis Blow, and more mainstream artists such as Chaka Khan-who has the LP’s first single- Sheila E. and Debbie Harry. “Krush Groove” is a strong soundtrack offering which can definitely stand on its own whether the film succeeds or not. Sure to be a top Christmas season seller.

GET OUT OF MY ROOM — Cheech & Chong — MCA 5640 — Producer: Jeff Eyrich — List: 8.98 — Bar Coded
With a strong boost from the single “Born In East L.A.,” Cheech & Chong’s latest LP features some musical fare and some strictly comedic skits, all well put together with the help of producer Jeff Eyrich. Look for a strong retail presence by this comedy-rock crossover.

Tommy Shaw’s solo debut “Girls With Guns” established the ex-Styx guitarist as a viable rock artist, and “What If” continues in the same hard pop vein. An AOR favorite.

MAD NOT MAD — Madness — Geffen 24079 — Producer: Clive Langer — Alan Winstanley — List: 8.98 — Bar Coded
From its ska roots to the success of out and out pop songs like “Our House,” Madness is known for its distinctive vocal arrangements and song structures, as well as its quirky musicality. From the chiming title track and “I’ll Compite,” to the playful “White Heat,” Madness are entertaining and fun with a good commercial following behind them.

THE WISHING CHAIR — 10,000 Maniacs — Elektra 60428-1 — Producer: Joe Boyd — List: 8.98 — Bar Coded
Longed for by the fans of the street-level bands in America, 10,000 Maniacs’ Elektra release features the production of Joe Boyd (R.E.M.) and material based in the mundane/mythic imagery of America. Natalie Merchant’s twirling lyrics and folkysk vocals along with guitarist Robert Buck’s ethereal twangings are highlights of this evocative and often moving effort.

With the production dirty, the performances are flawed, but the real soul of rock is here. New bands can learn a lesson from these T. Rex and Tony Visconti productions taken from the fruitful career of T. Rex. Classics like “Get It On” (Bang A Gong), “Jeepster” and the band’s first single “Ride A White Swan” are all here plus more. Glam rock before it got trash.

STROKE — Omni 7 90296-1 — Producer: Terry Price — List: 8.98 — Bar Coded
SEX FREAK — Ru Paul — Freak 23 — Producer: Wee Wee Pole — List: no list
BRINGIN’ IT HOME TO DADDY — Now Explosion — King 23 — Producer: Grant Newborn — List: no list

WHAT ABOUT ME? — Nicole — Portrait 40019 — Producer: Lou Page — List: 8.98 — Bar Coded
DJAVAN — Columbia 39973 — Producer: Djavan-Ronnie Foster — List: no list — Bar Coded
CONFESS IT BABY — Prime Time — Total Experience 6-5712 — Producer: Jimmy Hamilton-Maurice Hayes — List:8.98 — Bar Coded
THE CUTS — Doris, Joyce & Rita 001 — Producer: The Cuts — Mark Spencer — List: no list

THE HOUNDS OF LOVE — Kate Bush — EMI America St 17171 — Producer: Kate Bush — List: 8.98 — Bar Coded
Kate Bush makes records that are richly textured, musically challenging, cryptic and emotional. “The Hounds” satisfies on these many levels. Her muse is sometimes desperate, sometimes ecstatic, always at the peak of an emotion. This record is magical and mystical, pleasurable and terrifying—all at the same time.

JANE WIEDLIN — I.R.S. 5618 — Produc- er: George Massenburg-Bill Payne-Russ Kunkel — List: 8.98 — Bar Coded
Surprisingly sophisticated and engaging songwriting marks this debut by Ex-Go-Go Jane Wiedlin. Cuts like “East Meets West” and “One Hundred Years of Solitude” — just two of the LP’s eleven tracks mark Wiedlin’s depth, and the charm of the single, “Blue Kiss,” “Where We Can Go” and others follow naturally. With top musicianic from producers Bill Payne and Russ Kunkel along with Randy Jackson, Benjamin Bossi and others, “Jane Wiedlin” is a winner.
SINGLE RELEASES

WANG CHUNG (Capitol 7-28891)
This peculiar tune from another UK band with a transplanted sense of Los Angeles melds its own synthesis of dance fusion with a clear cut pop sensibility which is alluring and ultimately triumphant. Capturing the city's sense of loneliness within a maze of people, Wang Chung nicely blends guitars and keyboards on what should be another top-charting single for the band.

LAURA BRANIGAN (Atlantic 7-89496)
Hold Me (5:16) (Kleta Music-Bill Dough Swan Music/ASCAP) (B. Anderson-B. Boulino) (Producers: Jack White-Harold Faltermeyer)
An urgent ballad with a surging rock feel, "Hold Me" showcases the Branigan voice in all its many textured volume. With sharp hooks and a hummable melody, the tune could mean another chart racer for one of pop's favorite singers.

INXS (Atlantic 7-89497)
This Time (3:06) (no publisher listed) (Farriss) (Producer: Chris Thomas)
Full of drama and force, INXS's first single from "Listen Like Thelma" is an excellent guitar rocker which draws from American pop music and the band's own Australian musical heritage. A ringing chorus kicks this one in.

SHEILA E. (Paisley Park/Warner Bros. 7-28890)
A Love: Bizarre (3:46) (Sister Fate Music/ASCAP) (Sheila E./Prince) (Producer: Sheila E./Prince)
Though Sheila E.'s latest has not taken off like her debut "The Glamorous Life," this percolating jam is indicative of the artist's cavalier sense of pop music. A terrific dance groove that should retain Sheila E.'s crossover audience.

TEDDY PENGERDASS (Asylum 7-69595)
Pendergrass sets forth a percolating dance music with this slickly produced light funk-tune. With the Pendergrass voice in legendary full throttle, the singer is sure to break through with this powerful cut. A B/C winner.

MOTLEY CRUE (Elektra 7-69591)
After establishing itself as a singles force through the cover of "Smokin' In The Boy's Room," Motley Crue turns to a peculiar lyrical theme for its next outing. With a slow-rocking groove and a surprisingly melodic verse and chorus, "Home Sweet Home" is a pleasant metal outlay.

EUGENE WILDE (Philly World 7-99608)
Don't Say No Tonight (4:15) (Philly World Music/BMI) (Broomfield-Horton) (Producer: Donald R. Robinson)
Philadelphia phenom Eugene Wilde continues to make good on his potential with this romancing ballad which makes use of a subtle groove and sweetly hanging melody. Look for a fast B/C response.

CIRCUIT II (Electra 7-69596)
Set for a big push from Elektra, Circuit II’s "Fool For You" is a mid-tempo soul-rocker with vocal layering that crosses Michael McDonald/System lines effortlessly. Look for a good B/C singles pace.

TONY ALAMO (Alamo 333)
Quiet Nights Of Quiet Stars (3:20) (Duchess Music/BMI) (Jobim-Lees) (Producer: none listed)
This classic Carlos Antonio Jobim cut is here covered wonderfully by vocalist Alamo in a rich and resonant baritone. Sure to be an A/C favorite for playlists looking for classics.

SHANNON (Mirage 7-99602)
Urgent (3:35) (Sommerset Songs-Evansongs Ltd./ASCAP) (M. Jones) (Producers: Mark Liggott-Chris Barbosa)
Dance diva Shannon gives the feminine touch to this familiar tune once taken to the top of the charts by Foreigner. With increased danceability, Shannon is sure to mine gold with her own version, which is fresh for B/C and club playlists.

PATTI AUSTIN (Qwest 7-28935)
Light funk synthesizers give this latest single (from one of the most vital dance vocalists around) instant airplay appeal. Ripe for B/C, "Honey For The Bees" is a club snapper as well.

THE WEATHER GIRLS (Columbia 7-05356)
A resounding dancer from Columbia's weightiest duo, "No One Can Love You More Than Me" has life and spark with a hefty chorus and catchy, gospel tinged hooks. This tune will do well in the clubs. B/C radio should give it a close listen as well.

BALTIMORA (Manhattan 50018)
Tarzan Boy (3:49) (Screen Gems-EMI Music/BMI) (Hackett-Bass) (Producer: Maurizi Bassi)

STEVE ARRINGTON (Atlantic 7-89499)

JOE LYNN TURNER (Elektra 7-69953)

BROKEN YOYO (Rude Records 004-85)
Send Your Money (3:26) (Totally Rude pub.) (Cannel-Mercantante) (Producer: none listed)
ROOFS 'N' ROCK — Dire Straits' Mark Knopfler joined J.J. Cale at Mill Valley's Sweetwater club Saturday, Sept. 13 after Dire Straits' Concord Pavilion show. Shown onstage at the Sweetwater is Knopfler (right), where you have no money and must fly home.

TAKE OFF & D-N'T LAND: 57th Street and pieces picked up while at the NMS (and other places) include Husker Du going to Warner Bros. Its latest SST album "Flip Your Wig" has just shipped, but it looks like one of the most highly touted street bands in America is going with the hottest label in town. Also rumoured is that Bob Mould, guitarist for the band, will be producing some projects for the Metal Blade label...new releases picked up that either don't fit (or can't fit) into the normal C/B agenda are the Lyres' latest. Produced again by Richard Hartte and out on the Ace of Hearts label from Boston is this first LP in which "On Fire" left off continuing to smolder like the instantly classic music that is Jeff "Monoman" Conolly is clearly addicted to the "singles" approach to recording and this record works very few others. Some may bitches about the lack of songs, but no list price is attached so it will probably be in the stores at a good price. Cuts include Someone Who'll Treat You Right Now," "She Pays the Rent" and "You've Been Wrong."...another strong EP project featuring, among others, ex-Television guitarist Richard Lloyd, comes from the Swedish band Mistur. Including cuts from First Cab, Imperiet, Lolita's Pop and Lloyd, Mistur is establishing itself as another Scandinavian label to watch. Lloyd was strong in his performances at the Peppermint Lounge - sort of an indie rock sound via 1971-72 with a hint of Television friskiness. Lloyd also has dates coming up at the Music Machine in West L.A. ...last note, a Meat Puppets film is in the works.

AS PROMISED — For those of you who have not heard Augustus Pablo's "King Tubby Meets The Rockers Uptown" from many, many years ago, you'll have a chance to hear the dub-master -originator for real, real soon. Pablo has already performed at the Peppermint Lounge - sort of an indie rock sound via 1971-72 with a hint of Television friskiness. Lloyd also has dates coming up at the Music Machine in West L.A. ...last note, a Meat Puppets film is in the works.

THIS ISN'T THE WEST COAST EITHER, BUT... — Peter Dyer, co-founder of the famed D.N.B label down in Georgia has started his own label, entitled Presif Records. The label will sign upscale American rockers as well as serving as an outlet for music from his mother country, England. First release will be from Athens own Art In The Dark called "It's a Long Story."
Morris Day
Creating The Color Of Solo Success

By Peter Berk

LOS ANGELES — He’s been described as a wildly innovative musician, just an imitator of former partner Prince, a charmer, a clown, an egotist, a sexpot and a highly promising young actor. These days, however, Morris Day is more than willing to be called just about anything, because he knows at last he alone is responsible for how people perceive him.

All he’s ever really wanted is to be in control of his own musical destiny, and having recently gone solo after serving as lead singer for The Time, he finally has. With the release of his first solo album, “Color Of Success” (Warner Bros. Records), which contains the charting crossover single, “The Oak Tree,” it’s obvious Day made the right move at the right time.

Like most musicians, Morris Day paid his dues. Born in Illinois but raised in Minneapolis, he knew from age 12 that music would shape the course of his life. Hooking up with the like-minded Prince and Andre Cymone in school, Day set out to break into the local music scene. Trapped in a labyrinth of small dives and poor-paying club dates, he soon however left for greener pastures. As it turned out, there was no place like home, for when Day returned to Minneapolis in 1979, everything finally fell into place.

Forming a band called The Time, Day soon found himself an increasingly popular local figure. So impressive was the band that Prince, by then Minneapolis’ favorite musical son, helped secure a recording deal with Warner Bros. Records for it. With Prince playing a vital creative role, The Time went on to release three hit albums, and several chart-topping singles. The last of these LP’s was “Ice Cream Castles,” which displayed the band’s crossover appeal and greatly furthered Day’s prestige in the music community. Adding to his visibility, the most, however, was Day’s engaging, widely touted performance in Purple Rain, which earned him a three picture deal with 20th Century Fox.

Cover Story

East Coastings wishes CBS International recording artist Sipho Mabuse a safe return to South Africa after his courageous and poignant participation on the New Music Awards’ apartheid-busting September 11th election. The feature-length telecast, produced in London, paid tribute to his brave efforts to encourage the release of a South African film, “Shaka Zulu.”

AMERICAN BEAUTY — Marti Jones’ (A&M) September 27 performance at Irving Plaza immediately and unquestionably established her as one of the great female singers in rock and roll. Her band rolled a white-hot thunder over the crowd in a tour de force of textural, Marti, looking a bit like actress Teri Garr, sang with the grown-up vulnerability of Christine McVie, the close singing of Marianne Faithfull and the chilling class of Deborah Harry. Some might prefer the Jopilonesque abandon of Maria McKee or the avant-gardest of Lene Lovich, but Jones could teach them both something about the art of the vocal. She had a mesmerizing understatement. And give her an acoustic guitar, as on “Follow You All Over The World,” and she “leans forward,” in Bob Dylan’s phrase. Her band was first-rate too. Guitarist Don Davis was an on-stage sight and sound wonder, a playful, big-hearted presence with gale-force lungs and a judicious voice. Guitar producer Jones’ “Unnecessitated Time” UP! and wrote over half of the songs on it, and if he weren’t so damned modest and generous he probably would have had a smash solo album of his own by now.

But it wasn’t just Dixon and Jones who made this a night to remember. Drummer Teddy Lyons and bassist Chris

Marti Jones, center, recorded a cover of the classic “I’m So Lonesome I Could Cry” for her new album, “Unnecessitated Time.”
**THE JOB MART**

WECK Buffalo's top rated MOR station is in the market for a top notch program director/operations manager. "It's a station that plays a lot of nostalgia music," says Chuck Musiakowski, Send resume and tape to WECK Radio, 2900 Genesee Street, Buffalo, New York 14227. EOE/.. a newspaper is needed at WSUL for the 3-11 p.m. shift. Send T&R to Bill James, 250 Broadway, Monticello, New York 12701. EOE/.. KISS-FM in San Antonio is looking for an experienced AOR personality who has been around. No beginners please! T&R to Lee Wallace, KISS-FM, 1100 N. Main Street, San Antonio, Texas 78212. EOE/.. ‘If you have at least two years of radio experience then there is an immediate opening for you at our FM resort station in Rehoboth Beach," says Phil Krauss. T&R to WGDQ Radio, P.O. Box 530, Rehoboth Beach, Delaware 19971. EOE/.. KMHF is seeking a "afternoon drive personality who can also give good production." The station format is adult contemporary. T&R to James P. O. Box AX, Marshall TX 75660. EOE/.. Q99 in Jackson is looking for a "smooth talker for our middays, we have the bucks if you have the voice that we are looking for," says Brock Boulette, program director. Experienced only need apply. T&R to Q99-FM, 1835 Lakeland Dr. Building-D, Jackson MS 39216 EOE/.. WCGO Columbia’s most listened to station is still in the market searching for a morning news anchor. According to the PD, "you better hurry and apply it won’t last long." P.O. Box 6000, Medina OH 44256 EOE/.. KTAW is seeking an up and coming air-personality. One year of experience is required for the position. T&R to Danny Austin, 3808 Old College Road, Bryan, TX 77801 EOE/.. Bob Gordon says, "announcers are needed for immediate and future positions at the number #1 station in KingPort, TN." T&R goes to Bob Gordon, P.O. Box 9, KingPort, TN 37662. EOE/.. WOWW is looking for a female personality to compliment it's top-rated morning show," says Jay Christopher. T&R to P.O. Box 2718, Pensacola, FL 32512. EOE/.. WLW is looking for air-talent "that has class." The station is also in the market for news talent. T&R to M. Scott, 252 N. Queen Street, Lancaster, PA 17603. EOE/.. WLW in Cincinnati is looking for an "outstanding production whiz," says Alan Furst. Send cassette with your best commercial works on it along with your highest promos to WLW, Alan Furst, 3 East 4th Street, Cincinnati, OH 45202. KIZL is currently accepting tapes and resumes for part time positions that will be available soon. T&R to KZEL Radio, Ken Martin, 2100, W. 11th Street, Eugene, OR 97402. EOE/.. CHART formatted station is 101 in the market looking for an aggressive sales manager for the position. "Applicant must have a track record already behind him and have drive," says Jim Clark gen. mgr. WYZF Radio, P.O. Box 605, Fairmont, WV25840. EOE/.. outraged for future openings," says Leo Davis of Q104. T&R to Leo Davis, Q104, 752 Chestnut Street, Gadson, AL 35901. EOE/.. 99FM Montgomery's new CHART formatted station is looking for a "ambitious air talent with the ability and enthusiasm." T&R to Mike Rainer, 4740 Radio Road, Al 31611. EOE/.. KQYT in Phoenix has an opening for an announcer/person production person. T&R to David McCay, 840 N. Central Ave., Phoenix, AZ 85004. EOE/.. KWPC is seeking a jock for it's country formatted station for the shift of seven to midnight. "The position needed to be filled as of yesterday," said Steve Bridges. T&R goes to Steve Bridges, 3218 Mulberry Muscatine, IA 52761. EOE/.. KIMN AM 85 has an opening for its afternoons, "It's a very rare opening and we offer one of the best radios in town," says Doug Erickson, operations manager. Send T&R to KIMN, 10905. Monroe Parkway, Denver, CO 80224. EOE/.. a Santa Monica station is looking for talent to handle its drive slots, both morning and afternoons are open. It is an immediate opening if you have the talent and experience. T&R to KSMN-FM, P.O. Box 1240, Santa Monica, CA 90456. EOE/.. KVME is seeking a hard working jock to fill in for it’s afternoon slot. T&R to Doug Hammond, 2271 N. Frontage Road, Vail, Co 81657. EOE/..

Darryl Lindsay

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**POP PROGRAMMER’S PICK**

<table>
<thead>
<tr>
<th>Programmer</th>
<th>Station</th>
<th>Market</th>
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<td>Bob-A-Lou</td>
<td>Q94</td>
<td>Richmond</td>
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**Song:** "Party All The Time"
**Artist:** Eddie Murphy
**Label:** Columbia

**Comments:**
"The guy's a superstar. He's teamed with another superstar, Rick James, to form a great combination. This single will be number one in an hour, Great phones and great sales for two weeks out."

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**STRONG ADDS**

- One Of The Living — T. Turner — Capital
- Broken Wings — Mr. Mister — RCA
- Girls Are More Fun — R. Parker, Jr. — Arista
- Soul Kiss — O. Newton-John — MCA

**STATION ADDS**

- KMEL — San Francisco — Steve Rivers
  - P. Collins and M. Martin
  - T. Turner
  - Mr. Mister
  - O. Newton-John
  - Cheech and Chong Family
- KITS — San Francisco — Richard Sands
  - P. Collins and M. Martin
  - Oingo Boingo
  - T. Turner
  - Mr. Mister
  - M. Day
- KHTX — Reno — John Chomie
  - P. Collins and M. Martin
  - Oingo Boingo
  - O. Newton-John
  - M. White
  - R. Parker, Jr.
  - J. Holliday
- KSKD — Salem — Len E. Mitchell
  - P. Collins and M. Martin
  - Rene and Angela
  - J. Wiedlin
  - Katrina and the Waves
  - L. Branigan
  - Baltimore
- WGFM — Schenectady — Tom Parker
  - Scritti Politti
  - L. Branigan
- WKIZ — Wilkes-Barre — Brock
  - Sheridan
  - T. Turner
  - Klymaxx
  - Talking Heads

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**POP RADIO**
LOUIS ANGELES — Satellite Music Network has announced that it will premiere its fifth full-service live radio programming format in November. "Heart and Soul" will join Country Coast-to-Coast, StarStation, Stardust, and Rock 'N Rolls on the list of formats offered by the rapidly expanding radio programming network.

"Heart and Soul fills a major void that has been consistently underserved by the traditional music formats," said Satellite Music Network vice president, programming Robert G. Hall. "It cuts across old format definitions to create an entirely new sound." Hall went on to explain that Heart & Soul's target audience is females 18 to 49, with a core target of adults 25 to 44, and the new format would program approximately 70 percent classics and 30 percent current records and reunions. 'We'll be playing Sam Cooke, the Drifters, and the Shirelles; Stevie Wonder, the Temptations, Aretha Franklin, and Creedence Clearwater Revival; Diana Ross, Smokey Robinson; Hall and Oates,Robbie Flack, Barry White,Manhattan Transfer, Lionel Ritchie and the Commodores," Hall said.

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (As of October 23, 1962, Section 410, Title 39, United States Code) Date of Filing: Sept 27, 1965, Title of Publication: Cash Box; Frequency of Issue: Weekly. Location of Headquarters or General Business Offices of the Publishers: 330 W. 58th St, New York, N.Y. 10019. Names and Addresses of Publisher, Editor and Managing Editor: Publisher: George Albert, 330 W. 58th St, New York, N.Y. 10019. Editor: Mark Albert, 330 W. 58th St, New York, N.Y. 10019. Managing Editor: David Adelson, 330 W. 58th St, New York, N.Y. 10019. Owner (if owned by a corporation, the names and addresses shall be stated and also immediately thereafter the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the persons owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the persons owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the persons owning or holding 1 percent or more of total amount of stock.)

- George Albert, 330 W. 58th St, New York, N.Y. 10019.
- Known Bondholders, Mortgages and other Security Holders owning or holding 1 percent or more of total amounts of Bonds, Mortgages or other Securities (If none are so stated). None.

- Paragraphs 7 and 8 include, in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner. Names and addresses of individuals who are stockholders of a corporation which itself is a stockholder of holder of bonds, mortgages or other securities of the publishing corporation have been included in paragraphs 7 and 8 when the interests of such individuals are equivalent to 1 percent or more of the total amount of the stock of the securities of the publishing corporation.

Extent and Nature of Circulation

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<th>Average No. Copies</th>
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| A. Total No. Copies Printed (Net Press Run)          | 18.434 | 18.492 |
| B. Paid Circulation                                   |        |        |
| Street Vendors and Counter Sales                      | 3.925  | 3.972  |
| 2. Mail Subscriptions                                | 17.415 | 17.443 |
| C. Total Paid Circulation                             | 18.431 | 18.491 |
| D. Free Distribution by Mail, Carrier or Other Means, Samples, Complimentary, and Other Free Copies | 418    | 433    |
| E. Total Distribution (Sum of C and D)               | 17.833 | 17.876 |
| Copies Not Distributed                                | 380    | 388    |
| F. Office Use, Left Over, Unaccounted, After Printing | 380    | 388    |
| G. Total No. of Copies Distributed                    | 18.434 | 18.492 |

I certify that the statements made by me above are correct and complete. (Signature of editor, publisher, business manager; or owner: George Albert, President and Publisher.)

PARTY TIME -- At the recent Radio 85 convention in Dallas, Westwood One hosted the opening night cocktail party. Pictured (1-1): Carl Hirsch, president Malrite Communications; Dean Thacker, general manager of WHTZ, New York; Norman Patrizi, chairman of Westwood One; Aidan Day, director of Westwood One's London office; and Johnny Beering, controller of BIC Radio One.

TIME OUT -- Warner Bros. recording artist Morris Day paid a visit to Scott Shannon at Z100's Morning Zoo headquar ters in New York yesterday. Day was in town to promote his forthcoming LP, "The Color of Success." On hand were (1-1): Day; Shannon, Traci Jordan, Day's press agent; Valerie Goodman, Warner Bros. N.Y. pop promotions manager.

SATELLITE MUSIC NETWORK WILL LAUNCH FIFTH LIVE FORMAT IN NOVEMBER

CHANGES — Chris Collier has been named as the new program director at WOW AM/FM, Omaha. Collier comes to the station from KFDI, Wichita, where he served as program director for two years. John Jenkins has gotten the nod as the new program manager at WMJJ, Birmingham. Jenkins had been assistant program manager at the station since 1984. "The Bearman" has been elevated to program director at Taff's highly successful album rock WFBG, Indianapolis, wholly-owned by Curtis Media Group, has been appointed general manager. He replaces John Roberts who recently departed the station to program WLTL, Cincinnati. Longtime album radio programmer Trip Reeb has landed the program directorship at KSHE, St. Louis. Reeb was most recently at the helm of WCMF, Rochester and programmed WMET, Chicago. Back at WCMF, Dave Kane has resigned as music director to devote more time to his airshift. Tony Kilbert has been appointed to program director at WXX, Berkley-San Francisco. Kilbert is currently the afternoon drive personality... Programming assistant and music director Bobby Cook moves up to program director at WWXX, Nashville. Another assistant program director who has moved up to take on the programming reins is Bill Jackson who does the trick at KCNR, Portland... KUBB, Merced, CA has a new program director: Glenn Fox formerly of KZUN, Modesto, CA. Paul Marcu is the new program director of K HOV, Albuquerque. He was last employed by KDOK, Denver... Mike Siriani has been appointed to the program director of WJFM, Grand Rapids. The station is one of the country's most powerful signals, programmed with "30 Rock" music. SCORPIO AM/FM, Salt Lake City has hired Colin Wilcox as program director... KCBQ AM/FM, San Diego. Dave Mason has been named station manager at WTAE & WHTX, Pittsburgh. Mason was formerly the program director of KRPM, Chicago. He comes to the station from KGBQ, Albuquerque, and will serve as operations manager... Bob Bedi moved up. He was program director of WNON, AM/FM, Norfolk and now will serve as the stations operations manager... John Marks heads for Salt Lake City where he is set to program KKAT... Gary Blum has become the new general sales manager at WPIX, New York. In other general sales manager promotions, Mark Gross is named at WBWM, Washington, and Jon Horton gets the nod at MCGG, Los Angeles... Louis Seiberlich is the new general manager at KEWI & KGOM, Cape Girardeau, MO... Steve Strick has stepped down as music director at WFNX, Lynn, MA to join the airstaff at WBCN, Boston... The Associated Press has named two broadcast executives, Michele Records will handle Atlanta, Alabama; and John Seidel will be AP broadcast executive for Pennsylvania, New Jersey, and Delaware... Sharon Wienzeg has been named sales manager of Hallmark, Newark, Wechsler & Howard in the Los Angeles office... Republic Radio announces that Bruce R. Hopen has been named director of research...

STERN BUMPED — WNBC, New York has cancelled the Howard Stern Program effective last Monday, September 30th. It was announced by John P. Hayes, Jr. vice president and general manager of the station. "Conceptual differences exist between Stern and the management of NBC Radio as to the program," said Hayes. Stern had joined the station in August of 1982 and held down the afternoon drive slot.

NEW RECORD — With more than 225 radio stations cleared, the Westwood One Radio Newswires' September 28th Phill Collins concert simulcast with Home Box Office Inc., has set a new record for radio simulcasts. Shown here (1-1): Robert P. Kipperman, Radio One's vice president and general Manager of Music... Radio's director of programming; and Christopher Meiger, publisher, People.

PEOPLE WHO NEED PEOPLE — People Magazine is now the information source for CBS Radio's weekly entertainment newsmagazine "People Radio." Shown here (1-1): Robert P. Kipperman, Radio One's vice president and general Manager of Music... Radio's director of programming; and Christopher Meiger, publisher, People.

famed Rolling Stone, Mick Jagger. Elliot, AM&FM, Salt Lake City, who has better lips, you or Mick Jagger? Turner: (laughs) "I think we should do that one off camera. (laughs again). I think my lips are bigger, his are looser. Elliot: "And whose are better?" Turner: "Mine are better. I've had mine longer. Mine are wiser." The interview was taped after Tina's September 11th concert in Chicago. So far there has been no reply from Mick who along with David Bowie is currently billed at number 6 on the Cash Box top 100 singles with "Dancing in the Street." Not to be outdone, Tina races from 50 to 39 with her latest "One of The Living." If this keeps up, could a "Battle of the Superstar Lips" TV special be in the near future?

Bob Shulman
MOST ADDED

Rush — The Big Money — Mercury/ PolyGram

STRONG ADDS

INXS — This Time — Atlantic
PLANTOM, ROCKER & SLICK — Men Without Shame — EMI
R. DALTREY — Under A Raging Moon
ATLANTIC
WANG CHUNG — To Live And Die In L.A.

STATION ADDS

KZAP — Sacramento, CA — Bill Prescott
RUSH — The Big Money
CRUZADOS — Hangin’ Out In California
M C DALTREY — Under A Raging Moon
91X — San Diego, CA — Max Mad
THE ALARM — Strength
EDDIE & THE TIDE — Just Need A Little Rock
KMFQ — Albuquerque, NM — Michael Davis
RUSH — The Big Money
CRUZADOS — Hangin’ Out In California
KZAP — Sacramento, CA — Bill Prescott
The Infinity
P. COLLINS — Take Me Home
KATIE BUSH — Running Up That Hill
SQUEEZE — Hits Of The Year
THOMPSON TWINS — Lay Your Hands On Me
INXS — This Time
91X — This Time
KATIE BUSH — Running Up That Hill
SQUEEZE — Hits Of The Year
THOMPSON TWINS — Lay Your Hands On Me
INXS — This Time
KATIE BUSH — Running Up That Hill
SQUEEZE — Hits Of The Year
THOMPSON TWINS — Lay Your Hands On Me
INXS — This Time

ROCK PROGRAMMER’S PICK

Programmer
Dave Stewart
Station
WUOG
Artist: Kate Bush
Label: EMI America

Comment:
“Today’s Pick is from Kate Bush, ‘Wounds of Love’ is much deeper than the single ‘Running Up That Hill.’ Check out ‘The Big Sky’ and hear the record company that the punch This could be the next single.”

STAPLE SINGERS — Are You Ready
D. CAMERON — Mona With The Children
DEL FUEGOS — Don’t Run Wild
DEL AMTRI — Heard It Through A Wall
TASER GRIFFIN DREAM — Boldsideouloung
PREFAB SPROUT — When Love Breaks Down
J. L. PONTY — Various
M. MARSHALL — Various
W. SHORTER — Various

WUOG — Athens, GA — Dave Stewart
KATE BUSH — The Big Sky
HOUNDS OF LOVE
HUSKER DU — Games
10,000 MANIACS — Scorpio Rising
MADNESS — Burning The Boat
M. CRENShAW — Blues Is King
THOMPSON TWINS — Roll Over
J. WIEDLIN — Where We Can Go
GRAPES OF WRATH — Misunderstanding
JAMES BROWN
KLOL — Houston, TX — Rick Lambert
S. H. VAUGHAN — Change It
KNIGHT RANGER — Four In The Morning
LOVERBOY — Love Every Minute Of It
RUSH — The Big Money
WRZK — Spring Lake, NC — David Gillis
B. J. & THE ELOPE — Bomastic, Bombastic
Rockin On Heavens Door
ICON — Naked Eyes, Danger Calling
MASS — Watch Her Walk, Too Far Gone
PHENOMENON — Dance With The Devil
HAMMERS GOUL — After The Battle, Castle Walls
ATTACKER — Slayers Blade, Battle At Helms Deep
SAXON — Broken Hero, Gonna Shout
DUKE JUPITON — Dancing On The Ice
T. SHAW — This Is Not A Test
RUSH — The Big Money
CHEAP TRICK — Little Sister
A. VEGA — On The Run
WDIO — Orlando, FL — Red Messiah
J. L. TURNER — Endless
PHANTOM, ROCKER & SLICK
Men Without Shame
SQUEEZE — Hits of The Year
RUSH — The Big Money

KBCO — Boulder, CO — Doug Clifton
WANG CHUNG — To Live And Die In LA
INXS — This Time
WIRE TRAIN — Skills Of Summer

FUTUREROCK

DARE TO BE DIFFERENT — For over 15 years KLOS and KMET have been located next to each other on the Los Angeles dial, battling for that elusive album rock listener. In recent years, it seemed that you couldn’t tell the two stations apart, unless you actually heard the call letters mentioned, or had a digital clock.

Six months ago, Tim Kelly left WLS AM/FM, Chicago to take over the KLOS programming duties from Tommy Hedges. One of Kelly’s major goals was to make KLOS unique. “When I first got to the market,” explained Kelly, “one of the problems I had was that KLOS and KMET were both playing the same music and doing the same thing. They sounded exactly like each other. You would listen to one and think you were listening to the other — that you were listening to the best song at the moment. What I’ve tried to achieve in the last couple of months is to develop and incorporate systems so we look and sound unique, and separate ourselves as far away as possible from KMET. I’m trying to create a different sound and atmosphere on the station.”

One of the major adjustments made by Kelly has been the music policy. He has freshened up the scope of the current playlist and is constantly overhauling the oldies library. “We are going on current tracks that are geared for the 18-34 year old male maybe a little sooner than KMET does and I think it shows in the ratings. We have the best collection of records and maybe George Harris was there… (as program director of KMET), he was concentrating mostly on the oldies and we probably were about 80 percent oldies to 20 percent current. We run approximately 50-60% and I think we have a better balance than they have. We are using the oldies to target the station. During the day, the 25-35 year old male is not quite as available, so we focus on those types of oldies and at night we lean more toward the 18-24 area.” Kelly exercises a close watch over the oldies by adding and deleting titles. “We try to determine which every oldie on the station as an ‘oh wow,’ oldie. Some people overplay their strongest testing oldies and burn the hell out of them. In call out research, a song like ‘Sweet Home Alabama’ tests out phenomenally well, but that doesn’t mean that somebody wants to hear that song every day. For our currents, we are looking for artists that have a broad based appeal for the 18-34 year old male. We want something with tempo, but not necessarily a driving chainsaw edge to it. We do play metal, but it is dayparted.” The station has supported local music with its long running Sunday night local music show. If that music fits the sound of the radio station, it’s not been unknown for the music to make it onto the station’s regular rotation.

All of this positioning seems to be paying off for the ABC owned station. In the recent summer Arbitrons just released, KLOS jumped from a 3.6 to a 4.4 in the 12-24 while KMET held steady at 3.3. KROQ also stayed at its 3.1, while market leader KIIS-FM drifted slightly from a 9.0-8.8 with its pop hit format. “We have a philosophy like the one at KIIS-FM,” continued Kelly, “keep it simple, stupid… we have simplified the station, and now it’s understandable and easy to listen to. The music flows a lot better. When you tune in there are no are no valleys as opposed to jarring changes. We don’t want people reaching for the button saying ‘god, that’s irritating.’ ” The latest Birch numbers were even more encouraging for KLOS leaping from a 6.9 to an 8.3, securing the #1 position in the 10-9.9-9 move and decisively beating KMET who went from a 5.6-9.4. “We are a great alternative to KIIS-FM,” says Kelly, “they have done an excellent job in the marketplace but I think we have become to a powerful force to be reckoned with. We do play metal, but it is dayparted.”

Since arriving at the station Kelly has changed the attitude and direction of the promotion policy. “Instead of doing ten things at a time we are doing one thing and doing it well,” remarked Kelly. “It’s not doing extraordinary things, it’s doing ordinary things extraordinarily well. We like to do promotions that are in line with the sound of the station and the lifestyle of the listener. We are currently running a promotion where the winner gets to be an extra on ‘Miami Vice,’ one of the hottest shows on TV for the 18-34 year old male. The station is also in the beginning stages of their biggest ever ‘Rocktober’ promotion. In addition to playing 955 songs commercial free (the number coincides with their frequency), they plan to give away a new Porsche 944 each week during the promotion which was begun with the KLOS jocks broadcasting their shows from the Los Angeles Coliseum, the site of the four Bruce Springsteen shows. “The timing of the Springsteen concerts was a godsend,” exclaimed Kelly. “The Rocktober promotion has done is to take rock and roll and put it back on the front page of the newspapers and on the TV news. It has heightened people’s awareness of rock and roll, and we capitalize on that opportunity… 86,000 people a night for four nights — that’s over a quarter of our curve, and those are potential KLOS listeners.”

Kelly acknowledges the tough job ahead of him. “One of the biggest things that I have to work on inside the station is the communication among the different people in the different departments so everybody feels a part of the station. They must be open lines of communication so that when the jocks go on the air they know exactly how to present things.”

The current station line up includes: Shana, 6-10AM; Bob Coburn, 10-2PM; Geno Mitchellini, 2-6PM; Steve Downes, 6-10PM; Jim Ladd, 10-2AM, and Joe Benson, 2-6AM. Weekends include assistant program director Kurt Kelly and Rita Wilde.

Bob Shulman
HOMETOWN BOY DOES GOOD

Johnson received the Most Valuable Player award in the category of REAL Contemporary in front of longtime friends in Minneapolis, MN.
MOST ADDED

KPRS — Kansas City — Dell Rice — PD
The Jets
Kool Mo-De
J. Hammer
R. Lewis
Concept System
R.J.'s Latest Arrival
M. Moore
R. Ayers
G. Howard
M. Wycoff
Ta Mara & The Seen
P. Wright
G. Clinton
Tramaine
R. Parker, Jr.
T. Davis
Frederick
Fat Boys
Chi-Lites

WPLZ — Richmond/Petersburg — MD
Phil Daniel — MD
V. Love
E. Wilde
Cherelle
P. Laurence
L. Vandross
P. LaBeille
Ta Mara & The Seen

WRKS — New York — Tony Quartarone — PD
El DeBarge
Star
D. Ross

WQCI — Chicago — Graham Armstrong — PD
Cherelle
Run DMC
The Jets

WDIA — Memphis — Bobby O'Jay — PD
L. Vandross
Ray, Goodman & Brown
Trouble Funk

WLUM — Milwaukee — Bob Collins — PD
Cherelle
M. Moore
Zapp
J. Holliday
P. Collins
Chi-Lites
Fat Boys
B.B. King
Val Young

URBAN PROGRAMMER'S PICK

Programmer: Robert Wideman
Station: KUKQ
Market: Phoenix

Song: "Thinking About You"
Artist: Whitney Houston
Label: Arista

Comments:
"After two number one singles the third single off the album is just as strong as the previous ones, and it's destined for top 10 action. The immediate response has been real good and she's been added in light rotation."

WAMO — Pittsburgh — Chuck Woodson
City — PD
Princess
P. Austin
C. Khan
P. Young
L. Vandross

WUSL — Philadelphia — Jeff Wyatt
City — PD
H. Baby Harris
The System
B. Womack
Cherelle
Go West
L. Vandross
B. Withers

XRMH — San Diego — Dull Lindsey
City — MD
T. Turner
Ray Parker, Jr.
R.J.'s Latest Arrival
Lushus Dain & The Pretty Vain
The System
Full Force
KoKo Pop
The Jets

WKBX — Orlando, FL — Rodney Bal-timore — PD
V. Young
The System
Ta Mara & The Seen
R. Parker, Jr.
L. Vandross
D. Ross
Go West
R. Shane
System
E. Wilde
Staple Singers
T. Turner
Run DMC
T. Pendergrass

WRAP — Norfolk — Chester Benton
City — PD
Red Hot Chili Peppers
Run DMC
Tramaine
P. Laurence
J. Tyszko
The System
C. Lynn
Ta Mara & The Seen
M. Moore
L. Vandross

A HAND FULL — Ken Allen WZAK, Cleveland air personality, Bobby Womack MCA recording artist, and Lynn Tolliver WZAK's program director smile for a group shot in the studio of WZAK. Bobby Womack was in town for a concert September 7th at the State Theatre.
HOT NEW SELLER

The Wonder Square Circle

Stevie Wonder — In Square Circle — Motown

STRONGEST SALES

F. Jackson — Capitol
W. Houston — Arista
Cameo — Atlanta Artists/PolyGram
Ready For The World — MCA

STORE REPORTS

L&M Sound Center — Lumberton, NC — Malcolm McCallum
F. Jackson
Atlantic Starr
L. Vandross
Fat Boys
Ready For The World

Shazada Enterprises — Charlotte — Jack Gordon
F. Jackson
B. Womack
M. White
Lisa-Lisa And Cult Jam
Starpoint

Platter Shack — Orlando — Della Wiggins
F. Jackson
C. Mayfield
B. Womack
Atlantic Starr
M. White
Street Scene — Atlanta — Jay Robinson
F. Jackson
S. Wonder
Rap 2
U.T.F.O.
Ready For The World

Gill's Records And Tapes — Houston — Gil Bultron
F. Jackson
A. O'Neal
Maze
O'Jays
N. Cole

Skippy White's — Boston — Marc Siegel
F. Jackson

URBAN RETAILER'S PICK

Retailer: Arnold Turner
Store: The Warehouse
Market: Culver City, CA

Album: "Street Called Desire"
Artist: Rene & Angela
Label: Mercury/PolyGram

Comments:
"The album is doing well because of local radio play. They definitely could use some extra promotion because the album is stronger than it is showing. A dance-oriented album, it's also a good listening album. Strong cuts are "I'll Be Good," their current single, and "Your Smile."
TOP 40 VIDEOCASSETTES

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>The Killing Fields</td>
<td>Warner</td>
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<tr>
<td>2</td>
<td>Desperately Seeking Susan</td>
<td>RCA/Columbia Pictures Home Video</td>
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<tr>
<td>3</td>
<td>A Soldier's Story</td>
<td>RCA/Columbia Pictures Home Video</td>
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<tr>
<td>4</td>
<td>The Karate Kid</td>
<td>RCA/Columbia Pictures Home Video</td>
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<td>5</td>
<td>Stick</td>
<td>MCA/Atlantic Entertainment</td>
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<tr>
<td>6</td>
<td>The Sure Thing</td>
<td>Embassy Home Entertainment</td>
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<tr>
<td>7</td>
<td>A Passage to India</td>
<td>RCA/Columbia Pictures Home Video</td>
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<tr>
<td>8</td>
<td>Runaway</td>
<td>RCA/Columbia Pictures Home Video</td>
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<td>9</td>
<td>Madame Simple</td>
<td>MCA/Universal</td>
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<td>10</td>
<td>The Terminator</td>
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<td>11</td>
<td>The Flamingo Kid</td>
<td>Warner Home Video V7022</td>
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<td>The Breakfast Club</td>
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<td>13</td>
<td>A Nightmare on Elm Street</td>
<td>MCA Dist. Corp. 80103</td>
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<td>14</td>
<td>The Purple Rose of Cairo</td>
<td>Warner Home Video V7822</td>
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<td>15</td>
<td>TURK 182</td>
<td>RCA/Columbia Pictures Home Video</td>
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<tr>
<td>16</td>
<td>Into the Night</td>
<td>RCA/Columbia Pictures Home Video</td>
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<tr>
<td>17</td>
<td>THE CASH BOX TOP 40 VIDEOCASSETTES</td>
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TOP 15 MUSIC VIDEOCASSETTES

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<th>Title</th>
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<tr>
<td>1</td>
<td>Prince and the Revolution (Live)</td>
<td>Warner</td>
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<td>2</td>
<td>Tina Live-Private Dinner Tour</td>
<td>Tina Turner</td>
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<td>3</td>
<td>THE VIDEO Ratt</td>
<td>Atlantic</td>
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<td>4</td>
<td>WHAM! The Video</td>
<td>CBS/Fox Video Music</td>
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<td>5</td>
<td>Sade: Diamond Life Video</td>
<td>CBS/Fox Video Music</td>
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<td>6</td>
<td>Madonna</td>
<td>Warner</td>
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<tr>
<td>7</td>
<td>WE ARE THE WORLD - THE VIDEO EVENT</td>
<td>USA For Africa</td>
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<td>8</td>
<td>FIRST STING Scorpions</td>
<td>Sony Video</td>
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<td>9</td>
<td>DANCE ON FIRE The Doors</td>
<td>MCA Dist. Corp. 80157</td>
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<tr>
<td>10</td>
<td>TONIGHT Kool &amp; The Gang</td>
<td>MusicVision 6-20478</td>
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<td>11</td>
<td>PRIVATE DANCER Tina Turner</td>
<td>Sony Video</td>
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<td>12</td>
<td>DURAN BLUE Silver Duran</td>
<td>Thorn/EMI/HBO Video V235</td>
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<td>ANIMALIZE Uncensored Kiss</td>
<td>MusicVision 6-20445</td>
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<td>14</td>
<td>U2 Live at Red Rocks</td>
<td>RCA/Columbia Pictures Home Video</td>
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<tr>
<td>15</td>
<td>ALL NIGHT LONG Lionel Richie</td>
<td>MusicVision 6-20420</td>
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</table>

The Release Beat

The big release for October comes from RCA/Columbia Pictures Home Video with the release of videocassettes of Ghostbusters, the box office "buster" featuring the hit tune by Ray Parker, Jr. It’s said to be the biggest grossing video release of all time, grossing an estimated 200 million dollars. Featured in the film are Dan Aykroyd, Sigourney Weaver, Bill Murray, Harold Ramis and Rick Moranis. The soundtrack is released on TDK high standards, due to the interest of music fans with closed captioning. It lists for $7.95. Karl Lorimar has announced the release of the latest Jane Fonda workout tape, this one entitled Jane Fonda's New Workout. It's available for suggested $9.95, and features a lot of aerobic, new music, and various "state-of-the-art" fitness techniques, which the label says were developed by exercise physiologists and doctors of sports medicine. And speaking of glamorous, it's a robot! That Paramount Home Video launches its Joan Collins - endorsed videocassettes. No, these aren't torture tapes. It's a series of movies, which the publicity says were hand-picked by the voluptuous TV star herself. It's called The Joan Collins Video Collection, and it features some stately titles like Jacqueline Susann's Once Is Not Enough and The Last Tycoon, as well as Harold Robbins' The Carpetbaggers. Tapes Alexi Colby might choose, each retailing for $59.95. Atlantic Video Ventures is responsible for the new 55-piece Rainbow Home Entertainment collection. The October releases with the Spanish film Camilla, the critically acclaimed Oscar winner for Best Foreign Film. It lists for $59.95.
MOST ADDED

Morris Day — "The Oak Tree" — Warner Bros.

T. Waite
Tears For Fears
Cameo
The Smiths
Sawyer Brown
D. Coleman
D. Ross

NIGHT TRACKS — Bill Brummell — Program Director — Los Angeles
Platinum Blond
Eddie And The Tide
Night Ranger
P. Collins & M. Martin
D. Ross
Marillion
N. Kerhaw
Smash Palace
M. Franks

VIDEO 22 — Linda Rosinfield — Program Director — Los Angeles
The Smiths
Black and Blue
Wang Chung
What Is This
Night Ranger
T. Petty
The Jets
REM
The Alarm
B. Ferry
Tears For Fears
Cameo
Eddie And The Tide
Talking Heads

TV 5 — Houston Hit Video — Mike Opeika — Program Director
E. Murphy
Simon F.
J. Waite
M. White
Dio
Sting
G. Vannelli

KRLR-TV21 — Bob Bell — Music Director — Las Vegas
J. Waite
K. Bush
N. Rodgers

TV69 — Lisa Roach — Playlist Information — Atlanta
D. Bowie & M. Jagger
J. Waite
Night Ranger
Fatboys
Rene & Angela
The Truth
The Dream Academy
J. Lennon
M. Day
T. Petty
K. Bush
O. Newton-John
WASP

CATCH 22 — John Frost — Program Director — Anchorage
The Family
M. Day
B. Ferry
E. Martin
The Armour Show
What Is This
UB40
Lonnie Hill
Eddie And The Tide
Supertramp

STRONG ADDS

Four In The Morning — Night Ranger — MCA
Every Step Of The Way — John Waite — EMI America
One In A Million — Eddie And The Tide — Atlantic
This World — The Dream Academy — Warner Bros.

PROGRAM ADDS

U68 — Steven Leeds — Program Director
N. Lowe
Mosquitoes
K. Blow
Cameo
Heaven
Vendenberg
J. Waite
Talking Heads

DANCE TV — Joe Caliro — Producer
Talking Heads
M. White
Cameo
The Dream Academy
M. Day
Data
N. Rodgers

RADIO 1990 — Nancy Henry — Associate Producer — New York City
ABC
Night Ranger
April Wine
Heaven
Mr. Mister
Kiss

THE RECORD BUYERS GUIDE — Beth Comstock — Program Director
X
Lone Justice
Adam Ant
G. Myrick
Fury
Prinstab Spout
Hall & Oates

HEART LIGHT CITY — Janet Williams — Associate Producer
H. Jones
F. Jackson

VIDEO PROGRAMMER’S PICK

PD
Linda Rosenfield
Program Video 22
Market Los Angeles

Video: Strength
Artist: The Alarm
Label: I.R.S.

Comments:
“This is a great video. The performance is great and the black and white photography is fantastic. This is the Alarm’s strongest song to date.”

TOP 30 MUSIC VIDEOS

1. TAKE ON ME A-HA (Warner Bros.) 2 16
2. OH SHEILA Ready For The World (MCA) 9 6
3. DANCING IN THE STREET David Bowie and Mick Jagger (EMI America) 4 7
4. SHAME The Motels (Capitol) 1 9
5. POWER OF LOVE Huey Lewis And The News (Chrysalis) 3 12
6. CHERISH Kool And The Gang (De-lite) 7 6
7. DARE ME Pointer Sisters (RCA) 8 5
8. THE WAY YOU DO THE THINGS YOU DO Daryl Hall & John Oates (RCA) 14 4
9. SAVING ALL MY LOVE FOR YOU Whitney Houston (Arista) 11 3
10. ST. ELMO’S FIRE (MAIN IN MOTION) John Parr (Atlantic) 10 12
11. FORTRESS AROUND YOUR HEART Sting (A&M) 15 3
12. MONEY FOR NOTHING Dire Straits (Warner Bros.) 12 5
13. DO YOU WANT CRYING Katrina And The Waves (Capitol) 6 9
14. DRESS YOU UP Madonna (Sire) 18 4
15. INVINCIBLE (THEME FROM THE LEGEND OF BILLY JEAN) Pat Benatar (Chrysalis) 5 10
16. BE NEAR ME ABC (Mercury) 24 2
17. BROKEN WINGS Mr. Mister (RCA) 29 2
18. LONELY O’ NIGHT John Cougar Mellencamp (PolyGram) 17 4
19. BORN IN EAST L.A. Cheech & Chong (MCA) 19 6
20. PERFECT WAY Scritti Politti (Warner Bros.) 26 3
21. HEAD OVER HEELS Tears For Fears (Mercury) 27 2
22. I’M GONNA TEAR YOUR PLAYHOUSE DOWN Paul Young (Columbia) DEBUT
23. C-I-T-Y John Cafferty and The Beaver Brown Band (CBS) 16 4
24. SO IN LOVE Orchestral Manoeuvres in the Dark (A&M) DEBUT
25. NO LOOKIN’ BACK Michael McDonald (Warner Bros.) 13 7
26. YOU LOOK MARVELOUS Billy Crystal (A&M) 22 5
27. RUNNING UP THAT HILL Kate Bush (EMI America) DEBUT
28. DON’T LOSE MY NUMBER Phil Collins (Atlantic) 21 6
29. SEND MY HEART The Adventures (Chrysalis) 23 3
30. LIFE IN ONE DAY Howard Jones (Elektra) 28 9

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

AT THE ZOO — Pacific Arts Video Records president Robert Fead is pictured with Dr. Veryl Rosenbaum and David Miller, producers and writers of the video label’s recent release, Zoo-Opolis. Pictured (l-r) celebrating the release are: Miller; Rosenbaum; and Fead.
HOT NEW SELLER

M. Crenshaw
The Roches

Tower Records — Sacramento
S. Wonder
W. Houston
F. Jackson
Miami Vice
J. Johnson

Tower Records — Seattle
Miami Vice
S. Wonder
Dire Straits
Tears For Fears
Ming

CML O/S — St. Louis
S. Wonder
Dire Straits
W. Houston
B. Adams
Tears For Fears

Strawberries — Boston
Miami Vice
S. Wonder
Dire Straits
Tears For Fears

Karma Records — Indianapolis
Molly & Crue
Dire Straits
Sting
Loveboy
Tears For Fears

Scott's Wholesale — Indianapolis
Dire Straits
S. Wonder
B. Joel

Tower Records — Fresno
S. Wonder
B. Springsteen
W. Houston
J. C. Mellencamp
B. Joel

Record Theatre — Cincinnati
Miami Vice
S. Wonder
B. Joel

N.R.M. — Pittsburgh
Miami Vice
W. Houston
B. Springsteen

Richman Bros. — Philadelphia
Miami Vice
W. Houston
B. Adams

Peaches — Cincinnati
B. Springsteen
J. C. Mellencamp
P. Collins
Dire Straits
H. Lewis

Peaches — Kansas City
Miami Vice
S. Wonder
J. C. Mellencamp
S. Ray Vaughan

STRENGTH SELLER


STORE REPORTS

Tower Records — San Francisco
S. Wonder
B. Springsteen
Dire Straits
Miami Vice
J. C. Mellencamp

Benson's House Of Music — Los Angeles
S. Wonder
B. Springsteen
Dire Straits
Miami Vice
J. C. Mellencamp

Homers Records — Omaha
S. Wonder
B. Springsteen
Miami Vice
J. C. Mellencamp

Mainstream Records — Milwaukee
S. Wonder
B. Springsteen
Miami Vice
J. C. Mellencamp

Harvard Coop — Boston
S. Wonder

RETAILER'S PICK

Retailer
Bobby Hall

Store
Harvard Coop

Album: A Cappella

Market
Boston

Artist: Todd Rundgren

Comment:
"I found the album quite interesting due to the lack of conventional instruments. Todd
has always had good cult following but this LP is bringing in some new fans."

SHOP TALK

CAMELOT MUSIC, N. CANTON, OH — The half-way point has been reached in
Camelot's first eight-week management training course. The program for all
Managers-In-Training was instituted to fill the need for uniform training for Camelot
store managers. Kurt Holder and Dan Denino designed the program which covers
every area of store management. Personnel management (communication,
leadership skills, policy, procedure, pay grades, hiring, firing, product knowledge,
etc.), Marketing, Advertising, Security and Store Finances are all taught via intensive
training sessions. The course combines classroom learning and in-store experience
in the five Canton-area Camelot stores. Candidates for training are recruited by
four directors from among college graduates with degrees in business,
communications or liberal arts. Candidates must be willing to relocate to Canton
for the eight weeks of class. At the mid-point in the first class, Holder reports
that the course has " exceeded our wildest expectations." The first class has eight
students, and, according to Holder, Camelot can accommodate up to 15 at a time
in future sessions.

NAVARE CORP., MINNEAPOLIS, MN — Navare Corp. has agreed to help Project
Support. The University of Minnesota's Agricultural Extension Service has
implemented Project Support for rural families who need financial planning, stress
management and support during these difficult financial times. In a program called
"Just A Dime A Dozen," Navare will donate 10 cents from the sale of selected
LPs to Project Support. Navare Corp. is one of the Midwest's largest record and
tape wholesalers and distributors.

JAZZ RECORD MART, CHICAGO — The JRM will play host to a series of six
jazz concerts on Sunday nights from Oct. 6 through Nov. 10. The loop record
store benefits from the extra exposure they get for product as concert patrons
browse between sets. Jazz luminaries such as Lester Bowie, Ben Wallace, Arther
Blythe and others will be featured. The concerts, promoted by a local promoter,
are held after business on Sundays and cost $7. An added bonus — parking is
free and plentiful on weekend evenings.

Information for Shop Talk should be sent to Stephen Padgett, Cash Box, 6363
Sunset Bl., Hollywood, CA 90028.

RETAILER PROFILE

Store: Sound Waves
Market: Greater Baltimore
Manager: Kris Gerhardt

Sound Waves' Towson Town Center location is one of seven in a growing chain of
collectors stores in Maryland. Four stores serve the Baltimore area, while another
three are in outlying areas. Manager Kris Gerhardt runs the Towson store. Customer
service, compact discs and new music are the elements in his success.

"A lot of it is a store personality, friendly, helpful," said Gerhardt describing
Sound Waves. He emphasizes to his staff that treating customers decently, in a
casual manner that they themselves would like to be treated, is crucial. A sign in the
store reads, "Special orders taken gladly." This is a major component of Gerhardt's
customer service policy. "A lot of stores in this area don't take the time to do that," he said. "Our specialty is compact discs. We do the largest volume of any store in this area, including our other stores," said Gerhardt. He attributes the
success to Sound Waves' early entrance in the CD market. The upper-middle class,
professional clientele in the area has made marketing CDs a natural. To get an
early jump on the competition, Gerhardt started a "Customer Service Book." The
book contains the name, phone number and musical taste of every CD player
owner who purchases a CD from Sound Waves. "So, we've got an idea of what
people want when something comes out. Now I know how to order. I can call
them ahead of time so that when my order gets here they can be here too," Gerhardt
said. A phone call adds a personal dimension, and provides the customer with
information about not only new releases, but other CDs he may have been wondering
about. Gerhardt reports that in at least half of the cases, the customer will ask
about some other CD he's been looking for. When the customer finds out Sound
Waves has it, he comes down to buy it.

Gerhardt stated that the Towson location has been a strong venue for the exposure
of new music. "Teens For Fears broke here before anywhere else. The first album,
we would sell tons of it by actually just playing it in the stores," said Gerhardt.
The store will often get behind a new artist and promote them. Currently, The
Dream Academy and Del Amitri are benefiting from this extra push. The store is
also strong presence for import records. Independent domestic hardcore does well,
too, as bands like Black Flag, Suicidal Tendencies and Agent Orange are
consistent sellers.

Aggressive advertising is done via print and radio. The Sunday Baltimore Sun
and the free arts and entertainment tabloid City Paper are the two main print
outlets. Rock music is promoted on 98 ROCK, while pop is pushed on B104 and
K106 and R&B on V103.

"People find our store very familiar, easy to walk into, because we're friendly...
I can give you a list of customers who have turned out to be personal friends
after being a customer," said Gerhardt. His and his staff's commitment to customer
service will ensure a continued success for Sound Waves.
WHAT'S IN-STORE

NAMM NEWS — Exhibitors should save considerable money in freight charges, while buyers won’t be burdened with armloads of product literature — thanks to a new badge system being introduced by NAMM at the January 17-19 Winter Market, Anaheim, California. The new badges are plastic with embedded lettering, just like a standard credit card. Information on each badge will include name, telephone, company name and complete address. Each NAMM exhibitor, using a special show badge imprint machine, will be able to instantly record a visiting dealer’s name and address. This information can be used after the show to follow up with mailings of product literature or personal communication. “The new badges will eliminate the need for exhibitors to ship vast quantities of product literature to the trade show,” said Larry Linkin, NAMM executive vice president. “Material mailed after the show is likely to be studied more thoroughly and kept as a reference, rather than discarded after a day or two. The new system also should relieve buyers of having to cart around shopping bags full of brochures.” The deadline for Winter Market ‘86 pre-registration is December 13, 1985. NAMM members pre-register free; non-members, $25 per attendee. For more info call (619) 458-8001.

THE CRUSADE CONTINUES — MCA recording artists Joe Sample and Wilton Felder have united once again as the Crusaders are touring the country. The tour features music from Sample’s album “Oasis” (MCA-5481), which is currently bulleting up the Cash Box Jazz Chart, Felder’s top-selling album “Secrets” (MCA-5510), and old Crusaders and solo tunes. The show at the Greek Theatre in Los Angeles was first-class; many fans would have liked to hear more but time had to be made for co-headliner Miles Davis. Retailers, this tour should spur sales. In-store play is recommended.

CD PLAYER FROM SHARP — An advanced, reliable laser pick-up system and auto program locate device (APLD) are two of the fourth-generation highlights in a new full-size compact disc player Sharp Electronics Corporation introduced recently at its regional sales meetings. The DX-610 (BK) also includes a thin drawer-type front-loading disc table. An LCD time counter, mode indicator and track number indicator are other state-of-the-art features for ease of operation. The unit matches most current audio systems. Due to card accuracy, wow and flutter are unmeasurable. Level fluctuation is too low to be measurable, and total harmonic distortion at 1 kHz is only 0.005 percent. The player’s dynamic range spans 96 dB. Available in November, the DX-610 (BK) will carry a suggested retail price of $259.95.

Digital Control — The newest top-of-the-line compact disc player from Sharp, model DX-610 (BK), is simple to use, yet quite sophisticated (see story below).

TOP 40 COMPACT DISCS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
<th>Distributor</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. BROTHERS IN ARMS</td>
<td>Dire Straits</td>
<td>Warner Bros.</td>
<td>52454-2</td>
<td>WEA</td>
<td>10/5</td>
</tr>
<tr>
<td>2. BORN IN THE U.S.A.</td>
<td>Bruce Springsteen</td>
<td>Columbia</td>
<td>36353</td>
<td>CBS</td>
<td>12/7</td>
</tr>
<tr>
<td>3. NO JACKET REQUIRED</td>
<td>Phil Collins</td>
<td>Atlantic</td>
<td>81420-2</td>
<td>WEA</td>
<td>10/5</td>
</tr>
<tr>
<td>4. SONGS FROM THE BIG CHAIR</td>
<td>Tears for Fears</td>
<td>Mercury</td>
<td>024 300-2</td>
<td>POL</td>
<td>8/5</td>
</tr>
<tr>
<td>5. THE DARK SIDE OF THE MOON</td>
<td>Pink Floyd</td>
<td>Capitol</td>
<td>40061-0</td>
<td>CAP</td>
<td>12/7</td>
</tr>
<tr>
<td>6. GREATEST HITS VOLUME I &amp; II</td>
<td>Billy Joel</td>
<td>Columbia</td>
<td>JXK 4012</td>
<td>CBS</td>
<td>10/5</td>
</tr>
<tr>
<td>7. LITTLE CREATURES</td>
<td>Talking Heads</td>
<td>IRS</td>
<td>23536-2</td>
<td>RCA</td>
<td>10/5</td>
</tr>
<tr>
<td>8. RECKLESS</td>
<td>Bryan Adams</td>
<td>A&amp;M</td>
<td>CD-5013</td>
<td>RCA</td>
<td>10/5</td>
</tr>
<tr>
<td>10. SPORTS</td>
<td>Huey Lewis and the News</td>
<td>Columbia</td>
<td>41412</td>
<td>CBS</td>
<td>10/5</td>
</tr>
<tr>
<td>11. BE YOURSELF TONIGHT</td>
<td>Uruthaxis (RCA PC-5412-9)</td>
<td>RCA</td>
<td>12/7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12. BUILDING THE PERFECT BEAST</td>
<td>Don Henley</td>
<td>Geffen</td>
<td>20402-2</td>
<td>WEA</td>
<td>10/5</td>
</tr>
<tr>
<td>13. LIKE A VIRGIN</td>
<td>Madonna</td>
<td>Sire</td>
<td>25171-2</td>
<td>RCA</td>
<td>10/5</td>
</tr>
<tr>
<td>14. CHRONICLES</td>
<td>Creedence Clearwater Revival</td>
<td>Fantasy</td>
<td>FCD 023-CCR</td>
<td>IND</td>
<td>10/5</td>
</tr>
<tr>
<td>15. THE SECRET OF ASSOCIATION</td>
<td>Paul Young</td>
<td>Columbia</td>
<td>JXK 3965</td>
<td>CBS</td>
<td>10/5</td>
</tr>
<tr>
<td>16. THE UNFORGETTABLE FIRE</td>
<td>U2</td>
<td>Island</td>
<td>2-9023</td>
<td>RCA</td>
<td>10/5</td>
</tr>
<tr>
<td>17. ROLLING HER</td>
<td>Night Ranger (MCA MCA 5593-1</td>
<td>MCA</td>
<td>10/5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20. FLICK</td>
<td>Jeff Beck</td>
<td>Epic</td>
<td>EX-39483</td>
<td>RCA</td>
<td>10/5</td>
</tr>
</tbody>
</table>

California Store, Flea Market Raided, Bootleggers Fined

NEW YORK — The Marin City Flea Market in Sausalito, California, was raided on September 21, 1986 when a total of 2,171 alleged counterfeit cassette tapes were seized by the Marin County Sheriff’s Department. Three market vendors were arrested and charged with violating the True Name and Address and Fraudulent Product Statutes. Arrested were Joan Nistoran of San Leandro, Ghulam Mohammad of Union City and Gud Ahmed of Alameda and were joint operators of a booth from which 584 alleged counterfeit cassette tapes were seized. Nistoran had 1,587 alleged counterfeit cassettes seized from his booth. The San Francisco police department, assisted as were the Marin County police by Recording Industry Association of America Anti-Piracy personnel, seized 115 alleged counterfeit cassettes on September 11, 1986 from L.A. Connection, a general merchandise store on 29th Street in San Francisco. The Store was operated by Mordechai Benisnai who was arrested and charged with violation of the California True Name and Address Statute. The seized cassettes were being sold at L.A. Connection for $4.95 each and consisted of works by top 40 American recording artists. In another case, Richard Foos and Robert Marin have agreed to pay $25,600 in fines and penalties as a result of their 1982 sales of bootleg recordings by the Beatles and Jefferson Airplane and subsequent investigation of the RIAA.

The case prosecuted by Department Attorney Arthur Walsh of the Los Angeles City Attorney’s Special Trial Section, originally named four defendants: Rhino Records, Inc., Sounds Good Import Company, a record importer, Richard Foos, and Robert Marin. Foos, the president of Rhino Records, and Marin, sales manager for Rhino, as well as part owner of Sounds Good Import Company, entered pleas to two counts of misdemeanor sales of bootleg recordings in the Los Angeles Municipal Court where Judge Michael Pastor imposed the $11,300 fines on each. Charges against both corporations were dropped following the pleas of the individuals.

The criminal complaint had alleged that Foos, Marin and two accomplices had sold a total of 11 bootleg recordings to investigators during a public warehouse sale at Rhino Records’ Los Angeles office. A subsequent search of the office disclosed over 650 alleged bootleg recordings by popular stars such as: David Bowie, The Who, Linda Ronstadt, Elvis Presley, The Talking Heads and Bob Dylan. Walsh said that in 1982 mere possession for sales of a four-generation tape was unlawful and therefore criminal charges were brought on the 11 records actually sold. The law has since been changed to make possession for sale illegal, Walsh added.
OUT OF THE BLUE (O.T.R.) — Blue Note BT 85116 — Producer: Michael Cuscuna — List: 8.98 — Bar Coded

The idea was to find one of the hottest young players in the country and to toss them together in a band that, perhaps, would recreate the feel of the classic Blue Note of the '50s. Mike Mossman, Kenny Garrett, Ralph Bowen, Henry Pickens, Bob Hunt and Ralph Peterson are the guys and, amazingly, they sound tight and compatible. An impressive, contemporary hard-bop effort.

HEARTS AND NUMBERS — Don Grolnick — Hip Pocket HP 106 — Producer: Don Grolnick — List: 8.98 — Bar Coded

A lean, tough effort from ex-Steps Ahead keyboardist Grolnick. Michael Brecker has a lot of featured space here and he and other fusion/studio veterans — Peter Erskine, Clifford Carter, Will Lee, et al. — help make this a solid, tuneful, jazzwise effort from a distinguished synthesizer man.

HIGHLIGHTS IN JAZZ 12TH ANNUAL CONCERT — Various — Shast ST 254 — Producer: Bernard Brightman — List: 8.98

Jack Kleinsinger has been presenting organized jam sessions for a baker's dozen years and this LP captures the looseness, the bonhomie, and the downright swinging fun of one of those concerts. Phil Bodner, Dom Cenatiah, Marty Napoleon, Carri Smith and other veteran traditionalists do their thing, and their thing swings.

FABLES — Jean-Luc Ponty — Atlantic 81276-1 — Producer: Jean-Luc Ponty — List: 8.98 — Bar Coded

The French fusion fiddler's work is becoming more and more minimalistic over the years. This is a pared-down project in a sort of neo-fusion vein — Ponty's being paid attention not only to the minimalists but to the "new age" specialists, yet the sound is distinctive and not without a bit of muscle. There are a lot of ears that this should appeal to.
Forum On Home Taping Issue
By Bill Fisher

NASHVILLE — A blue ribbon panel of music industry notables and politicians will convene in Nashville next week to address the problem of audio home taping. Sponsored by the Country Music Association (CMA) and the National Association of Music Publishers Association (NMPA) in conjunction with the Coalition to Save America's Music (SAM), the meeting is scheduled for Oct. 15 from 2:30 to 4:30 p.m. at the Vanderbilt Plaza hotel. The gathering has been dubbed "Fast Forward March.

The forum's main thrust will be an examination of HR 2911, a bill sponsored by Congressman Maxine Moxceht (R-California) and Morrisson (D-Connecticut) and now pending before Congress. The proposed legislation is "an attempt to prevent loss of income to record retailers, distributors, record jobbers, manufacturers, pressers, printers and suppliers." The core of HR 2911 and a companion Senate bill to be introduced shortly would provide for the gathering of royalties on blank audio tape and home taping hardware. Coordinator Margie Berman of SAM's Washington, D.C. headquarters said last week that the collection of these royalties would be overseen by the Federal copyright office and then distributed to copyright owners. Berman added that the proposed legislation allows for exemptions for non-profit and educational organizations and businesses such as recording studios which regularly use blank audio tapes.

The sponsoring congressmen will reportedly be present for "Fast Forward March," as well as Tennessee politicians, artists Louise Mandrell and Roger Miller, George David Weiss of the Songwriters' Guild, Ralph Peer of the Peer-Southern Organization and Stanley Gortikov, president of the Recording Industry Association of America.

CMA/NARM Fall Campaign Begun
Bill Fisher

NASHVILLE — The National Association of Record Merchandisers (NARM) and the Country Music Association (CMA) have begun the third annual joint (R-California) and Morrisson (D-Connecticut) and now pending before Congress. The proposed legislation is "an attempt to prevent loss of income to record retailers, distributors, record jobbers, manufacturers, pressers, printers and suppliers." The core of HR 2911 and a companion Senate bill to be introduced shortly would provide for the gathering of royalties on blank audio tape and home taping hardware. Coordinator Margie Berman of SAM's Washington, D.C. headquarters said last week that the collection of these royalties would be overseen by the Federal copyright office and then distributed to copyright owners. Berman added that the proposed legislation allows for exemptions for non-profit and educational organizations and businesses such as recording studios which regularly use blank audio tapes.

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FOR THE FARMERS — Farm Aid leaders are pictured above at a press meeting during the benefit concert. From left: Willie Nelson, David Allen Coe, Loretta Lynn, John Cougar Mellencamp.

The Tradition Continues

Cash Box/October 12, 1985

29
CHASIN’ RAINBOWS is the new Conway Twitty LP and it sounds like he’s found his pot of gold. Includes the single “The Legend And The Man” (7-28866) as well as “Baby I’m A Want You” and “Keep On Chasin’ Rainbows.”

Produced by Conway Twitty, Dee Henry and Ron Treat. Available on Warner Bros. Records and Cassettes. (1/4-25328)
ALBUM RELEASES

THE VERY BEST OF JANIE — Janie Fricke — Columbia FC 40165 — Producer: Bob Montgomery

Some of the hits included on this album are "He's A Heartache," "Your Heart's Not In It," "It Ain't Easy Bein' Easy," "The First Word In Memory Is Me" and the recent "She's Single Again." Also included is Fricke's duet with Merle Haggard, "Ridin' High." An attractively packaged collection for the holiday buying season.

STAND UP — Mel McDaniel — Capitol ST-12437 — Producer: Jerry Kennedy

Mel McDaniel came into his own this year with "Baby's Got Her Blue Jeans On," and this album is a strong follow-up to "Let It Roll." McDaniel's voice works very effectively against the album's guitar-oriented production, from slower songs such as "Reminders" and "Love Is Goin' Round" to the more uptempo cuts such as "Thank You Nadine" and the Bob McDill-penned "Whatever Gets You Through The Night." "Stand Up" could easily become McDaniel's best-selling album to date.

I FEEL GOOD (ABOUT LOVIN' YOU) — Mickey Gilley — Epic FE 40115 — Producers: Norro Wilson, Mickey Gilley

The refreshing, upbeat presence of The Masters Five on the first cut of this album, "Have A Little Faith," is the precursor of several guitar-influenced cuts which follow, including "You Need A Lady In Your Life," a swinging ballad, and the title cut, "I Feel Good About Lovin' You." Gilley's voice throughout is charged with the bluesy conviction of a performer who is sure of his ground and in touch with his audience.

JUDY — Judy Rodman — MTM ST-71050 — Producer: Tommy West

Rodman is a singer of exceptional talent, and she is an adept songwriter also. The album includes the hits "I've Been Had By Love Before" and "You're Gonna Miss Me When I'm Gone." "She Thinks That She'll Marry" and "I Sure Need Your Lovin'" were co-written by Rodman, and "Do You Make Love As Well As You Make Music" is her composition. This debut album, the first for Nashville's new MTM label, is a fine showcase for a woman who is going to be a top attraction before very long.

FEATURE PICKS

THE SHOPPE — The Shoppe — MTM ST-71051 — Producer: Fred Foster

The high-quality vocal sound of this sextet is primarily exhibited by the slow songs on this album, and the arrangements are consistently interesting while allowing the voices to stand out. There are uptempo cuts here also (such as the single, "Holdin' The Family Together"), and, overall, The Shoppe seems to be well-stocked with potential.

ALL IS CALM, ALL IS BRIGHT — B.J. Thomas — Columbia PC 40148 — Producer: Pete Drake


TAKE A STAND — Anne Romaine — Flying Fish FF323 — Producers: Jerry Shook, Aashid Himmans, Anne Romaine

A songwriter and folk performer, Anne Romaine combines four of her own songs with other blues and folk tunes old and new on a politically and artistically unified album.

SINGLE RELEASES

CONWAY TWITTY (Warner Bros. 7-28866) — The Legend And The Man (3:53) (Tree—BMI, Cross Knys—ASCAP) (C. Putman, R. Hollerd, B. Jones) (Producers: Conway Twitty, Dee Henry, Ron Treat)

From Conway's just-released "Chasin' Rainbows" album, "The Legend And The Man" explores the "lonely world of difference" between the public image of an adored entertainer and the real person. The song is not autobiographical, but Conway Twitty has certainly experienced the same kinds of conflicts presented here, and his performance reflects wisdom gained. A sure bet for the Top Five.


A song about high school sweethearts who went separate ways (and how life turned out for both of them), "Old School" is a well-written song that Conlee sings in a musing, gently declarative voice. From the just-released "Greatest Hits, Volume 2" on MCA.


Sharon White sings a mountain-style torch song highlighted by Ricky Skaggs' mandolin and Jerry Douglas' dobro. The harmonies of Buck and Cheryl are sweet, simple and very effective. An expertly produced, traditional country cut from the "Whole New World" LP.

KEITH STEGALL (Epic 34-05843) — Feed The Fire (3:20) (Diro/19 Street—BMI, Alabama Band—ASCAP) (B. Mason, J. Jarrard) (Producers: Kyle Loshing)

"Feed The Fire" has changes and harmonies that call to mind the sounds of popular bands such as Alabama and Exile. The lyrics contain just about every familiar turn of phrase that the title suggests they might (using words like fire, flame, higher, desire, etc.), but Stogall's singing is fine and the song definitely fits country formats.


From Burnette's excellent "Try Me" album, this song is more country-sounding than "Aint It Just Like Love," the previous single. Burnette's voice has a unique edge and lots of power; this one should do well on the chart.

CHANCE (Mercury 884 178-7) — She Told Me Yes (2:46) (Courtland/Artin—BMI) (R. Crosby) (Producer: Buzz Arledge)

"She Told Me Yes" is upbeat and happy from the opening guitar to a short but exuberant sax fill and through two key changes (upward, of course). It's the group's best single thus far.


The award-winning pop song is given an almost orchestral treatment by Alamo, whose label is headquartered at 334 Broadway, Nashville, TN 37201.

USED TO HITS — Jim Foglesong (center), head of Capitol-EMI America in Nashville, congratulates Mark Miller (left) of Sawyer Brown and Fred Knobloch of the Writers Group on the success of "Used To Blue," which Fred wrote with Bill LaBounty. Other recent hits for the year-old Writers Group publishing company include the number one country singles "Modern Day Romances" and "I Fall In Love Again Last Night."
## Station Profile

**Station Name:** WMZQ

**Market:** Nashville, Tennessee

**Genre:** Country

**Airtime:** 11 a.m. to 5 p.m., 10 p.m. to 8 a.m.

**Program Directors:**
- MD Jennings, M. Haggard, R. Nelson
- WP Jennings, R. Nelson, C. Cash, K. Kristofferson

**Artist:** M. Lee

**Song:** "Away"

**Label:** RCA

**Key Additions:**
- M. Lee
- M. Cash
- D. Cash

**Market Changes:**
- The market continues to grow with new additions to the line-up, including M. Lee and M. Cash.

**Country Mike**

**Key Artist:** M. Lee

**Comments:** We need more up tempo songs like that...we need it for the sake of the format.

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### KREM - KREM

**Programmer:** Marc Hahn

**Station:** KTOM

**Market:** Salinas, CA

**Song:** “Break Away”

**Artist:** Gail Davies

**Label:** RCA

**Comments:** We need more up tempo songs like that...we need it for the sake of the format.
The Christian Artists’ Music Seminar — Tradition of Innovation

By Cam Florida

(Editor’s Note: This week our guest writer is Cam Florida, president of Christian Artists Corporation, which sponsors the Chosen Music Seminar.)

Now in its eleventh year of operation, the Christian Artists’ Music Seminar has earned a reputation as one of the most unique and far-reaching annual events in the contemporary Christian music industry. Held amid the stunning grandeur of the Rocky Mountains at Estes Park, Colorado, in late July and early August, the seminar yearly unites both established and aspiring musicians, songwriters and performers, label booking and management executives, theologians, music ministers and anyone else with an abiding interest in the spiritual and practical aspects of modern gospel music. It is, simply put, a wholly original concept in (or outside) gospel music: an opportunity for Christian artists, industry insiders, and music ministers of every stripe to gather and exchange ideas and inspiration.

At the 1985 meeting, over 250 classes, workshops, seminars, panel discussions and rap sessions were offered, covering a full gamut of topics from the technical aspects of songwriting and recording to television ministry, worship leading and comedy and drama. Eight major Christian artists performed each night, including Sandi Patty, Amy Grant, Steve Taylor, Dino, The Imperials and Phil Driscoll. Industry executives including Ralph Carmichael and Billy Ray Hearn were among the featured speakers and clinicians.

A special seminar for aspiring artists wowed the highlight the broad-based approach of the music seminar. Overseeing the Music Leadership class were both Elwyn Raymer and George Baldwin. Executive seminars were coordinated by Hal Spencer, while songwriting and performance competitions were handled by Ron Harris and Bill Freeman respectively.

“The Christian Artists’ Music Seminar is designed with a number of needs and goals in mind,” said Jim Chalfant, recently appointed vice-president/general manager of Christian Artists Corporation. “The concept of a retreat where artists can gather, discuss problems and share their vision, is, of course, of prime importance. But we’re also sensitive, in many of the various classes and discussions, to the needs and aspirations of the younger artist — that songwriter or performer just starting a ministry who might need the input and direction of more experienced members of the gospel music family.”

The Estes Park event provides more than just encouragement and advice for emerging Christian artists. Various national competitions, open to seminar registrants, provide an invaluable showcase for young talent as well as industry participants. Contests include vocal, instrumental and group competitions, and the winner of the popular songwriting contest has his or her composition orchestrated and performed by a major artist during the seminar.

The seminar is not just a national event, however. A European Christian Artists’ Music Seminar, held at DeBoron, Holland, is now entering its seventh year of uniting Christian artists from several countries together in a common vision, providing an invaluable cultural exchange between American performers and their international counterparts. Promising young musicians from the Delton event are regularly invited to Estes Park to further this trans-Atlantic handshake. In 1982 Christian Artists Corporation held its first Asian seminar in Singapore, providing exposure for Australian, Malaysian and Indonesian artists to such American gospel staples as Sandi Patty, Larnelle Harris and Steve Camp. In 1987, Asian activities are scheduled for expansion with three separate seminars in Hong Kong, Singapore and the Philippines. Finally, CAC has recently announced plans to hold a Christian Artists’ Music Seminar in South Africa during Christmas of 1985. The event will be intergalactic in both audience and artistic lineup.

From South Africa to Holland, from Singapore to the Rockies, the Christian Artists’ Music Seminar is creating a global network of ministry-minded gospel talent and helping — with a wholly original approach — to meet the Christian music challenge of the ’90s.
Record Bar Execs Set The Record Straight

Reports Of Problems 'Not Completely True'

By Stephan Padgett

SAN DIEGO — Widespread reports early last week that record retail giant Record Bar was in hot financial water were "not completely true," according to Ralph King, general manager of the company.

Flat sales and problems with the new Record Bar distribution center were cited by King as the reasons sales were off on the corporation. Reports of store closings, said King, were inaccurate. Most reports were due to the fact that those stores were moved, not closed.

Reports circulated the industry last week that up to seven stores faced imminent shutting while another three faced a similar fate in the near future. The truth, said King, is "we moved four stores and consolidated into one two others."

According to King, the five stores recently closed had been scheduled for closure for up to two years. The stores in question had run to the end of their leases and were always seen as temporary. Asked if the closings were in reaction to a cash crisis, owner Barrie Bergman responded, "No, because if you look at a store closing does from a corporate standpoint it doesn't help our cash anyway. We are always trying to close some stores."

There is, however, a cash problem. It is the result of increased fines and penalties levied on sales that were made on growth projections that did not take place. Moreover, the problem was exacerbated by the failure of the newly opened distribution center to function properly. "We moved into the facility and the day they opened it and you said we got it done," said Bergman. Bergman expects the center to be operational at least, at manually, going into the holiday buying season.

"Last summer," stated King, "the combined weekly sales of the top five titles averaged 12,000 to 17,000, with some peak weeks over 20,000. This summer, our best week was something like 6,000."

King said the cash flow problem will "take time to 15 months to get turned around. That's the only clear. We've got a plan put together based on current sales trends."

This plan did necessitate layoffs in the home office to reduce overhead and, "clean house," King stated. "But as far as finances go, we're current with all the manufacturers. So, it's not the doom and gloom it tends to be portrayed as," he said.

Ron Cruickshank, president of Record Bar, commenting on the lay-offs said, "Nobody wants to have to do that. We're a company that loves to grow, we hate the things that come with quick growth but when the business stops you've got to stop doing it. You've got to cut spending when the bucks stop rolling."

Asked about Record Bar's current cash flow problem and his assessment of their financial health, Cruickshank said, "We've already turned the corner. The real commuters for us have been our current cash flow, or course of our sales. The cash flow has already been taken care of, we've been refinanced by our bank. Everything's light because we don't have a lot of sales, but we're certainly not where we were... we're certainly in a posture of making it through the summer, and the June hot records, this will all go away real quick."

Home Taping Act Introduction Pending In Senate

By Lee Jeske

NEW YORK — The Home Audio Recording Industry Association (HARIA) had asked for compensation to music copyright holders for home taping of records and tapes, was expected, at press time, to be taken up this week by Senator Charles McC. Mathias of Maryland, the act's sponsor. A slightly different version of the act was passed in the House last June by Representatives Bruce A. Morrison and Carlos J. Moorhead. Hearings in the Senate are expected to commence later this fall.

The numbers tell the story of the perceived need for the act: Alan Greenspan, former chairman of the president's council of economic advisors, estimates that the U.S. music industry loses over $1.2 billion of sales due to the act of home taping. And a recent survey that tried to determine how many additional records and tapes would have been sold in the industry had home tapers if they couldn't tape revealed that an additional 325 million LPs and tapes may have been sold in the industry had the industry point to home taping as the major cause of the drastic decline in new releases sales.

The bill provides for protection from copyright infringement for anybody who makes an audio tape — and this bill only addressed the use, use, and distribution of blank tape for home use, standard recording equipment, and dual cassette recorders, enabling them to distribute their products in the U.S.

The specifics are these: ten percent of the wholesale price of standard home audio equipment would go to royalty payments, with 25 percent allotted from the wholesale price of dual cassette recorders and tapes. Any one cent per minute of playing time. The only exemptions would be for tape that would found "unsuitable" for home taping of records and tapes, or for the sale or rental of tach audio fidelity tapes that would be purchased by business men for dictation, journalism, for tapes, etc. — and for equipment or tape that was used in "a trade or business."

Importers and manufacturers would be expected to file a notice and statement of account, and deposit royalty fees with the Register of Copyrights, which that office would transfer to the U.S. Treasury for deposit in interest-bearing U.S. securities pending subsequent distribution, or held in a trust fund for the benefit of right holders. Any owner of copyright of a musical work or sound recording that was transmitted over radio or television, or sold in the form of records, tapes, and compact discs, during the pertinent period would be entitled to payments thereon.

Dispersal of monies would be as follows: tape and recorder manufacturers and importers would pay into the royalty fund, and from there the pool would divide the monies between record company and music publisher owners. The money would go to the copyright owners who would then disperse the monies to record companies, unions, and songwriters. Any other copyright owners would divide the monies between songwriters and music publishers.

L.A.'s Mayor Bradley Sides With Musical Majority On Ratings Issue

By Peter Berk

LOS ANGELES — At a press conference in City Hall last Monday (Sept. 30), Los Angeles' Mayor Tom Bradley officially stated his alliance with the recently formed Musical Majority in opposition to any form of rating records. In siding with the ad hoc group formed by Gold Mountain's own Danny Goldberg (under the auspices of the American Civil Liberties Union), Bradley has set the back the efforts of the Parents Music Resource Center (PMRC) to implement a method of judging the sexual and moral lyrical content of contemporary songs.

Mayor Bradley has also emerged as the first elected official to denounce the PMRC (which is supported by the Parent Teachers Association). Several prominent members of the music industry, including the PMRC's chairman Irving Azoff; David Geffen and Gary Gersh of Geffen Records; A&M Records' president Gil Frisch; and, Mike Copeland, who heads up IRS Records. Among the artists who have rallied in an effort to thwart the PMRC are Kim Carnes, Steve Perry, Billy Squier, John Hall, Daryl Oates and Glenn Frey.

Mayor Bradley, "from horse from yelling during Sunday's Bruce Springsteen concert, ..." wasted no time in lashing out against the PMRC, much as he did before a Senate Committee on September 19. "(The PMRC) is trying to impose censorship on the multi-billion dollar record industry in this country," Bradley asserted last week. Citing previous attempts to censor musical and lyrical content (as in the case of Little Richard) have only led to increased sales, Bradley said, "Censorship doesn't work, it sun-American, and against the constitution."

Emphasizing him point, he asked if books would next fall prey to such a ratings system.

According to the Mayor, the PMRC has taken a very limited number of questionable songs and attempted to make a general case against the entire record industry. As he sees it, parents should make the final decisions if they feel a lyric is too suggestive or explicit. "We need to oppose any erosion of our constitutional rights of free speech," the Mayor commented, "and any effort such as this..."
There's giving one big•» didn't concluded

"Wild West End," "Money for Nothing"? They've got plenty of good songs.

But boring Knopfler is a master of a repetitive, exact guitar-picking style that is so precise, so literal that it leaves no room for suggestion. It's covering up the fact that he doesn't have any great songs.

(Second Person): First Man: How about "Romeo and Juliet," "Wild West End," "Money for Nothing?" They've got plenty of good songs.

(Second Person): Good but not great. There's ten pounds of technique to every ounce of song in their shows.

(First Person): Who says that songs are the only vehicle to carry emotion with? Dire Straits' musicianship carries more emotional weight than most conventional songs.

(Second Person): But bands like the Ramones can get to the same point in two minutes and with more thrilling effect.

(First Person): Bands like the Ramones could learn a lot about mood development and musicianship from Dire Straits. Knopfler knows how to take his time with a song, to water and let it bloom.

(Second Person): To drag it out and beat it into the ground.

(First Person): No, they like to let a song breathe. They have Springsteen's way of giving you an evening with a musical personality, as opposed to just a knocked-off version.

(Second Person): The show was like methadone Springsteen, a substitute for their addicts. Actually it was more like the Grateful Dead.

(First Person): Actually more like Traffic. Dire Straits might be reverting to techniques used by 'old wave' bands but they do it with the lessons learned by the new wave explosion they were a part of. The Dead used to jam endlessly and aimlessly; Dire Straits jams interestingly, with purpose and inspiration.

(Second Person): But it was repetitive. At least five tunes followed the same pattern as Knopfler started in solo Radio City fashion and is gradually joined by the rest of the band. Then the songs end with an extended jam and a Springsteen-like sax-guitar final.

(First Person): Every band has influence. What sets Dire Straits apart is that they can synthesize rock with jazz with folk with country and create magical and original sound. And that's just what they did at Radio City.

Paul Iorio

THE GREEK THEATRE, L.A. — There are no easy labels for Atlantic recording act the Manhattan Transfer, though jazz is their most obvious forte. With tremendous care and sentiment, however, the vocal quartet led its closing night Greek Theatre audience through a variety of music and right to R&B — with all the deference given cherished songs from a closet of studio-wise worn records. As a 2½-hour collection, perhaps — is what this lively, showy group of performers gave to their vociferously applauding Sunday crowd.

Jazz artists are not known for their stage shows, which is one of the ways the Manhattan Transfer shatters any assumptions about bands who play jazz. Opening brightly with the spirited, "Four Brothers," the group proved from the outset that here was an act whose sense of showmanship rivals that of its sense of finely honed scat — both a marvel to behold.

Spreading briskly through three upbeat tunes, including a delightful rendition of Quincy Jones' "Bally Bally," featuring Cheryl Bentyne's soaring solo, the group arrived at a subdued and jazzed version of the venerable "Route 66." Because their thieving voices often zip through certain tunes at a break-neck pace, songs, as the group's Tim Hauser told the audience, needed some explanation. Consequently, most songs were at least introduced, if not completely explained, and often humorously.

Hauser's voice, one of the Manhattan Transfer's many performance assets.

They laugh at themselves ("Me and my dress you" joked Bentlyne), they laugh at each other ("Does that he's got HBO?"), and they laugh at the audience ("You brought binoculars for the front row? Do you want to sit in our pores?"

What they don't laugh at is the music, creating just enough levity and seriousness to balance the show and make for a thoroughly entertaining evening.

Fat Jones' medley melodic "To You" was covered with languor, a down beat which was soon sparked by the ebullience of Clifford Brown's "Sing Joy Spring," featuring a soaring solo by alto Janice Siegal and the astonishingly guitar of Wayne Johnson.

For sheer production value, Sunday's high point came with "Killer Joe," a tune about a cooker-than-thou hop cat from the tough side of town. Clad in an outrageous version of the classic zoot suit (featuring a pork pie hat and a dizzingly patterned knee-length tie) the group's Tim Hauser opened the segment with a wise characterization of the mythic tough guy. His paraocic "Killer Joe" gait was truly hilarious.

The singers were backed by a tight ensemble of several R&B and rock 'n' roll numbers. Alox Blake's bass was also superb. String percussion was kept by drummer Buddy Williams, who drove the Manhattan Transfer's varying musical genres with nary a lapse. The group was joined at midshow and during a final encore by Frankve Valli, who sometimes off-key led of "Sherry" and "Let's Hang On" was hard-pressed to compete with Alan Paul's sonic bleed vocal attitudes on tunes like "Gloria." In fact, there is so much to be enjoyed from the Manhattan Transfer — both musically and theatrically — that there is little room, and certainly no need, for any added surprises.

Gregory Dobrin

Mr. MISTER GOES UNIVERSAL — RCA's Mr. MISTER recently played the Universal Amphitheatre in Los Angeles opening up for Don Henley. Pictured after the show (l-r): Back Row — Steve George, Mr. MISTER, Pat Mattelotto, Mr. MISTER, Jill West, Q105, Rick Williams, KYTD program director, Tim Kelly, KLOS program director, Richard Page, Mr. MISTER, local comic, Michael Crabbie, Steve Faris, Mr. MISTER, Steve Leavitt, west coast regional promotion, RCA, Pan Edwards, music director, KMET, Greg Phifer, local promotion, L.A., RCA, Front Row — Kurt Kelly, music director, KLOS; former major league catcher and current manager, national album promotion west for RCA, Jeff Naumann.

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Cash Box/October 12, 1985
Phonogram Fined By BPI For Chart-Hyping

By Chrisisy Isey

LONDON — Phonogram has been fined £7,500 by the BPI for bribing the code used by the IFPI for chart hyping. This is the first time in a year that a company has been punished for chart hyping.

The incident took place earlier this summer, before David Simone took over as Phonogram MD and before BPI chair- man Mauro Taurino Startt. Taurino, overall head of parent company Phonogram Leisure. No specific details have as yet been released, but it is known that the fine stems from a rep to a chart shop with a catalogue number stickered over with the number of another single that was genuinely climbing the 200-100 section of the chart.

The records involved were thought to be 'Broke Years,' by Hitchway, and Jeff Lorber's 'Best Part Of The Night' which is thought to be the single with the altered number. It entered at No. 80 on June 29 and dropped to 86 the next week, then disappeared completely. 'Broke Years' entered at No. 76 on July 6, then rose to 72, then dropped from chart even though it never had been listed from Phonogram. All he would say was, 'This is an isolated problem with Phonogram.'

EMI's Jamieson Warns Distrib. Arm

By Chrisisy Isey

LONDON — EMI Records managing director, Peter Jamieson took the unprecedented step of warning his company's distributors of the possible consequences if the EMI product was not distributed by another company.

This move may no doubt delight many dealers who have been increasingly frustrated with the service. In a speech at a recent general sales conference he said, 'There is no longer any time for making excuses. Improvement has to come right now or EMI will have to go back to where it was.'

It is also clear that in order to jeopardize the careers of its artists.

Janiesen said that the manufacturing and distribution service had faced many problems including 'market growth' and EMI's own market share increase.

He went on, 'The management of EMI MADS has been aggrieved that EMI Records will not shirk from exercising its facility to move the distribution of its product. There is a lot of work to be done through another source. Unless distribution through Hayes is improved between now and Christmas serious moves will be made in the new year to explore other means. There is no question that by this time next year, distribution will pose any problem to EMI Records.'

The EMI Records managing director Ted Harris admitted that there were problems but they had been caused by a lot of positive factors, including a vast increase in EMI's business. 'Since Live Aid everything has gone through the roof.'

Jamieson refused to comment on which records were involved, or give any details as to why they had not been subsequently fired from Phonogram. All he would say was, 'This is an isolated incident. There was no conspiracy. There was not an official involvement whatsoever. The incident happened to the office of Maurice Obenstein joined the company.'

'I believe in running an honest strike force and playing within the roles. We employ a lot of people and sometimes one of them will do something stupid. We have been punished for it, and to my mind the punishment more than fits the crime.'

The fine imposed on Phonogram is the smallest since WEA had to pay £6,000 in April 1984 for offering free copies of Van Halen's '1984.' In 1981 WEA was fined £30,000 — a record amount at the time — and in September of last year IDS was fined £12,500 after a rep made false entries into a Gallup dataport machine. That was the last fine imposed by the BPI for a breach of the chart code.

After announcing the Phonogram fine, the BPI issued a statement saying, 'Both the BPI and Gallup are confident that the security systems developed over the past two years are effective, although it remains important for those with information on the charts not to break this code activity to report this to Gallup without delay.'

"The Making Of USA For Africa" is a half-hour documentary depicting the US version of Band Aid. 'Springsteen, Diana Ross, Stevie Wonder and Bob Geldof all feature in it, Jane Fonda provides the commentary, EMI will be making a contribution to Live Aid for each video sold, although dealers are not being asked to forfeit their margins.

P.P. Arnold who had two massive hits in the '60s with 'First Cut Is The Deepest,' has been signed to 10 Records, she will release a single titled 'A Little Pain.' Twenty years ago she was one of the EMI artists touring continuously with Ike and Tina Turner. Her first trip to London came in 1966, supporting The Rolling Stones; recently she has been appearing in Andrew Lloyd Webber's 'Starlight Express.' The new single was penned by P.P. Arnold herself.

Simple Minds are soon to release their long-awaited eighth album, following the highly successful "Sparkle In The Rain." At the moment the album still does not have a title. The single "Alive And Dead" marked the first self-penned product to be released from SM since March 1984. During this time the band has toured extensively and undergone a reshuffle with the departure of bass player Derek Forbes — replaced by John Gibling — and had their first US number one with their single "Don't You Forget About Me." The album brings together producers Jimmy Lovine and Bob Clearmountain on their first collaboration. SM are currently in the US where they are working on a documentary of themselves and some touring.

Chrisisy Isey

Tears Are Not Enough Documented Set For Release

By Grant Lawrence

TORONTO — Tears Are Not Enough, a feature length documentary produced by the Canadian Broadcasting Corporation and directed by Oscar winner John Zaritzky, was released October 2 across Canada. The film features 53 of Canada's top performers and artists participating in the concert to raise funds for the famine stricken in Africa.

Northern Lights For Africa Society anticipates that the combined efforts of Cineplex Odeon Theatres, CBC TV, CBC Radio, Canwest, TSN, the Canadian Broadcasting Corporation and many others will generate another million dollars for the relief fund. These dollars will be raised through the Canadian theatrical release, home video cassette sales, the premiere telecast and the fund raising gala.
### Street Level

#### A Customer Survey

<table>
<thead>
<tr>
<th>Location</th>
<th>Crazy Eddies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Day:</td>
<td>West 57th St., N.Y.C.</td>
</tr>
<tr>
<td>Time:</td>
<td>Wednesday, Sept. 11</td>
</tr>
</tbody>
</table>

**Age:** 27  
**Number of Purchases Per Month:** Ten  
**Titles Purchased:** "Scarecrow," John Cougar Mellencamp; "Cock Robin," Cock Robin  
**Configuration:** Album  
**Comments:** "I saw their videos on MTV and heard their music on WNEW-FM. I liked it very much so I wanted to buy their albums."

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**Age:** 35  
**Number of Purchases Per Month:** Two or Three  
**Titles Purchased:** Original cast of Carousel  
**Configuration:** Album  
**Comments:** "I love musicals. Although I had no real intention of buying anything, this caught my eye once I was in the store."

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**Age:** 29  
**Number of Purchases Per Month:** None  
**Titles Purchased:** None  
**Comments:** "I was looking to buy something, but nothing really caught my eye."

---

**Age:** 31  
**Number of Purchases Per Month:** One or Two  
**Titles Purchased:** "Jacques Brel Is Alive And Well And Living In Paris"  
**Configuration:** Compact Disc  
**Comments:** "It's a very difficult situation because I find myself replacing things that I already have because I got a CD player. Since I'm not into the new music, it's hard because not everything I want is available on CD."

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**Age:** 27  
**Number of Purchases Per Month:** None  
**Titles Purchased:** "Emergency," Kool & The Gang  
**Configuration:** Album  
**Comments:** "I just love Kool & The Gang and theirs are the only records I ever buy."

---

**Age:** 27  
**Number of Purchases Per Month:** Five to Ten  
**Titles Purchased:** Various Black Contemporary  
**Configuration:** Album  
**Comments:** "I buy them to tape for my own collection and for my friends."
New Music Seminar Was More Than Just Music: Political Concerns Dominate

Guidelines For Indies Discussed

By Paul Lorio

NEW YORK — The big picture of social and political concerns was in full view this year at the sixth annual New Music Seminar. Panels on narrow musical topics were broadened to include discussions on related political subjects as well. Even ostensibly non-political panels turned into political brawls as most panelists based their arguments on the strength of the American music industry in the face of apartheid and anti-censorship causes.

Frank Zappa and Solar Records chairman Dick Grifftey gave the Seminar's keynote addresses on apartheid and censorship. Zappa said that "there is some strange national effort to bring censorship first to the rock 'n roll industry, then to the video industry. Then the National Council of Churches wants to have ratings on national television programming. Then they'll get to books. Then we all be wearing the same color clothes."

Danny Goldberg of Gold Mountain Records spoke as a panelist on this theme of encroaching censorship claiming that the president of the Parents Music Resource Center (PMRC) called Bruce Springsteen's "I'm On Fire" a "dirty song" and that the National Council of Violence on Television objected to the clothing Barbara Streisand wore in one of her videos. "Clearly," said Goldberg, "the next thing they want to do is regulate clothing in video." Goldberg also drew a distinction between film rating and the proposed record rating system: "Film ratings are based on objective criteria — is there nudity, are there four letter words? Song lyrics are poetry and as such are based on interpretation."

ABC To Air Video Awards

By Gregory Dobrin

LOS ANGELES — ABC Television has announced plans to carry the National Association of Music and Recording Executives (NAMR) American Video Awards ceremony, marking the first time a broadcast network has hired a full-blown video awards show.

The 4th Annual American Video Awards will be taped at L.A.'s historic William Theatre November 20, 1985 to be shown on ABC affiliates, nationwide, according to ABC vice president of special programs M. Danny Wurtzel. "We think video has become an important entertainment medium," Hamlin told Cash Box, and we hope to create the kind of show that will grow to become an annual event."

On the Trades and Tipsheets panel, Joe Lorio, publisher of Impact Magazine, said that he "doesn't see anything wrong with sexual lyrics." Cash Box vice president Spence Berland said he was "adamantly opposed to censorship" adding that he "wasn't aware there was censorship."

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Nik Kershaw Eyes U.S.: Wouldn't It Be Good

By Stephen Padgett

LOS ANGELES — This has been a year unlike others for Nik Kershaw. His career began with the release of the well-received "Human Racing" LP two years ago. He has since been catapulted into international prominence with the release earlier this year of "The Riddle," his second LP for MCA Records. The double-platinum U.K. LP spawned three Top 10 singles in England.

Kershaw's appearance on the Live Aid telecast in July brought him face to face with millions. "There was a totally great feeling all day," enthused Kershaw. He has twice toured the U.S. this year, once in support of fellow Brit, Paul Young. In late spring, Kershaw and his band visited Japan, Australia and New Zealand for the first time.

Yet, in spite of this dazzling display internationally, Kershaw has been denied a hit in the U.S. With a "try again" attitude, MCA has decided to re-release Kershaw's first smash U.K. single, "Wouldn't It Be Good." "The Riddle" LP was re-packaged for the U.S. to include this song which originally appeared on both the U.S. and U.K. versions of "Human Racing."

"It's nice that it's happening slowly," Kershaw assessed, "because this place (the U.S.) is going to be a better idea of what we're about... everyone else had an instant coverage of press and photos and all that garbage and I wasn't particularly ready for any of it." Hidden here is the desire on Kershaw's part to be taken seriously as a musician and artist, something he feels is possible in the U.S. Fans in this country have not been deluged with the teen magazine image that other parts of the world were subjected to almost from the outset.

Kershaw's plight parallels somewhat Paul Young's turbulent start in the U.S. Both Kershaw and Young were the number one acts for the British divisions of American record companies (Kershaw for MCA, Young CBS). Both were at first denied the sort of success in the U.S. they had achieved in their homeland. Paul Young, of course, went on to score a number one single here with "Everytime You Go Away." It is thus ironic that Kershaw became the specifier of a hugely successful final leg of Young's American tour. Kershaw is hoping the parallel remains consistent and he receives a similar reward. Sales of "The Riddle" have soared in cities on the tour, and "Wouldn't It Be Good" has only just reached radio stations.

With his spirit undiminished, Kershaw returns to England to begin work on album number three. "We'll be recording during the winter... the album should be finished in the U.K. by about February."

Mikkie Proctor

Cash Box/October 12, 1985
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AROUND THE ROUTE
by Camille Compasio

At present, it does not appear likely that AOE and ASI will present a joint trade show in 1986. Negotiations were still in progress in mid-September when we reported that ASI officials had issued a new proposal to AOE (Cash Box, 9/21/85). "We've had no response", said Glenn Braswell, executive director of AAMA (sponsor of the ASI convention) and this is being interpreted as a "lack of desire", he added. So, ASI is going on with their plans for a 1986 trade show during the period of March 7-9 at the Expocenter/Downtown in Chicago. The wheels are in motion, as Glenn pointed out, and ASI '86 will be doing something a little different this time around in that the convention will be open to the general public on Sunday, the final day of the show, when a general admission fee of $5 per person will be charged with proceeds donated to charity. . . . AOE officials are also going on with their plans for next year's show. Dates are February 6-9 (which is during Mardi Gras) at the Sheraton New Orleans. Joe Vanderhaar, director of AOE '86 (and general manager of Playmeter, the show's sponsor) told Cash Box that he felt a joint convention (continued on page 42)

Big Turnout At Dynamo's $40,000 Table Soccer Championships In Dallas

CHICAGO — Over 500 table soccer players from the U.S., Canada and Europe traveled to Dallas for the 1985 Dynamo $40,000 World Championships of Table Soccer, held August 30 - September 2 at the Hyatt Regency Dallas Hotel. The 4-day competition featured 17 categories of play, including events for both professional and novice players.

The action took place on 70 new Dynamo soccer tables set up in the hotel's ballroom. Events began on Friday evening, with an official opening ceremony taking place on Saturday at noon. Dynamo's vice president of sales and marketing Mark Struhs, welcomed all of the players to Dallas and introduced several of Dynamo's top distributors who were on hand to witness the excitement. These included Jim Frye of Brady Distributing, Jim Ferrante and Rick Rehberg of Bally Midwest, Dave Meyers of Betson Enterprises, and Bob Donnelly of Bally Northeast.

The big event of the weekend, the Open Doubles category which offered $5,000 for first place, began at 1 p.m. Saturday afternoon. The number of participants matched last year's outstanding turnout, with 101 teams entering the event. The Novice Doubles category, which offered two new Dynamo tables as top prize, pulled in 103 teams. Seventy-two teams also signed up for an intermediate category of play called Limited Pro Doubles, which had a first place prize of $2000.

World Records Set
Several history-making events took place (continued on page 42)

CHAMPIONSHIP EXCITEMENT — The excitement of the World Championships culminates in the final match of Open Doubles. Here (l-r): Tony Bacon and Don Chalfoux battle Mike Green and Johnny Horton for the $5,000 first-place prize.

SQUARING OFF — Squaring off in the Women's Doubles final are Cindy Head (l) and partner Gina Harris (not shown) against Tina Rhoton (center) and Lori Schranz. Head and Harris won the match.

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October 12, 1985
**Coin Machine**

**AT THE ROWE DISTRIB MEETING** — Dave Lerner (photo 1, r) of Rowe-Syracuse and Al Kreiss of Coin Machine Dist. are pictured in the lobby of the Hamilton in Itasca, Ill, just prior to the opening of Rowe’s annual distribs meeting, which took place Sept. 19-20. A highlight, of course, was the introduction of the new Rowe R-90 phonograph, which is pictured here with Rowe presxy Gil King (photo 2) Rowe’s marketing veep. Ed Wilie (photo 3) served as emcee and the Cash Box photo shot this photo just as he was preparing to go onstage. Here we have Rowe’s board chairman Merrill Krakauer (photo 4, l) chatting with Bob LeBlanc of Rowe-Dedham. Surrounding the new R-90 members of the American Vending sales team, including (photo 5, r) Frank Gumma Jr., John Neville, Frank Gumma Sr., Ron Gergovich and Dan Sullivan. Rowe’s veep —— distributing Jerry Gordon (photo 6) proudly poses with the new model, which drew rave reviews from attending distribs. And here are the ready doing big numbers in the U.S., in terms of earnings. DC advised that advance sales topped the thousand mark even before the Atlanta meeting, and the piece has done much to help strengthen their distributor network. Capcom prez Kenzo Tsujimoto, with an entourage of about 8-10 (including the game’s designer, programmer, etc) attended the meeting and said that many companies had competed for the rights to “Ghost ‘N Goblins” and that Taito America prez Paul Moriatry and Taito Japan played major roles in influencing his decision. The game will be featured at AMOA Expo ’85 and is expected to be a hit of the show! A Beauty! The gorgeous new Rowe R-90 phono was the star attraction at a Sept. 25 showing hosted by American Vending Sales in their Wood Dale, Ill. facilities. Firm’s John Neville said they had a terrific turn out and the new model was indeed very well received — which is no surprise to us. Cash Box attended Rowe’s recent annual distribs meeting, where the R-90 was unveiled, to a very enthusiastic distribs audience! As John further noted, “this has to be a banner year for Rowe”.

**Dynamo’s Soccer Championship** (continued from page 4) throughout the weekend. Never before in the fifteen year history of the pro tour has one player made it to the finals in all three pro division events (Open Doubles, Open Singles and Mixed Doubles). This year, two players did just that. Tony Bacon from Seattle and Johnny Horton from Tampa turned in outstanding performances throughout the weekend and had to face each other in thrice grueling final matches that had a total of over $12,000 at stake.

In both the Open Doubles and Mixed Doubles, Horton defeated Bacon and his brothers to take the World Champion titles. Bacon won the Open Singles title.

An important aspect of the World Championships is the opportunity for players from various nations to meet and discuss the advancement of the sport. Sidney Alroux, a player from Belgium and the director of the International Confederation of Table Soccer, attended a board meeting of the United States Table Soccer Assn. Just prior to the tournament, the UITSA directors voted unanimously to be the tenth nation to join the International Confederation. Goals of this group include standardization of rules and equipment as well as a push for recognition by the International Olympic Committee. As a result of meetings held during the weekend the 1986 Dynamo Tour will include two $15,000 European stops, one in Belgium and one in Luxembourg. Both are scheduled to take place next September.

Not Enough of Support

When asked if the sport of table soccer is experiencing growth in the U.S., Kathy Brainard, Dynamo’s promotional consultant, replied in the affirmative but added that it is slow due to a “lack of support from the established operators.”

As Brainard explained, “what we are witnessing right now in almost every major city of the U.S. is ardent of players becoming operators out of sheer frustration with the existing operators. The sport would definitely be growing much faster if some of the major operators got behind it…”

The UITSA will sponsor the 1985-1986 International Table Soccer League this fall, with play scheduled to begin in October. Plans are now being made for a major tour stop this fall during the Thanksgiving holiday weekend (Las Vegas and Chicago are possible sites), as well as for the 1986 table soccer tour, which will include the European tournaments and a $50,000 World Championships. That’s it let me know when I can send again.

**SINGLE RELEASES**

“With the amount of singles sent to us each week, the Singles Releases page shows me at a quick glance which records I should definitely check out, which in the long run saves me excessive reviewing time.”

Tom Smith, Music Director
WANS Radio — Greenville, SC

**CASH BOX**

WE TALK TO PEOPLE THAT COUNT

PRELUDES HEADIN’ NORTH — Volume shipments of the Seeburg “Prelude” phonograph to Laniel-automatique Machines of Montreal Quebec began in mid June, followed by additional trailer loads in July, August and September. Pictured (photo 1) is the first load being trucked into Laniel’s shop. Operator response has been excellent, according to Jean Coutu, vice president of Laniel Automatique, who expressed his delight over Seeburg’s decision to continue production of the “Prelude” through the introduction of the SCD-1000 Compact Disc phonograph. In the (photo 2), Seeburg’s director of marketing Bob Breither joyously points out that “another load of Seeburg Preludes are leaving the Addison, Illinois plant, headed for Laniel.”
In 1978, CASH BOX published the most comprehensive and authoritative Country Music Special in the history of the industry—and each year our coverage has been the most highly acclaimed.

THERE BEST IS YET TO COME!

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