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GUEST EDITORIAL

Let's Keep This Thing In Perspective

By Sam Schatz

Let me be honest with you: I couldn't care less about record ratings. Oh, sure, I tend to worry about a bunch of politicians' wives running around creating a media circus, crying over popular music's influence on their kids. But quite frankly, it doesn't matter how much you mark the product; if it's good, I'm going to buy it. Who am I? I'm the guy at the record companies, radio stations and retail outlets dream of. I'm the young, middle-class consumer who has taken an active interest in the hardware revolution and continues to bolster my collection of music and video software to make my investment in such hardware worthwhile. I'm the consumer that you in the industry tend to forget when you get so involved in your debates, hearings, and forums. I think it would be useful for the people who've immersed themselves so completely in the ratings issue to stop for a minute and think of me. Look, I've bought your product all my life and tuned into your stations since I bought my first transistor radio. I've seen your industry go through the changes and the controversy before, and I'll undoubtedly see you change again. I would simply like to remind you that after all the jargon has flown and all the hearings have been held, there is one person that remains unchanged by the current rash of "earth shattering" events -- Me.

The point is that I'm concerned about the quality of the music I buy, not whether some superficial committee deems it suitable for a younger. Rate it X, but if it rates an A+ with my ears, I'm going to shell out whatever it is you guys decide to charge that week.

From a consumer's standpoint this thing seems so funny. If a record is labelled, it will immediately draw attention to the lyrics it is trying to protect people from. The consumer sees this debate as stupid. People are going to purchase whatever they want to anyhow. Let's let this one go. As it has in the past, the natural order of things will prevail in a generally more natural way. Let's not draw so much attention and devote so much time to this debate.

Don't get lost in the current media onslaught about ratings. Don't be misled into believing that the actual consumer is more concerned with the morality of a record than its quality. If you keep the proper perspective and treat this like just another bit of terror on the long flight, then you'll be thinking the way the consumer thinks. And, after all, aren't we the ones who pay the bills.

Go ahead and argue over censors, which is an interesting and everything else you might think of. It doesn't matter to me. What counts is that I walk into my music store and choose a variety of quality music and software. If you in the industry keep your heads out of the sand long enough to realize that, then everything will be all right.

The problem occurs when Tipper Gore, Susan Baker, Frank Zappa and Dee Snider occupy your thoughts more than I do. My fellow consumers and I will not tolerate an industry-wide pre-occupation with the lyrical morality of records, regardless what position is adopted. I want quality music and video software that is compatible with my wide variety of needs. The sad reality is, that if I don't get it -- I'm gone.
SHOOT-OUT AT THE REGGAE CORRAL — Rap meets Reggae at "high noon" as the Fat Boys have a showdown with some of the top Reggae stars to shoot the video for their hit single "Hard Core Reggae." Pictured are (front row sitting to f r): Third World (New York D.J.), Willio Wilson and Sammy Dread. Standing front row (f to r): Denroy Morgan, Judith 16, Charles Stettler, Sassafrass, Mark "Prince Markie-Dee" Morales, Darren "The Human Beat Box" Robinson, Lynda West, Damon "Kool Rocker" Wimbly, Reuben Diplomat, and Mikey Jarrett. Back row (f to r): Devin Foster, Alton Irie and "Lone Ranger."

NMPA Forum Tackles Home Taping
By Lee Jeske
NEW YORK — "People are taking my product home every day, every night, free," said George David Weiss, president of the Songwriters' Guild, at the National Music Publisher's Association forum on "The Home Audio Recording Act," and his outrage was shared by the other members of the panel — RIAA president Stan Gortikov, Chappell/Intersong president Irwin Robinson, and Congressional aide Paul Drolet — and many members of the audience. The forum, held last week at New York's Grand Hyatt hotel, attempted to rally the various musical publishers' representatives attending to begin a vigorous campaign in support of the Home Audio Recording Act. The Act, which was introduced in the House of Representatives in June by Rep. Bruce Morrison, was introduced to the Senate last Monday by Senator Chauncey Mathias. It would provide for a royalty on blank audio tape and home recording equipment, to be shared among artists, record companies, and music publishers. "This is absolutely worthless," said Gortikov holding up a disassembled cassette. When asked material to tape, he pointed out, he was only holding so much plastic. "This is an issue we feel very strongly about," said Drolet, aide to Rep. Morrison, "and we feel strongly about it because it's fair, it's right. We hope we'll be able to push it through and get you the protection you deserve."

Despite the devil's advocacy of Dwarf Music's Jeff Rosen, who chaired the meeting, there wasn't a dissenting voice to be heard on the panel. Weiss, who has co-written such standards as "Too Close", (continued on page 40)

Behind The Bullets
Kate Bush Takes Root On The Charts
By Stephen Padgett
Just when you thought it was safe to go in a record store, John Cougar Mellencamp puts up a "Scarecrow," Cheap Trick is "Standing On The Edge" and Kiss has an "Asylum" in case you go over. It's not even Halloween yet and Kate Bush has unleashed her "Hounds Of Love" and fifth EMI America LP.

"Hounds Of Love" is Bush's first U.S. charting LP. And it's not just snipping its way to the top. After an impressive debut in the Top 10 last week, "Hounds Of Love" leaps 24 points to 74 bullet this week. Always a hot sales performer in her native England, Bush has waited patiently through four LPs and one EP for big success in the U.S. "Hounds Of Love" is scoring big and delivering on the potential EMI America always knew existed with Bush.

The album is Top Five at Camel, L.A.; Harvard Coop, Boston; Strawberries, Boston; Top 10 at Tower Records, S.F., L.A., Top 20 at Turtle, Atlanta; J&R Music World, N.Y.; Homer's,Omaha; Top 30 at Musical Sales, Baltimore; Great American Music, Minneapolis; National Record Mart, Pittsburgh; Richman Brothers, Philadelphia; Tower Records, Fresno, San Diego.

"Running Up The Hill" is also Bush's first charting single. Pat Benatar has had airplay with the Bush-ponned "Wuthering Heights" and Bush's own (continued on page 40)

Peace Is At Hand
PMRC, Industry Near Agreement
By David Adelson
LOS ANGELES — After a week filled with erroneous statements, announcements of press conferences that never happened and an angry statement from the RIAA, it finally looks like the ratings issue is headed toward some sort of resolution. Unfortunately, no one was ready to officially say what that resolution is.

At press time, Cash Box had learned the PMRC, PTA and the RIAA had come to what one source termed, "an industry wide agreement."

Despite the RIAA's insistence earlier in the week that all the parties, "are still refining their positions and no understanding has yet been reached," PMRC co-founder Sally Nevison told one reporter than an agreement had been reached and a press conference would be held last Thursday.

"Sally was wrong," said a RIAA representative. "There is no deal this week.

The PMRC representative simply noted that the press conference had been postponed, adding that the committee had no idea it will take place.

Sources noted the recording industry is in agreement within itself and the RIAA is pushing ahead with its regular agenda of business.

According to one source close to the matter, the agreement will entail a voluntary sticker ing process used on records that the record company determines warrants a warning. Companies such as I.R.S., MCA, A&M, Geffen and Island, that have objected to labels of any kind will continue their policy of not issuing warnings on records.

The new agreement allegedly contains an "alternative" for record companies to place lyric sheets inside records or on the jacket. In addition, the idea of supplying retailers with "master lists" of lyrics may also be implemented.

Whether or not this agreement puts an end to the ratings controversy that has dominated industry news for the past several weeks remains to be seen. What is apparent is that many in the industry want to close the book on ratings and distancing negotiations with the PMRC and PTA. As one industry executive put it, "this has all been a bunch of hot air. Obviously the Washington Wives' social calendar is not as full this year as it was last."

Long Named Cash Box Black/Urban Marketing Director
By Bob Long
LOS ANGELES: — George Albert, president and publisher of Cash Box Publications, has announced the appointment of Robert Long to the position of director of black/urban marketing.

Long has an extensive background in radio having spent 16 years at WCIN, Cincinnati. He was program director at the station for 10 years and also served as station manager and sales manager.

Most recently, Long worked for Modern Records in the area of marketing and promotion where he maintained constant communication with the radio and retail communities.

Commenting on the appointment, George Albert said, "I am proud to have Bob join the Cash Box family. His familiarity and expertise in radio and retail (continued on page 40)
MILES SMILES — Miles Davis has been signed to a long-term exclusive Warner Bros. recording contract. To celebrate the signing, Warner Bros. Records board chairman Mo Ostin hosted a reception in Davis’ honor at The Palace in Hollywood. Davis, who recently completed filming a guest spot on NBC’s Miami Vice has already entered the studio with Warner Bros., vice president/progressive music Tommy Lipuma handling A&R chores on the sessions. Pictured (l-r): Miles Davis, Mo Ostin, Warner Bros. president Lenny Waronker and actress Cicely Tyson (Mrs. Miles Davis).

BUSINESS NOTES

Palo Alto Records Reorganizes; Names Mupo President

NEW YORK — Palo Alto/TBA Records, a division of Benham Management International, has closed its Palo Alto office and Don Mupo, who has been director of national publicity for the label, will replace Herb Wong, who helped create the jazz label over five years ago, as president. According to Palo Alto, Dr. Wong “resigned in order to devote more time to other interests which include presidency of the National Association of Jazz Educators and air personality on KJAZ-FM Radio in Berkeley.” The label will now be based in its existing offices at 11026 Ventura Blvd., Studio City, CA 91604.

According to Dr. Wong, he and Al Evers, the label’s director of business affairs, along with their two associates, were “discharged without warning. It was done in an unconsidered way.” He feels that James Benham, chairman of Benham Management International, wanted the label to take a more commercial direction, although, according to Wong, “I made an aggressive effort to maintain a variety of music.”

Don Mupo does not disagree with Dr. Wong’s assessment. “I’m looking for stuff that sells,” he said. “How do you justify spending $25,000 of dollars to bring in an artist who doesn’t recoup?” Still, he said the label would eventually issue the 15 or so LPs by such non-fusion jazz artists as Elvin Jones, Phol Woods and Sheila Jordan, who are already in the can. According to Don Graham, the label’s newly-named vice president of marketing and national promotion, “We’re trying to embrace a more mass appeal approach.”

Palo Alto/TBA is scheduled to release four records by the end of October, by Century 23, Damon Rentie and Richie Cole, and a Christmas compilation.

EXECUTIVES ON THE MOVE

Isaak Promoted — Kathryn Schenker, vice president of publicity at A&M Records, has announced the promotion of Wayne Isaak to the position of national director of publicity. Isaak, who started at Waterhouse Records in Minneapolis, has been with A&M since 1983.

Devine Named — Tim Devine has been named to the newly created position of director of artist development for MCA Records, it was announced by Larry Solters, senior vice president, artist development for the label. In this position, Devine will be overseeing and implementing artist development campaigns and activities on behalf of MCA artists.

Dill Named — Jonathan Stone, vice president, publishing, Queat Music Group, has announced the appointment of Deborah Dill to the position of director, writer requests, Queat Music Group, effective immediately. Dill, who has been with Queat for a year was formerly coordinator creative services for MCA Music Publishing for four years. Her various experience in music publishing also includes ASC Music, Infinity Music and Screen Gems.

Roberts Promoted — Marty Roth Roberts has been promoted to the newly-created position of professional manager, standard catalogue for the Chappell/Intersound Music Group-USA. The announcement was made by Chappell/Intersound president Irwin Z. Robinson. Roberts is responsible for the promotion of the publishing company’s standard and theatre catalogue in the United States.

Phillips Promoted — Manatt, Phelps, Rothenberg & Tunley law firm with offices in Los Angeles and Washington, D.C., has announced the addition of senior partner L. Lee Phillips’ name to the firm name in Los Angeles. According to the firm’s founder Charles T. Manatt, the addition of Phillips’ name is a recognition of the substantial contribution he has made to the firm as head of its entertainment division. Since joining Manatt in 1977, Phillips has built the firm’s entertainment division into one of the most active in the country.

Helmisni Promoted — Joseph J. Helmisni has been promoted to senior vice president, manufacturing operations of WEAE Manufacturing Inc. It was announced by Richard C. Marquardt, president and chief executive officer. He will report directly to the president for all manufacturing activities.

Apóstolico Named — WEA Manufacturing Inc. has appointed the appointment of Frank E. Apóstolico as senior vice president, finance. Apóstolico will have financial responsibility for WEA Manufacturing and its two plants — Allied Record Corp. and Specialty Records Corp., Pittsburgh, Pennsylvania — as well as the company’s management information systems.

Joseph Named — Sound Accessories Corporation of North Hollywood, California has appointed Bob Joseph as vice president and general manager. Formerly at Supercaproe-Maranz, he will be responsible for sales throughout the United States.

Sweedo Promoted — Nikki Vallot, director of administration, Capitol Records Group Services has announced the appointment of Sandy Swedo to the position of director, music research, effective immediately. Formerly manager, music research, Sweedo has been with Capitol Records since 1977.

Petersen Appointed — Karen Petersen has joined the American Society of Composers, Authors and Publishers as a membership representative. It was announced by ASCAP director of membership Paul S. Adler. She will report directly to Lisa K. Schmidt, eastern regional director of repertory.

Henderson Joins — Musician-producer Wayne Henderson has entered into a joint venture with newly formed record production and music publishing company, the Crosby Entertainment Group. Henderson, whose past producing credits include the Crusaders, George Benson, Ronnie Laws, Narada Michael Walden, Bobby Wood, and the Hiroshima Band, will act as A&R director for all Crosby Entertainment Corp. artists.

Good Music Expands — Good Music Agency, Minneapolis, has added veteran agent Tom Hennick to its national department. He will represent GMA acts in the southeast and south central. Hennick has headed up Midcoast Artists International in Madison, Wisconsin for several years. His 10 years in the music business include working with national and regional groups coordinating efforts between management, record companies, media and talent purchasers.

Two Promoted At Agfa-Gevaert — The Magnetic Tape Division of Agfa-Gevaert, Inc., Teterboro, New Jersey has announced the promotion of two executives. Andrew G. Da Pizzo has been named national marketing manager for audio products. Peter Jensen has been named regional sales manager for the Central Region. Da Puzzo, who has been with the company for the past five years, most recently served as audio product manager. Before joining Agfa he was associated with St. Francis Hospital, Roslyn, N.Y., as an audio/video specialist. Jensen joined Agfa eight years ago as a technical service representative and most recently was regional sales supervisor for the midwest region.
For LeBeau And Giaco, Success Is Just A Matter Of "Pro-Motion"

By David Adelson

LOS ANGELES — It was some time in early 1983 that Joe Giaco and Brad LeBeau were going through the motions of an independent promotion at two different, established promotion firms. Neither was very happy. On July 5, 1983, the two young New Yorkers joined forces and formed Pro-Motion to fill what they felt was an obvious void in the world of dance music promotion.

"When we first went into business there were six competitive companies that only dealt with dance music for the sake of the dance charts," said LeBeau.

"There was no one out there who was taking dance music as seriously as it should have been," remarked Giaco.

Giaco and LeBeau realized that dance music could be broken out of the clubs and crossed over to urban or pop stations. In addition, they knew a lot of the product that had never found its way into the clubs could be accepted by club DJs given the proper push.

What was key to their concept was the role of retail in helping to break the 12" product. "It is as important to talk to a record store about a product as it is to talk to a club or radio station," said LeBeau.

"Most promotion companies are more concerned with putting a record on the radio and on the club charts. After that their job is done," commented Giaco.

"The key is to put the artists in the clubs, on the radio and then make sure the stores have the product. It's up to the consumer at that point. They can be exposed to the product through three different mediums," said LeBeau.

"The bottom line is that if the stores don't have the product, nothing's going to get sold and the product will generate no revenue regardless of how much club play it gets," Giaco added.

By implementing an extensive computer system, Pro-Motion can accurately monitor retail activity from coast to coast, providing specific title counts, sales figures and other relevant information. At the end of an average week the office is virtually submerged in a sea of computer printouts. The Pro-Motion formula has obviously been effective. Since its inception, the firm has worked 21 number one dance hits as its most recent clients include: Laura Branigan, ABC, Tears For Fears, Patti LaBelle, Starpoint, King, Nile Rodgers, Stephanie Mills and Joan Jett.

"Joan Jett was basically considered a"

Wang Chung delivers a strong, modern sound with this pop/dance oriented soundtrack to the successful L.A. film. Wang Chung is Wang Chung, but this album is a nice surprise with strong, melodic tracks that are sure to please fans of the band or the film. This is a definite must-have for any Wang Chung or movie soundtrack fan.

CRAZY PEOPLE RIGHT TO SPEAK — Kaia — EMI America 177169 — Producer: Kaia — List: 8.98 — Bar Coded

While lead vocalist Limahl has left for a successful solo career, Kaia retains its pop/dance sound on the more weighty tracks from this disc like "Shouldn't Do That" and "Sit Down & Shut Up." It has a guaranteed audience in the younger demos and can start to turn up at clubs, where the band has an enormous reputation.

IT'S ALL IN THE GAME — Nena — Epic 40144 — Producer: Reinhold Neill — List: 8.98 — Bar Coded

Nena's latest "It's All In The Game" stretches out from her signature "99 Luftballons" musical tag with an album which shows continued political awareness ("Utopia," "Let's Humanize" and the title track) wrapped in challenging and commercial musical packages as well as showing growth overall as a songwriter and vocalist.

RAIN DOGS — Tom Waits — Island 90259-1 — Producer: Tom Waits — List: 8.98 — Bar Coded

Waits' first effort since the much-acclaimed "Swallow The Crow" is a masterful record which features 10 tracks (three instrumentals), the heat of which like "Gun Street Girl" and "Down Town Train" are highlighted by Waits' riveting vocals/lyrics.

THE TROUBLE WITH NORMAL — Bruce Cockburn — Gold Mountain/A&M GM 3283 — Producer: Eugene Martynce — List: 5.98 — Bar Coded

The success of this year's "Stealing Fire" LP has rekindled interest in Canada's Bruce. "The Trouble With Normal" is Cockburn's 1983 gem available only north of the border until now. Apart from a contemporized re-recording of the title track, it is presented here in full. More strong moral conscience from a master and true believer.

THIS IS THE SEA — The Waterboys — Island 90457 — Producers: Mike Scott-Mick Glossop — List: 8.98 — Bar Coded

Mike Scott and The Waterboys release their third and most stunning LP. With breathtaking, panoramic sweep, Scott evidences his brilliance with every song. Scott's talent is rare.

ALISHA — Vanguard 70458 — Producer: Mark Berry — List: 8.98

This teenage dance rock vocalist has already had quite a string of successes and her debut LP captures those with "All Night Passion" and "Too Turned On" and also includes "Baby Talk" and "Stargazing."

ALISHA — Vanguard 70459-1 — Producer: various — List: 8.98

This compilation of local L.A. country-rockers shows why many feel the heart of Music City may have moved west. Highlights include "Heartbreak Train" from Rosie Flores & Albert Lee, "Lonesome Pine" from the Lonesome Strangers and "I'll Be Gone" from Dwight Yoakam — recently signed to Warner Bros.

LAZY COWGIRLS — Restless 72078-1 — Producer: Chris D. — List: 8.98 — Bar Coded

The spirit of rock won't die, and the Lazy Cowgirls prove you wrong. It's simple, its loud, its explosive and it seems like it came from nowhere, but the bottom line is that this is a rockin' and raucous record produced by Chris D.

ROCK & ROLL COWBOYS — Billy Chinnock — CBS Ass. 40162 — Producer: Harold Bradley — List: 8.98 — Bar Coded

Chinnock is a well-established rocker with strong country overtones, one that did not evolve from the new wave energy of the late '70s. Consistent material and authentic tales of loneliness and the rock 'n roll life make up this well honed disc.


Another Gold Mountain release derived from Canada's True North label — like those of Bruce Cockburn, Doug Cameron's debut is highlighted by the haunting title track, though the album throughout is chock full of excellent songs.

THE PITS BEAR DOWN (Recorded Live) — Zasu Pitts Memorial Orchestra — Kaleidoscope F-23 — Producers: Stephen Ashman-Oliver Di Cicco — List: 8.98

San Francisco's camp culture paragons of wall-of-sound early '60s classics rip this record apart with a rocking horn section and period vocal arrangements that verge on the originals, with just a little more life. Recorded live at S.F.'s Great American Music Hall.


WHITE NEW WORLD — Outlets — Restless 72073-1 — Producer: Rob Dimitt — List: 8.98 — Bar Coded

VERONICA UNDERWOOD — Philly World 7 90297-1 — Producer: various — List: 8.98 — Bar Coded

LOVE & TRUTH — Mary Barberry — Cambar 001 — Producer: Mary Barberry-Bob Berry — List: 8.98 — Bar Coded
SINGLE RELEASES

ZZ TOP (Warner Bros. 7-28884)
Sleeping Bag (4:02) (Hamstein Music/BMI) (Gibbons-Hill-Beard) (Producer: Bill Ham)
The first single following up ZZ Top's huge "Eliminator" LP is this high tech workout which makes good use of drum machines and Fairlight effects as well as the "'ll ole band from Texas" inner soul. Gibbons thickly slurred guitar work meshes well with the chorus "lyric," and "Sleeping Bag" sports a well-developed breakdown section which should again make this rock band a hit favorite. Set to be a big fall single for CH&R and rock radio.

ARCADIA (Capitol B-5501)
Electron Day (4:30) (no publisher listed) (Arcadia) (Producer: Arcadia)
The other half of Duran Duran gone fishin', Arcadia's single debut is an aural feast which mixes the impeccable pop sensibilities of the core group with more chancey elements that make themselves apparent in "Electron Day"'s arrangement and liberal use of effects and disparate instrumentation. Guaranteed to be a winner on pop radio, "Electron Day" should also appeal to the older demos with more substantial songwriting and a cameo appearance from Grace Jones.

PRINCE AND THE REVOLUTION (Polydor Park 7-28999)
This out and out jam from Prince's "Around The World In A Day" LP starts out with a deceptive and funny turntable-fooling intro and works into a sly comment on the American way using a traditional American melody. Would be controversial in another era, but should simply be another CH&R/BC breaker as well as a top club cut.

SIMPLE MINDS (A&M 27833)
Alive & Kicking (4:40) (Colgems Music/ASCAP) (Simple Minds) (Producer: Jimmy Lovine — Bob Clearmountain)
The mark Simple Minds and vocalist Jim Kerr made on the American Market with "Don't You Forget About Me" is still fresh, and this latest effort from the band's upcoming LP should capitalize on that success. Less overtly powerful yet still dramatic and dynamic, "Alive & Kicking" is a strong dance oriented CHR contender. Look for factoring across the board.

JOHN WAITE EMI America (B-8278)
Welcome to Paradise (3:43) (House Of Cards/BMI) (Waite) (Producer: John Waite)
Taken from Waite's "House Of Smiles" LP, this dramatic ballad shows the pop charm and power of Waite's vocal styling. A high-charting track in its first week out. "Welcome To Paradise" features a sparse arrangement, with emphasis on the song itself and Waite's heroic reading of the lyric. Sure to be a favorite in the younger crowd, look for "House Of Smiles" to break from this single.

QUARTERFLASH (Geffen 7-29908)
Strong lead vocal accentuated by a bright chorus draws this tune with a hard rock edge. Expert guitar and sax shine here. "Talk To Me" has CH&R hooks with a rock dance appeal.

THE MOTELS (Capitol 5529)
Shock (4:09) (Clean Sheets Music-Neurp Song/BMI) (M. Davis — S.Thurston) (Producer: Richie Zito)
A heavily percussive cut from The Motels' new Capitol LP of the same name, "Shock" has all the raw urgency and dynamic tension this band's up-tempo tunes.

UB40 (A&M 2792)
Soulful Heart (3:17) (New Claims) (Khan-UB40) (Producer: UB40-Ray "Pablo" Falconer)
Though not graced by the scratchy vocal resonance of Chrisiss Hynde, UB40's second single from the "Little Bagpiper" LP is this melancholy cut which shows the Birmingham reggae band in its best form. Programmers may take on a reggae ballad groove, finally.

WHITNEY HOUSTON (Arista AS-9412)
Thinking About You (3:58) (Kashif Music-The New Music Group-MCA Music/BMI) (Kashif-Lala) (Producer: Kashif)
Houston's third single is a Kashif-produced upbeat track which fits into a more contemporary mode than her previous two hits. With a skyrocketing debut LP and increased crossover exposure, look for this cut to be a multi-market smash.

LOU REED (A&M 2781)
September Song (4:12) (Chappell Music-Trio-Humphries House/ASCAP) (Weil-Anderson) (Producer: Hal Willner-Paul M. Young) (Producer:
Taken from A&M's upcoming compilation of other artist's interpretations of Kurt Weil compositions, this Lou Reed version of the classic "September Song" is a heart warming and thoughtful task. An ingenious mix.

GARY MYRICK (Geffen 7-28905)
When Angels Kiss (3:30) (Not Suitable Music/ASCAP/Curly Smith Music—BMI) (Myrick-Smith) (Producer: John Luongo)
Gary Myrick's straight ahead rock talent is here applied to an inventive and evocative lyric theme. Nicely spaced arrangement and production from John Luongo and Myrick's resonant vocals make this cut a gem for rock radio to recognize.

PATTI LABELLE (ZS4 05658)
From the Philip International archives comes this classic Patti LaBelle cut. The singer's full-flight vocal style makes a tuneful triumph here, with strong lyrics and a danceable, calypso beat.

RAMSEY LEWIS (Columbia 38-05640)
This Ain't No Fantasy (3:55) (Hit Tunes Pub.-Johnny Yuma Music/BMI) (Stewart-Leonard) (Producer: Morris "Butch" Stewart)

EAST COAST OFFERING (MCA 52700)

TOTAL CONTRAST (London B82 070-7)
Talks A Little Time (4:20) (Alkey Music-Chrysalis Music-Rare Blue Music/ASCAP) (Harey-Anchampong-Murray) (Producer: Steve Harvey)

VIC ASHER (Golden Boy 7127)
Animalistic Behavior (4:20) (Spicy Bread Music/ASCAP) (Asher) (Producer: Eddie Gurren)

WIDOW (CBS Ass. ZS4 05661)
New Romance (It's A Mystery) (3:24) (Arista Music/ASCAP) (Knight-Fig) (Producer: Mike Flcker)

COCKTAIL GIRLZ (Fontune 23)
Omolosh (2:48) (no publisher listed) (Cocktail GIRZ) (Producer: Cocktail GIRZ)

EL ESPADA (Triple III 14147)
Apartheid Man (5:50) (Mop Music) (Matthews) (Producer: Timothy Matthews)

JOEY WELZ (Caprice Int. 2340)
Heavy Metal Kids (3:00) (Comet-Tale Music/ASCAP) (McCormick-Welz-Zimmitt) (Producer: Bob McCormick-Joe Welz)

TINY LIGHTS (Uirel 001)
Flowers Through The Air (3:50) (Uirel Music/ASCAP) (Croughn) (Producer: Tiny Lights)

EURLYTHMICS and ARETHA FRANKLIN (RCA J-K 14214)
Sisters Are Doing It For Themselves (4:25) (RCA Music-Blue Network Music/ASCAP) (Lennox-Stewart) (Producer: David Stewart)
A rising, soulful tune with a driving R&B feel, this third single from Eurythmics' "Be Yourself Tonight" LP combines the legendary power of Aretha Franklin with the new music sensibilities of one of rock's top selling duos. Flying vocals and a charging chorus give this song unmitigated verve. Look for immediate CH&R adds for this tune, one that has been popular on new music playlists for months.

SHEENA EASTON (EMI America B-8295)
The first single from Easton's long awaited Nile Rodgers-produced LP "Do You" is this R&B tinged track which is an excellent launching pad for the singer's powerful voice. With nice pop vocal layering and a sparse arrangement, "Do It For Love" is set in a classic 60s pop mode with the technology of the 80's providing the musical spice. Should be another CH&R and B/C smash for Easton.
COMPLICATIONS — Sure, it’s barely even Halloween, but this is the time that the Christmas product starts flooding the stores. Major labels in search of the big hit put their artists looking for their first big hit and thus it is also a good time to release compilations. A good way to introduce artists, to capitalize on old catalog, or to just get more mileage out of songs or singers who didn’t get enough exposure the first time around. A couple of new or released include “The Lives Of Lhasa,” “A Town South Of Bakersfield” and an east coast entry, “Clawsill” taken from the vaults of Boston’s Thrashing Lobster label. The first is a home recording by the band of the famed Lhasa Club, which has been home to great music, intriguing performance art and spoken word shows and visual art exhibitions. The Lives Of features longtime local favorites the Fibonacciacs — who were last heard from on another compilation record, “Taping Tapes, Tapes, Ill.” Linda Albertano, Food And Shelter and Henry Rollins among others. While the record definitely chronicles things past (many of the performers are veterans of the scene here) it is also an inspiration for artists and for the club of things to come, a launching pad if you like. “A Town South Of Bakersfield” is more of a look at the up-and-comers, though Dwight Yoakam has been a delightful stalwart at the local music clubs in the past year, and other contributors such as Billy Swan, the Lonesome Strangers, Rosie Flores (of the Screamin’ Sisters) & Albert Lee and George Highfill are all experienced crowd pleasers. The ’Town South of Bakersfield’ is indeed Los Angeles, and while Nipmucks still be seen country and rock again in the west the west and country may have left its heart in the City of Angels. Last but not least — though it is certainly not west, is Thrashing Lobster. Third roundup of “mostly Boston bands” highlighted by a fistful of Movers “True To Me,” “Turbines” (just signed to the Big Time label) “Rockpile,” Buzz and the Gang’s “Hearts Waiting,” Unattatched’s “It’s Only Love” and finally the impressive Willie Alexander. A lot of heart and a lot of musical character. Sure most of the stuff here is pretty garagy, but it proves that there is a scene out there in Beantown.

MORE ON THIS SIDE OF TOWN — Appropriately, I.R.S. — the polished country rockers Blackfeet has pulled up to the county line with its latest dozen. Sounding solid and rock heavy on its set of pop inspired and country tinged rockers, pleasing the fanned club of (sometimes) jaded locals. Taking its cue from Warner Bros. in its successful string of local Chris Isaak dates, I.R.S. is having Beat Rodeo perform a string of local and statewide shows, hitting every State U, UC and other young environment it can find. The stint should solidify the group’s college radio audience and give the album some serious longevity. California’s latest house band.

DEBBY WANTS THE RIGHT TO ROCK — Debbie Boone proudly gives “The Right To Rock” fest with Gene Simmons of Kiss and Axl Riall on the set of KABC-TV’s popular afternoon talk show, 330, in Los Angeles.

NEW FACES TO WATCH

The Cruzados

ing with Steve has been really good because he is so prolific, and he really knows how to make you feel some- what involved with the music, with his changes.” Contributing individual songs and working together on some of the cuts, Larriva and Hufsteter combine for a potent, and purely rock mix which has obviously satisfied the band itself, Arista and the record buying public.

Though the members of the Cruzados are all of Latin heritage, that influence may not be immediately apparent. The lone “nash-language” entry, “Fleur De Mal,” a beautiful ballad, was originally written in French. Larriva comments, “In the Plugs, the only Latin song we did was ‘Le Bamba,’ but people always heard something there — even though I didn’t.

Regardless of whether the Latin influence in the band is slight or more prominent as with another Los Angeles-based band, Los Lobos, the commercial response has been purely successful. Larriva remarks, “A lot of our stuff could be wimpy, but the way that it is delivered is very impassioned so that’s the trick.” But pace, passion, material, and great playing is no trick. Its just talent, feeling and lots of hard work.

70s hitmakers Clarence Carter, Johnny Winter On Comeback Trail By Paul Iorio

NEW YORK — 1985 has been the year of the comeback. Aretha Franklin, Tina Turner, Stevie Wonder, Dionne Warwick, Top and Deep Purple have all made stunning comebacks on the strength of first-rate new albums. Seventies hitmakers Clarence Carter (“Patches”) and Johnny Winter, who both commercially disappeared in the mid-seventies, have just released solid new LPs that indicate that they too might be ready to join the comeback pack. Carter’s “Messin’ With My Mind” (Ichiban) is more overtly commercial than Winter’s “Serious Business” (Alligator), but should do extremely well in the pop chart magic. Carter’s LP is a veritable R&B mini-classic with at least three potential singles that capture the vastly underrated, somewhat unfashionable post-Motown, pre-disco sound. Winter’s album is Chicago blues on the rocks, a gourmet showcase of this blues legend’s most fierce licks some time.

“Messin’ With My Mind,” says Carter, “could really break out nationally. My albums sell well in the southeast because we concentrate our efforts there. But we can sell anywhere with the right promotion.”

Stand-out tracks like “Was I In the Neighborhood,” “I Ain’t What You Do,” and “Messin’ With My Mind” show that Carter has clearly honed his appeal beyond what he calls “the chitlin circuit.” “We were playing in Boston recently,” he says, “and we had to turn people away. I even played the Mudd Club for a whole week a few years back and they were knocked out, it was fun.”

Carter says that Ichiban“has committed to more than a regional tour in support of his new LP, “I think a song like ‘I Was In the Neighborhood’ or ‘Messin’ With My Mind’ just needs adequate promotion,” he says.

Johnny Winter doesn’t exactly believe his straight-blues LP will break through this time, but he is far from discouraged...
**Cover Story**

Maurice White Finds A New Romance With His Solo Career

By Gregory Dobrin

LOS ANGELES — Maurice White is known to fans the world over as the driving force behind Earth, Wind & Fire, the B/C oriented jazz/pop sensation he formed more than 15 years ago. A true veteran of the recording industry, White began his career in 1963 as a session drummer for Chess Records in Chicago. Since then, there has been little separation between the man and his work, and his triumphs include six double platinum albums, 11 Gold singles, and a slew of Grammy awards, four of them for Best R&B Vocal Performance by a Group.

During the past two years, Maurice White and Earth, Wind & Fire have taken a hiatus. Their last record, "Feel My Soul," was released around the time Jennifer Holliday released her first album. Both were produced by White, whose next project was Barbra Streisand’s "Emotion" LP, for which he produced three tracks. It was during this period, in 1984, that White began putting together his very first solo recording, entitled, simply, "Maurice White," which was released by Columbia Records last month.

For White, the solo recording is something he and the members of Earth, Wind & Fire had each considered doing for some years now, but never had the time to do. "We, first of all, wanted to accomplish certain things collectively," White told Cash Box in a recent interview. "I always had the idea to do a solo record, and my time finally came. Now I'm just following through with it."

The move out on his own was not as simple as being just one of the nine performer/musicians that make up Earth, Wind & Fire. White had to find a way of adequately conveying his own, individual musical identity. In the beginning it was a little scary," he remarked, "because of trying to find the right direction to come to terms musically. But I finally found the right direction, which was just to be myself. That sounds like something I really had to think about, in the sense of trying to portray a solo image — something new. It's about discovery."

Part of White's discovery process was the sudden switch from being one aspect of a dynamic group of performers to playing one-on-one with audiences. "In reference to the songs, and in reference to the art, [solo] gives you that opportunity whereas before, in a group situation, everyone moved together and everybody had certain jobs to fulfill, but being by yourself you get that full, one-on-one experience."

As far as the increased demands of going solo, White felt there wasn't much difference. "Even collectively in a group," he said, "you still have responsibilities and certain things to adhere to. It's just that there's more weight on you as a performer, primarily."

With the enormous success of Earth, Wind & Fire, Maurice White's accomplishments as a recording artist will come as no surprise to millions of fans. A built-in audience awaits every move. And while White is set on losing a new generation of listeners, his ambition does not overloot the existing audience. "I'm shooting for a new generation of listeners," White said, "but at the same time I'm also trying to appeal to the people that have always been my fans, and to carry on the legacy of the music. The most important thing for me is to try to contribute something positive." When asked if he missed Earth, Wind & Fire, White replied, "Yeah, I miss them at times, but primarily, this is a new adventure for me. I'm enjoying my new work. It's like a new romance."

**ARThUR Rock** — "Art rock," muses Shreikback vocalist and keyboardist Barry Andrews. "It sounds like a ballbath player — Art Rock. Shreikback is not trapped in any one type of style." Andrews and bandmates Martyn Barker and Dave Allen brought their mercurial sound to New York last week and announced that guitarist and vocalist Carl March left the band to pursue a solo career, along with XTC and Robert Fripp's League of Gentlemen, says that March's departure will mean there won't be material like "Fish Below Ice" and "Maladria" but there will be something new, stuff like "Nemesis" (from "Oil and Gold" album). With Carl gone there's a lot more focus," says Andrews. "Dave and Martyn are one of the greatest rhythm sections in the world. I think we haven't even scratched the surface of what's possible between us. We're also playing the last 14 of 30 shows, during which we'll be recording. Any ideas? Are they, uh, expecting? Andrews laughed and says, "Well, start into the next 14 of 30 shows, Christmas." Though "Nemesis" was a huge dance club smash, Shreikback have never had a real chart hit. "That's an experience I would like to have," says Andrews. "Having a hit is really a function of saying something really strong, so maybe we'll recognize it as they bear it. We want our music to communicate right between the eyes straight away." Shreikback's next New York gig will be November 2 at Radio City Music Hall where they will open for Simple Minds, who have just released a new single, "Alive and Kickin' (Virgin), in England.

**TEARS WERE HERE** — PolyGram's Tears For Fears kicked off their first of four sold-out Radio City Music Hall performances. Roland Orzabal of Tears told East Coastings that the band is concentrating on touring and has no plans to record a new album yet. Opening night, the band was in fine form, exhibiting a strong vocal range on "Head Over Heels," a mini-set of material from their first LP, "The Hurting," and closing with their current hit, "Shout," while visibly enjoying themselves onstage. And why not? As of this writing, "Songs From The Big Chair" has sold three million copies.

**SHAKIN' LIKE AN OAK TREE** — Morris topper Danny Davis inspired his current hit single "The Oak Tree" (Warner Bros.), at the offices of WRK/KISS FM in Boston. Davis has persuaded his personal thea Chuck Leonard (I) and new director Bob Slade (r).
THE JOB MART

KIMN AM 95 is looking for an afternoon drive personality. "It's a very rare opening, and we offer some of the best radio shows in town," says Doug Erickson, operations manager. Send T&R to KIMN, 1005 S. Monaco Parkway, Denver, CO 80224... 99 FM, Montgomery's new CHR-formatted station, is looking for an "ambitious air talent with ability and enthusiasm." T&R to Mike Reiner, 4740 Radio Road, AL 35901 EOE/MI... KZEL is currently accepting resumes for positions. It's a great chance to earn a living and be part of a growing community," says Ken Martin; send all resumes to KZEL Radio, 2100 W. 11th Street, Eugene, OR 97402 EOE/MI... KVMT is looking for a hard-working jock to fill in for its afternoon drive position. "We're looking for someone who is dedicated and is willing to learn," T&R to Doug Hammond, 2271 N. Frontage Road, Vail, CO 81657 EOE/MI... KISS-FM is seeking an AOR-type personality who has been around to various radio markets. Along with having experience, jock must have the knowledge of rock'n'roll music. T&R to 110 N. Maine Street, San Antonio, TX 78212 EOE/MI WLV in Cincinnati is seeking someone who is an outstanding production whiz. Send along a cassette with your best commercials on it along with your hottest promos to Alan Forst, WLV Radio, 3 East 4th Street, Cincinnati, OH 45202 EOE/ME... KTAN-FM is looking for an up-and-coming air personality, one year of experience is necessary for the position. T&R goes to Danny Strus, 3806 Old College Road, Bryan, TX 77801 EOE/MI... KQYT in Phoenix is looking for an announcer/production person. Send T&R to David McCray, 840 N. Central Ave, Phoenix, AZ 85004. EOE/MI... KQ9 is looking for a smooth talker for middays... "we have the bucks if you have the voice that we are looking for," says program director Brock Boulette, experienced only need apply. T&R to KQ9, 1855 Lakeland Dr., Building D, Jackson, MI 49216 EOE/MI... KWPC is looking in the country-type jock for its bluegrass station. The shift that is open is 7 p.m.-midnight. "The position needed to be filled as of yesterday," says Steve Bridges. T&R goes to 1218 Mulberry, Muscatine, IA 52761. EOE/MI... WLLN is seeking air talent that has style. T&R to M. Scott, 252 N. Queen Street, Lancaster, PA 17603. KLKT in Lake Tahoe is looking for someone to handle its production duties. Applicant may also have the chance to do some on air work. KALI Spanish radio is in the market for a program director. It would be helpful if program director had experience with Japanese and European music. Send all inquiries to KALI Radio, 5670 Hollywood Blvd, Hollywood, CA 90068... KHUG is seeking an AM drive personality for the station. Jock must have at least two years of experience under his belt. At least 5000 listeners. Please resume. P.O. Box "H," Phoenix, AZ 85235 EOE/MI... KSTC country radio is seeking a mature air talent for a future opening at the station. Send resume and air check to Bruce Gordon, P.O. Box 316, Tallahassee, FL 32315 EOE/MI... WILT is in need of resumes and tapes for future references. WILT is one of the country's powerhouse country stations. T&R to John Austin, 3200 Pine Tree Road, Lansing, MI 48910. No calls please. EOE/MI... WCPR, "Wants you to grow with them." Says Bob Flint, "they are a station who continue with their strong new commitment. WCFR is looking for a newsman to handle the morning news shift. "Reporting, interviewing and on-air experience is required for the position. T&R WCFR Radio, P.O. Box 800, Springfield, VT 05156. FM99 and the Super Q need superior engineering talent. Must have knowledge of transmitter, composite processing and audio chain. T&R to Mike Thomas, P.O. Box 316, Tallahassee, FL 32315 EOE/MI... WILE/WCMJ is looking for a production/programming jock for a country-formatted station. CHR-formatted Z101 is in the market for an aggressive sales manager for the station. Applicant must have a strong track record already behind him. Send T&R to Jim Clark, Gen. Mgr., WYZY Radio, P.O. Box 665, Fairmont, NC 28340 EOE/MI... Darryl Lindsey

CROWNING CEREMONY — At the McGavran Guild Radio Award Luncheon at Radio 86, Mutual’s Larry King is presented the “Radio Award.” Pictured (l-r): Tom Poulos, vice president/regional manager of McGavran Guild Radio; Gary Stevens, Doubleday Broadcasting, Chairmen Radio 86 Committee; Larry King; Bernard Mann, president HRBA and Jeff Dashew, vice president/regional manager of McGavran Guild Radio.

Cash Box/October 19, 1985
ABSTRACT

ABC Radio Networks Announce Association With Screen Link

LOS ANGELES — The ABC Radio Networks have announced an exclusive association with Screen Link, Inc. for talent acquisition and program development.

Screen Link, Inc. is a newly-formed company spearheaded by Chip Rachel, former MTV director of acquisitions, and Gale Sparrow, most recently director of talent and artist relations at the same company.

“Screen Link and ABC have a common interest in working with outstanding talent to bring important concerts to radio,” according to ABC vice president and senior executive, Bob Fesl. “The ABC Radio Networks and our affiliates will benefit from the talent and experience that Screen Link brings to this association.”

Beverly Padratzik, director of special programming for the ABC Networks, commented, “National radio exposure is an important element in the career of a music artist or group. Chip and Gale are respected in the music industry and artist community. They will provide an important link in making sure that ABC affiliates have access to the outstanding talent of our time.”

“We are delighted to have the opportunity to work with Bob, Beverly and the entire ABC Radio Networks group,” commented Rachlin and Sparrow. “They have afforded Screen Link the opportunity to offer artists a complete package covering both radio and television. ABC is to be commended for this foresight.”

In their new capacity, the Screen Link principals will acquire artists for ABC’s premiere concert series, Supergroups. The two organizations will jointly participate in additional projects in the future.

CHANGES — Marty Bender has been promoted to program director of WKS, Cincinnati. He will retain his music director duties in addition to his new position ...


MONEY FOR MEXICO — KTFM, San Antonio recently raised over $105,000 dollars for Mexican Earthquake victims during a 64-hour radiothon. Pictured (l-r): producer Lisa Gonzales, KTFM morning man Sonny Melendez, and Hal "Dingo" King, KTFM air personality.

V'EG-ING' OUT ON MEATBALLS — KVEG, Las Vegas recently competed in the 4th annual meatball festival. The event raised over $15,000 for charity. Pictured (l-r): Stacey Ruben, KVEG air personality; KVEG news director Ted Matavi; air personality J.C. Simon, and a KVEG cheerleader from the Lido De Paris Show at the Stardust Hotel.

NEw NETworkS FIRST CD PROGRAM — NBC Radio Entertainment's "The Legends of Pink Floyd" that aired this past weekend was the first network radio program to feature all of its musical content on a 5-disc compact disc. The special was produced by Donny Mecom and is a part of the network's "Legends of Rock" series. Frank Cody, director of programming, NBC Radio Entertainment, plans to feature CD's on a regular basis. The program, including the recently announced "Jazz Show with David Sanborn," Cody explained, "by combining our RCA digital satellite delivery system with the superior audio quality of CD, we will give our audience an awesome listening experience. While network radio shows are generally produced from master tapes or records, all music segments in the Pink Floyd special have been produced from high end CD equipment.

SIGNING UP THE STARS — Westwood One has recently been busy singing up the stars to participate in it's new live via satellite call in show called Line One. Steve Perry was the debut guest on the first show which aired October 7. Westwood One has since inked Supertramp, Foreigner and The Fix to appear on Line One. Westwood One is also planning to run an interview with former Beatles press officer, Derek Taylor, on their Radio Segment. Taylor recently published his autobiography in an extremely limited edition which is being distributed by Sounds Good Music Company. This one of a kind 542 leather bound omnibus of Beatele nostalgia will be limited to 2,000 copies and sold by mail order only.

For more information call Eva Sarkis at Sounds Good in Los Angeles, (213) 973-8800. Harkis Communications has announced the founding of "TANK "FM, New York as a client. This is the third station the new company is set to consult. The others are KMET, Los Angeles, and WMMR, Philadelphia. KONO and KITY, San Antonio are now consulted by Shane Media Services.
Stewart WUOG

THE PORTRAIT - What Time...-

THE THORN - Under Alive -

KICKING SHAW WAITS - Moon --

DEL FUEGOS - Fade To Blue-

THE SMITHS - The Boy With The Thorn In His Side-

BIG AUDIO DYNAMITE - Bottom Line-

TANGERINE DREAM - Le Parc IN PURSUIT -- Losing Control-

THE ALARM - Strength-

SIMPLE MINDS -- Alive & Kicking-

KZEW - Dallas, TX -- Temple Lindsay-

W.A.S.P. -- Blind In Texas-

HEADPIN'S -- Still One ZZ TOP -- Sleeping Bag-

R. PIZZOTRY -- Rebel-

SIMPLE MINDS -- Alive & Kicking-

S. RAY VAUGHAN - Change It-

STARCRAFT -- Tomorrow Doesn't Matter-

WKLC - Charleston, WV -- R.G. Jones CRUZADOS -- Motorcycle Girl-

SIMPLE MINDS -- Alive & Kicking-

ZZ TOP -- Sleeping Bag-

T. SHAW -- What If-

J.L. TURNER -- Endlessly-

R. DALTREY -- Under A Raging Moon-

WEBN - Cincinnati, OH -- Curt Gary-

ZZ TOP -- Sleeping Bag-

BOB SPRINGSTEEN -- Down Bound Train-

STARSHIP -- Private Rooms-

T. SHAW -- What If (Ringo's Theme) ARMYOUR SHOW -- Castles In Spain-

WHFS -- Annapolis, MD -- Bob Showac THE WATERBOYS -- The Whole Of The Moon--

SIMPLE MINDS -- Alive & Kicking-

T. WAITS -- Clap Hands-

YOKO ONO -- Hell In Paradise-

THE SMITHS -- The Boy With The Thorn In His Side--

10,000 MANIACS -- Can't Ignore The Train-

ZZ TOP -- Sleeping Bag-

VLUP -- Chicago, IL -- Bill Evans-

ZZ TOP -- Sleeping Bag-

RUSH -- The Big Money-

SIMPLE MINDS -- Alive & Kicking-

INXS -- This Time--

J. BUTCHER AXIS -- Sound Of Your Voice-

PHANTOM, ROCKER & SLICK -- Men Without Shame-

KMOD -- Tulsa, OK -- Jim Jones-

SIMPLE MINDS -- Alive & Kicking-

A. WAYNE -- Tonight-

ZZ TOP -- Sleeping Bag-

DEL FUEGOS -- Don't Run Wild-

RUSH -- The Big Money--

J.L. TURNER -- Endlessly-

WBCM -- Boston, MA -- Bob Kranes-

SIMPLE MINDS -- Alive & Kicking-

ZZ TOP -- Sleeping Bag-

INXS -- This Time--

DREAM ACADEMY -- This World-

RUSH -- The Big Money-

M. CRENshaw -- Little Wild One-

A. VEGA -- On The Run-

WCFM -- Rochester, NY -- Dave Kane-

ZZ TOP -- Sleeping Bag-

DUKE JUPITER -- The Line Of Your Life-

QUARTERFLASH -- Talk To Me-

RUSH -- The Big Money--

T. SHAW -- What If (Ringo's Theme)-

WOUR -- Utah, UT -- Tom Storr-

DREAM ACADEMY -- Life In A Northern Town-

CRUZADOS -- Hangin' Out In California-

THE WATERBOYS -- The Whole Of The Moon--

ZZ TOP -- Sleeping Bag-

SIMPLE MINDS -- Alive & Kicking-

WWDC -- Washington, DC -- Dave Brown-

ZZ TOP -- Sleeping Bag-

MR. MISTER -- Broken Wings-

SIMPLE MINDS -- Alive & Kicking-

WHFS -- Annapolis, MD -- Bob Showac

Song: The Boy With The Thorn In His Side--

Artist: The Smiths-

Label: Sire-

Comments:

"If you take the history of the band into account this song should do well, and if every phone response is any indication then we have a hit."

WHFS announces that the station's music policy will be the reflection of its community and that it will continue to support local artists and bands. The station's goal is to become the premier source for independent music in the area.

The station's programming will feature a mix of genres, including rock, punk, indie, and alternative. WHFS will also showcase local bands and musicians, providing a platform for them to reach a wider audience.

WHFS is committed to being a community-oriented radio station that reflects the values and interests of the people it serves. The station's programming will be informed by the needs and preferences of its listeners, and it will work to create a diverse and dynamic musical landscape.

WHFS is looking forward to serving the community and to providing a unique and engaging listening experience. The station's programming will continue to evolve and change to meet the needs of its audience, with a focus on providing a platform for local artists and musicians.

WHFS is proud to be a part of the community and to play a role in shaping the cultural landscape of the area. The station's programming will continue to be guided by the principles of community, diversity, and innovation, as it strives to become a vibrant and vital part of the community it serves.
WHO'S WHO IN BLACK MUSIC — For the past two years Robert Rosenthal and Dr. Portia Maultsby have been collecting data for one of the most in-depth recordings of its kind: a comprehensive history of radio and television. The book begins with a historical explanation of the evolution of black music, is divided into four parts: Part 1: trade information; Part 2: list of black populations; Part 3: black discography; and Part 4: the complete book of photos of the many artists and persons in the music industry.

The editor of Who's Who in Black Music is known best for his work with the Young Black Programmers Coalition (YBPC) and the consulting editor Maultsby is one of the nation's top ethnic musicologists. Who's Who in Black Music is a source of information that can be helpful, and is a necessity to anyone interested in the music and entertainment industries. One of the main misconceptions that people have is that this book consists of only black key personnel. It doesn't; 'you're black, red or yellow, if you're in the black music scene, you're in the book,' said Rosenthal. For further information or copies of the book, see Mid-South Management, P.O. Box 11243, Jackson, MS 38213, or call Robert Rosenthal at (601) 634-7067.

PLENTY OF AREA FOR CAPITOL — Capitol Records threw a party at The Area Club in New York for The New Music Seminar. Pictures at the party are (1-7) Ronnie Jones, Capitol Records, vp of Black Music; Manhattan Records artist Donalene; James and Robert Harris, R&B Promotions director, Capitol Records of the American Cancer Society's continuing programs for research of cancer, along with the education and rehabilitation of patients and their families. It was a $550-a-plate event at the Waldorf-Astoria in New York.

COULD HE BE MR. RIGHT — Manhattan Records is celebrating that Bernard Wright has signed a new deal with Capitol Records. Wright worked with recording artist Tom Browne on his keyboardist at age 17. In 1985, the two worked on the album "Mr. Right." The Beat "I guess I was always meant to be a musician. I was born with an extra finger." One memory that Wright can now look back on and laugh about came earlier in his career. "We had the chance to work with Tom Browne's debut LP for Capitol, and in order to play on the sessions I had to get a note from my parents, excusing me from school that day." His debut album for Manhattan is simply entitled "Mr. Right," and two of his longstanding friends, singer/songwriter June Carter Cash and a member of the band The Jetties have arrived — Jerry Knight of the famed duo, Ollie & Jerry is back again, this time behind the scenes writing and producing. Knight told The Jetties, He and Aaron Seigman played, produced and played all of the instruments on the LP that is due to ship this month. Explaining how Knight became involved with the project is simple. Says Knight himself, "Dave Rikian and Don Powell — Don is the head of the label, and Dave is the producer. Don gave the writers a song to work on and they brought them to MCA, before they were involved with Culture Club. I believe Boy George had a couple of tunes of his own for Don and me to look at. I didn't end up looking for more material so they came to me, here at Almo Publishing. Originally, I became connected with the group because of the song "Private Number," which is on the LP, so they commissioned us to do the song and when we got there in Minneapolis, we threw down so hard, they incorporated us in the production end of the whole album.

The Jetties are five brothers and three sisters from the Polynesian kingdom of Tonga, located about 2,000 miles southwest of Hawaii, but now they can call Minneapolis home.

INDUSTRY UPDATES — Suite Beat Music Group has released an album on the Lilt label, entitled "Island Life," "Island Life," the long-awaited album from Lionel Richie will be out before mid-December, the single "Island Life" is the title track, and will be going out on the road to support their Bulging LP. "As The Band Turns." Such artists as Con Funk Shun, Morris Day, The Bar-Kays, and Starpoint will be picking up various dates with them...Teddy Pendergrass will soon be releasing his 10th LP, "The Very Best of Teddy," in November on his first US tour since his tragic accident. Also on the LP will be the song that touched millions during the broadcast of Live Aid, "Reach Out And Touch (Somebody's Hand)."

TOP 75 ALBUMS

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<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks On Chart</th>
<th>Gold (RIAAT Certified)</th>
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<td>SO YOU LOVE ME</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A.C.</td>
<td></td>
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<tr>
<td>COLOR OF SUCCESS</td>
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<tr>
<td>LUXURY OF LIFE</td>
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<tr>
<td>SUDDENLY □</td>
<td></td>
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<tr>
<td>A LITTLE SPIRIT</td>
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<tr>
<td>RHYTHM OF THE NIGHT ■</td>
<td></td>
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<tr>
<td>HOT SPOT</td>
<td></td>
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<tr>
<td>MODERN MAN</td>
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The CASH BOX top 75 BLACK contempary album chart is based solely on actual pieces sold at retail stores.
### MOST ADDED

<table>
<thead>
<tr>
<th>Station</th>
<th>Market</th>
<th>Artist</th>
<th>Label</th>
<th>Promotion</th>
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<tr>
<td>WRBD</td>
<td>Ft. Lauderdale</td>
<td>Sheila E</td>
<td>E. Wilde</td>
<td>Egyptian Lover</td>
</tr>
<tr>
<td>KOKI - Shreveport</td>
<td>B.B. Davis</td>
<td>E. Wilde</td>
<td>R. Lewis</td>
<td>The Jets</td>
</tr>
<tr>
<td>WILD-FM - Boston</td>
<td>Elroy Smith</td>
<td>Stroke</td>
<td>One Way</td>
<td>W. Houston</td>
</tr>
<tr>
<td>WATV - Birmingham</td>
<td>Ron January</td>
<td>T. Pendergrass</td>
<td>V. Love</td>
<td>Legacy</td>
</tr>
<tr>
<td>WYLD-FM - New Orleans</td>
<td>Dell Spencer</td>
<td>Four Tops</td>
<td>J. Graham</td>
<td>E. Wilde</td>
</tr>
<tr>
<td>WDAS-FM - Philadelphia</td>
<td>Joe Tamburro</td>
<td>Sheila E</td>
<td>L. Vandross</td>
<td>T. Turner</td>
</tr>
<tr>
<td>WNCI - Cleveland</td>
<td>Lynn Toller, Jr.</td>
<td>Shaprio</td>
<td>The Winans</td>
<td>Zapp</td>
</tr>
<tr>
<td>WMKX - Norfolk</td>
<td>Steve Crambley</td>
<td>Sheila E</td>
<td>T. Pendergrass</td>
<td>Zapp</td>
</tr>
<tr>
<td>WMJX - Jacksonville</td>
<td>Tony Mann</td>
<td>Sheila E</td>
<td>W. Houston</td>
<td>P. Austin</td>
</tr>
<tr>
<td>WHK - Memphis</td>
<td>Jimmy Smith</td>
<td>Sheila E</td>
<td>E. Wilde</td>
<td>The System</td>
</tr>
<tr>
<td>WJLB - Cecilia Whitmore</td>
<td>Detroit</td>
<td>Sheila E</td>
<td>The Jets</td>
<td>Zapp</td>
</tr>
</tbody>
</table>

### STRONG ADDS

- Don't Say No Tonight - Eugene Wilde
- Philly World/Atlantic Never Felt Like Dancin' - Teddy Pendergrass - Elektra
- Think About You - Whitney Houston - Arista
- One Of The Living - Tina Turner - Capitol

### STATION ADDS

- WJAX-FM - Jacksonville - Tony Mann - PD
- T. Parker, Jr.
- Staple Singers
- M. Moore
- P. Laurence
- P. Colli
- B. Joel
- WHRK - Memphis - Jimmy Smith - PD
- Full Force
- Sheila E
- Zapp
- Princess
- Tramaine
- A. O'Neal
- WULB - Cecilia Whitmore - Detroit
- Boogie Boys
- Frederick
- Rori
- The System
- WMKX - Norfolk - Steve Crambley - PD
- J. Hammer
- L. Vandross
- E. Wilde
- W. Houston
- T. Turner
- Sheila E
- The System
- T. Pendergrass
- Tramaine
- Ray, Goodman & Brown
- KMJX - St. Louis - Mike Stratford - PD
- T. Pendergrass
- Zapp
- W. Houston
- Sheila E
- Catch
- J. Tyzik
- K104-FM - Dallas - Terri Avery - MD
- Sheila E
- Princess

### URBAN PROGRAMMER'S PICK

**Programmer:** Charles Mitchell  
**Station:** WRBD  
**Market:** Ft. Lauderdale

**Song:** Round And Round  
**Artist:** Jaki Graham  
**Label:** Capitol

**Comments:**

"Round And Round is a good dance record, not to mention a good radio record. Right now we're playing the 7" and 12" versions. The record first started off in the clubs, and it's been a very urban city the clubs are generating a lot of action on it."

**HANGING WITH BUTTERBALL** - Red Label recording artists Osborne and Giles recently paid a promotional visit to WDAS in Philadelphia in support of their latest single, "Stranger In The Night." Pictured at the station are (l-r): Billy Osborne; Joe "Butterball" Tamburro, program director; Zane Giles and Rich Girod, director of promotion and marketing, Red Label.
HITTING IT BIG THE FIRST TIME — Capitol Records' Freddie Jackson (r) was recently presented with his first platinum album award for his debut LP, "Rock Me Tonight," which featured the hit single by the same name. The award was presented to Jackson by Capitol Records' president Don Zimmermann following the singer's performance at the Beverly Theatre in Los Angeles.

URBAN RETAILER'S PICK

Retailer: Bruce Webb
Store: Webb's Department Store
Market: Philadelphia

Album: "Patti La Belle"
Artist: Patti La Belle
Label: Philadelphia Int'l/CBS

Comments: "It's a great album. No program director should have any problems adding it to the playlist. The major cuts in Philly are "If You Don't Know Me By Now," "Over The Rainbow," and "Shy." Should be a Top 10 record easily."
Benny Goodman — A Musical Tribute

Let's Dance: A Musical Tribute to Benny Goodman is a step in the right direction (though only a step). Apparently, Goodman turned his nose up when he was first approached — PBS wanted to include him in a typical nostalgia vaudeville — but changed his mind when the network decided to make the evening a tribute to him. Rightly so — Benny Goodman is a great artist — a superb clarinetist (and the first musician who effectively played both jazz and European classical music), a pioneer in the breaking down of racial barriers (when Lionel Hampton, Teddy Wilson and, later, Charlie Christian were the best musicians Goodman could hire, he hired them, despite the lack of black and white musicians had never shared legitimate stages before), and the leader of the best white band of the Swing Era (thanks, in large part, to the arrangements of the great black bandleader, Fletcher Henderson — who Goodman graciously dedicated this production).

Let's Dance featured by Goodman and a big band (actually the Loren Schoenberg band with rhythmic rings Dick Hyman, Bob Haggart, and Louie Bellson), Goodman and a small group (with Slam Stewart replacing Haggart, and Harlan Leonard replacing Bellson). The physical atmosphere, the use of vintage vibes, Teddy Wilson (who has been ill and whose playing is not up to par), Rosemary Clooney (singing songs associated with Goodman vocalists) Carrie Smith (doing her Bessie Smith thing — Goodman recorded one number with the "Empress of this Blues") and Norvo. Goodman, I must say, sounded terrific.

Film clips were shown and speeches were made by a typical PBS assemblage — A. Bartlett Giamatti, Morton Gould, Bobby Short, and, well, of wonders, Frank Sinatra. It's not often that one gets to hear Sinatra talk about his past, but his few words about opening at the Paramount with Goodman on the bill were funny and touching. (Benny Goodman, it should be remembered, was the biggest musical star of the '30s — he used to be the King — and Sinatra was the biggest musical star of the '40s; and, more than any other one individual, turned the country's attention from bands to singers.) Goodman, the shy old fox, thanked Sinatra, and, before the man could say anything about something he had honed better if he was, Goodman was left to say, Bacia Domingo might have been.

But the fundraising element — and, yes, the nostalgia element — had to be there. I'll applaud when PBS gives us genuine documentaries about jazz, and other live performances of the most interesting artists as artists, as creators. In the meantime, it's good to see that the "King of Swing" is back in the swing of things, and good to know that Fletcher Henderson's arrangements of "King Porter Stomp," "Stealin'" and "Down South Meeting," and others will get a nice chunk of prime time in March.

Lee Jeske
COUNTRY MUSIC 1985
A CASH BOX SPECIAL
"By making sure that creators are compensated for their work, ASCAP makes it possible for writers to keep on writing, publishers to keep on publishing, artists to keep on singing wonderful songs, and music lovers to keep on enjoying our work. As an entertainer and songwriter, I'm proud to be a member of an organization that provides an indispensable service to the music industry and the public alike. I'm mighty glad to have ASCAP on my side."

Kenny Rogers

ASCAP
American Society of Composers, Authors & Publishers
## Past Cash Box Award Winners

### (Singles)

<table>
<thead>
<tr>
<th>Year</th>
<th>Male</th>
<th>Female</th>
<th>Group</th>
<th>Duo</th>
<th>New Male</th>
<th>New Female</th>
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<tbody>
<tr>
<td>1974</td>
<td>Conway Twitty</td>
<td>Tanya Tucker</td>
<td>Statler Brothers</td>
<td>Porter Wagoner &amp; Dolly Parton &amp; Tammy Wynette &amp; George Jones (tie)</td>
<td>Dolly Parton</td>
<td>Marie Osmond</td>
</tr>
<tr>
<td>1982</td>
<td>Waylon Jennings</td>
<td>Loretta Lynn</td>
<td>Statler Brothers</td>
<td>Conway Twitty &amp; Loretta Lynn</td>
<td>Dolly Parton</td>
<td>Marie Osmond</td>
</tr>
<tr>
<td>1983</td>
<td>Tammy</td>
<td>Teresa</td>
<td>Statler Brothers</td>
<td>Tammy Wynette &amp; George Jones (tie)</td>
<td>Dolly Parton</td>
<td>Marie Osmond</td>
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<tr>
<td>1984</td>
<td>Charley Pride</td>
<td>Janie Frickie</td>
<td>Statler Brothers</td>
<td>Porter Wagoner &amp; Dolly Parton &amp; Tammy Wynette &amp; George Jones (tie)</td>
<td>Dolly Parton</td>
<td>Marie Osmond</td>
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<tr>
<td>1985</td>
<td>Waylon Jennings</td>
<td>Loretta Lynn</td>
<td>Statler Brothers</td>
<td>Tammy Wynette &amp; George Jones (tie)</td>
<td>Dolly Parton</td>
<td>Marie Osmond</td>
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<tr>
<td>1986</td>
<td>Conway Twitty</td>
<td>Tammy Wynette</td>
<td>Statler Brothers</td>
<td>Porter Wagoner &amp; Dolly Parton &amp; Tammy Wynette &amp; George Jones (tie)</td>
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<td>Marie Osmond</td>
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<td>1987</td>
<td>Charley Pride</td>
<td>Lynn Anderson</td>
<td>Statler Brothers</td>
<td>Porter Wagoner &amp; Dolly Parton &amp; Tammy Wynette &amp; George Jones (tie)</td>
<td>Dolly Parton</td>
<td>Marie Osmond</td>
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<tr>
<td>1988</td>
<td>Johnny Cash</td>
<td>Tammy Wynette</td>
<td>Statler Brothers</td>
<td>Porter Wagoner &amp; Dolly Parton &amp; Tammy Wynette &amp; George Jones (tie)</td>
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<td>1989</td>
<td>Glen Campbell</td>
<td>Tammy Wynette</td>
<td>Statler Brothers</td>
<td>Porter Wagoner &amp; Dolly Parton &amp; Tammy Wynette &amp; George Jones (tie)</td>
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<td>Marie Osmond</td>
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<tr>
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<td>Buck Owens</td>
<td>Loretta Lynn</td>
<td>Statler Brothers</td>
<td>Porter Wagoner &amp; Dolly Parton &amp; Tammy Wynette &amp; George Jones (tie)</td>
<td>Dolly Parton</td>
<td>Marie Osmond</td>
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<tr>
<td>1991</td>
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<td>Statler Brothers</td>
<td>Porter Wagoner &amp; Dolly Parton &amp; Tammy Wynette &amp; George Jones (tie)</td>
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<td>Buck Owens</td>
<td>Loretta Lynn</td>
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<td>Loretta Lynn</td>
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<td>Loretta Lynn</td>
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<td>Marie Osmond</td>
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<td>1999</td>
<td>Buck Owens</td>
<td>Loretta Lynn</td>
<td>Statler Brothers</td>
<td>Porter Wagoner &amp; Dolly Parton &amp; Tammy Wynette &amp; George Jones (tie)</td>
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<td>2000</td>
<td>Buck Owens</td>
<td>Loretta Lynn</td>
<td>Statler Brothers</td>
<td>Porter Wagoner &amp; Dolly Parton &amp; Tammy Wynette &amp; George Jones (tie)</td>
<td>Dolly Parton</td>
<td>Marie Osmond</td>
</tr>
</tbody>
</table>
COUNTRY MUSIC 1985

ENTERTAINER OF THE YEAR
Alabama

COMPOSER/PERFORMER
Earl Thomas Conley

PRODUCER
Jimmy Bowen

COUNTRY AWARDS

TOP RECORD COMPANY
1. RCA
2. CBS
3. MCA
4. WCI
5. EMI

ALBUM LABEL
1. RCA
2. MCA
3. Columbia
5. Epic

SINGLES LABEL
1. RCA
2. MCA
3. Warner Bros.
4. Epic
5. Columbia

NEW RECORD COMPANY
MTM

INDEPENDENT RECORD COMPANY
Evergreen

PUBLISHING COMPANY
Tree Publishing

COMPOSER
Brent Maher

MANAGER
Dale Morris

C-4
Cash Box/October 19, 1985
JUDY RODMAN
“NEW FEMALE VOCALIST OF THE YEAR”

MTM RECORDS
“NEW RECORD COMPANY OF THE YEAR”

Thank you, CashBox
MALE VOCALIST
1. Earl Thomas Conley • RCA
2. Lee Greenwood • MCA
3. Hank Williams, Jr. • Warner Bros.
5. George Strait • MCA
6. Ricky Skaggs • Epic
7. Ronnie Milsap • RCA
8. Willie Nelson • Columbia
9. John Schneider • MCA
10. Merle Haggard • Epic

FEMALE VOCALIST
1. Janie Fricke • Columbia
2. Reba McEntire • MCA
3. Crystal Gayle • Warner Bros.
4. Sylvia • RCA
5. Charly McClain • Epic
6. Rosanne Cash • Columbia
7. Anne Murray • Capitol
8. Dolly Parton • RCA
9. Barbara Mandrell • MCA
10. Gus Herdin • RCA

COUNTRY SINGLE AWARDS

VOCAL GROUP
1. Alabama • RCA
2. Nitty Gritty Dirt Band • Warner Bros.
3. Exile • Epic
4. Statler Brothers • Mercury
5. Oak Ridge Boys • MCA

VOCAL DUET
1. Judds • RCA
2. Bellamy Brothers • MCA
3. Kenny Rogers & Dolly Parton • RCA
4. Anne Murray & Dave Loggins • Capitol
5. Barbara Mandrell & Lee Greenwood • MCA

NEW VOCAL GROUP
Sawyer Brown • Curb/Capitol

NEW FEMALE VOCALIST
Judy Rodman • MTM/Capitol

NEW MALE VOCALIST
Dan Seals • EMI

NEW VOCAL DUET
Ray Charles/Willie Nelson • Columbia
ON BEING NAMED
CASHBOX MAGAZINE'S
COMPOSER/PERFORMER AND
#1 MALE VOCALIST OF THE YEAR!
WE'RE PROUD OF YOU!

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(615) 320-7041

ETC MANAGEMENT,
FRED CONLEY
(615) 321-5247

RCA RECORDS AND TAPES
COUNTRY MUSIC 1985

FEMALE VOCALIST
1. Anne Murray • Capitol
2. Emmylou Harris • Warner Bros.
3. Dolly Parton • RCA
4. Rosanne Cash • Columbia
5. Crystal Gayle • Warner Bros.
6. Janie Fricke • Columbia
7. Reba McEntire • MCA
8. Charley McClain • Epic
9. Barbara Mandrell • MCA
10. Sylvia • RCA

MALE VOCALIST
1. Willie Nelson • Columbia
2. Hank Williams, Jr. • Warner Bros.
3. George Strait • MCA
4. Ricky Skaggs • Epic
5. Ray Charles • Columbia
6. Lee Greenwood • MCA
7. John Schneider • MCA
8. Merle Haggard • Epic
9. Earl Thomas Conley • RCA
10. Ray Stevens • MCA

COUNTRY ALBUM AWARDS

VOCAL GROUP
1. Alabama • RCA
2. Oak Ridge Boys • MCA
3. Exile • Epic
4. Sawyer Brown • Capitol/Curb
5. Statler Brothers • Mercury

VOCAL Duet
1. Judds • RCA
2. Barbara Mandrell & Lee Greenwood • MCA
3. Mickey Gilley & Charly McClain • Epic
4. Kenny Rogers & Dolly Parton • RCA
5. Willie Nelson & Kris Kristofferson • Columbia

NEW VOCAL GROUP
Sawyer Brown • Curb/Capitol

NEW MALE VOCALIST
Dan Seals • EMI

NEW FEMALE VOCALIST
Nicolette Larson • MCA

NEW VOCAL DUET
Mandrell/Greenwood • MCA
24 HOURS A DAY, 7 DAYS A WEEK,
52 WEEKS A YEAR FOR 63 PROUD YEARS!

RCA
TOP RECORD COMPANY • ALBUM LABEL • SINGLES LABEL

ALABAMA
ENTERTAINER OF THE YEAR
VOCAL GROUP
TOP ALBUM, "40 HOUR WEEK"

EARL THOMAS CONLEY
MALE VOCALIST
TOP COMPOSER/PERFORMER

THE JUDDS
VOCAL DUET
"WHY NOT ME", *2 ALBUM

AND WORTH EVERY MINUTE!
CONGRATULATIONS!

RCA

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CASH BOX
ENTERTAINERS OF THE YEAR!
Four Consecutive Years
#1 Vocal Group — Albums . . .
#1 Album "40 Hour Week"
#1 Vocal Group — Singles . . .
#1 Single "There’s No Way"

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Nashville, Tenn. 37203
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Exclusive Booking
BARBARA HARDIN
(615) 327-3400
COUNTRY MUSIC 1985

TOP 50 ALBUMS

1. 40 Hour Week • Alabama • RCA
2. Why Not Me • Judds • RCA
3. Country Boy • Ricky Skaggs • Epic
4. City Of New Orleans • Willie Nelson • Columbia
5. Five-O • Hank Williams, Jr. • Warner Bros.
6. Kentucky Hearts • Exile • Epic
7. Does Fort Worth Ever Cross Your Mind • George Strait • MCA
8. Friendship • Ray Charles • Columbia
9. Greatest Hits 2 • Oak Ridge Boys • MCA
10. Too Good To Stop Now • John Schneider • MCA
11. Me And Paul • Willie Nelson • Columbia
12. Heart Over Mind • Anne Murray • Capitol
13. Roll On • Alabama • RCA
14. Treadin’ Water • Earl Thomas Conley • RCA
15. Sawyer Brown • Sawyer Brown • Capitol/Curb
16. He Thinks He’s Ray Stevens • Ray Stevens • MCA
17. Major Moves • Hank Williams, Jr. • Warner Bros.
18. You’ve Got A Good Love Comin’ • Lee Greenwood • MCA
19. Step On Out • Oak Ridge Boys • MCA
20. Greatest Hits • George Strait • MCA
21. Meant For Each Other • Barbara Mandrell & Lee Greenwood • MCA
22. It’s All In The Game • Merle Haggard • Epic
23. Greatest Hits Vol. 2 • Ronnie Milsap • RCA
24. Pardners In Rhyme • Statler Brothers • Mercury
25. Greatest Hits • Lee Greenwood • MCA
26. Plain Dirt Fashion • Nitty Gritty Dirt Band • Warner Bros.
27. The Ballad Of Sally Rose • Emmylou Harris • Warner Bros.
28. Kern River • Merle Haggard • Epic
29. Real Love • Dolly Parton • RCA
30. What About Me? • Kenny Rogers • RCA
31. Don’t Call Him A Cowboy • Conway Twitty • Warner Bros.
32. Highwayman • Willie Nelson, Kris Kristofferson, J. Cash, W. Jennings • Columbia
33. Eye Of A Hurricane • John Anderson • Warner Bros.
34. Let It Roll • Mel McDaniel • Capitol
35. Rhythm And Romance • Rosanne Cash • Columbia
36. Judds, Wynonna And Naomi • Judds • RCA
37. The First Word In Memory • Janie Fricke • Columbia
38. My Kind Of Country • Reba McEntire • MCA
39. Nobody Wants To Be Alone • Crystal Gayle • Warner Bros.
40. Centerfield • John Fogerty • Warner Bros.
41. Blue Highway • John Conlee • MCA
42. Houston To Denver • Larry Gatlin & The Gatlin Brothers Band • Columbia
43. Tryin’ To Outrun The Wind • John Schneider • MCA
44. Right Or Wrong • George Strait • MCA
45. Man In The Mirror • Jim Glaser • Noble Vision
46. Don’t Cheat In Our Hometown • Ricky Skaggs • Epic
47. Don’t Make It Easy For Me • Earl Thomas Conley • RCA
48. Atlanta Blue • Statler Brothers • Mercury
49. One More Try For Love • Ronnie Milsap • RCA
50. Riddles In The Sand • Jimmy Buffett • MCA

TOP 50 SINGLES

1. There’s No Way • Alabama • RCA
2. Forgiving You Was Easy • Willie Nelson • Columbia
3. Girl’s Night Out • Judds • RCA
4. Dixie Road • Lee Greenwood • MCA
5. Why Not Me • Judds • RCA
6. Modern Day Romance • Nitty Gritty Dirt Band • Warner Bros.
7. Fallin’ In Love • Sylvia • RCA
8. Love Is Alive • Judds • RCA
9. Real Love • Kenny Rogers & Dolly Parton • RCA
10. Your Heart’s Not In It • Janie Fricke • Columbia
11. I’m For Love • Hank Williams, Jr. • Warner Bros.
12. Honor Bound • Earl Thomas Conley • RCA
13. Highwayman • Waylon Jennings, Willie Nelson, Johnny Cash, Kris Kristofferson • Columbia
14. Little Things • Oak Ridge Boys • MCA
15. She’s My Rock • George Jones • Epic
16. Chance Of Lovin’ You • Earl Thomas Conley • RCA
17. She’s Single Again • Janie Fricke • Columbia
18. Step That Step • Sawyer Brown • Capitol
20. High Horse • Nitty Gritty Dirt Band • Warner Bros.
21. Fool’s Gold • Lee Greenwood • MCA
22. She Keeps The Home Fires Burning • Ronnie Milsap • RCA
23. Crazy For Your Love • Exile • Epic
24. Love Don’t Care • Earl Thomas Conley • RCA
25. Forty Hour Week • Alabama • RCA
26. Walkin’ A Broken Heart • Don Williams • MCA
27. Somebody Should Leave • Reba McEntire • MCA
28. Years After You • John Conlee • MCA
29. She’s A Miracle • Exile • Epic
30. Make My Life With You • Oak Ridge Boys • MCA
31. Does Fort Worth Ever Cross Your Mind • George Strait • MCA
32. Crazy • Kenny Rogers • RCA
33. My Baby’s Got Good Timing • Dan Seals • Capitol
34. Something In My Heart • Ricky Skaggs • Epic
35. Country Boy • Ricky Skaggs • Epic
37. Hello Mary Lou • Statler Brothers • Mercury
38. Nobody Loves Me Like You Do • Anne Murray & Dave Loggins • Capitol
39. Natural High • Merle Haggard • Epic
40. Drinkin’ And Dreamin’ • Waylon Jennings • RCA
41. City Of New Orleans • Willie Nelson • Columbia
42. You Turn Me On • Ed Bruce • RCA
43. Radio Heart • Charly McClain • Epic
44. What I Didn’t Do • Steve Wariner • MCA
45. I’ve Been Around Enough To Know • John Schneider • MCA
46. I Need More Of You • Bellamy Brothers • MCA
47. My Only Love • Statler Brothers • Mercury
48. If You’re Gonna Play In Texas • Alabama • RCA
49. Country Girls • John Schneider • MCA
50. In A New York Minute • Ronnie McDowell • Epic
Wherever there's music, there's BMI.
During 1985, the country music industry has been assaulted from within and without. The formidable, but ultimately misguided, proclamations of the so-called "new" country artists, it is apparent, defense of the industry's sales practices and plans has been just as sharply stated and loudly trumpeted. In following our cover story's picture, Cash Box asked executives from the marketing sections of the major labels for their opinion on some often cited areas of concern. Four men offered their observations and opinions on: 1) how younger consumers can be drawn into the country market; 2) the general state of the manufacturer/merchant relationship and how that relationship is affecting country music sales; 3) the actual benefits of music videos as marketing tools; and 4) the primary country marketing challenges and problems facing the labels and the format in general. Participating in our survey were Kent Crawford, the newly-appointed vice-president of marketing for MCA Records/Nashville, based in Los Angeles; Vic Faraci, senior vice-president, Warner/Nashville marketing; Joe Polidor, country marketing director, PolyGram Records; and Dave Wheeler, director of marketing, AOR.

Bringing in the Young Money
In discussing marketing strategies for the coming year and how their respective companies plan to attract younger consumers, the following comments were made by our survey participants:

CRAWFORD, MCA: "You cannot, in our opinion, make 18-year-olds who are into heavy metal like country music, but what you can do is attract pop music fans who are moving from one generation to the next. They may become less active buyers, but you are still adding people to the potential country marketplace.

Maybe we can get people up to 40 buying country, but if we can get people in their 20s and 30s to broaden the demographics on both ends a little bit rather than to target a specific group of people—because there is no precedent in country for carving out a niche, taking away a share — a major share, anyway — from rock or any other category."

Polidor's strategy is that the next step that has to happen is that hopefully some of the country radio stations are going to begin to program some of the newer, contemporary country acts. Number one, you have to make the music for them, which I feel we are definitely doing. Number two, the radio station has to play the record, because if we don't get any play on the radio then the consumer doesn't know these kinds of people exist, and number three, we can't do our steps to do that, and those of our artists who are attempting to reach a younger consumer is obviously recording material that is focused and aimed toward the younger consumer. Those are the main things that we think are important. We don't want to lose that base, so they will continue to do what they're doing and not be able to reach younger people.

"I feel we're achieving what we set out to achieve. The best example of success is the Hank Williams Jr. where Hank Williams, Jr. He absolutely spans all areas of music now. He is getting play in rock stations. He's on television. He's on the video was on MTV . So we know that we're doing the right things. We know our music is there. If it gets exposed, we know we will get the younger consumer."

POLIDOR, PolyGram: "It isn't just a marketing problem, it's a problem that strikes the creative process as well, and to be quite candid about it, it has to start there. The music and the way it's presented have to be done in a way that we can reach a younger audience. There are certain groups out there whose appeal is obviously not geared to a younger audience and they have no desire to do that. There are others — Exile, The Maines Brothers Band, Chance, Kathy Mattea — that are, in terms of the music they have and the way they present themselves, geared toward that younger audience. And in that regard, if we're going after the younger audience we're going to have to be willing and able to reach this market. To attract these younger consumers to the new, more pop artists in a retail record store . . . that is going to be the playground.

"The artists and producers on the creative end are going to have to watch the songs very closely, and the way they're done is going to have to be geared to strengths and weaknesses of the manufacturer/merchant relationship, the marketing executives offered the following responses:

CRAWFORD, MCA: "I feel that there are several retail chains in this country that are predominantly in mall locations that, by virtue of their locations, their foot traffic is, by and large, the country music fan or country consumers' demographics in addition to the younger demographics we're trying to attract. This is a toughy area, because I can't tell them how to place their records or how to lay out their stores, but I think that they could alter space and create dollar volumes per square foot on country product that's equal to or better than the way they're allocating space right now. And perhaps that would be making sure that each store has at least one end cap of the Top 15 country albums and/or each store, in their mix of on-sale '85 product, always had the top two or three country albums. I say that because our experience has proven that if you're going on our promotions. Certainly for 1986 we're going to expand that to go down to between five markets. We've achieved what we set out to achieve and that's to create visibility at retail for our music. It's something we all were a part of that we tied into that, quite frankly, rarely sold any country records because they didn't have an audience. They bought them. Now these chains are selling units. They're not selling them in the thousands, but they're certainly selling them in the opportunity to me is a tremendous gain because we virtually came from nothing.

"There is a certain attitude at the store level too and — I can understand why — that country is something that sells that an audience that simply doesn't frequent the store. That is a marketing problem that we've got to overcome quickly . . . I think I have a real opportunity at the college level and the retail level with The Maines Brothers Band. I think that they can appeal and do appeal to that audience."

WHEELER, RCA: "I'd like to see better participation from major retail stores in creating partnerships with country radio stations, adding country music as an option to country or classical or anything else . . . There is a problem in retail stores with people really identifying with today's country music. We've got to give them something that's going to work more closely with major chains, but that's a two-way street there. We have to put our programs together and develop the sales set of our newer acts with major retail stores."

The Country Video as Sales Tool
Our survey elicited the following comments concerning the current and future effectiveness of country music videos as part of overall marketing strategies:

CRAWFORD, MCA: "I think that the importance of country music videos as marketing tools will parallel the same scenario that happened with rock music videos. The number of outlets available and/or video partner deals are growing. The videos that are made available, and right now what we're seeing is a steady increase in outlets for country music videos on one hand, and the number of older, more traditional outlets as opposed to country or classical or anything else . . . There is a problem in retail stores with people really identifying with today's country music. We've got to give them something that's going to work more closely with major chains, but that's a two-way street there. We have to put our programs together and develop the sales set of our newer acts with major retail stores."

NUMBER ONE VOCALIST — Cash Box's 1985 Performer/Composer and Male Vocalist of the Year, Earl Thomas Conley, (second from left) is pictured above at a recent meeting in Nashville with (l-r): his publisher, George Albert; RCA country sales manager Tim McCudden; and Fred Conley, ETC's manager.

FARACI, Warner Bros.: "We did in 1985 what was called an awareness and visibility campaign, and we locked in with the country music consumer to a major retail accounts in five markets (Atlanta, Detroit, Dallas, Denver, Los Angeles). We linked the hit record with the hit video, with the hit big screen contest, and we're looking at lifting comparable contests throughout the year that involved not only store management but consumers and radio stations . . .

By Bill Fisher

How the Marketers View the Merchandisers
When asked to comment on the

Cash Box/October 19, 1985
Inside The Country Music Association

By Angela J. Mahoney

Editor's Note: Mahoney is a former editor of the CMA official membership publication, Close Up.

As far as the country music industry is concerned, there have been better than 1984-85. Publications including the prestigious New York Times have described the phenomenon of country music as a "cyclical". RIAA's annual report for 1984 indicated a decreased percentage of country music in the total marketplace, as well as a drop in the number of platinum and gold certifications. Yet Nashville record companies report strong sales figures for 1985, and repeatedly point to new acts that should bring a younger demographic to the country racks at retail. Surveying the formats of radio stations throughout the United States in the spring of 1985, the Country Music Association announced an increase in the number of full time country stations during 1984.

Although the degree to which country product may or may not have declined is being argued with great acrimony, one fact remains certain...a majority of recent national press has been negative. In the midst of this raging sea of debate is the Country Music Association, since 1958 the nonprofit public relations organization for the entire country music industry. Largely respected for improving the overall image of country music, CMA has been bringing country stars into America's living room via the annual awards show in 1968. Currently comprised of approximately 4,000 members employed in all aspects of the industry throughout the world, the Country Music Association is weathering a fair share of criticism for the purported depressed country economy. CMA members who fondly recall the barn dance days condemn the contemporary country performers, and fear their beloved heritage has been deserted by the organization. At the other end of the spectrum are CMA members who lobby for a country sound that is virtually indistinguishable from pop...and the debate continues.

To make matters worse, the recent negative press has resulted in a certain amount of finger-pointing within the industry. Radio blames the record companies for a redundancy of sound in current country records, and CMA for being out of touch with the market. The Country Music Association asserts that the country economy is stronger than reported. Nashville record labels argue that country radio does not take enough interest in breaking new acts and identifying records on the air.

Under the by-laws of the Country Music Association there are currently 13 categories of membership. Each faction has Board and committee representation. The Board of Directors reads like a who's who in country music, and they serve without remuneration. It is difficult to establish programs and policies that promote country music to the satisfaction of all 62 Board members.

Jo Walker-Meador, the undisputed leader of the CMA staff for more than 25 years, is responsible for setting the Board directives into action. The quintessential Southern lady, Mrs. Meador is quick to praise the Board members, and is realistic about the current perception of the country music industry. "Like all forms of entertainment, country music is cyclical," she reported during a recent interview. "I truly expect the future of our industry to be one of growth, encompassing technology we haven't thought of yet. One thing that is continually overlooked is that country sales remain higher now than in any prior low period. Certainly we do not have the sales of a few years ago, when it was a fad to dress like a cowboy and listen to country music...but sales are considerably better now than before those years. We are finding a new audience...a loyal, new audience."

"CMA has a very broad contingency," she continued. "We are criticized by our selection of performers that appear on the Awards Show...regardless of who they are. And we were criticized when Olivia Newton-John was named female vocalist of the year. But these negative comments only reflect the high visibility CMA has achieved. Fan Fair, Talent Buyers Entertainment Marketplace, the Awards Show, our legislative efforts and the Music Industry Professional Seminar held during the Country Radio Seminar are all special projects we work hard to present. We continue to use these and similar programs to promote country music. Our Board of Directors meetings give industry leaders an opportunity to discuss the problems facing our industry, and discover ways to meet those challenges."

Mrs. Meador also spoke of the development of the United Kingdom Country Album chart. Although it is too early to ascertain the effectiveness of the published chart, it was designed to serve as an organizational tool for companies involved in country music throughout Europe. It is the first systemically organized country music chart outside the United States, and was implemented by the Country Music Association. The accomplishments of CMA would not be possible without a staff to organize and work the special projects. CMA has a small staff, considering the scope of work that is handled as routine. Normally there are 15 positions, including the director of European operations based in London. It is a busy office, particularly during Fan Fair, when more than 19,000 fans are hosted. October is also hectic for the staff, as they plan the activities that surround

(Cash Box/October 19, 1985)
A Second Coming For Harlan Howard

By Katy Bee

There is only one master tunesmith Music City has ever coined "Mr. Songwriter" and that 30 year veteran is Harlan Howard. He has few peers. That may be why BMI, the Nashville Music Association and the Nashville Songwriters Association International have, for two years now, saluted him with a gala birthday celebration.

The outdoor event brings together every musically conscious person in town. The September 5 "Birthday Bash and Galahood" party was co-hosted by Rodney Crowell and Rosanne Cash, with guest performers Roger Miller, Dickey Lee, John Schneider, Karen Brooks, Emmylou Harris, Guy Clark (with Johnny Cash and Waylon Jennings adding back-up on his "Desparados Waiting For A Train"), legends Carl Perkins (who tore the house down), Red Stewart and Pee Wee King, and Texans Jerry Jeff Walker and Billy Joe Shaver. Appearing on the second portion of the show were Rodney and Rosanne, Vince Gill, Steve Earle, John Hutt and Steve Fortt - the new "juvenile generation," as Harlan calls it.

Howard - who would like to be considered the most country songwriter in Nashville and takes pride in writing simple, direct songs - has some very deep and astute observations on the Nashville music scene. Through the years, he has been a survivor, and the successful figure predicts Nashville may soon become the center of the musical universe. It was Harlan Howard that penned such standards as "Heartaches By The Number," Pick Me Up On Your Way Down," "I Fall To Pieces" and "Busted." A Music City resident since 1969, he has seen the ups and downs of the business, and had a few of his own.

"There were phenomenal things happening out of Nashville then," he recalls. "It was kind of the 'Age of Discovery' here. Ray Price would do 'Heartaches By The Number,' then Guy Mitchell would cover it. Ray would have a country hit and Guy's would go gold in two weeks. We were a gold mine just discovered by the outside world. It was good for all of us. If you had a hit like 'I Fall To Pieces,' all the pop singers would do your songs, plus half the singers in Nashville would do it."

Howard regrets that today's country recording artists don't cover other country hits on their albums. In previous years, some standards would generate 50 different album cuts and he thinks the public deserves three-four prime songs per album.

Howard's songwriting credits probably run longer than anyone's in the town. He will be the first to tell you it was because he was productive.

"I didn't write better than my cohorts. I wrote more. I was prolific as hell. Comparing himself to Mickey Mantle up at bat each time, he says, "I would write hundreds of songs." With such productivity came burnout and Harlan Howard quit and took 10 years off. "I was writin' like a machine, and burnout is a real thing that can happen to you no matter how much you love what you're doin'. All of a sudden I didn't like it anymore."

It cost him a couple of divorces, and he admitted, "I probably shouldn't have been married at all. You've got to be kind of selfish and self-centered to be successful at a career that involves self-love."

But with time and rejuvenation came the Second Coming of Harlan Howard in 1984. His personal life came together, he remarried, and started to think about writing the way, however, things had changed.

"The music wasn't as country as I remembered it, or as I liked it. There's been a song called 'Hole in the Ground.' You can almost see where the road is going. You're getting away from the roots."

"You've had that kind of a trend, but I think Guy Kibbs came along."

He started writing again, and tried co-writing, a common trend that has developed late on Music Row. (Such an effort produced the Judds smash hit 'Why Not Me' - a collaboration with Sonny Throckmorton and Brent Maher. There were also cuts from Reba McEntire, George Strait, the Whites, and his #1 hit "I Don't Know A Thing About Love" by Conway Twitty.) He now likes the music again and has slowed down to "quarter speed," as he says, careful not to become that old machine again.

"I'm gootin' off a lot," he states proudly. "I'm home a lot. I fish a lot, and hang out with my friends now. I write and pitch songs and stay active, but I don't want to work as hard as before.

Of all the things Harlan Howard has accomplished over his 25 years on Music Row, it is that he is a survivor that makes him most proud.

"The attrition rate in Nashville is fierce. They're comin' in every day and they're out every day. It's a real attrition rate."

As Harlan Howard looks ahead, he has tremendous faith in Nashville's musical leadership and invests much of his time helping new talent. "I like to be on the ground floor of a singer's development," he says. He is very supportive of the new kids in town - the "juvenile generation" as he warmly refers to them - and ready to put the future in their hands.

Speaking of Rodney Crowell, Harlan says, "I'm a big fan of his writing. We've become friends and we're gonna write some songs together. He writes a lot differently than I do, but we like each other's writing. We're kind of excited about reaching that middle ground."

It is becoming the "jewel" world and Harlan is glad to still be a part of it, a (continued on page C19)

HAPPY BIRTHDAY, HARLAN - BMI hosted the Second Annual Harlan Howard Birthday Bash during September, at which Howard presented BMI senior VP Frances Preston with a gold locket from Nashville's songwriting community. A highlight of the evening was a presentation of the BMI/ASCAP plaque for the beloved standard, "Tennessee Waltz." Pictured above (l-to-r): Harlan Howard; Frances Preston; Rodd Stewart; Pee Wee King.

Thanks D.J.'s For Making Rock "A" Bye Baby A Hit!

Sonny Martin

ASCAP, BMI Maintain The Nashville Commitment

LOS ANGELES - To say that the two major performing rights societies have been active and aggressive in the Nashville songwriter community in 1985 would be an understatement.

This year ASCAP and BMI have both followed a course of growth and development in a community that one BMI executive referred to as "a haven for songwriters."

"Nashville is perhaps the largest community of songwriters in the world," said BMI senior vice president, notice-popping Alphin, Frances Preston. "We have a deep history in there. Our first 'Million-Airs' luncheon was held in Nashville and it has a tradition that continues today. It's a real family reunion of songwriters. You have the new 'million-air' there to congratulate the new 'million-air' songwriters and it's a really family type affair.

Preston noted the expansion of BMI in Nashville, and the addition of several new employees. She commented, "The BMI commitment to Nashville is very strong and we plan to make it stronger. The importance of songwriting in Nashville is overwhelming."

ASCAP, according to ASCAP president Hal David, "ASCAP has expanded tremendously in Nashville. We have expanded our staff and we have expanded our membership. Every year we find more and more of the great country songs are ASCAP songs. We have a great deal of satisfaction and pride in the Nashville community."

Among the activitiesDavid points to with pride is the songwriter workshops that bring together writers from all types of musical backgrounds and enables writers to interact with members of the recording community and producing communities.

"Our share of the country charts has really grown. And along with the growth on the charts there has been a subsequent and substantial growth in our commitment to country music," said ASCAP's Connie Bradley. "The country charts continue to be a great source of pride and satisfaction for ASCAP."

Hal David commented, "We have gathered the writers of tomorrow with the great writers of yesterday and today. We have put our money where our mouth is. We really believe in Nashville and we're through with it."
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Inside the CMA

(continued from page C16)
the Awards Show. Their job is to satisfy a membership that has conflicting needs ... whereas desperately working to change the tide by promoting country music and 

thinks that the future of country music will be decided by the younger artists seeking to fill the void left by their fathers and others. Meador will readily discuss performers such as The Judds, Hank Williams Jr. and George Strait, but she has concerns about the 
direction of an industry that is undergoing 

rapid change.

"Country music can't lose its distinct sound," she said. "Songwriters, artists and producers must use an adequate amount of country songs that cross over to the pop charts — not because they sound like pop, but because they are simply great records. I think it will be necessary for country broadcasters to considerably lengthen their playlists. It is also imperative that country radio preserve an identifiable format, both in their personalities and playlist. I know record companies are taking a good hard look at the types of country music that are popular. Joe Gaianne (RCA Records/Nashville) spent months on the road, listening to broadcaster and merchants. Exciting marketing strategies have been developed in recent months that are increasing the visibility of country music. CMA's contribution to that effort was a new, high-profile educational and promotional campaign organized in conjunction with NARM for the Fall months."

There is no safe harbor left in the country music industry. CMA cannot just rest on past laurels, any more than other members of the country industry. A state of complacency would do nothing but ensure a multi-million dollar business. It is, however, going through a state of difficult transition.

Country music, by definition, deals with the trials and tribulations of everyday life. It's roots are in the South. But even the South is evolving and changing. What was a slow-paced, beautiful area of the nation in bygone days is becoming urbanized. The tastes of everyone are changing. Those who include jazz and rock and car pools. Electronic media is erasing cultural differences and it is possible that areas has become an homogeneous blend of music.

Country is faced with promoting an evolving music to a transformed market. They represent an elusive group that has little in common with CMA members from two decades ago. They are not only changing with the times, donating the existing colors of the chameleon country music industry.

UNIVERSAL DUET — Ricky Skaggs, recent sell out at L.A.'s Universal Amphitheatre included an impromptu guest appearance by Conway Twitty. Also along for Skaggs for renditions of "Don't Step Over An Old Love" and the finale, I'm Ready To Go.

Marketing The Music: Observations, Opinions, Realities

(continued from page C14)

does exist. It's more a matter of the number of outlets and the fact that many of them (country videos) are aimed at an adult audience. And adults don't respond the same way that a teen-aged male is going to respond."

WHEELER: RCA: "We're going to take our share of it, but we're not going to back out of the market. We spend a lot of time with acts like Eddy Raven and Mel Tillis and those kind of acts to see where they're going. I think VH-1 has helped us tremendously. I think they're seeing a certain way of how we and I can't tell you, but the Judds, the group, they were... we should have a platinum album on The Judds with nothing else outside of country radio play. You can't tell me that anybody is doing the kinds of numbers that we're doing on The Judds based solely on country radio play. I feel that VH-1 has been very effective for us because they've played a lot of The Judds, a lot of Alabama, a lot of Ronnie Milsap and some other acts.

Summing Up The Challenges

Our survey participants were given the opportunity to comment on country music marketing. General perceptions of the biggest problems and/ or challenges for the future. Their observations follow:

POLDOR: PolyGram: "As more outlets open up, it becomes more important...

We've gone through a year where we've seen a lot of good judgment in the desire to use a video because we have done quite a few and while we've received a certain amount of critical acclaim, and while they've proved to help the artists visibility, we didn't see anything added to the bottom line as a result. Now, whether that was because of the acts involved or because of the number of outlets, it becomes a matter of conjecture at this point. It hasn't been working as well, but as you see these outlets open up like VH-1 and TNN — which is doing more and more — you're going to see a better acceptance of country video because people are paying more attention to country. It is possible that as the musical style in country changes a bit, the ability to see more product on MTV, as an example, and movie, all the creative people are coming here. From the talents of Rodney Crowell, Rosanne Cash, Emmy Lou Harris, ... it's like a snowball rolling downhill. We're seeing more and bigger Country music is the nucleus — the foundation for the music. It's getting to where we can do all kinds of music here and write all kinds of songs. There is such a flow of creative energy here. I want Nashville to be the center of the musical universe."

Strong words from a mighty man. "Mr. Songwriter" has certainly done his share to make it so.

CHRISTMAS TREE MUSIC — Tree International, Cash Box's 1985 Publishing Company of the Year, has a jump on Christmas with eight songs cut for major holiday releases. "O Tannenbaum" (A) by Don Cook (A) and Keith Whitley (A), are shown above in appropriate garb, congratulating Tree's Buddy Killen (center).

Harlan Howard

(continued from page C16)

of generations later. Like the "Age of Discovery" Nashville opened up in the '80s, Howard feels a new vibrant age coming on for the '90s.

"This is the last center on earth for creative people. I think the Left Bank of Paris was like this many years ago for painters and authors. I know Hollywood and Tin Pan Alley were, but they're gone now. There is one creative center that is big and growing now, and that's Nashville, Tennessee."

"I know this is going to be a big TV and movie center. All the creative people are coming here. From the talents of Rodney Crowell, Rosanne Cash, Emmy Lou Harris ... it's like a snowball rolling downhill. We're seeing more and bigger Country music is the nucleus — the foundation for the music. It's getting to where we can do all kinds of music here and write all kinds of songs. There is such a flow of creative energy here. I want Nashville to be the center of the musical universe."

Strong words from a mighty man. "Mr. Songwriter" has certainly done his share to make it so.
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George Jones Says: “Tony, you’re fantastic!! Congratulations on your absolutely impeccable performance on both ‘Quiet Nights’ and ‘Bonita.’”

Johnny Lee Says: “Tony, you’ve got a great cut on ‘Quiet Nights.’ It deserves a lot of airplay.”

H. B. Barnum Says: “Tony Alamo, plus strings, plus an emotional performance equals love. ‘Quiet Night’ will make you fall in love.”

Larry Hagman Says: “Dear Tony — I know you’re going to skyrocket to the top just like me.”

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JUSTIN HIGDON
WTHO-FM — WTWA-AM

In response to your letter concerning Our Brother’s Keepers Quartet’s latest release, it’s great. I enjoy the whole album.

EDYE ROJAS
Music Director
WVOJ 970

Thank you very much for the album from Our Brothers Keepers Quartet. We have been receiving a lot of requests for the song “Jesus Is Coming Soon.”

CLAUDE MORRIS
WAGY 1320

I received my copy of “Jesus Is Coming Soon” by Our Brothers Keeper Quartet. It is a super album!

GORMAN COLLINS, SR.
WDOC-AM

I like the song for not only the message it proclaims, but also because the music is great and the group’s harmony is second to none.

WILLIAM PROFFITT
Music Director
KSWA-AM — KWQR-QM

I’m happy to let you know that “Holy Ghost” is #2 on our local chart, and “Jesus Is Coming Soon” is #8.

JESSE LIPHAM
WORLD 1490 AM

This is a great album and I hope there will be many more like it to come.

BARRY INGRAM
WDLK 1450

I received my copy of “Jesus Is Coming Soon” by Our Brothers Keeper Quartet. It is simply a super album!

CHRIS WAYNE
WFMW

Please add my name to the list of praises for Our Brothers Keepers Quartet’s album “Jesus Is Coming Soon!” The entire album is fantastic!

J. WARD HINDS
Program/Music Director
WBIB Radio

INSPIRATIONAL CHART — DEBUT
## COUNTRY COLUMNS

**COUNTRY MEETS** — The Country Music Association's annual membership meeting is happening Wednesday of this week at the Opryland Hotel. The CMA will elect new directors, hand out various plaques and awards, and decide whether or not to split the "Audio/Video Communications" category of board representation into separate "Radio" and "Television/Video" categories. In addition to all that fun, CMA president Dick McCullough will give the annual presidential address. Awards will be presented to the CMA's Broadcast Personalities of the Year, the producers of the Album of the Year, and the directors and producers of the Music Video of the Year. The Founding President's Award will be given to a non-board member who has "rendered outstanding service to the CMA during the past year.

**LEW'S BACK** — After retiring from his long tenure with The Statler Brothers (due to Crohn's disease), singer and songwriter Lew DeWitt is back on vinyl again. Charles Fach of Complete Records signed Lew to the company's country/contemporary label, and a single, "(If You'll Never Know)" has been released. An album, titled "On My Own," is planned for November issue, with four songs written by DeWitt plus a version of "Flowers On The Wall," the hit that he wrote for the Statlers. The singer, who has been recording at Young'Un Sound with producer Chip Young, says that he is well and doing exactly what he wants to do doing. Buddy Lee Attractions will be booking engagements for DeWitt and his new touring group, The Star City Band.

**RARE HANK** — This month PolyGram is releasing the sequel to last year's Hank Williams collection "Rare Takes And Radio Cuts." The new album is called "On The Air," and like the previous issue, it was researched and produced by Bob Pinson on behalf of the Country Music Foundation. Twelve tracks from radio shows done by Williams between 1949 and 1952 make up the new collection. Included are live versions of the classics "I'm So Lonesome I Could Cry" and "Moanin' The Blues" as well as songs that Williams never cut commercially including "I'm A Cold Grey Tomb Of Stone" and "It Just Don't Matter Now." Two performances taken from Grand Ole Opy broadcasts are also included: "I Can't Help It (If I'm Still In Love With You)") and "Baby, We're Really In Love.

### BLUEGRASS TRADE GROUP

A trade organization devoted to "promotion of the bluegrass music industry and unity within it, and coordination of the industry's public image and recognition" was formed in Nashville a couple of months ago, and this week, the International Bluegrass Music Association (IBMA), as the new organization is called, will hold its first public meeting. Beginning at 1 p.m., Oct. 16 at Nashville's Blair School of Music, the meeting will introduce officers and directors, explain the group's organization and outline initial projects. IBMA's address is P.O. Box 29779, Nashville, TN 37202. Art Menius has more info for those interested — call (919) 542-3979.

**JOBE/TONE DIAMOND** — The Jobete Music Company, the Hollywood-based publishing firm owned by Barry Gordy and holding a catalogue of classic Motown hits written by folks such as Stevie Wonder, Marvin Gaye, Smokey Robinson and Lionel Richie, officially opened its Nashville office last week at 1109 17th Avenue South. With ASCAP affiliate Jobete and the BMI arm, Stone Diamond, the music group plans to sign Nashville writers and get cuts by Nashville-based artists on their catalogue titles. President of the company is Lester Sill, vice-president of the Nashville operation is Roger Gordon and Susan Burns is Jobete's professional manager.

**JUDDS MANAGEMENT CHANGE** — Ken Stills and Woody Bowles have ended their co-managerial arrangement with The Judds. Stills has purchased Bowles' interest in the management of the duo. According to Stills, The Judds' management and public relations operations will remain at his location in Mt. Juliet, Tennessee. Bowles will continue to work at that location also, but his attention will now be focused on his new client, Michael Johnson, who recently signed with RCA.

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**INSTRUMENTAL GRIT** — After a recent Nashville appearance, members of Walter Bros. Nitty Gritty Dirt Band were presented with their CMA Awards finalists certificates for Instrumental Group of the Year. (L-R): Judi Turner, CMA director of public information; Bob Carpenter; John McEuen; Jimmie Fadden; Jimmy Ibbotson; and Jeff Hanna.

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### COUNTRY ALBUMS

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>39 TRYING TO OUTRUN THE LEE</strong></td>
<td>10/12 Chart</td>
</tr>
<tr>
<td><strong>36 LIVIN' ON THE EDGE</strong></td>
<td>10/12 Chart</td>
</tr>
<tr>
<td><strong>24 GET THE CALL</strong></td>
<td>10/12 Chart</td>
</tr>
<tr>
<td><strong>18 HEART OVER MIND</strong></td>
<td>10/12 Chart</td>
</tr>
<tr>
<td><strong>12 LOVE IS...</strong></td>
<td>10/12 Chart</td>
</tr>
<tr>
<td><strong>8 ANYTHING GOES</strong></td>
<td>10/12 Chart</td>
</tr>
<tr>
<td><strong>4 WHEN釈 LOVE</strong></td>
<td>10/12 Chart</td>
</tr>
<tr>
<td><strong>44 LOVE IS...</strong></td>
<td>10/12 Chart</td>
</tr>
<tr>
<td><strong>48 THE BALLAD OF SALLY RODGERS</strong></td>
<td>10/12 Chart</td>
</tr>
</tbody>
</table>
| **52 ORANGE
MOST ADDED

F. Weller
K. Rogers
J. Windrow

KRDR — Mark Wade — Gresham
Sawyer Brown
The Elders
S. Lehman
A.J. Masters
J. Murphy
J. Buffett
P. Cline
K. Rogers
L.J. Dalton

KCJB — Jay Davis — Minot
K. Rogers
Sawyer Brown
E. Rabbit
D. Williams
M. Haggard
R. McEntire
K. Whiteley
R. Cash

WOKO — Jim Murphy — Dover
K. Rogers
E. Rabbit
D. Williams
Nitty Gritty Dirt Band
L.J. Dalton
Jennings, Nelson, Cash, Kristofferson

KVEG — Andy Carr — Las Vegas
The Juds
F. Weller
E. Rabbit
J. Whiteley

KRZY — Jerry Hardin — Albuquerque
V. Gosdin
R. Skaggs
E.T. Conley

WDLW — Nina Ryder — Waltham
L.J. Dalton
K. Stegall
K. Rogers
T. G. Brown
N. Young

WKKN — Curtis King — Rockford
F. Weller
L.D. Foster
K. Rogers
M. Haggard
T. G. Brown
R. Cash
Buckeye

KVVO — Billy Parker — Tulsa
M. Haggard
J. Frick
G. Watson
K. Rogers
Charlie Daniels Band
J. Lee
D. Williams
Nitty Gritty Dirt Band
H. Dunn
J. Windrow

KMIX — Ed Nickus — Modesto
E.T. Conley
J. Frick
W. Nelson
E. Rabbit
G. Davies
K. Whiteley
M. Gilley
V. Gosdin
H. Dunn

STATION ADDS

WCCN — Dick Deno — Neillsville
M. Haggard
F. Weller
A. Henry
M. Davis
J. Lee
Nitty Gritty Dirt Band

KSOP — Joe Flint — Salt Lake City
D. Williams
K. Rogers
L. D. Foster
H. Dunn
M. Davis
K. Taylor- Good
H. Kanter

WWWW — Kris O'Kelly — Pensacola
E. Rabbit
N. Young
G. Davies
R. Cash

KSO — Billy Cole — Des Moines
J. Tucker
G. Watson
T.G. Brown
The Kendalls
Nitty Gritty Dirt Band
K. Rogers
D. Williams
R. Cash

WAIM — Anthony Bagwell —
Anderson
R. Cash
R. Miller
J. Lee
Charlie Daniels Band
Nitty Gritty Dirt Band

COUNTRY PROGRAMMER'S PICK

Bob Orf
Song: "Have Mercy"
Artist: The Judds
Label: RCA

Comments:
"Just a killer... By far the hottest record I've got."

KIX KICKS OFF WITH SPECIAL SPOT — When KIX 104FM, Jerseyville/St. Louis went on the air in September, it broadcast 2,104 songs in a row, followed by what is believed to be the most expensive 60-second radio spot ever sold on a St. Louis station. McBride & Son Companies paid a one-time price of $500 to be the first advertiser on the new contemporary country station. Pictured (l-r): Glenn Schiller, sales manager, WKXX; Dick Gastor, president, McBride & Son; Bob Backman, general manager, WKXX; and Alice Ross, account executive.

WWVA — Bill Berg — Wheeling
T. G. Brown
G. Davis
T. G. Davis
G. Davis

KEED — Billy Pilgrim — Eugene
J. Anderson
M. McDaniel
F. Rabbit

WMMK — Skip Davis — Destin
L. J. Dalton
K. Rogers
L. J. Dalton

KIX — Joe Flint — Las Vegas
The Juds
F. Weller
E. Rabbit
J. Whiteley

KVEG — Andy Carr — Las Vegas
The Juds
F. Weller
E. Rabbit
J. Whiteley

Kops — Joe Flint — Salt Lake City
D. Williams
K. Rogers
L. D. Foster
H. Dunn
M. Davis
K. Taylor-Good
H. Kanter

WRNS — Kevin O'Neil — Greenville/Washington
D. Williams
J. Buffett
G. Watson
L. Gatin
H. Kanter
G. Watson

THE COUNTRY MIKE

ARBITRON ANNOUNCES NEW REPORT DESIGN — For the first time in seven years, Arbitron Rating is changing the design of its Radio Market Report. Rhody Bosely, vice president of sales and marketing, radio, revealed the proposed changes at the Radio 35 Management and Programming convention in Dallas. The redesign of the report includes a new arrangement of current data, new information and two totally new sections. Implementation of the changes will begin with the Fall 1985 survey period. Improvements will include graphics which are easier to read and make it easier to locate specific information. Key Demographics and Weekend Dayparts will be highlighted, comparing weekend audiences to traditional weekday dayparts. Two new sections will provide a new perspective on listeners: Audience Composition will show how well a station is reaching its target audience over a broad daypart. Each of 14 demographic groups will be expressed as a percentage of total listeners. The second new section, Overnight Listening, looks at the midnight to 6 a.m. daypart. Some of the other sections have been redesigned and include new information. These revamped sections include Metro Audience Trends, Target Audience, Specific Audience, Hour-by-Hour, Listening Location (replacing Away-From-Home), and Exclusive Audience. Markets which receive the Condensed radio Market Report will also see changes which will parallel the standard service. New Demos (including demos for men and women) and comparative daypart breakdowns will be more easily utilized for sales purposes. The Listening Location will also be included in the Condensed Radio Market report.

STATION NEWS — WWW/ Detroit is currently conducting a talent contest among Detroit-area singers in the form of their "Sweet Dreams Talent Contest." A total of 29 contestants, both male and female, will sing one of six songs from the soundtrack of Sweet Dreams. The winner of the WWW contest will receive a trip to Nashville and a chance to perform in the national competition November 1-3. Sweet Dreams is based on the life of country music legend Patsy Cline and stars Jessica Lange and Ed Harris. "WWW/New York has announced the appointment of Darryl Whitehead as promotion coordinator for the station. Whitehead comes to WWW for the position of promotion assistant for Standard Broadcasting of Canada and their affiliate stations QIRM and CKTB. He will be responsible for daily operations within the creative services department which handles publicity, promotion, and public relations. . . ." WWW/AM-FM/Omaha general manager Ken Fearnow recently named Chris Collier as program director for the Great Empire station. Byron Wynkoop
CHRISTMAS PRESENT — The Statler Brothers — Mercury 424 785-1 M-1 — Producer: Jerry Kennedy

Nine brand-new songs, eight of which come from Statler's pen, make this album the most aesthetically focused holiday release coming out of Nashville this season. Roger Miller's "Old Toy Trains" is an inspired selection, and Don and Harold Reid's "For Momma," which effortlessly incorporates portions of three familiar Christmas hymns, is particularly moving. This is the kind of product that remains stocked and active for years to come.

ALABAMA CHRISTMAS — Alabama — RCA ASL-1-7014 — Producers: Harold Shedd, Alabama

Alabama's first Christmas album contains music aimed at a broad range of listeners, from "Thistlehart The Christmas Bear" for the kids to the adult sentiments of Gary Chapman and Amy Grant's "Tennessee Christmas." The LP comes in a classy gatefold package with printed lyrics (a lyric sheet is also included in the cassette), and the band's previous released holiday offering, "Christmas in Dixie," is the perfect song to close an album that promises to be a very hot item.

GREATEST HITS — Earl Thomas Conley — RCA AHL-1-7032 — Producers: Nelson Larkin, Earl Thomas Conley

Earl Thomas Conley's albums are marked by consistently high-quality songwriting; therefore, it's no surprise that this "Greatest Hits" contains one excellent song after another, including "Don't Make It Easy For Me," "Holding Her And Loving You," "Silent Treatment," "Angel in Disguise," and "Somewhere Between Right And Wrong." The current single, "Nobody Falls Like A Fool," is included, and another previously unreleased cut, "Once In A Blue Moon," presents Conley at his best — singing an unbeatable lyric with ardor style.

JOHN CONLEE'S GREATEST HITS, VOLUME 2 — John Conlee — MCA-5642 — Producer: Bud Logan

John Conlee's later MCA years are profiled here with songs such as "Years After You," "I've Only Once In My Life," "Working Man," "Blue Highway," "As Long As I'm Rockin' With You," "Way Back," and "In My Eyes." The current single, "Old School," is included, and although the magic of material like "Miss Emily's Picture" or "Rose Colored Glasses" is not quite duplicated, the album, overall, is a good representation of a unique talent.

JOHNNY CASH (Columbia 38-05672)

I'm Leaving Now (2:15) (John Carter Cash — ASCAP) (J.R. Cash) (Producer: Chips Moman)

After the "Highwayman" project and his duet with Karen Brooks, country radio is plenty ready for a solo outing by Johnny Cash, especially one as succinct and authoritative as "I'm Leaving Now." The voice sounds strong, and the song's lyric is further evidence of Cash's colorful, undiminished songwriting ability. Taken from the forthcoming "Rainbow" album, this song is another big step in the re-establishment of Johnny Cash as a contemporary force in country radio.

DAN SEALs (E.M.I. America B-8289)

Bop (3:39) (H/MG Sweet Angel/Web IV — ASCAP/BMI) (J. Kimball, P. Davis) (Producer: Kyle Landingham)

"Bop" is a lively, driving song with sax, synthesizer and especially sharp background vocals. Coming off his number one hit with Marie Osmond, Seal's will do very well with this cut from his new "Won't He Be Anymore" album. Seals earned Cash's 1985 New Male Vocalist country awards for both albums and singles, and he will see even greater success in the coming year with material of this quality.

Los Angeles — For music industry veteran Tony Alamo, it's been a long and eventful road from the pop charts to the country and gospel charts. This week his "Quiet Night"/B/W "Bonita" (Alamo 333) debuts on the country charts while the album "Jesus Is Coming Soon" by Our Brothers' Keepers Quartet (Alamo 1942) debuts on the gospel chart.

"The record company started years ago, before I got into the Gospel field," said Alamo from his Nashville office. "I had a wide variety of pop artists but after I became a Christian, I completely got out of that business."

About seven years ago, Alamo began using the company as an outlet for religious music. As time went by he began expanding back into the pop realm as well as exploring the country field. "We'll listen to any type of music that is done well," he remarked. "We're going to be listening to a lot of the new talent."

Besides his own single, Alamo is most excited about the new, charting Gospel album. "Jesus Is Coming Soon" has received critical praise from consumer press, musicians and celebrities across the country. The smooth harmonies of Our Brothers' Keepers Quartet are quickly gaining the record of well-paid on gospel and Spiritual stations across the country.

Alamo is currently building a new headquarters for his company at 325 Broadway in Nashville (615)244-3803 and he looks forward with great excitement to the future.

"We want to take the time to listen to the new talent," said Alamo. "We want to hear the vital new talent and offer these performers a chance for exposure."
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Year</th>
<th>Label</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>BLESSED</td>
<td>THE WILLIAMS BROTHERS (Malibu)</td>
<td>1995</td>
<td></td>
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<tr>
<td>LOVE ALIVE II</td>
<td>ANDREW HARRIS (Light LS 1567)</td>
<td>2008</td>
<td></td>
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<tr>
<td>I GIVE MYSELF TO YOU</td>
<td>THE RANKLEN GROUP</td>
<td>2006</td>
<td></td>
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<tr>
<td>TOMORROW</td>
<td>ANDREW CROUCH (Light LS 5567)</td>
<td>2008</td>
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<tr>
<td>HEART LOAD</td>
<td>REV. MARVIN YANCY (Nashboro PA 5856)</td>
<td>2008</td>
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<td>MAKING A WAY</td>
<td>The Message (Malaco 4391)</td>
<td>2008</td>
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<td>CHOSEN</td>
<td>VANESSA BELL ARMSTRONG</td>
<td>2008</td>
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<tr>
<td>NO TIME TO LOSE</td>
<td>ANDREW CROUCH (Light LS 5963)</td>
<td>2008</td>
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<tr>
<td>WHAT TO KNOW</td>
<td>NEW JERSEY MASS CHOIR (Pre-LDP 14113)</td>
<td>2008</td>
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<tr>
<td>UNBEATABLE</td>
<td>JOHN McELHENNEY (Impact DME 7772)</td>
<td>2008</td>
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<tr>
<td>MADE IN MISSISSIPPI</td>
<td>NEW JERSEY MASS CHOIR (Light LS 5967)</td>
<td>2008</td>
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<tr>
<td>ANGELS WILL BE SINGING</td>
<td>REV. CLARENCE WILLIAMS III</td>
<td>2008</td>
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<tr>
<td>I'M GOING ON</td>
<td>REV. CLARENCE WILLIAMS III</td>
<td>2008</td>
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<td>WE SING PRAISES</td>
<td>LIGHTNING LADY (Light LS 5829)</td>
<td>2008</td>
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<td>THE HUSTLER</td>
<td>MOTIVE RO 3296</td>
<td>2008</td>
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<td>THE BROTHERS OF HIS LOVE</td>
<td>PHILIP BAILEY (Myrrh 708560-2)</td>
<td>2008</td>
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<td>ROUGH SIDE OF THE MOUNTAIN</td>
<td>REV. CLAY EVANS (Savoy SL 147255)</td>
<td>2008</td>
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<tr>
<td>PERFECT PEACE</td>
<td>REV. CLAY EVANS (Savoy SL 147255)</td>
<td>2008</td>
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<td>TRUST IN GOD</td>
<td>REV. CLAY EVANS (Savoy SL 147255)</td>
<td>2008</td>
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<tr>
<td>WHAT HE'S DONE FOR ME</td>
<td>REV. CLAY EVANS (Savoy SL 147255)</td>
<td>2008</td>
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<tr>
<td>I'M GONNA HOLD OUT</td>
<td>THE GEORGIA MASS CHOR (Savoy 7088)</td>
<td>2008</td>
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<td>HAVE MERCY</td>
<td>REV. ROBERT HARRIS (Light LS 5887)</td>
<td>2008</td>
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<td>LIGHT THE WAY</td>
<td>REV. JAMES CLEVELAND &amp; THE GMAW SOUL CHOIR (Impact DME 7772)</td>
<td>2008</td>
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<td>REV. CHARLES NICKS PRESENTS</td>
<td>REV. CHARLES NICKS &amp; THE WOLF FERRIS CHOR (Sound Of Gospel Digital)</td>
<td>2008</td>
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<td>WHEN THE GATES SWING</td>
<td>REV. OSCAR CLAY (Jubilee 7320)</td>
<td>2008</td>
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<td>MIRACLE LIVE</td>
<td>REV. BENJAMIN BRUNSON/THOMPSON COMM CHOR (Myrrh 7853)</td>
<td>2008</td>
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**SPECIAL NOTES:**
- **Blessed** by The Williams Brothers is a recent album by the iconic gospel group, featuring contemporary arrangements and emotive vocals.
- **Love Alive II** by Andrew Harris showcases a blend of contemporary and traditional gospel influences.
- **I Give Myself to You** by The Ranklen Group is a soulful expression of faith and devotion.
- **What to Know** by New Jersey Mass Choir is a powerful anthem that encourages personal growth and spiritual development.
- **Unbeatable** by John McElhenney is a high-energy track that lifts the spirits.
- **Made in Mississippi** by New Jersey Mass Choir is a testament to the groupId's musical versatility.
- **Angels Will Be Singing** by Rev. Clarence Williams III is a heartwarming reminder of divine intervention.
- **I'm Going On** by Rev. Clarence Williams III is a soaring gospel ballad that inspires listeners to keep moving forward.
- **We Sing Praises** by Lightning Lady highlights the group's vocal prowess and dynamic energy.
- **The Hustler** by Motive is a gritty and soulful expression of determination.
- **The Brothers of His Love** by Philip Bailey is a touching tribute to the enduring love of Jesus.
- **Rough Side of the Mountain** by Rev. Clay Evans is a powerful expression of faith and resilience.
- **Perfect Peace** by Rev. Clay Evans is a soothing and uplifting song that offers comfort.
- **Trust in God** by Rev. Clay Evans is a confident declaration of faith.
- **What He's Done for Me** by Rev. Clay Evans is a heartfelt thanksgiving.
- **I'm Gonna Hold Out** by The Georgia Mass Choir is a call to perseverance.
- **Have Mercy** by Rev. Robert Harris is a fervent plea for divine intervention.
- **Light the Way** by Rev. James Cleveland & The GMAW Soul Choir is a moving tribute to the power of faith.
- **Rev. Charles Nicks Presents** is a diverse collection featuring the talents of various gospel artists.
- **When the Gates Swing** by Rev. Oscar Clay is a celebratory song that welcomes the presence of God.
- ** Miracle Live** by Rev. Benjamin Brunson/Thompson Community Choir is a joyful and uplifting anthem.

**LARNELLE SINGS AND SIGNS:**
While in Atlanta for a "Feed The Hungry" benefit performance, Larnelle Harris stopped at the Berean Christian Store to autograph copies of his newest Benson recording, "I've Just Seen Jesus." Above (l-r): Bill Maddox, Berean music coordinator; Harris; Dick Engle, store manager; and Tom Rau, Splendor Production Co.
TOP 30 MUSIC VIDEOS

1. OH SHEILA Ready For The World (MCA) 2 7
2. TAKE ON ME A-HA (Warner Bros.) 1 17
3. DANCING IN THE STREET David Bowie and Mick Jagger (EMI America) 3 8
4. SAVING ALL MY LOVE FOR YOU Whitney Houston (Arista) 9 4
5. DARE ME Pointer Sisters (RCA) 7 6
6. FORTRESS AROUND YOUR HEART Sting (A&M) 11 4
7. THE WAY YOU DO THE THINGS YOU DO Daryl Hall/John Oates (RCA) 8 5
8. CHERISH Kool And The Gang (De-lite) 6 7
9. BE NEAR ME ABC (Mercury) 16 3
10. SHAME The Motels (Capitol) 4 10
11. POWER OF LOVE Huey Lewis And The News (Chrysalis) 5 13
12. BROKEN WINGS Mr. Mister (RCA) 17 3
13. PERFECT WAY Scritti Politti (Warner Bros.) 20 4
14. ST. ELMO'S FIRE (MAN IN MOTION) John Parr (Atlantic) 10 13
15. MONEY FOR NOTHING Dire Straits (Warner Bros.) 12 6
16. INVINCIBLE (THEME FROM THE LEGEND OF BILLY JEAN) Pat Benatar (Chrysalis) 15 11
17. RUNNING UP THAT HILL Kate Bush (EMI America) 27 2
18. DRESS YOU UP Madonna (Sire) 14 5
19. HEAD OVER HEELS Tears For Fears (Mercury) 21 3
20. SO IN LOVE Orchestral Manoeuvres in The Dark (A&M) 24 2
21. I'M GONNA TEAR YOUR PLAYHOUSE DOWN Paul Young (Columbia) 22 2
22. STAY UP LATE Talking Heads (Sire) DEBUT
23. BORN IN EAST L.A. Cheech & Chong (MCA) 19 7
24. VANZ CAN'T DANZ John Fogerty (Warner Bros.) DEBUT
25. DO YOU WANT CRYING Katrina And The Waves (Capitol) 13 10
26. THE OAK TREE Morris Day (Warner Bros.) DEBUT
27. LONELY OL' NIGHT John Cougar Mellencamp (PolyGram) 18 5
28. AND WE DANCED Hooters (Columbia) DEBUT
29. DON'T LOSE MY NUMBER Phil Collins (Atlantic) 28 7

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

Jeff Beck's Ambitions — One of them was to complete his latest video, Ambitious. The Epic recording artist is pictured during the shoot with fellow guitarist Jon Butcher and producer Spencer Proffer. Butcher recently released an LP of his own for Capitol, entitled "Along The Axis." Pictured (l-r) are: Butcher, Proffer, and Beck.
HOMEVIDEO MUSIC — Doomsayers have long considered music in the home video market one of the less spectacular aspects of the home video boom. Alternative programming, such as those Fonda marketing marvals (the ubiquitous Jane Fonda videos), which burned up the pops charts due to the experts’ claim, did music programming look unworthy of the cardboard they were packaged in. And while the major labels promised to stick by their music in the market, it was left to the independent recordists, with much enthusiasm. All of that is changing. Led by huge sales for Vestron Video’s The Making of Michael Jackson’s Thriller last year, the longform music video market showed signs of life. Then came the Bowie videos (for the Hysteria tour) and future Columbia videos. Marketing music homewides has now progressed to the point where we can now expect several interesting new releases: each month now, you can look for a new cassette from Huey Lewis and the News, which hit the stores this month from Warner Home Video. Last week’s column reviewed a new, and quite good, tape from David Bowie, entitled Riccochet, released by Passport Music Video. And in the coming months we can expect longform music videos from such new artists as Madonna, Frankie Goes to Hollywood, The Thompson Twins and Julian Lennon. Even Elvis Costello, ever the elusive songster, has a home video coming for November release, Sony’s Elvis Home Video, entitled The Best Of Elvis Costello and the Attractions. Pop and rock videos are not the only thing selling, however, and besides such jazz oriented cassettes as the new one from the Manhattan Transfer (Vocalise — from Atlantic Home Video), the market has expanded to include such diverse artists as Ronald McDonald and Paramount Home Video. The sudden fertility of the home video music market is surprising only for its slow arrival. And if repetitiveness was a key factor in the success of workout tapes, what could be more repetitive than music? When the kitten’s eyes catch the rapidly-repeating images and the camera’s repetitiveness reaches the bottom of the studio archives and the films can’t be released fast enough, there are to be hundreds of music acts to fill the void.

HOME VIDEO REVIEW: MARTIN MULL PRESENTS THE HISTORY OF WHITE PEOPLE IN AMERICA. This new release from MCA Home Video is a look at just what the title implies: white people — the ones with the wild goose coosers in the living room and the Weber Kettles in the back yard. As seen through the eyes of host Martin Mull, who co-wrote the script with SCTV’s Allen Zucker, they are a fairly innocuous bunch, if a little dull. And while Mull’s 48-minute documentary-styled investigative dramatization of this mostly suburban curiosity isn’t exactly exciting either, the tape is saved by Mull and Zucker’s acute sense of certain “norms” in middle class, white America, and how truly colorless they appear with almost no coaxing at all. Mull’s Mary Hartman, Mary Hartman visions of American Tupperware households are in evidence here as we are introduced to the Harrisons, a typically daddy, typical-dad, mom, four-child family of four, whose unmistakable “whiteness” is pursued down to the most uncomfortable subjects, such as parking and S-E-X. It’s a funny tape, as long as one doesn’t let Mull and Zucker’s trouncing of “white people” look like the thinly-veiled poke at actual minorities it may be. But the Mary Kay Harrisons in The Big Chill, Bizzy Izzy, or Mary Hartman, Mary Hartman is dumbfounded content as Joyce Harrison, while Fred Willard (Fernwood Night) is equally convincing as his husband Hal, Direction by Harry Shearer keeps pace with Mull and Zucker’s believable satire. Suggested rental is $24.95.

Gregory Dobrin

The Release Beat

Headlining October releases from MCA Home Video is Martin Mull Presents the History of White People In America (see review above), a 48-minute comedy starring Anthony Edwards and Linda Fiorentino, 97 mins., $79.95 suggested retail. From MCA’s Film Classics comes Fahrenheit 451, the 80’s film version of Ray Bradbury’s outstanding Sci-Fi classic, directed by the late Francois Truffaut. The film stars Oskar Werner and James Mason, 112 mins. and lists at $59.95. We’re talking classic here, and speaking of classic, MCA also brings the 1932 Boris Karloff thriller The Mummy to videocassette this month. The film runs 72 mins., with a suggested retail of $39.95. More from MCA this month is a pair of videos from MCA Columbus Pictures. The first is the 1979 thriller The Sentinel (92 mins., $39.95), and John Huston’s Wise Blood, featuring Fred Beatty and Harry Dean Stanton (106 mins, for $59.95). It may be his last term as president of the United States. The other is the screening role of the “Gipper” in Knute Rockne America, and continues as long as there’s a copy laying around. Also from MGM/UA this month is Katherine Hepburn as Grace Quigley, co-starring with Nick Nolte. The film was also released on video by Columbia, who also directed Hepburn in The Lion in Winter, for which she won an Oscar. It rents for $79.95. MGM/UA also brings the late Richard Burton to Home Video in the film version of Peter Shaffer’s Equus. The film is directed by Sidney Lumet and features Peter Firth. Suggested rental on this one is $69.95. And from MGM/UA this month include: The Sentinel (92 mins., $39.95), and John Huston’s Wise Blood, featuring Fred Beatty and Harry Dean Stanton (106 mins, for $59.95). It may be his last term as president of the United States.

A NIGHTMARE ON ELM STREET Media Home Entertainment M 790 17 13

20

A SONGS TO LIVE BY Columbia Pictures Home Video 60496 25 3

PINOCCHIO Walt Disney Video 5997 23 11

26 POLICE ACADEMY 2, THEIR Finest Assignment Warner Home Video 50028 DEBUT

27 PARIS, TEXAS CBS/Fox Video 8385 31 3

28 TUFF TURF CBS/Fox Video 8501 41 8

29 KING DAVID Paramount Video 1584 26 6

30 MISSING IN ACTION MGM/UA Home Video 60068 34 19

31 PORKY’S REVENGE Columbia Pictures Home Video 1948 63 8

32 PROTOCOL Warner Home Video 11454 33 17

33 MISSING ACTION 2 — THE BEGINNING MGM/UA Home Video MB 60068 DEBUT

34 MICKI & MAUDE Columbia Pictures Home Video 2046 27 20

35 2010 THE YEAR WE MAKE CONTACT MGM/UA Home Video MB 80059 29 17

36 KILL BILL MGM/UA Home Video MB 11433 32 21

37 THE RIVER MGM/UA Corp. 80160 37 7

38 DUNE MGM/UA Corp. 80181 36 21

39 THE COTTON CLUB Embassy Home Entertainment 1714 40 22

40 GHOULIES Vestron Home Video 5081 38 17

The CASH BOX TOP 15 MUSIC VIDEOCASSETTES CHART IS BASED ON ACTUAL PIECES SOLD AT RETAIL STORES.
DON'T LEAVE HOME WITHOUT IT — Miami Vice's one-man orchestra, Jan Hammer, is pictured with his frequent companion, a portable Probe synthesizer.

Jan Hammer: Helping Shape The New Rock Atmosphere

By Peter Berk

LOS ANGELES — Give the name Jan Hammer the wrong pronunciation, and you could be talking about some female detective in a paperback novel. Say it with the correct Czechoslovakian accent, and you're talking about the composer, arranger and performer of the scores for NBC's hit series, Miami Vice. Said properly or not, the name is being mentioned more and more these days, especially by CHR disc-jockeys playing Hammer's bulling single of the theme from Miami Vice. Moreover, record buyers are steadily taking home the recent MCA Records release of the soundtrack from the show, which contains four Hammer instrumentals (along with seven songs).

Hammer was born in Prague, Czechoslovakia in 1948 and raised in an atmoshere rich in music. By age 17, he was already a proficient composer, arranger and keyboardist. Three years later, in 1968, he was awarded a scholarship to Boston's Berklee School Of Music. Over the following years, he emerged as a formidable rock/jazz fusionist, particularly in the early '70s when he was part of the respected Mithavshiru Orchestra. Later associations with guitarist Jeff Beck and the formation of the Jan Hammer Group only furthered his reputation in music circles.

Concurrent with the build-up of his career, Hammer built his own, fully equipped and extremely sophisticated recording studio in upstate New York. There he writes, performs, records and mixes the complete scores to each Miami Vice episode.

Appreciative of his aggressive yet emotionally evocative musical style, as well as his scores to such films as A Night In Heaven and Secret Admirer, Miami Vice's producer Michael Mann chose Hammer to compose his new show's music last year. With that assignment, Hammer was in effect offered the opportunity to help redefine the approach and function of music on T.V. As it turned out, Mann and I were so pleased with what Hammer wrote for the show's pilot episode, he gave him a free rein from then on. Therefore, in a highly unusual arrangement, Hammer is sent tapes of each Miami Vice show and allowed to score them as he sees fit. "I think that gives the music its diversity," Hammer said in a recent interview. "I think it pays off in terms of how many creative challenges I can take. We never use the same cues twice. So each week I try to top what I did the last. It's not easy, but it is a challenge." Hammer and Miami Vice have, it would seem, been a whole new credibility to music on T.V., and made T.V. a viable medium for established or developing musicians. The show clearly has its roots in the music video-type blending of visual elements with contemporary music, and therein lies its appeal for Hammer. "I like to write invisible pictures into my music," he commented. "That's what music is for, to describe or express just about anything."

In light of its tremendous success, Miami Vice has predictably spawned several imitative series. "It's terrific when someone wants to copy what you've done," Hammer observed. "Still, I disagree with anyone who thinks you could pull a few houses in pastel colors, shine some neon lights, film wet streets and low angles on car tires and put a rock beat to it in order to duplicate Miami Vice. There's far more to what we do on the show. Everyone works hard to make sure there's a great deal of depth in each episode."

The one negative thing for me these days," Hammer continued, "is that people think I'm working here in some sterile, lifeless laboratory pushing buttons and turning out totally unfeelng scores for Miami Vice. But it's still me playing the music. It's not really the music those people have actually questioned, it's the way I produce it, with the aid of computers and state of the art synthesizers. There is a minority within the music community that looks down on what I do."

Clearly, though, the vast majority of people interested in pop music are quite supportive of what Hammer does. Much to his surprise, he's become a prominent figure on the pop singles chart, after years of being "thoroughly misunderstood by every single label I had been with." Like many other composers (such as Michael Gore, Giorgio Moroder and Harold Faltermeyer), Hammer has scored impressively on the charts with a purely instrumental piece of music. For him, that is the ultimate compliment and proof there is, despite what he was formerly told, pop audience ready to embrace his music.
**EDITORIAL TIMELINES** — forced MGM to postpone other relevant news regarding its Miami visit, most of them connected with the winds of good fortunes befallen on RCA International.

**FIRST WE MERGE**... The merger between RCA Records and the Bertelsmann organization, which functions in the Spanish market under Discos Ariola, reunited several Ariola artists — like Jose Jose and Juan Gabriel — with their original label, while adding the talents of Camilo Sesto and Rocío Durcal to RCA's stand, which includes Menudo, Emmanuel and Jose Feliciano. La gente del perito already had secured the distribution of the class A&M line, where quality has always preceded quantity. At a managerial level, the merger provided an almost equitable distribution of power: RCA would take over the Western Hemisphere operations of both labels, while Bertelsmann would retain control of most of the Eastern half.

**SECOND, WE DISTRIBUTE**... I ran into Mario de la Higuera, vice-president of RCA International while in Miami, and extended my congratulations in the various distribution deals effected with Hacienda Records — a ranchera label with established stars like Lisa Lopez, as well as with Algar and Kahaney Records, well-respected, though generically conflicting merengue labels. In his usual affable manner, Mario reiterated his commitment to bring a wider variety of music to the company.

That night, during dinner with some business executives, it was whispered that RCA International was ready to contract for the distribution of the EMI and HispanoVox labels (EMI had taken over HispanoVox in 1984), victim of a bidding war with CBS International. If this scenario were to occur, all warmed up with good logic, it would coincide with the previously mentioned forces with former EMI superstars, who left Nipper's hands to sign with EMI in 1983, 1984— Grammy winner Luis Miguel, and unexpectant but consistent favorite Danois, HispanoVox, the icing on the cake, only brought along people like Spain's divo Raphael, and impacting singer/composer Jose Luis Perales.

The marketing of this stellar constellation goes beyond the potential smash created by an individual artist's recording; it would allow a company like RCA to increment its already considerable archives of past materials, allowing for more numbers — and more creative — compilations of these artists' old hits.

**THIRD, LET FRIENDLY PRESS BARK UP WRONG TREE** — the first call placed upon my return was to Mr. de la Higuera's office. Opening question, leaning toward a less serious side: "Are you guys buying EMI HispanoVox?" Mr. de la Higuera answered a categorical "NO," adding in a less serious tone words to the effect that "RCA isn't as rich as it's rumored."

**HINT #2** came when, upon calling EMI's Latin office in Los Angeles, we were informed that said division has been transferred to Miami — home base to RCA International. Hmmm. **HINT #3**. Both Masters de la Higuera and Oscar Llord, EMI's executive in charge of its Latin Division, were in New York during the last week of September, meeting with other company officials at RCA Records' headquarters at 1133 Avenue of the Americas.

**PREGUNTAS, NO ANSWERS NEEDED** — Why would Mr. de la Higuera deny a confidential secret — even on the record — when running constantly rampant in business circles? Worse of all, whom would I tell? And still more importantly: what's left for the competition?

**WITHOUT A DOUBT** — the party most affected by these transactions seems to be CBS Records. But are they that badly affected?

Several savants claim they are not. With Julio Iglesias and the up-coming Miami Sound Machine, CBS has made a mark in the Anglo market which RCA must still follow. Of the two major Hispanic stars lost, CBS figures to retain at least one: Jose Luis Perales, who is rumored to have signed with CBS International. Raphael's contract with HispanoVox has expired, making him, in sports terminology, "a free agent." In anticipation, it is rumored that the three years distribution deal signed by RCA with EMI/HispanoVox allows CBS a minimum of two years to continue distribution of the latter's products.

My own humble conclusion is that all this wheelin'-n-dealin' puts the pressure on RCA International artists, as well as on the company itself. An RCA artist may knock another labelmate from the airwaves when radio programmers, fearful of being tagged as a "pro-RCA station," will police and control the amount of RCA-related products played.

More importantly, every RCA/Ariola will have to sell, albeit be dropped from the multi-million sellers roster. Hence, the breeding and nurturing of marginal artists who gradually rise to superstardom sometimes with a single executive's faith as only support, will also disappear. As I suspect will the old gladiators, former big sellers who used to be kept around for loyalty's sake.

"WELCOME TO THE HOME OF THE HITS" — became an early slogan of an infant RCA International. Nowadays, it might be more appropriate to say "WELCOME TO THE HOME OF THE HITS!"

Tony Sabournin

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**RAIO**

**MOST ADDED**

WOJO — Chicago — Carlos Nuno Zerimar — "Solo suena"
Lani Hall and Roberto Carlos — "De repente el amor" — Discos AVM

**STRONG ADDS**

Rocio Banquells — "Abrazame"
Lolita — "Estupido"
Camilo Sesto — "Ven o voy"
Taty Sales — "Si te vas"

**STATION ADDS**

WKDM — New York — Jimmy Jimenez
Taty Sales — "Si te vas"
Julio Mateo — "Primavera"
Marcelo Franco — "Maldita primavera"
Sonja Alfonso — "Debo estar loca"

**RETAIL**

**HOT SELLER**

Hermanos — "Cantare, cantarás"
CBS Records

**STRONGEST SALES**

Miami Sound Machine — "Conga"
El Gran Combo — "Innovaciones"
Julio Iglesias — "Libra"
Johnny Ventura — "El Hombre y su Musica"

**STORE REPORTS**

Librerias Giron — Chicago — "Recuerdos II"
Hermanos — "Cantare, cantarás"
Rocio Durcal — "Canta a Juan Gabriel"
Los Bukis — "A donde vas?"
Lucios & Grupo Yndio — "Yndios"

**INTERNATIONAL RECORDS**

International Records — New York City

**MUCHO MAS**

International Records — New York City

Richard Rodriguez — "Cojelo Leon"
Los Bukis — "Gravatismo"
Fustao Rey — "De que priva Maria?"
Various Artists — "Los 15 Super Exitos del Merengue"
Cacho Vacoy — "Ay Amor"
HOT NEW SELLER

Miami Vice — MCA

STRONGEST SALES

Dire Straits — Warner Bros.
J. Couger Mellencamp — Riva
S. Wonder — Motown
W. Houston — Arista

STORE REPORTS

Strawberries — Boston
Miami Vice — Dire Straits
S. Wonder — W. Houston
K. Bush — Dire Straits

Tower Records — Seattle
S. Wonder — Miami Vice
K. Bush — Thompson Twins

Harvard Coop — Boston
Talking Heads — S. Wonder
J. Collins — Dire Straits

Tower Records — San Diego
S. Wonder — Dire Straits
B. Springsteen — Dire Straits

Tower Records — Campbell
S. Wonder — Miami Vice
P. Collins — Dire Straits

Great American Music — Minneapolis
Dire Straits — A. Ha

Lieberman — Dallas
B. Springsteen — Dire Straits

Round Up — Seattle
Dire Straits — B. Springsteen

City One Stop — Los Angeles
Dire Straits — S. Wonder
F. Jackson — Dire Straits

Wherehouse Entertainment — Los Angeles
Dire Straits — W. Houston
P. Collins — B. Springsteen

Downtown — Chicago
Miami Vice — S. Wonder
F. Jackson — A. Ha
J. Collins — Dire Straits

J&R Music World — New York
Talking Heads — Sting

Greensboro Record Center — N.C.
Dire Straits — J. Collins

Camel Records — Los Angeles
Thompson Twins — The Cure

Believe In Music — Michigan
Loverboy — W. Houston

RETAILER'S PICK

Retailer: Alan Goldsher
Store: Jazz Record Mart
Market: Chicago
Album: "Them Dirty Blues"
Artist: Cannonball Adderley
Label: Landmark

Comments: "Some say this album is Cannonball's magnum opus. This is the first re-issue since the original days and probably the best representation of the legendary Cannonball Adderley Quintet."

SHOP TALK

NARM MEETING UPDATE — While discussions of the 4x12 cassette package dominated the recent Retailers/Manufacturers Advisory Committee meeting in San Diego recently, other important topics were discussed. John Farr of Target Stores, responding to manufacturers' marketing programs said, "Basically, we like deals, discounts and dating." He warned that all configurations should be treated equally. He denounced recent efforts by some companies to give better terms for cassettes and CDs resulting in an unnatural, artificial death for vinyl. The Heilich of Great American Music called for labels to produce music videos in consistent packaging with selection numbers clearly visible. On the current rating row, Jim Bonk of Cameoel Music commented, "From an economic standpoint, this is a hell of a time for our business to suffer from negative attention, with the Holiday season and so many 'Gift Of Music' dollars lying just around the corner." Bonk suggested the record industry avoid the sort of lost revenues experienced during the sugar, soy and beef industries when their products' image suffered. "I would rather act today," he said, "than have to react later." To this end he recommended that the industry police itself and position itself in the positive, highlighting efforts like U.S.A. For Africa and Farm Aid. In other news, Paul Smith of CBS in a talk called "The Changing Environment For Pre-Recorded Music," gave up-to-date statistics on consumer buying trends. The study showed that the major consumers of cassettes are under 18 (preferring cassettes 75 percent to 25 percent for LP), and over 35 where cassette buyers outnumber LP buyers to 65 to 35 percent. Those 18 to 35 still prefer LP equally to cassette. Racially, whites prefer cassette over LP to 60 to 40 percent, while blacks/others prefer LP 55 to 45 percent in these two age groups. LP is not as imminent as some may believe. According to CBS figures, there is a core population that prefer LP and always will.

RETAILER IMPORT REPORT DIST. — This October, Important Records and Record Bar are joining together in an independent label promotion. 88 of Record Bar's 192 stores will be participating in the promotion dubbed, "(These Records Are) Rated 'A' For Alternative." Three separate ads featuring four titles each will appear in 12 markets over a four-week period. The first week will feature on DB Records, Jonathan Richman on Twintone, Billy Bragg on CD Provinces and Alex Chilton on Big Time. The second week will feature Black Flag on SST, DOA on Alternative Tentacles, Mission of Burma on SST and Upright Citizens on Better Youth Organization. In the third week, four titles from the Relativity label are featured by Gene Love's Jezebel, Xymox, Tangerine Dream and Coeuch Twince. All 12 titles are ready for the four weeks of October, in conjunction with the sale, a display contest will award the lucky designer with copies of all the records featured in the promotion.

VIDEOSHAKES: "Wired At" Yankovic was on hand at the Broadway & 49th Street Video Shack to sign autographs Sat., Oct. 5. The appearance was to promote "The Complete At" video cassette.

COMPACT DISC NEWS — PolyGram's compact disc plant in Hanover marked its third anniversary last month on August 17. 36 million CD's have been produced on the 285-labels using 4,000 titles. Dire Straits' "Brothers In Arms" leads the way having sold 200,000 units worldwide.

Stephan Padgett

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

RETAILER PROFILE

Store: Budget Tapes And Records
Market: Anchorage, AK
Manager: Kenny Bell

When someone from the lower 48 tries to imagine life in Alaska, visions of the polar ice cap, an endless winter and igloos often spring to mind. It is hard for these plains dwellers to remember that Anchorage has boomed in the decade since the pipeline and that a quarter million people call it home. Budget Tapes And Records opened eight years ago and in the past four years has added two more stores.

Budget Tapes And Records is a franchise operation. With one base in Denver and one in Seattle there are close to 80 stores in the west. Mike DeGuerre owns the three Anchorage stores, with Mike Battistelli and Kenny Bell owning shares and managing one store each. Bell manages the oldest store, the downtown section and was, prior to this, the manager of a Peaches store in Memphis.

"Of the Seattle-based stores, the store that I'm the manager of and the store that Mike Battistelli is the manager of, we're the number one and two stores in the chain," boasted Bell. If this isn't enough to shake your preconceptions of life on the frontier, Bell also asserts that the product he sells is pretty much the same as he sold in Memphis. "My number one seller right now is Dire Straits. At this particular location I sell pretty much mainstream and popular music anywhere in the country up here," said Bell "The mystique that Alaska is igloos and Eskimos . . . Anchorage is a city just like any other city. There's a lot of pride in Anchorage," he added.

"The store I run now is quite a bit smaller than the Peaches store I ran in Memphis, but the product turn that I get up here is greater than I got down there. For the size of store that is, it's incredible the amount of product I turn," said Bell. Bell stated that his clientele has been very faithful and that he is very proud of the relationship he has been able to develop with them over the years. As far as record stores go, Bell has little competition. "We're pretty much it," he said.

"About six months ago Budget began selling concert tickets. This has been a very successful venture. The growth of Anchorage as a metropolis has made it a popular stop for artists on their way to the Orient. Eric Clapton played on the 11th and R.E.O. Scorpions and Barry Manilow all have scheduled dates here.

CDs are 10 percent of Budget's business, claims Bell. In the year and half Bell has sold CDs, he's seen them jump from barely one percent of his business to 10 percent just recently. Mainstream pop titles like Dire Straits and Bryan Adams do well, while more youth oriented metal acts sell better as cassettes.
California Flea Market Raided
For Alleged Counterfeit Tapes

NEW YORK — A flea market held at the Contra Costa County Fair Grounds in Antioch, CA, was raided on September 28, 1985 where 2,234 alleged counterfeit cassette tapes were seized from three market vendors.

The Contra Costa County Sheriff's Department, assisted by RIAA Anti-Piracy personnel, seized 594 tapes from Henry N. Wilson of Lod, 206 tapes from Theodore A. Chavez of San Lorenzo and 1,434 tapes from Caroline Navarro of Martinez. The three were charged with violating California's Counterfeit Trademark and True Name and Address Statutes and the sale of fraudulent merchandise and were then released.

The seized tapes were all works by American Top 40 artists.
Mel Torme
THE PARK TEN, N.Y. — Mel Torme deserves a lot of credit for the way he performs in jazz clubs. While many singers of his stature haunt the lounges and showrooms of gambling casinos, Torme likes nothing more than being in for a couple of weeks in a room where he can smell the people. Give Torme an intimate little hotel like the Park Ten, and a hot-trot jazz trio like Mike Renzi, Jay Leonhart, and Donny Osborne, and he is a happy singer. Second of all, Torme doesn't — like other singers of his generation — let his material wither on the vine. He is constantly adding to his act — both newer songs like, on this occasion, the questionable "Arthur's Theme," and such items as a spit-polished medley of goodies from MGM musicals ("You Are My Lucky Star," "Singin' In The Rain," "Good News," and about 10 others). And, third of all, Mel Torme's voice, that old "Velvet Fog," stays in impeccable shape. Mel Torme turned 60 just before this engagement began, and I caught the third and final set of a 17-night engagement, but not a note — not a note! — was out of place. The set was generous and typically Tormean — ranging, along with the aforementioned material, from smaltzy, yet gorgeous, ballads ("The Folks Who Live On The Hill"); to schtick-laden, but on the money, scat features ("Lady Be Good," "Pick Yourself Up") to well-connected medleys (an "all medley" — "All of You," "All the Things You Are," "All of Me"). The trio, throughout the entire set, was right in Mel's wheelhouse.

The Park Ten tends to be a little voice-oriented two years ago by the closing of Marty's and, like the Blue Note in Greenwich Village, bring in the vocalists. With Peggy King, Susanah McCorkle, and Sylvia Syms on deck, things should stay hopping on 34th Street.

Lee Jeske
Squeeze
THE PIER, N.Y.C. — Oh, those wonderful Squeeze nuggets — the quirky hooks, the infectious, esoteric progressions, the witty lovers' almanacs — all the things that made the band's '82 split a serious occasion for Kleenex. Though it looked like "In Quintessence," "Another Nail In My Heart," and "Up The Junction" were to become more way-station almost-hit stops and Squeeze was simply to be filed in the "might have been greats" category. Difford, Tilbrook and company were not content to be just another cog in the rock and roll wheel of fortune. A regrouped Squeeze hit the Pier, primed to thumb noses at the fates who once made them wobbly. Unfortunately, the fates may have the last laugh after all.

As far as the old material goes, Squeeze is still right on target. "Black Coffee In Bed" and "Take Me 'I'm Yours" casts a spell as strong as ever, with Glen Tilbrook's sweet but thin vocals bouncing off Chris Difford's bassline ones. "Pulling Mussels" and "Tempted" taut instruments so seamlessly all you felt was the exhilarating overwash. The band got into trouble with the new tunes, however. Maybe it's Laure Latham's influence (he produced their upcoming A&M album, "Così Fan Tutti Frutti"), but the unstructured melodies and obtuse synth crashes of "The Last Time Forever" and "By Your Side" didn't sit well with the band's otherwise enthusiastic audience. Squeeze have always opted for unique song constructions — sophisticated, slightly off-center, but always hummable. No more. The new cuts wander through weird modulations, rely on moody, mushy keyboards and are burdened by heavy synth-drums effects. The "nuggets" helped redeem the show, as did the inimitable Joelle Holland — who pounded out inspired madrigal's booties, did jitterbug foot-slides and introduced the members of the band (drummer Gilson Lavis "who makes Buddy Rich look pretty poor," bassist Keith Wilkinson "the greatest surrealist, if not since Dali," etc.) like a campy court jester. But even Holland's wicked cawing couldn't save Squeeze from a performance that never took off.

Robin J. Schwartz
Don Henley
IRVINE AMPHITHEATRE, IRVINE, CA — Whenever a major rock band splinters, it is interesting to see which members are able to make the transition successfully, and which members struggle to retain the poise, the pride, and the passion of the group. After a somewhat stormy career, the potential for major successes and/or failures was evident, yet the two major songwriters of the group — Glenn Frey and Don Henley — have proved more than up to the solo task on vinyl, and other performances showed that he is indeed a lone Eagle flying high.

Though lead vocalist on such classic Eagles tracks as "Life In The Fast Lane" and "Hotel California," Henley was the band's drummer, yet his presence on the stage was indeed more confident. Fronting an eight-piece group, Henley kicked off this hometown show with the crowd-pleasing "Building The Perfect Beast," then settled into his love of "Ding-Dong!" and "Not Enough Love In The World," the singer/songwriter showed from the start that there was no need to fill air with such tunes as "Sea Cruise" which fleshed out former bandmate Glenn Frey's recent solo show.

Taking to the drum riser halfway through the performance, Henley did full homage to his former group, with a crowd-pleasing "Witchy Woman" and later "You Never Know (drummer in The Fast Lane)," Proving to be an able timekeeper, Henley displayed the versatility that made the Eagles such a consistent group, and commercially viable group during the '70s. Yet it is the streamlined and sophisticated sound from the stage that was there was no need to fill air with such tunes as "Sea Cruise" which fleshed out former bandmate Glenn Frey's recent solo show.

With a potent mixture of modern coolness and latent romanticism, Henley's current single "Sunset Grill" first caught the audience's enthusiasm with its images of desperation and lost dreams. The cut's casual instrumentation and Tom Petty-like instrumentation showed the growth of Henley's songwriting and that he is still one of rock's pop/rock stars, rather than simply following trends. This was even more apparent on "The Boys Of Summer (After The Boys Of Summer Have Gone)," Henley's number one single which brought the house down. As with many of his best Eagles tunes, the song is a cynical look at life in which Henley himself seems familiar with, which retains a glimmer of hopefulness in the harsh glare of reality.

Finally returning to the standing crowd to perform a slick version of the classic ode to Los Angeles, "Hotel California," the band's instrumental arrangement which Henley himself seems familiar with, which retains a glimmer of hopefulness in the harsh glare of reality.

Peter Holden
GLENN FREY GOLD/DUPLICATE PLATINUM AWARDS — Following a recent appearance at the "Rock And Roll Hall of Fame," MCA president, Harold Childs, described the event as "an exciting night for all involved." The awards ceremony was attended by such luminaries as sir Elton John, Paul McCartney, and John Lennon.

Also present at the ceremony were Glenn Frey and Don Henley, who accepted the gold album for "The Allnighter" and a double platinum album award for the "Hotel California" album. The awards were presented by MCA Records, which has enjoyed a successful year with the release of the "Hotel California" album.

Cash Box/October 19, 198
Peter, Paul

and Mary

UNIVERSAL AMPHITHEATRE, L.A. — Peter, Paul and Mary's sold-out concert September 13 was an exercise in time travel worthy of H.G. Wells, Irwin Allen, or Steven Spielberg. With the free-flowing, soul-searching voices of these talented and durable performers permeating the Universal Amphitheatre, it was easy to feel transported back to the fever-pitched, tormented 60's. Sure, a lot of the people in the audience had thinner hips, thicker hair and stronger convictions back then, but for most, rebellion has given way to compromise just as flashy Mustangs and Volvos have given way to station wagons and Buick Regals. Yet, it only for three short hours, these same people were pulled into an almost spiritual reverie which seemed to transcend any awareness of just how much time has really passed by.

Two vital aspects of the concert made the evening particularly special. Firstly, Peter Yarrow, Paul Stookey and Mary Travers were, and most significantly, still are, superb singers. Time hasn't eroded any of the flawless, crystal-clear vocal (and instrumental) gifts which helped propel them to the forefront of the music industry. Although the gentle harmonies and folksy melodies of Peter and Mary's classic, folkelike songs of Peter, Paul and Mary so perfectly expressed the passions of yesterday, the voices still blend beautifully and the words still prove relevant today. Secondly, the concert, designed to celebrate the group's 25th (light) anniversary, had a light, joyous feel to it, and therefore avoided being simply a depressing reminder of time gone by. Somehow, Peter, Paul and Mary skillfully wove in the fabric of the past with elements of the present. The result was the best of both worlds.

Through standards such as "Puff and "Leavin' On A Jet Plane" and powerhouse recent works such as "El Salvador," Peter, Paul and Mary not only offered their own challengingly effective and sublimely ethereal harmonies, but also encouraged members of the audience to join in, making the event, in fact, seem much like a peace rally.

Clearly, all three performers still regard their music with the same level of emotional intensity and sincerity they've always demonstrated. Moreover, despite disparate lives since their 1970 break-up, all three still maintain a love not only for each other, but for their music and what it stands for.

The only problem with the concert, however, stemmed from a 45 minute post- intermission segment during which each of the three singers took the stage alone and showcased his or her own special abilities. While each naturally offered tremendous vocal performances, the extended conversations with the crowd stayed too far away from the evening's main thrust by revolving around predominantly humorous personal anecdotes and observations. While it was interesting to learn what makes each tick without the other two present, there seemed to be void nonetheless until the trio re-emerged from the wings and the concert at least resumed its natural course.

At the end of the evening, the crowd offered wildly exuberant applause and a predictable, entirely justified standing ovation which brought the singers back for three more numbers, including the haunting classic "Blowing In The Wind" and the rollicking "If I Had A Hammer." When the show concluded it took more than a few moments to remember Johnson was long gone, Laughter was off the air, and Vietnam was really finally over.

Peter Berk

Melissa Manchester

THE UNIVERSAL AMPHITHEATRE, L.A. — MCA recording artist Melissa Manchester is a vocalist's vocalist. She's also a musician, a songwriter and an actress. And while her music hasn't exactly topped the charts, in recent years, she's been a constant musical entity. Her tunes are nice, but they aren't the only things that sell records, and they certainly aren't necessary for pleasing fans. Hits do create and develop new audiences, but just how far should an artist go to do this?

Such was the question this reviewer found himself wondering during Manchester's Friday night date here. Her latest LP, "Mathematics," is also her first for MCA, and it smacks of the kind of commercialism not ordinarily associated with artists of Manchester's sensibility. Somehow, the singer of such tuneful feasts as "Come In From The Rain" and "Just You And I" doesn't fit into the mold of a bubblegum singles singer. Singh them she did, however, and Friday's show was peppered with such tuney-bop tunes as the new "Energy," and 1982's "You Should Hear How She Talks About You." Her band was tight, featuring backing singers Sue Stephenson and Michael Hamm, and well conducted by Tom Salisbury.

Matching Manchester's attempt at a youthful, technoc-pop image, was a cranked-like, geometric set artfully designed by Larry Hitchcock. Ian Peacock's Lights accentuated Hitchcock's design magically.

And while the clean lines and delicate lighting of this backdrop had an invigorating effect on the audience, and the singer was even further enhanced by it. The set looked over Manchester and her band like a halo, setting the stage for events to come.

Near mid-show, however, this striking piece of set design was shrouded behind a black scrim, as if to "say goodbye" to the new, glitzy Melissa Manchester for awhile, and "hello" to the singer/songwriter whose lyric and melodic expression is often intense and sometimes joyous.

"Singing, like acting, is about characters," Manchester declared as she tore away her shiny jacket and blouse to reveal a black skirted outfit. The hooker look was completed with a purple feather boa, as the singer lead us into a symphonic "For The Working Girl." Her most dramatic endeavor came with "Grace and John," a gentle ballad about aging, which saw her sitting alone on a stage on a stool, lit by only a white spotlight.

Manchester performed a torchy Gershwin medley before plunging into the very Las Vegas "All Tied Up" and a terminally cute "It's In His Kiss." Clearly, her tenor-bop after ego had taken over once again, with all it's pink spandex might. Only a refreshingly simple A Capella version of "No More Tears," performed seated at stage's apron, was to remind this reviewer that she hadn't dreamt that other singer.

Gregory Dobrin

LOOKING LIKE A MILLION — Whitney Houston was surprised on stage at the Greek Theatre in Los Angeles when Arista president Clive Davis came out to present her with a platinum album. The plaque represents over a million sales of her debut Arista LP, "Whitney Houston," which is currently in the top 5. Houston will soon begin a series of headlining concert dates, including a performance at New York's Carnegie Hall.

Robin J. Schwartz

WHERE ALL THE NEON LIGHTS ARE BRIGHT — BMI recently joined songwriters Barry Mann and Cynthia Weil at New York's Bottom Line for "Just Once... A Love Story About Feeding The Magpie," a musical showcasing the hit tunes the pair has created over the last 25 years. Shown performing the songwriting team with a special commemorative gift (I): Joan YarmZ, BMI vice president, public relations; Mann, Weil and John Ansara, BMI executive director, writer relations.

THE RITZ, N.Y.C. — It's a good thing Paul King knows how to pace himself. With an endless loop of kung fu kicks, courtier's bows, extract frame strips and kabinet precessances, he could easily rupture something if he weren't careful. Fortunately, he's got it all under control. Emphasis here on control. It's virtually impossible to watch anything but this man when he's on stage. Forget the petulant style of his long black locks and High Street attire. The angular leader of King (Epic) is more than a voice with a haircut; he's a man with charisma. And charisma can excite all manner of evils — even a boomy mix and sometimes cloying repertoire. Though foibles, though annoying, lose much of their jagged edge as they dim in Paul King's shadow.

With its almost goody-two-shoes philosophy, bad boy postures (you should see what Paul King does to a mic stand) and glamrock-influenced guitar-meets-funk/dance base, King straddles optimism, rebelliousness and danceability all at the same time. Not surprising when you consider their motto: "Most people wear their hearts on their sleeves; we wear our soul on our boots." But it's the darker side of King that intrigues far more than the Pollyannish positivism. "Love & Pride" and "Don't You Hold My Hand" pack less punch than the creping malevolence of "And As For Myself" or the suggestive offbeatness of "I Kissed The Spicy Ice Cream." And the blatant come-on with "...But I'm Not Finished" doesn't suit the band's style better than the solidarity strains of "Unity Song" or the frustrated placidness of "Fish." King's difficulty is not so much style versus substance as it is parish versus preacher status. A more consistent match of his themes to the rebellious and contrasting nature of its look could give King the band a flair to equal King the man's. And that would really be something to watch.

Gregory Dobrin
A Customer Survey

By Jude Lyons

Location: The WIZ
Broadway & 96th St, N.Y.C.
Day: September 17, 1985
Time: 3:30 pm

Age: 30
Number of Purchases Per Month: 10-15
Titles Purchased: "Like A Virgin," Madonna;
"Fiddler On The Roof," "Conversations,"
Stephane Grappelli & L. Subramaniam
Configuration: Album
Comments: "I heard them on the radio, probably KISS or WPLJ. I liked the songs so I bought them."

Age: 50 and 12
Number of Purchases Per Month: one to two
Titles Purchased: "Like A Virgin," Madonna;
"Fiddler On The Roof," "Conversations,"
Stephane Grappelli & L. Subramaniam
Configuration: Album
Comments: "I bought Madonna for my goddaughter here. She loves Madonna ever since she saw her concert. She listen
to Z100. The other albums are for a gift and for myself."

Age: 14
Number of Purchases Per Month: Three
Titles Purchased: None
Configuration: Album
Comments: "I bought 'Freedom' by Wham!, but the records here are much more expensive than I remembered."

Age: 12
Number of Purchases Per Month: Two
Titles Purchased: "1999," Prince
Configuration: Album
Comments: "I love 'Purple Rain' and I heard his latest album from my sister. I like his style so I wanted to buy one of his older albums."

Age: 15
Number of Purchases Per Month: Two
Titles Purchased: None
Configuration: Album
Comments: "I want the new Kiss Album. I called Kiss' management and they told me it would be in any major record store
.today. They didn't have it."

Age: 10
Number of Purchases Per Month: Four
Titles Purchased: "90125," Yes
Configuration: Album
Comments: "My friend played me their record last week. It was the first time I heard of them. I really like Yes' sound."

FULL-HOUSE ROCK — Martin Shaw (l), who plays Elvis Presley in the show Are You Lonesome Tonight at the Phoenix Theatre, London, receives a Golden Boxset 50th Anniversary Edition of his Greatest Hits. Also receiving a set is Simon Bowman (r), who plays the younger Elvis in the sell out show. Making the presentation are three representatives of RCA Records: Madeline Kasket (far l), press officer; Roger Simon, merchandising manager and Carin Haggerty, press officer (far r).

Giaco And LeBeau's Pro-Motion

(continued from page 7)

heavy metal act," said Giaco. "We put her on black radio in New York." Indeed, WKTU and WBLS added "Everyday People" and established the song as Jett's first crossover hit.

Despite being a new company, Pro-Motion doesn't take on every project that comes along. "There's got to be the gut
reaction," said LeBeau. "We've got to really believe in a record before we take it on," Giaco noted.

The company has also deviated from the norm in the way it charges its clients. "What most promotion companies do is charge one lump sum or if it's for radio, they charge by the week," LeBeau commented. "We think weekly retainers are

MAYOR BRADLEY SPEAKS OUT AGAINST LABELING — At a recent press conference Los Angeles' Mayor Tom Bradley became the first elected official to publicly proclaim his support of the Musical Majority in opposition to rationing or labeling records, as proposed by the Parents Music Resource Center. Pictured at the press conference (l-r) are Irving Azoff, president of MCA Records; Michael Des Barres of Power Station; Mike Rosenfield of Frontline Management; Kim Carnes; Tim Sartor; Gary Gerash, vice president of Geffen Records; Danny Goldberg, president of Gold Mountain Records and founder of the Musical Majority; and Mayor Bradley.
NELSON RIDDLE, Famed Composer/Conductor, Dies At 64

By Peter Enco

LOS ANGELES — Nelson Riddle, the prominent composer, arranger and conductor noted for his lush and innovative music over the past 40 years, died last week at age 64. Riddle had maintained his usual demanding schedule, but had been in declining health in recent years due to liver ailments. On September 30, he was taken to Los Angeles’ Cedars-Sinai Medical Center where he succumbed as a result of kidney failure.

Throughout his career, Riddle always seemed able to gauge and respond to changing musical tastes, and often substantially influenced them himself. While many of his contemporaries plummeted to obscurity long ago, Riddle and his music somehow stayed in vogue. For a generation of music lovers living in the wake of World War II, he was the progresive, unconventional arranger in great part responsible for the popularity of Nat (King) Cole. Over three decades later, Riddle enjoyed a musical rapport with an even wider audience thanks to his work with Linda Ronstadt. From start to finish, whoever the singer and whatever the material, Riddle’s arrangements, melody, style and sophistication were consistent Nelson Riddle trademarks.

Only 12 years after his birth in Hackensack, New Jersey on June 21, 1921, Riddle was playing the trombone and on his way to a career in music. During the ’40s, he became a staple on the big band circuit, during which time he mastered many of his varied musical skills. After serving in World War II, he was hired as an NBC staff arranger and later as music director for Capitol Records. In this latter capacity, he quickly moved into the music business, and in the early ’50s for his free-flowing, sultry and emotionally charged arrangements for Cole, the most famous of which was and still remains, “Mona Lisa.”

During the ’50s, Riddle hooked up with Frank Sinatra, and for both, the timing and the teaming were ideal. The two soon were responsible for a string of top-selling albums, including “Only The Lonely,” an R&B LP that eventually sold over a million copies. And “What’s New,” much later on. Along the way, Riddle worked with such prominent performers as Ida Lupino, Peggy Lee and Johnny Mathis. In 1956, he won the first of two Grammy awards for “Cross Country Suite.”

Riddle’s career took a new turn when he composed music for the TV series, The Untouchables. From that point on, he was in constant demand from the television community, and wound up working on many dramatic and variety programs, ranging from The Man From U.N.C.L.E. and Batman to Rowan & Martin’s Laugh-And-The Smothers Brothers Comedy Hour. It was Riddle’s theme to Route 66, which garnered the most attention and became a pop single hit in the early ’60s.

The transition from television to film was a natural one for Riddle, and after The Untouchables, he scored and/or arranged for dozens of pictures. Among these were St. Louis Blues, Paint Your Wagon, L’Ili Abner, On A Clear Day You Can See Forever and, in 1974, The Great Gatsby, for which he won an Academy Award for best music adaptation.

Despite frequent live dates with the Nelson Riddle Orchestra on through the ’70s, Riddle’s recording career definitely slowed down. With the exception of an album with Ella Fitzgerald, he seemed to have left that facet of his work in the past. All that changed in 1983, however, when Linda Ronstadt, anxious to forge an entirely different musical image, met up with Riddle to record the Elektra/Asylum LP, “What’s New.” The album not only proved a chart-topping success, but earned Riddle his second Grammy Award. The unlikely duo went on to record a second album, “Lush Life,” and recently completed a third, which should be released early next year.

In a statement, Ronstadt had this to say about Nelson Riddle: “What he did as a composer and arranger was unique and irreplaceable. He was one of the true geniuses of American popular music and succeeded like no one else in writing jazz into the orchestra without compromising either musical genre. I am grateful for the friendship we shared and for the music we made together. I am very sad that it will be no more.”

HERE IS WHAT THIS — MCA recording artists What Is This recently played the Club Lingerie in Hollywood where the trio performed material from their new Todd Rundgren produced self-titled album. The Los Angeles-based band is currently preparing to embark on a national fall/winter tour. Shown backstage bottom row from left: Chris Hutchinson and Jack Irons of What Is This; Nan Fisher, director/National Field Sales, MCA Records; John Donnellan, MCA Records. Top Row From Left: Steve Moir, vice president of A&R, MCA Records; Alain Johannes of What Is This; John Schaeberger, vice president of AOR Promotion, MCA Records; Rich Broadbent, vice president of A&R, MCA Records; Thom Trumbo, vice president of A&R, MCA Records.

Buddy Rich Drums In All Formats

By Lee Jeske

NEW YORK — Buddy Rich and his big band went into One Pass’ King Street Studios in San Francisco on April 3 and played a selection of new material and old, including the band’s oft-requested “West Side Story Medley,” “Norwegian Wood,” “The Long, Long Trail” and “Channel One Suite,” and such big band oldies as “One O’Clock Jump” and “Love For Sale.” By the time Christmas rolls around, those two sets—or portions of them—will be available as a triple LP.

October 22, 1960 — Dwayne Hickman, TV’s popular Dobie Gillis, makes his LP bow this week in a Capitol LP, “Dobie.” Carl Haverlin, president of BMI and a Civil War buff, is one of five appointees named by Governor Nelson Rockefeller to the New York Civil War Centennial Commission. Bob Schwartz, president of Laurie Records, last week announced the dissolution of singing stars Dickie Valentine and The Belmonts. Dion will henceforth record as a single and pursue his show business career in all phases as a solo performer. The Belmonts will continue as a trio. Star MGM thrush Connie Francis will make her New York nifty debut in a big way: she has been signed to headline a two-week engagement at Julie Poddell’s famed Copacabana . . . Earlier this year, Bobby Darin and Paul Anka scored at the nitey. Disneyland Records is presenting its line-up of new product tied in with the $150,000 “Trip to Disneyland” contest. Disneyland has introduced a new line of 294 kiddle records — the “Little Gem” series — in $4.50 and $6.78 RPM speeds. Pick of the Week: “Hansel & Gretel (Hold Back The Dyke)”/“Tears From Heaven.” Steve Lawrence. Lots of strong-sounding teen charm in the singer’s reading of “Hansel & Gretel.” Gretel wants a hero, and finds one in Hansel, who in this tale is the fellow whose thumb prevents disaster. Plot is decked out in a bright rock-a-cha-string sound. Can succeed in a big way. Fine teensounds in the upbeat couples. Number one albums: Mono — “String Along,” Kingston Trio; Stereo — “Nice ‘N Easy,” Frank Sinatra.

25 Years Ago

In Cash Box

October 22, 1960 — Dwayne Hickman, TV’s popular Dobie Gillis, makes his LP bow this week in a Capitol LP, “Dobie.” Carl Haverlin, president of BMI and a Civil War buff, is one of five appointees named by Governor Nelson Rockefeller to the New York Civil War Centennial Commission. Bob Schwartz, president of Laurie Records, last week announced the dissolution of singing stars Dickie Valentine and The Belmonts. Dion will henceforth record as a single and pursue his show business career in all phases as a solo performer. The Belmonts will continue as a trio. Star MGM thrush Connie Francis will make her New York nifty debut in a big way: she has been signed to headline a two-week engagement at Julie Poddell’s famed Copacabana . . . Earlier this year, Bobby Darin and Paul Anka scored at the nitey. Disneyland Records is presenting its line-up of new product tied in with the $150,000 “Trip to Disneyland” contest. Disneyland has introduced a new line of 294 kiddle records — the “Little Gem” series — in $4.50 and $6.78 RPM speeds. Pick of the Week: “Hansel & Gretel (Hold Back The Dyke)”/“Tears From Heaven.” Steve Lawrence. Lots of strong-sounding teen charm in the singer’s reading of “Hansel & Gretel.” Gretel wants a hero, and finds one in Hansel, who in this tale is the fellow whose thumb prevents disaster. Plot is decked out in a bright rock-a-cha-string sound. Can succeed in a big way. Fine teensounds in the upbeat couples. Number one albums: Mono — “String Along,” Kingston Trio; Stereo — “Nice ‘N Easy,” Frank Sinatra.

Buddy Rich double high fidelity cassette, and double compact disc (on Mobile Fidelity Sound’s new Label Records), as a LaserDisc (on Atlantic), and as a video in Super Beta Hi-Fi, VHS Hi-Fi, and Video 8 (all from Sony). And every format will carry liner notes by Johny Carson.

Producer Gary Reber mastered this extravagana of riches by the 68-year-old master, even building a special digital audio control room at King Street Studios. The sound portion of Mr. Drums: Buddy Rich and His Band Live on King Street, San Francisco was transferred directly from the original master tape, half-speed mastered, and pressed on Super Vinyl.”

“I’ve always been a fan of Buddy Rich,” says Reber, “from the time I was, like, nine years old. And electronics has been my hobby. A jazz band can be a very dynamic kind of organization musically, and it lends itself to this kind of approach. You need an artist who really wants to do this stuff, and Buddy was that kind of artist. And so we put the whole project together and got Sony and Pioneer and Mobile Fidelity Sound Labs interested up front, before we rolled any cameras. We got their commitment, so we basically pre-sold the show.

“Since 1980, when I shifted careers and went into producing, I basically have attempted to build myself to a high-tech producer image. And my own philosophy has always been to support the various manufacturers in their development of ([continued on page 40])
Rock In Río Spurs On Brazilian Performances By Int’l Artists

By Christopher Pickard

RIO DE JANEIRO — If January’s “Rock in Río” festival did not stimulate record sales in Brazil to the level expected, it certainly gave credibility to the country as a live rock event. “Rock in Río” added another style of music that has been present in Brazil, from Menudo to the Vienna Philharmonic and Ray Coniff, Quiet Riot to Oscar Peterson. And while some acts have been more successful than others, Brazil seems to be growing as a live rock event.

The most important event since “Rock in Río” was the “Free Jazz Festival,” sponsored by Pain Am and Free — the Brazilian equivalent of Kool — with shows in Rio de Janeiro and São Paulo. The first “Free Jazz Festival” is slated to be an annual event that emphasized the instrumental side of jazz and attracted the attention of the audience at the Rio de Janeiro’s Hotel Nacional, the likes of Sonny Rollins, Chet Baker, Hubert Laws, McCoy Tyner, Phil Woods, Ernie Watts and Joe Pass, McCoy Tyner, and Toots Thielemans.

These international stars were joined on stage by the Brazilian Wagner Costa, Mário de Andrade, Maria Farinha, Milton Nascimento, Paulo Moura, Luiz Eça, Mocir Santos, Mauricio Einhorn and Heraldo de Monte. All of these artists had also found the time to record in Los Angeles and São Paulo for shows where they were joined by the Brazilian Egberto Gismonti, Sivuca, Toninho Horta and the Timbo Trio. In Rio more than 10,000 people attended the festival at the National and millions more watched highlights on TV Bandeirantes.

Other recent Brazilian tours, which also resulted in television specials, included Menor Cindy Hagen and Roy Coniff. While each tour was successful it was the more erudite artists that made the headliners. Bebop icons like Bird, Philarmonic, under Loura Maazel, and the Concertgebouw Orchestra Amsterdam to in Rio de Janeiro and São Paulo, before travelling on to concerts in Argentina.

September saw the return of Bobby Short, for his third visit to Brazil, although his shows at the luxury Rio Palace Hotel were to be his first in the city of Rio de Janeiro. Short was working a tour by Beverly Peters, Robert Scott and Lou Levy as well as the 150 Orchestra of Sao Paulo’s Maksoud Plaza Hotel where he performed during the first week of October.

Short told Cash Box that he was extremely privileged to be there and that jazz was being held in the United States and wondered who was going to be in the future. "We had started calling up as a jazz artist," Short noted. "It’s a smile, ‘I knew they were in a bad way.’"

Short said that the younger album buyers’ lack of interest in jazz was a fashion that had persisted for too long, and what perhaps was needed, especially in the programming of jazz festivals, was a more relaxed attitude on the part of jazz purists. Short returns to the Cafe Carlyle in New York on October 15 and in January starts work on a new album, his first since one for Elektra since 1984.

The growing interest in jazz in Brazil, as in the country as a whole, was further emphasized by the confirmation of tours in October by Joe-Lou-Ponty, his second to Brazil, and Oscar Petipet, the British composer, is also set for October dates.

CBS/UK’s Russell Speaks To Sales

By Chris J. Ivey

LONDON — At PolyGram sales conference two weeks ago, the label’s new chairman, Maurice Oberstein, claimed that it was the country’s largest company, CBS, that was the UK market leader. Naturally, CBS managing director Russell said something to say about this at CBS’ annual sales conference in Eastbourne last week.

He hit back at Oberstein’s statement by accusing him of trying to claim success by association. Russell said, “He’s got some cheek trying to put PolyGram in the same bracket as CBS.” Russell went on to say how in February, at the BPI annual awards, CBS stole the show by picking up Best Solo Record, Best Album Company, Best Singles Company and Album of the Year (Diamond Life” by Sade). “I can’t promise that we can repeat that performance at next year’s awards,” but I can promise you that nobody else will.”

He delivered his speech on a stage in a giant tiger costume he had always used to make his appearance with his dog, Charlie, a red setter.

Russell went on to say that Bruce Springsteen live was the CBS UK event of the year: “I can’t think of superlatives to describe public reaction. Let’s just say it was enough to make grown men cry.” Russell said that the other company that had been successful in “Diamond Life” was the band’s success in the US and Canada.

CBS SALUTES RADIO 2MM-FM — CBS Records Australia recently presented Sydney’s undisputed number one radio station, 2MM-FM, with a live platinum accolade in recognition of the station’s 15th anniversary. Included among the guests was Dave Novak, director of A&R for CBS Records International (CRI) — who visited Australia to view the local talent in this country. Pictured (l-r): Steve Rawlinson, national promotions manager, CBS Records Australia; Keith Fowler, manager, radio, PolyGram FM, Peter Bennett, New South Wales promotions manager, CBS Records; David White, program director, Radio 2MM-FM; Peter Hands, managing director, CBS Records Australia; Dave Novak, director of A&R, CBS Records International.

ARGENTINA

BUENOS AIRES — An international rock music festival is being heralded by FM radio station Rock and Pop, which operating some months ago and has been able to gain a big share of the market. The artists coming from abroad include Albin Rhode, Lary Hagen, Ingmar, guitar player John Mayall and Brazilian group Blitz, and a strong line of local artists and groups has been formed by Charly Garcia, the Spiretto, Juan Carlos Bugliotti, Fábio Páez and others are some of them. Rock and Pop is produced by former record producer Daniel Grinbank and Marcello Morano, who previously was with FMR, the FM station of Radio Rivadavia.

Speaking about Rock and Pop, CBS is releasing an album in a tie-in with this radio station; the compilation has been done with top U.S. and European artists recently appearing in the international charts. The disco is also being broadcast on a TV program with video clips by rock artists and some local soloists, groups will also be shown.

RCA reports that top artist Valeria Lynch will return to the Astros Theatre stage after an extremely successful series of engagements. Lynch recorded recently in Los Angeles, a new album that was released last month by the company, the artist is being strongly promoted by Channel 9.

Interdisc artist Facundo Cabral has started his own TV program on ATC, Channel 7. It is scheduled on Saturdays, from 2 p.m. to 4 p.m., and is aired live with an audience. Cabral is also appearing in the interior of the country, and his manager Lino Patalano is preparing a tour of several Latin American countries that had to be postponed some weeks ago by the start of this venture.

PolyGram is preparing the second volume of the “Musicals” series, with extended versions of international hits. The first one sold more than 30,000 units, which qualified it for the Golden Record Award. The disc is also happy with the strong sales of the initial Teresa Parodi album.

Miguel Smirnoff

INTERNATIONAL BESTSELLERS

Japan

TOP TEN 45s
1. Madonna — “Like a Virgin” — CBS
2. Madonna — “Material Girl” — CBS
3. Madonna — “Emotions” — CBS
4. Madonna — “La Isla Bonita” — CBS
5. Madonna — “Open Your Heart” — CBS
6. Madonna — “Like a Radio” — CBS
7. Madonna — “Papa Don’t Preach” — CBS
8. Madonna — “I Want to Know What Love Is” — CBS
9. Madonna — “Lucky Star” — CBS
10. Madonna — “Living for Love” — CBS

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8. Madonna — “I Want to Know What Love Is” — CBS
9. Madonna — “Lucky Star” — CBS
10. Madonna — “Living for Love” — CBS

Argentina

TOP TEN 45s
1. Toto — “Africa” — CBS
2. Toto — “Rosanna” — CBS
3. Toto — “I Will Remember You” — CBS
4. Toto — “Hold the Line” — CBS
5. Toto — “The World We Know” — CBS
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8. Toto — “I Will Remember You” — CBS
9. Toto — “Hold the Line” — CBS
10. Toto — “The World We Know” — CBS

United Kingdom

TOP TEN 45s
1. The Power Of Love — Jennifer Rush — CBS
2. I Was — Midge Ure — Chrysalis
3. Lean On Me — Fred Box — EMI
4. Rebel Yell — Billy Idol — Chrysalis
5. Part-Time Lover — Stevie Wonder — Motown
6. Dancing In The Street — David Bowie & Mick Jagger — EMI
7. Tappin’ — Tom Robinson — RCA
8. Angel — Madonna — MCA
9. The Dodgers — Style Council — PolyGram
10. Holding Out For A Hero — Ronnie Tyler — CBS

TOP TEN LPs
1. Hounds Of Love — Kate Bush — EMI
2. In Square Circle — Stevie Wonder — Motown
3. Like A Virgin — Madonna — EMI
4. Brothers In Arms — Dire Straits — CBS
5. Here's To Future Days — Thompson Twins — A&M
6. Manhattan — Madness — CBS
7. That’s All — Genesis — EMI
8. The Head On The Door — The Cure — Fiction
9. Stories Of Johnny — Marc Almond — Some Bizzare
10. Melody Maker — Soft Cell — PolyGram

Cash Box October 19, 1985
**NEW YORK** - Its time had to come. The television network that has taught America now to spell (Sesame Street), has, and tell a medulla oblongata (a cerebellum). (The Brain), will now during the week of Nov. 17, “decrypt the characteristic simplification effects, power chords, heavy riffs and fast sooking techniques of heavy metal.”

Heavy metal? What would Kenner Clark say? No matter, “Heavy Metal” is just one chapter — one lesson if you will — of Rockschool, an eight-part series that "teaches the technique, theory and craft behind today's music.”

Rockschool is a BBC production that is being brought to the Public Broadcasting System New York's WEBS (Music) and the Virgin/FOC label. The series is hosted by Herbie Hancock and his band, as well as guest artists, including bassist Henry Thomas — will have the assistance of such guests as Chet Atkins, Nile Rodgers, Sly Dunbar, Robbie Shakespeare, and Carl Palmer. The program will “teach” rock school to interested rock student through, in broad- cast order, Equipment, Tuning, Basic Technique, Blues, Heavy Metal, Funk, Reggae, and The Future. You've got to suffer if you want to sing the blues, but if you want to learn the ABC-sevenths of rock and roll, beginning the week of October 20 (check local listings, of course) all you've got to do is tune into PBS.

Rockschool comes with related educational materials. Each episode will conclude with a toll-free number that will give information as to how one can order, for $24.95, the Rockschool package, consisting of a 200-page book, written by the members of the house band; a play-along audio cassette; four issues of Score Magazine, a "newly specially-created publication containing current hits arranged for guitar, bass and drums," two newsletters; and a Rockschool I.D. card, "providing viewers with special customer status at participating music and record stores."

The materials are being published in association with little records, rocks, and the “rock school Sessions.”

My secret wish is someday to be sitting on a subway next to a couple of teenagers who are not just talking about the latest Iron Maiden album,” says Davis Thomas, the WNET project director for the series “but, thanks to our shows, judging the quality of Iron Maiden’s technique as well.”

Rock was first heard, by many, in Blackboard Jungle, where Bill Haley sang "Rock Around the Clock" and Sid Vicious sang "Daddy-O." Now rock is back in the classroom, more or less, but on somewhat different terms. I want people who want to become another Bruce Springsteen to realize that you don’t have to be born a genius to make it in the music world,” says Thom. "After all, even Bruce Springsteen has to practice.”

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**WESTWOOD ONE SCORES WITH LIVE, ’LINE ONE’**

By David Adelson

LOS ANGELES — Norm Patitz walked into the control room, said a few words, exited quickly to monitor the radio in his office. He then buzzed over to the studio, said a few words to his two air personalities and their special guest and then moved quickly back into the control room. "Live radio is like having a baby," he remarked. Despite opening night butterflies, Patitz was obviously enjoying himself. Westwood One has entered the field of the live call-in radio show and judging from the success of last Monday’s inaugural program, this one’s going to be a major success.

"Line One" is Westwood One’s latest project. The live, one hour show will originate from either New York or Los Angeles (depending on the guest) and will be broadcast between 6 and 9 p.m. on the West Coast and 1 and 4 p.m. in the east. Hosts for the show are WNEW-FM’s Carol Miller in New York and KMET’s Sky D. in Los Angeles. The program has 85 affiliates on opening night and Westwood One expects that figure to double, even triple, in the near future. Last week’s show was nationalized and fielded a wide variety of questions carefully screened by Westwood One’s Sky D. in Los Angeles. The show then punched the listeners name, station and question onto a computer screen that sits in front of Miller and Daniels (the two shared hosting duties for the first show in Los Angeles). In the event that the question is covered during the course of another question, Crain then punches up another listener.

What distinguishes the Westwood One effort is the use of the company’s exclusive library of live recordings. Westwood One has negotiated agreements with artists that enables it to broadcast concert recordings (most done through the company’s mobile unit). The Steve Perry segment was highlighted by two live recordings that can be found on no other record or radio network.

It is highly coincidental that Line One is scheduled exactly one hour before the Global Satellite Network’s long running "Live from the Show" show’s traditional Monday night. As it stands now, a listener in Los Angeles can tune into KMET-FM in Los Angeles, call a 900 number and talk to an artist. An hour later he can tune into the city’s other AOR, KLOS, and take a shot at talking to another artist. The live call-in radio war has begun.

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**WE ARE THE WORLD**

— The N.Y. Chaper of A&RAS hosted a luncheon to present the 1985 A&R Producers Award, in recognition of those producers who have made major and significant A&R contributions to the music industry in the N.Y. area. Recipients pictured at the luncheon are (l-r): Tom Frost, Ahmet Ertegun, Mrs. Goddard Liebererson, accepting the award for her late husband and Mitch Miller.

**POLY SHOWS ITS METAL**

— PolyGram’s Records West Coast staff recently gathered to welcome a newly signed Precious Metal to the label. Their debut LP, "Right Here Right Now," is available now on Mercury/PolyGram. Pictured knealing (l-r): Stan Snell, attorney for Precious Metal, Ennio Patrone, senior vice president, compact disc, PolyGram, Mark fine, west coast A & R, PolyGram; Russ Rugg, senior vice president, pop music division, PolyGram; and Paul Subo, the album’s producer. Pictured standing (l-r): group members Janet Robin, Alex Ryland, Mara Fox, Leslie Knauer-Wasser and Carol Gotard.

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**BUTCHER-ROBINSON AXIS**

— Capitol Records recording artist Jon Butcher of the Jon Butcher Axis signs a worldwide publishing agreement with Unichappell Music. Inc. Butcher (r) is pictured with Chappell/Intersong president Irwin Z. Robinson (l).
Carter, Winter Are Back

(continued from page 10)

single but he does it as part of “a definite blues revival.” “We just got the road playing with George Thorogood and the crowd response was great,” he says. He describes the adulation of a new generation of fans who have never heard his early seventies Columbia releases like “Johnny Winter And,” the album that broke him through internationally. “I’d like to do a live album now. Live albums always seem to do well,” he says. Winter has also ventured onto MTV with a video of his last album’s single “Don’t Take Advantage of Me” and is thinking about making a video of “Master Mechanic” from his new album. But what really motivates Winter is pure blues. “If I’m not doing the blues it really does make me feel bad, like I’m not eating or something. I hope I’m doing the same stuff when I’m seventy or eighty. I want to be the old white father of the blues,” he says.

Carter, however, has different aspirations. “On my next album I want to do the kind of music you hear Tina Turner, Aretha Franklin and Bobby Womack doing.” Like those three, and Winter, Carter was brought up on rhythm and blues in the mid-seventies. “When the disco era came in, it did me no good to send a kid who has never bought a single record just because he figured Carter’s from the old school and he’s not even going to listen to it,” he says. But things began to change in 1980 with the release of “Live Building” which stayed on regional charts for thirty weeks and won him a Combatback Award. “That’s what got me back up on my feet,” he says. Now Carter feels he’s poised for a return to the kind of chart success that charted his first three consecutive gold records.

Whether or not lightning strikes again for Carter and Winter, they still have vivid memories of the moment when they got the first time. “I was travelling from one gig to the next when I heard some North Carolina DJ reading all the mail about a certain song. I didn’t know what song was being talked about. Then the DJ says I know what you’ve been talking about. Let me read you a letter,” he says. Carter said he’d been getting mail for a week and was astonished when he got the first time. “I was electrically charged, I wanted to take all the single people that had written to me and kill them all. I was just so excited.”

With Carter and Winter’s new releases attracting wide attention, their minds are more on the future than the past. “I’ve already started putting down things for my new album,” says Carter. “I never wait until the last minute. I’ve got all the songs I want to take out here and work on them.” Winter says he’s already started work on his next album. “I’ve got a few ideas on it. Simple blues on his next LP though he would like to go to Nashville and record a country record one day.

NMPA Fourn

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for comfort. “What a Wonderful World,” and “Lullaby of Birdland,” were the angriest members of the panel, saying, that without protection from home taping, young songwriters will be discouraged from working in the music industry. They claim this will prevent future composers from being able to make a living at it.”

Weis also waved a page from a catalogue that advertised a Sharp tape deck with the words: “Look at the Sharp Tape Factory and you can understand why there’s trouble in the music industry. Records aren’t selling because people are buyin’ their favourite songs on the radio.”

Buddy Rich

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new technology. So I’ve been very supportive of all manufacturers and, therefore, they’ve always been very supportive of me.”

It was Reber’s idea to have the sets represent a cross-section of Rich’s repertoire. “I said, ‘Buddy, look, this is your video project, it’s digital audio, it’s all the highest technology, so what I want is for you to show me the songs and I want you to take four current tunes that are in the book that haven’t recorded yet.’ And that’s how we built the show.”

The first video, The Channel One Set, is current on tape, with the laser Disc due early in the year. The second video set, The West Side Story Set is the last of the various items recorded — the video and tape versions of the first two sets. The LP, tape, and CD sets contain the full two sets — everything that was performed that night in San Francisco. Everything was done live and everything was recorded.

“We did everything on the first take,” says Reber. “Buddy doesn’t believe in second takes and all that stuff. He’s got to really understand his sense of perfectionism and his sense of performance. When he goes up there and plays, that’s certainly won’t help the recording industry.”

Gortikov referred to manufacturers of tapes and recording equipment as “the people who pointed out that, indeed, they expected the bill to be worth $200-300 million a year in royalties.”

Robinson pointed out that 10 countries have already agreed to such a bill, and the “Europeans are doing more to protect our works overseas than we are doing at home,” he said.

A speaker from the floor brought up the question of non-music use of audio tape, and Robinson pointed out that, indeed, 16 percent of tapes sold are used for non-music taping. “I think we have to benefit the large group,” he said.

Gortikov echoed, “We can all do is deliver an imperfect system.”

The Senate has scheduled hearings on the Act for October 16.

Bob Long

(continued from page 5)

make him ideally suited for Cash Box’s expanding role in the marketplace. "I am not just an executive, I am qualified to sell the companies of the world that Cash Box will continue its current rapid rate of growth," Bob Long stated. "I am thrilled to be joining the Cash Box team. George Albert’s commitment to growth and expansion has assured me that Cash Box will continue to be a viable and dominant force in the black/urban field. I’ve always been on a winning team and I expect nothing less from the future.”

Behind The Bullets

rendering of "Heavy People" gets progressive creative process. But "Run- ning" is Bush’s first bona fide hit single, climbing to 50 bullet in its seventh week.
AROUND THE ROUTE

by Camille Compassio

Brady Distributing Co. of Charlotte No. Carolina, one of our industry’s most reputable distributor organizations, is in the process of opening its first branch office — Chattanooga, Tennessee! Further details in next week’s issue. But for now — to all of the good people at Brady Dist., Cash Box would like to extend best wishes for much success with this new operation!

Dateline Sunnyvale, CA — home of Bally Seute, where big plans are being finalized for AMOA Expo ’85. The company’s exhibit will showcase the new “Sente Mini Golf” game (from the SAC I system library), which is unlike any other previous coin-op golf game, according to company proxy Bob Lundquist. The theme is patterned after miniature golf and has lots of player appeal. Based solely on “playing it themselves,” advance orders from distributors have been excellent, as Bob noted. “Team Hat Trick,” the new four-player version of this popular piece, will also be shown at AMOA, along with “Gimme A Break,” “Stocker” — and maybe a “surprise” or two!

What’s new at Loewen? Plenty! Spoke with Loewen America proxy Rus Strahan for a rundown on what the (continued on page 42)

Williams Holds Distribs Meeting In Europe

CHICAGO — Williams Electronics held a European distributors meeting at the Claridges Hotel in London, England on Wednesday, September 4, which was attended by the factory’s distributors from every major European country.

The main purpose of the meeting, according to Joe Dillon, vice president of sales and marketing for Williams, was to focus attention on pinball and in particular the new “Comet” model, as an important product in today’s distributorship and to affirm Williams future product plans. “With the dollar declining and the tremendous acceptance of pinball like Space Shuttle, Sorcerer and now Comet, the distributor/operator cannot miss this opportunity for profit, provided by Williams engineering,” stated Dillon.

Louis J. Nicastro, Williams’ chairman and president, presented an in depth discussion of the continuing financial viability of Williams, stressing the contribution of the firm’s two hotels and casino resorts in Puerto Rico — the Condado Beach Hotel & Casino and the El San Juan, which is scheduled for a December grand opening.

The meeting continued with a free exchange of product ideas and suggestions. During these discussions the distributors endorsed Williams continuing product plan to concentrate in the mechanical area with continued in-house video development on outstanding concepts, and supported their endorsement with record-setting orders for “Comet.”

Individual meetings with distributor principals were held over the next two days giving Williams executives a clearer picture of European marketing needs.

Pictured at the meeting are (l-r): Marcel Valeta Coma (Cirsa, Spain), Enrique Olivera Casaucau (Cirsa, Spain), E. Dhont (C. Van Brabant, Belgium), D. Salmon (Players Special Diffusion, France), S. Leivoux (Players Special Diffusion, France), H. Rosenzweig (Nova Apparate, Germany), R. Deith (Deith Leisure, England), R. Pauleau (Seeben, Belgium), V. Bosquin (Seeben, Belgium) and V. Bosquin Jr. (Seeben, Belgium). J. Quadri (Quabek, Italy), who is not pictured here, was also in attendance.
AT THE BALLY MIDWEST DASH — The menu featured barbecued chicken and ribs (perfect for a balmy Sunday afternoon in suburban Chicago) and over 600 lunches were served, to give you an idea of the turnout at the recent Bally Midwest Dist. open house. Nearly 350 operating companies and about two dozen factories were represented. “It was a wonderful first day on the job for me,” commented John Margold, newly appointed head of Bally Midwest Dist., “and the customers loved our new, modern facility in suburban Franklin Park.” Not only was there an abundance of food, drinks and all the trimmings but, in addition, BMW gave away thousands of dollars worth of prizes, many of which were donated by the various factories they represent. There were gift certificates (toward parts, equipment or service), clock radios, kits, accessories, equipment and all sorts of outstanding and very useful items given away, during the course of the daylong event — and many happy operators went home with them! Pictured in the accompanying photos are (photo 1, l-r) BMW’s John Margold, with prize winners Chuck Trowbridge and Kert Tolliver of TNT Entertainment and BMW’s Jack Frugo; (photo 2, l-r) Operator John Poulos with his daughter Teresa and BMW’s sales manager Dick Rochetti; (photo 3, l-r) Operator Pat Riech of NSC Electronics, who won the “Power Play” and Cinematronics’ Ben Rochetti doing the congratulations bit; (photo 4, l-r) Sega’s Jolly Backer and Dynamo’s Mark Struhs at the refreshment stand; (photo 5, l-r) and here’s a view of the showroom with BMW’s Frank Cosentino and Bally-Midway’s Dick Konopa in the foreground, and (photo 6): the ever present line of guests waiting for refreshments at this crowded and well attended event!

More New Distrib Appointments at Game Plan

CHICAGO — As part of a move to further strengthen its field exposure (Cash Box, 10/5/85), Game Plan, Inc. of Addison, IL recently announced three more distributor appointments.

C. A. Robinson & Co. of Los Angeles is now representing the Game Plan line. “Let’s face it,” commented factory executives Hugh Gorman and Paul Calamari, “pinball was, is and always will be the classic of all coin-op products, and the C. A. Robinson organization agrees with this philosophy. Pinball is a basic — a fundamental must, and it’s coming back stronger than ever,” they continued. “In considering all of these factors, we at Game Plan are proud to add C. A. Robinson as a factory distributor.”

Godwin Distributing Co. of North Little Rock, Arkansas was also appointed a direct factory authorized distributor. “The Godwin distributorship offers local operators the ultimate in equipment sales selectivity, market expertise, service facilities and backup support,” noted Gorman. “The organization is legend to all operators in the Arkansas area and we are confident this factory/distributor relationship will prove beneficial to all operators served by Godwin Distributing Co.”

Another new addition to the factory’s distributor network is Atlas Distributing, Inc. of Chicago, II, which is headed by industry veterans Jerry Marcus and Ed Pellegrini. Both gentlemen recently visited the Game Plan factory to finalize the distributor agreement and indicated they were “extremely impressed with Game Plan’s corporate programs and new pinball products which will have significant impact for the industry.”

Commenting further on the new alliance Marcus and Pellegrini declared, “We are proud to join the Game Plan team because we do not indiscriminately add a new product line to our distributorship but we do not indiscriminately add a new product line to our distributorship but we are convinced the Game Plan Fliper flipper line is what they claim it to be — the first of a new generation of pinball products — which will prove profitable for the operator, and let’s face it the operator calls the shots.”

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

AROUND THE ROUTE

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firm will be showing at AMOA Expo ’85. First off, there’ll be the “City II” phone along with the new “Concert 240” which, Rus said, has taken the American market by storm! They have lots of orders, so it’s a case of demand exceeding supply right now. Remember, it takes a little time to get these models in from Germany. Firm’s AMOA exhibit will also feature their “Uni-pinball,” which is a convertible pin (first seen by tradesters at the ASI ’85 convention) their Universal Video Cabinet, which will accommodate just about any video game — and here’s the kicker, they will also show a coin-op pool table, a first from the parent German based NSM. Juiceboxes have long been this firm’s predominant product here in the states; — however, this year showroomers will see evidence of their diversification, which was first revealed at the ASI convention and has now gone a step further with the introduction of their first pool table.

New venture. Mark Mccleskey, formerly of Data East and currently an operator in Dallas (Coin Promotions of America) has now expanded his efforts with the formation of Tel Marketing International Inc. Firm is involved in the manufacture of “Tablefone,” a phone-equipped with a computer which allows for billing. The new model was recently showcased on NBC-TV. As Mark told us, cigarette operators can realize some additional revenue through the operation of this wireless tablefone. For further info, contact him at 8523 Mandeville Lane, Dallas, Texas 75231 or phone (214) 739-0011.

Hot pin. Game Plan’s new “Andromeda” pinball machine is making some noise. Joe Franta of Just For Fun arcades told us this model is bringing in earnings equal to “Space Shuttle,” which is saying much for this relatively new piece. “Space Shuttle” has been a consistent top earner for them and Williams’ “Comet” is fast starting to take over this position. Just For Fun, by the way, has a chain of 13 rooms in 3 states.

Music Only. Rock-Ola’s exhibit at AMOA Expo ‘85 will focus entirely on their current jukebox line. The models on display will include the 490-1 Horizon Blue and 490-2 Earthtone 200- selection phones, and the names pretty much indicate the styling of these models. In addition, Rock-Ola will feature their Deluxe Console model 476, which is the furniture style unit; and the compact model 483 (160-sel.)

Happy birthday to you. Bally Sente of Sunnyvale, CA celebrated its second anniversary on October 1 — complete with a special luncheon for employees, an anniversary cake and all the trimmings!

Good luck to coinbinz vet Norm Clark, who recently embarked on a new venture — namely, Flipper Ltd. The new company designs games which will be put up for sale to manufacturers. Norm’s credentials in the industry are impressive. He spent 20 years with Williams and about 10 1/2 years with the Bally organization. Flipper Ltd. is located at 2820 Old Willow Road in Northbrook, Illinois.
HOW ABOUT THEM JETS

THEIR DEBUT ALBUM FEATURING THE HIT SINGLE: "CURIOSITY"