

# CASHBOX

November 9, 1985

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NEWSPAPER \$3.00

**The Fat Boys**  
Eating Up The Charts  
Story on Page 13



**INSIDE:**  
FIRST HEARING ON HOME TAPING BILL HELD  
SENATOR MATHIAS SPEAKS OUT ON HOME TAPING  
MCCARTNEY IS BACK WITH CAPITOL/EMI  
BEHIND THE BULLETS: MIAMI VICE CHART SWEEP  
GUEST EDITORIAL: JULIAN SHAPIRO



**Tina**

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OCTOBER 12, 1985

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# CASH BOX

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

VOLUME XLIX — NUMBER 22 — November 9, 1985

## CASH BOX

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## GUEST EDITORIAL

### America: The Last Musical Frontier

By Julian Shapiro

What's that? America, birthplace of jazz, country music and rock 'n' roll. America, by far the largest consumer market of prerecorded music on the planet. America, the pot of gold at the end of the music industry rainbow where success certifies artists and companies alike among the ranks of the superstars. That America? A frontier? Come on. Somebody must be seriously off base . . . Or am I?

What I'm talking about has nothing to do with quantitative measures. No one, least of all me, questions the volume of records and tapes sold in the U.S. or the importance of the U.S. as the preeminent concert touring market in the world. Whether you believe that the U.S. still accounts for far more than 50 percent of the prerecorded music sold worldwide (I don't) or whether you believe that the U.S. as a declining percentage of that worldwide figure probably represents a piece of the pie closer to 40 percent than to 50 percent (I do) is not the issue here. Without question, the U.S. remains the single largest music market in the world. That's simply not a debatable point. But, does this sheer fact of size make the U.S. the center of the vinyl universe that so many would-be industry pundits make it out to be? I wonder.

As long as we started this discussion with numbers, think about these ones for a minute. There are at least 55 creative musical centers operating outside the U.S. on an ongoing basis. I know that to be true, because that's how many companies CBS Records operates or conducts business with worldwide outside the U.S. And, virtually every one of those companies is actively involved in the nurturing and development of local (for them) artists and repertoire. Are they good at what they do? Consider in recent weeks, an average of 35 percent of the *Cash Box* Top 100 Singles chart and 30 percent of the Top 100 Albums chart were represented by music originating from outside the U.S. In a three-week period, half of the Top 10 of both charts were occupied by international (I hate that word, but you know what I mean) artists.

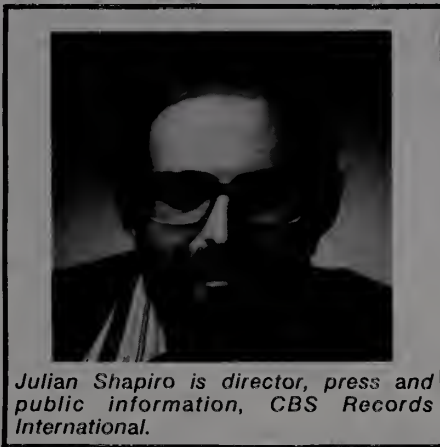
I know what you're thinking. Those artists are predominantly English, Canadian and Australian — all from English speaking markets — markets that have come to be considered sort of like colonies or satellites of the U.S. music market by American companies and consumers alike. That may be true (I don't believe it is), but remember, that's all you're hearing in the U.S. Did you ever wonder what you're not hearing?

What you're not hearing is an incredible array of musical styles and performances from artists working and creating in nearly 100 countries on six continents. Why don't you hear them? Many don't sing in English, and given the sense of cultural chauvinism that holds court in the U.S. — if you don't sing in English, we're not interested — non-English speaking artists never have a real chance. Of course, the American musical establishment does its part to ensure that the status quo prevails. Radio, in pursuit of ratings and ultimately higher profits, follows the path of least resistance by perpetuating a sort of sameness; what worked last week and continues to work this week is what we hear next week. For American record companies, it's much easier (and safer) to market what is familiar and has a pre-established, preconditioned audience.

Now, don't get me wrong. I'm not knocking the profit motive one bit. But, does anyone really believe that the American listening public, the public that buys records and tapes, has no desire to expand its collective creative horizon beyond its native culture and experience new and potentially exciting musical ventures. If that's the case, that would make America and Americans alone among the entire world musical community. A highly unlikely prospect, wouldn't you think?

One of the great cliches in the music business — one that never needs dusting off because it's used so often — states that "Music is a universal language, one that transcends politics, national boundaries, even cultures." What might surprise you is that for the most of the world, those words are embraced as the truth, not just in word but in deed as well. And, the evidence is far more striking than you might imagine. For example, several years ago, Julio Iglesias was the biggest non-Japanese recording artist in Japan — singing in Spanish. Only in the U.S. is the notion of music as a universal language reduced to cliched proportions.

Who's to blame? That's not germane in this context. The answer, or rather answers, are long, complex and at best form the subject for subsequent discussion. More appropriate to ask at this point is, who loses as a result? The answer is everyone in America who listens to music and loves music — they lose. There's a wonderful world of music emanating from outside the U.S. waiting to be heard and enjoyed. I know. I hear the evidence every day.



Julian Shapiro is director, press and public information, CBS Records International.

## TOP POP DEBUTS

**SINGLES**

39

**SAY YOU SAY ME** — Lionel Richie — Motown

**ALBUMS**

47

**POWER WINDOWS** — Rush — Mercury

### POP SINGLE

#1

**MIAMI VICE THEME**  
Jan Hammer  
MCA

### B/C SINGLE

#1

**PART-TIME LOVER**  
Stevie Wonder  
Tamla/Motown

### COUNTRY SINGLE

#1

**CAN'T KEEP A GOOD MAN DOWN**  
Alabama  
RCA

### JAZZ

#1

**LIVE IN LONDON**  
Al Jarreau  
Warner Bros.

### COMPACT DISC

#1

**BROTHERS IN ARMS**  
Dire Straits  
Warner Bros.

### WINNER'S CIRCLE

Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.



### POP ALBUM

#1

**MIAMI VICE**  
Original Soundtrack  
MCA Records

### B/C ALBUM

#1

**IN SQUARE CIRCLE**  
Stevie Wonder  
Tamla/Motown

### COUNTRY ALBUM

#1

**GREATEST HITS VOL. 2**  
Ronnie Milsap  
RCA

### MUSIC VIDEO

#1

**FORTRESS AROUND YOUR HEART**  
Sting  
A&M

### 12" SINGLE

#1

**THE SHOW/LA-DI-DA-DI**  
Doug E. Fresh and the Get Fresh Crew  
Reality/Danya/Fantasy

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# CASH BOX TOP 100 SINGLES

	Weeks On 11/2 Chart
<b>1</b> "MIAMI VICE" THEME JAN HAMMER (MCA 52666)	2 10
<b>2</b> PART-TIME LOVER STEVIE WONDER (Tamla/Motown 1808TF)	1 10
<b>3</b> HEAD OVER HEELS TEARS FOR FEARS (Mercury 880 899-7)	5 9
<b>4</b> TAKE ON ME A-HA (Warner Bros. 7-29011)	3 16
<b>5</b> WE BUILT THIS CITY STARSHIP (Grunt/RCA FB-14170)	7 10
<b>6</b> YOU BELONG TO THE CITY GLENN FREY (MCA 52651)	8 9
<b>7</b> SAVING ALL MY LOVE FOR YOU WHITNEY HOUSTON (Arista AS1-9381)	6 13
<b>8</b> SEPARATE LIVES (LOVE THEME FROM WHITE NIGHTS) PHIL COLLINS AND MARILYN MARTIN (Atlantic 7-89498)	13 6
<b>9</b> MONEY FOR NOTHING DIRE STRAITS (Warner Bros. 7-28950)	4 18
<b>10</b> I'M GONNA TEAR YOUR PLAYHOUSE DOWN PAUL YOUNG (Columbia 36-05577)	11 10
<b>11</b> BROKEN WINGS MR. MISTER (RCA PB-14136)	16 8
<b>12</b> LOVIN' EVERY MINUTE OF IT LOVERBOY (Columbia 38-05569)	12 12
<b>13</b> LAY YOUR HANDS ON ME THOMPSON TWINS (Arista AS1-9396)	14 8
<b>14</b> BE NEAR ME ABC (Mercury 880 626-7)	15 12
<b>15</b> NEVER HEART (Capitol B-5512)	19 9
<b>16</b> WHO'S ZOOMIN' WHO ARETHA FRANKLIN (Arista AS1-9410)	18 7
<b>17</b> ONE NIGHT LOVE AFFAIR BRYAN ADAMS (A&M AM-2770)	17 9
<b>18</b> OH SHEILA READY FOR THE WORLD (MCA 52636)	9 17
<b>19</b> YOU ARE MY LADY FREDDIE JACKSON (Capitol B-5495)	22 10
<b>20</b> CHERISH KOOL & THE GANG (De-Lite/PolyGram 880 869-7)	10 19
<b>21</b> ONE OF THE LIVING TINA TURNER (Capitol B-5518)	23 6
<b>22</b> SLEEPING BAG ZZ TOP (Warner Bros. 7-28884)	27 4
<b>23</b> AND WE DANCED HOOTERS (Columbia 38-05568)	24 14
<b>24</b> ALIVE & KICKING SIMPLE MINDS (A&M/Virgin AM-2738)	29 4
<b>25</b> BOY IN THE BOX COREY HART (EMI America B-8287)	25 9
<b>26</b> LOVE THEME FROM ST. ELMO'S FIRE DAVID FOSTER (Atlantic 7-89528)	28 12
<b>27</b> ELECTION DAY ARCADIA (Capitol B-5501)	31 3
<b>28</b> SO IN LOVE ORCHESTRAL MANOEUVRES IN THE DARK (A&M/Virgin AM-2746)	30 10
<b>29</b> PERFECT WAY SCRITTI POLITTI (Warner Bros. 7-28949)	33 9
<b>30</b> SOUL KISS OLIVIA NEWTON-JOHN (MCA 52685)	32 6
<b>31</b> WRAP HER UP ELTON JOHN (Geffen 7-28873)	35 3
<b>32</b> GIRLS ARE MORE FUN RAY PARKER JR. (Arista AS1-9352)	34 6
<b>33</b> SISTERS ARE DOIN' IT FOR THEMSELVES EURYTHMICS AND ARETHA FRANKLIN (RCA PB-14214)	38 4
<b>34</b> THE NIGHT IS STILL YOUNG BILLY JOEL (Columbia 38-05657)	36 6

	Weeks On 11/2 Chart
<b>35</b> FORTRESS AROUND YOUR HEART STING (A&M AM-2767)	20 12
<b>36</b> I MISS YOU KLYMAXX (Constellation/MCA 52606)	39 7
<b>37</b> SMALL TOWN JOHN COUGAR MELLENCAMP (Riva/PolyGram 884 202-7)	49 2
<b>38</b> RUNNING UP THAT HILL KATE BUSH (EMI America B-8285)	41 10
<b>CHARTBREAKER</b> <b>39</b> SAY YOU SAY ME LIONEL RICHIE (Motown 1819MF)	DEBUT
<b>40</b> I'M GOIN' DOWN BRUCE SPRINGSTEEN (Columbia 38-05603)	21 10
<b>41</b> DANCING IN THE STREET MICK JAGGER/DAVID BOWIE (EMI America B-8288)	26 11
<b>42</b> TONIGHT SHE COMES THE CARS (Elektra 7-69589)	55 2
<b>WINNER'S CIRCLE</b> <b>43</b> WALK OF LIFE DIRE STRAITS (Warner Bros. 7-28878)	58 2
<b>44</b> PARTY ALL THE TIME EDDIE MURPHY (Columbia 38-05609)	50 6
<b>45</b> BURNING HEART SURVIVOR (Scotti Brothers/CBS ZS4 05663)	56 2
<b>46</b> AMERICA PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28939)	51 4
<b>47</b> OBJECT OF MY DESIRE STARPOINT (Elektra 7-69621)	53 7
<b>48</b> DO IT FOR LOVE SHEENA EASTON (EMI America B-8295)	57 3
<b>49</b> EMERGENCY KOOL & THE GANG (De-Lite/PolyGram 884 199-7)	62 3
<b>50</b> YOU'RE A FRIEND OF MINE CLARENCE CLEMONS AND JACKSON BROWNE (Columbia 38-05660)	61 3
<b>51</b> AND SHE WAS TALKING HEADS (Sire 7-28917)	52 7
<b>52</b> SUNSET GRILL DON HENLEY (Geffen 7-28906)	42 11
<b>53</b> LONELY OL' NIGHT JOHN COUGAR MELLENCAMP (Riva/PolyGram 880 984-7)	37 13
<b>54</b> I'LL BE GOOD RENE & ANGELA (Mercury 884 009-7)	59 6
<b>55</b> LIKE TO GET TO KNOW YOU WELL HOWARD JONES (Elektra 7-69598)	46 7
<b>56</b> LOVE IS THE SEVENTH WAVE STING (A&M AM-2787)	DEBUT
<b>57</b> TO LIVE AND DIE IN L.A. WANG CHUNG (Geffen 7-28891)	63 5
<b>58</b> HURTS TO BE IN LOVE GINO VANNELLI (CBS Associated ZS4 05586)	64 6
<b>59</b> AFTER THE FIRE ROGER DALTRY (Atlantic 7-89491)	60 8
<b>60</b> THAT'S WHAT FRIENDS ARE FOR DIONNE & FRIENDS (Arista AS1-9422)	DEBUT
<b>61</b> DRESS YOU UP MADONNA (Sire 7-28919)	40 13
<b>62</b> TEARS ARE FALLING KISS (Mercury 884 141-7)	68 4
<b>63</b> ST. ELMO'S FIRE (MAN IN MOTION) JOHN PARR (Atlantic 7-89541)	43 20
<b>64</b> STAND BY ME MAURICE WHITE (Columbia 38-05571)	48 9
<b>65</b> EVERYBODY DANCE TA MARA & THE SEEN (A&M AM-2768)	77 3
<b>66</b> THE OAK TREE MORRIS DAY (Warner Bros. 7-28899)	67 5

	Weeks On 11/2 Chart
<b>67</b> CONGA MIAMI SOUND MACHINE (Epic 34-05457)	73 4
<b>68</b> FOUR IN THE MORNING (I CAN'T TAKE ANY MORE) NIGHT RANGER (MCA 52661)	44 12
<b>69</b> CHARM THE SNAKE CHRISTOPHER CROSS (Warner Bros. 7-26564)	76 3
<b>70</b> FREEDOM POINTER SISTERS (RCA PB-14224)	80 2
<b>71</b> TOO YOUNG JACK WAGNER (Qwest/Warner Bros. 7- 28931)	78 3
<b>72</b> TARZAN BOY BALTIMORA (Manhattan/Capitol B50018)	72 4
<b>73</b> SUN CITY ARTISTS UNITED AGAINST APARTHEID (Manhattan/Capitol B50017)	81 2
<b>74</b> COMMUNICATION THE POWER STATION (Capitol B-5511)	45 10
<b>75</b> QUE TE QUIERO KATRINA AND THE WAVES (Capitol B- 5528)	75 4
<b>76</b> WE DON'T NEED ANOTHER HERO (THUNDERDOME) TINA TURNER (Capitol B-5491)	47 19
<b>77</b> THE WAY YOU DO THE THINGS YOU DO/MY GIRL DARYL HALL/JOHN OATES (RCA PB-14178)	54 11
<b>78</b> WEIRD SCIENCE OINGO BOINGO (MCA 52633)	65 11
<b>79</b> SMALL TOWN GIRL JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Brothers/CBS ZS4 05668)	DEBUT
<b>80</b> GOODBYE NIGHT RANGER (MCA 52729)	DEBUT
<b>81</b> HOME SWEET HOME MOTLEY CRUE (Elektra 7-69591)	82 3
<b>82</b> WELCOME TO PARADISE JOHN WAITE (EMI America B-8278)	90 2
<b>83</b> SHOCK THE MOTELS (Capitol B-5529)	83 3
<b>84</b> EVERYDAY JAMES TAYLOR (Columbia 38-05681)	DEBUT
<b>85</b> BORN IN EAST L.A. CHEECH & CHONG (MCA 52655)	66 8
<b>86</b> FACE THE FACE PETE TOWNSHEND (Atco/Atlantic 7-99590) 99590)	DEBUT
<b>87</b> COUNT ME OUT NEW EDITION (MCA 52703)	DEBUT
<b>88</b> TONIGHT IT'S YOU CHEAP TRICK (Epic 34-05431)	69 15
<b>89</b> CRY GODLEY & CREME (Polydor 881 786-7)	70 16
<b>90</b> ALL OF ME FOR ALL OF YOU 9.9 (RCA PB-14082)	71 11
<b>91</b> DON'T LOSE MY NUMBER PHIL COLLINS (Atlantic 7-89536)	74 17
<b>92</b> HOLD ME LAURA BRANIGAN (Atlantic 7-89496)	79 4
<b>93</b> BLUE KISS JANE WIEDLIN (I.R.S./MCA 52674)	91 6
<b>94</b> REMO'S THEME (WHAT IF) TOMMY SHAW (A&M AM-2773)	84 4
<b>95</b> FREEDOM WHAM! (Columbia 38-05409)	85 16
<b>96</b> C-I-T-Y JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Brothers/CBS ZS4 05452)	86 14
<b>97</b> POWER OF LOVE HUEY LEWIS AND THE NEWS (Chrysalis VS4 42876)	87 20
<b>98</b> YOU WEAR IT WELL EL DeBARGE with DeBARGE (Gordy/Motown 1804GF)	89 11
<b>99</b> EVERY STEP OF THE WAY JOHN WAITE (EMI America B-8282)	88 14
<b>100</b> KAYLEIGH MARILLION (Capitol B-5493)	92 5



# ASCAP Country Music Week

1985 Country Music Association Winners



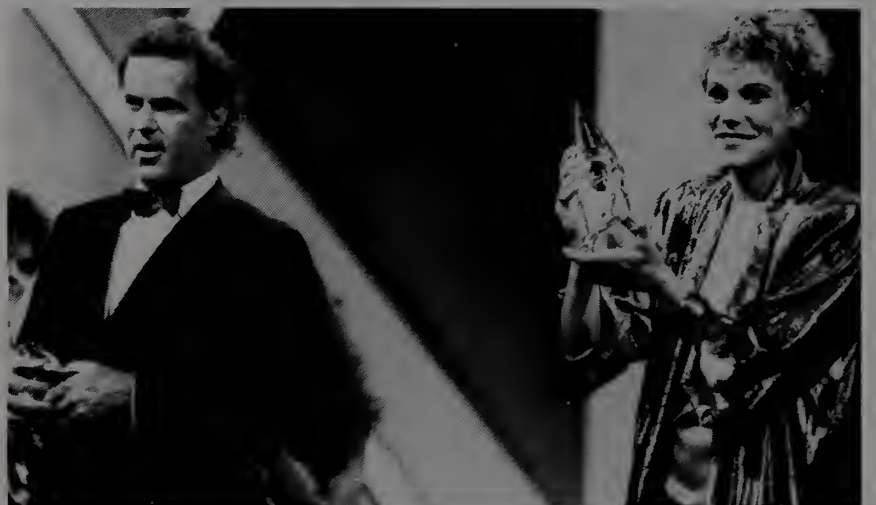
**Reba McEntire**  
Female Vocalist of the Year



**George Strait**  
Male Vocalist of the Year &  
Album of the Year  
(*Does Fort Worth Ever Cross Your Mind*)



**Sawyer Brown**  
Horizon Award



**Dave Loggins & Anne Murray**  
Vocal Duo of the Year



Pictured from left to right are Most Performed Song of the Year writers Albert Hammond and Hal David for "To All The Girls I've Loved Before" (published by April Music Inc./Casa David); Donna Hilley and Buddy Killen of Cross Keys Publishing Co., Inc., Publisher of the Year; and Mike Reid, Writer of the Year

# CASH BOX

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**ALL TOGETHER NOW** — EMI America's new artists, Phantom, Rocker and Slick, recently joined Ringo Starr, George Harrison, Eric Clapton and Dave Edmunds in the filming of an upcoming HBO special titled A Tribute To Carl Perkins. Pictured during a rehearsal for the show in London (l-r) are: Starr; Slim Jim Phantom; Lee Rocker (standing); Perkins' drummer David Charles; and Earl Slick.

## CBS Report Finds Consumers Want Alternative Cassette Packaging

By Paul Iorio

NEW YORK — Pre-recorded cassettes would have greater consumer appeal if they adopted LP-like packaging features, according to a report commissioned by CBS Records. The findings also show that though LPs are still seen as the definitive album configuration, cassettes are quickly closing that gap and are perceived as having improved in quality over the past few years.

The 32-page report, based on consumer polling by Furst Analytic Center at a cassette quality focus-group session, was formally presented by Paul Smith, CBS senior vice president and general marketing manager, at a National Association of Record Manufacturers (NARM) meeting October 29 in a Phoenix, Arizona suburb. "There's a real need for some kind of alternative package for cassettes," says Smith. "The Focus group study confirms that consumers would not only be receptive to it but would appreciate it." Linda Greenberg, director of market research surveys for CBS, says that this "alternative packaging" would include the "booklets, liner notes, lyric sheets and bigger graphics" that account for much of the LP's appeal. One consumer is quoted in the study as saying "I would love to have the lyrics included" and the report claims that this "was repeated (by consumers) again and again."

The report's other major finding — that

consumers believed cassette quality has improved in the last few years — was supported by Stan Nimiroski, CBS vice president of quality management. "We've

(continued on page 39)

## Behind The Bullets

### Miami Vice In Chart Sweep

By Stephen Padgett

Not since the Cuban Missile Crisis has there been such excitement in Miami. The hit NBC television series based on the undercover work of two Miami Vice police officers has spawned not only top ratings, it has set the fashion and music worlds on their ears. This week, "Miami Vice — Original Television Soundtrack" and its first single, "Miami Vice Theme" by Jan Hammer top their respective charts. An added bonus to this blitzkrieg is "You Belong To The City," a single by Glenn Frey also culled from the soundtrack, which bullets to #6 this week. You might recall that last season's series catapulted another Frey single, "Smuggler's Blues" into the Top Ten.

It was easy to predict that "Miami Vice-Original Television Soundtrack" was headed for the upper reaches of the charts. A scant five weeks ago, the

## Senate Home Taping Bill Under Close Scrutiny At Hearing

By Earl B. Abrams

WASHINGTON — Is the music industry losing money because of home taping or isn't it? The answer to that question may well determine the outcome of proposed legislation imposing a royalty fee on recording equipment and blank tape pending in both the Senate and the House of Representatives.

The issue was drawn by Senator Howard M. Metzenbaum (D-Ohio) at a three-and-a-half hour hearing October 30 on S-1739 by a Senate copyright subcommittee. S-1739 is sponsored by Senator Charles McC. Mathias (R-Md.), chairman of the subcommittee, and nine other senators.

Metzenbaum bored into assertions by

record industry-music publisher-songwriter representatives that the music industry was suffering economically from home taping — a \$1.5 billion loss in sales, reduced number of albums being produced, employment down. He quoted from trade accounts that reported record 1984 sales and profits by CBS Records, RCA Records, WCI ("biggest year ever"), MCA (\$255 million vs. \$188 million year before). When music representatives questioned these figures, Metzenbaum testily demanded names of companies and profit and loss statements. And when Stanley M. Gortikov, president of the Recording Industry Association of America, (RIAA) stated that he could not divulge these confidential figures (report-

(continued on page 39)

## Mathias: 'We Have A Shot At It'

Senator Confident Legislation Will Find Acceptance

By David Adelson

LOS ANGELES — Despite unsuccessful past attempts at enacting similar legislation, Senator Charles McC. Mathias says he is very optimistic about the chances of his bill S-1739, the Senate version of the music industry supported home taping legislation.

The bill, which provides for royalty payments by blank tape and hardware manufacturers, had its first hearing last week in front of the Senate Copyright Subcommittee which Mathias chairs.

The Senator told *Cash Box* that the underlying issue of home taping will be the real deciding factor in the bill's enactment into law. "There's no real magic in this particular bill," he said. "But we have to keep on expounding the inequities of the situation until people understand it. It's very easy to sloganeer against this bill and say we're taxing tapes, but it is necessary to make the case that what's happening here is stealing. These people are taking other people's work without paying for it."

Those "people" Mathias refers to are the predominantly Japanese tape and hardware manufacturers who have noted they are willing to spend huge amounts of money to defeat this legislation or any bill similar to it.

There has already been a grass roots advertising campaign aimed, for the most part, at retailers and college age consumers alerting them of the unnecessary monies the record companies would derive from the consumer if such a law is enacted.

"It's a free country and people can say what they want," replied Mathias when queried on the honesty of such an advertising campaign. "I think it will ultimately be clear to the public what is

(continued on page 39)

ADVERTISEMENT

INTRODUCING  
THE DEBUT SINGLE  
FROM

MELISSA  
MORGAN

WRITTEN BY  
PRINCE  
PRODUCED BY  
PAUL  
(Freddie  
"Rock Me Tonight"  
Jackson)  
LAURENCE

THE LADY THAT'S GOING TO HAVE THE WHOLE INDUSTRY TALKING.





**MIXING WITH "JELLYBEAN"** — Producer and noted "mixologist" John "Jellybean" Benitez recently signed a production agreement with Warner Bros. Records. Benitez, who's worked with such artists as Sting, Huey Lewis and Madonna will be bringing new artists and productions to the label, the first of which is Jocelyn Brown's single, "Love's Gonna Get You." Pictured at a recent meeting at Warner Bros. in Burbank (l-r) are: label president Lenny Waronker; Benitez; and Michael Ostin, vice president of A&R, Warner Bros. Records.

## BUSINESS NOTES

### MTV Networks Report Third Quarter Revenues of \$38,309,000

NEW YORK — MTV Networks Inc. (MTVN) announced 1985 third quarter revenues of \$38,309,000 and net income of \$5,848,000 or \$.38 per share. This compares to third quarter 1984 revenues of \$28,777,000 and pro forma net income of \$3,023,000 or \$.20 per share. Third quarter 1985 revenue and net income increased 33 percent and 93 percent respectively as compared to revenue and pro forma net income for the third quarter of 1984.

For the nine months ending September 30, 1985, MTV Networks Inc. reported revenues of \$102,892,000 and net income of \$12,998,000 or \$.84 per share. This compares to nine month 1984 revenues of \$75,028,000 and pro forma net income of \$7,365,000 or \$.49 per share. Nine month 1985 revenue and net income increased 37 percent and 76 percent respectively as compared to revenue and pro forma net income for the first nine months of 1984.

Commenting on these results, David H. Horowitz, president and chief executive officer, MTV Networks Inc., said, "The positive third quarter results reflect growth in all facets of the company's business resulting in a 43 percent increase in operating income, as well as a reduction in interest expense resulting from the company's repayment of bank debt.

Commenting on third quarter activities, Horowitz continued, "On July 13, MTV: Music Television brought the 'Live Aid' fundraising concert to millions of Americans. MTV's involvement in the project began with the live telecast of the press conference announcing the event, and culminated with the July telecast of the 16-hour global concert which raised approximately \$65 million for African Relief."

In the third quarter, MTV Networks Inc. began relocating to its new headquarters at 1775 Broadway, New York City. Horowitz commented, "With the move we are consolidating operations previously conducted in several locations, resulting in greater efficiency in the overall operation of the company."

### Songwriters Guild Changes Name

NEW YORK — The Songwriters Guild has changed its name to The Songwriters Guild of America, Guild president George David Weiss announced.

The name change came about because many people inside and outside the music industry mistakenly believed that the Guild was a local organization. Weiss says that the "of America" addition should "put to rest any such misconceptions."

### Levy Forms Warlock Records

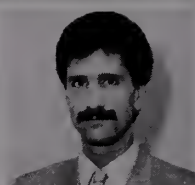
NEW YORK — Adam Levy, former national promotion director of the Sutra, Streetwise, Sunnyview, Becket and Roulette family of labels, has formed Warlock Records. Warlock's first release will be a single, "Quiet Guy," by Kiara, scheduled for early November release.

"I always thought the most important thing any record company could do was to put records on the radio with its promotion. And I was the core of promotion over at Sutra for over five years," he said. "If I can find the right record I'll sell as many as anybody else." At present Levy's Warlock is a one man operation but he sees his prospects as "really good."

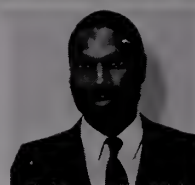
## EXECUTIVES ON THE MOVE



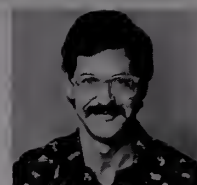
Silas



Braverman



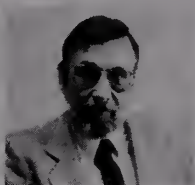
Daniel



Borman



Sternberg



Orleans



Culpepper



Peters

**Silas Named** — Louil Silas has been appointed to the newly created position of director of A&R, black music for MCA Records. In his new position, Silas will be involved in talent acquisition and all creative activities for artists signed to the label. Prior to this appointment, Silas served as west coast regional representative, black music for MCA Records for three years. In the past year, he has been increasingly involved in A&R activities.

**Braverman Named** — Larry Braverman has been named director of production filling the void left by Kent Cooper's leaving E/A. This promotion follows his January '85 appointment to northeast regional marketing manager. As director of production, he oversees all the aspects of getting new releases through the productive system within the company and its vendors.

**Daniel Appointed** — Doug Daniel has been named Elektra/Asylum's new director of marketing/promotion within the special markets division of the company. He will be based in the corporate headquarters in New York.

**Changes At Kragen And Company** — Gary Borman has joined the Kragen operation with responsibilities in personal management and in the company's production arm, where he will be involved in the development of various feature film, longform video and other projects. In a similar move, Harriet Sternberg, Kragen and Company's vice president of marketing and creative services, has now assumed managerial duties as well. She will manage new client Sheryl Lee Ralph, the company's new client.

**I.V.E. Expands** — International Video Entertainment is extending the restructuring of its marketing and sales capabilities with the addition of a new marketing and sales vice president and the new demarcation of the firm's product lines. Arnie Orleans, a 28-year veteran of the entertainment industry, joins IVE as vice president of marketing and sales for the firm's general release division, encompassing several labels. And the duties of vice president Wendy Moss have been expanded to include sales and marketing for IVE's children's division, which includes the Family Home Entertainment label.

**Culpepper Named** — Gary Culpepper has been named director of business affairs, music for the Motion Picture Group of Paramount Pictures Corporation. In this new position, Culpepper will be responsible for negotiating all contracts relating to the hiring of musical artists for Paramount feature films as well as for the assembly of soundtrack packages on the Studio's motion picture releases. Culpepper comes to Paramount from Capitol Records, where he was promoted to the position of director of business affairs two years ago after joining the company in October, 1981 as director of entertainment law.

**Peters Appointed** — Stan Peters, marketing and sales executive in the consumer electronics industry for more than a decade, has joined dbx as vice president of marketing and sales. According to David Kennedy, president of dbx, Peters will be responsible for worldwide marketing and sales for all divisions. These include professional products, OEM/licensing, and consumer audio equipment under the dbx and ADC brand names.

**Senk Named** — Susan Senk has been named vice president, publicity and promotion at Vestron Video. Senk recently returned from two years in London, where she served as vice president, creative services for Vestron Video International. In this capacity, she was involved in the establishment and operation of Vestron's offices throughout Europe.

**Popp Named** — Video Associates has named Sharon Popp vice president of marketing. Popp's responsibilities will include advertising, packaging and product acquisition.

**Talbot Appointed** — David Talbot has been elevated to the position of sales manager, professional products for AKG Acoustics, Inc., Stamford, Connecticut.

**Window Formed** — Rich Riehl has announced the formation of Window Records, a new contemporary Christian label. Rich formerly operated Salt Productions, a large midwest distributorship for Christian records and tapes. Initial distribution plans include Spring Arbor, Omega, Central South, Inspirational and other independent Gospel distributors. Window Records new offices are located in St. Louis, Missouri. A Los Angeles office is also planned.

**Masnica Named** — Mitsubishi Pro Audio Group (MPAG) has announced the appointment of David Masnica as regional sales manager for the west coast sales region responsible for all field sales activities with the film and broadcast industries. He is based at Mitsubishi Pro Audio Group headquarters in San Fernando, CA.

**Richards Joins** — Robert O. Dehlendorf, chairman, and Steve Michelson, president of ScanLine Communications, have announced the appointment of Frederick J. Richards to the position of senior vice president, marketing.

**Landy Appointed** — Hugh T. Landy has been appointed vice president of special markets, ElectroSound Group. Landy joined Capitol Records in 1970 and became national sales manager customer sales. In 1973 he joined PRC Recording Company as vice president of marketing, and became president before leaving in 1983. He then joined Athenia Industries as president.



## PMRC And RIAA Reach An (Yawn) Agreement

By David Adelson

LOS ANGELES — At press time, the Parents Music Resource Center, the National Parents Teachers Association and the RIAA had scheduled a press conference for last Friday morning (11/1) in Washington D.C. According to both the PMRC and RIAA, the groups have finally reached an agreement on the issue of record ratings.

After months of press conferences, squabbling, accusations and even a federal hearing, the agreement is about as anti-climactic as they come. Though specific details were not available at press time (full details will be in next week's issue), *Cash Box* has learned that any action taken by a record company will be fully voluntary. There will be no mandatory lyric sheets, no mandatory master lyric sheets delivered to retailers, no mandatory specific labelling or ratings and no watchdog committees comprised of people outside the music industry.

According to one source close to the issue, record companies will voluntarily issue warnings on the cover of albums

they deem controversial. The printing of lyrics on either the outer jacket or inside sleeve will still be a voluntary action by the label and artist.

"There won't be any lightning bolts," said one RIAA official. "What has been printed so far is pretty much what's contained in the agreement."

Many feel that the agreement in no way means the end of the PMRC's involvement with the issue of record ratings. The group generated huge publicity in the course of the past ten months and brought the issue to the forefront of daily news both through print and the electronic media. "I don't think we've seen the last of the PMRC," said one label executive. "They discovered how much media attention they could generate and I don't think they'll be content sitting idle."

Danny Goldberg, president of Gold Mountain Records and head of the Musical Majority, the most vocal and visible group opposed to ratings, said he hoped manufacturers would choose not to sticker or label records instead opting for the inclusion of lyric sheets in their product.

## MTV Adopts New Network, Local And Cable Ad Campaign

By Gregory Dobrin

LOS ANGELES — The highly successful "I Want My MTV" ad campaign, one that helped catapult MTV: Music Television into the forefront of music cable television programming, spawning a new media empire, has been placed on a back burner in lieu of a new campaign designed to boost the network's visibility through broadcast network, local and cable advertising spots.

The new slogan, "MTV, Some people just don't get it," spearheads an aggressive advertising strategy for which the network will reportedly spend in excess of \$10 million. The campaign will reach more than 75 percent of MTV households through 20 spot TV markets nationwide, while being seen on such cable channels at WTBS, Nick-at-Nite and VH-1 and carried by over 200 cable systems. Most visible will be spots aired on prime time and fringe network television for the next three weeks, it has been reported.

The four spots, each running 30 seconds, feature such recording and video artists as Bryan Adams, John Cougar Mellencamp and John Taylor. The spots are humorous, and were produced and directed by Ed Libonati. They are a departure from MTV's customary animation to the live action format, and feature one of the three recording artists deliv-

ering the new slogan, as a tag line, reportedly free of charge.

MTV senior vice president of marketing Tom Freston has been quoted as saying that the new spots are not necessarily geared toward gaining new viewers, but were designed as an image boosting campaign for those who already get MTV.

Insiders have speculated that MTV's bold new advertising strategy is reflective of dwindling ratings in the past year's Nielson reports. The channel reportedly closed out the 1985 ratings season third quarter with a 10 percent slip from the ending of last year's third quarter. The network's share, according to one MTV executive, is on the rise however.

So why the new campaign? "MTV is constantly changing," said Bob Friedman, MTV's director of marketing. "If you look at the rest of TV now, MTV wanted to develop a campaign to cut through the clutter. A lot of advertising on TV now looks like the original MTV advertising. We really wanted to take that next step."

In terms of network programming, the ads will grace such top shows as *Miami Vice*, *Hill Street Blues* and *Saturday Night Live*. "The campaign is really just to maintain the excitement and word-of-mouth of MTV and cable in the marketplace," Friedman said. "The bottom line, if I were to describe the campaign in one word, would be "fun."



JAM SESSION — Hank Ballard (l) and Albert Collins (r) relax backstage with Epic's Stevie Ray Vaughan following their encore appearance with him at Los Angeles' Greek Theatre.

(Photo: Kim Upton)

## McCartney Re-Signs With Capitol In North America

By Paul Iorio

NEW YORK — Paul McCartney has signed what EMI Music calls a "long term exclusive" recording contract with EMI Music/Capitol Records, marking McCartney's return to that label in North America after six years with Columbia. McCartney, who was signed with the Beatles to EMI in 1962, is quoted in a company press announcement as saying "It's good to be back."

Bhaskar Menon, EMI Music World Wide chairman and chief executive, said that

he is "absolutely delighted that we have renewed our longstanding relationship with him. It is particularly gratifying that McCartney now returns home to Capitol Records in North America where we have greatly missed the privilege of representing his recording career since 1979."

McCartney's first Capitol release will be the title song from the upcoming Warner Brothers film, *Spies Like Us*, starring Chevy Chase and Dan Aykroyd and directed by John Landis.

## NAVAS Announces '85 Nominees

By Gregory Dobrin

LOS ANGELES — The National Academy of Video Arts and Sciences (NAVAS) announced its nominees for the 4th Annual American Video Awards (AVA) ceremony here at a press breakfast recently. Aside from the 16 categories of nominees released by the academy, actor Tony Danza was named as host for this year's ceremony, succeeding last year's host, radio and TV personality Casey Kasem. Danza was the only participant in the ceremony announced by NAVAS.

The breakfast, held at Los Angeles' posh Ma Maison restaurant, was hosted by Kasem who, along with Syd Vinnedge and Tony Scotti of Scotti Bros./Syd Vinnedge Productions, will serve as executive producer for the show. Eight general categories of nominations were divided among guest announcers Charlie Daniels, Adrian Zmed and "Weird" Al Yankovic, who named artists nominated for Best Pop Video, Best Urban Contemporary Video, Best Country Video, Best New Artist, Best Performance (Male, Female and Duo/Group) and Best Home Video. Eight technical categories were released in printed press material.

The AVA Hall of Fame award, which went to Rod Stewart last year, will be announced at the ceremony, which is slated to take place November 20 at the Wiltern Theatre in Los Angeles. The show will be taped live, and will be broadcast on ABC. It will not be syndicated as in the past, and an exact airdate has not as yet been decided. This year's program is the first to be picked up by a major network.

Asked why the network decided to air the show, Kasem said he thought the reason lay in the show's high rating during its air slot last May, when the show topped the 8 to 10 p.m. time slot with a 12.2 rating and a 20 share in the Los Angeles area market. Kasem also said that the show is

given added substance in that it is NAVAS organization.

The 1985 AVAs are the first of the four-year-old awards to benefit from NAVAS' new membership eligibility requirements and nomination procedures. The new plan, which was voted into effect last spring, allows for two distinct categories of membership: active (voting) and associate (non-voting). The active membership was further divided into craft and administrative divisions. Technical awards are voted only by active draft members.

A flaw in the show's titling brought to light during the NAVAS breakfast was that while the ceremony is touted as the 4th Annual American Video Awards, less than eight months have elapsed since last year's show (which aired May 1, 1985). Apparently, NAVAS was forced to make certain concessions in order to be broadcast by a major network. "ABC was interested in getting it on the air as soon as possible," Kasem commented. "This will probably be the new (annual) date."



TRIPLE PLATINUM RECKLESS — Bryan Adams was presented with a triple platinum award for the album "Reckless" recently after the first of two shows at Madison Square Garden in New York City. Pictured at the award presentation (l-r): Adams; Gil Friesen, president of A&M Records; John Sykes, MTV; Michael Leon, vp of east coast operations, A&M Records.

### PERSONAL MANAGEMENT FIRM RELOCATES TO LOS ANGELES

Corinne Carpenter announced recently the opening of the new office of the L.A.-based personal management firm and its receptivity to material from potential clients in the Los Angeles area.

The firm is particularly interested in performers and writers in the Rhythm & Blues, Country & Western, and Pop fields.

Submission should include a photo (if performer), tape, resume, and cover letter. Material should be mailed to:

Corinne Carpenter  
256 S. Robertson, Beverly Hills, CA 90211  
Tel: (213) 652-6452

The 7-year-old firm was formerly headquartered in New York City.



# ALBUM RELEASES

**DOG EAT DOG** — Joni Mitchell — Geffen 24074 — Producer: Joni Mitchell-Larry Klein-Mike Shipley-Thomas Dolby — List: 8.98 — Bar Coded



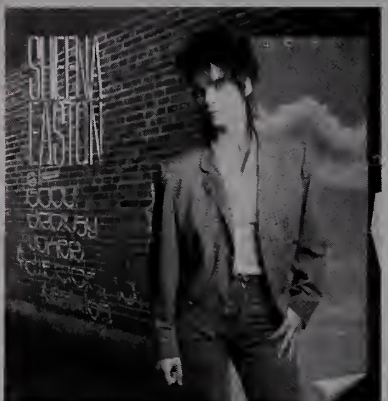
Making the evolution from the near traditional jazz of "Mingus" back to contemporary pop-rock on 1983's "Wild Things Run Fast," Joni Mitchell lost none of her zest for challenging musical settings and revealing lyrical splashes; "Dog Eat Dog" is a further and more successful work in the same mode. With a strong and accessible single in "Good Friends," a duet with Michael McDonald, Mitchell should achieve greater commercial exposure, though longtime fans won't be disappointed by the richness here.



**CABIN FLOUNDER** — Fetchin Bones — DB 77 — Producer: Don Dixon — List: 8.98

All the right musical ingredients are here but it is Hope Nichols' Patti Smith/Chrissie Hynde-tinged vocals which lend this stellar batch of tunes their real force. Economically produced by Don Dixon to capture the group's explosive live performance, "Cabin Flounder" marks the emergence of yet another new band from the southeast setting the current standards for up-and-comers.

**DO YOU** — Sheena Easton — EMI America 17173 — Producer: Nile Rodgers — List: 8.98 — Bar Coded



The long-awaited Sheena Easton-Nile Rodgers collaboration proves to be one worth waiting for as Rodgers' extensive dance and production experience lends itself perfectly to Easton's current stage of development as a performer. With a fistful of up-beat club tracks (from "Can't Wait Til Tomorrow" to "Do It For Love" and "Don't Break My Heart") and ballads on which Easton really stretches out, "Do You" is solid throughout. Also a nice cover of the classic "Jimmy Mack."



**PICTURES FOR PLEASURE** — Charlie Sexton — MCA 5629 — Producer: Keith Forsey — List: 8.98 — Bar Coded

Though signed for his virtuoso guitar skills, Keith Forsey has turned Charlie Sexton into a monster teen rock star. With a rich and roaring vocal typical of Forsey's production, as well as some stinging guitar leads, Charlie Sexton is definitely a musician/performer to be reckoned with. Though still in his teens, the sound is fully mature and Sexton is primed for teen star status.

**LOST IN THE STARS — THE MUSIC OF KURT WEILL** — Various Artists — A&M 9-5104 — Producer: Hal Willner-Paul M. Young — List: 8.98 — Bar Coded

With impressive compilations on Thelonius Monk and Nina Rota establishing his expertise, Hal Willner here puts together an inspired collection of modern classics from German composer Kurt Weill. Includes such gems as Sting performing the traditional "The Ballad Of Mac The Knife," Lou Reed performing a heartfelt "September Song" and other performances from Tom Waits, Van Dyke Parks, Todd Rundgren, Carla Bley and others.

**STARPEACE** — Yoko Ono — Polydor 827 530-1 — Producer: Bill Laswell-Yoko Ono — List: 8.98 — Bar Coded

With the help of Bill Laswell and the Material crew (Bernie Worrell, Sly & Robbie, Eddie Martinez, etc.) Yoko Ono has already gained a club single from this LP with "Hell In Paradise," and other cuts such as "The King Of The Zoo" and "It's Gonna Rain" show probing and intriguing lyric and musical textures.

**MARS NEEDS GUITARS!** — Hoodoo Gurus — Big Time 009 — Producer: Charles Fisher — List: 8.98

Hoodoo Gurus' U.S. debut last year licensed to A&M made a substantial splash for the Australian band, and this latest effort on the burgeoning American indie Big Time is evidence of an impressive group to watch. Excellent dynamics and songwriting shine through on nearly every cut.

**SEVEN DAYS IN SAMMYSTOWN** — Wall Of Voodoo — I.R.S. 5662 — Producer: Ian Broudie — List: 8.98 — Bar Coded

Exit Stan Ridgway. Enter Andy Priebow. The psychedelic cowboys are back in the saddle with a new lead singer and album. Blending Lords Of The New Church darkness with Bonanza guitar riffs, Wall Of Voodoo has released a convincing LP in an effort to reclaim ground won with "Mexican Radio" but lost to a lengthy hiatus.

**CAN'T TEMPT FATE** — Circuit II — Elektra 60407-1 — Producer: Arthur Baker-Michael Baker — List: 8.98 — Bar Coded

Seamless '80s soul which owes a debt to the System though breaks into new turf at times. The first single "Fool For You" hasn't made chart noise yet, but could and other tracks like "Rock This" and "Can't Live Without You" are potential winners.

**WHAT'S IN A NAME** — The Cripples — Tabb Records TRC-3 — Producer: Jim Devlin — List: 4.98

Lead singer Shawn O'Brien's birth "effect" gives him artistic license and some incredible insight that results in a stirring four song EP. This package of social satire with a dance beat is a lot less shocking after just one listen. If pop radio could get over the name, this one could be a real winner.

**DIVING FOR PEARLS** — New Marines — American/Suite Beat 1024 — Producer: Bob Shulman — List: 8.98

Distinctive pop material with American roots and a British sheen, New Marines' debut LP "Diving For Pearls" is proof that the L.A. pop scene is alive and well. From the obvious single pick "Girl Like That" to the more moody and substantive "Living In The Church" and "Spirit House," "Diving For Pearls" shows depth and commercial potential.

**AMERICAN ORIGINALS** — James Talley — Bear Family 15182 — Producer: Jim Williamson-James Talley — List: No List — Bar Coded

Purely American songwriting from an American classic graces this evocative new release from James Talley. With a sometimes country and sometimes pop approach, Talley's talent here is unmistakable.

**QUE PASA** — Rappin' Duke — JWP 6969 — Producer: H.B. Barnum — List: No List

Featuring Shawn Brown's novelty smash of the same name and variations thereof, this LP also includes a blank rap cut which allows the listener to fill in as part of a rapping contest.

**HOLE IN THE SKY** — Pandemonium — Enigma/Metal Blade 72089-1 — Producer: Pandemonium — List: 8.98

The latest hard rocking effort from Metal Blade, Pandemonium's second LP is typically blistering in its attack and performance. Already gaining fast retail support, Pandemonium could be the next SoCal metal phenom.

**PART FOUR OF THE MOLE TRILOGY** — The Residents — Ralph 8552 — Producer: Conrad — List: no list

San Francisco's infamous Residents presents the conclusion to the Mole Trilogy, and the sometimes dramatic, atmospheric and always enigmatic result is for cult lovers only.

## RECORDS

**PRETTYBOY** — Malaco 7428 — Producer: Kandor Walter Kahn-Kurt Borusiewicz — List: 8.98 — Bar Coded

**THE DOC OF COMEDY ROCK** — Dr. Gonzo — Dublab 104 — Producer: Little Roger Clark-Scott Mathews — List: no list

**PERDITION** — Viscious Circle — Flipside 005 — Producer: none listed — List: 8.98

**LOVE IS WONDERFUL** — Tony Lamar — Bonita 2002 — Producer: Tony Lamar Jones — List: no list

**MY OBSESSION** — Meri D. Marshall — Atlantic 81284 — Producer: Bob Parr — List: 8.98 — Bar Coded

**A LIGHT IN THE ATTIC** — Shel Silverstein — Columbia 40219 — Producer: Ron Haffkine — List: none — Bar Coded

**FANTASY** — Ramsey Lewis — Columbia 40108 — Producer: Morris "Butch" Stewart — List: None — Bar Coded

**THE FOX** — Atlantic 7 81270-1 — Producer: Ollie E. Brown — List: 8.98 — Bar Coded

**THE LOST YEARS** — Mark Renner — The Gate International T6I 004 — Producer: Mark Renner — List: none



# SINGLE RELEASES

**DIONNE & FRIENDS** (Arista AS1-9422)  
**That's What Friends Are For** (3:58) (Carole Bayer Sager Music/BMI-New Hidden Valley Music/WB Music Corp./ASCAP-Warner Tamerlane Pub. Corp./BMI) (B. Bacharach-C.B. Sager) (Producers: Burt Bacharach-Carole Bayer-Sager)



This first single from Dionne Warwick's new album, "Friends," is also the first effort on behalf of the music industry to fight the deadly AIDS epidemic. With proceeds from the single donated entirely to the cause, "That's What Friends Are For" is pleasingly melodic and features the vocal talents of Elton John, Stevie Wonder and Gladys Knight, who swap lines a la "We Are The World."

**STEVIE NICKS** (Modern 7-99582)  
**Talk To Me** (4:08) (Fallwater Music—ASCAP) (Sandford) (Producer: Jimmy Iovine-Chas Sandford)



The first single from Stevie Nicks' upcoming LP is a mid-tempo rocker which makes good use of Nicks' throaty lead and harmony vocals. With something of an anthemic plea for intimacy and communication between friends and lovers, "Talk To Me" is up to the par of past Nicks hits and should receive the same kind of radio and retail attention.

**BARRY MANILOW** (RCA JK-14223)  
**In Search Of Love** (4:08) (Townsway Music-Nelana Music-Limited Funds Music/BMI) (Manilow-Rice-Rich) (Producer: Howie Rice-Barry Manilow)



With a big production sound and a throbbing contemporary beat, Barry Manilow seems set once again to capture pop chart success with this cut from the "Manilow" LP. Resounding back-up vocals anchor the soaring chorus of "In Search Of Love," and the dramatic arrangement featured makes the best use of Manilow's emotive voice.

**GOODBYE**



**NIGHT RANGER** (MCA 52729)  
**Goodbye** (3:52) (Kid Bird Music-Rough Play Music/BMI) (Watson-Blades) (Producer: Pat Glasser)

Night Ranger's well-honed talent for blending emotional acoustic/electric ballads is displayed on this track, one which should be highlighted by bassist Jack Blades' rich lead vocals. Shards of lead guitar accentuate the mood here, but the implicit sentimentality shines throughout.

**THE KRUSH GROOVE ALL-STARS** (Warner Bros. 7-28843)  
**Krush Groovin'** (4:36) (Def Jam-Kuwa Music/ASCAP) (Simmons-Blow-Dough McHenry)

Featuring the Fat Boys, Sheila E., Run-DMC and Kurtis Blow, this theme song from the motion picture *Krush Groove* should get a big shove from the popularity of the film, though the track stands on its own musically. A hard pounding beat augmented by a catchy chorus and nice vocal colorings, "Krush Groovin'" captures the essential components of the top rappers on the scene. Sure to be a big crossover hit.

**'TIL TUESDAY** (Epic 34-05673)  
**Love In A Vacuum** (3:35) (Intersong USA-'til tunes/ASCAP) (A. Mann-M. Hausman-R. Holmes-J. Pesce) (Producer: Mike Thorne)

This third single from 'til Tuesday's "Voices Carry" LP continues in the ethereal vein, accented by a mysterious Fairlight synthesizer sound. A fuller production is in evidence on this cut than on the others, with a heartier chorus. Look for CHR and rock radio adds.

**RUSH** (Mercury 383-7)  
**The Big Money** (4:32) (Core Music/CAPAC) (Lee-Lifeson-Peart) (Producer: Peter Collins-Rush)

A huge production sound, a dynamic arrangement and a techno-rock feel all distinguish this Rush single from its "Power Windows" LP. Always a socially critical group, "The Big Money" tackles the root of all evil with a throbbing beat and an array of musical chops. Should be an automatic add a rock radio with CHR a possibility.

**JOHN PARR** (Atlantic 7-89484)  
**Love Grammar** (3:59) (Carbert Music/BMI) (J. Parr) (Producer: John Parr)

This aggressive rocker from Parr's self-titled Atlantic LP is another fine vehicle for Parr's outstanding rough edged vocal range. A high flying refrain gives this tune catchy hooks, but maintains a decidedly AOR appeal.

**JOHN CAFFERTY and THE BEAVER BROWN BAND** (Scotti Bros./CBS ZS4 05668)  
**Small Town Girl** (4:20) (John Cafferty Music-BMI) (Cafferty) (Producer: Kenny Vance)

This grinding slow-dance ode to a "small town girl" is an homage to more innocent times, but the Beaver Brown's delivery along with the on-the-mark vocals from John Cafferty bring this one up to date. Already getting fast adds nationwide, "Small Town Girl" should be one of this group's biggest hits.

**RADIANCE** (Qwest 7-28861)  
**Pick-N-Choose** (4:06) (YellowBrick Road Music-Noir Music Pub-Pud Pud Music/ASCAP) (Taylor-Mitchell) (Producer: Reggie Griffin)

**WINDJAMMER** (MCA 52708)  
**You're The One** (3:50) (Off Backstreet Music-Limited Funds/BMI) (Producer: Howie Rice)

**JOE SIMON** (Compleat 146)  
**Mr. Right Or Mr. Right Now** (3:20) (Tree Pub.-BMI/Cross Keys Pub.-ASCAP/Tree Group O'Lyric Music-Music-BMI) (Producer: Skip Scarborough)

**R.O.A.R.** (Tabu ZS4 05667)  
**We Gotta Do It** (3:30) (Prime Mover-Cheson Songs-A/C Music-Overtime Music/ASCAP) (Producers: Jones-Delafiera-Thompson-Ligertwood) (Producer: R.O.A.R.)

**FRANKIE VALLI and THE FOUR SEASONS** (Curb/MCA 52724)  
**Moonlight Memories** (4:08) (Irwin Levine Music-Linzer Music/BMI) (Linzer-Levine) (Producer: Sandy Linzer)

**SURVIVOR** (Scotti Bros. ZS4 05663)  
**Burning Heart** (3:51) (Holy Moley Music-Rude Music/BMI-WB Music-Easy Action Music/ASCAP) (Peterik-Sullivan) (Producer: Frankie Sullivan-Jim Peterik)

With a boost from its placement on the *Rocky IV* soundtrack, Survivor's latest pop-rock effort is purely commercial with a pure-voiced lead vocal and a big-production sound. Perfect for AOR and CHR.

**ROBIN GIBB** (EMI America B-8291)  
**Like A Fool** (3:58) (Gibb Brothers Music-Unichappel Music/BMI) (Gibb-Gibb-Gibb) (Producer: Tom Dowd-Maurice Gibb)

Contemporary sounding in its approach and production, Robin Gibb's latest single is well-crafted for the pop market. Enough of a hook to guarantee some CHR adds.

**PHANTOM, ROCKER and SLICK** (EMI America B-8292)  
**Men Without Shame** (3:45) (Willesden Music-Oil Slick Music/BMI) (Phantom-Rocker-Slick) (Producer: Steve Thompson-Mike Barbiero)

A hard rocking and playful single from this trio's debut effort, "Men Without Shame" is best for its musical economy and execution. Though not the strongest cut from the LP, the sound is perfect for AOR.

**GRACE JONES** (Manhattan/Island 9535-240724)  
**Slave To The Rhythm** (4:20) (no publisher listed) (Woolley-Darlow-Lipson-Horn) (Producer: Trevor Horn)

The versatile Grace Jones here gets the help of Trevor Horn et al on a hip-shaking and atmospheric track which features a typically exacting production and arrangement. Sure to be a club smash with radio coming on.

**AC/DC** (Atlantic 7-89525)  
**Shake Your Foundations** (3:42) (J. Albert & Son/ASCAP) (Young-Young-Johnson) (Producer: Angus & Malcolm Young)

The title of this single tells it all. No surprises here, but this track shoots right down the middle for further AC/DC hard rock success.

**AUTOGRAPH** (RCA JK-14231)  
**Blondes In Black Cars** (4:17) (Hatabrr Music/BMI) (Plunkett-Richards) (Producer: Eddie Delena)

The first single from the "That's The Stuff" LP delivers on the promise of Autograph's debut album of last year. Written perfectly for a video on heavy rotation with MTV, "Blondes In Black Cars" is slyly melodic with the appropriate visual imagery for the current music/video climate.

**RICK AND THE CAST OF IDIOTS** (Atlantic 7-89481)  
**I Wanna Be Elvis** (3:49) (Deeslite Music-Are and Bebop Music/BMI) (Dees-Johnson) (Producer: Augie Johnson-Rick Dees)

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

**ON LINE** (On Line 001)  
**Yours Tonight** (3:28) (Licari Music/ASCAP) (Licari) (Producer: On Line)

**WQBC** (Thunder Bay 53184)  
**Love Me Anyway** (4:10) (Gambling Hall Music/ASCAP) (McCoy) (Producer: W.C. McCoy)

**RYAN SAMANS** (Angi 001)  
**Lady Liberty** (3:41) (Lasko-Delrose Music/ASCAP) (Laskowitz) (Producer: Larry Steelman)



## POINTS WEST

**THE LYRES CATCH . . .** Every time **The Lyres** make an infrequent quest to the west coast, they exhilarate. Leaving people shaking their heads in wonder at lead vocalist, keyboardist **Jeff "Monoman" Conolly's** live intensity, Boston's Lyres take the classic form of early rock'n'roll and transport the music to its most explosive level. With an L.A. date upcoming and northern California shows under his belt, Conolly spoke with *Points West* last week from Sacramento about the group's latest three-song 12" single, the agony and ecstasy of being a heralded but low-budget rock group, and about a record called "I Hear You Knockin'" by **Smiley Lewis**. "People told me after playing last night that I should build up the intensity of the shows instead of just coming out and doing it, but I just go out every night and do the same thing. I feel like the shows have been going better than usual, and the one at the I-Beam went really well," he says. "I've got that Las Vegas sound down on the keyboard . . . I'm using the same old Vox that I've had for years, but I bought this Leslie tone cabinet and we finally figured a way to get it into the van. It has that really slick Las Vegas sound that people are craving!" With a new single out, and west coast dates are the Lyres shopping around? The group is the longtime kingpin of Boston's Ace Of Hearts label headed up by **Richard Harte**, and that Lyres sound is shaped in part thanks to the many, many hours spent in the studio by Conolly and Harte. "I really like working with Rick a lot," Conolly explains, "I think we're



**BORN IN EAST L.A.** — 1,000 people got autographs from **Cheech & Chong** at a recent in-store appearance at East L.A.'s *Sound Of Music* retail store. The two also autographed the outside of the store with spray paint. Pictured (l-r) with *Sounds Of Music* retail clerks and fans are **Tommy Chong** and **Cheech Marin**.

just looking to get some financial backing from somebody a little bigger. And I kind of figured that by the time the second album comes out (a follow-up to last year's "On Fyre") maybe we should do one of those goofy videos or something to help up the gig money. We don't do that day job thing anymore, and we would really like to carve some sort of living out of this deal." The Lyres with a major? "Well, when you do that major label thing, they kind of nail you down to a format if you want to play major league ball, then you have to play by the rules — but you see some of the albums that are coming out now by bands that were on independents last year and they kind of have that generic edge to them. So, I really don't know."

The latest single, entitled "Someone Who'll Treat You Right Now" and backed with two (and sometimes three) cuts is another example of the 24-track live-in-the-studio sound, and is a testament to Monoman's love of classic rock 45s, but revealingly, Conolly reports, "I'm actually a big fan of stereo, but I don't want to confuse people so I don't talk about it all that much." Nonetheless, the Lyres were on the way to Modesto where Monoman could pick up a copy of **Spyder Lewis'** hard-to-find "I Hear You Knockin'" at a small record store.

**L.A. KIDS START TRACKING — THANKS TO ADLER** — **Lou Adler**, longtime industry veteran, producer, publisher and label founder is doing his bit to further the next generation of music fanatics, with the creation of a recording studio within the Los Angeles Children's Museum. "The children of today grow up singing music and lyrics to pop songs as they once did nursery rhymes, yet the recording process is a continuing mystery to most people," Adler said recently. And in answer to that reality, Adler has helped provide the funding for the studio, which is fully equipped with observation steps and extensive monitor system so that others can watch the recording process. The studio's grand opening will be November 19 and will include a reception with **Mayor Tom Bradley**, Adler's first recording buddy **Herb Alpert** and one of his biggest successes **Carole King**. King will give a "for kids only" benefit performance of the song "Really Rosie" in the Museum's Louis B. Mayer Performance Space.



**A REMOTE AWARD** — **Chris Stone**, founder and president of the L.A. Record Plant, accepts the TEC Award for Remote Recording Facility of the Year from **Cece Hernandez** (right) as co-presenters **Betty Bennett** (president of *Soundcraft America*) and **Gary Helmers** (executive director of S.P.A.R.S.) look on.

"Here we are, getting soundtrack there are people here who run to L.A. everytime they've got a production project." The Buffetts are prepared to make good on their contest promise.

**CLOSE TO THE EDIT** — **Roy Buchanan** will be at the Lingerie Nov. 9 and at the Golden Bear Nov. 10 . . . **Jem's Robin Weiss** is set to wed **Fred Cook** November 19 aboard the Queen Mary . . . the British trio **Fine Young Cannibals** have been signed to I.R.S. with the first single "Johnny Come Home" to be out Nov. 25 . . . **Jean Luc Ponty** will be at the Wiltern Nov. 29-30 . . . **The Lonesome Strangers** will be with the **Rave-Ups** at the Palomino Nov. 5.

Peter Holden

## NEW FACES TO WATCH

"Anyone in **Surgin'** who comes off the stage capable of breathing is fired," says **Surgin'** guitarist and songwriter **Jack Ponti**. "If they're not hyperventilating and wrenching with muscle spasms they haven't done a good show. I have broken bones on stage." His own, one assumes. Still, gauging from the high-energy material on their debut EMI America LP, "When Midnight Comes," their shows must be riotous. "This band is really insane," says Ponti.

The 10 songs on the LP are quality heavy metal rockers infused with a solid songwriting sense not usually associated with that genre. Ponti sees songwriting as the backbone of a good band and apparently it is the backbone of his own life as well. "I write every day. Songwriting is like lifting weights; you don't start benching 500 pounds. I've written close to four or five thousand songs," he says. Ponti is equally practiced as a performer, having played to everything from two bartenders and a drunk to 25,000 seaters," he says.

By the mid-70s the musical community took notice. **Billy Squier** produced his first demo, **Southside Johnny** his second and **E Street Band** bassist **Gary Tallent** his third. "Gary Tallent and **Bruce Springsteen** and **Southside Johnny** would all hang out at the **Fast Lane** (in Ashbury Park, N.J.) when we played. We were just a bunch of green kids playing rock 'n' roll," he says, adding that "the amount of talent that came out of the **Fast Lane** is staggering."

"When **Midnight Comes**" reflects Ponti's split musical personality. "There are two sides of me. One part wants to be a guitar hero and the other



### Surgin'

side wants to be **Paul McCartney**. Somehow you get this strange blend," says Ponti. This blend is nowhere more evident than on the album's final song, "Desiree," which is as melodic and lyrically fluid as it is hard-edged. "It stood out it got the ball rolling for us. It's the last songs we play live and we turn it into a real *tour de force*," he says.

Ponti says he and his bandmates, **Russell Arcara** (vocals), **Tommy Swift** (drums), **Michael King** (bass), **John Capra** (keyboards), and **Gray Sapiro** (keyboards) prefer working in the studio over live performance. "I love live shows but there would be nothing that pleases me more than to do album after album in the studio. If it were up to me I would live in the studio. I work 14, 15 hours a day. I have no friends left. I'd be a liar if I said I wasn't in it to be successful," says Ponti.

## Legends Of The Spanish Kitchen Features Mystery, With Music Vid Scope

By Peter Holden

**LOS ANGELES** — As the lines between television, film and music videos continue to blur with the cross-pollination of creative principles, i.e. motion picture directors working on videos, television shows with soundtracks, the possibilities for new and innovative projects expand. With MTV continuing its lock on so many pairs of eyes around the clock and video-like TV shows such as *Miami Vice* racking up both ratings and advertising dollars, new doors are being opened for young visual and musical artists.

A good example of this cross-pollination can be seen in the *Legends Of The Spanish Kitchen*, a thirty minute special which airs Friday, November 8 on Los Angeles' KABC, channel 7. *Legends* was devised from an actual Los Angeles mystery and is made up of two fictional stories, originally written by Hugo-winning science fiction writer **Robert Silverberg** and **Lewis McAdams**. While the factual history behind the special is simply this: a restaurant which is still intact, located on Beverly Blvd. in Los Angeles which for no known reason closed its



**WOUNDED DOE** — **Rosanna DeSoto** mourns the loss of the son she never knew (played by **John Doe**) in *Legends Of The Spanish Kitchen*, which airs Friday, November 8 at 7:30 p.m. on KABC Channel 7.

doors — plates still stacked on shelves, chairs on the tables — in August of 1961, its owner gone and his wife still living upstairs from the restaurant.

Producer **Erik Nelson**, **Nancy Covey** and **Access Entertainment** took this mysterious premise and the two scripts, and enlisted the help of video director **Graeme Whifler** — best know for his ground breaking video work with **Devo**, the **Residents** and **Translator** — and record producer/recording artist **T-Bone Burnett** and artist **Hudson Marquez** to direct the two distinctly different segments.

What will air is a blending of traditional TV storytelling and a peculiarly music video perspective. Fledgling directors **Burnette** and **Marquez** used their association with local L.A. musicians to bring an even greater musical slant to their segment, with **Los Lobos** playing the *Spanish Kitchen's* house band and X lead vocalist and songwriter **John Doe** as the story's main character. Whifler's more surreal segment features **Lorne Greene** as the main character.

Producer **Nelson**, who also directed the special's inventive wrap-around segments, commented on *Cash Box*, "I feel that we are really doing what a lot of other shows say they are doing. Using real music video directors and people who are more associated with that medium and taking them out of the musical context, giving them something fictional to work with. KABC has also been good about it because they basically just let us do what we wanted to." KABC also developed the progressive music video show *Goodnight L.A.*, though that show, ironically, was cancelled just weeks ago.

(continued on page 3)



## Cover Story



### The Fat Boys

## Eating Up The Charts

By Peter Holden

LOS ANGELES — "There were so many rap songs out at that time which were message songs. We had all sat down after the release of their first single on Sutra, 'Reality' by the then-named Disco Three. We thought, 'the next thing we will do is going to be funny, or just entertaining. And so they sat down and wrote 'Fat Boys' and we got Kurtis Blow to produce it," recalls Sutra president Art Kass. And thus the Fat Boys were born.

Initially gaining notoriety through an all-New York City rap contest with the finals held at Radio City Music Hall, the three members of the Fat Boys — Mark "Prince Markie Dee," Damon "Kool Rock-Ski" Wimbley and Darren "Human Beat Box" Robinson — had not had dreams of music industry grandeur, but the trio beat out several other rap performers and won a recording contract, which eventually turned out to be with Sutra. Kass remembers, "There is a scene in *Krush Groove* which tells that story. Second prize in the contest was a \$5,000 stereo, and when they won the contest, they started carting the stereo off, but were told that as winners, they got a recording contract. They didn't really have any idea what that meant — they just wanted the stereo!"

The Tin Pan Apple-sponsored contest spawned the Fat Boys career — and also a management contract with Tin Pan Apple — though they were then named Disco Three. With the release of the trio's second single "Fat Boys," the group changed its name in response to the cut's success and started their ride to the top of rap heap.

With the Fat Boys' debut album nearing platinum status, the recently released "The Fat Boys Are Back" close to gold,



**WEBBER'S SONG AND DANCE** — RCA Red Seal recently recorded composer Andrew Lloyd Webber's newest Broadway musical, *Song & Dance*. Pictured here are (l-r): RCA Red Seal vice president and the LP's producer Thomas Z. Shepard; Bernadette Peters, star of *Act 1*; director, adapter, and co-lyricist Richard Maltby, Jr. (background); musical supervisor and director John Mauceri (foreground); and production music advisor David Caddick.

and a co-starring role in the current motion picture *Krush Groove* as well as various videos in rotation and a deal with Swatch Watch for its upcoming 1986 product campaign, the Fat Boys have arrived.

While, as Kass noted, most rap groups have been known for their social commentary and "message" songs, the Fat Boys have made their name being musical and visual cut-ups. From "Jailhouse Rap" to "Hard Core Reggae," the trio have found rap and crossover pop success with songs with are entertaining lyrically and very musical in their setting. "Unlike so many rap groups," Kass notes, "Fat Boys songs are things that stick in your head musically, and as a result they are able to appeal to a larger audience." These types of songs have also lent themselves well to often hysterical videos featuring the three.

"Their success has been a combination of things. First off they are very good at what they do, but they are also willing to work hard with the label and with the management in promoting themselves. When they went out on the first Fresh Fest with all the other top rap groups, they really made an impression visually with their live show. That impression continued wherever they have gone," says Kass. "Together with Kurtis' great musical help, and initially, the fact that we were the only ones to have the 'human beat box,' made a unique mark which has given us an edge."

The group's visual image which has been established through its various videos is currently on display in the film and soundtrack *Krush Groove*. The Fat Boys star in the film with other rappers Kurtis Blow, Run-D.M.C., and Sheila E. and contribute a single "All You Can Eat" to the soundtrack. Though the trio is only in part of the film, the impression made by them was sufficient to pique Warner Bros.' interest further in another possible film starring only the Fat Boys. Kass remarks, "They started out as high school kids doing what everybody in their neighborhood was doing. It has been like a fairy tale for them, and the whole thing is hitting a peak right now." With both albums still doing well and so much visual exposure — the Swatch Watch spot which the trio stars in will run for three months starting later this year on all three networks and on cable — the Fat Boys have definitely cleared a space for themselves in the very competitive world of music.

## EAST COASTINGS

Last weekend New York area clubs were packed as tight as Exene Cervenka in a pair of Action jeans. Among the great bands who performed: **THE BLASTERS** — Singer **Phil Alvin** dripping sweat onto front-row fans as he held the microphone for the sax player who had taken center stage for some vibrato riffing on a rockabilly tune. The set was full-tilt and well-paced, with Alvin trading vocals with piano player **Gene Taylor** as they whipped through songs from their "Hard Line" LP (Warner Bros.). Happily furious, straight-ahead roots rock with a smile. **10,000 MANIACS** — Ninety minutes after X ripped the roof off the Beacon Theatre, **10,000 Maniacs** mesmerized an Irving Plaza crowd 30 blocks south. This up-start, upstate N.Y. band plays highly rhythmic folk-rock, energetically strummed and drummed and sung in a way the makes them the most expressive band of its kind. Lead singer **Natalie Merchant** is a non-stop whirlwind of energy as she spins, paces, tears at her long hair and sings the quirky lyrics that make 10,000 Maniacs ripe and ready for major league success. The lead guitarist replicates his unusual guitar sound first heard on their Elektra LP "The Wishing Chair" by playing way at the top of the neck and coming up with sounds that even **Adrian Belew** would marvel at. Ready For The World. X — though they have always sounded a bit too much like the **Jefferson Airplane** for me to get bothered about, and though **Exene** wasn't wearing Action jeans, their Beacon show burned up plenty of calories on the upper west side October 25. Songs from their new Elektra LP, "Aint Love Grand," like "I'll Stand Up For You" and "Around My Heart" (shades of "Darlington County") stood up well against riveting versions of old faves like "Los Angeles." Opening for X was: **THE DEL FUEGOS 1** — Frankly if someone hadn't told me after the first song that it was the **Del Fuegos**, I wouldn't have guessed it until mid-set when they performed "Don't Run Wild." Don't get me wrong, their new LP "Boston, Mass." (Slash) is probably one of the year's 10 best but the endearing rawness of their studio sound translates onstage into incoherence, sound gaps, and distorted vocals. Which tells me that for now they're ready for smaller not larger venues. Highlights included "I Still Want You" with its **Stones-ish** acoustic/electric mix that's just sloppy enough to hit bullseye, and "Sheme" with **Cleve Davis'** keyboards adding welcome texture. Immediately after that song the house lights came on abruptly in a not-so-subtle hint by Beacon management that these boys from Boston had overstayed their welcome.



**MANIAC MERCHANT** — 10,000 Maniacs vocalist Natalie Merchant played N.Y.'s Irving Plaza October 25 in support of their Elektra LP "The Wishing Chair."

**OUT OF THE GARAGE AND ON THE ROAD** — There comes a time in everybody's life when one event changes the whole game utterly and serves as the demarcation line between then and now. For the **Del Fuegos** that event was getting signed to Slash records. "We were the first east coast band ever signed to Slash. Everything changed immediately," says **Dan Zanes**, guitarist, songwriter and vocalist for the band. "But we never really think about stardom. We still go back to the same little apartments and we still practice in the same sh\*\*thole every day. It's just a matter of luck," he says. Zanes, 23, started the band four years ago, recruiting his 19 year-old brother Warren. "Warren had only played guitar two months before joining the band. He was about to graduate from high school and I called him up and gave him a choice: you can go to college or you can go to the real school. So he graduated high school and we put him in the car and deprived him of his childhood," says Zanes. When they were set to record the new LP their original producer **Mitchell Froom** came in. "Mitchell was the kind of guy who could whip brats like us into shape. He taught us the meaning of a couple of key words: groove and attitude," he says. Besides Froom, Zanes' other heroes are **Tom Petty** and **Bruce Springsteen**. But Zanes can barely contain his personal passion for another Warner Bros. associated artist, **Sheila E.**, who he chased to the elevator in the middle of our interview for an autograph. "She was wearing an all green suit," he panted, "she looked unbelievable."

**ALMOST LIVE AID** — Comedian **Richard Belzer** squared off against **Frank Zappa** on Belzer's syndicated *Almost Live* radio program October 23. Zappa, when asked whether he would have participated in Live Aid had he been invited to, answered that he would not have joined in. Belzer asked why. Zappa said because there was no guarantee that the money would go where it was supposed to. Belzer asked why again. Zappa replied, "I wouldn't work with a lot of people involved (in Live Aid) because I don't like some of them."

**COASTING AWAY** — How come all the music I heard last week, the one song I wind up singing in the shower is "You Turn Me On" by the **Riff Doctors**? The band performed it at Folk City October 23 along with other tunes from their **Mitch Easter** produced demo tape and though their songs are full of beginner's mistakes, they're also full of beginner's enthusiasm. They sport a solid drummer in **Alan Bezosi** but their vocals still need some development. . . **Marianne Faithfull's** new album will be delayed because the singer fell down and broke her jaw (which has been wired), according to a N.Y. clubland source. . . **Madonna** will host the season premiere of *Saturday Night Live* November 9. . . **Stacy Lattisaw** and **Maria Vidal** are both shopping around for new labels.

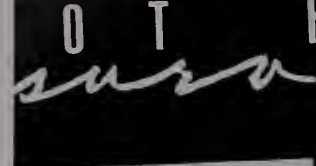


**RAP MASTERS RAP** — Tommy Boy recording artist Afrika Bambaataa (l) and Melle Mel (r) talk with film director Joan Harvey (c) before the Carnegie Hall benefit performance for Harvey's feature documentary *A Matter of Struggle*. Other scheduled performers at the Halloween concert were Pete Seeger and the Washington Squares.

**PAUL L. IORIO**



## 96 WHYT HITS



FOR THE WEEK OF

Collector's Edition

W	TW	ARTIST	TITLE
2	1	Whit. Houston	Savin
1	2	A-Ha	Take
3	3	Stevie Wonder	Part
4	4	Jan Hammer	Miam
5	5	Tears For Fears	Head
9	6	Eddie Murphy	Part
6	7	Dire Straits	Mon
7	8	Ready F/World	Oh S
14	9	5 Star	All
22	10	Collins/Martin	Sep
16	11	Maurice White	Sta
23	12	Klymaxx	1 M
17	13	Glen Frey	Yo
15	14	Loverboy	Lo
18	15	Bryan Adams	On
19	16	Aretha Franklin	Wh
20	17	Thompson Twins	Ha
24	18	Starpoint	Ok
25	19	Cory Hart	Bo
D	20	ABC	Be
D	21	Arcadia	Er
26	22	Gino Vanelli	It
D	23	Jack Wagner	T
30	24	Mister Mister	F
29	25	Rene & Angela	T
32	26	David Foster	
28	27	Ray Parker, Jr.	
D	28	Morris Day	
34	29	Heart	
31	30	Prince	
33	31	Scritti Politti	
D	32	Starship	
35	33	Kate Bush	
D	34	Oliv. Newt-John	
D	35	Euryth/Aretha	

### ALSO HEARD

Billy Joel  
 OMD  
 Tina Turner  
 Howard Jones  
 Kool & Gang  
 Elton John  
 Motels

### HITBOUND

Outfield  
 Roger Daltrey  
 Ta Mara & Se  
 Survivor  
 Clem./J. Bro  
 Simple Mind  
 United Artis  
 Against Apa

BASED ON DETROIT ARE

## MISSING



RIMA DANETTE TRAXLER

LAST SEEN: 5/15/85 EYES: Blue  
 FROM: Longview, WA HEIGHT: 4'3"  
 DOB: 11/9/76 WEIGHT: 47  
 WHITE FEMALE HAIR: Blond



SCOTT LEONARD SMITH

LAST SEEN: 4/24/83 EYES: Blue  
 FROM: Brattleboro, VT HEIGHT: 5'4"  
 DOB: 7/18/67 WEIGHT: 130  
 WHITE MALE HAIR: Brown

If you can identify these or any other missing children, call:

**1-800-843-5678**  
 (sightings only)

If you want to personally help end this national tragedy, or need additional information, please call:

**1-800-792-9300**

### POWER 96/WHYT & BRASS RING PRESENT!

**JACK WAGNER**  
 October 30th at Royal Oak!  
 Good Seats Still available for the 2nd show!

**CORY HART**  
 October 31, at Royal Oak!  
 A few good seats still available!

**TIL TUESDAY**  
 November 2nd at Royal Oak!  
 Good seats available at the Box Office & Ticket World!

**ADAM ANT**  
 November 13th at The Fox!  
 Good seats still available!

Plus! Coming Soon to POWER 96!  
 Premier of *ROCK*...

## WHYT, WIYY Find Public Service Equals Public Awareness

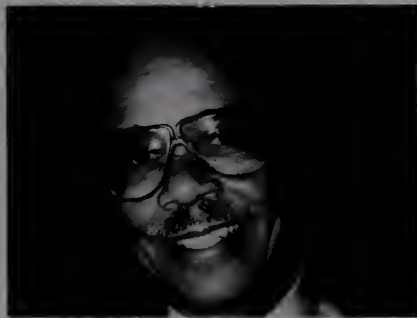
By Jimi Fox

In last week's *Cash Box* (Nov. 2) we congratulated Gary Berkowitz, program director of 96/WHYT, Detroit and the campaign he initiated on the pressing issue of "Missing Children." The project consisted of displaying photos and vital information on the backside of their weekly 96/WHYT "Hot Hit Survey." This is a great public service campaign and an equally sensational marketing tool, which can only strengthen the station's image, not to mention, a tremendous sales tool for the account executives to share with potential future and current clients as to the stations involved commitment in the marketplace. What pleased me was the many of you who have contacted *Cash Box* for more information on the survey. Therefore pictured above is both sides of a typical 96/WHYT survey. Special thanks to Susan L. Murphy of 96/WHYT, who rushed us copies of the survey to share

with our readers. Again, *Cash Box* wishes much success to 96/WHYT Detroit. On the same kind of note, establishing credibility in the marketplace and strengthening the stations image of caring, 98 ROCK (WIYY-FM), Baltimore soundly supported "the Baltimore Hunger Project," by spotlighting eight local rock bands and additional singers at the "98 ROCK Headliner Stage" at Baltimore's City Fair. The participants also performed together on a record produced by 98 ROCK and songwriter John Palumbo titled: "Home is Where the Help Is." The record is being sold in the Baltimore area and proceeds from the sales are going to feed the area's hungry. Here again is a great example of the station becoming a vehicle for market awareness and public service. Hats off to Chuck DuCoty, program director of 98 ROCK, for an imaginative approach for a worthy cause.

## AIRPLAY

**AFTERNOON FOCUS IN CHICAGO** — Good afternoon Chicago, I'm DXing across the dial and I've just come to a screeching halt at **WBMX**, Chicago — what is this? "The Battle of the Beauty and the Beast?" Now I know the beast's voice belongs to **Marco Spoon**, assistant program director and music director for **WBMX**, and the firm, silk woven tones of the beauty is that of the former "Miss America," **Suzette Charles**. Program director **Lee Michaels** is obviously in a mix and match mode, all I can say is, I'm impressed. Elsewhere in the "Windy City" comes news of the departure of 13 year **WLS**, Chicago veteran and most currently midday personality **Tommy Edwards**. Edwards is best known as "Lil' Tommy," **Larry Lujack's** ever-giggling sidekick on **WLS'** popular animal stories feature. He also did stints as production director, program director, and **WLS-AM** afternoon drive air personality. A notable milestone in Edwards career is that together with Larry Lujack, they helped raise over \$250,000 for the "Forgotten Children's Fund" through sales of their three "Animal Stories" albums. *Cash Box* wishes the best of luck to Tommy in his future endeavors and a BIG THANKS for sharing his endless talents with our industry. Congratulations are in order to former **WUSN-FM**, Chicago General sales manager **John Martin**, who has been named as midwest sales manager for the **CBS Radio Network**. Attention Chicago, naw, strike that and make it attention **WORLD** and especially Chicago. "Ride high with pride," because the legendary Chicago air talent **Sid McCoy**, has been named, vice president of "black and urban programming" for the **Westwood One Radio Networks**. In his new role, McCoy will oversee the production of all current black and urban series and specials on Westwood One. In addition, he will be involved in the development of any new series and special projects within the black and urban format. He will report directly to Westwood One chairman and president **Norman Pattiz**. In making the announcement Pattiz commented to *Cash Box*: "From his early days in Chicago as a household word on **WCFL** through today via "Special Edition" and Westwood One, Sid McCoy has proven himself to be the consummate radio professional. He knows the company, the radio marketplace and is in tune to what the advertiser wants." From Lakeshore Drive to Executive Center Drive in St. Petersburg/Tampa, Florida where **Kevin Murphy** has been appointed program director of **WSUN**. Murphy's past on-air performances have highlighted the air-waves of **WNDQ/WFBQ** in Indianapolis, and **WMPS**. Memphis before arriving to **WSUN** in 1981 as air personality and later becoming music director and afternoon drive air talent. On the subject of new program directors — from Portland, Maine to Buffalo, New York's **WNYS** comes **James Randall**. In exclusive comments to *Cash Box*, young James told us, "The basic aim for **WNYS** is a high energy CHR formatted, full service station to attract adults in addition to the audience we already have. Thus we increase the quarter hours to match the present stations high come. We will be involved in the community and have lots of fun on the radio. **Rock-on Randall!** Let's check in on **New York** for some important mentions. First of all **Babette Stirland** has been appointed administrator, programs and operations for **WNBS** Radio, New York. Prior to that Babette had been supervisor, music programming and research. On the FM side of the dial at **WXRK**, New York, The legendary **Vin Scelsa** has returned to perform every Sunday morning 10 a.m. - 1 p.m. Welcome back Vin. Over in **Brockport, New York** — a friend of *Cash Box*, **Claude Hall** and his communication students are holding the "First Northeast Mass Media Symposium" at the State University of New York in Brockport. Guest speakers include **Kevin Metheny** of **MTV** and **Jack Thayer** of the **Radio Networks Association** along with



**NEW VEEP FOR WESTWOOD ONE** — Sid McCoy, the voice of Westwood One's nationally syndicated program, "Special Edition," has been named vice-president/black and urban programming for the Westwood One Radio Networks.

scores of other professionals from the television, radio, newspaper, magazine and public relations industries. One last note before we depart "nippy" New York, if you had to rub your eyes several times during the **New York Marathon** for fear you were indeed losing your eyesight or perhaps felt you had one too many, I assure you that it was huffing and puffing **Rick Sklar**, the renown program director that you saw zooming past. If I know Rick, not only was he concentrating on the race, but at same time working on a new radio format concept. Back in Los Angeles the word is that the **L.A. Dodgers** front office applied a gentle nudge on **KABC** to continue the three-hour "Sports Talk" show featuring **Bud Furillo** and **Tommy Hawkins**. With that in mind *Cash Box* congratulations to Tommy and **Phil Stone** who have nailed down the "play by play" calls for the **Los Angeles Clippers** on **KTLA-TV**, Los Angeles. It sure is great to hear 15 radio war veteran **Steve Wood** on the air at **KJLH**, Los Angeles. Steve is now doing morning drive 5:30 a.m.-10 a.m. Steve calls his program "Steve Wood and the Morning Coup." Wood most recently spent 11 dynamic years at **KDAY**, Los Angeles. Until next we . . . hold on — the phone is ringing, . . . Hello, yes this is, hil . . . sure I got the space . . . a-ha, a-ha . . . great! you got it and thank you, Jack, . . . That was Jack Alix, president and general manager of **WJXQ-FM/Q106**, Jackson-Lansing-Battle Creek, Michigan and he has appointed **Brian Krysz** as program music director effective immediately. Krysz joins **Q106** from **WVBS/B-100**, Wilmington, D.C. So there you have it hot off the line from *Cash Box*.



**PLANNING "WHITE CITY" BASH** — Pete Townshend discusses with Roger Daltrey his appearance November 12 on **NBC's Radio Entertainment "Live Album Party"** where Pete will introduce tracks from his new album "White City" to radio stations across America.

off the line from *Cash Box*.

Jimi Fox



**STARE AND COMPARE** — Joni Silverman, director of artist relations for the United Stations and Mags from Warner Bros recording artists A-Ha are pictured comparing cheekbone structure before a recent interview.



**HAM AND JAM** — Comedian Robert Klein recently joined Bo Diddley for a live jam session on NBC's "Live From The Hard Rock Cafe."



**THE SMILES HAVE IT** — Pictured during a recent NBC Radio "Live From The Hard Rock Cafe" are (l-r): Dire Strait's Mark Knopfler; host Paul Shaffer and NBC rock reporter Rona Elliot.

**HEAVY HUMOR** — Dr. Don Rose, KFRC, San Francisco is seen reacting to a fat funny from the lips of fitness expert Richard Simmons.



**BREAK A LEG BASH** — Is this really a rare archive photo of multi-label west coast promo team, celebrating Chris Christ's broken leg? . . . enthusiastic Chris is pictured far right.



**MOTORCYCLE MAMA** — S.W.A.N.'s Cassandra Welch gives KZEW, Dallas program director Bob Barnett a lift, and a copy of the first Cruzados 12", "Motorcycle Girl." Welch hopped on her bike to deliver the record to the radio stations in Texas.



**THE SOUP'S HOT** — Turtles Flo (Mark Volman) and Eddie (Howard Kaylan) join WNBC New York's Soupy Sales during his midday show.



## MOST ADDED



## STRONG ADDS

**Love Is The Seventh Wave** — Sting — A&M  
**That's What Friends Are For** — Dionne & Friends — Arista  
**Tonight She Comes** — The Cars — Elektra  
**Walk Of Life** — Dire Straits — Warner Bros.

## STATION ADDS

**WHTX** — Pittsburgh — Keith Abrams  
*J.C. Mellencamp*  
*Kool & The Gang*  
*J. Cafferty*  
*Dionne & Friends*

**WPXY** — Rochester — Tom Mitchell  
*Eurythmics & Aretha Franklin*  
*J.C. Mellencamp*  
*S. Easton*  
*C. Clemons & J. Browne*  
*Sting*

**WPRO** — Providence — Tom Cuddy  
*The Cars*  
*Dire Straits*  
*Kool & The Gang*  
*J. Taylor*  
*J. Cafferty*  
*L. Richie*  
*Dionne & Friends*

**Q92** — Rochester — Jay Stevens  
*Orchestral Manoeuvres In The Dark*  
*The Cars*

**KHFI** — Austin — Waylon Richards  
*TaMara & The Seen*  
*L. Richie*  
*J. Cafferty*  
*Night Ranger*  
*Sting*

**WDCD** — Durham — Raleigh — Rick Freeman  
*Scritti Politti*  
*J.C. Mellencamp*  
*Survivor*  
*Night Ranger*

**FM100** — Memphis — Steve Corley  
*Orchestral Manoeuvres In The Dark*  
*E. John*

*J.C. Mellencamp*  
*Survivor*

**WRNO** — New Orleans — Michael Costello  
*The Cars*  
*S. Easton*  
*Night Ranger*  
*J. Cafferty*  
*Rush* — P. Townsend

**WHYY-FM** — Montgomery — Alan DuPriest  
*The Cars*  
*Survivor*  
*Sting*

**Q103** — Denver — Jack Regan  
*Survivor*  
*Dire Straits*  
*J.C. Mellencamp*  
*L. Richie*  
*J. Taylor*

**KIMN** — Denver — Doug Erickson  
*Heart*  
*J.C. Mellencamp*  
*L. Richie*

**KPKE** — Denver — Mark Bolke  
*P. Collins & M. Martin*  
*ABC*  
*Mr. Mister*  
*ZZ Top*

**KKXX** — Bakersfield — Dave Kamper  
*Arcadia*  
*J.C. Mellencamp*  
*The Cars*  
*L. Richie*

**KIIS** — Los Angeles — Gerry DeFrancesco  
*J.C. Mellencamp*  
*The Cars*  
*S. Easton*  
*Pointer Sisters*  
*L. Richie*

**ZZ99** — Kansas City — Kim Welsh  
*Dire Straits*  
*Kool & The Gang*  
*L. Richie*  
*Dionne & Friends*

**WLS-AM** — Chicago — Mike Wolf  
*Sting*  
*P. Townsend*

**WLS-FM** — Chicago — John Gehron  
*Sting*

**WBBM** — Chicago — Buddy Scott  
*E. Murphy*  
*Sting*  
*Dionne & Friends*

**WZUU** — Milwaukee — Chris Andrews  
*Orchestral Manoeuvres In The Dark*  
*E. Murphy*  
*The Cars*  
*Dire Straits*  
*L. Richie*  
*P. Townsend*

**WRCI** — Columbus — Bruce Wheeler  
*Simple Minds*  
*J. Wagner*  
*L. Richie*  
*The Cars*  
*Survivor*

## POP PROGRAMMER'S PICK

Programmer	Station	Market
Steve Davis	Z106	Philadelphia

**Song:** "Too Young"  
**Artist:** Jack Wagner  
**Label:** Qwest/Warner Bros.

**Comments:**  
 "The song is coming out of left field for us. After five days it's Number One phones; not just the kids but the adults are calling as well. The sales picture is looking very good."

## THE JOB MART

**WCRO** in Johnston is currently seeking a morning man. Applicant must be zany! Send tapes and resumes to **Todd Halliday**, WCRO Radio 407 Main Street, Johnston, Penn. EOE/MF . . . **WKIP** is looking for full and part time newsmen. Only serious newspaper people need to apply for positions, experience is a must. T&R to **Dave L'Heureux**, ND, WKIP, P.O. Box 1450, Poughkeepsie, New York 12602 EOE/MF . . . **WRCH** is seeking an evening personality with experience in B/EZ. Females and minorities are especially encouraged to apply. C&R to **Steve Nichols**, Radio Park, Farmington, CT 06034. EOE/MF . . . **WWKI** in Komono is looking for a knowledgeable, community-involved program director. Send T&R to General Mgr., **Dick Lange**, WWKI, 304 N. Main, Komono, Indiana 46901 . . . **KNFO** is looking for an aggressive morning entertainer. Format of the station is country. T&R to **Don Moore**, KNFO, 1512 Lake Air, Waco, Texas 76710, or call (817) 776-3900 EOE/MF . . . **V100** is looking for air-talent for its midday shift; position needed to be filled "as of yesterday." Females are encouraged to apply, applicant must know good production. T&R to **Kevan Rabat KDVV**, 715 Harrison, Topeka, Kansas 66603. EOE/MF . . . an opening is being offered on an entry level basis at a small market station in Red Bluff, CA. One year of experience is required for the shift. Send C&R to Operations Mgr., P.O. Box 1010, Red Bluff, CA 96080. EOE/MF . . . **WEIM** is seeking a late night newsmen. Person must be mature and hardworking. Position is a good opportunity to sharpen up on skills. T&R to **Judie Yuill**, WEIM Radio, P.O. Box 727, Fitchburg, MA 01420. EOE/MF . . . **Z103-FM** is looking for an account executive that has one to two years of radio sales experience. "We have a good list that needs to be worked, and good money for the right professional." Call **Gary Exline** or **Al Zar** at (417) 624-1025. EOE/MF . . . **WREN-AM** in Topeka is looking for an air personality for its adult contemporary formatted station. Send tape, photo and resume to **Richard W. Fatherley**, 1001 Fillmore, Topeka, Kansas 66604. No calls please. EOE/MF . . . **WXTO** is looking for a rocker with one year of experience on air. One of the duties that jock will handle is production in the studio C&R goes to **Dan Whitaker**, Rock 105, Drawer C, Athens, OH 45701. No calls please. EOE/MF . . . **KISN** is looking for people who have talent to make its station number one. As PD **Gary Waldron** says, "we have a fun format, along with major market money." Send tapes and resume to Gary Waldron, KISN Radio, P.O. Box 16028, Salt Lake City, Utah 84116 . . . "If you want to get into programming and you are hard working, then **WZYP** is interested in hearing from you," says **Tom Kelly**. Send all replies to WZYP Radio, 201 Hine Street, Athens, AL 35611 . . . A growing station in Michigan is accepting resumes and tapes for the staffing of its station. Openings in sales, news and programming will be offered in the near future to experienced applicants only. T&R/salary to **Jim Higgs**, **WQXC** P.O. Box 980, Otsego, MI EOE/MF . . . an up-and-coming CHR formatted station will be in the market looking for qualified radio personnel, especially females. T&R goes to **Lee Zapis**, 1729 Superoir #401, Cleveland, OH 44114 EOE/MF . . . **WALR** country radio is looking for account exec's and air personalities. No calls please, send information to **WALR** Radio, P.O. Box 602, Union City, TN 38261. EOE/MF . . . **KQWB** is seeking persons with production and creative skills. Contact **Charlie Ferguson**, 1550 KQWB, P.O. Box 1301, Fargo, North Dakota EOE/MF . . . **WRKS** in New York is looking for a production/continuity person. Send T&R to **Stu Goldberg**, **WRKS** Radio, 1440 Broadway, 2nd fl., New York, New York 10018 EOE/MF . . . **Broadcasting Unlimited** is looking for top-notch talent, morning, news and programming, "If you have it, and can work well with people," send T&R to, **Broadcasting Unlimited**, 16 Coltsway, Wayland, MA 01778 EOE/MF . . . **WMNB** is looking for midday and night personalities which can also double in the studios on production duties. T&R to **WMNB**, P.O. Box 707, North Adams, MA 01247 EOE/MF.

Darryl Lindsey



**TO LIVE AND PLAY IN L.A.** — Mercury/PolyGram recording group **Precious Metal** recently returned to the streets of L.A. for a live appearance, at the city's annual Street Scene Festival which featured songs from their debut LP "Right Here Right Now." They later held an autograph signing session and a live on-air interview at the KROQ Radio broadcast tent. Pictured at KROQ's Pasadena Studio (l-r): Alex Rylance, Mara Fox, Leslie Knauer-Wasser, and Carol Control, all from Precious Metal; Rodney Bingenheimer of KROQ; and Janet Robin of the group.



## THE BEAT

**THE AGE OF THE MODERN MAN** — What is a (musical) modern man, in today's age of ever-expanding technology? In the words of **Charlie Singleton**, "a modern man is one who isn't bound by the restraints of any one type of music or bound to any one instrument. When I was younger and in school, picking up different instruments, I wanted to learn to be as good at any of them as I was at any other: to be as good playing the drums as I was playing guitar. Or as proficient at bass as I am with the keyboard. I am the modern man!" One listen to Singleton's solo debut on Arista Records, "Modern Man," and you hear he's right. "The concept of the 'modern man' in terms of songs is one that I have had for a few years. Even when I was with **Cameo**, I knew that one day I wanted to go out and do my own thing. Be able to present a part of myself completely on record. That's what albums are to me. They are like individual chapters in a long book. They are like slices of a person's life."

While people might best know Singleton from his work with Cameo, soon they will be thinking of the multi-instrumentalist/singer/songwriter as an entity unto himself. From playing a vast array of instruments to performing back-flips on the video for his current single "Make a Move on Me," Charlie Singleton is ready, willing and able to do almost everything himself. After growing up in Baton Rouge, LA, and attending SMU, studying everything from gymnastics to visual arts and, of course, music, Singleton initially did step out into his own. "I had my own band down there and we were pretty well known on the local scene. So when Cameo asked me to help out, I did, but I always knew I would go back to doing my own music." Though he does look back on his work and fun with Cameo with a certain amount of good humor, Singleton says it's good to be solo. "This way it all comes back to me." While "Modern Man" is a good representation of one aspect of Singleton's musical and conceptual vision, he said in a recent interview with *The Beat*, "When I first delivered some of the music and the art work to the people at Arista, they told me: 'we can't put this out - it will go right over people's heads.'" So while many of the tunes on the LP are from Singleton's original set of "Modern Man" pieces, many are new and the cover artwork — which he also conceptualized — was toned down. "The idea was man-into-machine — literally. Now, that's a modern man!"

**WITHERS TO BLOSSOM IN LIVE ARENA** — Columbia's Bill Withers, who is enjoying good success with his latest "Watching You, Watching Me" LP, is now set to embark on his first extended concert tour in almost eight years. Sharing the bill with **Jennifer Holliday**, Withers has also just released the third single from the album entitled "We Could Be Sweet Lovers." Withers has also been involved in some extracurricular activities — for some good causes — of late. He recently performed for 20,000 people at the Hart Plaza River Front Amphitheatre in Detroit to benefit the Afro American History Museum and to celebrate their dedication of the achievement award to **Winnie Mandela**, wife of the imprisoned South African rights leader, **Nelson Mandela**. Withers also made an appearance at the Magnum Soul Food Festival/Sickle Cell Anemia Benefit at the Jackie Robinson Stadium in Los Angeles. Featured along with **Stevie Wonder**, **Natalie Cole**, chart-topper **Freddie Jackson** and **Andrae Crouch**, Withers performed a well-received set. Also, Withers' previous discs, "Still Bill" and "Just As I Am" are currently being reissued.

**SIMMONS TO GET VISUAL EXPERIENCE** — Total Experience's **Lonnie Simmons** and film producer **Marvin Worth** have signed a deal with Walt Disney's Motion Picture division on the movie *Fleetwood Kids*. The film will be Simmons' first dramatic film project. Various locations nationwide were used to tell the story of three teenagers who grew up in the ghettos of Detroit and who entered the world looking to be millionaires. Sources noted that Disney signed the deal with the intention of producing more films with Worth and Simmons.

**RETURNING TO THE FOLD AT WCIN** — Legendary gospel announcer **Rev. Abraham Isaac Jacobs Swanson**, the 12th, who pastors one of the largest churches in Cincinnati, the Bibleway Church of God in Christ, has returned to the airwaves of WCIN after a 2 year stint with WHKK in Erlanger, KY. Little Abe "your morning cup of sunshine," as Swanson is known by his large and loyal following, had spent approximately 28 years with WCIN prior to joining WHKK radio. Also in the fold at WCIN is a couple of alumnus:

**Richard Hunter**, who doubles as Mayor of Silverton, OH, has returned as sales mgr., while veteran personality **Lincoln** "the man of power" returns to evenings at WCIN.

**CALENDAR OF EVENTS** — The Young Black Programmers Coalition has set November 15th-17th in New Orleans as the site for their annual meeting. For additional information contact Ms. **Barbara Lewis** (504) 242-3131 . . . the yearly Image Awards will be held December 6th in Los Angeles. Entertainers such as **Eddie Murphy**, **Tina Turner** and **Richard Pryor** are nominated for the award that is given by the Beverly Hills Chapter of the N.A.A.C.P.

Peter Holden  
Darryl Lindsey



**SINGLED OUT** — Charlie Singleton's latest Arista LP "Modern Man" shows truth in titling.



**IN THE KITCHEN WITH KASHIF** — Manhattan's Atlantic Studios was the scene where percussionist **Bashiri Johnson** joined Arista recording artist **Kashif**, on sessions for the latter's forthcoming LP. Seen at the board (l-r) are: **Kashif** and **Bashiri Johnson**.

## TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor

★ = Available on Compact Disc  
■ = Platinum (RIAA Certified)  
□ = Gold (RIAA Certified)

Weeks On Chart  
11/2

Weeks On Chart  
11/2

1	ROCK ME TONIGHT ■ FREDDIE JACKSON (Capitol ST 12404)	1	28	39	ELECTRIC LADY ★ CON FUNK SHUN (Mercury/PolyGram 824 345-1 M-1)	37	27
2	IN SQUARE CIRCLE ★ STEVIE WONDER (Tamla/Motown 6134TL)	3	5	40	A.C. ANDRE CYMONE (Columbia FC 40037)	36	9
3	WHITNEY HOUSTON ★■ (Arista AL8-8212)	2	30	41	WE COME IN PEACE WITH A MESSAGE OF LOVE CURTIS MAYFIELD (CRC 2001)	39	7
4	SO MANY RIVERS BOBBY WOMACK (MCA 5617)	4	10	42	DIAMOND LIFE ★■ SADE (Portrait/CBS 39581)	42	38
5	READY FOR THE WORLD (MCA 5594)	5	25	43	ALEXANDER O'NEAL (Tabu/CBS FZ 39331)	41	31
6	SINGLE LIFE ★ CAMEO (Atlanta Artists/PolyGram 546-1)	6	14	44	WORKIN' IT BACK TEDDY PENDERGRASS (Asylum 60447-1)	DEBUT	
7	THE NIGHT I FELL IN LOVE ★■ LUTHER VANDROSS (Epic FE 39882)	7	33	45	TELL ME TOMORROW ANGELA BOFILL (Arista AL8-8396)	49	4
8	COLOR OF SUCCESS MORRIS DAY (Warner Bros. 1-25320)	12	4	46	SIX SILVER STRINGS B.B. KING (MCA 52675)	52	4
9	PATTI LABELLE (Philadelphia Int'l/CBS FZ 40020)	8	15	47	GETTIN' AWAY WITH MURDER PATTI AUSTIN (Qwest/Warner Bros. 1-25276)	53	2
10	STREET CALLED DESIRE RENE & ANGELA (Mercury/PolyGram 824-6071 M-1)	10	21	48	A LITTLE SPICE ★ LOOSE ENDS (MCA 5588)	43	26
11	MAURICE WHITE (Columbia FC 39883)	11	8	49	SEX AND THE SINGLE MAN RAY PARKER, JR. (Arista AL8-8280)	50	3
12	WHO'S ZOOMIN' WHO ★□ ARETHA FRANKLIN (Arista AL8-8286)	9	17	50	MEMBERS ONLY BOBBY BLAND (Malaco-7429)	56	2
13	THE FAMILY (Paisley Park/Warner Bros. 25322-1)	13	11	51	RHYTHM OF THE NIGHT ★□ DeBarge (Gordy/Motown 6123GL)	46	34
14	AS THE BAND TURNS ATLANTIC STARR (A&M SP-5019)	14	27	52	COOLIN' OUT DENNIS EDWARDS (Gordy/Motown 6148GL)	45	15
15	SHEILA E. IN ROMANCE 1600 (Paisley Park/Warner Bros. 25317-1)	17	9	53	PRIVATE PROPERTY CARL CARLTON (Casablanca/PolyGram 422 822 705-1 M-1)	54	4
16	RESTLESS ★ STARPOINT (Elektra 9-60424)	18	12	54	I REALLY WANT YOU SMOKE CITY (Epic BFE 40066)	55	3
17	CARAVAN OF LOVE ISLEY, JASPER, ISLEY (CBS Associated BFZ 401180)	25	4	55	MR. WRIGHT BERNARD WRIGHT (Manhattan/Capitol ST-53014)	63	2
18	EMERGENCY ★■ KOOL & THE GANG (De-Lite/PolyGram 822 943-1 M-1)	16	49	56	THE NEW ZAPP N U ZAPP (Warner Bros. 9 25327-1)	DEBUT	
19	CITY LIFE THE BOOGIE BOYS (Capitol ST 12409)	19	13	57	DURELL COLEMAN (Island/Atlantic 7-90293-1)	57	9
20	CONTACT ★■ POINTER SISTERS (RCA AFL 1-8056)	20	16	58	STRANGER IN THE NIGHT OSBORNE & GILES (Red Label/Capitol ST-73103)	58	2
21	BANGING THE WALL ★ BAR-KAYS (Mercury/PolyGram 824 727-1)	15	11	59	DARK GABLE DIMPLES (RCA AFL 1-5482)	64	2
22	MIAMI VICE ORIGINAL TELEVISION SOUNDTRACK (MCA 6150)	31	5	60	QUE PASA? RAPPIN' DUKE (JWPLP-6969)	65	2
23	THE FAT BOYS ARE BACK THE FAT BOYS (Sutra SU 1016)	21	13	61	MEETING IN THE LADIES ROOM KLYMAXX (Constellation/MCA 5529)	59	47
24	9.9 (RCA NFL 1-8049)	24	14	62	ONLY FOUR YOU ★ MARY JANE GIRLS (Gordy/Motown 6092GL)	51	36
25	LUXURY OF LIFE 5 STAR (RCA NFL 1-8052)	28	14	63	WATCHING YOU, WATCHING ME ★ BILL WITHERS (Columbia FC 39887)	48	17
26	TA MARA & THE SEEN (A&M SP 6-5078)	33	5	64	MORE THAN YOU CAN HANDLE LUSHUS DAIM & THE PRETTY VAIN (Concedit/Motown 6150)	DEBUT	
27	SAY YOU LOVE ME JENNIFER HOLLIDAY (Geffen GHS/Warner Bros. 24073)	26	10	65	GLOW RICK JAMES (Gordy/Motown 6135 GL)	47	27
28	LOVE FOREVER O'JAYS (Philadelphia Int'l./Manhattan ST 53015)	22	10	66	KING OF ROCK ★□ RUN D.M.C. (Profile PRO 1205)	66	45
29	EATEN ALIVE DIANA ROSS (RCA AFL1-5422)	32	5	67	FULL FORCE (Columbia FC 40117)	62	3
30	KRUSH GROOVE MUSIC FROM ORIGINAL SOUNDTRACK (Warner Bros. 1-25295)	40	4	68	WRAP YOUR BODY ONE WAY (MCA 5552)	61	16
31	AROUND THE WORLD IN A DAY ★■ PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1)	23	22	69	HOT SPOT DAZZ BAND (Motown 6149ML)	60	12
32	JESSE JOHNSON'S REVUE ★□ (A&M SP 6-5024)	27	34	70	SOME OF MY BEST JOSES ARE FRIENDS GEORGE CLINTON (Capitol ST-12417)	70	18
33	AMERICA KURTIS BLOW (Mercury/PolyGram 826 141-1)	38	5	71	DANCIN' IN THE KEY OF LIFE STEVE ARRINGTON (Atlantic 7-81245-1)	68	31
34	CAN'T STOP THE LOVE □ MAZE featuring FRANKIE BEVERLY (Capitol ST 12377)	29	35	72	THE DREAM OF THE BLUE TURTLE ★■ STING (A&M SP 3750)	72	17
35	MODERN MAN CHARLIE SINGLETON (Arista AL 8-8389)	34	8	73	DARYL HALL & JOHN OATES LIVE AT THE APOLLO WITH DAVID RUFFIN & EDDIE KENDRICKS (RCA AFL 1-7035)	67	7
36	HOW COULD IT BE EDDIE MURPHY (Columbia FC 39952)	35	71	74	U.T.F.O. (Select SEL 21614)	69	24
37	SUDDENLY ★■ BILLY OCEAN (Jive/Arista JLB-8213)	35	71	75	THE VISION HOWARD JOHNSON (A&M SP-4982)	74	12
38	LISA LISA AND CULT JAM WITH FULL FORCE (Columbia BFC 40135)	30	11				

THE CASH BOX TOP 75 BLACK CONTEMPORARY ALBUM CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.



# TOP 100 BLACK CONTEMPORARY SINGLES

THE TOP 100 BLACK CONTEMPORARY SINGLES CHART IS BASED ON A COMBINATION OF RADIO AIRPLAY AND ACTUAL PIECES SOLD AT RETAIL STORES.

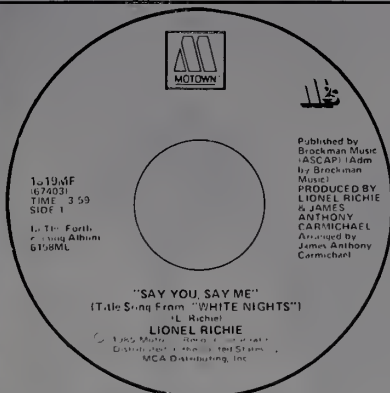
November 9, 1985

	Weeks On 11/2 Chart		Weeks On 11/2 Chart		Weeks On 11/2 Chart
<b>1 PART-TIME LOVER</b> STEVIE WONDER (Tamla/Motown 1808TF)	1	10	<b>35 CURIOSITY</b> THE JETS (MCA 52682)	40	5
<b>2 YOU ARE MY LADY</b> FREDDIE JACKSON (Capitol B 5495)	2	14	<b>36 COUNT ME OUT</b> NEW EDITION (MCA 52703)	48	2
<b>3 THE OAK TREE</b> MORRIS DAY (Warner Bros. 7-28899)	5	9	<b>37 SHE'S NOT A SLEAZE</b> PAUL LAURENCE (Capitol B-5507)	41	7
<b>4 I WISH HE DIDN'T TRUST ME SO MUCH</b> BOBBY WOMACK (MCA 52624)	3	14	<b>38 STOP PLAYING ON ME</b> VIKKI LOVE (4th & Broadway/Island 418)	42	8
<b>5 I'LL BE GOOD</b> RENE & ANGELA (Mercury/PolyGram 884 009-7)	4	10	<b>39 WHO DO YOU LOVE?</b> BERNARD WRIGHT (Manhattan B50011)	46	6
<b>6 WHO'S ZOOMIN' WHO</b> ARETHA FRANKLIN (Arista AS1-9410)	8	8	<b>40 THINKING ABOUT YOU</b> WHITNEY HOUSTON (Arista ASI-9412)	49	4
<b>7 CARAVAN OF LOVE</b> ISLEY, JASPER, ISLEY (CBS ASS. ZS4 05611)	9	8	<b>41 NEVER FELT LIKE DANCIN'</b> TEDDY PENDERGRASS (Elektra 7-69595)	52	4
<b>8 EVERYBODY DANCE</b> TA MARA AND THE SEEN (A&M AM 2766)	11	9	<b>42 ONE OF THE LIVING</b> TINA TURNER (Capitol B 5518)	53	4
<b>9 SINGLE LIFE</b> CAMEO (Atlanta Artists/PolyGram 884-010-7)	7	11	<b>43 HONEY FOR THE BEES</b> PATTI AUSTIN (Qwest/Warner Bros. 28935)	51	4
<b>10 STAND BY ME</b> MAURICE WHITE (Columbia 38-05571)	6	13	<b>44 SPEND THE NIGHT WITH ME</b> RICK JAMES (Gordy/Motown 1806GF)	44	8
<b>11 YOU WEAR IT WELL</b> EL DeBARGE with DeBARGE (Gordy/ Motown 1804GF)	13	9	<b>45 ALL FALL DOWN</b> FIVE STAR (RCA PB-14108)	21	16
<b>12 SILVER SHADOW</b> ATLANTIC STARR (A&M AM 2766)	12	12	<b>46 EMERGENCY</b> KOOL & THE GANG (De-Lite/PolyGram 884 199-7)	54	3
<b>13 THE SHOW</b> DOUG E. FRESH and THE GET FRESH CREW (Reality/Dana/Fantasy D-242)	10	11	<b>47 TRAPPED</b> COLONEL ABRAMS (MCA 52638)	20	12
<b>14 OH SHEILA</b> READY FOR THE WORLD (MCA 52636)	14	17	<b>48 SEDUCTION</b> VAL YOUNG (Gordy/Motown 1795GF)	56	4
<b>15 WAIT FOR LOVE</b> LUTHER VANDROSS (Epic 34-05610)	17	6	<b>49 I WANT TO FEEL I'M WANTED</b> MAZE featuring FRANKIE BEVERLY (Capitol B 5510)	30	9
<b>16 EATEN ALIVE</b> DIANA ROSS (RCA PB-14181)	18	7	<b>50 THE DANCE ELECTRIC</b> ANDRE CYMONE (Columbia 38-05436)	26	15
<b>17 THE SCREAMS OF PASSION</b> THE FAMILY (Paisley Park/Warner Bros. 7- 28953)	15	16	<b>51 JUST ANOTHER LONELY NIGHT</b> THE O'JAYS (Philadelphia Int'l./Manhattan 50013)	37	13
<b>18 HARD TIMES FOR LOVERS</b> JENNIFER HOLLIDAY (Geffen/Warner Bros. 28958)	16	13	<b>52 MORE THAN FRIENDS, LESS THAN LOVERS</b> ONE WAY (MCA 52699)	57	6
<b>19 "MIAMI VICE" THEME</b> JAN HAMMER (MCA 52666)	23	7	<b>53 YOUR PLACE OR MINE</b> BAR-KAYS (Mercury/PolyGram 880-966-7)	34	15
<b>20 MAKE YOUR MOVE ON ME BABY</b> CHARLIE SINGLETON (Arista ASI-9386)	19	10	<b>54 BIG BOSS MAN</b> B.B. KING (MCA 52675)	59	5
<b>21 PARTY ALL THE TIME</b> EDDIE MURPHY (Columbia 38-05609)	24	9	<b>55 SHAKE 'EM DOWN</b> D'IMPLES (RCA PB-14157)	45	8
<b>22 (KRUSH GROOVE) CAN'T STOP THE STREET</b> CHAKA KHAN (Warner Bros. 7-28923)	27	9	<b>CHARTBREAKER</b>		
<b>23 A LOVE BIZARRE</b> SHEILA E. (Paisley Paisley/Warner Bros. 7- 28890)	38	4	<b>56 SAY YOU, SAY ME</b> LIONEL RICHIE (Motown 1819MF)	<b>DEBUT</b>	
<b>24 COOLIN' OUT</b> DENNIS EDWARDS (Gordy/Motown 1805GF)	25	10	<b>57 CHERISH</b> KOOL & THE GANG (De-Lite/PolyGram 880 869-7)	47	17
<b>25 YOU LOOK GOOD TO ME</b> CHERELLE (Tabu/CBS 34-5608)	31	7	<b>58 HARD CORE REGGAE</b> THE FAT BOYS (Sutra SUS 147)	50	7
<b>26 FALL DOWN (SPIRIT OF LOVE)</b> TRAMAINÉ (A&M AM 2763)	29	6	<b>59 MORE THAN YOU CAN HANDLE</b> LUSHUS DAIM & THE PRETTY VAIN (Conceited/Motown 1801MF)	67	4
<b>27 DON'T SAY NO TONIGHT</b> EUGENE WILDE (Philly World/Atlantic 7- 99608)	33	5	<b>60 IT DOESN'T REALLY MATTER</b> ZAPP (Warner Bros. 7-28879)	69	4
<b>28 SOMEBODY TOOK MY LOVE</b> DURELL COLEMAN (Island/Atlantic 7-99605)	28	7	<b>61 SLIP N' SLIDE</b> ROY AYERS (Columbia 38-05613)	70	3
<b>29 GIRLS ARE MORE FUN</b> RAY PARKER, JR. (Arista AS1-9352)	32	5	<b>62 ARE YOU READY</b> STAPLE SINGERS (Private I/CBS ZS4 05565)	55	9
<b>30 OBJECT OF MY DESIRE</b> STARPOINT (Elektra 7-69621)	22	16	<b>63 ALICE, I WANT YOU JUST FOR ME!</b> FULL FORCE (Columbia 38-05623)	72	3
<b>31 SAY I'M YOUR NO. 1</b> PRINCESS (Next Plateau 50035)	43	6	<b>64 IF LOOKS COULD KILL (D.O.A.)</b> NONA HENDRYX (RCA PB-14168)	65	4
<b>32 I CAN'T BELIEVE IT</b> MELBA MOORE (Capitol B-5520)	35	8	<b>65 ALWAYS AND FOREVER</b> NICOLE (Portrait/CBS 37-05434)	73	3
<b>33 BABY I'M SORRY</b> R.J.'S LATEST ARRIVAL (Atlantic 7-89510)	36	8	<b>66 TELL ME TOMORROW</b> ANGELA BOFILL (Arista ASI-9414)	74	4
<b>34 THIS IS FOR YOU</b> THE SYSTEM (Mirage/Atlantic 7-99607)	39	5	<b>67 ROCK THE NATION</b> BILLY & BABY GAP (Total Experience/RCA TES-2424-AS)	58	7
			<b>68 HAVEN'T YOU HEART THAT LINE BEFORE</b> GENE CHANDLER (Fast Fire 7003)	76	3
			<b>69 TELL ME WHAT (I'M GONNA DO)</b> CON FUNK SHUN (Mercury/PolyGram 88)	89	2
			<b>70 YOUR PERSONAL TOUCH</b> EVELYN "CHAMPAGNE" KING (RCA JK- 14201)	88	2
			<b>71 YOU AIN'T FRESH</b> THE BOOGIE BOYS (Capitol B 5522)	83	2
			<b>72 SOMEONE ELSE'S GIRL</b> LEGACY (Private I/CBS ZS4 05630)	80	3
			<b>73 COULD IT BE LOVE</b> LONNIE HILL (Urban Sound 785)	81	3
			<b>74 YOU ARE THE ONE</b> STROKE (Omni/Atlantic 7-99583)	75	4
			<b>75 COLDER ARE MY NIGHTS</b> THE ISLEY BROTHERS (Warner Bros. 7- 28861)	<b>DEBUT</b>	
			<b>76 MR. D.J.</b> THE CONCEPT (Tuckwood TW 105)	84	2
			<b>77 CONDITION OF THE HEART</b> KASHIF (Arista ASI-9415)	<b>DEBUT</b>	
			<b>78 RAP IS HERE TO STAY</b> SPIDER D (Profile-Pro 7078)	86	2
			<b>79 THE SHOW STOPPA</b> SUPERNATURE (Pop Art 1413)	87	2
			<b>80 GORDY'S GROOVE</b> CHOICE MC'S featuring FRESH GORDON (Tommy Boy TB 817)	<b>DEBUT</b>	
			<b>81 STILL SMOKIN'</b> TROUBLE FUNK (Island/Atlantic 7-99613)	90	2
			<b>82 PUT US TOGETHER AGAIN</b> THE SPINNERS (Mirage/Atlantic 7-99604)	82	3
			<b>83 LET MY PEOPLE GO</b> THE WINANS (Qwest/Warner Bros. 7-28874)	<b>DEBUT</b>	
			<b>84 DIGITAL DISPLAY</b> READY FOR THE WORLD (MCA 52734)	<b>DEBUT</b>	
			<b>85 AMERICA</b> PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28999)	<b>DEBUT</b>	
			<b>86 SUN CITY</b> ARTISTS UNITED AGAINST APARTHEID (Manhattan/Capitol B 50017)	<b>DEBUT</b>	
			<b>87 A BROKEN HEART CAN MEND</b> ALEXANDER O'NEAL (Tabu/CBS ZS4 05646)	<b>DEBUT</b>	
			<b>88 WHAT YOU BEEN MISSIN'</b> STARPOINT (Elektra 7-5101)	<b>DEBUT</b>	
			<b>89 BAD HABIT</b> RAY, GOODMAN & BROWN (Panoramic PRI 206B)	<b>DEBUT</b>	
			<b>90 URGENT</b> SHANNON (Mirage/Atlantic 7-99602)	<b>DEBUT</b>	
			<b>91 I MISS YOU</b> KLYMAXX (Constellation/MCA 52606)	60	16
			<b>92 SAVING ALL MY LOVE FOR YOU</b> WHITNEY HOUSTON (Arista ASI-9361)	61	5
			<b>93 ALL OF ME FOR ALL OF YOU</b> 9.9 (RCA PB-14082)	63	21
			<b>94 I'M GONNA TEAR YOUR PLAYHOUSE DOWN</b> PAUL YOUNG (Columbia 38-05577)	66	7
			<b>95 SKOOL-OLGY (AIN'T NO STRAIN)</b> ROSIE GAINES (Epic 34-05589)	68	6
			<b>96 THE WAYS YOU DO THE THINGS YOU DO/MY GIRL</b> DARYL HALL/JOHN OATES (RCA PB- 14178)	71	8
			<b>97 STAND UP</b> HOWARD JOHNSON (A&M AM 2752)	62	15
			<b>98 POP LIFE</b> PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28998)	64	15
			<b>99 JAM MASTER JAMMIN'</b> RUN DMC (Profile-Pro 5080)	77	9
			<b>100 WE DON'T NEED ANOTHER HERO (THUNDERDOME)</b> TINA TURNER (Capitol B-5491)	78	18

ALPHABETICAL LISTING ON INSIDE BACK COVER



## MOST ADDED



## STRONG ADDS

Tell Me What (I'm Gonna Do) — Con Funk Shun — Mercury/PolyGram  
 Condition Of The Heart — Kashif — Arista  
 Sun City — Artists United Against Apartheid — Manhattan/Capitol  
 Colder Are My Nights — Isley Brothers — Warner Bros.

## STATION ADDS

**WMYK — Norfolk — Steve Crumbley — PD**

L. Richie  
 A. Bofill  
 T. Boom  
 Total Contrast  
 Starpoint  
 Con Funk Shun  
 Lisa Lisa & Cult Jam  
 Eurythmics & A. Franklin  
 The Jets  
 Prince  
 Kool & The Gang

**WILD-FM — Boston — Elroy Smith — PD**

E. King  
 Klymaxx  
 E. Murphy  
 Choice MC's  
 Full Force  
 L. Richie

**WLUM-FM — Milwaukee — Bernie Miller — PD**

A-Ha  
 Eurythmics/A. Franklin  
 L. Richie  
 The System  
 Cars  
 Legacy  
 Inxs  
 T. Lee  
 Sheila E.  
 Princess  
 T. Ransom  
 Full Force  
 Prince

**WRKS "KISS 98.7" — New York — Tony Quarterone — PD**  
 Caprice  
 Artists United Against Apartheid  
 K. Blow  
 J. Holliday

**WDJY — Washington, D.C. — Brute Bailey — PD**  
 The Winans  
 Prince  
 Fresh Gordon  
 Cherrelle  
 The Jets  
 New Edition  
 The Concept

**WNHC — New Haven — James Jordan — PD**  
 P. Laurence  
 Black Ivory  
 Artists United Against Apartheid  
 Princess  
 L. Richie

**WHUR-FM — Washington, D.C. — Mike Archer — PD**  
 L. Richie  
 D. Sanborn  
 D. Warwick  
 D. Moore  
 M. McDonald  
 R. Gaines

**WYLD-FM — New Orleans — Dell Spencer — PD**  
 R. MacDonald  
 The System  
 Artists United Against Apartheid  
 E. King

**WDAO — Dayton — Lankford Stevens — PD**  
 Tramaine  
 The System  
 B. Wright  
 Shelia E.  
 R. Ayres  
 M. Franks  
 P. Hardcastle  
 A. O'Neal  
 Ray, Goodman & Brown  
 Shannon

**WDAS-FM — Philadelphia — Joe Tamburro — PD**  
 E. King  
 Kashif  
 Artist United Against Apartheid  
 B. Womack  
 Isley Bros.  
 J. Graham  
 Starpoint  
 L. Moses  
 J. Kennedy

**WGIV — Charlotte — Don Cody — PD**  
 The Jets  
 P. Austin  
 D. Davis  
 L. Moses  
 L. Richie  
 The Winans  
 Grandmaster Melle Mel  
 Starpoint  
 T. Pendergrass



**TA MARA ON THE SCENE** — Ta Mara of Ta Mara & The Seen recently stopped by New York radio station WBSL to promote the first single from her debut LP, "Ta Mara & The Seen," which is released by A&M Records. The song, "Everybody Dance," co-written and produced by Jesse Johnson, is currently climbing the B/C charts. Pictured at the station are B.K. Kirkland, program director for WBSL; and Ta Mara.

**WHRK — Memphis — Jimmy Smith — MD**  
 L. Richie  
 Ready For The World  
 Starpoint  
 V. Young  
 Cherrelle

**WDIA — Bobby O'Jay — PD**  
 B. Womack  
 Ready For The World  
 Chi-Lites  
 Osborne & Giles  
 CBS  
 A. Bofill  
 J. Kennedy

**WWIN — Baltimore — Keith Newman — PD**  
 Starpoint  
 Isley Bros.  
 L.J. Reynolds  
 L. Richie  
 Dionne & Friends  
 K. Blow  
 The Winans  
 J.M. Silk

**XHRM — San Diego — Duff Lindsey — MD**  
 Isley Bros.  
 Kashif  
 Ready For The World  
 Choice MCs Featuring Fresh Gordon  
 J. Kennedy

**WTLC — Indianapolis — Kelly Carson — PD**  
 L. Richie  
 Chi-Lites  
 Dionne & Friends  
 Artist United Against Apartheid  
 S. Watanabe  
 Cherrelle

**KMJM — ST. Louis — Mike Stradford — PD**  
 A. Bofill  
 L. Richie  
 Fire Fox  
 Boogie Boys  
 The Concept  
 Choice MCs Featuring Fresh Gordon  
 W. Mills  
 Artists United Against Apartheid  
 New Edition

**WOKB — Orlando — Rodney Baltimore — MD**  
 L. Clifford  
 T. Boom  
 One Way  
 L. Richie  
 A. Green  
 P. Austin  
 B. Bland

**Four Tops**

**KRNB — Memphis — Jerry Mason — PD**  
 New Edition  
 Ready For The World  
 Klymaxx  
 OVS  
 Miami Sound Machine  
 Haywood  
 9.9  
 5 Star  
 L. Hill

**KPRS — Kansas City — Dell Rice — PD**  
 Pointer Sisters  
 Miami Sound Machine  
 C. Kahn  
 Givens Family  
 L. Richie  
 Shannon  
 C. Patterson  
 J. Graham  
 Prince  
 Ready For The World  
 Mary Jane Girls  
 G. Guthrie

**WDMT "FM 108" — Cleveland — Dean Dean — PD**  
 B. Wright  
 P. Austin  
 Sade  
 G. Jones  
 B. Womack  
 Boogie Boys  
 E. King  
 Brass Construction  
 Con Funk Shun

**WEDR — Miami — George Jones — PD**  
 Osborne & Giles  
 S. Watanabe  
 W. Houston  
 G. Guthrie  
 E. King  
 V. Young  
 Isley Brothers  
 L. Richie  
 T. Boom  
 Con Funk Shun  
 B. Welles  
 Labrynth  
 L. Clifford

**KKDA "K104" — Dallas — Terri Avery — MD**  
 P. Austin  
 B. Wright  
 L.A. Dream Team  
 Isley Bros.  
 The System  
 L. Richie

## URBAN PROGRAMMER'S PICK

Programmer	Station	Market
Jimmy Smith	WHRK	Memphis

**Song: "What You Been Missin' "**  
**Artist: Starpoint**  
**Label: Elektra**

### Comments:

"The record has that appeal that attracts the listeners between the ages of 18-34 and 25-45 males and females. Its been quite a while since a record like this has come along, it's a record that make you feel good along with being a great follow up to Object of My Desire."



# BLACK/URBAN RETAIL

## HOT NEW SELLER



Morris Day — "Color Of Success" — Warner Bros.

## STRONGEST SALES

S. Wonder — Tamla/Motown  
F. Jackson — Capitol  
W. Houston — Arista  
B. Womack — MCA

## STORE REPORTS

### Barney's One-Stop — Chicago — Nellie Thomas

F. Jackson  
W. Houston  
P. LaBelle  
B. Womack  
Cameo

### Fletcher's One-Stop — Chicago — Ken Fletcher

S. Wonder  
P. LaBelle  
F. Jackson  
L. Vandross  
B. Womack

### Webb's Department Store — Philadelphia — Bruce Webb

Atlantic Starr  
B. Womack  
S. Wonder  
M. White  
A. Franklin

### Skippy White's — Boston — Mark Siegel

F. Jackson  
Krush Groove  
S. Wonder  
P. LaBelle  
Rene & Angela

### Platter Shack — Orlando — Della Wiggins

Isley, Jasper, Isley  
F. Jackson  
M. White  
B. Womack  
Sheila E.

### Sikhulu's Record Shack — New York — Sikhulu Shange

S. Wonder  
B. Womack  
F. Jackson

D. Ross  
9.9

### Shazada Enterprises — Charlotte — Jack Gordon

F. Jackson  
S. Wonder  
B. Womack  
Atlantic Starr  
W. Houston

### Joe's Swing Shop — Los Angeles — Greta McConnell

Atlantic Starr  
F. Jackson  
L. Vandross  
The Family  
Cameo

### Benson's House Of Music — Los Angeles — Robert Palacios

A. Franklin  
W. Houston  
Five Star  
M. Day  
Lushus Daim

### Street Scene — Atlanta — Jay Robinson

F. Jackson  
Krush Groove  
Isley, Jasper, Isley  
Rap 2  
The Family

### Gil's Records And Tapes — Houston — Gil Bultron

S. Wonder  
The Family  
Starpoint  
Atlantic Starr  
Kool & The Gang

### V.I.P. Records — Inglewood, CA — John Chism

F. Jackson  
L. Vandross  
E. Murphy  
M. Day  
Starpoint

### Importes Etc. — Chicago — Paul Weisberg

S. Wonder  
M. Day  
Sheila E.  
Ta Mara & The Seen  
P. Austin

### Record Theatre — Cincinnati — Marianne Morgan

S. Wonder  
Miami Vice  
Zapp  
W. Houston

### Hill's Stereo — Norwalk, CT — Mary Ann Saracino

B. Womack  
M. Day  
Five Star  
Ta Mara & The Seen  
M. Lovesmith

### Music Liberated — Baltimore — Larry Jeter

F. Jackson  
W. Houston  
Starpoint  
Rene & Angela  
S. Wonder



**A DRAMATIC REUNION** — Five of the original Dramatics have begun work on a reunion album for Fantasy Records at the label's Berkley studios, with Fred Pittman and Claytoven Richardson producing. L.J. Reynolds, Ron Banks, William "Weegee" Howard, Lenny Mayes, and Willie Ford last recorded together seven years ago for MCA. This new label affiliation reunites the group with the Stax catalog. Some of their biggest hits were released by Stax's Volt Records during the '70s. Seated (l-r) L.J. Reynolds, Ron Banks and William Howard of the Dramatics. Standing: Fred Pittman and Phil Jones (Fantasy executive vice president).

### Massachusetts One-Stop — Boston — Ron Heaps

S. Wonder  
Cameo  
C. Mayfield  
Rene & Angela  
P. LaBelle

### Fortune Records — Inglewood, CA — Timmy Fortune

S. Wonder  
F. Jackson  
B. Womack  
W. Houston  
Cameo

### L&M Sound Center — Lumberton, NC — Malcolm McCallum

Atlantic Starr  
F. Jackson  
S. Wonder  
Ready For The World  
W. Houston

### Music Master — Chicago — Yvonne Mason

S. Wonder  
F. Jackson  
L. Vandross  
P. LaBelle  
B. Womack

### Birdland Records — Baltimore — Beverly Burston

S. Wonder  
F. Jackson  
Atlantic Starr  
L. Vandross  
W. Houston

### Scott's Wholesale — Indianapolis — Cheryl Gregory

M. Day  
B. Womack  
Isley, Jasper, Isley  
P. LaBelle  
Miami Vice

### H&W One-Stop — Dallas — Walter Jackson

Isley, Jasper, Isley  
Bar-Kays  
B. Womack  
S. Wonder  
C. Mayfield

### Jones & Harris — Richmond, CA — Robin Harris

F. Jackson  
M. Day  
S. Wonder  
A. Franklin  
W. Houston

### LaGreen's — Detroit — Steve Holsey

S. Wonder  
P. LaBelle

F. Jackson  
Krush Groove  
Sheila E.

### Believe In Music — Wyoming, MI — Jim Marcusse

Miami Vice  
M. Day  
W. Houston  
Ready For The World  
Isley, Jasper, Isley

### Delicious Records — Inglewood, CA — Tommy Johnson

Isley, Jasper, Isley  
Atlantic Starr  
S. Wonder  
Rene & Angela  
T. Pendergrass

### The Wherehouse — Culver City, CA — Arnold Turner

S. Wonder  
Miami Vice  
Ta Mara & The Seen  
F. Jackson  
W. Houston

### Penny Lane Records — Tacoma — Debbie Scheirman

Starpoint  
P. LaBelle  
B. Womack  
Ready For The World  
Cameo

### Jonh's Music — Los Angeles — Marie Jackson

F. Jackson  
S. Wonder  
B. Womack  
M. White  
The Family

### Record Boutique — Winston-Salem — Archie Torain

S. Wonder  
L. Vandross  
Cameo  
Kool & The Gang  
M. White

### Brown Sugar Records — New Orleans — Dallas Washington

F. Jackson  
L. Vandross  
Cameo  
Ready For The World  
Rene & Angela

### Churchill's — Richmond — Joe Turnage

S. Wonder  
B. Womack  
Cameo  
Starpoint  
M. White

## URBAN RETAILER'S PICK

Retailer	Store	Market
P.J. Parker	Fletcher's One-Stop	Chicago

Album: "Seduction"  
Artist: Val Young  
Label: Gordy/Motown

### Comments:

"It's starting to move and it's getting local airplay. The single, also entitled "Seduction," is in a majority of our wholesale orders."







# CASH BOX TOP 100 ALBUMS

THE CASH BOX TOP 200 ALBUMS CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

November 9, 1985

★ = Available on Compact Disc  
 ■ = Platinum (RIAA Certified)  
 □ = Gold (RIAA Certified)

		9.98	Weeks On 11/2 Chart
<b>1 MIAMI VICE</b>	ORIGINAL TELEVISION SOUNDTRACK (MCA-6150) MCA	9.98	1 5
<b>2 BROTHERS IN ARMS</b> ★■	DIRE STRAITS (Warner Bros. 25264-1) WEA	8.98	2 24
<b>3 SCARECROW</b> ★	JOHN COUGAR MELLENCAMP (Riva 824 865-1) POL	8.98	3 9
<b>4 IN SQUARE CIRCLE</b> ★	STEVIE WONDER (Tamla/Motown 6134) MCA	9.98	4 5
<b>5 SONGS FROM THE BIG CHAIR</b> ★■	TEARS FOR FEARS (Mercury 824 300-1 M-1) POL	8.98	5 33
<b>6 WHITNEY HOUSTON</b> ★	(Arista AL8-8221) RCA	8.98	6 33
<b>7 HEART</b> ■	(Capitol ST-12410) CAP	8.98	8 18
<b>8 BORN IN THE U.S.A.</b> ★■	BRUCE SPRINGSTEEN (Columbia OC 38653) CBS	—	7 73
<b>9 THE DREAM OF THE BLUE TURTLES</b> ★■	STING (A&M SP 3750) RCA	8.98	9 19
<b>10 LOVIN' EVERY MINUTE OF IT</b> —	LOVERBOY (Columbia FC 399 53) CBS	—	11 9
<b>11 HUNTING HIGH AND LOW</b> ★	A-HA (Warner Bros. 25300) WEA	8.98	10 18
<b>12 NO JACKET REQUIRED</b> ★■	PHIL COLLINS (Atlantic 81240-1) WEA	9.98	13 36
<b>13 RECKLESS</b> ★■	BRYAN ADAMS (A&M SP-5013) RCA	8.98	12 50
<b>14 READY FOR THE WORLD</b>	(MCA 5594) MCA	8.98	15 20
<b>15 LITTLE CREATURES</b> ★□	TALKING HEADS (Sire 25305-1) WEA	8.98	17 20
<b>16 ROCK ME TONIGHT</b> ■	FREDDIE JACKSON (Capitol ST 12404) CAP	8.98	16 26
<b>17 ASYLUM</b>	KISS (Mercury 826 099-1) POL	8.98	18 6
<b>18 GREATEST HITS VOLUME I &amp; II</b> ★	BILLY JOEL (Columbia 40121) CBS	—	14 17
<b>19 EMERGENCY</b> ★■	KOOL & THE GANG (De-Lite 822 943-1) POL	8.98	19 30
<b>20 WHO'S ZOOMIN' WHO</b> ★□	ARETHA FRANKLIN (Arista AS 8286) RCA	8.98	22 16
<b>21 THEATRE OF PAIN</b> ★■	MOTLEY CRUE (Elektra 60418-1) WEA	9.98	20 18
<b>22 LIKE A VIRGIN</b> ★■	MADONNA (Sire 25157-1) WEA	8.98	21 40
<b>23 KNEE KEEP IN THE HOOPLA</b>	STARSHIP (Grunt/RCA BXLI-5488) RCA	8.98	30 5
<b>24 MAKE IT BIG</b> ★■	WHAM! (Columbia FC 39595) CBS	—	23 40
<b>25 SOUL TO SOUL</b>	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE (Epic FE 40036) CBS	—	27 7
<b>26 NERVOUS NIGHT</b> ★	HOOTERS (Columbia BFC 39912) CBS	—	26 26
<b>27 THE SECRET OF ASSOCIATION</b> ★□	PAUL YOUNG (Columbia BFC 39957) CBS	—	25 25
<b>28 DARYL HALL &amp; JOHN OATES LIVE AT THE APOLLO with DAVID RUFFIN &amp; EDDIE KENDRICK</b> ★	(RCA AFL1-7035) RCA	8.98	29 8
<b>29 HOW TO BE A ZILLIONAIRE</b>	ABC (Mercury 824 904-1) POL	8.98	33 6
<b>30 SACRED HEART</b> ★	DIO (Warner Bros. 25292-1) WEA	8.98	24 11
<b>31 HOUNDS OF LOVE</b> ★	KATE BUSH (EMI America 17171) CAP	8.98	36 5
<b>32 COLOR OF SUCCESS</b>	MORRIS DAY (Warner Bros. 25320) WEA	8.98	41 3

		9.98	Weeks On 11/2 Chart
<b>33 ST. ELMO'S FIRE</b> ★	ORIGINAL SOUNDTRACK (Atlantic 81261-1) WEA	9.98	37 19
<b>34 HERE'S TO FUTURE DAYS</b>	THOMPSON TWINS (Arista 8276) RCA	8.98	39 5
<b>35 BOY IN THE BOX</b> □	COREY HART (EMI America 17161) CAP	8.98	34 17
<b>36 WORLD WIDE LIVE</b> ★□	SCORPIONS (Mercury 824 344-1) POL	8.98	28 18
<b>37 INVASION OF YOUR PRIVACY</b> ★■	RATT (Atlantic 81257-1) WEA	—	32 21
<b>38 WELCOME TO THE REAL WORLD</b>	MR. MISTER (RCA NFL1-8045) RCA	8.98	50 12
<b>39 COSI FAN TUTTI FRUTTI</b>	SOJEEZE (A&M 50850) RCA	8.98	43 8
<b>40 BACK TO THE FUTURE</b> ★□	ORIGINAL SOUNDTRACK (MCA 6144) MCA	9.98	31 15
<b>41 CRUSH</b>	ORCHESTRAL MANOEUVRES IN THE DARK (A&M/Virgin SP 5077) RCA	8.98	42 17
<b>42 AROUND THE WORLD IN A DAY</b> ★■	PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1) WEA	9.98	35 27
<b>43 NO LOOKIN' BACK</b> ★	MICHAEL McDONALD (Warner Bros. 25291-1) WEA	8.98	38 11
<b>44 BE YOURSELF TONIGHT</b> ★■	EURYTHMICS (RCA AJL 1-5429) RCA	9.98	44 25
<b>45 MASK OF SMILES</b>	JOHN WAITE (EMI America ST 17164) CAP	8.98	40 12
<b>46 BUILDING THE PERFECT BEAST</b> ★■	DON HENLEY (Geffen GHS 24026) WEA	8.98	46 48

CHARTBREAKER			
<b>47 POWER WINDOWS</b>	RUSH (Mercury 826 098) POL	8.98	DEBUT
<b>48 UNDER A RAGING MOON</b>	ROGER DALTREY (Atlantic 81269) WEA	8.98	59 5
<b>49 CONTACT</b> ★■	POINTER SISTERS (RCA AFL 1-8056) RCA	9.98	49 15
<b>50 SHEILA E. in ROMANCE 1600</b>	(Paisley Park/Warner Bros. 25317) WEA	8.98	51 9
<b>51 EATEN ALIVE</b> ★	DIANA ROSS (RCA AFL1-5422) RCA	8.98	56 4
<b>52 SO MANY RIVERS</b>	BOBBY WOMACK (MCA 5617) MCA	8.98	60 10
<b>53 MAURICE WHITE</b>	(Columbia FC 39883) CBS	—	58 7
<b>54 HOW COULD IT BE</b>	EDDIE MURPHY (Columbia FC 39952) CBS	—	65 4
<b>55 STANDING ON THE EDGE</b> ★	CHEAP TRICK (Epic FE 39592) CBS	—	45 13
<b>56 MISPLACED CHILDHOOD</b>	MARILLION (Capitol ST-12431) CAP	8.98	61 10
<b>57 LITTLE BAGGARIDDIM</b>	UB40 (A&M/Virgin SP-6-5390) RCA	8.98	48 14
<b>58 MARCHING OUT</b>	YNGWIE J. MALMSTEEN'S RISING FORCE (Polydor 825 733-1) POL	8.98	52 11
<b>59 7 WISHES</b> ★□	NIGHT RANGER (MCA 5593) MCA	8.98	55 23
<b>60 THE FAT BOYS ARE BACK</b>	THE FAT BOYS (Sutra 1016) IND	8.98	47 13
<b>61 THE POWER STATION</b> ★■	(Capitol SJ-12380) CAP	8.98	53 31
<b>62 THE FAMILY</b>	(Paisley Park/Warner Bros. 25322) WEA	8.98	54 11
<b>63 FLY ON THE WALL</b> ★□	AC/DC (Atlantic 81263) WEA	8.98	57 17
<b>64 THE HEAD ON THE DOOR</b>	THE CURE (Elektra 60435) WEA	8.98	70 8
<b>65 THE NIGHT I FELL IN LOVE</b> ★■	LUTHER VANDROSS (Epic FE 39882) CBS	—	63 32

		8.98	Weeks On 11/2 Chart
<b>66 FABLES OF THE RECONSTRUCTION</b> ★	R.E.M. (IRS-5592) MCA	8.98	64 20
<b>67 "YOUTHQUAKE"</b>	DEAD OR ALIVE (Epic BFE 401190) CBS	—	66 19
<b>68 MAVERICK</b> ■	GEORGE THOROGOOD AND THE DESTROYERS (EMI America ST-17143) CAP	8.98	68 39
<b>69 SPORTS</b> ★■	HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	—	69 101
<b>70 SOUL KISS</b>	OLIVIA NEWTON-JOHN (MCA 6151) MCA	8.98	86 2
<b>71 DREAM INTO ACTION</b> ★	HOWARD JONES (Elektra 60390-1) WEA	8.98	67 31
<b>72 PRIVATE DANCER</b> ★■	TINA TURNER (Capitol ST-12330) CAP	8.98	73 74
<b>73 LISTEN LIKE THIEVES</b>	INXS (Atlantic 81277) WEA	8.98	84 2
<b>74 LISA LISA AND CULT JAM WITH FULL FORCE</b>	(Columbia BFC 40135) CBS	—	62 11
<b>75 HOLD ME</b>	LAURA BRANIGAN (Atlantic 81265) WEA	8.98	72 14
<b>76 MAHVELOUS!</b>	BILLY CRYSTAL (A&M 5096) RCA	8.98	82 9
<b>77 RESTLESS</b> ★	STARPOINT (Elektra 60424) WEA	8.98	85 10
<b>78 DIAMOND LIFE</b> ★■	SADE (Portrait BFR 39581) CBS	—	71 37
<b>79 BANGING THE WALL</b> ★	BAR-KAYS (Mercury 824 727-1) POL	8.98	74 11
<b>80 PATTI LABELLE</b>	(Philadelphia Int'l./CBS FZ 40020) CBS	—	78 15
<b>81 OLD WAYS</b>	NEIL YOUNG (Geffen GHS 24068) WEA	8.98	75 11
<b>82 SINGLE LIFE</b> ★	CAMEO (Atlantic Artists 824 546-1) POL	8.98	77 19
<b>83 SOLDIERS UNDER COMMAND</b>	STRYPER (Enigma 72077) IND	—	90 6
<b>84 THE HISTORY MIX VOL. I</b> ★	GODLEY & CREME (Polydor 825 981-1) POL	8.98	76 12
<b>85 VOCALESE</b> ★	THE MANHATTAN TRANSFER (Atlantic 81266-1) WEA	8.98	87 14
<b>86 7800 FAHRENHEIT</b> ★	BON JOVI (Mercury 824 509-1) POL	8.98	81 27
<b>87 A CAPPELLA</b>	TODD RUNDGREN (Warner Bros. 25128) WEA	8.98	95 6
<b>88 GO WEST</b> ★	(Chrysalis FC 41496) CBS	—	89 31
<b>89 WHITE NIGHTS</b>	ORIGINAL SOUNDTRACK (Atlantic 81273) WEA	8.98	139 2
<b>90 RHYTHM ROMANCE</b>	THE ROMANTICS (Nemperor/CBS FZ 40106) CBS	—	91 8
<b>91 MADONNA</b> ★■	(Sire 23867) WEA	8.98	92 112
<b>92 CUPID &amp; PSYCHE '85</b>	SCRITTI POLITTI (Warner Bros. 25302) WEA	8.98	105 15
<b>93 BOYS AND GIRLS</b> ★	BRYAN FERRY (Warner Bros. 25082) WEA	8.98	93 21
<b>94 GET OUT OF MY ROOM</b>	CHEECH & CHONG (MCA 5640) MCA	8.98	102 3
<b>95 SHOCK</b>	THE MOTELS (Capitol SJ-12378) CAP	8.98	88 13
<b>96 LUXURY OF LIFE</b>	5 STAR (RCA NFL 1-8052) RCA	8.98	106 7
<b>97 JESSE JOHNSON'S REVUE</b> ★□	(A&M SP 6-5024) RCA	—	80 35
<b>98 TOUGH ALL OVER</b> ★	JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Bros. FZ 39405) CBS	—	98 23
<b>99 UNGUARDED</b> □	AMY GRANT (A&M SP 5060) RCA	8.98	99 22
<b>100 FACE VALUE</b> ★■	PHIL COLLINS (Atlantic 16029) WEA	8.98	100 54



# Cash Box Top Albums/101 to 200

November 9, 1985

		8.98	Weeks On 11/2 Chart
101	<b>SOME GREAT REWARD</b> ★	8.98	101 36
	DEPECHE MODE (Sire 25194) WEA		
102	<b>CITY LIFE</b>	8.98	79 11
	THE BOOGIE BOYS (Capitol SF-12409) CAP		
103	<b>DARE TO BE STUPID</b> ★	—	83 19
	"WEIRD AL" YANKOVIC (Rock 'n' Roll Records FZ 40003) CBS		
104	<b>BEHAVIOUR</b>	—	104 7
	SAGA (Portrait BFR 40145) CBS		
105	<b>STAGES</b>	—	DEBUT
	TRIUMPH (MCA 2-8020) MCA		
106	<b>MAD MAX-BEYOND THUNDERDOME</b> 9.98	9.98	97 13
	ORIGINAL SOUNDTRACK (Capitol SWAV-12429) CAP		
107	<b>DOWNTOWN</b>	8.98	114 6
	MARSHALL CRENSHAW (Warner Bros. 25319) WEA		
108	<b>DURELL COLEMAN</b>	8.98	109 8
	(Island 90293) WEA		
109	<b>AIN'T LOVE GRAND</b>	8.98	96 14
	X (Elektra 60430) WEA		
110	<b>SUDDENLY</b> ★■	8.98	94 61
	BILLY OCEAN (Jive/Arista JL8-8213) RCA		
111	<b>BLACK CODES (From The Underground)</b>	8.98	121 5
	WYNTON MARSALIS (Columbia FC 40009) CBS		
112	<b>VOICES CARRY</b> ★	—	107 32
	TIL TUESDAY (Epic BFE 39458) CBS		
113	<b>FLASH</b> ★	—	103 17
	JEFF BECK (Epic 39483) CBS		
114	<b>BEVERLY HILLS COP</b> ★■	9.98	108 46
	ORIGINAL SOUNDTRACK (MCA 6143) MCA		
115	<b>LIVE AFTER DEATH</b>	—	DEBUT
	IRON MAIDEN (Capitol SABB-12441) CAP		
116	<b>PLAY DEEP</b>	—	123 4
	THE OUTFIELD (Columbia BFC 40027) CBS		
117	<b>SAY YOU LOVE ME</b>	—	116 10
	JENNIFER HOLLIDAY (Geffen GHS 24073) WEA		
118	<b>AL JARREAU IN LONDON</b> ★	8.98	111 8
	(Warner Bros. 25331) WEA		
119	<b>THE HEART OF THE MATTER</b>	—	DEBUT
	KENNY ROGERS (RCA AJL1-7023) RCA		
120	<b>RHYTHM OF THE NIGHT</b> ★■	8.98	119 34
	DeBARGE (Gordy/Motown 6123GL) MCA		
121	<b>LIGHTING UP THE NIGHT</b>	8.98	131 5
	JACK WAGNER (Qwest 25318) WEA		
122	<b>VITAL SIGNS</b> ★■	—	118 54
	SURVIVOR (Scotti Brothers FZ 39578) CBS		
123	<b>TAO</b> ★	9.98	110 29
	RICK SPRINGFIELD (RCA AJ1-5370) RCA		
124	<b>MEETING IN THE LADIES ROOM</b>	8.98	127 34
	KLYMAXX (Constellation/MCA 5529) MCA		
125	<b>WIDE AWAKE IN AMERICA</b>	4.98	115 21
	U2 (Island 90279-1-A) WEA		
126	<b>9.9</b>	8.98	129 7
	(RCA NFL 1-8049) RCA		
127	<b>ALONG THE AXIS</b>	8.98	135 6
	THE JON BUTCHER AXIS (Capitol ST-12425) CAP		
128	<b>TA MARA &amp; THE SEEN</b>	6.98	DEBUT
	(A&M SP 6-5078) RCA		
129	<b>COCK ROBIN</b> ★	—	113 14
	(Columbia BFC 39582) CBS		
130	<b>FABLES</b>	8.98	141 3
	JEAN LUC PONTY (Atlantic 81276) WEA		
131	<b>GREATEST HITS VOL. 2</b>	8.98	140 5
	RONNIE MILSAP (RCA AHL1-5425) RCA		
132	<b>CARAVAN OF LOVE</b>	—	142 4
	ISLEY, JASPER, ISLEY (CBS Associated BFZ 401180) CBS		
133	<b>KRUSH GROOVE</b>	9.98	DEBUT
	ORIGINAL SOUNDTRACK (Warner Bros. 25295) WEA		
134	<b>KATRINA AND THE WAVES</b>	8.98	125 29
	(Capitol ST-12400) CAP		
135	<b>JANE WIEDLIN</b>	8.98	148 2
	(IRS-5638) MCA		

		8.98	Weeks On 11/2 Chart
136	<b>THE ROSE OF ENGLAND</b>	—	137 7
	NICK LOWE AND HIS COWBOY OUTFIT (Columbia FC 39958) CBS		
137	<b>LIBRA</b> ★	—	112 11
	JULIO IGLESIAS (Columbia FC 40180) CBS		
138	<b>FREAKY STYLEY</b>	8.98	138 6
	THE RED HOT CHILI PEPPERS (EMI America 17168) CAP		
139	<b>OPEN FIRE</b>	8.98	117 17
	Y&T (A&M SP 5076) RCA		
140	<b>STREET CALLED DESIRE</b>	8.98	143 18
	RENE AND ANGELA (Mercury 824 607-1) POL		
141	<b>LOW LIFE</b>	8.98	130 24
	NEW ORDER (Qwest/Warner Bros. 25289-1) WEA		
142	<b>CENTERFIELD</b> ★■	8.98	124 42
	JOHN FOGERTY (Warner Bros. 25203-1) WEA		
143	<b>KING OF ROCK</b> ★□	8.98	120 32
	RUN D.M.C. (Profile PRO-1205) IND		
144	<b>HALF NELSON</b>	—	153 3
	WILLIE NELSON (Columbia FC 39990) CBS		
145	<b>BACK INTO BLUE</b> ★	8.98	145 4
	QUARTERFLASH (Geffen GHS 24078) WEA		
146	<b>EMPIRE BURLESQUE</b> ★	—	122 21
	BOB DYLAN (Columbia FC 40110) CBS		
147	<b>WHAT IF</b>	8.98	157 2
	TOMMY SHAW (A&M SP 5097) RCA		
148	<b>PHANTOM, ROCKER &amp; SLICK</b>	8.98	169 2
	(EMI America 17172) CAP		
149	<b>SHAKEN 'N' STIRRED</b> ★□	8.98	128 23
	ROBERT PLANT (Es Paranza 90265-1) WEA		
150	<b>BLACK CARS</b>	—	161 22
	GINO VANNELLI (HME 40077) CBS		
151	<b>A LITTLE SPICE</b>	8.98	126 18
	LOOSE ENDS (MCA 5588) MCA		
152	<b>U.T.F.O.</b>	8.98	133 22
	(Select SEL 21614) IND		
153	<b>TIM</b>	8.98	DEBUT
	THE REPLACEMENTS (Sire 25330) WEA		
154	<b>STEPS IN TIME</b>	—	132 15
	KING (Epic BFE 40061) CBS		
155	<b>BOSTON, MASS.</b>	8.98	165 2
	THE DEL FUEGOS (Slash/Warner Bros. 25339) WEA		
156	<b>RAIN DOGS</b>	8.98	167 2
	TOM WAITS (Island 90299) WEA		
157	<b>LONE JUSTICE</b> ★	8.98	134 28
	(Geffen GHS 24060) WEA		
158	<b>SOUTHERN ACCENTS</b> ★■	8.98	136 31
	TOM PETTY AND HEARTBREAKERS (MCA 5486) MCA		
159	<b>WEIRD SCIENCE</b>	8.98	155 8
	ORIGINAL SOUNDTRACK (MCA 6146) MCA		
160	<b>HOT SPOT</b>	8.98	144 11
	DAZZ BAND (Motown 6149 ML) MCA		
161	<b>MAD NOT MAD</b>	8.98	162 3
	MADNESS (Geffen GHS 24079) WEA		
162	<b>SEX AND THE SINGLE MAN</b>	—	171 2
	RAY PARKER JR. (Arista AL8-8280) RCA		
163	<b>SUZANNE VEGA</b>	6.98	147 15
	(A&M SP 6-5072) RCA		
164	<b>SWEET DREAMS</b>	9.98	DEBUT
	ORIGINAL SOUNDTRACK (MCA 6149) MCA		
165	<b>THIS IS THE SEA</b>	8.98	175 2
	THE WATERBOYS (Island 90457) WEA		
166	<b>SPOILED GIRL</b> ★	—	146 17
	CARLY SIMON (Epic FE 39970) CBS		
167	<b>TWO WHEELS GOOD</b>	—	DEBUT
	PREFAB SPROUT (Epic BFE 40100) CBS		
168	<b>ONLY FOUR YOU</b> ★	8.98	149 35
	MARY JANE GIRLS (Gordy/Motown 6092GL) MCA		

		8.98	Weeks On 11/2 Chart
169	<b>TO LIVE AND DIE IN L.A.</b>	8.98	DEBUT
	WANG CHUNG (Geffen GHS 24081) WEA		
170	<b>WILD CHILD</b>	8.98	152 8
	THE UNTOUCHABLES (Stiff/MCA 5364) MCA		
171	<b>CRUZADOS</b>	8.98	DEBUT
	(Arista AL8-8383) RCA		
172	<b>BROTHER WHERE YOU BOUND</b> ★	8.98	151 24
	SUPERTRAMP (A&M SP-5014) RCA		
173	<b>SKIN DIVE</b>	8.98	173 22
	MICHAEL FRANKS (Warner Bros. 25272-1) WEA		
174	<b>DEAD MAN'S PARTY</b>	8.98	DEBUT
	OSINGO BOINGO (MCA 5665) MCA		
175	<b>LAST MANGO IN PARIS</b>	8.98	150 20
	JIMMY BUFFETT (MCA 5600) MCA		
176	<b>FIVE-O</b> ★	8.98	154 26
	HANK WILLIAMS JR. (Curb/Warner Bros. 25267-1) WEA		
177	<b>A.C.</b>	—	158 8
	ANDRE CYMONE (Columbia FC 40037) CBS		
178	<b>FEAR NO EVIL</b>	8.98	156 18
	GRIM REAPER (RCA AFL1-5431) RCA		
179	<b>DREAMLAND EXPRESS</b>	8.98	179 18
	JOHN DENVER (RCA AFL1-5458) RCA		
180	<b>WE ARE THE WORLD</b> ★■	—	159 29
	USA FOR AFRICA (Columbia USA 40043) CBS		
181	<b>BARKING AT AIRPLANES</b>	8.98	160 19
	KIM CARNES (EMI America 17159) CAP		
182	<b>MAGIC TOUCH</b> ★	8.98	163 28
	STANLEY JORDAN (Blue Note BT 85101) CAP		
183	<b>DANCING IN THE SUN</b>	—	166 26
	GEORGE HOWARD (TBA/Palo Alto 205) IND		
184	<b>40 HOUR WEEK</b> ★■	8.98	168 37
	ALABAMA (RCA AHL 1-5339) RCA		
185	<b>ELIMINATOR</b> ★■	8.98	189 133
	ZZ TOP (Warner Bros. 23774-1) WEA		
186	<b>THE DREAM ACADEMY</b>	8.98	DEBUT
	(Warner Bros. 25265) WEA		
187	<b>BORN TO RUN</b> ★	—	176 12
	BRUCE SPRINGSTEEN (Columbia JC 33785) CBS		
188	<b>PURPLE RAIN</b> ★■	8.98	188 72
	PRINCE AND THE REVOLUTION (Warner Bros. 25110-1) WEA		
189	<b>THE COMPLETE STORY OF ROXANNE ... THE ALBUM</b>	6.98	164 16
	(Complet/PolyGram 671014-1) POL		
190	<b>RISING FORCE</b> ★	8.98	190 26
	YNGWIE MALSTEEN (Polydor 825 324-1) POL		
191	<b>THE UNFORGETTABLE FIRE</b> ★■	8.98	172 56
	U2 (Island 90231-1) WEA		
192	<b>1999</b> ★■	8.98	192 110
	PRINCE (Warner Bros. 23720-1) WEA		
193	<b>AIR SUPPLY</b> ★□	8.98	170 21
	(Arista AL8-8283) RCA		
194	<b>THE BIG CHILL</b> ★■	8.98	194 106
	ORIGINAL SOUNDTRACK (Motown 6062ML) MCA		
195	<b>AN INNOCENT MAN</b> ★■	—	195 117
	BILLY JOEL (Columbia QC 3673) CBS		
196	<b>HARLEQUIN</b> ★	—	174 21
	DAVE GRUSIN & LEE RITENOUR (GRP 1015) IND		
197	<b>THE ALLNIGHTER</b> ★□	8.98	178 28
	GLENN FREY (MCA 5501) MCA		
198	<b>VOX HUMANA</b> ★	—	177 31
	KENNY LOGGINS (Columbia FC 39174) CBS		
199	<b>CAN'T SLOW DOWN</b> ★■	8.98	193 110
	LIONEL RICHIE (Motown 6059ML) MCA		
200	<b>ALF</b> ★	—	180 31
	ALISON MOYET (Columbia BFC 39956) CBS		

THE CASH BOX TOP 200 ALBUMS CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

ABC	29	Denver, John	179	Jackson, Freddie	16	Murphy, Eddie	47	Rush	47	Wagner, Jack	121
AC/DC	63	Depeche Mode	101	Jarreau, Al	118	Nelson, Willie	144	Sade	78	Waite, John	45
Adams, Bryan	13	Dio	30	Joel, Billy	18, 195	New Order	141	Saga	104	Waits, Tom	150
A-Ha	11	Dire Straits	2	Johnson, Jesse	97	Newton-John, Olivia	70	Scorpions	36	Wang Chung	169
Air Supply	193	Dream Academy	186	Jones, Howard	71	Night Ranger	59	Scritti Politti	92	Waterboys	165
Alabama	184	Dylan, Bob	140	Jordan, Stanley	182	9.9	126	Shaw, Tommy	197	Wham!	24
Bar-Kays	79	E, Sheila	50	Katrina And The Waves	127	Ocean, Billy	110	Simon, Carly	166	White, Maurice	53
Beck, Jeff	113	Eurythmics	44	King	154	Oingo Boingo	174	Springfield, Rick	123	Wiedlin, Jane	135
Bon Jovi	86	The Family	62	Kiss	17	O.M.D.	41	Springsteen, Bruce	8, 187	Williams, Hank Jr.	176
Boogie Boys	102	Fat Boys	60	Klymaxx	124	Outfield	116	Squeeze	39	Womack, Bobby	52
Branigan, Laura	75	Ferry, Bryan	93	Kool & The Gang	19	Parker, Ray Jr.	162	Starpoint	77	Wonder, Stevie	4
Buffett, Jimmy	175	5 Star	96	LaBelle, Patti	80	Petty, Tom	158	Starship	23	X	109
Bush, Kate	31	Fogerty, John	142	Lewis, Huey & News	69	Phantom, Rocker & Slick	148	Sting	9	Yankovic, "Weird Al"	103
Butcher, Jon	134	Franklin, Aretha	20	Lisa Lisa	74	Plant, Robert	149	Stryper	83	Young, Neil	81
Cafferty, John	98	Franks, Michael	173	Loggins, Kenny	148	Pointer Sisters	49	Supertramp	172	Young, Paul	27
Cameo	82	Frey, Glenn	197	Lone Justice	157	Ponty, Jean-Luc	130	Survivor	122	Y&T	139
Carnes, Kim	181	Godley & Creme	84	Loose Ends	151	Power Station	61	Talking Heads	15	ZZ Top	185
Cheap Trick	55	Go West	88	Loverboy	10	Prefab Sprout	167	TaMara & The Seen	128		
Cheech & Chong	94	Grant, Amy	99	Love, Nick	136	Prince	42, 188, 142	Tears For Fears	5		



## TOP 40 VIDEOCASSETTES

	Weeks On Chart		Weeks On Chart
1 <b>THE BREAKFAST CLUB</b> MCA Dist. Corp. 80167	1 8	20 <b>MRS. SOFFEL</b> MGM/UA Home Video MV 800600	18 20
2 <b>AMADEUS</b> Thorn/EMI/HBO Video TVA 2997	2 5	21 <b>MISSING IN ACTION</b> MGM/UA Home Video MV 800557	22 22
3 <b>THE KILLING FIELDS</b> Warner Home Video 11419	3 9	22 <b>THE FLAMINGO KID</b> Vestron Home Video VA 5072	21 16
4 <b>DESPERATELY SEEKING SUSAN</b> Thorn/EMI/HBO Video TVA 2992	5 9	23 <b>THE TERMINATOR</b> Thorn/EMI/HBO Video TVA 2535	20 28
5 <b>POLICE ACADEMY 2, THEIR FIRST ASSIGNMENT</b> Warner Home Video 20020	7 4	24 <b>BLOOD SIMPLE</b> MCA Dist. Corp. 80190	24 11
6 <b>FRIDAY THE 13TH, PART V - A NEW BEGINNING</b> Paramount Home Video 1023	8 4	25 <b>THE COMPANY OF WOLVES</b> Vestron Video 5092	DEBUT
7 <b>THE SURE THING</b> Embassy Home Entertainment 278	4 8	26 <b>GOTCHA!</b> MCA Home Video 80188	29 2
8 <b>MISSING IN ACTION 2 - THE BEGINNING</b> MGM/UA Home Video MB 800658	11 4	27 <b>BABY, SECRET OF THE LOST LEGEND</b> Touchstone Home Video 269	DEBUT
9 <b>A PASSAGE TO INDIA</b> RCA/Columbia Pictures Home Video 60485	7	28 <b>PARIS, TEXAS</b> CBS/Fox Video 1457	25 6
10 <b>PORKY'S REVENGE!</b> CBS/Fox Video 1463	16 4	29 <b>FALCON &amp; THE SNOWMAN</b> Vestron Home Video VA 5073	23 15
11 <b>A SOLDIERS STORY</b> RCA/Columbia Pictures Home Video 60408	10 15	30 <b>PLACES IN THE HEART</b> CBS/Fox Video 6836	27 15
12 <b>GHOSTBUSTERS</b> RCA/Columbia Pictures Home Video 60413	DEBUT	31 <b>A NIGHTMARE ON ELM STREET</b> Media Home Entertainment M 790	32 16
13 <b>THE KARATE KID</b> RCA/Columbia Pictures Home Video 60406	9 24	32 <b>PINOCCHIO</b> Walt Disney Home Video 239V	26 14
14 <b>THE PURPLE ROSE OF CAIRO</b> Vestron Home Video 7082	12 8	33 <b>HEAVENLY BODIES</b> Key Video 6844	34 2
15 <b>RUNAWAY</b> RCA/Columbia Pictures Home Video 60469	13 15	34 <b>INTO THE NIGHT</b> MCA Home Video 80170	23 15
16 <b>STARMAN</b> RCA/Columbia Pictures Home Video 20412	14 20	35 <b>THE MEAN SEASON</b> Thorn/EMI/HBO Video TVA 2981	30 14
17 <b>THE SLUGGER'S WIFE</b> RCA/Columbia Pictures Home Video 60486	17 6	36 <b>TUFF TURF</b> New World Video 8501	31 11
18 <b>TURK 182</b> CBS/Fox Video 7082	15 8	37 <b>PROTOCOL</b> Warner Home Video 11454	33 20
19 <b>STICK</b> MCA Dist. Corp. 80139	19 11	38 <b>MICKI &amp; MAUDE</b> RCA/Columbia Pictures Home Video 20456	35 23
		39 <b>2010 THE YEAR WE MAKE CONTACT</b> MGM/UA Home Video MB 800 591	36 20
		40 <b>THE COTTON CLUB</b> Embassy Home Entertainment 1714	38 25

THE CASH BOX TOP 40 VIDEOCASSETTES CHART IS BASED SOLELY ON RENTALS AT VARIOUS RETAIL OUTLETS.

## TOP 15 MUSIC VIDEOCASSETTES

1 <b>PRINCE AND THE REVOLUTION LIVE!</b> Prince And The Revolution (Warner Music Video 38102)	1 13
2 <b>TINA LIVE-PRIVATE DANCER TOUR</b> Tina Turner (Sony Video 97W 50090)	2 12
3 <b>MADONNA</b> Madonna (Warner Music Video 3-38101)	3 17
4 <b>WHAM! THE VIDEO</b> Wham! (CBS-Fox Video Music 3048)	4 17
5 <b>SADE: DIAMOND LIFE VIDEO</b> Sade (CBS-Fox Video Music 7091)	6 12
6 <b>RATT THE VIDEO</b> Ratt (Atlantic Video 50101)	5 8
7 <b>WORLD WIDE LIVE</b> Scorpions (MusicVision 6-20412)	17 4
8 <b>WE ARE THE WORLD - THE VIDEO EVENT USA</b> For Africa (MusicVision 6-20475)	8 17
9 <b>THE HEART OF ROCK'N'ROLL</b> Huey Lewis And The News (Warner Home Video 30409)	112
10 <b>THE BEATLES LIVE</b> (Sony Video 97W50091)	DEBUT
11 <b>JUDAS PRIEST LIVE</b> Judas Priest (Media Home Entertainment M450)	12 4
12 <b>U2 LIVE AT RED ROCKS</b> U2 (MCA Dist. Corp. 80067)	9 17
13 <b>DANCE ON FIRE</b> The Doors (MCA Dist. Corp. 80157)	10 12
14 <b>PRIVATE DANCER</b> Tina Turner (Sony Video 97W50066-7)	13 17
15 <b>ANIMALIZE LIVE UNCENSORED</b> Kiss (MusicVision 6-20445)	15 16

THE CASH BOX TOP 15 MUSIC VIDEOCASSETTES CHART IS BASED ON ACTUAL PIECES SOLD AT RETAIL STORES

CASH BOX

WE TALK TO  
PEOPLE THAT COUNT

## AUDIO/VIDEO

**VIDEO MADNESS** — Clips come rolling forth from record labels these days like cars from a production line. As was easily predicted just a few years ago, the competition is getting tougher and tougher. It's not good enough to be merely good, contrary to what the major outlets often program, you've got to be captivating — with a capital "C." Naturally, all of this clamour for the limelight is the only healthy way to ensure heightened quality. Things have been sort of dull in videoland over the last year, we might add, and if it weren't for the occasional glimmer in the sand like **Ah-Ha's** *Take On Me* for Warner Bros., we might all plod along that endless path of safety that many a label and many a programmer seem to gravitate toward. Such have been the complaints



**THE EYES HAVE IT** — Elizabeth Taylor and Richard Burton team in 1973's *Under Milk Wood*, from Key Video this month for \$59.98.

of certain noteworthy directors and producers (Kevin Godley's *MTV Video Music Awards* acceptance speech summed up these sentiments). However, rather than look to the majority of music video as being some sort of barometer of video excellence, one might consider it to be what it actually is: the norm. The video industry, as we know it, is a young and burgeoning field. It'll be years yet before video comes anywhere near to defining itself as an artistic medium, and as such, the growth process must be continuous. However, before video, as a commercial entity or as art (or both), can ever hope to embark on such an evolutionary spiral, certain foundations must be laid. In order to depart from it, in other words, a norm must be established. So here we are in 1985, just beginning to wallow in the video normalcy we've created — and thank heaven we've gotten this far, because now, now we've got the building blocks to make things truly exciting. To make a long story short, and to cap things off with no less than two cliches, *we've only just begun*. As for some new and exciting clips in and out of the works, there's a new one coming soon for the title song from the forthcoming film adaptation of **S.E. Hinton's** classic teen novel, *That Was Then, This Was Now*. The tune was written by **Randy Wayne** (formerly of **Zot**) and **Carol Sue Hill** (from **Tom Petty's Heartbreakers**). The video, featuring clips from the film along with live action footage, was directed by **Tony Greco** of Pendulum Productions, and it borrows locations from another teen classic, the much lionized **James Dean** vehicle *Rebel Without A Cause*. L.A.'s Griffith Park (where some of *Rebel's* more cumulative moments were shot) serves as backdrop for this video, the observatory most particularly, giving the clip a past-meets-present feel through its present day costuming and music . . . **Picture Music International** has cinched a new clip for **Billy Joel**. The tune is "The Night Is Still Young," from Joel's "Greatest Hits Vol. 1 & 2," and it was set to video in various New York and New Jersey locations, including New York's own garbage barge, a 325 ft. sludge ship. The clip was produced by **Jon Small**, directed by **Neil Tardio** and photographed by **Tony Mitchell** . . . **Jane Wiedlin** (I hate to do this to ya' kid, but here goes) formerly of the **Go-Gos**, has come out with a "stylized performance piece" for her new single, "Blue Kiss." The clip was codirected by **Valerie Faris** and **Jonathan Dayton** and shot in the canyons of Southern California . . . Lastly, remember the 3M New Talent Award in music video, which was awarded to a director by the name of **Henry Selick** last summer? Selick was given the run of the American Film Institute's Television Workshop to complete his ideas for the **Fishbone** tune "Party At Ground Zero." The video has been completed, and ceremoniously unveiled last week at the AFI Hollywood campus. Look for it on MTV.

Gregory Dobrin

## The Release Beat

**James Bond** fans have their favorite spy in his latest release on home video *already* from **CBS/Fox Video** this month. *A View To A Kill*, featuring the popular soundtrack tune by **Duran Duran**, comes to home video together with a major national promotion campaign of no less than 14 other James Bond spy thrillers, awarded in a special package to five consumer winners. Sweepstakes entry forms are available at local retail outlets. Retailers who draw winning tickets can win either a one week vacation in Monte Carlo or a three day vacation in Las Vegas. In-store p-o-p materials will also accompany the promotion. All sweepstakes entries must be received by February 16, 1986. The drawing takes place March 17, 1986 . . . **RCA/Columbia Pictures Home Video** brings the **Talking Heads** concert movie *Stop Making Sense* to home video screens this month for the retail price of \$79.95. The film runs 99 minutes and was directed by **Jonathan Demme**. Also from RCA/Columbia Pictures, *Perfect*, starring **John Travolta** and **Jamie Lee Curtis** who witness health clubs as the singles bars of the '80s, ho ho. The film runs 120 minutes and retails for \$79.95. *Just One Of The Guys*, another stab at the gender gap, features **Joyce Hyser** and **Bill Jacoby** in a 100 minute comedy, retailing for \$79.95. RCA/Columbia also brings *Oliver!* to stores this month. This Academy Award-winning screen version of the popular musical comedy runs 145 minutes and retails for \$79.95. Also look for : *Hellhole*, *Man and Boy*, *It Came Upon The Midnight Clear* (each for \$59.95) and *The Three Stooges Vol. III* (\$29.95), *Brother Where You Bound* — **Supertramp** and *Find A Way* — **Amy Grant** (both \$19.95) and *Age to Age* — **Amy Grant** (\$29.95) . . . **Prism Entertainment** has the classic horror romp *Willard* among its November release schedule, along with *The Manions of America* (\$69.95). Also featured are *Man From Deep River* (\$59.95), *Battered* (\$49.95), *Express to Terror* (\$49.95) and *Murder On Flight 502* (\$49.95). Each of these titles will be released simultaneously in Canada.



## MOST ADDED



Charlie Sexton — *Beat's So Lonely* — MCA

## STRONG ADDS

Girls Are More Fun — Ray Parker, Jr. — Arista  
 Little Wild One — Marshall Crenshaw — Warner Bros.  
 Blue Kiss — Jane Wiedlin — IRS  
 Street Fighter — Frankie Valli — MCA

## PROGRAM ADDS

RADIO 1990 — Nancy Henry — Associate Producer — New York City  
 S. Wonder  
 T. Turner & B. Adams  
 J. Wiedlin  
 C. Sexton  
 Iron Maiden  
 The Alarm

TV2000 — Cynthia Friedland — Producer: New York City  
 H. Jones  
 B. Dylan

KRLR-TV21 — Bob Bell — Music Director — Las Vegas  
 INXS  
 AC/DC  
 J. Wiedlin  
 The Alarm  
 C. Sexton  
 Ray Parker Jr.  
 UB40  
 Squeeze

U68 — Steven Leeds — Program Director — New York City  
 5 Star  
 'Til Tuesday  
 Dream Academy  
 INXS  
 UB40  
 Adventures  
 C. Sexton  
 F. Valli  
 Del Fuegos  
 Space Monkey  
 Joe Lynn Turner  
 Mass  
 Beastly Boys

CATCH 22 — John Frost — Program Director — Anchorage  
 K. Bush  
 O.N. John  
 Untouchables  
 Space Monkey  
 C. Khan  
 Sheila E.  
 Black & Blue  
 J. Wiedlin  
 G. Frey  
 Squeeze  
 Wall Of Voodoo  
 5 Star  
 F. Valli  
 Cruzados

TV69 — Lisa Roach — Playlist Information — Atlanta  
 S. Wonder  
 Starship  
 R. Daltroy  
 Baltimora  
 J. Weidlin  
 T. Turner  
 The Producers  
 The Alarm  
 M. Crenshaw  
 Wall Of Voodoo  
 C. Sexton  
 Untouchables  
 F. Valli  
 R. Springfield  
 Gene Loves Jezebel

TV5 — Houston Hit Video — Mike Opelka — Program Director  
 T. Turner  
 5 Star  
 D. Coleman  
 M. Crenshaw  
 Joe Lynn Turner  
 Shy Talk

TV69 — Thomas Zingale — Program Director  
 Sheila E.  
 The Alarm  
 INXS  
 The Producers  
 K. Bush  
 Ray Parker, Jr.  
 UB40  
 5 Star  
 M. Crenshaw  
 C. Sexton  
 Motels  
 N. Kershaw  
 Siouxsie and the Banshees

VIDEO MUSIC MACHINE — Paul Friday — Director  
 C. Hart  
 F. Valli  
 AC/DC  
 Adventures  
 Dream Academy

NIGHT TRACKS — Bill Brummell — Program Director — Los Angeles  
 M. McDonald  
 INXS  
 Sheila E.  
 Ray Parker Jr.  
 D. Warwick  
 Dream Academy  
 K. Rogers  
 Sade

## TOP 30 MUSIC VIDEOS

1	FORTRESS AROUND YOUR HEART	Sting (A&M)	2	2
2	PERFECT WAY	Scritti Politti (Warner Bros.)	4	7
3	BE NEAR ME	ABC (Mercury)	6	6
4	TAKE ON ME	A-HA (Warner Bros.)	3	20
5	SAVING ALL MY LOVE FOR YOU	Whitney Houston (Arista)	1	7
6	BROKEN WINGS	Mr. Mister (RCA)	8	6
7	OH SHEILA	Ready For The World (MCA)	5	10
8	YOU BELONG TO THE CITY	GLENN FREY (MCA)	17	2
9	STAY UP LATE	Talking Heads (Sire)	11	4
10	DANCING IN THE STREET	David Bowie and Mick Jagger (EMI America)	7	11
11	RUNNING UP THAT HILL	Kate Bush (EMI America)	12	5
12	SEPERATE LIVES (LOVE THEME FROM WHITE NIGHTS)	Phil Collins and Marilyn Martin (Atlantic)	23	2
13	THE OAK TREE	Morris Day (Warner Bros.)	14	4
14	EVERY STEP OF THE WAY	John Waite (EMI America)	13	3
15	SO IN LOVE	Orchestral Manoeuvres in the Dark (A&M)	18	5
16	THE WAY YOU DO THE THINGS YOU DO	Daryl Hall/John Oates (RCA)	9	8
17	VANZ CAN'T DANZ	John Fogerty (Warner Bros.)	15	4
18	CHERISH	Kool And The Gang (De-lite)	10	10
19	DARE ME	Pointer Sisters (RCA)	16	9
20	NEVER	Heart (Capitol)	DEBUT	
21	WE BUILT THIS CITY	Starship (Grunt)	26	2
22	PART-TIME LOVER	Stevie Wonder (Motown)	DEBUT	
23	AND WE DANCED	Hooters (Columbia)	25	6
24	HEAD OVER HEALS	Tears For Fears (Mercury)	20	6
25	WALK OF LIFE	Dire Straits (Warner Bros.)	DEBUT	
26	STAND BY ME	Maurice White (Columbia)	24	3
27	TO LIVE AND DIE IN L.A.	Wang Chung (Geffen)	DEBUT	
28	SHAME	The Motels (Capitol)	19	13
29	YOU ARE MY LADY	Freddie Jackson (Capitol)	DEBUT	
30	POWER OF LOVE	Huey Lewis And The News (Chrysalis)	21	16

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

## VIDEO PROGRAMMER'S PICK

PD  
**Joe Caliro**

Program  
**Dance TV**

Market  
**New Hampshire and Maine**

**Video: Beat's So Lonely**  
**Artist: Charlie Sexton**  
**Label: MCA**



**Comments:** "I was impressed with Charlie's vocal range and presence on stage. This week I received quite a few videos, but this one is by far the best. It just stuck in my mind."



**STREET SCENE** — The photo above was taken during the production of the video for "Runaway Go Home," by Larry Gatlin and the Gatlin Brothers Band. The clip uses a variety of vignettes depicting the problems runaway children face while trying to survive on the street. The video was produced by Kitty Moon and directed by Marc Ball, both of Scene Three. Executive producer was CBS Records associate director of product marketing, Jim Carlson.



## HOT NEW SELLER



Power Windows — Rush — Mercury/PolyGram

## STRONGEST SALES

Miami Vice — MCA  
Dire Straits — Warner Bros.  
J. Cougar Mellencamp — Riva/PolyGram  
Kate Bush — EMI America

## STORE REPORTS

J & R Music World — New York  
Sting  
Talking Heads  
Dire Straits  
S. Wonder  
B. Adams

Tower Records — San Diego  
Rush  
Iron Maiden  
Dire Straits  
Miami Vice  
Simple Minds

Musical Sales — Baltimore  
Rush  
ZZ Top  
Miami Vice  
S. Wonder  
Dire Straits

Camel Records — Los Angeles  
Simple Minds  
Oingo Boingo  
Big Audio Dynamite  
INXS  
Cocteau Twins

Tower Records — Campbell  
Rush  
Cars  
Miami Vice  
Heart  
B. Springsteen

Bensons House Of Music — L.A.  
W. Houston  
Motley Crue  
A-Ha  
S. Wonder  
Kiss

Tower Records — Sacramento  
Miami Vice  
J.C. Mellencamp  
Dire Straits  
W. Houston  
S. Wonder

Peaches — Cincinnati  
J.C. Mellencamp  
Miami Vice  
Dire Straits  
B. Springsteen  
P. Collins

Turtles — Atlanta  
Rush  
Miami Vice  
F. Jackson  
S. Wonder  
J.C. Mellencamp

Oz Records — Atlanta  
W. Houston  
Miami Vice  
Sting  
Tears For Fears  
J.C. Mellencamp

Round Up — Seattle  
Miami Vice  
Dire Straits  
Heart  
Loverboy  
B. Springsteen

Mainstream — Milwaukee  
Triumph  
Heart  
Dire Straits  
Miami Vice  
INXS

Believe In Music — Michigan  
Starship  
J.C. Mellencamp  
Mr. Mister  
Tears For Fears  
Miami Vice

Gary's — Virginia  
Dire Straits  
J.C. Mellencamp  
A-Ha  
Miami Vice  
F. Jackson

Peaches — Kansas City  
Rush  
Miami Vice  
J. Taylor  
Dire Straits  
A. Franklin

Camelot — Cleveland  
Miami Vice  
Rush  
Loverboy  
J.C. Mellencamp  
Dire Straits

Harmony House — Detroit  
Miami Vice  
P. Collins  
Tears For Fears  
B. Adams  
S. Wonder

Handelman — Detroit  
Miami Vice  
B. Springsteen  
Dire Straits  
Tears For Fears  
Madonna

## SHOP TALK

**A CD YULETIDE?** — Recent banner headlines in USA Today are sure to help whip up the increasing consumer frenzy over compact disc technology. CD is without a doubt America's favorite consumer technology. Two pages of articles with a lead headline of "CD Players: Music To Buyers' Ears" were filled with information about new hardware and software. The software highlighted included the 3-disc **Bob Dylan** set, "Biograph," "The Broadway Album" by **Barbra Streisand**, **Wynton Marsalis'** "Black Codes (From The Underground)," **Handel's** "Messiah" on Pro Arte and "Orchestral Spectaculars" featuring the Cincinnati Pops Orchestra conducted by **Erich Kunzel** on Telarc. The articles ran in the Oct. 21, 1985 edition.

**RKO HOMEVIDEO/LENA HORNE** — **Lena Horne** made an in-store appearance at the Nieman-Marcus Department Store in Washington, D.C. The event took place on Sat., Oct. 26 as Ms. Horne autographed copies of her RKO Home Video release, *Lena Horne: The Lady And Her Music*.



**RECORD BAR** — **Chip Cappelletti**, pictured, has been promoted to director of store planning. In his previous position as store planning, design and construction administrator, Cappelletti was instrumental in developing a specific design image for Record Bar stores.

**MUSIC PLUS/KROQ** — A contest which features a 4-way tie-in between The Music Plus stores, FM rocker KROQ, Arista Records and the Swatch Swiss watch company is under way in the L.A. market. The prize is a 7-foot maxi Swatch. Also, KROQ will announce names of those who can claim their chance to win tickets to Arista recording act the **Thompson Twins'** performance at Irvine Meadows Amphitheatre near Los Angeles.

**NARMNEWS** — NARM announced this week that the membership drive has been expanded to include a revived regional meeting program. Dues normally begin at \$600 and \$200 for Regular and Associate memberships. Companies joining at a regional meeting (two upcoming at the Ramada O'Hare, Chicago, Nov. 6 and Radisson Plymouth, Minneapolis, Nov. 7) pay only \$50. For further info, Pam Cohen is reached at 609-424-7404. In addition, on the ratings row, the Board issued a statement Oct. 14. They "unanimously oppose" a ratings system. It was suggested that artists be encouraged to regulate themselves. The NARM Board feels that a rating system will actually attract the attention of young people to objectionable material, defeating the purpose of the system.

Stephen Padgett

Information for Shop Talk should be sent to **Stephen Padgett**, Cash Box, 6363 Sunset Bl. Suite 930, Hollywood, CA 90028.

## RETAILER PROFILE

Store: Discount/Peaches  
Market: Little Rock, AR  
Owner: Jack Garner

"Our role in the record market is to supply a wide variety of stuff. We carry an awful lot of catalog. That sort of thing you don't find in the chain operations," commented Jack Garner, founder and owner of Little Rock's Discount Records and North Little Rock's Peaches Records. He opened Discount Records, a 5,000 square foot outlet in 1972. Three years later he opened the 2,000 square foot Peaches store — which, incidentally, has no relation to the Peaches chain who opened their first store in Atlanta within a couple of weeks of Garner's.

Garner's primary competition in the Little Rock market are the racked department stores and a few mall-located chain stores. "We carry a much larger selection than any of those do and our pricing is a little better," said Garner describing his niche in the market. "That's where we initiated our original base of customers was through carrying the catalog. When we came here in '72 there was no such thing as catalog," stated Garner. "We do real well on sale product that's advertised," he commented. With \$8.98s out the door at \$5.97, Garner has about the lowest price in the market. Garner advertises most heavily on radio, throughout the year, switching to TV during Christmas. For rock product Garner uses KMJX-FM and for soul product he buys time on KLAZ-AM. In addition, Garner puts eight new titles a week on sale. No more than two of these can be on the store's Top 10. "We let our store managers at each one of the stores decide on those specials," said Garner. Three or four of these will be hits, the rest are important new releases.

Although, admittedly, the independent rock scene is not burgeoning in Little Rock as it is in other parts of the country, Garner and his staff support the indie releases. "We try and do as much as we can with it by giving it in-store play," Garner stated. Also, a non-profit station in town airs six to eight hours a week of small label, indie product. "Several of our guys have shows on that particular station," said Garner, "and they try and integrate as much as they feel their audience can handle."

Compact disc has become an important part of the Discount/Peaches product mix, as it has throughout the country. "Compact discs are picking up. They're doing real well in fact," stated Garner. Since the configuration's inauguration two years ago, it has grown to account for about five percent of Garner's business. It would no doubt be greater if supplies were stronger, but, "there's no sense in beating the manufacturers over the head because I know that they would love to sell them if they could make them," Garner offered.

Garner has been in retailing records for 13 years now. His first store is directly across the street from the University of Arkansas campus and has been the flagship of his company. He's expanded to his second store, Peaches and he also operates a small one-stop with about 10 accounts across Arkansas.

## RETAILER'S PICK

<i>Retailer</i>	<i>Store</i>	<i>Market</i>
Lynn Kricun	Kemp Mill	Washington D.C.

Album: "Tim"  
Artist: The Replacements  
Label: Sire

**Comment:**

"This record is a very strong seller in our rock oriented stores, the push from a major label seems to be helping it along. A great album for people who believe in Rock'n'Roll."







## TOP 40 ALBUMS

★ AVAILABLE ON COMPACT DISC

	Weeks On 11/2 Chart	Album	Label	Weeks On 11/2 Chart
1	2 8	<b>AL JARREAU IN LONDON</b> ★ (Warner Bros. 25331)		
2	4 5	<b>BLACK CODES (From The Underground)</b> WYNTON MARSALIS (Columbia FC 40009)		
3	1 22	<b>SKIN DIVE</b> MICHAEL FRANKS (Warner Bros. 25275-1)		
4	3 28	<b>DANCING IN THE SUN</b> GEORGE HOWARD (TBA TB205)		
5	5 20	<b>ALTERNATING CURRENTS</b> ★ SPYRO GYRA (MCA 5606)		
6	6 35	<b>MAGIC TOUCH</b> ★ STANLEY JORDAN (Blue Note BT 85101)		
7	7 12	<b>OASIS</b> JOE SAMPLE (MCA 5481)		
8	8 31	<b>HARLEQUIN</b> ★ DAVE GRUSIN & LEE RITENOUR (GRP 1015)		
9	10 7	<b>ATLANTIS</b> WAYNE SHORTER (Columbia FC 40055)		
10	9 17	<b>MAISHA</b> SADAO WATANABE (Elektra 60431-1)		
11	11 14	<b>VOCALESE</b> ★ THE MANHATTAN TRANSFER (Atlantic 81266-1)		
12	12 8	<b>DIGITAL WORKS</b> ★ AHMAD JAMAL (Atlantic 81258)		
13	13 24	<b>YOU'RE UNDER ARREST</b> ★ MILES DAVIS (Columbia FC 40029)		
14	14 38	<b>WHITE WINDS</b> ★ ANDREAS VOLLENWEIDER (CBS FM 39963)		
15	20 3	<b>FABLES</b> JEAN LUC PONTY (Atlantic 81276)		
16	15 29	<b>SODA FOUNTAIN SHUFFLE</b> ★ EARL KLUGH (Warner Bros. 25262-1)		
17	16 31	<b>AMERICAN EYES</b> RARE SILK (Palo Alto PA 8086)		
18	17 14	<b>JUST FEELIN'</b> McCOY TYNER (Palo Alto PA 8083)		
19	22 5	<b>WARNING</b> BILLY COBHAM (GRP-A-1020)		
20	24 2	<b>SPECTRUM</b> AZYMUTH (Milestone M 9134)		
21	18 14	<b>HIGH VISIBILITY</b> VICTOR FELDMAN'S GENERATION BAND (TBA TB208)		
22	26 2	<b>SLOW MOTION</b> ANDY NARELL (Hip Pocket HP-105)		
23	23 10	<b>SOARING THROUGH A DREAM</b> AL DI MEOLA (Manhattan ST-53011)		
24	19 15	<b>OPENING NIGHT</b> ★ KEVIN EUBANKS (GRP A-1013)		
25	21 11	<b>WILD ROMANCE</b> HERB ALPERT (A&M SP-5082)		
26	29 30	<b>STAND UP</b> STEVE MORSE BAND (Elektra 60448)		
27	25 19	<b>JUNGLE GARDEN</b> DAVE VALENTIN (GRP 1016)		
28	27 30	<b>STRAIGHT TO THE HEART</b> ★ DAVID SANBORN (Warner Bros. 25150-1)		
29	30 53	<b>DECEMBER</b> ★ GEORGE WINSTON (Windham Hill/A&M WH-1025)		
30	34 2	<b>CHAMPION</b> JEFF BERLIN & VOX HUMANA (Passport PJ 88004)		
31	28 26	<b>GRAVITY</b> ★ KENNY G & G FORCE (Arista AL8-8282)		
32	31 17	<b>MUSICAN</b> ERNIE WATTS (Qwest/Warner Bros. 25283)		
33	DEBUT	<b>YOU MIGHT BE SURPRISED</b> ROY AYERS (Columbia FC 40022)		
34	35 35	<b>AUTUMN</b> ★ GEORGE WINSTON (Windham Hill/A&M WH-1012)		
35	DEBUT	<b>ANOTHER PLACE</b> HIROSHIMA (Epic BFE 39938)		
36	33 58	<b>HOT HOUSE FLOWERS</b> ★ WYNTON MARSALIS (Columbia FCC 39530)		
37	36 22	<b>SKY DANCE</b> RODNEY FRANKLIN (Columbia FC 39962)		
38	38 41	<b>20/20</b> ★ GEORGE BENSON (Warner Bros. 9 25178-1)		
39	32 17	<b>NEW FACES</b> ★ DIZZY GILLESPIE (GRP 1012)		
40	37 14	<b>SILENT WITNESS</b> SKYWALK (Zebra ZR 5004)		

THE CASH BOX TOP 40 JAZZ ALBUM CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

## FEATURE PICKS

**A GENTLEMAN AND HIS MUSIC** — Benny Carter — Concord Jazz CJ — Producer: Carl E. Jefferson — List: 8.98

Benny Carter has been bringing his alto sax to recording studios for 60 (!) years, yet he continues to sound fresh, vital and inspired. For his Concord debut he's teamed with a complimentary cast — Joe Wilder and Scott Hamilton share the front line — and everybody shines. A good, old-fashioned blowing session, highlighted by a stunning Carter workout on "Lover Man."

**SCHUUR THING** — Diane Schuur — GRP A-1022 — Producer: Dave Grusin — List: 8.98

The powerful-voiced Schuur follows up last year's debut with a somewhat poppier effort, reflecting, perhaps, the influence of producer/arranger/keyboardist Grusin. A slick-as-glass, well-sung effort that features such eclectic guests as Stan Getz, Lee Ritenour, and, for two numbers, Jose Feliciano.

**FLOPPY DISK** — Kirk Whalum — Columbia FC 40221 — Producer: Bob James — List: none — Bar Coded

Whalum is a tenor saxophonist from Texas, a state which has been nurturing good tenormen since Lyndon Johnson was in diapers (give or take a year or two). This is a lean fusion effort that sets Kirk's thick sound in a dense cushion of keyboards, two guitars, bass and drums. Bob James, who produced, is the man on the keys. This should hit the charts and radio playlists like a Texas typhoon.

**COLLABORATION** — Charlie Shoemake/Bill Holman — Pausa PR 7180 — Producers: Charlie Shoemake, Bill Holman — List: 8.98

A nice, lightly-swinging effort that easily recalls the '50s west coast sound. Vibist Shoemake penned the six tunes (with Arthur Hamilton providing lyrics) and veteran Holman did the attractive arrangements and conducted the swinging little big band (featuring such talents as Conte Candoli, Ted Nash, Monty Budwig and Harvey Mason). Sandi Shoemake sings Hamilton's charming lyrics.

## ON JAZZ

**SOLO SONNY** — One of the major jazz events of the year was the solo tenor saxophone performance given in the garden of the Museum of Modern Art by **Sonny Rollins**. Rollins, the greatest living jazz soloist, performed 80 minutes of breathtaking, virtuous, riveting improvisation — a spirited distillation of popular songs, not-so-popular songs, calypsos, the works. Now, with record speed, Milestone Records has Sonny Rollins' "The Solo Album" on the market, an important document of nearly one hour's worth of that July evening.

When asked why he decided to do something as imposing as a solo saxophone concert — something the jazz world anticipated with unusual excitement — Rollins nonchalantly says, "It wasn't anything really exotic or anything. The guy that puts on those things, **Andy Caploe**, called and he said he had this series they were doing in the Garden again this year, and I think he probably suggested, just to be unusual, 'Instead of doing it with your group, why not just do it by yourself.'"

Rollins had done some spot solo work in the past — he recorded a spellbinding solo "Body and Soul" some years ago, did some odd solo performances in concert throughout the '60s, and even performed solo on a **Bill Cosby**-hosted *The Tonight Show* a few years ago — yet he hadn't done it in quite a while and he bent over backwards before the appearance to make it clear that this would absolutely, positively be the last time he performed a solo concert in public.

"I said that because I had done it many times before in earlier years," he says. "I was thinking at one time of really doing it quite a bit more often, but I sort of got off of that kick. I had no intention, at that time, of continuing this, but I thought it would be something maybe good to do, since I hadn't done it in a long time, and this would be more in the context of a complete concert."

Now that he's done it, Sonny says, "I think I want to try and do another one sometime. I don't know exactly when yet."

Sonny Rollins is a perfectionist — one can stand on one's head and whistle "Strode Rode" in an attempt to get him to wax positively about his records, but it won't work.

"I'm never happy with anything I do," he says about "The Solo Album," "so it would be wrong for me to say I'm happy with it. I thought it was a very special event and something that had to be done. So it was okay, I'm not going to make any specific complaints about it."

However some complaints have been made about the concert itself. Mainly, people seemed disappointed at the lack of melodies — beyond little characteristic snippets — in the performance; basically it was an improvised 80 minutes, though Rollins did have a music stand that he referred to once or twice.

"I had some motifs there that I was going to use," he says, "but, as it turned out, I got to only a couple of them. Other than that, I didn't want to play any songs. Whenever I play songs, I use them as a key to sort of open up other things. I don't really like to approach solo playing as an opportunity to play a song all by myself. I was trying to do a thing that would have its own continuity to it. So, no, I didn't really try to play songs. There are some times that I would do this sort of thing when I would do more songs of longer durations. But that night I didn't really get into it from that point of view. See, outside of the music I had, this thing was not planned to the minute, I didn't want to do that. I wanted it to be as spontaneous as possible."

The night's — and album's — most electrifying moment came at the very end, when an exhausted-looking Rollins (when I suggested that by evening's end, the horn looked like it was playing him, Rollins says, "It probably was") began to play "Stuffy," the old **Coleman Hawkins** riff. The audience exulted, clapping in time and whistling along with the old warhorse.

"I guess the clapping startled me a little bit, because I wasn't thinking in those terms. See, I guess when I look back, there are things that I might have done differently. Because now I see that the people would have liked to probably clap and would like to have gotten more involved. And I was sort of approaching it completely by keeping my distance, musically, if I can put it that way, from the audience. Now I know that those types of moments, I could do that more, put more of an emphasis on things that might get more crowd involvement. But, again, at this point it was completely spontaneous."

"Also the stamina was formidable, without a doubt, and it played some part in everything that happened. It did play a part, it did get, at times, a little hard to get everything the way I want it . . . there were times when the stamina was on the line. There are also just certain times when you're playing when you have more breath than other times. It's just a natural phenomenon, I guess, most of the time, but that particular night I did feel the strain a few times, you know."

"The Solo Album" is an incredible piece of vinyl by one of the finest tenor saxophonists to ever play, and one of the few genuine jazz giants roaming the planet in 1985. There it is: one night, one man, one horn. Hundreds had to be turned away from the Museum's gates that night — the concert was free and it seemed everybody in New York was knocking at the door. On the album, one can hear Rollins thinking, can hear him reacting to various sounds — car horns, alarms, etc. can feel his enormous strength and vitality.

Later in this particular conversation, the talk turns to some of the jazz giants who have passed on recently. What Rollins says about **Kenny Clarke**, the late drummer, applies quite well, to my ears, to himself: "His fantastic swing, I'm telling you, made you want to jump for joy."

Lee Jeske



IT'S SONNY IN THE GARDEN



## Arista Releases Warwick Single To Help Combat AIDS

By Peter Berk

LOS ANGELES — Arista Records has just released a single titled, "That's What Friends Are For," an aptly named song which united such luminaries as Dionne Warwick, Stevie Wonder, Burt Bacharach, Carole Bayer Sager, Elton John and Gladys Knight in an effort to raise money in the fight against AIDS. All profits derived from the song will be donated to AIDS Project Los Angeles, the organization for which last month's benefit at the Westin Bonaventure Hotel was held. Over \$1 million was raised as a result of that event.

Everyone who played a part in putting "That's What Friends Are For" together, including Arista president Clive Davis and the song's writers and singers, worked free of charge and will also donate his or her royalties to the charity cause. Additionally, those who were involved in making the video version of the song, from director John House to the powers that be at Los Angeles' Conway Studios, also contributed their usual fees to the AIDS-combating foundation.

During a luncheon seminar offered by the L.A. chapter of the National Academy Of Recording Arts and Sciences on October 22, Burt Bacharach, who wrote and produced "That's What Friends Are For" with his wife and lyricist Carole Bayer Sager, discussed the project. Unlike such similar songs as "We Are The World" and "Sun City," this latest charitable effort was

not written specifically for the cause. Bacharach first mentioned. Instead, it was one of several songs he and Warwick collaborated on recently since they settled legal and personal differences last year which had kept them apart for close to a decade.

During the recording of "That's What Friends Are For" (which will be featured on Warwick's "Friends" album next month), the song's charitable possibilities became readily apparent, though. The recording's emotional impact was particularly boosted when Warwick brought in her close friend Stevie Wonder to add some vocals. "At that point," Bacharach recalled, "Elizabeth Taylor (who's highly committed to AIDS Project Los Angeles) came to the studio to visit us and we started seriously thinking about adding more people on the song. We were all being so deeply affected by people we knew of or knew who were suddenly being struck down by this horrible disease. A conservative estimate I heard is that if we don't get it together, in five years 26 million Americans will have AIDS. We've got to find a solution. It's the plague of our generation, our lifetime ... this century."

With its warm, friendship-oriented lyrics, "That's What Friends Are For" seemed a perfect anthem for the anti-AIDS cause. As a result, Bacharach and Warwick brought in Gladys Knight and

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**NOTHING COMES BETWEEN MURJANI AND COCA-COLA** — Producer/director Jeffrey Abelson is pictured directing a music video for the new line of clothing created through a partnership between Coca-Cola and Murjani International, "Coca-Cola Clothes." The video, *Creatures of Habit*, melds rock music with fashion advertising. Pictured during the shoot (l-r) are: Abelson; and model.

## Inti-Ilumani And The Power Of Imagination

By Stephen Padgett

LOS ANGELES — The mistake would be to black list the Inti-Ilumani as another curiosity of ethnologists or musicologists. The Inti-Ilumani create vivid startlingly fresh music. The seven-member group from Chile play a variety of instruments and perform instrumentals and vocals either influenced by or lifted from Andean folk music. But, their music is alive and vibrant and as fresh as this morning's newspaper.

The band started 18 years ago in Santiago, Chile when Horacio Duran, Horacio Salinas, Max Berru, Jorge Coulon, Jose Seves and Marcelo Coulon were



Inti-Ilumani

students. "But, always at that time, at the beginning of the group, we did a lot of traveling to Bolivia, Argentina, Peru and Ecuador trying to learn much more of the popular music," said member Horacio Duran recently. The interest in the music of the people flowed from a cultural revolution underway stimulated by the government of Salvador Allende.

The Inti-Ilumani wanted to discover a truly indigenous Latin music, one not derivative or culturally dependent. With the support of the Popular Unity government, Inti-Ilumani quickly rose to national prominence, performing on radio, TV and in theatres, as well as reacquainting the people with their own cultural heritage in plazas, factories and schools.

While on tour in Italy during 1973, Inti-Ilumani learned that a military coup had deposed Allende and they were now, persona non grata, exiles in Rome. "From that moment we had to organize a new life," Duran stated, "We had to establish new relationships with organizers, with producers of concerts and records ... it was quite difficult at first." But over time, and with continued exposure, Inti-Ilumani's reputation grew internationally. Soon they were selling out major concert venues from London to Tokyo.

"Something important happened to Inti-Ilumani when we met Holly Near for the first time in 1978 in Mexico City," stated Duran. Two years ago, while sharing the bill with Near at a peace rally in West Germany, the two decided to work together. "That was really important for us," Duran said, "because we now could travel to many more concerts and do our music in the United States." Inti-Ilumani has since released several of their records through Near's Redwood Records label, including "Sing To Me The Dream" together with Near, and most recently a richly textured, digitally recorded instrumental album, "Imagination."

The band has just completed a U.S. tour

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## Venture Makes Headway Booking Alternative Acts

By Peter Holden

LOS ANGELES — For a band on an independent label, the release of an album, and even substantial radio play on college and alternative music stations is only the start of the work that it takes to become a successful working band. Financial stability to the point where the band can continue to make records depends on record sales, but probably even more important at this level is constant gigging.

Most street level bands book themselves or work with various independent promoters and bookers to organize the widest array of national organized club dates. Yet in 1984, with the formation of Venture Bookings, in New York, a company was organized in the pattern of such mainstream booking agencies as ICM, CAA and Premier. To do that job though Venture has a clientele which looks more like the CMJ Top 10. Beginning with bands like the Replacements, the Violent Femmes, Green On Red, the Dream Syndicate and others, Venture's founders Frank Riley and Randi Blackberg began to help fill a gap in the overall alternative music scene.

"There is the basis for a national network of clubs, radio stations and press out there," said Riley in a recent interview, "and the clubs know what is happening and which bands are worth booking now because they will pay off later. Booking, by nature, is something of a cutthroat business and when you are dealing exclusively with relatively small and little known bands, the profit margin is at best, slim." Riley explained, "The first time around for a band is basically a promotional tour and they have to realize that. The second time out, you make five cents and I make five cents. The third time we both do alright. The third time is the charm, and that's where all the hard work begins to pay off."

"There is not a lot of money to be made here, but the bands are also investing a

lot of time and energy into this, and what I get out of it is a network which I can

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## 25 Years Ago In Cash Box

**November 12, 1960** — Columbia is very excited about newly-signed **Aretha Franklin's** hit "Today I Swing The Blues" which is hitting all local chart listings ... Chancellor Records has set for immediate release two "photomemorial" packages by star artists **Frankie Avalon** and **Fabian** which constitutes one of the most striking merchandising ideas ever devised for album product. Each package consists of a special window box and through the window, the purchaser sees a vinylite sculptured head of the artist, fashioned by sculptor **Martin Obsatz**. The head is mounted on a suede-cloth backing which covers the entire front of the album, enclosing the liner notes on the back. Feature of the package is that the cover is actually a removeable cutout, suitable for hanging on the wall by the gold ring at the top ... The District Attorney's office of Los Angeles has announced that indictments have been returned by the Grand Jury of Los Angeles County against seven individuals previously arrested for phonograph record counterfeiting ... World Pacific Record has announced the release of a comedy LP, "2,000 Years With **Carl Reiner & Mel Brooks**." Reiner, familiar for his comedy work — as an artist and writer — on the **Sid Caesar** and **Dinah Shore** TV's, interviews dialectician Brooks in routines which the label says are entirely spontaneous ... **Thomas Shepard** has been promoted to the position of associate producer for Columbia Masterworks A&R department, according to an announcement by director **Schuyler Chaplin** ... Joy Records has released a single, "An Open Letter To **Mr. Khrushchev**," which includes an opening statement by **Victor Janninets**, the sailor who jumped the Baltika, the ship which brought Premier Khrushchev to New York to attend the UN General Assembly session ... Popular Album Pick Of The Week: "More Italian Favorites" — **Connie Francis** (MGM).



Franklin



Avalon



## TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor	11/2 Chart	Weeks On
<b>1</b> <b>GREATEST HITS VOL. 2</b> RONNIE MILSAP (RCA AHL1-5425)	1	29
<b>2</b> <b>FIVE-O</b> ★ HANK WILLIAMS, JR. (Warner Bros. 1-25267)	2	26
<b>3</b> <b>PARDNERS IN RHYME</b> THE STATLER BROTHERS (Mercury 422-924 420-1)	3	27
<b>4</b> <b>ANYTHING GOES</b> GARY MORRIS (Warner Bros. 1-25279)	6	10
<b>5</b> <b>RHYTHM AND ROMANCE</b> ★ ROSANNE CASH (Columbia FC-39463)	4	20
<b>6</b> <b>GREATEST HITS</b> ★ GEORGE STRAIT (MCA-5567)	5	33
<b>7</b> <b>40 HOUR WEEK</b> ★ ALABAMA (RCA AHL1-5339)	8	39
<b>8</b> <b>SOMETHING SPECIAL</b> GEORGE STRAIT (MCA 5605)	10	8
<b>9</b> <b>PARTNERS, BROTHERS AND FRIENDS</b> THE NITTY GRITTY DIRT BAND (Warner Bros. 1-25304)	9	11
<b>10</b> <b>STREAMLINE</b> ★ LEE GREENWOOD (MCA 5622)	12	7
<b>11</b> <b>THE FORESTER SISTERS</b> THE FORESTER SISTERS (Warner Bros. 1-25314)	13	7
<b>12</b> <b>HIGHWAYMAN</b> W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056)	7	25
<b>13</b> <b>HOWARD AND DAVID</b> THE BELLAMY BROTHERS (MCA/Curb-5586)	11	16
<b>14</b> <b>LAST MANGO IN PARIS</b> □ JIMMY BUFFETT (MCA-5600)	14	16
<b>15</b> <b>ME AND PAUL</b> WILLIE NELSON (Columbia FC 40008)	15	33
<b>16</b> <b>TURN THE PAGE</b> WAYLON JENNINGS (RCA AHL1-5428)	16	15
<b>17</b> <b>THERE'S NO STOPPING YOUR HEART</b> MARIE OSMOND (Capitol/Curb ST-12414)	20	7
<b>18</b> <b>RESTLESS HEART</b> RESTLESS HEART (RCA CPL1-5369)	17	29
<b>19</b> <b>STEP ON OUT</b> THE OAK RIDGE BOYS (MCA 5555)	18	32
<b>20</b> <b>WHO'S GONNA FILL THEIR SHOES</b> GEORGE JONES (Epic FE 39598)	23	7
<b>21</b> <b>WON'T BE BLUE ANYMORE</b> DAN SEALS (EMI-America ST-17166)	24	6
<b>22</b> <b>KENTUCKY HEARTS</b> EXILE (Epic FE 39424)	19	56
<b>23</b> <b>GET TO THE HEART</b> BARBARA MANDRELL (MCA 5619)	29	5
<b>24</b> <b>KERN RIVER</b> MERLE HAGGARD (Epic FE 39602)	21	30
<b>25</b> <b>WHY NOT ME</b> □ THE JUDDS (RCA/Curb AHL1-5319)	25	52
<b>26</b> <b>MY TOOT-TOOT</b> ROCKIN' SIDNEY (Epic B5E-40153)	26	15
<b>27</b> <b>TOKYO, OKLAHOMA</b> JOHN ANDERSON (Warner Bros. 1-25211)	27	16
<b>28</b> <b>RADIO HEART</b> CHARLY McCLAIN (Epic FE 39871)	28	22
<b>29</b> <b>SOMEBODY ELSE'S FIRE</b> JANIE FRICKE (Columbia FC-39975)	30	16
<b>30</b> <b>SAWYER BROWN</b> SAWYER BROWN (Capitol/Curb ST 12391)	22	39
<b>31</b> <b>HALF NELSON</b> WILLIE NELSON (Columbia FC 39990)	42	4
<b>32</b> <b>SOUTHERN PACIFIC</b> SOUTHERN PACIFIC (Warner Bros. 25206)	32	7
<b>33</b> <b>TRYIN' TO OUTFRAN THE WIND</b> JOHN SCHNEIDER (MCA 5583)	33	27
<b>34</b> <b>GREATEST HITS</b> ★ LEE GREENWOOD (MCA 5582)	31	27
<b>35</b> <b>SHAKIN'</b> SAWYER BROWN (Capitol/Curb ST-12438)	46	3
<b>36</b> <b>HAVE I GOT A DEAL FOR YOU</b> REBA McENTIRE (MCA 5585)	35	11
<b>37</b> <b>HANG ON TO YOUR HEART</b> EXILE (Epic BFE 40000)	49	2
<b>38</b> <b>STAND UP</b> MEL McDANIEL (Capitol ST-12437)	53	2
<b>39</b> <b>HIGH COUNTRY SNOWS</b> DAN FOGELBERG (Full Moon/Epic FE 39616)	34	23
<b>40</b> <b>FRIENDSHIP</b> RAY CHARLES (Columbia FC 39415)	37	66
<b>41</b> <b>GREATEST HITS</b> ★ BARBARA MANDRELL (MCA 5566)	36	33
<b>42</b> <b>LET IT ROLL</b> MEL McDANIEL (Capitol-EMI ST-12402)	39	35
<b>43</b> <b>LIVIN' ON THE EDGE</b> T. G. SHEPPARD (Columbia FC 40007)	40	20
<b>44</b> <b>ONE GOOD NIGHT DESERVES ANOTHER</b> STEVE WARINER (MCA 5545)	38	37
<b>45</b> <b>NOBODY WANTS TO BE ALONE</b> CRYSTAL GAYLE (Warner Bros. 1-25154)	43	31
<b>46</b> <b>DON'T CALL HIM A COWBOY</b> CONWAY TWITTY (Warner Bros. 9-25207-1)	44	31
<b>47</b> <b>#1'S</b> EDDIE RABBITT (Warner Bros. 1-25278)	45	18
<b>48</b> <b>JUST A WOMAN</b> LORETTA LYNN (MCA MCA-5613)	55	2
<b>49</b> <b>I HAVE RETURNED</b> RAY STEVENS (MCA MCA-5635)	58	2
<b>50</b> <b>MEMORIES TO BURN</b> GENE WATSON (Epic BFE 40076)	50	4
<b>51</b> <b>TIME STOOD STILL</b> VERN GOSDIN (Complet 671012-1)	41	23
<b>52</b> <b>MAYBE MY BABY</b> LOUISE MANDRELL (RCA AHL1-5454)	48	23
<b>53</b> <b>REAL LOVE</b> DOLLY PARTON (RCA AHL1-5414)	47	39
<b>54</b> <b>THE BALLAD OF SALLY ROSE</b> EMMYLOU HARRIS (Warner Bros. 9-25205-1)	51	37
<b>55</b> <b>TILL I MADE IT WITH YOU</b> MAC DAVIS (MCA 5590)	52	9
<b>56</b> <b>LOVE IS WHAT WE MAKE IT</b> KENNY ROGERS (Liberty LO51157)	54	30
<b>57</b> <b>THE THINGS THAT MATTER</b> VINCE GILL (RCA CPL1-5348)	56	15
<b>58</b> <b>HEART OVER MIND</b> ★ ANNE MURRAY (Capitol SJ-12363)	57	55
<b>59</b> <b>LANE BRODY</b> LANE BRODY (EMI-America ST-17160)	59	9
<b>60</b> <b>HE THINKS HE'S RAY STEVENS</b> RAY STEVENS (MCA 5517)	60	52
<b>61</b> <b>SWEET DREAMS (MUSIC FROM THE MOTION PICTURE SOUNDTRACK)</b> PATSY CLINE (MCA MCA-6149)	DEBUT	
<b>62</b> <b>DOES FORT WORTH EVER CROSS YOUR MIND</b> □ GEORGE STRAIT (MCA 5518)	61	55
<b>63</b> <b>TREADIN' WATER</b> EARL THOMAS CONLEY (RCA AHL1-5175)	62	55
<b>64</b> <b>TWO HEART HARMONY</b> THE KENDALLS (Mercury 824-250-1 M-1)	63	28
<b>65</b> <b>ONE STEP CLOSER</b> SYLVIA (RCA AHL1-5413)	64	36
<b>66</b> <b>BLUE HIGHWAY</b> JOHN CONLEE (MCA 5521)	65	52
<b>67</b> <b>COUNTRY BOY</b> ★ RICKY SKAGGS (Epic FE 39410)	66	56
<b>68</b> <b>FEELS SO RIGHT</b> BRENDA LEE (MCA 5626)	67	5
<b>69</b> <b>PLAIN DIRT FASHION</b> NITTY GRITTY DIRT BAND (Warner Bros. 9-25113-1)	68	66
<b>70</b> <b>MY KIND OF COUNTRY</b> REBA McENTIRE (MCA 5516)	69	52
<b>71</b> <b>THE BEST OF REBA McENTIRE</b> REBA McENTIRE (Mercury 824-342-1 M-1)	70	34
<b>72</b> <b>ATLANTA BLUE</b> ★ THE STATLERS (Mercury/PolyGram 818-652-1)	71	77
<b>73</b> <b>MAJOR MOVES</b> HANK WILLIAMS, JR. (Warner Bros./Curb 9-25088-1)	72	73
<b>74</b> <b>KEITH STEGALL</b> KEITH STEGALL (Epic AL 39892)	73	21
<b>75</b> <b>YOU'VE GOT A GOOD LOVE COMIN'</b> LEE GREENWOOD (MCA 5488)	74	73

## COUNTRY COLUMN

**WISDOM AND CAUTION** — The first in a series of Nashville Songwriters Association International (NSAI) forums sponsored exclusively for professional songwriters was held at a newly-opened nightclub called Music Row (located, of all places, on Music Row) on Oct. 24. The NSAI committee that organizes such forums, led by **Michael Kosser** of *USA Today* and **Martha Sharp** of Warner Bros./Nashville, set up a panel comprised of the top execs from all six of the major labels in Nashville with the aid of ASCAP's southern director, **Connie Bradley**. Unfortunately, only four of the six panelists were able to attend: **Rick Blackburn**, CBS Records; **Jim Ed Norman**, Warner Bros. Records; **Jim Foglesong**, Capitol EMI-America Records; and **Jimmy Bowen**, MCA Records. Additionally, there was a little confusion concerning press coverage of the event. After NSAI had sent invitations to a half dozen or so industry reporters, the word was passed that the members of the panel wanted no press at all in attendance. Indeed, at least one of the panelists (Blackburn) did not notice the few media reps that had been allowed inside until the closing moments of the evening, a discovery which caused some consternation. Perhaps the idea behind the no press rule was to permit the panelists to speak freely and candidly on the forum topic ("Songwriters: Creating The Future") without fear of misinterpretation. The course of the discussion, however, proved that the panelists' caution was unwarranted: no earth-shaking observations were made. Moderator **Thom Schuyler**, who is also president of the NSAI, was able to elicit some interesting comments, though.



**HAT TRADERS** — Waylon Jennings and MCA Nashville president Jimmy Bowen exchanged their trademark toppers at a recent luncheon commemorating Jennings' signing to MCA. Bowen will produce Waylon's first album for the label, which is scheduled for a March, 1986 release. No word on whether or not the hat trade is permanent.

Blackburn effectively summarized his view of the country audience by observing that the Nashville country music industry is really involved in "two kinds of businesses" that "don't necessarily like each other." The CBS executive said that "twenty-five percent of the country music dollar out there" is to be garnered from the established, traditional audience and that contemporary acts "have a good opportunity for higher volume." Jim Ed Norman of Warner Bros. touched on the same subject, calling the current climate "a period of transition," and agreeing with comments made by Blackburn which pointed to the general growth of the southeast (in population and in industrial importance) as a major factor in shaping the country audience of the future.

A good deal of time was spent discussing the relationship of radio to country music, with all of the four panelists concurring that the two industries have separate and distinct purposes and problems. Capitol's Foglesong told the writers that, in his view, to write a song which is specifically aimed for country radio is a "creative cop-out." Blackburn, with an air of near-incredulity, expressed his displeasure with the relationship between radio, record labels and the singles charts, saying, "We, the four of us, spend hundreds of thousands of dollars . . . hyping single records . . . playing this chart game . . ." Jimmy Bowen of MCA interjected a plea for everyone in the Nashville music business to "cast off the most ridiculous rule . . . and that's that if you go to number two, you've failed." Later Bowen characterized "the single world" as "an advertising tool, and, for the writer, a means of support, thank God."

All the panelists urged the writers to help maintain open communication between the labels and the songwriting community, outlining their individual roles in the selection of material for recording and emphasizing the importance of their respective A&R representatives. Other matters germane to the art of pitching songs were covered. Norman said that in listening to a demo, he prefers to "hear what's appropriate." He explained that if a song is presented with an intended emphasis on the lyric or the effect of the song as a whole, he would rather hear a piano/vocal demo, but that if "a lick or groove or something else can help, it should be taken advantage of." Bowen cautioned against the tendency of some writers to gear their demos toward certain artists, saying that many times other artists resent being offered a song which they feel may have been "passed over" by someone else.

Speaking of general trends, Blackburn stated that country music consumers "want to laugh . . . they want to buy prerecorded music from an entertainment standpoint." He cited **Rosanne Cash** and **Rodney Crowell** as examples of the kind of talent that country music needs to focus on. Foglesong emphasized the need to "come up with new acts and new ideas." Norman expressed optimism for the future, saying that the industry is going through "a wonderful, exciting, creative time." Later, in answer to a question from the audience that implied a qualitative difference between production and songwriting abilities, Norman said that Nashville producers need to focus more on creativity and "time devoted to making 'interesting' records." He added that Warner Bros. is going to encourage more rehearsals for both acts and their producers prior to going into the studio, in an effort to explore creative opportunities to the fullest.

At the end of the forum, the panelists (who were reduced to three when MCA's Bowen had to leave for a recording session) were invited "take their shots" at the writers. Blackburn commented on the tendency to write according to formula, saying, "Volume hides a lot of mistakes. We were all heroes five years ago . . . Let's face it, there's only so much cheatin', drinkin' and screwin' that we can do . . ." He urged the writers present not to confine themselves to overworked themes. Foglesong told the composers, "whether you achieve your maximum . . . comes back to you" and expressed confidence in the calibre of Nashville-written material. Norman simply said, "I think you're doing it right."

Bill Fisher



## MOST ADDED



L. Dewitt  
B. Burnette  
K. Mattea  
T. Roe  
R. Lee  
Malchuk/Rucker

**KRDR — Mark Wade — Gresham**  
S. Lehman  
D. Seals  
Restless Heart  
B. Walker  
R. Lee  
K. Mattea  
Southern Comfort  
Mogollon

**KKAT — Bob Leborde — Salt Lake City**  
Restless Heart

**KYKX — Bill McClain — Longview**  
M. Osmond  
The Whites  
T.G. Brown  
The Forester Sisters  
J. Fox  
M. Crawford

**WACO — Ray Welch — Waco**  
B.J. Thomas  
L. Lynn  
M. Osmond  
J. Rodman  
T. Roe  
The Maines Brothers  
J. Newton  
Southern Comfort  
B. Caron  
J. Fox  
B. Walker  
D. Houston

**WJLM — Dave Hurst — Roanoke**  
B. Jenkins  
The Maines Brothers  
Two Hearts  
R. Lee  
B. Bare  
M. Osmond  
S. Wariner  
P. Loveless  
J. Paycheck

**KFRM — Randy Hooker — Salina**  
D. Williams  
D. Seals  
R. Heart  
K.Y. King  
B. Walker  
Colt Daniels  
J. Fox  
Southern Comfort

**WLWI — Greg Mozingo — Montgomery**  
J. Newton  
L. Dewitt  
D. A. Coe  
M. Osmond  
K.Y. King  
J. Fox  
Mogollon

**KFGO — Don Roberts — Fargo**  
T. Roe  
M. Osmond  
J. Anderson  
J. Newton  
Southern Pacific  
J. Rodman  
The Maines Brothers  
D. Houston



**MARTY'S ON MTM** — A new addition to the roster of the MTM Music Group is Marty Haggard (c), shown above signing for the camera are Daddy Merle (l) and Tuffy the dog looking on. Also pictured (l-r) MTM chairman of the board and CEO Alan Bernard, MTM president Howard Stark, MTM senior VP Tommy West and Marty's producer, Billy Strange.

S. Lehman  
M. Crawford  
Southern Comfort

**WHIM — Jim O'Brien — Providence**  
K. Stegall  
J. Newton  
M. Osmond  
B.J. Royal  
The Forester Sisters  
J. Rodman  
B. Bare  
B.J. Thomas

**KUSA — Georganne Harris — St. Louis**  
The Whites  
The Forester Sisters  
J. Newton

**KIXZ — Chris Taylor — Amarillo**  
Chance  
J. Conlee  
R. Cash  
The Forester Sisters  
N. Young  
R. Lee  
B. Walker

**WMMK — Skip Davis — Destin**  
J. Newton  
The Oak Ridge Boys  
Southern Pacific  
J. Rodman  
The Maines Brothers  
J. Anderson

**KIKF — Chris Adams — Orange**  
The Forester Sisters  
D. Williams  
E. Rabbitt  
N. Young  
D.A. Coe  
J. Newton

**KEED — Billy Pilgrim — Eugene**  
R. Skaggs  
D. Seals  
C. Twitty  
J. Lee  
H. Dunn  
R. McEntire

**KSO — Billy Cole — Des Moines**  
E.T. Conley  
L. Dewitt  
L. Lynn  
J. Newton  
M. Osmond  
B.J. Thomas  
D. Seals  
M. Davis

**KKAL — Mike David — Arroyo Grande**  
M. Osmond  
K. Mattea  
The Maines Brothers  
Chance  
B. Bare  
J. Newton

## STRONG ADDS

Wouldn't It Be Great — Loretta Lynn — MCA  
Hurt — Juice Newton — RCA  
Safe In The Arms of Love — Robin Lee — Evergreen  
Someone Must Be Missing You — Terri Gibbs — Warner Bros.  
She's Lovin' Me Home Tonight — David Houston — CBT

## STATION ADDS

**WUSN — Nikki Courtney — Chicago**  
R. Cash  
D. Seals  
Nitty Gritty Dirt Band

**KTTS — Rob Hough — Springfield**  
R. Lee  
Malchuk/Rucker  
J. Rodman  
J. Newton  
M. Osmond  
B.J. Thomas

**KFEQ — Bob Orf — St. Joseph**  
G. Watson  
K. Stegall  
N. Young  
J. Rodman  
M. Osmond  
B. Bare  
M. Davis

**KMIX — Ed Nickus — Modesto**  
The Forester Sisters  
L.J. Dalton  
R. Miller  
B.J. Royal  
T.G. Brown

**KROW — Jim Crowe — Reno**  
T.G. Brown  
The Whites  
M. Osmond

**KVOX — Scott Winston — Moorhead**  
R. McEntire  
D. Seals  
Restless Heart  
J. Conlee

**KVOO — Billy Parker — Tulsa**  
L. Lynn  
B.J. Thomas

## COUNTRY PROGRAMMER'S PICK

Programmer Dan Hollander      Station WDXE      Market Lawrenceburg

**Song: "You Can Dream Of Me"**  
**Artist: Steve Wariner**  
**Label: MCA**

**Comments:**

"He's always had a good following here . . . his records are consistently more successful . . . it's just a good song." It has style and class . . . all the things that last."

## THE COUNTRY MIKE

**"SIX PACK" CELEBRATES** — Country Six Pack, the United Stations Programming Network series of holiday specials, will be presenting its Thanksgiving special during the holiday weekend. The three-hour presentation is entitled "The Country Love Song" and will feature country artists known for their love ballads. Performances on the show will include **Dolly Parton** (I Will Always Love You), **Eddie Rabbitt** (You Can't Run From Love), **Conway Twitty** (I Don't Know A Thing About Love), **Barbara Mandrell** (Hold Me), **Crystal Gayle** (I Don't Want To Lose Your Love), **Ronnie Milsap** (I Wouldn't Have Missed It For The World), and **Anne Murray** with **Dave Loggins** (Nobody Loves Me Like You Do). Also included in "The Country Love Song" will be artist interviews. "The Country Six Pack" is produced by **Ed Salamon**, executive vice president of programming at United Stations Programming.

**ARBITRON ANNOUNCES CONTINUOUS SURVEYS** — Arbitron Ratings announced in October that it will conduct four 12-week surveys in 75 markets beginning with the Spring 1986 survey. These survey additions will provide the markets with year-round measurement. Sixty-one radio markets will be added to the Summer 1986 survey schedule and 47 markets will be added to the Winter 1987 survey, bringing the total Arbitron schedule to include 75 markets during winter and summer surveys, 130 markets during the fall and 259 markets during the spring. In 1985, 14 markets were surveyed in the summer and 25 were measured in the winter. The 1986 winter survey will cover 28 markets. **Byron Wynkoop**



# TOP 100 COUNTRY SINGLES

November 9, 1985

	Weeks On 11/2 Chart		Weeks On 11/2 Chart		Weeks On 11/2 Chart
<b>1 CAN'T KEEP A GOOD MAN DOWN</b> ALABAMA (RCA PB-14165)	2	<b>12</b>	<b>34 A WORLD WITHOUT LOVE</b> EDDIE RABBITT (RCA PB-14192)	39	4
<b>2 SOME FOOLS NEVER LEARN</b> STEVE WARINER (MCA 52644)	1	<b>16</b>	<b>35 THEY NEVER HAD TO GET OVER YOU</b> JOHNNY LEE (Warner Bros. 7-28901)	40	6
<b>3 I'LL NEVER STOP LOVING YOU</b> GARY MORRIS (Warner Bros. 7-28947)	5	<b>12</b>	<b>36 HOME AGAIN IN MY HEART</b> THE NITTY GRITTY DIRT BAND (Warner Bros. 7-28897)	41	5
<b>4 HANG ON TO YOUR HEART</b> EXILE (Epic 34-05580)	9	<b>13</b>	<b>37 AMBER WAVES OF GRAIN</b> MERLE HAGGARD (Epic 34-05659)	38	6
<b>5 TOO MUCH ON MY HEART</b> THE STATLER BROTHERS (Mercury 884 016-7)	7	<b>12</b>	<b>38 NEVER BE YOU</b> ROSANNE CASH (Columbia 38-05621)	42	6
<b>6 I WANNA SAY YES</b> LOUISE MANDRELL (RCA PB-14151)	10	<b>12</b>	<b>39 ONLY IN MY MIND</b> REBA McENTIRE (MCA 52691)	44	6
<b>7 I DON'T MIND THE THORNS (IF YOU'RE THE ROSE)</b> LEE GREENWOOD (MCA 52656)	11	<b>11</b>	<b>40 IT'S TIME FOR LOVE</b> DON WILLIAMS (MCA 52692)	45	5
<b>8 ANGEL IN YOUR ARMS</b> BARBARA MANDRELL (MCA 52645)	8	<b>12</b>	<b>41 THING ABOUT YOU</b> SOUTHERN PACIFIC (Warner Bros. 7-28943)	28	14
<b>9 THIS AIN'T DALLAS</b> HANK WILLIAMS, JR. (Warner Bros./Curb 7-28912)	12	<b>10</b>	<b>42 LOST IN THE FIFTIES</b> RONNIE MILSAP (RCA PB-14135)	30	19
<b>10 LIE TO YOU FOR YOUR LOVE</b> THE BELLAMY BROTHERS (MCA/Curb MCA-52668)	16	<b>10</b>	<b>43 RIVER IN THE RAIN</b> ROGER MILLER (MCA 52663)	48	7
<b>11 TOUCH A HAND, MAKE A FRIEND</b> THE OAK RIDGE BOYS (MCA 52646)	3	<b>15</b>	<b>44 MEMORIES TO BURN</b> GENE WATSON (Epic 34-05633)	53	4
<b>12 NOBODY FALLS LIKE A FOOL</b> EARL THOMAS CONLEY (RCA PB-14172)	17	<b>9</b>	<b>45 GET BACK TO THE COUNTRY</b> NEIL YOUNG (Geffen 7-28883)	52	4
<b>13 TWO OLD CATS LIKE US</b> RAY CHARLES (with HANK WILLIAMS, JR.) (Columbia 38-05575)	14	<b>11</b>	<b>46 SHE TOLD ME YES</b> CHANCE (Mercury 884 178-7)	54	4
<b>14 YOU'VE GOT SOMETHING ON YOUR MIND</b> MICKEY GILLEY (Epic 34-05460)	15	<b>12</b>	<b>47 THE LEGEND AND THE MAN</b> CONWAY TWITTY (Warner Bros. 7-28866)	56	3
<b>15 YOU MAKE ME FEEL LIKE A MAN</b> RICKY SKAGGS (Epic 34-05585)	18	<b>9</b>	<b>48 OLD SCHOOL</b> JOHN CONLEE (MCA 52695)	59	3
<b>16 DONCHA</b> T. G. SHEPPARD (Columbia 38-05591)	20	<b>10</b>	<b>49 AMERICAN FARMER</b> THE CHARLIE DANIELS BAND (Epic 34-05638)	51	5
<b>17 THE CHAIR</b> GEORGE STRAIT (MCA 52667)	21	<b>8</b>	<b>50 TWO HEART HARMONY</b> THE KENDALLS (Mercury 884 140-7)	57	5
<b>18 WHO'S GONNA FILL THEIR SHOES</b> GEORGE JONES (Epic 34-05439)	4	<b>15</b>	<b>51 THE NIGHT HAS A HEART OF ITS OWN</b> LACY J. DALTON (Columbia 38-05644)	61	4
<b>19 STAND UP</b> MEL McDANIEL (Capitol B-5513)	23	<b>9</b>	<b>52 UP ON YOUR LOVE</b> KAREN TAYLOR-GOOD (Mesa NSD/M-111)	55	6
<b>20 DESPERADOS WAITING FOR A TRAIN</b> JENNINGS, NELSON, CASH, KRISTOFFERSON (Columbia 38-05594)	22	<b>9</b>	<b>53 I DON'T WANT TO GET OVER YOU</b> THE WHITES (MCA/Curb 52697)	63	3
<b>21 SOMEBODY ELSE'S FIRE</b> JANIE FRICKE (Columbia 38-05617)	25	<b>8</b>	<b>54 I FEEL THE COUNTRY CALLIN' ME</b> MAC DAVIS (MCA 52669)	62	5
<b>22 A LONG AND LASTING LOVE</b> CRYSTAL GAYLE (Warner Bros. 7-28963)	6	<b>14</b>	<b>55 I FELL IN LOVE AGAIN LAST NIGHT</b> THE FORESTER SISTERS (Warner Bros. 7-28986)	36	20
<b>23 ME AND PAUL</b> WILLIE NELSON (Columbia 38-05597)	26	<b>9</b>	<b>56 I TELL IT LIKE IT USED TO BE</b> T. GRAHAM BROWN (Capitol B-5524)	66	4
<b>24 I WANNA HEAR IT FROM YOU</b> EDDY RAVEN (RCA PB-14164)	13	<b>14</b>	<b>57 FEED THE FIRE</b> KEITH STEGALL (Epic 34-05643)	64	3
<b>25 YOU MAKE ME WANT TO MAKE YOU MINE</b> JUICE NEWTON (RCA PB-14139)	19	<b>17</b>	<b>58 LOVE TALKS</b> RONNIE McDOWELL (Epic 34-05404)	37	17
<b>26 HAVE MERCY</b> THE JUDDS (RCA/Curb PB-14193)	31	<b>6</b>	<b>59 BOP</b> DAN SEALS (EMI-America B-8289)	68	2
<b>27 BETTY'S BEIN' BAD</b> SAWYER BROWN (Capitol/Curb B-5517)	33	<b>6</b>	<b>60 RUNAWAY GO HOME</b> LARRY GATLIN AND THE GATLIN BROTHERS (Columbia 38-05632)	69	6
<b>28 IN ANOTHER MINUTE</b> JIM GLASER (MCA/Noblevision MCA-52672)	29	<b>8</b>	<b>61 HEART OF THE COUNTRY</b> KATHY MATTEA (Mercury 884 177-7)	70	3
<b>29 BREAK AWAY</b> GAIL DAVIES (RCA PB-14184)	32	<b>7</b>	<b>62 (BACK TO THE) HEARTBREAK KID</b> RESTLESS HEART (RCA PB-14190)	71	2
<b>30 MORNING DESIRE</b> KENNY ROGERS (RCA PB-14194)	34	<b>4</b>	<b>63 JUST IN CASE</b> THE FORESTER SISTERS (Warner Bros. 7-28875)	72	2
<b>31 IF THE PHONE DOESN'T RING, IT'S ME</b> JIMMY BUFFETT (MCA 52664)	35	<b>8</b>	<b>64 I'LL STILL BE LOVING YOU</b> JOE STAMPLEY (Epic 34-05592)	43	7
<b>32 MEET ME IN MONTANA</b> MARIE OSMOND (DUET WITH DAN SEALS) (Capitol/Curb B-5478)	24	<b>17</b>	<b>65 I KNOW THE WAY TO YOU BY HEART</b> VERN GOSDIN (Compleat CP-145)	46	10
<b>33 I'M GONNA LEAVE YOU TOMORROW</b> JOHN SCHNEIDER (MCA 52646)	27	<b>14</b>	<b>66 IT'S SUCH A HEARTACHE</b> HILLARY KANTER (RCA PB-14185)	67	3
			<b>CHARTBREAKER</b>		
			<b>67 THERE'S NO STOPPIN' YOUR HEART</b> MARIE OSMOND (Capitol/Curb B-5521) DEBUT		
			<b>68 WOULDN'T IT BE GREAT</b> LORETTA LYNN (MCA 52706) DEBUT		
			<b>69 BURNED LIKE A ROCKET</b> BILLY JOE ROYAL (Atlantic-America 7-99599)	78	2
			<b>70 HURT</b> JUICE NEWTON (RCA PB-14199) DEBUT		
			<b>71 IF IT WEREN'T FOR HIM</b> VINCE GILL (RCA PB-14140)	47	17
			<b>72 SAFE IN THE ARMS OF LOVE</b> ROBIN LEE (Evergreen EV-1037) DEBUT		
			<b>73 WITH JUST ONE LOOK IN YOUR EYES</b> CHARLY McCLAIN (with WAYNE MASSEY) (Epic 34-05398)	49	19
			<b>74 SOMEONE MUST BE MISSING YOU</b> TERRI GIBBS (Warner Bros. 7-28895) DEBUT		
			<b>75 LONELY TOGETHER</b> A. J. MASTERS (Bermuda Dunes C 111)	76	4
			<b>76 TIL A TEAR BECOMES A ROSE</b> LEON EVERETTE (Mercury 884 040-7)	50	7
			<b>77 WHAT HAPPENED TO THE GIRL (THAT WILLIO AND HOOLIE KNEW)</b> FERNANDO 100% MARVELOUS and HALF NELSON (NLT-FL 1987)	77	4
			<b>78 SHE'S LOVIN' ME HOME TONIGHT</b> DAVID HOUSTON (CBT CBT-9205) DEBUT		
			<b>79 I'M GONNA HURT HER ON THE RADIO</b> DAVID ALLAN COE (Columbia 38-05631) DEBUT		
			<b>80 COFFEE BROWN EYES</b> BILLY WALKER (Tall Texan TTR 59) DEBUT		
			<b>81 SHE'S COMIN' BACK TO SAY GOODBYE</b> EDDIE RABBITT (Warner Bros. 7-28976)	58	19
			<b>82 LOVIN' UP A STORM</b> BANDANA (Warner Bros. 7-28939)	60	9
			<b>83 IF IT AIN'T LOVE</b> ED BRUCE (RCA PB-14150)	65	15
			<b>84 TOKYO, OKLAHOMA</b> JOHN ANDERSON (Warner Bros. 7-28916)	73	13
			<b>85 BABY'S EYES</b> LANE BRODY (EMI-America B-8283)	74	9
			<b>86 QUIET NIGHTS OF QUIET STARS</b> TONY ALAMO (Alamo 333)	93	3
			<b>87 BOURBON COWBOY</b> JACK FOX (DALE DR1A) DEBUT		
			<b>88 HERE COMES THE HEARTACHE</b> MOGOLLON (Him Country MG-013) DEBUT		
			<b>89 THE WORLD IS ROUND</b> DOUG PETERS (Comstock COM 1789)	91	2
			<b>90 MONEY CAN'T MAKE LOVE</b> MICHAEL DILLON (Motion MOT 1028) DEBUT		
			<b>91 THE CLIMATE ON THE MOON</b> SANDY LEHMAN (Radiograph RG-45-1006) DEBUT		
			<b>92 MY HEART HOLDS ON</b> HOLLY DUNN (MTM B-72057)	75	6
			<b>93 REAL SOON</b> MARTY CRAWFORD (Spectrum of Sound)	94	1
			<b>94 SWALLOW YOUR PRIDE</b> CHARLESTON EXPRESS (Soundwaves SW-4763) DEBUT		
			<b>95 A MOMENT OF LOVE</b> SOUTHERN COMFORT (Doorknob DKK85-235) DEBUT		
			<b>96 BETWEEN BLUE EYES AND JEANS</b> CONWAY TWITTY (Warner Bros. 7-28966)	79	19
			<b>97 LOVES BEEN HELL ON ME</b> TERRY STAFFORD (Player Int'l PI-115)	80	3
			<b>98 LATE MOVES AND MEMORIES</b> GEARY HANLEY (Kansa KA 624)	84	3
			<b>99 SWEET GERALDINE</b> JIMMY WINDROW (Hilton HR 2010)	85	3
			<b>100 SHE'S GOT THE RHYTHM (AND I'VE GOT THE BLUES)</b> BUCKEYE (NSD 205)	86	4

ALPHABETICAL LISTING ON INSIDE BACK COVER



*Critics Say:  
The Most Believable Romantic Voice  
in the World is . . . Tony Alamo*

**"QUIET NIGHTS"**

B/W "Bonita"

**ON THE CHARTS  
NOW**

PICK HIT IN  
BOTH COUNTRY  
AND  
POP FIELDS



**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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**ALAMO  
RECORDS**

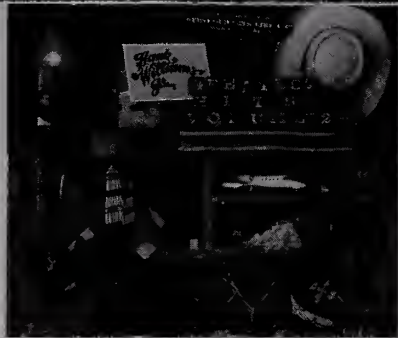
45 RPM SINGLE  
No. 333 A-B



## ALBUM RELEASES

**GREATEST HITS -- VOLUME 2 --** Hank Williams, Jr. — Warner/Curb 1-25328 — Producers: Jimmy Bowen, Hank Williams, Jr., Billy Sherrill

Sure to be a hot seller for months to come, this package includes the recent duet with Ray Charles, "Two Old Cats Like Us," plus nine more songs, including "Major Moves," "The Conversation," "Attitude Adjustment," and "All My Rowdy Friends Are Coming Over Tonight."



**SMILE --** Larry Gatlin & The Gatlin Brothers — Columbia FC 40068 — Producers: Larry Carlton, Chips Moman, Larry Gatlin, Steve Gatlin, Rudy Gatlin, Chip Young, Barry Gibb

The Gatlins have taken a truly eclectic approach with "Smile." Recorded in Los Angeles, Nashville and Miami, the album includes songs done in the brothers' familiar style, such as those produced by Chips Moman ("Nothing But Your Love Matters," "Everytime Freedom Changes Hands") and the current single, "Runaway Go Home," co-produced by the Gatlins and the Nashville-based Chip Young. The majority of the cuts, however, were produced by jazz/pop guitarist Larry Carlton using Toto drummer Jeff Porcaro, resulting in a sophisticated sound that makes a strong case for the act's growth potential in the adult contemporary market.



**RAINBOW --** Johnny Cash — Columbia FC 39951 — Producer: Chips Moman

In his comments on the cover, Cash focuses on the quality of the songs on "Rainbow" and on his personal relationships with the songwriters, who include Willie Nelson, Kris Kristofferson and producer Chips Moman. The things he says can't be argued with — the album is as much a showcase for the writers as it is for Cash, who is obviously rejuvenated by the success of "Highwayman." "Rainbow" has two songs that particularly stand out: "Here Comes That Rainbow Again," written by Kristofferson, and "Unwed Fathers," a Bobby Braddock/John Prine song that was released earlier this year as a single for Gail Davies.



**UNCHAINED --** David Allan Coe — Columbia FC 40195 — Producer: Billy Sherrill

Although this album's sides are labeled "country side" and "city side," the most citified cut is the current single, "I'm Gonna Hurt Her On The Radio," which leads off the "country side." Coe dedicates this LP to Neil Young and covers his "Southern Man." The inclusion of a version of "Unchained Melody" is a little ironic, considering that the melody of another cut, "Angels In Red," was liberated, shall we say, from the classic "Streets Of Laredo." Best tracks are the gospel-inflected "Would They Love Me Down In Shreveport" and the story of "The Fiery Death Of Willie Bodine."



**THROWIN' ROCKS AT THE MOON --** B.J. Thomas — Columbia FC 40157 — Producer: Gary Klein

Both the country and pop markets will respond favorably to this album, which includes a TV theme ("As Long As We've Got Each Other") a Gerry Goffin/Carole King composition ("Don't Go Out On Me") and the official song of the Liberty Centennial/Statue of Liberty restoration campaign ("America Is"). The best thing about the whole package is Thomas' gloriously rich voice and his often-imitated but never-matched style.



## SINGLE RELEASES

### OUT OF THE BOX

**SYLVIA & MICHAEL JOHNSON** (RCA PB-14217)

**I Love You By Heart** (3:18) (Somebody's Music—SESAC) (J. Gillespie, S. Webb) (Producer: Brent Maher)

RCA newcomer Michael Johnson is introduced by this duet; his baritone blends well with Sylvia's voice and also sounds good on its own. Already picking up adds, this tune is made more musically attractive by its Caribbean-style guitar and bass lines and the reggae high-hat work of drummer Eddie Bayers — an upbeat love song with a good arrangement.



### FEATURE PICKS

**WAYLON JENNINGS** (RCA PB-14215)

**The Devil's On The Loose** (2:41) (Granite/Goldline—ASCAP) (L. Willoughby) (Producers: Jerry Bridges, Gary Scruggs)

Waylon delivers this song with a determination that is nearly evangelical. His note-bending guitar and a throbbing drum track with off-beat kicks in the verses are the instrumental highlights. The song is from Jennings' last album for RCA before his just-announced label switch.

**EMMYLOU HARRIS** (Warner Bros. 7-28852)

**Timberline** (2:52) (Emmylou Songs—ASCAP; Irving—BMI) (E. Harris, P. Kennerley) (Producers: Emmylou Harris, Paul Kennerley)

Harris creates a beautiful picture of dedication on a spiritual plane with this cut from "The Ballad Of Sally Rose." On the final choruses, the words and harmonies flower and intertwine with the song's pure, mandolin-led, acoustic instrumentation.

**VINCE GILL** (RCA PB-14216)

**Oklahoma Borderline** (3:36) (Benefit—BMI; Coolwell/Granite/GSC—ASCAP) (V.G. Gill, R.J. Crowell, G. Clark) (Producer: Emory Gordy, Jr.)

This song is a high-speed hitchhike that has everything: Gill's superb singing, great lyrics ("I don't need no Texas girl doggin' me around/I may be an Okie, son, but I still been to town"), and the best guitar solos to come rambling down the pike in a long time.

**SHELLY WEST** (Warner/Viva 7-28857)

**If I Could Sing Something In Spanish** (2:46) (WB/Two Sons—ASCAP; Warner-Tamerlane—BMI) (T. Seals, E. Setser) (Producers: Barry Beckett, Jim Ed Norman)

In another "Spanish" song from Seals and Setser (minus the seven angels and the smoking gun), West sings of a dark stranger who has taken her fancy — instrumentation has an appropriately Latin flavor.

**MARK GRAY** (Columbia 38-05695)

**Please Be Love** (3:07) (MCA/Berger Bits—ASCAP) (J.D. Martin, J. Photoglo) (Producers: Steve Buckingham, Mark Gray)

Hip guitar and bass tracks, laden with pop changes, back up great singing by Gray on this song from the forthcoming "Born To Be A Music Man" LP.

**CHARLY McCLAIN** (with Wayne Massey) (Epic 34-05693)

**You Are My Music, You Are My Song** (3:51) (Grey Hawk/Sandlapper/Jim Carter—ASCAP) (D. Erwin, J. Carter) (Producer: Norro Wilson)

After what happened with just one look in each other's eyes, is it any wonder that McClain and Massey are indeed each other's music? Good singing of "no surprises" material.

**JERRY REED** (Capitol B-5531)

**What Comes Around** (2:51) (Thompson Station—ASCAP) (J.R. Hubbard) (Producers: Jerry Reed, Chip Young)

Title song from the original motion picture soundtrack. Movie premiere in late November.

### NEW AND DEVELOPING

**PATTY LOVELESS** (MCA-52694)

**Lonely Days, Lonely Nights** (2:49) (AMR/Rovero—ASCAP) (K. Staley) (Producers: Tony Brown, Emory Gordy, Jr.)

Patty Loveless is a singer and songwriter from Pikeville, Kentucky who sang for a time with The Wilburn Brothers and who has opened shows for several big acts, including Jerry Reed and Hank Williams, Jr. Her first MCA single, "Lonely Days, Lonely Nights," is a boot-tapper that shows off her strong voice and rhythmic phrasing.





## TOP 30 ALBUMS

### Inspirational

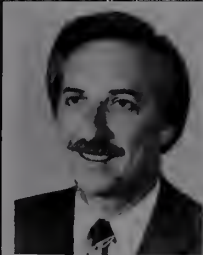
	Weeks On Chart	11/2 Chart
1 UNGUARDED AMY GRANT (Myrrh 7-01-680606-5) Open	1	25
2 MEDALS RUSS TAFF (Myrrh 7-01-679206-4) Open	2	17
3 LET THE WIND BLOW THE IMPERIALS (Myrrh 7-01-682006-8)	3	31
4 CHOOSE LIFE DEBBY BOONE (Lamb And Lion LLR 3008)	4	27
5 SEVEN DAVID MEECE (Myrrh 7016812065)	5	15
6 BEAT THE SYSTEM PETHA (Starsong 7012057881)	6	33
7 SONGS FROM THE HEART SANDI PATTI (Impact RO3884) None	7	49
8 COMING ON STRONG CARMAN (Myrrh 7016807061)	8	33
9 ON THE FRITZ STEVE TAYLOR (Sparrow SPR-1105) Open	9	15
10 SHEEP IN WOLVES CLOTHING MYLON LEFEVRE & BROKEN HEART (Myrrh 7-01-6790-06-1/Word) Open	11	12
11 COMMUNICATION DEGARMO AND KEY (Benson 01073)	10	34
12 HE HOLDS THE KEY STEVE GREEN (Sparrow SPR 1104)	13	13
13 LOOK WHO LOVES YOU NOW MICHELLE PILLAR (Sparrow SPR 1095) Title Cut	12	39
14 HOTLINE WHITEHEART (Home Sweet Home 7010001391) Open	15	13
15 POWER OF PRAISE PHIL DRISCOLL (Sparrow SPR 1102)	16	15
16 WHAT A WAY TO GO BILLY SPRAGUE (Reunion SPCN 701008124) Open	14	33
17 BENNY FROM HERE BENNY HESTER (Word SPCN 9-01-638357-3S)	18	9
18 MICHAEL W. SMITH 2 MICHAEL W. SMITH (Reunion 000412-9) "Hosanna"	17	83
19 HAVE YOURSELF COMMITTED BRYAN DUNCAN (Light LS 5871/Lexicon)	21	7
20 I'VE JUST SEEN JESUS LARNELLE HARRIS (Impact RO 3732) Open	20	15
21 KINGDOM OF LOVE SCOTT WESLEY BROWN (Sparrow 1081) Open	19	53
22 DON'T HIDE YOUR HEART SHEILA WALSH (Sparrow 1101)	22	7
23 JESUS IS COMING SOON OUR BROTHERS' KEEPERS QUARTET (Alamo 1942)	24	6
24 BY HIS SPIRIT SILVERWIND (Sparrow SPR 1097)	23	7
25 STRAIGHT AHEAD AMY GRANT (Myrrh 675706-4) "Angels"	25	89
26 SHAKE ME TO WAKE ME STEVE CAMP (Sparrow SPR 1103)	29	3
27 ALLIES ALLIES (Light/Lexicon 5864) Open	28	3
28 THE WONDERS OF HIS LOVE PHILIP BAILEY (Myrrh SPCN 7-01-679609-X) "No Wise Cast You"	26	39
29 WHAT YOU NEED THE ENGLISH BAND (Word 7-01-681306-1)	DEBUT	
30 MORE THAN WONDERFUL SANDI PATTI (Impact R3818) Open	30	124

### Spiritual

	Weeks On Chart	11/2 Chart
1 BLESSED THE WILLIAMS BROTHERS (Malaco 4400)	1	27
2 LOVE ALIVE III WALTER HAWKINS (Light LS 5857) "Battle's Over"	2	39
3 I GIVE MYSELF TO YOU THE RANCE ALLEN GROUP (Myrrh 7-01-678406-1)	3	15
4 TOMORROW THE WINANS (Light 5857) "Secret Place"	4	43
5 HEAVY LOAD REV. MARVIN YANCY (Nashboro NA 8656)	5	33
6 MAKING A WAY THE TRUETTETTES (Malaco 4397)	6	15
7 UNSPEAKABLE JOY DOUGLAS MILLER (Light 5876)	9	16
8 I AM GOING ON COMMISSIONED (Light 5861)	10	15
9 NO TIME TO LOSE ANDRAE CROUCH (Light LS 5863) "Right Now"	8	62
10 CHOSEN VANESSA BELL ARMSTRONG (Onyx 3825) "What He's Done"	7	49
11 LIVE AT THE WASHINGTON TEMPLE C.O.G.I.C. TIMOTHY WRIGHT (Gospel PL-16021)	14	11
12 I WANT TO KNOW WHAT LOVE IS NEW JERSEY MASS CHOIR (Prelude PRL 14113)	12	15
13 DEDICATED NICHOLAS (Command CRN 1033)	13	10
14 MADE IN MISSISSIPPI JACKSON SOUTHERNAIRS (Malaco 4372) "No Tears In Heaven"	11	59
15 ANGELS WILL BE SINGING EDWIN HAWKINS & THE SEMINAR MASS CHOIR (Birthright BRS 4045) Open	15	57
16 DeLEON DeLEON RICHARDS (Word 7-01-680406-2)	16	32
17 WE SING PRAISES SANDRA CROUCH (Light-5825) Open	17	109
18 HUMBLE THYSELF MATTIE MOSS CLARK (DME 7772)	18	33
19 SAILIN' SHIRLEY CAESAR (Myrrh SPCN 7-01-673206-1) Open	19	69
20 THE WONDERS OF HIS LOVE PHILIP BAILEY (Myrrh 7-01-679606-X)	20	33
21 REV. CHARLES NICKS PRESENTS REV. CHARLES NICKS & THE WOLVERINES CHOIR (Sound Of Gospel SOG 145)	22	5
22 ROUGH SIDE OF THE MOUNTAIN REV. F.C. BARNES & REV. JANICE BROWN (Atlanta International 10059) Open	21	133
23 HAVE MERCY EDWIN HAWKINS (Light 5887) Open	25	5
24 GREATEST HITS JACKSON SOUTHERNAIRS (Malaco 4402) Open	28	2
25 WHAT HE'S DONE FOR ME REV. CLAY EVANS (Savoy SL 14762) "God Said He Would"	23	57
26 LIVE IN ATLANTA JAMES CLEVELAND & THE GMWA (Savoy 7090) Open	26	5
27 WHEN THE GATES SWING OPEN OTIS CLAY (Jewel 1200)	29	5
28 PERFECT PEACE KEITH PRINGLE (Onyx RO 3784) Open	24	43
29 HOLD ON Rev. F.C. Barnes & Rev. Janice Brown (Atlanta Int'l 10099) Open	DEBUT	
30 WE'RE WAITING SANDRA CROUCH (Light/Lexicon 5855)	DEBUT	

### GOSPEL PICKS

- NON-FICTION — Bob Bennett — Star Song 7-102-05986-8 — Producer: Jonathan David Brown
- TIME TO SEEK THE LORD — The Moss Brothers — Atlanta International AIR-10098 — Producer: Tom Wright
- WIND OF THE SPIRIT — Truth — Benson RO3895 — Producer: Steven V. Taylor
- FACE TO FACE (THE TEACHINGS OF CHRIST) — Terry Talbot — Sparrow SPR 1114 — Producer: Terry Talbot



Elwyn Raymer's

Gospel News  
And  
Views

## Gospel Radio: The New Professionalism

By Joe Battaglia

(Editor's note: Our guest columnist, Joe Battaglia, is general manager of WWJD radio, Hackensack, New Jersey).



Joe Battaglia

Four years ago, the Connecticut Mutual Life Insurance Company commissioned a study called "The Impact of Belief," which determined that a person's religious commitment, more than any other factor, is the most accurate predictor of that person's behavior — more so than sex, age, race, income, education, occupation or political persuasion. This study, conducted by Research and Forecasts, Inc. of New York City, emphasized the impact of religious values in our country.

These values are based on the Judeo-Christian thinking which helped to shape America's early history and development. As a result, millions of Americans have a natural affinity (albeit dormant at times) with "religious" things. This natural affinity has provided a seedbed in which the gospel message of hope and peace has found fertile ground in the hearts of millions as years of mounting political, economic and family pressures have led to a cultural shift back to traditional standards.

Into this arena, modern gospel radio has come with innovative formats and uniquely designed programs, led by professionals who are not shackled to the traditional standards of the past. They are addressing the needs of contemporary American society. For me, the desire to be relevant to contemporary culture is the most exciting aspect in the future of gospel radio. The growth and introduction of a total programming strategy for gospel radio has become a reality.

One of the most important factors contributing to this total programming strategy is the growth of Christian music. A gospel station can now be relevant to its community and attract a broad listenership. Contemporary Christian music, in particular, has created an entirely new opportunity for many religious radio stations. The growth and popularity of this kind of music is best illustrated by the continued increase in sales each year as reported by the RIAA. Christian radio is now able to broaden its listener base with a rich variety of Christian music that appeals to the diverse tastes of its audience without having to rely solely on religious programs which have long been the staple of religious radio. The emergence of Christian radio with quality music, plus the development of contemporary teaching and talk programs (many now delivered via satellite) has added to the relevance of gospel radio. Our audience now includes listeners who want music that is compatible with their tastes (from traditional to inspirational to contemporary) as well as others who may not be specifically "Christian," but who yearn for something fresh and positive in their music. What a wonderful opportunity for gospel radio!

All these trends in gospel radio have begun to pay off with increased listenership. Two years ago, some startling facts were revealed comparing the buying

habits of the Christian radio audience with those of listeners in other formats. The source of this information was Mediamark Research of New York City, a research company that provides media audience estimates related to demographic purchasing characteristics of the adult population. Surprisingly, gospel radio listeners ranked, percentage-wise, first or second out of the 13 formats measured in over 30 prime brand/product categories. This year, in a series of articles for *Religious Broadcasting* magazine, Gary Crossland of Soma Communications reported that the 1984 Mediamark study indicated even further growth, in that gospel radio listeners now rank first or second in over 180 product categories.

Major national research and trends continue to validate the gospel radio audience as a very attractive advertising target. As more and more research is done, many more advertisers will become aware of these new markets for their products. Gospel radio, therefore, can be very significant for developing avenues of advertising which have not yet been fully understood by a majority of advertisers — in effect, a great reservoir waiting to be tapped!

Many gospel radio stations now show up in local Arbitron and Birch reports. For the first time ever, Christian radio pulled a two share nationally in the spring reports — up from a 1.8 share in the fall. Simply put, that means that two out of every 100 listeners were tuned to a religious station when actual surveys were done, validating the continued upsurge in gospel radio listenership.

The growth of professionalism in gospel radio closely parallels the emergence of the National Gospel Radio Seminar as an important convention for progressive Christian radio stations. This past year, over 180 broadcasters representing many of the top commercial and non-commercial Christian stations in the country assembled in Nashville for three-and-one-half days of intensive workshops and seminars. The 1986 seminar is expected to attract over 200 broadcasters.

This professionalism is a key element which formerly was missing in gospel radio. The question for many has been how to sound more like a radio station and less like a church service. The recent

(continued on page 39)





**CRUSADERS JAZZ UP L.A.** — The Crusaders recently included an appearance at The Greek Theatre in Los Angeles as part of their summer tour, where they performed material from a variety of their albums. Following the show, the jazz group met with friends backstage where they chatted about the recording of their forthcoming MCA Records album, due to be released in early 1986. Shown **standing** from left: Randy Hall, MCA recording artist; Andre Fuller, account service representative, MCA Distributing; Jheryl Busby, senior vice president of Black Music, MCA Records; Joe Sample and Wilton Felder of the Crusaders; Ricky Shultz, president of MCA/Zebra Records; Sylvia Armstrong, intern, MCA Records; Sidney Miller, publisher of Black Radio Exclusive. **Kneeling** from left: Ernie Singleton, national director of R&B promotion, MCA Records; Rod Linnum, field sales manager, MCA Distributing; Sarah Melendez, west coast regional R&B promotion manager, MCA Records.

## Shankman/DeBlasio Committed To Career Development

By Stephen Padgett

LOS ANGELES — The management company Shankman/DeBlasio is completing six years in business this year. While Ned Shankman and Ron DeBlasio have been in the entertainment industry all of their adult lives, six years in partnership marks a milestone for both.

Separately, Shankman and DeBlasio have been responsible for the career development of some of entertainment's top names, including Barry White, Donna Summer, Sylvester Stallone, Jim Nabors, Richard Pryor, Merle Haggard, Van Halen, Paul Williams, Helen Reddy, Anne Bancroft, Bill Cosby, Deep Purple, Biff Rose and Tiny Tim.

Shankman, whose background is in entertainment law, and Ron DeBlasio, who has expertise in personal management, had crossed paths often over the years. Shankman was attorney to Richard Pryor at the same time DeBlasio was the comedian's manager. It was then, 1973-76, that the two grew to respect each other's work. Three years later, in 1979, Shankman/DeBlasio was formed on the basis of this respect to create a full-service agency involved in production packaging.

Six years along, the Shankman/DeBlasio stable of artists has grown to a representative cross section of the music industry's stellar talent. David Foster, Jay Graydon, Jeremy Lubbock and X are all managed by the firm.

Central to the Shankman/DeBlasio philosophy is the song. "As cliché as I guess it sounds, the most simple explanation for us, is that it all starts with the song," said Shankman recently. From there, the concerns of career development reign supreme.

In the early seventies, Shankman's views on career development began to evolve out of his participation in the career of Paul Williams. "Now Paul," said Shankman, "was a premier pop songwriter. Everybody was having hits with him . . . so we developed Paul out of being a songwriter into a record deal and into a personality, where he'd do film, guest on the Johnny Carson Show, etc.

"And our philosophy then, and now, is we like to be involved with multi-talented people . . . Because then you end up with a client who you can truly develop. And that's what we're in, career development."

So, Shankman/DeBlasio doesn't just push an artist's primary focus. "We like to keep people busy. If X is through touring because the album is over, we're not looking to do another album right away. But to get off and do a little side thing with The Knitters, or some acting and poetry readings and that sort of thing — those are the kind of people we like to be involved with," commented Shankman.

Jeremy Lubbock, an arranger/composer, is another example of a Shankman/DeBlasio artist. Lubbock is perhaps best known for writing and arranging "Grace" with Quincy Jones, the B-side to "We Are The World." "Our main thrust with Jeremy," Shankman said, "is developing him beyond his reputation which was as an arranger." Lubbock developed as a songwriter and studio whiz, and under the aegis of Shankman/DeBlasio has done many projects outside the field of strictly arranging."



**21 IN CANADA** — RCA/Ariola International of Canada recently signed U.S. based 21 Records for Canadian distribution. Artists on 21 Records include Golden Earring, Roger Glover and Alvin Lee. Pictured here at the signing are (l-r): Lawrence Steinbert, who negotiated the distribution agreement; Freedy Haayen, president of 21 records, and Don Kollar, general manager of RCA/Ariola International of Canada.

## Raphael: Spain's 'Boss' Is Ready To Conquer New Territory In America

By Peter Berk

LOS ANGELES — If you've never heard of Raphael Martos, you're not alone. If you have heard of him, you're hardly alone either, for this 40 year-old singer is actually one of the most popular artists in the world. For Spanish speaking people from his native Spain to the smallest villages of Mexico, Raphael is a musical hero whose songs perfectly capture and convey the unshackled passion so much a part of the Latin artistic spirit. Now, as he celebrates his 25th year as an entertainer, Raphael (who goes strictly by his first name) is reaching out to an even wider audience, and if his recent sold-out concerts in California are any indication, his name will be on the tip of English-speaking tongues also in the very near future.

During his quarter of a century as a musician, Raphael has accumulated an astonishing 200 gold and 16 platinum records, as well as the first-ever 'uranium' record, denoting sales of more than 50 million albums. Between playing concerts (to crowds often exceeding 100,000 in number), he's carved himself a lofty niche in the film world as well, having starred in close to twenty films. He's recorded not only in Spanish, but also in French, Italian, German and Japanese, and now plans to concentrate on English as his second musical language. With all his success, then, it's hardly an exaggeration to call Raphael 'el jefe,' or 'the boss,' for he is truly as much a musical embodiment of his culture as Springsteen is of ours.

Just how does Spanish music differ from American music? According to Raphael, who was interviewed just prior to a concert at L.A.'s Universal Amphitheatre recently, "The main difference is in the lyrics, in the stories. For example, in American songs, usually the words are about love in a general sense. In Spanish songs, the stories are smaller and about more personal subjects."

Working with the compositions of Manuel Alejandro and Jose Luis Perales, Raphael performs material which requires him to expend an unusual amount of physical and emotional energy. Dealing with heartfelt lyrical subjects and maintaining a vigorous, highly intense performing style isn't always easy, the singer commented. "Still, I manage," he quickly



Raphael

added. "Each of us is set up to do certain things, and this is what I do." Asked how he feels his countrymen perceive him, Raphael said, "For the Spanish, Raphael is like an institution, even though I'm only 40. The Spanish people have their house, their car, and their Raphael."

While proud of all facets of his career to date, Raphael unquestionably is most rewarded by performing in front of a live audience. As to how his live performances have changed over the years, he remarked, "I wouldn't speak of any major changes, but rather a continuous evolution which has allowed me to be up on stage and feel as comfortable as I do in my own home."

Now, even after so many years in the center stage limelight, Raphael is more keyed up than ever before. He feels he can "show the American public a new and different kind of music," and is wholly confident about winning over a non-Spanish speaking following. Does altering his listenership mean altering his musical identity, though? "Absolutely not. I don't need to change what I do. Whoever goes to one of my concerts discovers that my voice is only a part of the picture. It's the way I conduct a concert (which features a full orchestra and dancers). I lead the audience to an emotional climax. I think I've already proven myself, and many Americans have already seen me during their travels to other countries. I feel sure the American people will like me. Anyway, I will certainly try my best to make that happen."



**MARSHALL CRENSHAW GOES DOWNTOWN WITH SCREEN GEMS-COLGEMS-EMI** — Warner Bros. Records artist Marshall Crenshaw has signed an exclusive worldwide co-publishing agreement with Screen Gems-Colgems-EMI Music, Inc. Pictured during a recent meeting at Screen Gems' New York offices are (from left) Gerd Muller, Screen Gems vice president of Talent Acquisition; Crenshaw; Screen Gems professional managers Don Paccione and Chuck Rue; Screen Gems vice president of business affairs Jack Rosner; and Richard Sarbin, Marshall Crenshaw's manager.



## Canadian BMA Commences Second Year

By Grant Lawrence

TORONTO — The Black Music Association of Canada Inc. (BMAC) has commenced its second year of operations with a newly elected president and Board of Directors. Daniel Caudeiron follows Trevor Shelton as president, who was responsible for getting BMAC established in an organized manner, a strong initial membership and the effective lobbying of CARAS for the addition of two Black Music Categories at the 1985 Junos. Also held during BMAC's first successful year was "Celebration of Independents" held October 16.

Caudeiron's objectives for the new term included a membership drive to reach a level of 200 participating members and to "establish a higher consciousness among Black Music performers and producers concerning their responsibilities towards the Canadian Music Scene."

Workshops on distribution and marketing will be held during the coming year. And Canadian Black Music Month will be a major promotional event in May of 1986.

BMAC is now operating out of a new office at P.O. Box 236, Station S, Toronto, Ont. M5M 4L7.



GETTING THE CHINESE BEAT — A peasant band in Hubei province is seen performing for villagers.

## Ponty Makes Mark With Brazilian Audience

By Christopher Pickard

RIO DE JANEIRO — With a magnificent display of musical and technical wizardry, France's Jean-Luc Ponty opened his first full Brazilian tour with three SRO shows at Rio de Janeiro's 2400 seat Municipal Theatre.

Ponty, who last performed in Sao Paulo in 1980, has a firm following in Brazil which is reflected by all his albums since "Upon the Wings of Music," in 1975, still being in catalogue: nine for WEA and three for PolyGram.

Ponty's Brazilian visit is part of an extensive world tour to promote his latest album "Fables" which shipped on Sept. 16 in the U.S. "Fables," which was performed in its entirety in Rio, shows Ponty's continuing interest in the use of synthesizers and computers, a path which he first started to exploit on "Individual Choice" in 1983.

Before his Rio shows, Ponty told *Cash Box* that he felt the sound of his new band, made up of Americans Scott Anderson (guitar) and Edward Amory (drums), Canadian Gary Willes (bass), and Brazilian Walter Afanasieff (keyboards and synthesizers), was better than on his previous visit to Brazil, as was the level of musicianship.

Ponty noted that since his first visit to Brazil in 1980 he had released four albums, undertaken five major tours and performed at Midem in 1983 and, in the same year, played as a guest with the Montreal Symphony Orchestra.

"I had a great time five years ago in Sao Paulo," added Ponty, "and I have very happy memories of a warm audience. Brazilians seem to understand the rhythm aspect of my music. I can feel this when I play."

Asked by *Cash Box* to reveal his future plans Ponty teased with a smile: "I don't plan any further than the good dinner I intend to have tonight. I think that is probably the French side of me coming to the surface." On a more serious note,

Ponty revealed a number of album projects which are in the pipeline, as well as a one hour special for cable TV which will also be marketed as a video. In Sept. 1986, Ponty has been invited by a small classical group in Pittsburgh, who will be marking their tenth anniversary, to write and perform a piece with them.

## Argentina

BUENOS AIRES — Cuban chanter Pablo Milanes will be visiting Buenos Aires in a couple of weeks, with appearances scheduled at the Luna Park and several cities in the interior of the country. Local chanteuse Teresa Parodi will be appearing as guest artist and PolyGram is promoting his recordings. Pop melodic star Sergio Denis will unveil his latest LP, "Afectos."

The new album by Miguel Gallardo appears as one of the strongest items available for the Year End campaign to be held by RCA in the near future. Gallardo's previous effort sold very well after a promotion schedule that took nearly a year, and his name is already well established in the market. The diskery is also working hard on the new Camilo Sesto album, under the Ariola banner, and the latest waxing by Valeria Lynch, who is appearing at the Tokyo Song Festival now.

PolyGram's Victor Heredia is touring the southern and western provinces of the country with his new show, "Coraje," which is the title of his latest album. Heredia will be launched in Brazil, Spain and other Latin countries, with a special TV program in Madrid to be taped early in 1986. Another strong artist in the PolyGram cast is Horacio Guarany: the second volume of his live recording at the Luna Park Stadium last year is being launched next week.

CBS also has an international launching with an LP cut in Italy (but produced

## Musical Instrument Boom In China

By Wang Bo

BEIJING — On the list of commodities in great demand in China today are not only colour TV sets and refrigerators but also pianos, accordions and other musical instruments.

A survey carried out in Beijing, Guangzhou, Shanghai and Tianjin shows that musical instrument sales in the four cities increased 47 percent in the first half of this year, as compared with the same period last year. The Beijing Piano Factory plans to turn out 4,800 pianos this year, but orders for more than 10,000 have been placed.

The musical instrument market in China might be taken as a barometer of the country's political climate. During the "cultural revolution" (1966-1976) when China was thrown into a destructive political turmoil, music was regarded as a "tool of class struggle," and anyone who regarded music as a mere hobby was often criticized for "bourgeois sentimentality." In those years you couldn't give away expensive Western musical instruments such as pianos. By contrast, gongs

and drums — necessities in parades and propaganda campaigns, sold extremely well.

With the end of the turmoil after 1978, the musical instrument market became brisker. The economic reforms in the country since 1979 have brought more cash to Chinese families and more people are beginning to seek, besides material luxuries, cultural and artistic enjoyment in their spare time.

In the past, Chinese families could rarely afford such luxuries as musical instruments, which were mostly bought by cultural organizations or schools. But over 80 percent of the 260 pianos sold in Beijing between January and June this year were bought by individual households.

Though a piano costs about 2,000 yuan (roughly 700 U.S. dollars), about 20 times the average monthly wage of a Chinese urban citizen, ambitious parents do not hesitate to make an "intelligence investment," as it is fashionably termed in China, for their children. At the end of last year Chinese television reported that a woman peasant on the outskirts of Beijing bought a piano after becoming prosperous because of the rural reforms.

Cheaper in price and relatively easy to master, the accordion is also attracting more and more youngsters with its rich timbre and sonorous tones. "We can easily sell all the stock we can get," said Li Guanglun, manager of Hongsheng Musical Instrument Shop in Beijing.

Pop music and ballroom dancing are also promoting the sales of expensive brass and wind instruments, which only professional troupes cared to buy in the past. Individual buyers are quite common for saxophones, trombones, drums and other instruments often used in ballroom and bar orchestras. On Chongming Island near Shanghai there are over 100 peasant amateur bands. But traditional Chinese musical instruments such as stringed fiddles and plucked lutes are still popular in rural areas.

locally) by duet Pimpinela which will be released in most Latin American markets simultaneously. The artists have been touring heavily in the Caribbean, Venezuela, Colombia and Mexico during 1985, with short visits to Argentina to keep the spirits alive here. Platinum Record advanced sales are expected in the local market.

EMI commercial director Alberto Caldeiro feels very happy with the success of the new Dyango LP, "Por amor al arte" and expects it will equal or even surpass the sales of the previous LP by this Spanish artist, which was released in April, 1984 and has exceeded the 200,000 mark recently. Dyango is already a household name in this market and his product enjoys steady sales during long periods.

Miguel Smirnoff

## INTERNATIONAL BESTSELLERS

### Italy

- TOP TEN 45s**
- 1 Into The Groove — Madonna — WEA/Sire
  - 2 Part Time Lover — Stevie Wonder — Ricordi/Motown
  - 3 Live Is Life — Opus — CGD
  - 4 L'Estate Sta Finendo — Rigueira — CGD
  - 5 If You Love Somebody, Set Them Free — Sting — PolyGram/A&M
  - 6 Maria Magdalena — Sandra — Virgin
  - 7 Money's Too Tight — Simply Red — WEA
  - 8 Midnight Radio — Taffy — CBS
  - 9 We Don't Need Another Hero — Tina Turner — EMI/Capitol
  - 10 Dancing In The Street — D. Bowie & M. Jagger — CBS

- TOP TEN LPs**
- 1 Like A Virgin — Madonna — WEA/Sire
  - 2 La Vita E; Adesso — Claudio Baglioni — CBS
  - 3 Scacchi E Tarocchi — Francesco De Gregori — RCA
  - 4 The Dream Of The Blue Turtles — Sting — PolyGram/A&M
  - 5 Cosa Succede In Citta — Vasco Rossi — Carosello
  - 6 In Square Circle — Stevie Wonder — Ricordi/Motown
  - 7 Le Canzoni D'Amore Di Vasco Rossi — Vasco Rossi — Targa
  - 8 Asia Non Asia — ooh — CGD
  - 9 Born In The U.S.A. — Bruce Springsteen — CBS
  - 10 Bei Templ — Roberto Vecchioni — CGD

—Musica E Dischi

### Japan

- TOP TEN 45s**
- 1 Solitude — Akina Nakamori — Warner Pioneer
  - 2 Koylni Ochite — Akiko Kobayashi — Fan House
  - 3 Mou Aenaykamo Shirenay — Momoko Kikuchi — Vap
  - 4 Rain Dance Ga Kikoeru — Koji Yoshikawa — SMS
  - 5 Aoyi Hitomi No Elice — Anzenchitay — Kitty
  - 6 Heart Of Rainbow — Checkers — Canyon
  - 7 Ame No Nishizabzu — Tunnels — Victor
  - 8 Revender Lips — Nahoko Kawayi — Nipon Columbia
  - 9 Melody — Southern All Stars — Victor
  - 10 Namaylkl — Miho Nakayama — King

- TOP TEN LPs**
- 1 Kamakura — Southern All Stars — Victor
  - 2 Kick-Off — Onyanko Club — Canyon
  - 3 Tropic Of Capricorn — Momoko Kikuchi — Vap
  - 4 Mellow Lips — Mariko Takahashi — Victor
  - 5 Greatest Hits Volume I & II — Billy Joel — CBS Sony
  - 6 Malnichili — Checkers — Checkers Canyon
  - 7 Esperanto — Ryuyichi Sakamoto — Middy
  - 8 Spirits — Hound Dog — CBS Sony
  - 9 Complete — Junyichi Inagaki — Toshiba EMI
  - 10 D404ME — Akina Nakamori — Warner Pioneer

—Cash Box Of Japan

### United Kingdom

- TOP TEN 45s**
- 1 Take On Me — A-Ha — Warner Bros.
  - 2 The Power Of Love — Jennifer Rush — CBS
  - 3 Trapped — Colonel Abrams — MCA
  - 4 Theme From Miami Vice — Jan Hammer — MCA
  - 5 Gambler — Madonna — Sire
  - 6 Nikita — Elton John — Rocket
  - 7 St. Elmo's Fire — John Parr — London
  - 8 Alive And Kicking — Simple Minds — Virgin
  - 9 Slave To Rhythm — Grace Jones — Island
  - 10 Election Day — Arcadia — Parlophone

- TOP TEN LPs**
- 1 Hounds Of Love — Kate Bush — EMI
  - 2 Out Now 2 — Various — Chrysalis/MCA
  - 3 Live After Death — Iron Maiden — EMI
  - 4 Love — The Cult — Beggars Banquet
  - 5 Like A Virgin — Madonna — Sire
  - 6 The Gift — Midge Ure — Chrysalis
  - 7 The Singles 81-85 — Depeche Mode — Mute
  - 8 Brothers In Arms — Dire Straits — Vertigo
  - 9 The Love Songs — George Benson — K-Tel
  - 10 Vital Idol — Billy Idol — Chrysalis

—Melody Maker

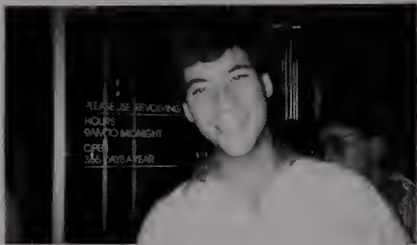


## Street Level

### A Customer Survey

By Jude Lyons

**Location:** Tower Records  
Fourth And Broadway, N.Y.C.  
**Day:** Saturday, October 19  
**Time:** 5:30 PM



**Name:** David Powers  
**Age:** 23  
**Number of Purchases Per Month:** Two every other week  
**Titles Purchased:** "Rebel Yell," Billy Idol; "Stella," Yello  
**Configuration:** Albums  
**Comments:** "I purchased these because he's not as popular as he used to be. I don't like things that are too common."

**Name:** John Sirabella  
**Age:** 22  
**Number of Purchases Per Month:** 10 to 15  
**Titles Purchased:** "Back In Black," "If You Want Blood," AC/DC  
**Configuration:** Cassettes  
**Comments:** "I still like them even though they're not on the radio so much any more."



**Name:** Jack Tokuda  
**Age:** 22  
**Number of Purchases Per Month:** 15  
**Titles Purchased:** "Star Tracks," Theme from movies  
**Configuration:** Compact Disc  
**Comments:** "I read a review of it in digital audio, I have not heard it yet."



**Name:** Arish Fyzee  
**Age:** 26  
**Number of Purchases Per Month:** Two  
**Titles Purchased:** Michael Smith  
**Configuration:** Album  
**Comments:** "He is a reggae artist that I like very much and his producer is a friend of mine."



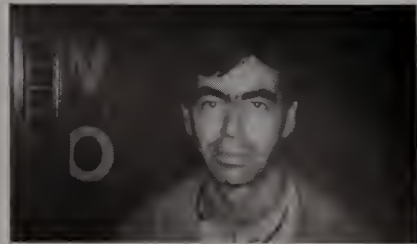
**Name:** Anthony Eatman  
**Age:** 23  
**Number of Purchases Per Month:** Five  
**Titles Purchased:** "Single Life," Cameo  
**Configuration:** Album  
**Comments:** "I like the songs. I hear them all the time on WRKS, WBLS and Z100."



**Name:** Rahna Rizzuto  
**Age:** 22  
**Number of Purchases Per Month:** None  
**Titles Purchased:** "Around The World In A Day," Prince; "Little Creatures," Talking Heads; "Empire Burlesque," Bob Dylan  
**Configuration:** Albums  
**Comments:** "I got a gift certificate so I needed to spend it. I never buy records any more. I go to the library and tape them."



**Name:** Jean Lepage  
**Age:** 35  
**Number of Purchases Per Month:** Four or Five  
**Titles Purchased:** "Crossing," Oregon  
**Configuration:** Albums  
**Comments:** "I usually buy used records. This is a very unusual thing for me to buy, but I wanted it."



**Name:** Henry Williams  
**Age:** 22  
**Number of Purchases Per Month:** 10 to 15  
**Titles Purchased:** Arcadia (Single); Siouxsie And The Banshees; Kane Gang, Simple Minds  
**Configuration:** Cassettes  
**Comments:** "I just wanted the music. I heard them on WLIR."



**ADVENTURES IN THE PALACE** — After concluding a successful show at Hollywood's Palace, members of Chrysalis' the Adventures relax backstage with company executives. Pictured (l-r): Ron Fair, director of A&R, west coast, Chrysalis; Jack Craig, president, Chrysalis; Tony Ayre, Adventures; Spud Murphy, Adventures; Chris Wright, chairman, Chrysalis Group PLC; Terry Sharpe, Adventures; Jeff Aldrich, executive vice president, Chrysalis; Paul Crowder, Adventures; Jonathan Whitehead, Adventures; and Pat Gribben, Adventures. **Kneeling in front:** Eileen Gribben (with her daughter), Adventures.

## Benefit Single

(Continued from page 29)

Elton John to also provide vocals. "These are four giant talents," commented Bacharach. "When we made the video version of the song, it was such an extraordinary feeling with (Warwick, Wonder, Knight and John) in the same room. There was so much love, and it was such an emotionally charged situation. It was one of the best experiences I've ever been through."

Bacharach also mentioned the likelihood of an AIDS Project Los Angeles-sponsored concert at Hollywood Park next spring. A similar concert, called Aid For AIDS, has been scheduled to take place in L.A.'s Coliseum next March 22. Among the performers already slated for that event are Chicago, the Gap Band, Smokey Robinson and Stevie Nicks. All funds raised at the March 22 concert will go to the International AIDS Foundation.

## Venture Booking

(Continued from page 29)

use for my next bands' employ." Stating that a typical band on his roster which ranges from the more well known club groups like the Lyres, Love Tractor, Beat Rodeo and Johnathan Richman and the Modern Lovers to fledgling acts such as Fetchin Bones and the True Believers can draw about 20 "automatic dates, maybe more," through Venture, groups such as the Replacements could play up to 85 clubs nationally if they chose. "A lot of our bands are on the upper level of the club circuit, and bands like the Replacements are about to move into smaller arenas."

Booking an average of 250 shows monthly for various bands around the country, Venture is working a segment of the market which is theirs alone. Anna

Statman, five year veteran at Slash Records and now the label's A&R manager, commented, "Frank and the people at Venture are very committed to their bands, and they are improving and becoming more and more professional all the time. Because there is no one else doing what they are doing, they are very helpful to a lot of bands."

With colleges now in session, another source of income is available to make national tours more economically feasible. "There seem to be more noontime shows and record store gigs that are available now which really help pay the freight. A \$500 Wednesday afternoon show at UCLA still allows the band to perform that night, and it makes the whole thing go smoother financially."

## Inti-Illimani

(Continued from page 29)

in support of "Imagination" and is currently on tour in England (which includes a Royal Albert Hall date) and West Germany. In the first of the year, they will be playing in Mendoza, Argentina, a town near the border with Chile. This is one of several times they get to play to their homeland in similar border concerts. "The most beautiful experience is to find our real public — we love every public, every people in the world — but sincerely, to meet the Chilean people who come here from Chile is the best for Inti-Illimani," enthused Duran.

"We work for peace everywhere. We don't want poor people in the world or misery in our country. We work for justice. We work for democracy. Yes, this is our original ideal," stated Duran. "We try to do that. To open windows and open hearts," he added. It would also be a mistake to black list Inti-Illimani as peace

activists, not to be taken seriously as musicians. Admittedly, they are peace activists. But they are so much more. They are that rare combination of professionalism, spirit and imagination. They are possessed by the belief that music can change lives. And who can argue that music doesn't have this power? Certainly the military government of Chile, which has outlawed their music, knows the power of music to change lives. For Inti-Illimani, it is the power of "Imagination."

## Spanish Kitchen

(Continued from page 12)

*Legends Of The Spanish Kitchen* also stars Hank Garrett, Rosanna DeSoto, Oingo Boingo's John Avila, Phill Hartman Maryedith Burrell and Bunny Summers.



## CLASSIFIED AD RATE 35 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted \$10.00. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE—\$203 Classified Advertisers (Outside USA add \$78 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your classified each week if you so desire. All words over 40 will be billed at the rate of 35¢ per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6363 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

## Classified Ads Close TUESDAY

### COIN MACHINES

FOR SALE: KUNG FU MASTER (LIKE NEW) \$1645, COMMANDO (LIKE NEW) \$1595, CHENENNE \$1445, CROSSBOW \$975, SUPER BASKETBALL (PERFECT) \$895, YIE AR KUNG FU (CONVERTED) \$895, DEMOLITION DERBY 4PL \$1995, DEMOLITION DERBY 2PL (LIKE NEW) \$1595, VS EXCITEBIKE UNI \$1325, VS HOGAN'S ALLEY UNI (OR DUCK HUNT) \$1395, VS UNI SYSTEM \$1295, NINJA \$1495, CHICAGO CUBS \$1095, BOUNTY HUNTER \$1295, LADY SHARP-SHOOTER \$795, SORCERER \$1395, Call or write NEW ORLEANS NOVELTY CO., 3030 No. Arnouff Road, Metairie, LA 70002. Tele: (504) 888-3500.

FOR SALE — Blue Chip Stock Market Wall Street tickertapes, Hi-Flayers, Dixielands & uprights. We also carry a complete line of Bingo & Upright parts. Antique slots for legal areas. Call Wassick Dist., Morgantown, West Virginia (304) 292-3791.

FOR SALE — Hi-Lo Pokers, Winnercircles, Electronic Slots Bally Lucky (Export), Bally Bingos, Electronic Bingos, Lucky Cranes, will exchange for — Quarter Horses, used AMI Rockolas, Wurlitzer and Seeburg — Call MONTIVIDEO, 1428 N. Broad St., Hillside, NJ 07205 — Tel. (201) 926-0700.

MATA HARI-\$695; Eval Knivel-\$495; Strikes & Spares-\$595; Airborne Avenger-\$295; Atarians-\$225; Dolly Par-ton, Getaway-\$395; Thunderbolt-\$395; Nugent-\$695; Hot Tip-\$495; Wheels II-\$395; Sheets-\$295; Racer-\$295; M-4-\$495; Anti Aircraft \$295; MICKEY ANDERSON, INC. P. O. BOX 6369 ERIE, PA 16512 PHONE (814) 452-3207

DYNAMO POOL TABLES 4x8-\$1,000 each 1/3 deposit & balance C.O.D. I want to buy 22 Crownline Cig Machines in good condition. Henry Adams Amusement Co 114 South 1st. P. O. Box 3644, Temple, TX 76501

WANTED: Miss Pac Man Cocktails, Whac-a-mole, Skeeball, Lucky Craine. For Sale: Shopped Regular Pac Man \$395, Miss Pac Man \$800, Frogger \$295. Call Mike or Phil (717) 848-1846.

Payphones \$65 as extensions. Add kit to require coins \$98. Requiring coins with free 911, timed calls or not, genuinely FCC registered \$295 one (\$235 quantity). Expecting soon long-distance touch-call under \$400. Since '82 custom circuit board manufacturers for other payphone makers. Call 608-582-4124.

LUCKY DISTRIBUTING COMPANY. Distributors for: I.G.T. Credit Plays - Rock-Ola Phonographs - Irving Kaye Pool Tables. (If It Takes Coins We Got It). 2179 Nolensville Rd., Nashville, TN 37211. (615) 242-3621. Steve Shacklett, owner.

### SERVICES

ACE LOCKS KEYS ALIKE: Send locks and the key you want them mastered to: \$1.50 each, 10% D/C in lots of 100 or more, DANDEL LOCK SERVICE, 61 Rockaway Ave., Valley Stream, N.Y. 11580. (516) 825-6216. Our 49th year in vending

SONGWRITERS! Program your subconscious mind to write "Hit Songs" FAST with the all new totally non-hypnotic "SUBLIMINAL SONGWRITER'S SUCCESS TAPE." Send \$12.00 to: EXPRESSION MUSIC GROUP, 2554 Lincoln Blvd., Suite #398, Marina del Rey, CA. 90292.

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JUKEBOX OPERATORS — We will buy your used 45's — John M. Aylesworth & Co., 9701 Central Ave., Garden Grove, Calif. 92644 (714) 537-5939.

FOR EXPORT: All labels of phonographic records, cartridges, cassettes. Also excellently priced selections of close-outs. Nearly 40 years of personalized service to importers world over. Wholesale only DARO EXPORTS, LTD. 1468 Coney Island Avenue, Brooklyn, NY 11230 Cable: EXPODARO, NEW YORK.

FREE CATALOG: New York's largest and most complete one-stop specializing in Oldies But Goodies - retail and chains only. Write to: Paramount Records Inc., Dept CB, 81 Sheer Plaza, Plainville, N.Y. 11803

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### MERCHANDISE

INDEPENDENT RECORD STORES. Our products are geared to your needs. Record sleeves (inner and outer), rock jewelry, pins, stickers and cut outs. You name it, we got it. SQUARE DEAL RECORDS, Box 1002, Dept. CB, San Luis Obispo, CA 93406.

## Senator Mathias On Taping

(Continued from page 7)

sought is simply equity and this advertising campaign is aimed at protecting the profits of one sector. I think the public is perfectly capable of coming to that judgement and I think they will."

The home taping issue has evolved into a crusade for the three term Republican from Maryland. Mathias recently announced he will not be seeking a fourth term and both he and the music industry would love to see a home taping law enacted before his current term ends.

The Mathias bill has added importance when viewed in relation to House bill, HR 2911. That bill, introduced June 27 by representative Bruce Morrison, is slightly different than the senate version but

Mathias is confident that a compromise could be reached if the legislation made it to a joint conference. HR 2911 supporters are looking for success on the Senate bill to speed up support for the House legislation.

The one thorn in the side of the music industry that is being sidestepped by proponents of home taping legislation is the effect the recent uproar about record lyrics and ratings will have on the fate of any home taping bill. "There can be some influence by one subject over another," remarked Mathias. "But I think that by the time it goes through the hearing process, the timing will not be a factor one way or the other."

## CBS Report On Cassettes (Continued from page 7)

made great strides in quality and performance, and this report enabled us to pick up the consumer perception of the marketplace by a different handle," he says. "The standard that we set for cassette quality is not stationary and will be affected by this report," Nimiroski added. Sound quality is not the reason for the LP's primacy in the marketplace, says Greenberg, citing packaging as its chief asset. Dr. Sydney Furst, who moderated the Focus group and developed the report, said that consumers "positively raved about cassette quality."

Smith says that the current willingness of the industry to rethink cassette packaging is largely a result of innovations developed in marketing Compact Discs.

"We had been talking for 10 years about cassette packaging and frankly we had never gotten anywhere and it had become a dead issue about two years ago," says Smith. "But the emergence of CD packaging and alternatives has opened the window to tape packaging. Because of that success there's an opportunity window that may not occur again and so we had better take advantage of it. If there is ever going to be a time to put tape packaging through, this is it," he says. Smith presented the report's findings at a joint NARM dinner of 'one stop' and 'rack jobbers' which was also attended by video manufacturers. He said the Focus study represents "the point of view of the industry."

## Behind The Bullets (Continued from page 7)

Minneapolis; The Record Theatre, Cincinnati; Tower Records, Fresno, Los Angeles, San Diego, and Campbell; Musical Sales, Baltimore; Peaches, Cincinnati; Turtles Records, Atlanta; Oz Records, Atlanta; Mainstream Records, Milwaukee; Believe In Music, Wyoming, MI; Gary's, Virginia; Peaches Records, Kansas City; and Lieberman, Georgia. It is also Top 20 at J & R, New York and Tower Records, San Francisco.

Jan Hammer's single, "Miami Vice Theme" jumps from #2 to #1 bullet this week. The radio is particularly strong

on this single. The single is #1 on the following playlists (if it was other than number one last week, this week's jump is listed): Z106; WKRZ; WHTT; WCAU; WPRO (2-1); 92X; WGCL (2-1); KQKQ (2-1); ZZ99; WLS-AM-FM; WBBM; KHTR; Z93; Q94 (3-1); KJYO; Z98; K98 (4-1); WDCG; KOFM (3-1); KKBQ; WWKX; Q105; WKXX; KMJK; KRQ; KLUC; KKKX and KITS.

"You Belong To The City" by Glenn Frey completes the blanket on the top of the charts by Miami Vice. It jumps from #8 to #6 bullet this week on the strength of solid radio.

## U.S. Senate Hearing

(Continued from page 7)

ed by each company to an accounting firm that only reports aggregates), Metzbaum retorted, "I tell you very candidly that your case is weak unless facts with names can be supplied to back up industry claims that it is losing money."

The congressional hearing may be the first move in a drive to get legislation enacted that would impose a 5% royalty fee on recording equipment (25% for dual recording devices), and a 1-cent-a-minute fee for blank tape. The hearing record is being kept open for 30 days; then the subcommittee must recommend action to the full Judiciary Committee which in turn must make a recommendation to the full Senate. Still uncertain is the position of the House, where H.R. 2911, sponsored by Rep. Bruce A. Morrison (D-Conn.), is pending. House Copyright Subcommittee chairman Robert W. Kastenmeier (D-Wis.) reportedly is inclined to await action on the Senate side before moving on the House version. Also participating in the Senate hearing were Senators Dennis DeConcini (D-Ariz.) and Patrick J. Leahy (D-Vt.).

Gortikov emphasized the soft economy of the music industry due to home taping and showed advertising displays by recorder manufacturers (mostly Japanese) that result, he said, in "equipment and tape makers [selling] their products by encouraging others to help themselves to our products." Impact, he added, means "less new music, less experimentation, less choice, less music to tape..." Dr. Alan Greenspan, New York economist, asserted that two-fifths of all home taping in 1984 was in lieu of the purchase of

prerecorded records or tapes, calculating that industry loss from home taping was \$1.5 billion. He also stated that the profit margins of record companies in that year continued "subdued, far below what they were prior to the acceleration of home taping in the late 1970s," and that employment in the music industry had fallen from a high of 29,000 workers in the 1970s to 19,000 in 1984. Even if a royalty fee was imposed, Greenspan noted, it would only bring in \$200 million — "far short of the sum that should be compensable to copyright owners and creators." Also testifying in favor of the legislation was George David Weiss, president of the Songwriters Guild of America.

Recording equipment and tape manufacturers, retailers and consumer representatives opposed the legislation, maintaining that the music industry loss figures are unsupported and that consumers would be burdened with the extra costs. Charles Ferris, a Washington lawyer who heads the anti-royalty fee contingent, contended that home taping always has been legal, has not resulted in losses to the music industry and that, in fact, home tapers are the biggest customers of prerecorded music and thus are "the music industry's best friends." The recording industry reached new profit highs in 1984, he said, and expects 1985 to be even better. "It's a myth," Ferris said, "that home taping affects the recording industry." Ferris was backed by Jack C. Battaglia, Memtek Products (Tandy Corp.); Len Feldman, audio consultant; Carol Tucker Foreman, Washington consumer consultant, and J. Scott Graves, Vermont electronics dealer.

## Joe Battaglia On Gospel (Continued from page 35)

influx of radio professionals into the management and programming end of gospel radio and the maturing of gospel music and the recording industries have done much to bring gospel radio into the mainstream.

Gospel radio offers an exciting new approach to broadcasting with an audience that has been untapped for years. It offers great identification and loyalty, a burgeoning music field and wholesome and inspirational programming. Since the

consumption patterns of its listeners can be shown to closely parallel or, in many cases, exceed the national averages, there is reason to believe that gospel radio offers a fresh, creative approach to an audience segment bombarded by media sameness. As religious radio grows, it will purge itself of many things from the past that have hindered its growth. When that happens, its unique and timely message — both spoken and sung — will be accessible to the millions who are waiting.



## AROUND THE ROUTE

By Camille Compasio

By the time this column makes print AMOA Expo '85 will be history. As we went to press the show was just getting started at the Hyatt Regency Chicago so it was much too soon to get any kind of a handle on attendance. Our post-show issue will feature full convention coverage. However, if the attitude of the exhibitors and the many seasoned showgoers we spoke with is any indication, this year's event will be a good one — maybe not in terms of big numbers but, more importantly at this point, in terms of what this convention will accomplish toward relieving the recession and breathing some new life into the industry.

Moving day. Data East USA Inc. began relocating to their new facilities on October 26. They will be moving from Santa Clara to San Jose, California. The new address is 470 Needles Drive, San Jose, CA 95112. The new phone number is 408-286-7074.

Mark your calendars. IMA '86, the seventh annual International Trade Fair for Amusement and Vending Machines will be held during the period of January 23-25 at the Fairgrounds in Frankfurt, Germany. For info on exhibiting or attending contact Heckmann GmbH,

(continued on page 42)

## How Advanced Is The Pin Revival?

By Jay Carter

*Cash Box wanted to go directly to the street and explore whether pinball machines are indeed back and what the feeling was regarding the latest video games and other arcade equipment. Interestingly, the only way we could get our three operators to fully open up about business conditions was to agree, up front, that we wouldn't use their real names. One of our interviewees is the owner of an inner city location, another is the owner of a typical suburban operation and the third is a major operator with more than a dozen locations. For our purposes here, we'll call them Fred, Harry and Bob.*

**CASH BOX:** The critical issue today is whether business has stabilized or even shown signs of improving. How do the three of you feel about a potential turnaround?

**FRED:** I've been in the business for more than 30 years and what goes around comes around; pure and simple. You just have to be smart, which means buying equipment that's going to maximize your investment. I haven't been burned too often and it's only because I'm willing to wait on a given game before I jump in and throw away my money.

**HARRY:** Fred may be able to get away with a wait-and-see approach to his location, but I can't afford to not keep up with my competition. My players let me know if the place down the road has gotten in a new machine. And, often, in

order to not lose traffic, I'm forced to take the gamble and hope that it pays off. There are just so many players around these days and I can't afford to lose those dollars to my competition, although I'm not suggesting that I buy everything that comes down the pike.

**BOB:** Look, I've been in the business long enough to realize that it's nothing more than moving things around. Admittedly, I have the locations to shuffle equipment back and forth, so that I can keep a game fresher, longer before earnings start to taper off. But times have changed. You can't just put a piece on the floor and know that the players will flock to it. Those days are gone and the players that are around now are much more picky in terms of what they like and what they'll stay with.

**CASH BOX:** But that's the point. Some of the newest games look to be pretty good, but it doesn't take that many visits to game rooms and arcades to recognize that it's older games which are getting the floor space. Especially in terms of pinball machines.

**BOB:** Listen, why should I drop \$1,500 or more for a new piece that might only bring in \$150-\$200 a week, when I can get a couple of older models for half the price and still do the same level of volume. I have to look out for me. The manufacturers haven't and neither have the distributors. I've always been on my own and maybe now is a payback time for the lunacy that prevailed for too long. The

(continued on page 42)

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Industry News.....42

COIN



# THE JUKEBOX PROGRAMMER

\*indicates new entry

November 9, 1985

## POP

- 1 "MIAMI VICE" THEME  
JAN HAMMER (MCA 52666)
- 2 HEAD OVER HEELS  
TEARS FOR FEARS (Mercury 880 899-7)
- 3 YOU BELONG TO THE CITY  
GLENN FREY (MCA 52651)
- 4 WE BUILT THIS CITY  
STARSHIP (Grunt/RCA FB-14170)
- 5 PART-TIME LOVER  
STEVIE WONDER (Tamla/Motown 1808TF)
- 6 BROKEN WINGS  
MR. MISTER (RCA PB-14136)
- 7 NEVER  
HEART (Capitol B-5512)
- 8 TAKE ON ME  
A-HA (Warner Bros. 7-29011)
- 9 SEPARATE LIVES (LOVE THEM FROM WHITE NIGHTS)  
PHIL COLLINS AND MARILYN MARTIN (Atlantic 7-89498)
- 10 SLEEPING BAG  
ZZ TOP (Warner Bros. 7-28884)
- 11 SAVING ALL MY LOVE FOR YOU  
WHITNEY HOUSTON (Arista AS1-9381)
- 12 I'M GONNA TEAR YOUR PLAYHOUSE DOWN  
PAUL YOUNG (Columbia 36-05577)
- 13 YOU ARE MY LADY  
FREDDIE JACKSON (Capitol B-5495)
- 14 LAY YOUR HANDS ON ME  
THOMPSON TWINS (Arista AS1-9396)
- 15 MONEY FOR NOTHING  
DIRE STRAITS (Warner Bros. 7-28950)
- 16 BE NEAR ME  
ABC (Mercury/PolyGram 880 626-7)
- 17 LOVIN' EVERY MINUTE OF IT  
LOVERBOY (Columbia 38-05569)
- 18 WHO'S ZOOMIN' WHO  
ARETHA FRANKLIN (Arista AS1-9410)
- 19 ONE OF THE LIVING  
TINA TURNER (Capitol B-5518)
- 20 ALIVE & KICKING  
SIMPLE MINDS (A&M/Virgin AM-2738)
- 21 AND WE DANCED  
HOOTERS (Columbia 38-05568)
- 22 ELECTION DAY  
ARCADIA (Capitol B-5501)
- 23 PERFECT WAY  
SCRITTI POLITTI (Warner Bros. 7-28949)
- 24 SISTERS ARE DOIN' IT FOR THEMSELVES  
EURYTHMICS AND ARETHA FRANKLIN (RCA PB-14214)
- 25 SMALL TOWN  
JOHN COUGAR MELLENCAMP (Riva/PolyGram 884 202-7)
- 26 TONIGHT SHE COMES  
THE CARS (Elektra 7-69589)
- 27 WALK OF LIFE  
DIRE STRAITS (Warner Bros. 7-28878)
- 28 ONE NIGHT LOVE AFFAIR  
BRYAN ADAMS (A&M AM-2770)
- 29 LOVE THEME FROM ST. ELMO'S FIRE  
DAVID FOSTER (Atlantic 7-89528)
- 30 SO IN LOVE  
ORCHESTRAL MANOEUVRES IN THE DARK (A&M/Virgin AM-2746)

## COUNTRY

- 1 CAN'T KEEP A GOOD MAN DOWN  
ALABAMA (RCA PB-14156)
- 2 I'LL NEVER STOP LOVING YOU  
GARY MORRIS (Warner Bros. 7-28947)
- 3 SOME FOOLS NEVER LEARN  
STEVE WARINER (MCA 52644)
- 4 TOO MUCH ON MY HEART  
THE STATLER BROTHERS (Mercury 884 016-7)
- 5 TOUCH A HAND, MAKE A FRIEND  
THE OAK RIDGE BOYS (MCA 52646)
- 6 HANG ON TO YOUR HEART  
EXILE (Epic 34-05580)
- 7 ANGEL IN YOUR ARMS  
BARBARA MANDRELL (MCA 52645)
- 8 I DON'T MIND THE THORNS (IF YOU'RE THE ROSE)  
LEE GREENWOOD (MCA 52656)
- 9 I WANNA SAY YES  
LOUISE MANDRELL (RCA PB-14151)
- 10 THIS AIN'T DALLAS  
HANK WILLIAMS, JR. (Warner Bros./Curb 7-28912)
- 11 WHO'S GONNA FILL THEIR SHOES  
GEORGE JONES (Epic 34-05439)
- 12 LIE TO YOU FOR YOUR LOVE  
THE BELLAMY BROTHERS (MCA/Curb MCA-52668)
- 13 TWO OLD CATS LIKE US  
RAY CHARLES (with HANK WILLIAMS, JR.) (Columbia 38-05575)
- 14 A LONG AND LASTING LOVE  
CRYSTAL GAYLE (Warner Bros. 7-28963)
- 15 NOBODY FALLS LIKE A FOOL  
EARL THOMAS CONLEY (RCA PB-14172)
- 16 YOU MAKE ME FEEL LIKE A MAN  
RICKY SKAGGS (Epic 34-05585)
- 17 I WANNA HEAR IT FROM YOU  
EDDY RAVEN (RCA PB-14164)
- 18 THE CHAIR  
GEORGE STRAIT (MCA 52667)
- 19 DONCHA  
T.G. SHEPPARD (Columbia 38-05591)
- 20 DESPERADOS WAITING FOR A TRAIN  
JENNINGS, NELSON, CASH, KRISTOFFERSON (Columbia 38-05594)
- 21 SOMEBODY ELSE'S FIRE  
JANIE FRICKE (Columbia 38-05617)
- 22 STAND UP  
MEL McDANIEL (Capitol B-5513)
- 23 YOU'VE GOT SOMETHING ON YOUR MIND  
MICKY GILLEY (Epic 34-05460)
- 24 ME AND PAUL  
WILLIE NELSON (Columbia 38-05597)
- 25 HAVE MERCY  
THE JUDDS (RCA/Curb PB-14193)
- 26 BREAK AWAY  
GAIL DAVIES (RCA PB-14184)
- 27 BETTY'S BEIN' BAD  
SAWYER BROWN (Capitol/Curb B-5517)
- 28 IN ANOTHER MINUTE  
JIM GLASER (MCA/Neblevision MCA-52672)
- 29 MORNING DESIRE  
KENNY ROGERS (RCA PB-14194)
- 30 A WORLD WITHOUT LOVE  
EDDIE RABBITT (RCA PB-14192)

## BLACK CONTEMPORARY

- 1 THE OAK TREE  
MORRIS DAY (Warner Bros. 7-28899)
- 2 PART-TIME LOVER  
STEVIE WONDER (Tamla/Motown 1808TF)
- 3 WHO'S ZOOMIN' WHO  
ARETHA FRANKLIN (Arista AS1-9410)
- 4 CARAVAN OF LOVE  
ISLEY, JASPER, ISLEY (CBS ASS. ZS4 05611)
- 5 YOU ARE MY LADY  
FREDDIE JACKSON (Capitol B 5495)
- 6 EVERYBODY DANCE  
TA MARA AND THE SEEN (A&M AM 2768)
- 7 YOU WEAR IT WELL  
EL DeBARGE with DeBARGE (Gordy/Motown 1804GF)
- 8 I WISH HE DIDN'T TRUST ME SO MUCH  
BOBBY WOMACK (MCA 52624)
- 9 SILVER SHADOW  
ATLANTIC STARR (A&M AM 2766)
- 10 WAIT FOR LOVE  
LUTHER VANDROSS (Epic 34-05610)
- 11 I'LL BE GOOD  
RENE & ANGELA (Mercury/PolyGram 884 009-7)
- 12 EATEN ALIVE  
DIANA ROSS (RCA PB-14181)
- 13 "MIAMI VICE" THEME  
JAN HAMMER (MCA 52666)
- 14 (KRUSH GROOVE) CAN'T STOP THE STREET  
CHAKA KHAN (Warner Bros. 7-28923)
- 15 SINGLE LIFE  
CAMEO (Atlanta Artists/PolyGram 884-010-7)
- 16 A LOVE BIZARRE  
SHEILA E. (Paisley Park/Warner Bros. 7-28890)
- 17 STAND BY ME  
MAURICE WHITE (Columbia 38-05571)
- 18 PARTY ALL THE TIME  
EDDIE MURPHY (Columbia 38-05609)
- 19 YOU LOOK GOOD TO ME  
CHERRELLE (Tabu/CBS 34-5608)
- 20 OH SHEILA  
READY FOR THE WORLD (MCA 52636)
- 21 FALL DOWN (SPIRIT OF LOVE)  
TRAMAINÉ (A&M AM 2763)
- 22 COOLIN' OUT  
DENNIS EDWARDS (Gordy/Motown 1805GF)
- 23 DON'T SAY NO TONIGHT  
EUGENE WILDE (Philly World/Atlantic 7-99608)
- 24 GIRLS ARE MORE FUN  
RAY PARKER, JR. (Arista AS1-9352)
- 25 THE SCREAMS OF PASSION  
THE FAMILY (Paisley Park/Warner Bros. 7-28953)
- 26 COUNT ME OUT  
NEW EDITION (MCA 52703)
- 27 THINK ABOUT YOU  
WHITNEY HOUSTON (Arista AS1-9412)
- 28 ONE OF THE LIVING  
TINA TURNER (Capitol B 5518)
- 29 I CAN'T BELIEVE IT  
MELBA MOORE (Capitol B-5520)
- 30 EMERGENCY  
KOOL & THE GANG (De-Lite/PolyGram 884 199-7)

## RECORDS TO WATCH

YOU'RE A FRIEND OF MINE — Clarence Clemons And Jackson Browne (Columbia)  
DO IT FOR LOVE — Sheena Easton (EMI America)  
WRAP HER UP — Elton John (Geffen)  
BURNING HEART — Survivor (Scotti Bros./CBS)  
LOVE IS THE SEVENTH WAVE — Sting (A&M)

EVERY DAY — James Taylor (Columbia)  
FACE THE FACE — Pete Townshend (Atco/Atlantic)  
HOME AGAIN IN MY HEART — Nitty Gritty Dirt Band (Warner Bros.)  
ONLY IN MY MIND — Reba McEntire (MCA)  
THE LEGEND AND THE MAN — Conway Twitty (Warner Bros.)

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Jay Carter

## How Advanced Is The Pin Revival?

(continued from page 40)

manufacturers and distributors made their bed and now they're going to have to lie in it. No one told them, or forced them, to flood the market with all the garbage that we saw for more than three years. And if I can take some short cuts to keep down my expenses and maximize my return, I'll do it every time.

FRED: I tend to feel the same way. We had a lot of equipment forced down our throats for too long and I'll be damned if I'm going to go out on a limb again. I don't need the aggravation or grief about whether the hottest game going is truly the best piece for me. You get gun shy after a while and it's a major reason I've turned to kits for my videos rather than new pieces. My investment is anywhere from \$300-\$600 and the players don't seem to care or even know that the game isn't the latest, greatest sensation. What gets me is that the kits have gotten to the point, with some of the manufacturers, where the prices just aren't that realistic. I'm not going to pop for \$700 on up in order to get the same results for half the price.

HARRY: I suppose that I've always had a fair share of pinball players, even when video was the rage. And I tried to keep the games current, but today's pickings are slim to none. Shuttle was good for me, but what else has there been to choose from? Now I have heard that Comet is a good piece and that Game Plan is going to be making some waves, but until I'm convinced that new is better, I'm going to continue to milk out every penny I can on the used games I've picked up during the past months.

CASH BOX: It's not difficult to appreciate your individual concerns and solutions, however, the bottom line is that there isn't much encouragement for the manufacturers to pull out all the stops and produce state-of-the-art machinery. Even Space Shuttle, which Harry mentioned, for all its success still had to fight an uphill battle to gain acceptance and support. At a different period in time Williams would have been able to at least double the number of games they ultimately built. With all of the hoopla associated with the game, you would be surprised at the number of top locations that didn't buy one, and instead, chose to go with a reclaimed model from days gone by. That's the problem and it's true not only for pinball machines but also video games. How can the vicious cycle be broken? What will it take?

BOB: Time. There are still too many open wounds that haven't totally healed. I for one don't want to get caught short again where the wood on my floor isn't worth 10 percent of what I paid for it. And I'm not talking about old games. The fall off in value of new equipment is ridiculous. It's like buying a new car and the minute you pull away from the dealer you've lost anywhere from \$1,000 to \$2,000 in value. FRED: There's more caution today than there ever has been in all the years I've been around. It's just going to have to be a greater share of risk on all sides. Manufacturers must prove that they're sincere and committed in their desire to bring the best equipment out on the market. And the going may be rough, initially, but that's the price that will have to be paid if the industry is to grow and

move ahead. And the practice of dumping equipment on the market is going to have to stop since the practice has effectively killed the new game business.

HARRY: I agree. Why should I pay top dollar for a piece that I might be able to wait on and get for considerably less money. It's no big deal to take a hard line approach, although, as I mentioned before, I have the problem of a very aggressive operator just two miles away from me. So I'm forced to buckle under sometimes, although I do draw the line when I think the game won't have the legs to sustain a high rate of return. There's also the issue of seeing so many similar products on the market.

CASH BOX: What do each of you see happening in the future? There's the fall show and the hopes of many manufacturers resting on the reception they'll receive for their latest efforts. And is it possible for the manufacturer, distributor and operator to work more closely together so that the split disappears?

FRED: I firmly believe in this business otherwise I would have been long gone a while ago. It's going to come together if for no other reason than survival and the fact that things can't remain the way they are for much longer. The fall show, in fact, will be a big testing ground to see that the manufacturers are thinking and whether they have woken up to the realization that the same old ways aren't enough for today's audience. I'm upbeat and positive about the future and time when everyone will be pitching in together to make the industry the best it can be. The players are there and more are waiting in the wings to keep the business

alive, and, hopefully, always improving upon what has been before.

HARRY: I don't know if I totally share Fred's optimism. After all, there are such different motivations for the operator, distributor and manufacturer and I don't think that will ever change. It's been that way since the beginning and there's no reason to believe that suddenly everything will change. What probably will happen is that we'll be seeing more of the same and some incremental advances in the technology that will be limited by the viable price any new piece can command, although there are exceptions such as Sega's new Hang On. The rest of the year will probably continue to be a struggle, but by next spring/summer the light at the end of the tunnel should be in sight for those willing to keep on pushing.

BOB: I'm going to keep on doing what I have been and if the manufacturers can get their heads screwed on straight to the point where they're offering quality product at a realistic price I'll consider taking in more new pieces rather than resurrecting the golden oldies from the trash heap. But I don't see this process taking place for at least another year when those who want to stay in the business will have weathered the storm and the Johnny-come-latelies will have disappeared from the scene. Little by little you can see the changes that have already taken place and there's no reason for me to doubt, or anyone else for that matter, that the trend won't continue and gain momentum. It's going to come and I'll be ready for it, just like I have been for more years than I care to remember.

## AROUND THE ROUTE

(continued from page 40)

Messen & Ausstellungen, Kapellenstrabe 47, D-6200 Wiesbaden, Germany.

Doing their part. Bally Sente, Inc. of Sunnyvale, California has joined V.O.C.A.L. (Video Operators Childrens Alert Line), the industry organization which helps in search efforts to locate abducted or missing children. Firm is providing a unique approach for displaying photographs and information. It is digitizing photographs of vanished children and including them within the attract mode of its newest software. As explained by Bally Sente president Bob Lunquist, "A 'missing' poster with the photos and descriptions of two missing children appears on the screen when the game is in the attract mode. The photos remain on the screen for approximately 10 seconds and the screen is inter-

changed with the high score table and the game logo." Current shipments of Sente Mini-Golf SAC PACs already include photos and descriptions of two sought-for children. Bally Sente will carefully research all information it distributes, according to Lundquist. "Of course, no one will be happier than we if the information should be made obsolete by the fact that a child is located," he added. V.O.C.A.L. was formed in September of 1983 by Oregon and southwestern Washington amusement operators and has expanded from a local awareness program to one approaching near national proportions with over 1200 ops participating in activities like posting pictures and descriptions and providing easily visible, emergency information to youngsters. The network, which will soon expand to all 50 states, is endorsed by AMOA.

## IMA '86 Is Set For Jan. 23-25

GERMANY — "The biggest IMA trade fair ever" was the consensus following last year's convention of the International Trade Fair for Amusement and Vending Machines, which is annually held in Frankfurt, Germany. Convention officials expected a doubling of export figures during the months following the trade fair.

Hopes are very high right now in anticipation of the 1986 show, which will be held January 23-25 at the Fairgrounds in Frankfurt, Germany. According to the show's organizers, Messrs. Heckmann GmbH, IMA '86 will be the "greatest event of this business sector in Europe."

Project manager G. Korber says, "It is

absolutely sure that every square centimeter of the IMA '86 area will be booked out. Many exhibitors have enlarged their stand area to such an extent that we will shortly run into trouble if we want to fulfill the exhibitors' wishes."

The 1986 convention will move to hall 5 on the Frankfurt Fairgrounds, which will allow considerably more space for separating the different products that will be shown, such as jukeboxes, amusement machines, as well as vending and service machines.

There will be approximately 110 exhibitors from 10 nations displaying product at IMA '86 and attendance is expected to be around 12,000.

## ICMOA Forms PAC

CHICAGO — The Illinois Coin Machine Operators Association (ICMOA) has organized a Political Action Committee and contributions to the fund are off to a flying start, according to association officials.

Committee chairman Kem Thom (Western Automatic Music-Chicago) said, "Contributions are way ahead of our forecast and we are really pleased that the new committee has generated so much support from ICMOA members. Our new committee will help make it possible to open new channels of communication with legislators and government officials previously not available to ICMOA members."

The executive board held its third meeting on September 12, 1985 in Bloomington, Illinois, and Art Seeds, executive director of

the committee, reported a total of 40 contributors to the Political Action Committee. "Individual contributions have ranged from \$10 to \$1100 and we're in an excellent position to finalize campaign strategy for the 1986 election year," said Seeds.

Members of the executive board include Kem Thom, chairman; Paul Hoffmeister (P&M Enterprises, Inc.), vice chairman; Dwain Kramzar (Kramzar Amusement Co.), treasurer; Edward Velasquez (Velasquez Automatic Music), assistant treasurer and Stan Williams (Williams Enterprises, Inc.).

A special political action strategy committee was appointed at the September 12 meeting, comprised of Kem Thom, Edward Velasquez and Paul Hoffmeister.

## New Pay Phone From Tiffany

CHICAGO — Tiffany Telecommunications Co. of Englewood, Colorado and Bowman, ND, announced the release of their newest model pay phone, the HT-4000, which is a "true pre-pay phone" that will replace and serve to update the "already popular HT-2000 phone," according to the company. TCC's newest generation pay phone incorporates simplicity and common sense in engineering and production. As the company pointed out, from the electronic printed circuit board's versatile computer program to the graphics and instruction cards, this phone will continue to satisfy the needs of the rapidly expanding pay telephone industry.

"This phone is designed to work and work and work," said Tiffany's vice president David B. Oimsted. "Our new model has all the features of Ma Bell's phone, and I am totally satisfied that we have the versatility and reliability built-in."

Further information about the new model may be obtained by contacting Tiffany Telecommunications Co. at 412 Highway 12, Bowman, ND 58623.

new staff appointment

Tom Bennett of Washington, DC was recently appointed to the TCC staff. He is a veteran of 15 years in the coin-op amusement business and will be supervising Tiffany's factory representative group. The factory reps will be available to fly in and meet with existing and future clients whenever possible to assist them in training, site location, purchasing and service in the field.

The company, with manufacturing facilities in Denver and a main office in Bowman, ND, also intends to unveil its new Plan B, which is a system designed to generate additional and continuing income from pay phones at the sale of a phone to the end user.



## ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

After The (Eel Pie) . . . . .59	Everyday (Peer International—BMI) . . . . .84	Object Of (AdeKeyode/Philesto/Harrindur/Keith Diamond/Willesden—BMI) . . . . .47	Sun City (Not Listed) . . . . .73
Alive & Kicking (Colgems-EMI—ASCAP) . . . . .24	Fact The (Eel Pie/Towser Tunes—BMI) . . . . .86	Oh Sheila (Ready For The World/Excalibur Lece/Trixie Lou—BMI) . . . . .18	Sunset Grill (Cass County/Kortchmar—ASCAP) . . . . .52
All Of Me (Dat Richfield Kat—BMI/Songs Can Sing—ASCAP) . . . . .90	Fortress (Magnetic rep. by Regatta/Illegal adm. by Atlantic—BMI) . . . . .35	One Night (Adams Communications/Caiyppo Toonz—PROC/Irving—BMI) . . . . .17	Take On Me (ATV—BMI) . . . . .4
America (Controversy—ASCAP) . . . . .46	Four In (Kid Bird/Rough Play—BMI) . . . . .68	One Of The (Makiki adm. by Arista—ASCAP) . . . . .21	Tarzan Boy (Screen Gems—EMI—BMI) . . . . .72
And She (Index/Blou Disque adm by WB—ASCAP) 51	Freedom (Golden Torch—ASCAP) . . . . .70	Part-Time (Jobete/Black Bull—ASCAP) . . . . .2	Tears Are (Kiss—ASCAP) . . . . .62
And We Danced (Dub Notes/Human Boy—ASCAP) 23	Freedom (Chappell—ASCAP) . . . . .95	Party All (Stone City—ASCAP) . . . . .44	That's What (Carole Bayer Sayer/Warner-Tamerlane—BMI/Now Hidden Valley/WB—ASCAP) 60
Be Neer (Neutron/10 adm. by Nymph—BMI) . . . . .14	Goodbye (Kid Bird/Rough Play—BMI) . . . . .80	Perfect Way (Jouissance/WB—ASCAP) . . . . .29	The Night (Joel Songs—BMI) . . . . .34
Blue Kiss (Kirsch Kettl before F—ASCAP) . . . . .93	Girls Are (Raydiola—ASCAP) . . . . .32	Power Of (Hulex/Red Admiral—BMI) . . . . .97	The Oak Tree (Ya D Sir—ASCAP) . . . . .66
Born In (Bruce Springsteen/Los Guys—ASCAP) . . . . .85	Heart Over (Virgin. adm. by Nymph—BMI) . . . . .3	Que Te (Carber/Megasongs—BMI) . . . . .75	The Way You (Jobete—ASCAP) . . . . .77
Boy In (Liesse—ASCAP) . . . . .25	Hold Me (Kaela/Dill Dough Bean—ASCAP) . . . . .92	Remo's Theme (Tranquility Base adm. by Almo—ASCAP) . . . . .94	To Live (Chong adm. WB—ASCAP) . . . . .57
Broken Wings (Warner-Tamerlane/Entente—BMI) 11	Home Sweet (Warner-Tamerlane/Nikki Sixx/Vince Neil/Tommy Lee—BMI) . . . . .81	Running Up (Colgems—EMI—ASCAP) . . . . .38	Tonight It's (Adult—BMI/April—ASCAP) . . . . .88
Burning Heart (Holy Moly/Rude—BMI/WB/Easy Action—ASCAP) . . . . .45	Hurts To Be (Black Keys—BMI) . . . . .58	Saving All (Prince Street—ASCAP/Screen Gems/EMI—BMI) . . . . .7	Tonight She (Lido—ASCAP) . . . . .42
C-I-T-Y (John Cafferty—BMI) . . . . .96	I Miss (Spectrum VII—ASCAP) . . . . .36	Say You (Brockman—ASCAP) . . . . .39	Too Young (Foster Frees/Garden Rake/Oremwood—BMI/April/Stephen A. Kipner—ASCAP) 71
Charm The (Pop 'n' Roll/See This House—ASCAP) 69	I'll Be Good (A La Mode—ASCAP) . . . . .54	Separate Lives (Stephen Bishop/Gold Horizon—BMI/Pun Music—ASCAP) . . . . .8	Walk On (Chariscourt adm. by Almo—ASCAP) . . . . .43
Cherish (Delightful—BMI) . . . . .20	I'm Goin' Down (Bruce Springsteen—ASCAP) . . . . .40	Shock (Clean Sheets/Neupr Songs—BMI) . . . . .83	We Built (Little Mole/Zomba/Petwo/Intersong—ASCAP/Tuneworks adm. by Arista—BMI) . . . . .5
Communication (Bungalow adm. by Ackee/Tritec/Virgin—ASCAP) . . . . .74	I'm Gonna Tear (Irving—BMI) . . . . .10	Sisters Are (RCA/Blue Network—ASCAP) . . . . .33	We Don't (Irving—BMI/Myaxe—PRS) . . . . .76
Conga (Foreign imported—BMI) . . . . .67	Kayleigh (Marillion/Chappell—ASCAP) . . . . .100	Sleeping Bag (Hamstein—BMI) . . . . .22	Weird Science (Music Corp. of America/Maestro—BMI) . . . . .78
Count Me (New Generation—ASCAP) . . . . .87	Lay Your (Zomba—ASCAP) . . . . .13	Small Town (Riva—ASCAP) . . . . .37	Welcome To (House of Cards adm. by Walk On Moon—BMI) . . . . .82
Cry (Man-Ken—BMI) . . . . .89	Like To (Howard Jones/Warner Bros. adm by Warner-Tamerlane—BMI) . . . . .55	Smell Town Girl (John Cafferty—BMI) . . . . .73	Who's Zoomin' (Gratitude Sky—ASCAP/Bellboy—BMI) . . . . .16
Dancing In The Street (Jobette/Stone Agate—ASCAP/BMI) . . . . .41	Lonely Ol' (Riva—ASCAP) . . . . .53	So In (Virgin—ASCAP/Charisma/Unichappel—BMI) . . . . .28	Wrap Her (Intersong—ASCAP) . . . . .31
Do It (Maz Appeal—ASCAP) . . . . .48	Love Is (Magnetic rep. by Regatta/Illegal adm. by Atlantic—BMI) . . . . .56	Soul Kiss (Music Corp. of America/Fleedle—BMI) . . . . .30	You Are My (Stone Jam/Burnin' Bush—ASCAP) . . . . .19
Don't Lose (Phil Collins/Pun/Warner Bros.—ASCAP) . . . . .91	Love Theme (Gold Horizon/Foster Frees—BMI) . . . . .26	St. Elmo's Fire (Gold Horizon/Foster Frees—BMI) 63	You Belong (Red Cloud/Night River—ASCAP) . . . . .6
Dress You (House Of Fun—BMI) . . . . .61	Lovin' Every (Zomba—ASCAP) . . . . .12	Stand By (Rightsong/Trio adm. by Unichappel/ADT Enterprises—BMI) . . . . .64	You Wear (Jobete—ASCAP) . . . . .98
Election Day (Tritec Ltd.) . . . . .27	"Miami Vice" (MCA—ASCAP) . . . . .1		You're A (Gratitude Sky—ASCAP/Polo Grounds—BMI) . . . . .50
Emergency (Delightful—BMI) . . . . .49	Money For (Chariscourt LTD. adm. by Almo/Virgin—ASCAP) . . . . .9		
Every Step (House of Cards adm. by Walk On Moon—BMI) . . . . .99	Never (Makiki adm. by Arista/Strange Euphoria/Know—ASCAP) . . . . .15		
Everybody Dance (Crazy People/Almo—ASCAP) 65			

## ALPHABETIZED TOP COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Long (Almo/Prince Street—ASCAP/Screen Gems/EMI—BMI) . . . . .22	Satsuma—BMI) . . . . .88	Lost In (Lodge Hall/Two Sons/Warner Bros—ASCAP/LEE—BMI) . . . . .42	Swallow Your Pride (Phono—SESAC) . . . . .94
A Moment Of Love (Hapco—ASCAP) . . . . .95	Home Again (W/E/A/Mopage/Screen Gems/EMI/Moon And Stars—BMI) . . . . .36	Love Talks (Cross Keys—ASCAP/Tree/O'Lyric—BMI) . . . . .58	Sweet Geraldine (Little Amber—BMI) . . . . .99
A World (Briarpatch/DebDave—BMI/Kazzoom—ASCAP) . . . . .34	Hurt (CBS Miller—ASCAP) . . . . .70	Lovin' Up (Dejams/Stam Cornelius—ASCAP) . . . . .82	The Chair (Tree/Larry Butler—BMI) . . . . .17
Amber Waves (Mt. Shasta—BMI) . . . . .37	I Don't Mind (Werner Tamerlane/Duck Songs/Pullman—BMI) . . . . .7	Me And Paul (Willie Nelson—ASCAP) . . . . .23	The Climate (Contention—SESAC) . . . . .91
American Farmer (Hat Band—BMI) . . . . .49	I Don't Want (Tree/Rockin' R/Posay—BMI) . . . . .53	Meet Me In Montana (Web IV—BMI) . . . . .32	The Legend (Tree—BMI/Cross Keys—ASCAP) . . . . .47
Angel (Song Tailors—ASCAP/I've Got The Music—BMI) . . . . .8	I Feel (Landers-Roberts—BMI) . . . . .54	Memories To Burn (Tree—BMI/Cross Keys—ASCAP) . . . . .44	The Night (Algee—BMI/Cross Keys—ASCAP) . . . . .51
Baby's Eyes (El Brody—BMI) . . . . .85	I Know (Blue Lake/Hookit—BMI) . . . . .65	Money Can't Make Love (Atlantic/Tree—BMI) . . . . .90	The World Is Round (Doug Peters—BMI) . . . . .89
(Back To The) Heartbreak (WB Gold—ASCAP/Warner House—BMI) . . . . .62	I Tell It (Tree/Cross Keys BMI/ASCAP) . . . . .56	Morning Desire (Leeds/Patchwork—ASCAP) . . . . .30	There's No (Mother Tongue/Flying Cloud—ASCAP/BMI) . . . . .67
Betty's Bein' (Tall Girl—BMI) . . . . .27	I Wanna Hear (Silver Rain/Dejams—ASCAP) . . . . .24	My Heart (Lawyer's Daughter—BMI) . . . . .92	They Never (Rick Hall—ASCAP) . . . . .35
Between Blue (Hall-Clement/Lionel Delmore—BMI) . . . . .96	I Wanna Sey (Warner-Tammerlane/Three Ships—BMI) . . . . .6	Never Be (Gone Getor—ASCAP) . . . . .38	Thing About You (Gone Gator—ASCAP) . . . . .41
Bop (MHG/Sweet Angel/Web IV—ASCAP/BMI) 59	I'll Never (MCA—BMI/Leeds/Patchwork—ASCAP) 3	Nobody Falls (April/New and Used—ASCAP/Blackwood/Land of Music—BMI) . . . . .12	This Ain't Dallas (Bocephus—BMI) . . . . .9
Bourban Cowboy (Jack Fox—BMI) . . . . .87	I'm Still (Mullet/Tapadaro—BMI) . . . . .64	Old School (MCA/Don Schlitz—ASCAP) . . . . .48	'Til A Tear (April/Shallowfork—ASCAP) . . . . .76
Break Away (Cross Keys/April/Ideas of March—ASCAP) . . . . .29	I'm Gonna (Chappell—ASCAP/Unichappel—BMI) 33	Only In My (Jack and Bill/Reba McEntire—ASCAP) . . . . .39	Tokyo, Oklahoma (Cedartown/John Anderson—BMI) . . . . .84
Burned Like (Garwin/Blue Moon/Famous—ASCAP) . . . . .69	If It Ain't (Banjo Man/Music Corp. of America—BMI) . . . . .83	Quiet Nights (Duchess—BMI) . . . . .86	Too Much On (Statler Brothers—BMI) . . . . .5
Can't Keep (Sabal—ASCAP) . . . . .1	If It Weren't (Benefit/Monster Beach/Atlantic—BMI) . . . . .71	Real Soon (Southern Artist—ASCAP) . . . . .93	Touch A Hand (Irving/East/Memphis—BMI) . . . . .11
Coffee Brown Eyes (Denny—ASCAP) . . . . .80	If The Phone (Coral Reefer/Willin' David/Blue Sky/Rider/Coconutley—ASCAP/BMI) . . . . .31	River In (Tree/Roger Miller—BMI) . . . . .43	Two Heart (Nashlon—BMI/Dejams—ASCAP) . . . . .50
Desperados Waiting (Chappell, World Song—ASCAP) . . . . .20	In Another (Tree/Cross Keys—BMI/ASCAP) . . . . .28	Runaway Go Home (Larry Gatlin—BMI) . . . . .60	Two Old Cats (WB/Two Sons—ASCAP) . . . . .13
Doncha (Rick Hall—ASCAP) . . . . .16	It's Such (DebDave—BMI/Mallven—ASCAP) . . . . .66	Safe (Hell-Clement/Bob McDill—BMI/Bibo/Crosskeys—ASCAP) . . . . .72	Up On Your Love (Music City—ASCAP) . . . . .52
Food The Fire (Diro/19 Street—BMI/Alabama Band—ASCAP) . . . . .57	It's Time (Hall-Clement/Hardscuffle—BMI) . . . . .40	She (Hell-Clement/Bob McDill—BMI/Bibo/Crosskeys—ASCAP) . . . . .72	What Happened (Dale Morris/Baray—BMI/Pigskin—ASCAP) . . . . .77
Get Back (Silver Fiddle—ASCAP) . . . . .45	Just In Case (Pacific Island/Tree—BMI) . . . . .63	She Told Me (Courtland/Artin—BMI) . . . . .46	Who's Gonna (WB/Two Sons—ASCAP/Tree—BMI) . . . . .18
Hang On (Tree/Pacific Island—BMI) . . . . .4	Late Movies (Tom Taffe/Bug—BMI) . . . . .98	She's Comin' (DebDave/Briarpatch—BMI) . . . . .81	With Just One (Tapadero/Little Shop of Morgansongs—BMI) . . . . .73
Have Mercy (Irving—BMI) . . . . .26	Lie To (Rare Blue/Bellamy Bros./Steeple Chase—BMI/ASCAP) . . . . .10	She's Got (Pesc/Wallet—BMI) . . . . .100	Wouldn't It (Coal Miner's/Sure-Fire—BMI) . . . . .68
Heart Of (Sheddhouse—ASCAP/Screen Gems—EMI/Moon and Stars—BMI) . . . . .61	Lonely Together (Desert Sands—BMI/Desert Breeze—ASCAP) . . . . .75	She's Lovin' (Silverline/Tom Collins—BMI) . . . . .78	You Make Me (Hall-Clement/Ricky Skaggs/Welk—BMI) . . . . .15
Here Comes (Golden Bridge—ASCAP/		Some Fools Never (Sweet Baby—BMI) . . . . .2	You Make Me Want (Leeds/Patchwork—ASCAP) 25
		Someone Must (Southern Nights—ASCAP) . . . . .74	You've Got (Blackwood/Easy Day/Tom Collins/Silverline—BMI) . . . . .14
		Stand Up (Old Friends/Crosskeys/Tree—BMI/ASCAP) . . . . .19	

## ALPHABETIZED TOP B/C SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Broken Heart (Flyte Tyme Tunes/Avant Garde—ASCAP) . . . . .87	Fall Down (Almo/IPM—ASCAP) . . . . .26	Oh Sheila (Ready For The World/Excalibur Lece/Trixie Lou—BMI) . . . . .14	Someone Else's Girl (National League/Ritesonian/ASCAP/American League/Total Image—BMI) . . . . .72
Alice, I Want (Forceful—BMI) . . . . .63	Girls Are More (Raydiola—ASCAP) . . . . .29	Object Of (AdeKeyode/Philesto/Harrindur/Keith Diamond/Willesden—BMI) . . . . .30	Sun City (Manhattan) . . . . .86
A Love Bizarre (Sister Fate—ASCAP) . . . . .23	Hard-Core Reggae (Amber Pass/Kuwa—ASCAP/Fools Pray—BMI) . . . . .58	Part-Time Lover (Jobete/Black Bull—ASCAP) . . . . .1	Tell Me What (Bee-germaine—BMI) . . . . .69
Always And (Rodsongs (PRS)/Almo Music Corp.—ASCAP) . . . . .65	Hard Time (Black Lion/RC Songs/ Matak—ASCAP) 18	Party All The Time (Stone City—ASCAP) . . . . .21	Tell Me Tomorrow (Random Notes/April/Chappell & Co./David Lasley—ASCAP) . . . . .66
All Fall Down (Blue Mer/Virgin—ASCAP) . . . . .45	Haven't You Heard (Cechand—BMI) . . . . .68	Pop Life (Controversy—ASCAP) . . . . .98	The Oak Tree (Ya D Sir—ASCAP) . . . . .3
All Of Me For All (Dat Richfield Kat—BMI/Songs Can Sing—ASCAP) . . . . .93	Honey For The Bee's (J&S/Almo Corp.—ASCAP) 43	Put Us Together (Off Backstreet/Beck Mac/Ruzam—BMI) . . . . .82	The Show (Keejue/Mark of Aries—BMI) . . . . .13
America (Controversy—ASCAP) . . . . .85	I'll Be Good (A La Mode—ASCAP) . . . . .5	Rap Is Here (Pro-muse/Spido—BMI) . . . . .78	The Show Stopper (Pop Art—ASCAP) . . . . .79
Are You Ready (Hexegrem/Modern—BMI) . . . . .62	I'm Gonna Tear Your (Irving—BMI) . . . . .94	Rock The Nation (Temp Co.—BMI) . . . . .67	The Screams of Pession (Controversy—ASCAP) 17
Baby I'm Sorry (Arrival—BMI) . . . . .33	I Can't Believe (Stone Jams/Burnin' Bush—ASCAP) . . . . .32	Saving All My Love (Prince Street—ASCAP/Screen Gems—EMI—BMI) . . . . .92	The Way You Do (Jobete—ASCAP) . . . . .96
Bad Habit (B Goodkey Derk Cloud—BMI) . . . . .89	If Looks Could Kill (Eat Your Heart Out Music—BMI) . . . . .64	Say I'm Your No. 1 (Terrace—ASCAP) . . . . .31	Thinking About (Kashif/The New Music Group/MCA Music—BMI) . . . . .40
Big Boss (Conrad Music e Division of Arc/CBS Unert Catalog—BMI) . . . . .54	I Miss You (Spectrum VII—ASCAP) . . . . .91	Say You, Say Me (Brockman—ASCAP) . . . . .56	This Is For (Science Lab/Green Star—ASCAP) . . . . .34
Can't Stop (Stone City Adm. by National League—ASCAP) . . . . .22	I Want To Feel (Amazement—BMI) . . . . .49	Seduction (Stone City/National League—ASCAP) 48	Trapped (Moonwalk—ASCAP) . . . . .69
Ceravan Of Love (April/Jji—ASCAP) . . . . .7	It Doesn't Really (Trotman's/Saja—BMI) . . . . .60	Sheke 'Em Down (Pat Richfield/Ket Music—BMI/Songs can sing) . . . . .55	Urged (Somerset Songs/Evensongs—ASCAP) . . . . .47
Cherish (Delightful—BMI) . . . . .57	I Wish He Didn't Trust (Pee Pod/Pess It On/Skrebut/Legs—ASCAP) . . . . .4	She's Not (Stone Jam/Burnin' Bush—ASCAP) . . . . .37	Weit For Love (Uncle Ronnie's/April/Dillard—BMI) . . . . .15
Condition Of The Heart (Kashif—BMI/MCA—BMI) 77	Jhm Mester Jammin' (Pro-toons/Rushgroove—ASCAP) . . . . .99	Silp n' Slide (Mtume Publishing—ASCAP) . . . . .61	We Don't Need (Irving—BMI/Myaxe—PRS) . . . . .100
Coolin' Out (Jobete/Wese/Nennocub—ASCAP/Tuneworks—BMI) . . . . .24	Just Another Lonely (Downstairs/Piano—BMI) . . . . .51	Silver Shadow (Almo/Jodaway—ASCAP) . . . . .12	What You Been Missin' (Not Listed) . . . . .88
Could It Be (Hills Hideaway/Veriena—BMI) . . . . .73	Let My People (Skeco/Carjundee/Barjoshe—ASCAP) . . . . .83	Single Life (Lerry jr.—BMI/All Seeing Eye—ASCAP) . . . . .9	Who Do You Love (Bernerd Wright/Mchome—BMI) . . . . .39
Count Me Out (New Generation—ASCAP) . . . . .36	Make Your Move (Wun Tun—ASCAP) . . . . .20	Skool-ology (Big Train—ASCAP) . . . . .95	Who's Zoomin' Who (Gratitude—ASCAP/Bellboy—BMI) . . . . .3
Curiosity (Almo/Crimson/Irving—BMI) . . . . .35	Miami Vice Theme (MCA—ASCAP) . . . . .19	Somebody Took (Ackee/Upward Spiral/Security Hog—ASCAP) . . . . .28	You Ain't Fresh (Lifo/Yelderps—BMI/ASCAP) . . . . .71
Dance Electric (Controversy—ASCAP) . . . . .50	More Than Friends (Duchess MCA/Perk's—BMI) 52	Spend The Night (Stone City/(Adm. by National League Music—ASCAP) . . . . .44	You Are My Lady (Stone Jam/Burnin' Bush—ASCAP) . . . . .2
Digital Display (Ready For The World/Excalibur Lece/Trixie Lou—BMI) . . . . .84	More Than (Jobete Co./R.K.S. Music & Conceited Inc./admin. by Jobete Co.—ASCAP) . . . . .59	Stand By Me (Rightsong/Trio/ADT ENT/BMI) . . . . .10	You Are The One . . . . .74
Don't Say No (Philly World Music—BMI) . . . . .27	Mr. Dee Jay (Not Listed) . . . . .76	Stand Up (Hojo/Irving—BMI/Almo/Crimson—ASCAP) . . . . .97	You Look Good (Flyte Time Tunes—ASCAP) . . . . .25
Eaten Alive (Gibb Brothers adm. by Unichappel/Mjac-edm. by Warner Bros.—BMI) . . . . .16	Never Felt Like (Not listed) . . . . .41	Still Smokin' (Hugabut—ASCAP) . . . . .81	You Weer It Well (Jobete—ASCAP) . . . . .11
Emergency (Delightful Music Ltd.) . . . . .46	One Of The Living (Mekiki edm. by Ariste—ASCAP) . . . . .42	Stop Playing On Me (Not listed) . . . . .38	Your Personal Touch (Werner-Tamerlane Pub. Corp.—Song-A-Tron—BMI) . . . . .70
Everybody Dance (Crazy People/Almo Corp.—ASCAP) . . . . .8			Your Place (Bar-Kays/Warner-Tammerlane—BMI) 53



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