

CASHBOX

October 10, 1985

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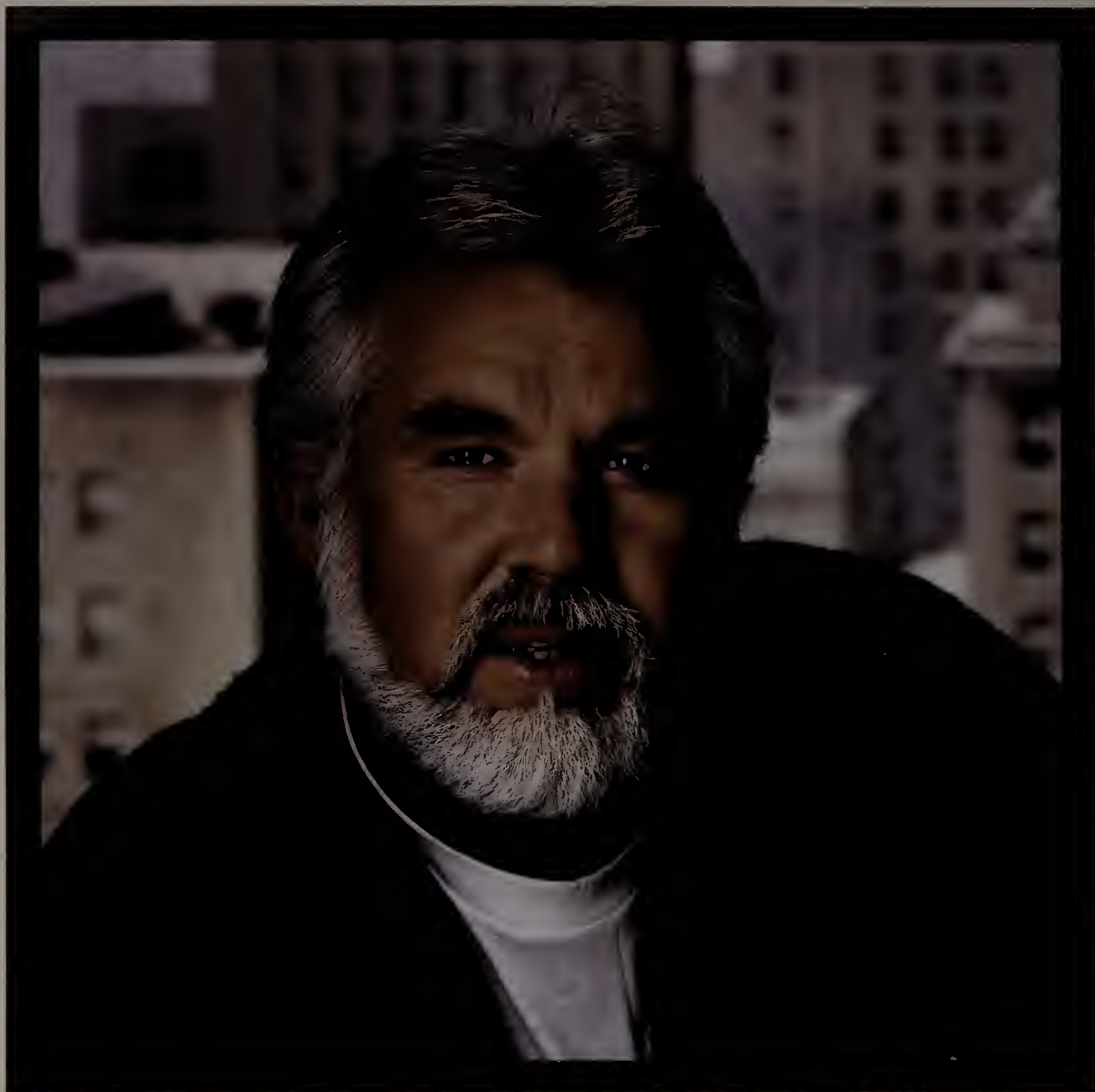
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Issue
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CASH BOX

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

VOLUME XLIX — NUMBER 19 — October 19, 1985

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GUEST EDITORIAL

Let's Keep This Thing In Perspective

By Sam Schatz

Let me be honest with you: I couldn't care less about record ratings. Oh, sure, I tend to worry about a bunch of politicians' wives running around creating a media circus, crying over popular music's influence on their kids. But quite frankly, it doesn't matter how you mark the product; if it's good, I'm going to buy it.

Who am I? I'm the guy you at the record companies, radio stations and retail outlets dream of. I'm the young, middle-class consumer who has taken an active interest in the hardware revolution and continues to bolster my collection of music and video software to make my investment in such hardware worthwhile.

I'm the consumer that you in the industry tend to forget when you get so involved in your debates, hearings, and forums. I think it would be useful for the people who've immersed themselves so completely in the ratings issue to stop for a minute and think of me.

Look, I've bought your product all my life and tuned into your stations since I bought my first transistor radio. I've seen your industry go through the changes and the controversy before, and I will undoubtedly see you change again. I would simply like to remind you that after all the jargon has flown and all the hearings have been held, there is one person that remains unchanged by the current rash of "earth shattering" events — Me.

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

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

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

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

The problem occurs when Tipper Gore, Susan Baker, Frank Zappa and Dee Snider occupy your thoughts more than I do. My fellow consumers and I will not tolerate an industry-wide pre-occupation with the lyrical morality of records, regardless what position is adopted. I want quality music and video software that is responsive to my wide variety of needs. The sad reality is, that if I don't get it — I'm gone.



Sam Schatz is a decent, American consumer who lives a decent American life in Venice, California.

TOP POP DEBUTS

SINGLES	46	SLEEPING BAG — ZZ Top — Warner Bros.
ALBUMS	81	EATEN ALIVE — Diana Ross — RCA

POP SINGLE	WINNER'S CIRCLE	POP ALBUM
#1 TAKE ON ME A-Ha Warner Bros.	Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.	#1 BROTHERS IN ARMS Dire Straits Warner Bros.
B/C SINGLE		B/C ALBUM
#1 PART-TIME LOVER Stevie Wonder Tamla/Motown		#1 ROCK ME TONIGHT Freddie Jackson Capitol
COUNTRY SINGLE		COUNTRY ALBUM
#1 YOU MAKE ME WANT TO MAKE YOU MINE Juice Newton RCA		#1 PARTNERS IN RHYME The Statler Brothers Mercury/PolyGram
JAZZ		MUSIC VIDEO
#1 SKIN DIVE Michael Franks Warner Bros.		#1 OH SHEILA Ready For The World MCA
COMPACT DISC		12" SINGLE
#1 BROTHERS IN ARMS Dire Straits Warner Bros.		#1 THE SHOW/LA-DI-DA-DI Doug E. Fresh and the Get Fresh Crew Reality/Danya/Fantasy

CASH BOX TOP 100 SINGLES

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

October 19, 1985

		Weeks On 10/12 Chart
1	TAKE ON ME A-HA (Warner Bros. 7-29011)	2 13
2	MONEY FOR NOTHING DIRE STRAITS (Warner Bros. 7-28950)	1 15
3	OH SHEILA READY FOR THE WORLD (MCA 52636)	3 14
4	PART-TIME LOVER STEVIE WONDER (Tamla/Motown 1808TF)	6 7
5	SAVING ALL MY LOVE FOR YOU WHITNEY HOUSTON (Arista AS1-9381)	5 10
6	"MIAMI VICE" THEME JAN HAMMER (MCA 52666)	9 7
7	CHERISH KOOL & THE GANG (De-Lite/PolyGram 880 869-7)	4 16
8	DANCING IN THE STREET MICK JAGGER/DAVID BOWIE (EMI America B-8288)	8 8
9	I'M GOIN' DOWN BRUCE SPRINGSTEEN (Columbia 38-05603)	11 7
10	LONELY OL' NIGHT JOHN COUGAR MELLENCAMP (Riva/PolyGram 880 934-7)	10 10
11	FORTRESS AROUND YOUR HEART STING (A&M AM-2767)	12 9
12	HEAD OVER HEELS TEARS FOR FEARS (Mercury 880 899-7)	14 6
13	DRESS YOU UP MADONNA (Sire 7-28919)	7 10
14	ST. ELMO'S FIRE (MAN IN MOTION) JOHN PARR (Atlantic 7-89541)	13 17
15	I'M GONNA TEAR YOUR PLAYHOUSE DOWN PAUL YOUNG (Columbia 38-05577)	19 7
16	LOVIN' EVERY MINUTE OF IT LOVERBOY (Columbia 38-05569)	18 9
17	WE DON'T NEED ANOTHER HERO (THUNDERDOME) TINA TURNER (Capitol B-5491)	15 16
18	WE BUILT THIS CITY STARSHIP (GrunT/RCA FB-14170)	27 7
19	YOU BELONG TO THE CITY GLENN FREY (MCA 52651)	25 6
20	SUNSET GRILL DON HENLEY (Geffen 7-28906)	22 8
21	ONE NIGHT LOVE AFFAIR BRYAN ADAMS (A&M AM-2770)	24 6
22	THE WAY YOU DO THE THINGS YOU DO/MY GIRL DARYL HALL/JOHN OATES (RCA PB-14178)	23 8
23	LAY YOUR HANDS ON ME THOMPSON TWINS (Arista AS1-9396)	29 5
24	FOUR IN THE MORNING (I CAN'T TAKE ANY MORE) NIGHT RANGER (MCA 52661)	26 9
25	BE NEAR ME ABC (Mercury 880 626-7)	28 9
26	WHO'S ZOOMIN' WHO ARETHA FRANKLIN (Arista AS1-9410)	30 4
27	NEVER HEART (Capitol B-5512)	33 6
28	AND WE DANCED HOOTERS (Columbia 38-05568)	31 11
29	BOY IN THE BOX COREY HART (EMI America B-8287)	32 6
30	SEPARATE LIVES (LOVE THEME FROM WHITE NIGHTS) PHIL COLLINS AND MARILYN MARTIN (Atlantic 7-89498)	36 3
31	YOU ARE MY LADY FREDDIE JACKSON (Capitol B-5495)	34 7
32	COMMUNICATION THE POWER STATION (Capitol B-5511)	35 7

		Weeks On 10/12 Chart
33	BROKEN WINGS MR. MISTER (RCA PB-14136)	42 5
34	ONE OF THE LIVING TINA TURNER (Capitol B-5519)	39 3
35	LOVE THEME FROM ST. ELMO'S FIRE DAVID FOSTER (Atlantic 7-89528)	38 9
36	CRY GODLEY & CREME (Polydor 881 786-7)	16 13
37	SO IN LOVE ORCHESTRAL MANOEUVRES IN THE DARK (A&M AM-2746)	40 7
38	FREEDOM WHAM! (Columbia 38-05409)	17 13
39	C-I-T-Y JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Brothers/CBS ZS4 05452)	20 11
40	SOUL KISS OLIVIA NEWTON-JOHN (MCA 52686)	46 3
41	GIRLS ARE MORE FUN RAY PARKER JR. (Arista AS1-9352)	53 3
42	WEIRD SCIENCE DINGO BOINGO (MCA 52633)	43 8
43	THE NIGHT IS STILL YOUNG BILLY JOEL (Columbia 38-05657)	50 3
44	WINNER'S CIRCLE PERFECT WAY SCRITTI POLITTI (Warner Bros. 7-28949)	52 6
45	TONIGHT IT'S YOU CHEAP TRICK (Epic 34-05431)	45 12
46	CHARTBREAKER SLEEPING BAG ZZ TOP (Warner Bros. 7-28884)	DEBUT
47	ALIVE & KICKING SIMPLE MINDS (A&M AM-2738)	DEBUT
48	ALL OF ME FOR ALL OF YOU 9.9 (RCA PB-14082)	49 8
49	I MISS YOU KLYMAXX (Constellation/MCA 52606)	62 4
50	RUNNING UP THAT HILL KATE BUSH (EMI America B-8285)	55 7
51	DON'T LOSE MY NUMBER PHIL COLLINS (Atlantic 7-89536)	21 14
52	LIKE TO GET TO KNOW YOU WELL HOWARD JONES (Elektra 7-69598)	57 4
53	STAND BY ME MAURICE WHITE (Columbia 38-05571)	58 6
54	POWER OF LOVE HUEY LEWIS AND THE NEWS (Chrysalis VS4 42876)	37 17
55	BORN IN EAST L.A. CHEECH & CHONG (MCA 52655)	61 5
56	EVERY STEP OF THE WAY JOHN WAITE (EMI America B-8282)	44 11
57	YOU WEAR IT WELL EL DeBARGE with DeBARGE (Gordy/Motown 1804GF)	47 8
58	DARE ME POINTER SISTERS (RCA PB-14126)	41 15
59	I GOT YOU BABE UB40 WITH CHRISSIE HYNDE (A&M AM-2758)	51 12
60	POP LIFE PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28998)	48 13
61	FREEWAY OF LOVE ARETHA FRANKLIN (Arista AS1-9354)	54 18
62	INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN) PAT BENATAR (Chrysalis VS4 42877)	56 16
63	AFTER THE FIRE ROGER DALTREY (Atlantic 7-89491)	64 5
64	AND SHE WAS TALKING HEADS (Sire 7-28917)	71 4

		Weeks On 10/12 Chart
65	YOU'RE ONLY HUMAN (SECOND WIND) BILLY JOEL (Columbia 38-05417)	59 15
66	OBJECT OF MY DESIRE STARPOINT (Elektra 7-69621)	73 4
67	SISTERS ARE DOIN' IT FOR THEMSELVES EURYTHMICS AND ARETHA FRANKLIN (RCA PB-14214)	DEBUT
68	THERE MUST BE AN ANGEL (PLAYING WITH MY HEART) EURYTHMICS (RCA PB-14160)	60 12
69	SHOUT TEARS FOR FEARS (Mercury 880 294-7)	63 18
70	PARTY ALL THE TIME EDDIE MURPHY (Columbia 38-05609)	77 3
71	I'LL BE GOOD RENE & ANGELA (Mercury 884 009-7)	79 3
72	AMERICA PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28999)	DEBUT
73	THE SCREAMS OF PASSION THE FAMILY (Paisley Park/Warner Bros. 7-28953)	74 4
74	BLUE KISS JANE WIEDLIN (I.R.S./MCA 52674)	82 3
75	SUMMER OF '69 BRYAN ADAMS (A&M AM-2739)	66 17
76	TO LIVE AND DIE IN L.A. WANG CHUNG (Geffen 7-28891)	88 2
77	HURTS TO BE IN LOVE GINO VANNELLI (CBS Associated ZS4 05586)	78 3
78	SMOKIN' IN THE BOYS ROOM MOTLEY CRUE (Elektra 7-69625)	65 15
79	KAYLEIGH MARILLION (Capitol B-5493)	87 2
80	HARD TIMES FOR LOVERS JENNIFER HOLLIDAY (Geffen 7-28598)	81 3
81	THE OAK TREE MORRIS DAY (Warner Bros. 7-28899)	89 2
82	NO LOOKIN' BACK MICHAEL McDONALD (Warner Bros. 7-28960)	67 13
83	EYE TO EYE GO WEST (Chrysalis VS4 42903)	90 2
84	LOVER COME BACK TO ME DEAD OR ALIVE (Epic 34-05607)	72 5
85	QUE TE QUIERO KATRINA AND THE WAVES (Capitol B-5528)	DEBUT
86	HOLD ME LAURA BRANIGAN (Atlantic 7-89496)	DEBUT
87	TEARS ARE FALLING KISS (Mercury 884 141-7)	DEBUT
88	TARZAN BOY BALTIMORA (Manhattan/Capitol B50018)	DEBUT
89	CONGA MIAMI SOUND MACHINE (Epic 34-05457)	DEBUT
90	REMO'S THEME (WHAT IF) TOMMY SHAW (A&M AM-2773)	DEBUT
91	SHAME THE MOTELS (Capitol B-5497)	68 11
92	ALL FALL DOWN FIVE STAR (RCA PB-14108)	92 6
93	NEVER SURRENDER COREY HART (EMI America B-8268)	69 20
94	EATEN ALIVE DIANA ROSS (RCA PB-14181)	80 5
95	IF YOU LOVE SOMEBODY SET THEM FREE STING (A&M AM-2738)	70 20
96	EVERYTIME YOU GO AWAY PAUL YOUNG (Columbia 38-04867)	75 24
97	SPANISH EDDIE LAURA BRANIGAN (Atlantic 7-89531)	76 13
98	WHAT ABOUT LOVE? HEART (Capitol B-5481)	83 21
99	LIFE IN ONE DAY HOWARD JONES (Elektra 7-69631)	84 16
100	TEST OF TIME THE ROMANTICS (Nemperor/CBS ZS4 05587)	85 8

ALPHABETICAL LISTING ON INSIDE BACK COVER

Peace Is At Hand PMRC, Industry Near Agreement

By David Adelson

LOS ANGELES — After a week filled with erroneous statements, announcements of press conferences that never happened and an angry statement from the RIAA, it finally looks like the ratings issue is headed toward some sort of resolution.

Unfortunately, no one was ready to officially say what that resolution is.

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

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

"Sally was wrong," said a RIAA representative. "There is no deal this week." The PMRC representative simply noted that the press conference had been postponed, adding that the committee "had no idea when it will take place."

Sources noted the recording industry is in agreement within itself and the RIAA

is pushing ahead with its regular agenda of business.

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

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

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

Long Named *Cash Box* Black/Urban Marketing Director

LOS ANGELES — George Albert, president and publisher of *Cash Box* Publications, has announced the appointment of Robert Long to the position of director



Bob Long

of black/urban marketing.

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

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

Commenting on the appointment, George Albert said, "I am proud to have Bob join the *Cash Box* family. His familiarity and expertise in radio and retail

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SHOOT-OUT AT THE REGGAE CORRAL — Rap meets Reggae at "high noon" as the Fat Boys have a showdown with some of the top Reggae stars to shoot the video for their hit single "Hard Core Reggae." Pictured are (front row sitting l to r): Third World (New York D.J.), Willow Wilson and Sammy Dread. Standing front row (l to r): Denroy Morgan, Judah 16, Charles Stettler, Sassafrass, Mark "Prince Markie-Dee" Morales, Darren "The Human Beat Box" Robinson, Lynda West, Damon "Kool Rockski" Wimbley, Reuben Diplomat, and Mikey Jarrett. Back row (l to r): Devon Foster, Alton Irie and "Lone Ranger."

NMPA Forum Tackles Home Taping

By Lee Jeske

NEW YORK — "People are taking my product home every day, every night, free," said George David Weiss, president of the Songwriters' Guild, at the National Music Publisher's Association forum on "The Home Audio Recording Act," and his outrage was shared by the other members of the panel — RIAA president Stan Gortikov, Chappell/Intersong president Irwin Robinson, and Congressional aide Paul Drolet — and many members of the audience. The forum, held last week at New York's Grand Hyatt hotel, attempted to rally the various musical publishers' representatives attending to begin a vigorous campaign in support of the Home Audio Recording Act. The Act, which was introduced in the House of Representatives in June by Rep. Bruce Morrison, was introduced to the Senate last Monday by Senator Charles Mathias. It would provide for a royalty on blank audio tape and home recording equipment, to be shared among artists, record companies, and music publishers.

"This is absolutely worthless," said Gortikov holding up a disassembled cassette. Without material to tape, he pointed out, he was only holding so much plastic.

"This is an issue we feel very strongly about," said Drolet, aide to Rep. Morrison, "and we feel strongly about it because it's

fair, it's right. We hope we'll be able to push it through and get you the protection you deserve."

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

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Behind The Bullets Kate Bush Takes Root On The Charts

By Stephen Padgett

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

"Hounds Of Love" is Bush's first U.S. charting LP. And it's not just sniffing its way to the top. After an impressive debut in the Top 100 last week, "Hounds Of Love" leaps 24 points to 74 bullet this week. Always a hot sales performer in her native England, Bush has waited patiently through four LPs

and one EP for big success in the U.S. "Hounds Of Love" is scoring big and delivering on the potential EMI America always knew existed with Bush.

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

"Running Up The Hill" is also Bush's first charting single. Pat Benatar has had airplay with the Bush-penned "Wuthering Heights" and Bush's own

(continued on page 40)

AUTOGRAPH

THEIR NEW ALBUM

"THAT'S THE STUFF" AFL1-7009

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"Turn Up The Radio," the first single from Autograph's first album, exploded on radio and MTV, and virtually became a rock anthem overnight. The result: Autograph's first gold album.

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MILES SMILES — Miles Davis has been signed to a long-term exclusive Warner Bros. recording contract. To celebrate the signing, Warner Bros. Records board chairman Mo Ostin hosted a reception in Davis' honor at The Palace in Hollywood. Davis, who recently completed filming a guest spot on NBC's Miami Vice has already entered the studio with Warner Bros. vice president/progressive music Tommy LiPuma handling A&R chores on the sessions. Pictured (l-r): Miles Davis, Mo Ostin, Warner Bros. president Lenny Waronker and actress Ciceily Tyson (Mrs. Miles Davis).

BUSINESS NOTES

Palo Alto Records Reorganizes; Names Mupo President

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

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

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

Palo Alto/TBA is scheduled to release four records by the end of October, by Century 22. Damon Rentie and Richie Cole, and a Christmas compilation.

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

NEW YORK — The newly-elected members of the 1985-6 Steering Committee for the N.Y. Music Publishers' Forum are Helene Blue, the Goodman Group; Joanne Boris, the Entertainment Group; Cherie Fonorow, Chrysalis Music; Maxyne Lang, Chappell Music; Julie Lipsius, Lipservices; and Jeffrey Rosen, Dwarf Music. . . "The Selling of Music Home Video" will be the topic of the Oct. 15 seminar of the B'nai B'rith's Music and Performing Arts unit, held at the Sutton Place Synagogue. . . "Philadelphia Music Makers: A Celebration of . . . Commerce and Culture" will be the name of a black-tie gala, Oct. 18 at Philadelphia's Westin Bellevue Stratford Hotel, a benefit for the Black Music Association Foundation; (215) 545-8600 gets details. . . RCA Red Seal has just recorded *Song & Dance*, Andrew Lloyd Webber's latest Broadway music; Thomas Z. Shepard produced. . . The NEA has awarded a \$500,000 challenge grant to the N.Y. Public Library's Performing Arts Research Center. . . If you stop by that Lincoln Center branch between Oct. 18 and Jan. 25 you can view portraits of Heifetz, Horowitz, and other classic greats by Boris Chaliapin, the late son of basso Feodor. . . Still on the art trail, "Theme: Music" is the name of an exhibition at N.Y.'s Pietrasanta Fine Arts gallery (81 Franklin St.) that features "contemporary master artists exploring the field of music through sculpture and mixed-media works;" it'll be open Oct. 22-Nov. 30. . . N.Y.'s DIS Company will be coordinating public relations and publicity for Bobby Orland, Joseph Lodato and Maria Vidal. . . The World Airline Entertainment Assoc. will hold its 1985 conference in Munich, Oct. 19-23; (212) 751-1800 for info. . . *The Story of the Clancy Brothers and Tommy Makem* will bring the music of Ireland to PBS, the week of Oct. 28. . . New on the bookshelves: *The Simon and Schuster Book of the Opera* (Fireside, \$14.95), Shelley Katsh and Carol Merle-Fishman's *The Music Within You* (Fireside, \$8.95), and Norm N. Nite's *Rock On, Volume III* (Harper & Rowe, \$22.50).

EXECUTIVES ON THE MOVE



Isaak



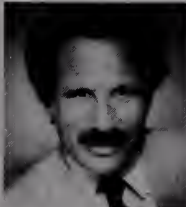
Devine



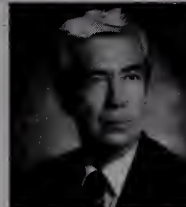
Dill



Roberts



Phillips



Helminski



Apostolico



Joseph

Isaak Promoted — Kathryn Schenker, vice president of publicity at A&M Records, has announced the promotion of Wayne Isaak to the position of national director of publicity. Isaak, who started at Waterhouse Records in Minneapolis, has been with A&M since 1982 as west coast director.

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

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

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

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

Helminski Promoted — Joseph J. Helminski has been promoted to senior vice president, manufacturing operations of WEA Manufacturing Inc., it was announced by Richard C. Marquardt, president and chief executive officer. He will be responsible for all manufacturing operations of WEA's two plants — Specialty Records Corp., Olyphant, Pennsylvania; and Allied Record Co., Los Angeles, California.

Apostolico Named — WEA Manufacturing Inc. has announced the appointment of Frank E. Apostolico as senior vice president, finance. Apostolico will have financial responsibility for WEA Manufacturing and its two plants — Allied Record Co., Los Angeles, California; and Specialty Records Corp., Olyphant, Pennsylvania — as well as the company's management information systems.

Joseph Named — Sound Accessories Corporation of North Hollywood, California has named Bob Joseph as national sales manager. Formerly at Superscope-Marantz, he will be responsible for sales throughout the United States.

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

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

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

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

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

Rhino Signs Distribution Pact With Capitol

By Peter Holden

LOS ANGELES — Rhino Records, the Los Angeles-based independent label which specializes in novelty and oldies compilations, signed an exclusive distribution pact with Capitol Records last week. The move answers Rhino's longstanding dissatisfaction with some segments of the independent distribution system as well as further signifying the shift at Capitol towards a more contemporary philosophy and business sense.

With an extensive catalog which numbers over 200 records, Rhino has also had success recently with more pop oriented records from the Beat Farmers and Julie Brown. The distribution deal, which will commence with Capitol's next shipping date of October 18, is set for three years, and Rhino co-founder Harold Bronson told *Cash Box* Capitol has also expressed interest in manufacturing, international representation and possibly co-productions with Rhino, "though we wanted to finalize this deal in order to simplify things in gearing up for the Christmas season." The label will also handle Rhino's video product, though Rhino is not bound by contract and could go with another company for video distribution.

Bronson, who began Rhino with ex-record store owner Richard Loos, explained, "We had been frustrated by some distributors who were deficient in handling our product, and by going with Capitol we expect to be paid more quickly and more consistently. Theoretically, they should be able to sell a lot more records, so that is appealing also." While catalog

will begin being handled immediately, Rhino's first new releases in the deal include a six-record set entitled "Dr. Demento Presents The Greatest Novelty Records Of All Time," a debut record from the Soviet Union's Red Square titled "Born In The U.S.S.R." and a compilation of songs from wrestling stars Fred Blassie, Lou Albano and others entitled "Wrestling Rock."

Aside from giving the seven-year-old indie label new stature and weight, the pact also points to the continuing 'new look' at Capitol Records. With a recently formed alternative promotion department, a new A&R staff and new staff members in many other departments, the label is looking to increase its slice of the American market, especially the new music area. Rhino's Bronson commented, "We have been approached by major labels in the past, but we never even got to first base with any of them. It is somewhat surprising, considering the kind of label we are and the product we have, but it just goes to show you how hip Capitol is."

Capitol's Dennis White, executive vice president of Record Group Services, remarked, "We were interested because we feel that Rhino has a lot of room for growth; their extensive catalog which makes good use of both older material and newer bands is appealing to us. We are open to working certain distribution deals, such as Frank Zappa's Barking Pumpkin label and Red Label, and we think that working with Rhino will be both potentially profitable for both parties as well as being a lot of fun."



RHINO/CAPITOL PACTS — Capitol Records Group Services and Rhino Records have entered into an exclusive long term distribution arrangement, effective October 1, 1985. Announcement of the agreement was made by Dennis White, executive vice president of Capitol Records Group Services and Rhino Records' president, Richard Foos. Pictured (l-r) are: Joe Mansfield, div. vice president of national sales; Rich Schmidt, national promotion director, Rhino Records; Joe McFadden, director of national sales; Richard Foos, president, Rhino Records; Dennis White, executive vice president of Record Group Services; and Kenny Hamlin, national marketing and sales director, Rhino Records.

Bootlegger Convicted In N.Y. Felony Trial

NEW YORK — Michael Rascio, also known as "Charlie Greenberg," of 89-19 Lefferts Boulevard in Richmond Hill, N.Y., allegedly one of the largest manufacturers of bootleg albums in the country, was convicted on Oct. 3, 1985 after a two week long jury trial in state court on 26 criminal charges relating to bootlegging activities. The 26 counts stem from a 636 count indictment which was handed down by a Suffolk County, N.Y. grand jury last April, the largest number of felony counts ever charged in a record piracy case. In order to spare the trial jury the necessity of hearing evidence on all 636 counts, Assistant District Attorney Rick Lazio, who prosecuted the case, severed the 26 counts for presentation at trial. In this procedure, generally regarded by prosecutors as routine in white collar criminal cases, a representative sample of the pending charges against a defendant are tried.

Rascio faced felony charges involving the unauthorized duplication of sound recordings of the Beatles, the Rolling Stones, Bob Dylan and Elvis Presley and

the unauthorized recording of live performances by Bruce Springsteen. Rascio was also charged with misdemeanor counts involving the failure to disclose the origin of sound recordings. The trial was presided over by Justice Kenneth Rohl of the New York Supreme court, sitting in Hauppauge, N.Y.

In a prior criminal case, Rascio was sentenced to, and paid, a \$75,000 fine and served nine weekends in jail after pleading guilty in 1981 to a felony charge involving the unauthorized duplication of sounds. Under New York law, Rascio, as a subsequent felony offender, must be sentenced to a mandatory prison term of at least one-and-a-half to three years as a result of his current conviction. The maximum sentence which can be imposed is four years in prison based on each felony count. Rascio also faces charges relating to parole violations. His parole is based on his prior felony conviction. Sentencing on the current conviction is scheduled for October 30, 1985.



HEART OF A BIRTHDAY — Kenny Rogers was recently feted on the occasion of the release of his new RCA album "Heart of the Matter" and received belated birthday wishes from (l-r): producer George Martin; RCA/Ariola executive vice president Jose Menendez, manager Ken Kragen and RCA/Ariola president Robert Summer.

For LeBeau And Giaco, Success Is Just A Matter Of "Pro-Motion"

By David Adelson

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

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

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

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

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



GUNSLINGERS — Can two young bucks from New York City start an independent promotion company and in just over two years work 21 number one records? Joe Giaco (l) and Brad LeBeau say, "absolutely."

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

"The key is to put the artists in the clubs, on the radio and then make sure the stores

have the product. It's up to the consumer at that point. They can be exposed to the product through three different mediums," said LeBeau.

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

By implementing an extensive computer system, Pro-Motion can accurately monitor retail activity from coast to coast, providing specific piece counts, sales figures and other relevant information. At the end of an average week the office is virtually submerged in a sea of computer printouts.

The Pro-Motion formula has obviously been effective. Since its inception, the firm has worked 21 number one dance hits. Its most recent clients include: Laura Branigan, ABC, Tears For Fears, Patti LaBelle, Starpoint, King, Nile Rodgers, Stephanie Mills and Joan Jett.

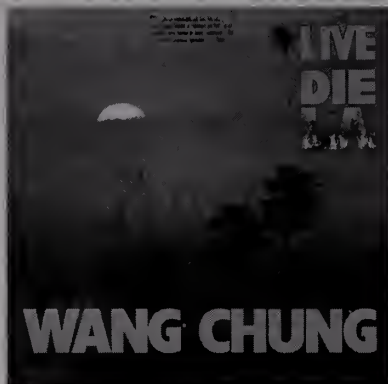
"Joan Jett was basically considered a

(continued on page 36)

ALBUM RELEASES

TO LIVE AND DIE IN L.A. — Original Motion Picture Soundtrack — Wang Chung — Geffen 24081 — Producer: Wang Chung — List: 9.98 — Bar Coded

With motion picture (and now television) soundtracks continuing their commercial appeal, the obvious next step is to incorporate a pop band's new album into the mold. *To Live And Die In L.A.* is a good example. Having to work within the film's context, Wang Chung delivers a well-crafted LP which has hit appeal as well as some nicely textured album tracks which are much more than just filler. A strong, modern music LP.



SEX AND THE SINGLE MAN — Ray Parker, Jr. — Arista AL8-8280 — Producer: Ray Parker, Jr. — List: 8.98 — Bar Coded

Parker's first LP since his phenomenal success with the theme from *Ghostbusters*, "Sex And The Single Man" shows the artist/writer/producer's versatility and knack for crossover material. The first single is a definite pop entry, but the light "Girls Are More Fun" is only an indication of cuts like "Everybody Needs Someone" and "Men Have Feelings Too." Set to be a strong crossover album.

WHITE NIGHTS — Original Motion Picture Soundtrack — Atlantic 81273 — Producer: various — List: 8.98 — Bar Coded

With a boost from this album's first single "Separate Lives" which is already vaulting up *Cash Box's* singles chart, this week at #25, look for this latest Atlantic soundtrack project to have a healthy consumer response. With tracks from Robert Plant, Chaka Khan, Lou Reed and Nile Rodgers, *White Nights* features a healthy mix of tempos and moods, and the film should kick in sales with its imminent release.



TA MARA & THE SEEN — A&M-5078 — Producer: Jesse Johnson — List: 8.98 — Bar Coded

Jesse Johnson's production influence is substantially felt on this debut from vocalist Ta Mara and her group the Seen, but the album's material gives it a distinct character of its own. From the first single "Everybody Dance" to the ethereally grooving "Summertime Fun" Ta Mara proves herself a rich and affecting vocalist who is given a nice showcase from Johnson and his version of Minneapolis sound. A strong B/C effort and crossover contender.

CRAZY PEOPLES RIGHT TO SPEAK — Kaja — EMI America 17169 — Producer: Kaja — List: 8.98 — Bar Coded

While lead vocalist Limahl has left for a successful solo career, Kaja retains its pop/dance sound on the more weighty tracks from this disc like "Shouldn't Do That" and "Sit Down & Shut Up." Has a guaranteed audience in the younger demos and could spawn various club hits, where the band has an enormous reputation.

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

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

RAIN DOGS — Tom Waits — Island 90299-1 — Producer: Tom Waits — List: 8.98 — Bar Coded

Waits' first effort since the much-acclaimed "Swordfishtrombones" LP is this masterful record which features 19 tracks (three instrumentals), the best of which like "Gun Street Girl" and "Down Town Train" are highlighted by Waits' riveting vocals' lyrics.

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

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

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

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

ALISHA — Vanguard 70456 — Producer: Mark Berry — List: 8.98

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

A TOWN SOUTH OF BAKERSFIELD — Various Artists — Enigma 72059-1 — Producer: various — List: 8.98

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

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

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

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

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

MONA WITH THE CHILDREN — Doug Cameron — Gold Mountain/A&M 5100 — Producer: Jack Lenz — Tim MacCauley — List: 8.98 — Bar Coded

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

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

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

INNOCENCE IS NO EXCUSE — Saxon — Capitol 12420 — Producer: Simon Hanhart — List: 8.98 — Bar Coded

DOLL HUT — The Pontiac Brothers — Frontier 1014 — Producer: Dhaz-The Pontiac Brothers — List: 8.98

WINDJAMMER III — Windjammer — MCA 5614 — Producer: Kevin McLin — Howie Rice — List: 8.98 — Bar Coded

I WANT YOUR LOVE — Brenda K. Starr — Mirage 90284 — Producer: Arthur Baker-Richard Scher-Lotti Golden-Carl Sturken-Evan Rogers — List: 8.98 — Bar Coded

2 x 2 — The Faction — Red House 003 — Producer: Myles Davis — Ray Herrmann — List: no list

CARING — Rosie Gaines — Epic 40090 — Producer: Friendship Producers Company-Rosie Gain — List: 8.98 — Bar Coded

WHOLE NEW WORLD — Outlets — Restless 72073-1 — Producer: Rob Dimit — List: 8.98 — Bar Coded

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

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

SINGLE RELEASES

ZZ TOP (Warner Bros. 7-28884)
Sleeping Bag (4:02) (Hamstein Music/BMI) (Gibbons-Hill-Beard) (Producer: Bill Ham)

The first single following up ZZ Top's huge "Eliminator" LP is this high tech workout which makes good use of drum machines and Fairlight effects as well as the "lil ole band from Texas'" innate soul. Gibbons thickly slurred guitar work meshes well with the chorus lyric, and "Sleeping Bag" sports a well-developed breakdown section which should again make this rock band a club favorite. Set to be a big fall single for CHR and rock radio.



EURYTHMICS and **ARETHA FRANKLIN** (RCA JK-14214)

Sisters Are Doing it For Themselves (4:29) (RCA Music-Blue Network Music/ASCAP) (Lennox-Stewart) (Producer: David Stewart)

A rousing, soulful tune with a driving R&B feel, this third single from Eurythmics' "Be Yourself Tonight" LP combines the legendary power of Aretha Franklin with the new music sensibilities of one of rock's top selling duos. Flying vocals and a charging chorus give this song unmitigated verve. Look for immediate CHR adds for this tune, one that has been popular on new music playlists for months.



ARCADIA (Capitol B-5501)
Election Day (4:30) (no publisher listed) (Arcadia) (Producer: Arcadia)

The other half of Duran Duran gone fishin', Arcadia's single debut is an aural feast which mixes the impeccable pop sensibilities of the core group with more chancey elements that make themselves apparent in "Election Day"'s arrangement and liberal use of effects and disparate instrumentation. Guaranteed to be a winner on pop radio, "Election Day" should also appeal to the older demos with more substantial songwriting and a cameo appearance from Grace Jones.



SHEENA EASTON (EMI America B-8295)

Do It For Love (3:47) (April Music Inc.-Tutti Ragazza-Maz Appeal Music/ASCAP) (Bertie-Kessler) (Producer: Nile Rodgers)

The first single from Easton's long awaited Nile Rodgers-produced LP "Do You" is this R&B tinged track which is an excellent launching pad for the singer's powerful voice. With nice pop vocal layering and a sparse arrangement, "Do It For Love" is set in a classic '60s pop mode with the technology of the '80s providing the musical spice. Should be another CHR and B/C smash for Easton.



PRINCE AND THE REVOLUTION (Paisley Park 7-28999)
America (3:40) (Controversy Music/ASCAP) (Prince and The Revolution) (Producer: Prince and The Revolution)

This out and out jam from Prince's "Around The World In A Day" LP starts out with a deceptive and funny turntable-fooling intro and works into a sly comment on the American way using a traditional American melody. Would be controversial in another era, but should simply be another CHR-B/C breaker as well as a top club cut.

SIMPLE MINDS (A&M 2783)
Alive & Kicking (4:45) (Colgems Music/ASCAP) (Simple Minds) (Producer: Jimmy Iovine — Bob Clearmountain)

The mark Simple Minds and vocalist Jim Kerr made on the American Market with "Don't You Forget About Me" is still fresh, and this latest effort from the band's upcoming LP should capitalize on that success. Less overtly powerful yet still dramatic and dynamic, "Alive & Kicking" is a strong dance oriented CHR contender. Look for fast adds across the board.

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

QUARTERFLASH (Geffen 7-28908)
Talk To Me (3:59) (Narrow Dude Music — Tina Bopper Tunes-Bonnie Bee Good Music — IBM Music — WB Music Corp./ASCAP) (M. Ross — R. Ross) (Producer: Steve Levine.)

Strong lead vocal accentuated by a bright chorus draws this tune with a hard rock edge. Expert guitar and sax shine here. "Talk To Me" has CHR hooks with a rock dance appeal.

THE MOTELS (Capitol 5529)
Shock (4:09) (Clean Sheets Music-Neurp Song/BMI) (M. Davis—S.Thurston) (Producer: Richie Zito)

A heavily percussive cut from The Motels' new Capitol LP of the same name, "Shock" has all the raw urgency and dynamic tension this band's uptempo tunes.

RAMSEY LEWIS (Columbia 38-05640)
This Ain't No Fantasy (3:52) (Hit Tunes Pub.-Johnny Yuma Music/BMI) (Stewart-Leonard) (Producer: Morris "Butch" Stewart)

EAST COAST OFFERING (MCA 52700)
La La Means I Love You (3:13) (Might Three Music-Bellboy Music/BMI) (Bell-Hart) (Producer: Tim Eyrmann-Bob Dawson-East Coast Offering)

TOTAL CONTRAST (London 882 070-7)
Takes A Little Time (4:20) (Alkey Music-Chrysalis Music-Rare Blue Music/ASCAP) (Harvey-Anchampong-Murray) (Producer: Steve Harvey)

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

UB40 (A&M 2792)
Don't Break My Heart (3:17) (New Claims) (Khan-UB40) (Producer: UB40-Ray "Pablo" Falconer)

Though not graced by the scratchy vocal resonance of Chrissie Hynde, UB40's second single from the "Little Baggarriddim" LP is this melancholy cut which shows the Birmingham reggae band in its best form. Programmers may take on a reggae ballad groove, finally.

WHITNEY HOUSTON (Arista AS1-9412)
Thinking About You (3:58) (Kashif Music-The New Music Group-MCA Music/BMI) (Kashif-LaLa) (Producer: Kashif)

Houston's third single is a Kashif-produced upbeat track which fits into a more contemporary mode than her previous two hits. With a skyrocketing debut LP and increased crossover exposure, look for this cut to be a multi-market smash.

LOU REED (A&M 2781)
September Song (4:12) (Chappell Music-Tro-Hampshire House/ASCAP) (Weill-Anderson) (Producer: Hal Willner-Paul M. Young)

Taken from A&M's upcoming compilation of other artist's interpretations of Kurt Weill compositions, this Lou Reed version of the classic "September Song" is a heart warming and thoughtful task. An ingenious mix.

GARY MYRICK (Geffen 7-28905)
When Angels Kiss (3:30) (Not Suitable Music-ASCAP/Curly Smith Music—BMI) (Myrick-Smith) (Producer: John Luongo)

Gary Myrick's straight ahead rock talent is here applied to an inventive and evocative lyric theme. Nicely spaced arrangement and production from John Luongo and Myrick's resonant vocal makes this cut a gem for rock radio to recognize.

PATTI LABELLE (ZS4 05658)
Shy (3:59) (Assorted Music/BMI) (K. Gamble-B. Sigler) (Producers: Kenneth Gamble-Walter Sigler-Reggie Griffin-Fareed-Erik Nuri)

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

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

COCKTAIL GIRLZ (Funtone 23)
Omoolah (2:48) (no publisher listed) (Cocktail Girlz) (Producer: Cocktail Girlz)

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

JOEY WELZ (Caprice Int. 2340)
Heavy Metal Klds (3:00) (Comet-Tale Music/ASCAP) (McCormick-Welz-Zimmit) (Producer: Bob McCormick-Joey Welz)

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



Maurice White Finds A New Romance With His Solo Career

By Gregory Dobrin

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

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

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

The move out on his own was not as simple as being just one of the nine performer/musicians that make up Earth, Wind & Fire. White had to find a way of adequately conveying his own, individual musical identity. "In the beginning it was a little scary," he remarked, "because of trying to find the right direction to come

from musically. But I finally found the right direction, which was just to be myself. That was something I really had to think about, in the sense of trying to portray a solo image — something new. It's about discovery."

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

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

With the enormous success of Earth, Wind & Fire, Maurice White's accomplishments as a recording artist will come as no surprise to millions of fans. A built-in audience awaits his every move. And while White is set on lassoing a new generation of listeners, his ambition does not overlook the existing audience. "I am shooting for a new generation of listeners," White said, "but at the same time I'm also trying to appeal to the people that have always been my fans, and to carry on the legacy of the music. The most important thing for me is to try to contribute something positive."

Asked if he missed Earth, Wind & Fire, White replied, "Yeah, I miss them at times, but primarily, this is a new adventure for me. I'm enjoying my new work. It's like a new romance."

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



SHAKIN' LIKE AN OAK TREE — **Morris Day** (c) demonstrates the dance which inspired his current hit single "The Oak Tree" (Warner Bros.), at the offices of **WRKS/KISS-FM**. Dancing with Day are air personality **Chuck Leonard** (l) and news director **Bob Slade** (r).

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

GREAT EXPECTATIONS — **Jane Siberry** (A&M/Duke Street) has a problem most emerging songwriters would love to have: the critics praise her too much. But despite what the critics say, her songs are in fact brilliant and that's an awesome responsibility. "All the critical acclaim makes me nervous," she says. "They set up the record so that people expect a lot." The record she's talking about is her debut LP, "No Borders Here," which is catching fire in the States after its release in her native Canada. *East Coastings* suggested that perhaps she should come up with a batch of lousy songs in order to get the critics off her back. "There's some truth to that," she says. "In (elementary) school I actually got 19 stars in a row for perfect spelling. The teacher made such a big fuss about it that I deliberately made mistakes." The songs she played October 4 at Irving Plaza are indeed worth making a fuss about. One ("The Waitress") is about an obsessive waitress who "would be famous now if I wasn't such a good waitress." Another song, "Symmetry (The Way Things Have To Be)," extrapolates from the particular to the universal in amusingly illustrating her personal philosophy of symmetrical order. "I believe in balance," she says. "And if you don't see it you haven't stepped back far enough." Siberry repeatedly ends her sentences with an interrogative inflection, as if she wants confirmation that she's making sense — understandable for an artist who frequently ventures onto uncharted turf. A Siberry sampler: "We never speak/we only acquiesce" ("Dancing Class"); "His card says executive/but it mumbles just a salesman/he's not sure who you are/but you might be a good connection" ("Extra Executives"). Siberry's follow-up to "No Borders Here" has already been released in Canada and is due for Stateside release in January.



THOSE ABOUT TO ROCK — **Roger Daltrey** and **AC/DC's Brian Johnson** were at **Atlantic's** New York headquarters recently to promote their new albums — **Daltrey's** "Under a Raging Moon" and **AC/DC's** "Fly on the Wall." Pictured (l-r): **Johnson**; **Lou Sicurezza**, *Atlantic* vice president; **Daltrey**; **Perry Cooper**, *Atlantic* VP, artist relations & media development.

"House in the Country" to "Wild Thing." The same night the **Chiefs of Relief** played the Ritz with **Malcolm McLaren** alumni **Mathew Ashman** (ex-**Bow Wow Wow**) and **Paul Cook** (ex-**Sex Pistols**) in a show that proved that their proto-punk meets Brit-synth sound was not as impressive as their resume. Verdict: they need a hobby. Time: 35 minutes, no encore requested.

COASTING AWAY — CBS International recording artist **Sipho Mabuse**, the most popular black musician in South Africa, has released a fine and fresh EP in America called "Burn Out." On such tracks as "Jive Soweto" and the title tune Sipho has created a sound that is both danceable and melodic (why didn't someone think of this before?).

Paul Iorio

MOST ADDED



STRONG ADDS

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

STATION ADDS

WJAX-FM — Jacksonville — Tony Mann — PD
 R. Parker, Jr.
 Staple Singers
 M. Moore
 P. Laurence
 P. Collini
 B. Joel

WHRK — Memphis — Jimmy Smith — PD
 Full Force
 Sheila E.
 Zapp
 Princess
 Tramaine
 A. O'Neal

WJLB — Cecilia Whitmore — Detroit
 P. Austin
 Boogie Boys
 Frederick
 Rori
 The System

WMYK — Norfolk — Steve Crumbley — PD
 J. Hammer
 L. Vandross
 E. Wilde
 W. Houston
 T. Turner
 Sheila E.
 The System
 T. Pendergrass
 Tramaine
 Ray, Goodman & Brown

WGCI — Chicago — Graham Armstrong — PD
 Sheila E.
 E. Wilde
 T. Pendergrass
 R.J.'s Latest Arrival
 Lushus Daim

WLUM — Milwaukee — Bob Collins — PD
 J. Hammer
 B. Crystal
 B.B. King
 T. Turner
 L. Vandross
 H. Lewis
 Doug E. Fresh
 N. Hendryx
 The Jets
 V. Young
 G. Phillinganes
 T. Pendergrass
 B. Wright
 E. Wilde
 Lushus Daim

WBMX-FM — Chicago — Lee Michaels — PD
 E. Wilde
 Tramaine
 Sheila E.
 P. Austin
 P. Laurence
 Fat Boys
 T. Turner

KHAYS-FM — Doug Davis — Port Arthur — MD
 The Jets
 T. Pendergrass
 H. Alpert
 E. Wilde
 M. Moore
 The System
 V. Young
 P. Laurence
 Full Force

WENN — Birmingham — Mychael Starr — MD
 Sheila E.
 W. Houston
 P. Austin
 The Jets
 Ray, Goodman & Brown
 T. Marie
 Supernature
 A. O'Neal
 T. Turner
 The System
 Zapp

KMJM — St. Louis — Mike Stradford — PD
 T. Pendergrass
 Zapp
 W. Houston
 Sheila E.
 Catch
 J. Tyzik

K104-FM — Dallas — Terri Avery — MD
 Sheila E.
 Princess

E. Wilde
 Egyptian Lover

KOKA — Shreveport — B.B. Davis — PD
 E. Wilde
 R. Lewis
 The Jets
 J. Graham
 D. Edwards

WILD-FM — Boston — Elroy Smith — PD
 Stroke
 One Way
 W. Houston

WATV — Birmingham — Ron January — PD
 T. Pendergrass
 V. Love
 Legacy
 T. Turner
 B. Wright
 Supernature
 P. Austin
 Sheila E.

WYLD-FM — New Orleans — Dell Spencer — PD
 Four Tops
 J. Graham
 E. Wilde
 Go West
 J. Hammer
 P. LaBelle
 V. Young
 B.K. Starr
 P. Laurence

KGFJ — Los Angeles — Kevin Fleming — PD
 Sheila E.
 Tramaine
 The Winans
 E. Wilde
 Nicole

WDAS-FM — Philadelphia — Joe Tamburro — PD
 Sheila E.
 L. Vandross
 T. Turner

WZAK — Cleveland — Lynn Tolliver, Jr. — PD
 Starpoint
 The Winans
 Zapp
 Sheila E.

Brass Construction
 R. Gilliam
 Lushus Daim
 P. Austin
 T. Turner
 Maze
 Spider D

KUKQ — Phoenix — Robert Wideman — MD
 D. Coleman
 Isley, Jasper, Isley
 W. Houston
 T. Turner

WRBD — Ft. Lauderdale — Charles Mitchell — PD
 Sheila E.
 Smoke City
 R. Parker, Jr.
 The Jets
 Stroke
 J. Tyzik
 Rayers
 T. Lee
 Spinners
 L.J. Reynolds

WHUR-FM — Washington, D.C. — Mike Archie — PD
 T. Turner
 D. Coleman
 Nicole
 P. Laurence
 W. Houston
 Sheila E.
 J. Hammer
 Cherrelle

WGIV — Charlotte — Don Cody — PD
 Isley, Jasper, Isley
 Sister Sledge
 The System
 Sheila E.
 E. Wilde
 Zapp
 D. Ross
 Legacy
 Con Funk Shun

WPAL — Charleston — Don Kendricks — PD
 T. Lee
 Mary Jane Girls
 New Edition
 Isley, Jasper, Isley
 Spider D
 Nicole
 P. Austin
 One Way

URBAN PROGRAMMER'S PICK

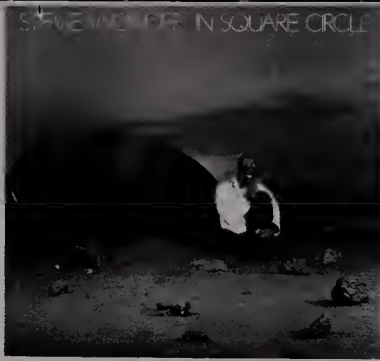
<u>Programmer</u>	<u>Station</u>	<u>Market</u>
Charles Mitchell	WRBD	Ft. Lauderdale
Song: Round And Round		
Artist: Jaki Graham		
Label: Capitol		

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



HANGING WITH BUTTERBALL — Red Label recording artists Osborne and Giles recently paid a promotional visit to WDAS in Philadelphia in support of their latest effort, "Stranger In The Night." Pictured at the station are (l-r): Billy Osborne; Joe "Butterball" Tamburro, program director; Zane Giles and Rich Girod, director of promotion and marketing, Red Label.

HOT NEW SELLER



Stevie Wonder — In Square Circle — Motown

STRONGEST SALES

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

STORE REPORTS

Joe's Swing Shop — Los Angeles — Greta McConnell
Atlantic Starr
F. Jackson
Cameo
L. Vandross
S. Wonder

Shazada Enterprises — Charlotte — Jack Gordon
F. Jackson
B. Womack
M. Day
M. White
Cameo

Sikhulu's Record Shack — New York — Sikhulu Shange
P. La Belle
B. Withers
S. Wonder
F. Jackson
W. Houston

Skippy White's — Boston — Marc Siegel
P. La Belle
F. Jackson
Rene & Angela
Cameo
W. Houston

Webb's Department Store — Philadelphia — Bruce Webb
Atlantic Starr
F. Jackson
L. Vandross
W. Houston
B. Withers

Platter Shack — Orlando — Della Wiggins
F. Jackson

C. Mayfield
B. Womack
S. Wonder
D. Edwards

Fletcher's One-Stop — Chicago — Ken Fletcher
L. Vandross
P. La Belle
F. Jackson
W. Houston
Sade

Barney's One-Stop — Chicago — Nellie Thomas
F. Jackson
P. La Belle
W. Houston
Ready For The World
B. Womack

Fortune Records — Inglewood, CA — Timmy Fortune
F. Jackson
W. Houston
Cameo
A. Franklin
Ready For The World

Penny Lane Records — Tacoma — Debbie Scheirman
Starpoint
P. La Belle
B. Womack
Ready For The World
Cameo

Scott's Wholesale — Indianapolis — Cheryl Gregory
W. Houston
P. La Belle
Kool & The Gang
F. Jackson
S. Wonder

Music Master — Chicago — Yvonne Mason
F. Jackson
P. La Belle
A. Franklin
Cameo
S. Wonder

Downtown Records — Chicago — Ron Fischel
S. Wonder
A. Franklin
J. Holliday
W. Houston

Record Theatre — Cincinnati — Marianne Morgan
S. Wonder
Miami Vice
M. White
M. Day
F. Jackson

Importes Etc. — Chicago — Paul Weisberg
S. Wonder
M. Day
Pointer Sisters
Lime
Lisa-Lisa And The Cult Jam



HITTING IT BIG THE FIRST TIME — Capitol Records' Freddie Jackson (r) was recently presented with his first platinum album award for his debut LP, "Rock Me Tonight," which featured the hit single by the same name. The award was presented to Jackson by Capitol Records' president Don Zimmermann following the singer's performance at the Beverly Theatre in Los Angeles.

Gemini II Records — Chicago — Alonzo King
A. Franklin
L. Vandross
B. Womack
P. La Belle
W. Houston

Believe In Music — Wyoming, MI — Jim Marcusse
W. Houston
S. Wonder
M. Day
Sugarfoot
The O'Jays

LaGreen's — Detroit — Steve Holsey
P. La Belle
S. Wonder
F. Jackson
B. Womack
W. Houston

H & W One-Stop — Dallas — Walter Jackson
B. Womack
Bar-Kays
L. Milton
Cameo
World Class Wreckin' Cry

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

Music Liberated — Baltimore — Larry Jeter
W. Houston
F. Jackson
S. Wonder
Rene & Angela
Starpoint

Greensboro Record Center — Greenboro — Susie Chandler
Atlantic Starr
P. La Belle
Rene & Angela
C. Mayfield
A. Franklin

Record Boutique — Winston — Salem — Archie Torain
Cameo
S. Wonder
Rene & Angela
W. Houston
L. Vandross

Turtles — Atlanta — David Coleman
Miami Vice
S. Wonder
F. Jackson
W. Houston
M. Day

Birdland Records — Baltimore — Beverly Burston
S. Wonder
F. Jackson
W. Houston
P. La Belle
L. Vandross

Delicious Records — Inglewood, CA — Tommy Johnson
Cameo
Maze
Isley, Jasper, Isley
The Family
F. Jackson

Tower Records — Sacramento — Jeanie Banvaar
M. Day
Miami Vice
F. Jackson
W. Houston
Tears For Fears

Jones & Harris — Richmond, CA — Robin Harris
S. Wonder
M. Day
A. Franklin
F. Jackson
Isley, Jasper, Isley

John's Music — Los Angeles — Marie Jackson
F. Jackson
The Family
B. Womack
W. Houston
L. Vandross

Karma Records — Indianapolis — Mike Smith
S. Wonder
W. Houston
Cameo
F. Jackson
A. Franklin

Hill's Stereo — Norwalk, CT — Mary Ann Saracino
B. Womack
S. Wonder
M. White
A. Franklin
Ta Mara & The Seen

URBAN RETAILER'S PICK

<u>Retailer</u>	<u>Store</u>	<u>Market</u>
Bruce Webb	Webb's Department Store	Philadelphia

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

Comments:

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

TOP 40 ALBUMS

★ AVAILABLE ON COMPACT DISC

	Weeks On Chart	10/12 Chart		Weeks On Chart	10/12 Chart
1 SKIN DIVE MICHAEL FRANKS (Warner Bros. 25275-1)	2	19	22 GRAVITY KENNY G & G FORCE (Arista AL9-8282)	23	23
2 HARLEQUIN ★ DAVE GRUSIN & LEE RITENOUR (GRP 1015)	1	28	23 STRAIGHT TO THE HEART ★ DAVID SANBORN (Warner Bros. 25150-1)	24	37
3 DANCING IN THE SUN GEORGE HOWARD (TBA TB205)	3	25	24 SOARING THROUGH A DREAM AL DI MEOLA (Manhattan ST-53011)	25	7
4 MAGIC TOUCH ★ STANLEY JORDAN (Blue Note BT 85101)	4	32	25 MUSICAN ERNIE WATTS (Qwest/Warner Bros. 25283)	22	14
5 ALTERNATING CURRENTS ★ SPYRO GYRA (MCA 5606)	6	17	26 HOT HOUSE FLOWERS ★ WYNTON MARSALIS (Columbia FC 39530)	26	55
6 AL JARREAU IN LONDON (Warner Bros. 25331)	7	5	27 SKY DANCE RODNEY FRANKLIN (Columbia FC 39962)	27	19
7 VOCALESE ★ THE MANHATTAN TRANSFER (Atlantic 81266-1)	5	11	28 20/20 GEORGE BENSON (Warner Bros. 9 25178-1)	28	38
8 OASIS JOE SAMPLE (MCA 5481)	9	9	29 SILENT WITNESS SKYWALK (Zebra ZR 5004)	23	11
9 MAISHA SADAO WATANABE (Elektra 60431-1)	8	14	30 WARNING BILLY COBHAM (GRP-A-1020)	35	2
10 YOU'RE UNDER ARREST ★ MILES DAVIS (Columbia FC 40029)	10	21	31 NEW FACES ★ DIZZY GILLESPIE (GRP 1012)	32	14
11 BLACK CODES (From The Underground) WYNTON MARSALIS (Columbia FC 40009)	16	2	32 STREETSHADOWS DAVID DIGGS (TBA 207)	31	29
12 WHITE WINDS ★ ANDREAS VOLLENWEIDER (CBS FM 39963)	12	35	33 LIVE AT SWEET BASIL VOL. 1 ★ DAVID MURRAY BIG BAND (Black Saint BSR 0085)	33	16
13 SODA FOUNTAIN SHUFFLE ★ EARL KLUGH (Warner Bros. 25262-1)	11	26	34 DECEMBER ★ GEORGE WINSTON (Windham Hill/A&M WH-1025)	39	50
14 AMERICAN EYES RARE SILK (Palo Alto PA 8086)	14	28	35 TOGETHERING KENNY BURRELL/GROVER WASHINGTON JR. (Blue Note BT 85106)	34	33
15 ATLANTIS WAYNE SHORTER (Columbia FC 40055)	19	4	36 FIND OUT! THE STANLEY CLARKE BAND (Epic FE 40040)	30	17
16 HIGH VISIBILITY VICTOR FELDMAN'S GENERATION BAND (TBA TB209)	17	11	37 LIVE FROM SAN FRANCISCO MAYNARD FERGUSON (Palo Alto PA 8077)	36	10
17 JUST FEELIN' McCOY TYNER (Palo Alto PA 8083)	18	11	38 AUTUMN ★ GEORGE WINSTON (Windham Hill/A&M WH-1012)	38	32
18 DIGITAL WORKS ★ AHMAD JAMAL (Atlantic 81258)	21	5	39 HIGH CRIME ★ AL JARREAU (Warner Bros. 25106)	37	14
19 OPENING NIGHT KEVIN EUBANKS (GRP A-1013)	13	12	40 MODERN MANNERS ★ SPECIAL EFX (GRP 1021)	40	14
20 JUNGLE GARDEN DAVE VALENTIN (GRP 1016)	15	16			
21 WILD ROMANCE HERB ALPERT (A&M SP-5082)	20	8			

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

FEATURE PICKS

OUT OF THE BLUE — Didier Lockwood — Gramavision 18-8504-1 — Producers: David Baker, Jonathan F.P. Rose — List: 9.98 — Bar Coded

Not to be confused with the recent Blue Note LP of the same name, "Out of the Blue" has French violinist Didier Lockwood shedding the fusion sound of his recent recordings for a hard-driving straight-ahead jazz approach, motored by the superlative rhythm section of drummer Billy Hart, pianist Gordon Beck, and bassist Cecil McBee.

DJAVAN — Djavan — Columbia FC 39973 — Producers: Djavan, Ronnie Foster — List: none — Bar Coded

Djavan is the latest Brazilian superstar and first to sign with a major U.S. label in quite some time. This LP is culled from his two most recent Brazilian albums — though they were both recorded in L.A. with such familiar names as Stevie Wonder, Ernie Watts, Harvey Mason, and Greg Phillinganes providing support — and it is terrific: bright, sexy, upbeat, and featuring some startlingly good writing and singing. Don't worry about the Portuguese lyrics — this should appeal across the board and, hopefully, point some other labels in the direction of Rio's vast talents.

FUTURITIES — Steve Lacy Nine — Hat Art 2022 — Producers: Pia and Werner X. Uehlinger — List: 24.98

The brilliant Lacy has composed 20 Kurt Weillish settings for poems by Robert Creeley, whose work fits right into Lacy's art/jazz sensibility. Irene Aebi does the fitting vocalizing, and there is impressive solo work from Lacy, Steve Potts, George Lewis, and the other members of this biting, delightful ensemble. A rousing success!

WITHHOLDING PATTERN — John Surman — ECM 1295 (dist. by PolyGram Special Imports) — Producer: Manfred Eicher — List: 9.98

A wonderful, spatial effort from reedman, Surman, who goes solo here, but adds rich layers of piano, synthesizer, and recorder to his overdubbed baritone and soprano saxophones and bass clarinet. A sly, and very attractive LP, which brings to mind the old "ECM sound," but with full body.

ON JAZZ

A GOODMAN IS HARD TO FIND — After a couple of years of inactivity — he had been ill — **Benny Goodman** has returned in the unlikelyst of settings: in front of a big band at a gala Public Broadcasting tribute to himself. There are three things that make this surprising: Goodman is a shy, reticent man who usually shuns such hoopla, he has often spurned offers to put him back in front of a big band, and he has reportedly been unsure about his playing since his lay-off. It's odd that he would come back with television cameras rolling. In any case, *Let's Dance: A Musical Tribute to Benny Goodman* was taped last Monday at New York's new Marriott-Marquis and it was, in many ways a success.



Benny Goodman

Let's Dance is going to be used as the non-classical centerpiece of PB's fundraising drive next spring (N.Y.'s WNET produced the evening). Now the Public Broadcasting System has been, to put it mildly, shameful in its treatment of American music. While the PBS airwaves bulge with European music — operas, symphonies, etc. — jazz takes a back seat. Way in the back. Now I know that the high corporate rollers find it more appealing to funnel their money into so-called "serious music," and I know where PBS's bread is buttered, but it seems to me that a network that is supposed to provide an alternative, is supposed to be sensitive to the arts, should be more aware of what "art" means, and how it applies in America in the 20th century. Jazz, one of this century's greatest artistic achievements — and one that is uniquely American — is getting shafted. The corporate dollars, and the powers that be at such supposedly enlightened centers of culture as PBS, consider jazz a "popular" music, while the major television networks, record companies, and radio stations consider jazz an "art form." So jazz gets ignored. I have expressed the opinion before that future generations will still be listening to PBS's normal fare — "classical music" of the 18th and 19th centuries — but will also be listening to **Duke Ellington, Miles Davis, Louis Armstrong** — the *classic* music, if you will, of the 20th century.

Every year, at fundraising time, PBS pretends to throw jazz a bone, by sponsoring some all-star *Big Band Bash* or *Stage Door Canteen* or some such thing. But these shows have nothing — *nothing* — to do with American music; these shows peddle nostalgia. They are aimed at bringing mist to the eyes of well-heeled potential supporters of PBS. They treat the music — when they do manage to slip in a **Woody Herman** amongst the **Tex Benekes** — as an artifact; like ration coupons, rumble seats, and **Fibber McGee and Molly**.

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

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

Film clips were shown and speeches were made by a typical PBS assemblage — **A. Bartlett Giamatti, Morton Gould, Bobby Short**, and, wonder of wonders, **Frank Sinatra**. It's not often that one gets to hear Sinatra talk about his past, but his few words about opening at the Paramount with Goodman on the bill were funny and touching. (Benny Goodman, it should be remembered, was the biggest musical star of the '30s — he used to be thronged — and Sinatra was the biggest musical star of the '40s, and, more than any other one individual, turned the country's attention from bands to singers.) Goodman, the sly old fox, thanked Sinatra, and, before the man could escape, said something about how honored he'd be if Sinatra would deign to vocalize with him. Sinatra looked flustered — not a look he's used to — and waved his hands and mumbled something about a dinner engagement and not knowing what number they could do. "All Of Me," shot back Goodman in a flash, but Sinatra — head shaking, — hands waving — was gone.

Let's Dance should prove to be good television. Personally I would have liked this to have been more intimate — to have Goodman taped without a black tie audience dancing at his heels, to truly attempt to explore the man and his music. I'm sure **John Hammond, Lionel Hampton, George T. Simon**, and others could have provided telling commentary, sure Goodman could have been treated with the dignity and depth that a tribute to, say, **Placido Domingo** might have had. But the fundraising element — and, yes, the nostalgia element — had to be there. I'll applaud when PBS gives us genuine documentaries about jazz, and other live performances that treat the musicians as artists, as creators. In the meantime, it's good to see that the "King of Swing" is back in the swing of things, and good to know that **Fletcher Henderson's** arrangements of "King Porter Stomp", "Stealin' Apples", "Down South Camp Meeting", and others will get a nice — if rare — chunk of prime time in March.

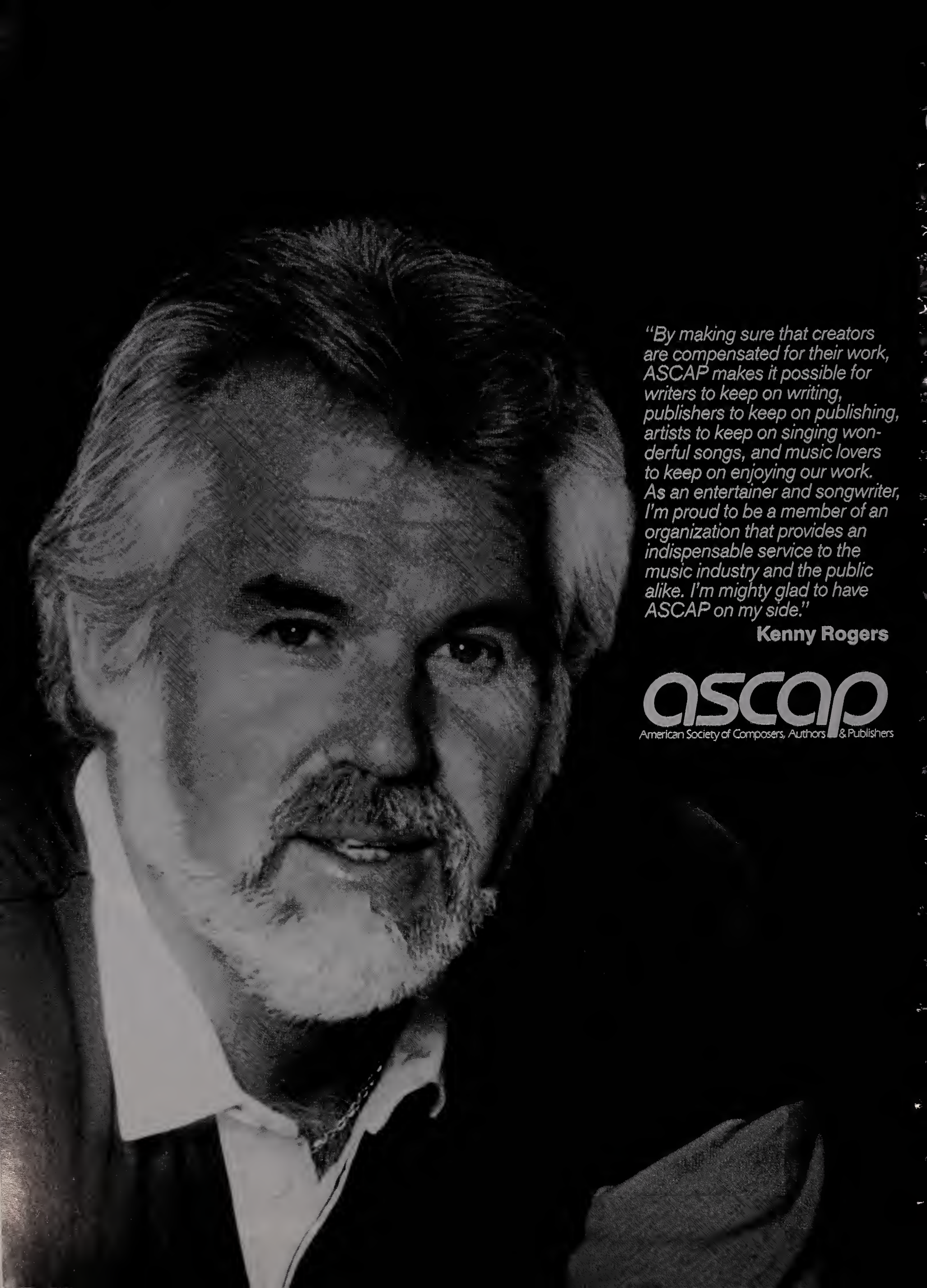
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CASHBOX

OCTOBER 19, 1985

COUNTRY
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Kenny Rogers

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American Society of Composers, Authors & Publishers

Past Cash Box Award Winners (Singles)

<u>YEAR</u>	<u>MALE</u>	<u>FEMALE</u>	<u>GROUP</u>	<u>DUO</u>	<u>NEW MALE</u>	<u>NEW FEMALE</u>
1984	Earl Thomas Conley	Crystal Gayle	Alabama	The Judds	Mark Gray	Kathy Mattea
1983	Ricky Skaggs	Janie Fricke	Alabama	Merle Haggard & Willie Nelson	Jim Glaser	Gus Hardin
1982	Conway Twitty	Rosanne Cash	Alabama	Bellamy Brothers	Ricky Skaggs	Kippi Brannon
1981	Ronnie Milsap	Dolly Parton	Alabama	Frizzell & West	Earl Thomas Conley	Terri Gibbs
1980	Ronnie Milsap	Crystal Gayle	Oak Ridge Boys	Bellamy Brothers	Johnny Lee	Rosanne Cash
1979	Ronnie Milsap	Barbara Mandrell	Oak Ridge Boys	Kenny Rogers & Dottie West	Razzy Bailey	Jennifer Warnes
1978	Waylon Jennings/ Willie Nelson (tie)	Crystal Gayle	Oak Ridge Boys	Waylon & Willie	Ronnie McDowell	Zella Lehr
1977	Waylon Jennings	Loretta Lynn	Statler Brothers	Conway Twitty & Loretta Lynn	Gene Watson	Dottsy
1976	Charley Pride/ Ronnie Milsap (tie)	Tanya Tucker	Statler Brothers	Porter Wagoner & Dolly Parton Mel Tillis & Sherry Bryce	Tom Bresh	Joni Lee
1975	Conway Twitty	Dolly Parton	Statler Brothers		Freddy Fender	Jessi Colter
1974	Charlie Rich	Donna Fargo/ Tanya Tucker (tie)	Statler Brothers Conway Twitty & Loretta Lynn	George Jones & Tammy Wynette	Dick Feller	Marilyn Sellers Marie Osmond
1973	Merle Haggard	Lynn Anderson	Statler Brothers	Porter Wagoner & Dolly Parton/ Tammy Wynette & George Jones (tie)	Johnny Rodriguez	Donna Fargo
1972	Charley Pride	Lynn Anderson	Statler Brothers		Red Simpson	Susan Raye
1971	Charley Pride	Tammy Wynette	Tompall & The Glaser Brothers	Loretta Lynn & Conway Twitty Porter Wagoner & Dolly Parton	Billy "Crash" Craddock	Connie Eaton
1970	Johnny Cash	Tammy Wynette	Tompall & The Glaser Brothers	The Wilburn Brothers	Anthony Armstrong Jones	Billie Jo Spears
1969	Glen Campbell	Tammy Wynette	Tompall & The Glaser Brothers	The Wilburn Brothers	John Wesley Ryles	Dolly Parton
1968	Buck Owens	Loretta Lynn/ Tammy Wynette (tie)		The Wilburn Brothers	Glen Campbell	Lynn Anderson
1967	Buck Owens	Loretta Lynn	The Browns	Lester Flatt & Earl Scruggs	Jack Greene	Jeannie Seally
1966	Buck Owens	Connie Smith	The Browns	Lester Flatt & Earl Scruggs	Waylon Jennings	Connie Smith
1965	Buck Owens	Loretta Lynn	The Browns	The Wilburn Brothers	Dick Curless	Norma Jean
1964	Buck Owens	Loretta Lynn	The Browns		Hank Williams, Jr.	Melba Montgomery
1963	George Jones	Patsy Cline	The Louvin Brothers	Owens & Maddox	Ernest Ashworth	Loretta Lynn
1962	George Jones	Kitty Wells/ Patsy Cline (tie)	The Browns	The Wilburn Brothers	Claude King	Jan Howard
1961	Webb Pierce	Kitty Wells	The Browns	The Everly Brothers	Buck Owens	Jan Howard
1960	Jim Reeves/ Ray Price (tie)	Kitty Wells	The Browns		Buck Owens	Margie Bowes
1959	Johnny Cash/ Ray Price (tie)	Kitty Wells	The Browns	Johnny & Jack	Stonewall Jackson	Skeeter Davis
1958	Johnny Cash	Kitty Wells	The Browns	Johnny & Jack	Don Gibson	Patsy Cline
1957	Elvis Presley	Kitty Wells	The Browns	Jim Ed Brown & Maxine Brown	Bobby Helms	Wanda Jackson
1956	Elvis Presley	Kitty Wells	The Louvin Brothers		Johnny Cash	Rita Robbins
1955	Webb Pierce	Kitty Wells	The Carlisles		Elvis Presley	Ginny Wright
1954	Webb Pierce	Kitty Wells	Pee Wee King's Band		Tommy Collins	



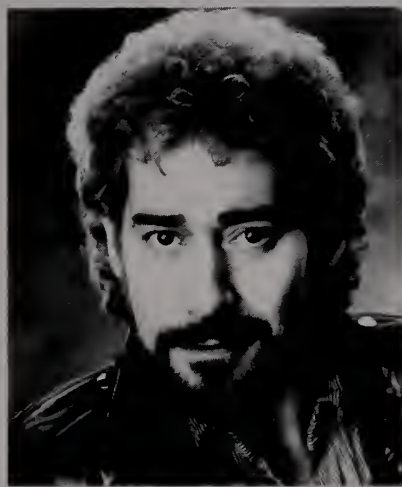
ENTERTAINER OF THE YEAR
Alabama

COMPOSER/PERFORMER
Earl Thomas Conley

PRODUCER
Jimmy Bowen



COUNTRY AWARDS



TOP RECORD COMPANY

1. RCA
2. CBS
3. MCA
4. WCI
5. EMI

ALBUM LABEL

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

SINGLES LABEL

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

NEW RECORD COMPANY
MTM

INDEPENDENT RECORD COMPANY
Evergreen

RCA
Records and Tapes



MANAGER
Dale Morris

COMPOSER
Brent Maher

PUBLISHING COMPANY
Tree Publishing



MTM
MUSIC GROUP

JUDY RODMAN
“NEW FEMALE VOCALIST OF THE YEAR”



ST-71050

MTM RECORDS
“NEW RECORD COMPANY OF THE YEAR”

Thank you, Cash Box

COUNTRY MUSIC 1985

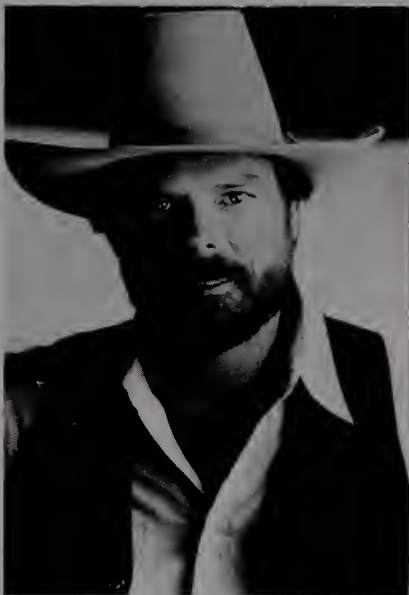


MALE VOCALIST

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

FEMALE VOCALIST

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



COUNTRY SINGLES AWARDS



VOCAL GROUP

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

VOCAL DUET

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

NEW VOCAL GROUP

Sawyer Brown • Curb/Capitol

NEW FEMALE VOCALIST

Judy Rodman • MTM/Capitol

NEW MALE VOCALIST

Dan Seals • EMI



NEW VOCAL DUET

Ray Charles/Willie Nelson • Columbia

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Earl

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RCA RECORDS AND TAPES



COUNTRY MUSIC 1985



FEMALE VOCALIST

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

MALE VOCALIST

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



COUNTRY ALBUM AWARDS



VOCAL GROUP

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

VOCAL DUET

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

NEW VOCAL GROUP

Sawyer Brown • Curb/Capitol

NEW MALE VOCALIST

Dan Seals • EMI

NEW FEMALE VOCALIST

Nicolette Larson • MCA



NEW VOCAL DUET

Mandrell/Greenwood • MCA

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RCA

TOP RECORD COMPANY • ALBUM LABEL • SINGLES LABEL

ALABAMA



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

**EARL THOMAS
CONLEY**



MALE VOCALIST
TOP COMPOSER/PERFORMER

THE JUDDS



VOCAL DUET
"WHY NOT ME", #2 ALBUM

**CURB
RECORDS**

**AND WORTH EVERY MINUTE!
CONGRATULATIONS!**

◆
RCA

ALABAMA



**CASH BOX
ENTERTAINERS OF THE YEAR!**

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- #1 Vocal Group — Albums . . .
- #1 Album "40 Hour Week"
- #1 Vocal Group — Singles . . .
- #1 Single "There's No Way"

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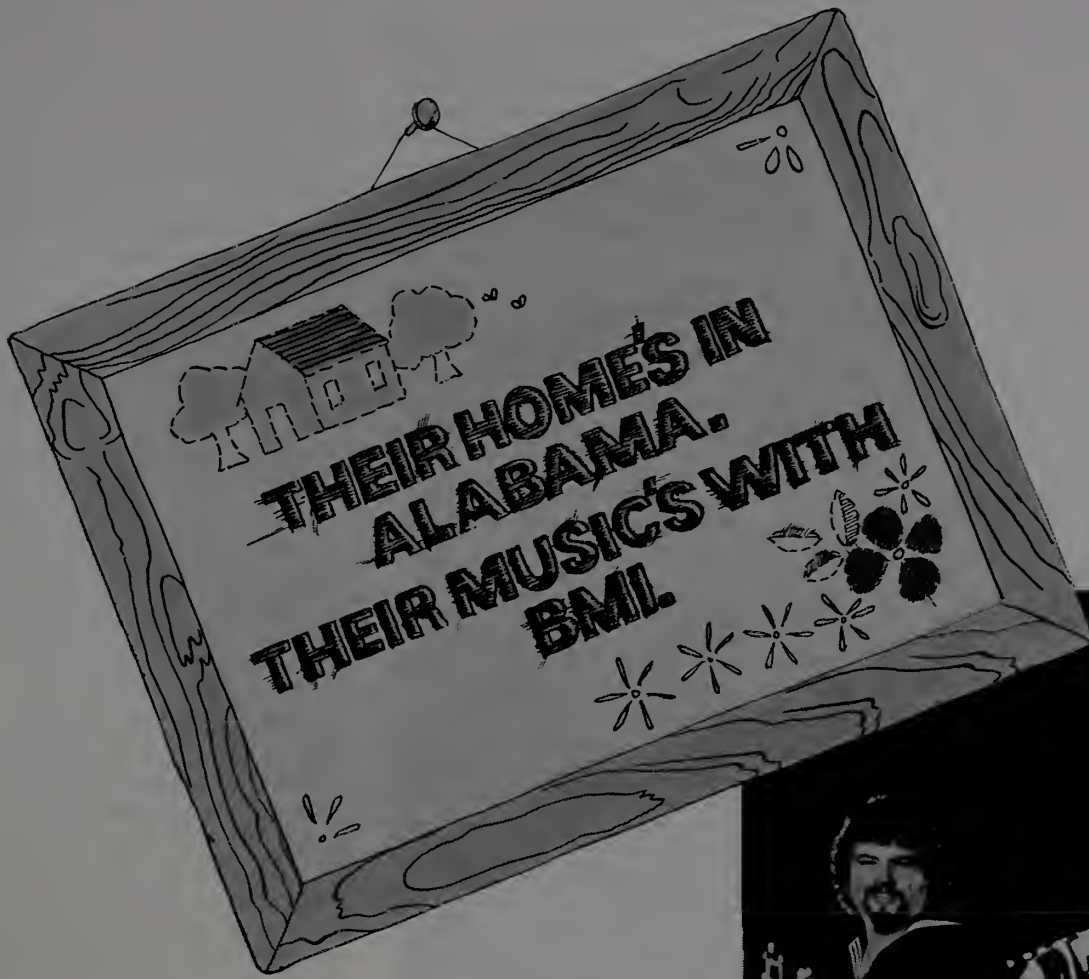


TOP 50 ALBUMS

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

TOP 50 SINGLES

1. **There's No Way • Alabama • RCA**
2. **Forgiving You Was Easy • Willie Nelson • Columbia**
3. **Girl's Night Out • Judds • RCA**
4. Dixie Road • Lee Greenwood • MCA
5. Why Not Me • Judds • RCA
6. Modern Day Romance • Nitty Gritty Dirt Band • Warner Bros.
7. Fallin' In Love • Sylvia • RCA
8. Love is Alive • Judds • RCA
9. Real Love • Kenny Rogers & Dolly Parton • RCA
10. Your Heart's Not In It • Janie Fricke • Columbia
11. I'm For Love • Hank Williams, Jr. • Warner Bros.
12. Honor Bound • Earl Thomas Conley • RCA
13. Highwayman • Waylon Jennings, Willie Nelson, Johnny Cash, Kris Kristofferson • Columbia
14. Little Things • Oak Ridge Boys • MCA
15. She's My Rock • George Jones • Epic
16. Chance Of Lovin' You • Earl Thomas Conley • RCA
17. She's Single Again • Janie Fricke • Columbia
18. Step That Step • Sawyer Brown • Capitol
19. You Could've Heard A Heart Break • Johnny Lee • Warner Bros.
20. High Horse • Nitty Gritty Dirt Band • Warner Bros.
21. Fool's Gold • Lee Greenwood • MCA
22. She Keeps The Home Fires Burning • Ronnie Milsap • RCA
23. Crazy For Your Love • Exile • Epic
24. Love Don't Care • Earl Thomas Conley • RCA
25. Forty Hour Week • Alabama • RCA
26. Walkin' A Broken Heart • Don Williams • MCA
27. Somebody Should Leave • Reba McEntire • MCA
28. Years After You • John Conlee • MCA
29. She's A Miracle • Exile • Epic
30. Make My Life With You • Oak Ridge Boys • MCA
31. Does Fort Worth Ever Cross Your Mind • George Strait • MCA
31. Crazy • Kenny Rogers • RCA
33. My Baby's Got Good Timing • Dan Seals • Capitol
34. Something In My Heart • Ricky Skaggs • Epic
35. Country Boy • Ricky Skaggs • Epic
36. Baby Bye, Bye • Gary Morris • Warner Bros.
37. Hello Mary Lou • Statler Brothers • Mercury
38. Nobody Loves Me Like You Do • Anne Murray & Dave Loggins • Capitol
39. Natural High • Merle Haggard • Epic
40. Drinkin' And Dreamin' • Waylon Jennings • RCA
41. City Of New Orleans • Willie Nelson • Columbia
42. You Turn Me On • Ed Bruce • RCA
43. Radio Heart • Charly McClain • Epic
44. What I Didn't Do • Steve Wariner • MCA
45. I've Been Around Enough To Know • John Schneider • MCA
46. I Need More Of You • Bellamy Brothers • MCA
47. My Only Love • Statler Brothers • Mercury
48. If You're Gonna Play In Texas • Alabama • RCA
49. Country Girls • John Schneider • MCA
50. In A New York Minute • Ronnie McDowell • Epic



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Marketing The Music: Observations, Opinions, Realities

By Bill Fisher

During 1985, the country music industry has been assaulted from within and without by doomsayers and self-appointed prophets who proclaim that the major labels' country divisions have little of substance to offer the modern-day record buyer and wouldn't know how to market viable product if they had it. Even though the absurdity of such generalizations is apparent, defense of the industry's sales practices and plans has been just as sharply stated and loudly trumpeted. In order to help present a more balanced picture, *Cash Box* asked executives from the marketing sections of the major labels for their comments on some of the most often cited areas of concern. Four men offered their observations and opinions on: 1) how younger consumers can be drawn into the country market; 2) the general state of the manufacturer/merchandiser relationship and how that relationship is affecting country music sales; 3) the actual benefits of music videos as marketing tools; and 4) the primary country marketing challenges and problems facing the labels and the format in general. Participating in our survey were Kent Crawford, the newly-appointed vice-president of marketing for MCA Records/Nashville, based in Los Angeles; Vic Faraci, senior vice president, Warner/Nashville marketing; Joe Polidor, country marketing director, PolyGram Records; and Dave Wheeler, director of marketing, RCA/Nashville.

Bringing in the Young Money

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

CRAWFORD, MCA: "You cannot, in our opinion, make 18-year-olds who are into heavy metal like country music, but what you can do is attract pop or rock music fans who are moving from one generation to the next. They may become less active (buyers), but you are still adding people to the potential country marketplace . . . Maybe we can get people up to 40 buying records, and people as young as 20 — broaden the demographics on both ends a little bit rather than to target a specific age group, because there is no precedent in country for carving out a niche, taking away a share — a major share, anyway — from rock or any other category."

FARACI, Warner Bros.: "The first step that has to happen is that hopefully some of the country radio stations are going to begin to program some of the newer artists with more intensity so that we in fact can get the younger consumer into the music of some of the newer, contemporary country acts. Number one, you have to make the music for them, which I feel we are definitely doing. Number two, the radio station has to play it because if we don't get any play on the radio then the consumer doesn't know these kinds of things are happening. . . We have taken our steps to do that, and those of our artists who are attempting to reach a younger consumer are obviously recording material that is focused and aimed toward the younger consumer. Those whose base is primarily an upper demographic base of sales — those artists don't want to lose that base, so they will continue to do what they're doing and hope that it spreads to younger people."

"I feel we're achieving what we set out to achieve. The best example of success I can make in this area is the success of Hank Williams, Jr. He absolutely spans all areas of music now. He is getting play on AOR radio, on country radio . . . his video was on MTV . . . So we know that we're doing the right things. We know our music is there. If it gets exposed, we know

we will get the younger consumer."

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

"The artists and producers on the creative end are going to have to watch the songs very closely, and the way they're done is going to have to be geared to

strengths and weaknesses of the manufacturer/merchandiser relationship, the marketing executives offered the following responses:

CRAWFORD, MCA: "I feel that there are several retail chains in this country that are predominantly in mall locations that, by virtue of their locations, their foot traffic is, by and large, the country music fan or country consumers' demographics in addition to the younger demographics we're trying to attract. This is a touchy area, because I can't tell them how to place their records or how to lay out their stores, but I think that they could allot space and create dollar volume per square foot on country product that's equal to or better than the way they're allocating some space now. And perhaps that would be making sure that each store had at least one end cap of the Top 15 country albums and/or each store, in their mix of on-sale hit product, always had the top two or three country albums. I say that because our experience has proven that if you've

ing on our promotions . . . Certainly for 1986 we're going to expand that to go even deeper than five markets . . . We've achieved what we set out to achieve and that's to create visibility at retail for our country releases. There are some chains that we tied into that, quite frankly, rarely sold any country records because they were buried in the back, if they even bought them. Now these chains are selling units. They're not selling them in the thousands, but they're certainly selling them in the hundreds now, and that to me is a tremendous gain because we virtually came from nothing . . ."

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

WHEELER, RCA: "I'd like to see better participation from major retail stores in country promotions and working country music. We still have a difficult time with the buyers in a lot of stores because they're younger and into rock 'n' roll as opposed to country or classical or anything else . . . There is a problem in retail stores with people really identifying with today's music, newer acts . . . We're trying to work more closely with major chains, but that's a two-way street there. We have to put on more developing programs with our newer acts with major retail stores."

The Country Video as Sales Tool

Our survey elicited the following comments concerning the current and future effectiveness of country music videos as part of overall marketing plans:

CRAWFORD, MCA: "I think that the importance of country music videos as marketing tools will parallel the same scenario that happened with rock music videos. The number of outlets available affects directly the amount of videos that are made available, and right now what we're seeing is a steady increase in outlets for country music videos on one hand, and on the other hand we are seeing increased viewership for networks like TNN that have been showing videos. In other words, they're becoming more popular where they've been on the air, in addition to that we're getting more outlets all the time. I think that will directly affect the number of videos that MCA/Nashville releases."

"We are convinced that they are effective sales tools, but it has been difficult for us up 'til now to rationalize the cost of putting a good video together when there has been such a limited number of outlets . . . If you've got an Alabama or somebody who has crossover appeal — if not crossover hits — you at least have a broader spectrum of outlets. But with strictly country artists — up until the last few months — they haven't had enough exposure to, in our opinion, generate sales to justify the cost of the video. But I think that is changing, and I think that in '86 we will see that market continue to expand."

FARACI, Warner Bros.: "As The Nashville Network becomes more important — not only reaching the millions of households that they're reaching, but getting expanded time in each one of those markets, and as other kinds of shows like VH-1 — as they continue to be more popular, videos are going to be more popular for our music. Whenever we think

(continued on page C18)



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

compete for that younger audience. If the product is solid, then you are in the position to go after that younger buyer because then you can compete for his ear. The other thing we have to do is in the presentation of the music and the way the acts present themselves: the shows have to be tight, they have to be well-thought-out, and the acts have to be willing and able to entertain — to truly entertain people, to get them excited.

"You can't take a group whose songs appeal to an over-40 crowd and who present themselves to an adult audience in a way that is adult . . . and get a younger buyer very excited about it. . . If the music itself dictates a traditional marketing plan, it's going to be done that way. If the music is dance-oriented, if the group is young and lively, if the lyrics and the way those lyrics are presented speak to a younger audience, then we're going to go after it."

WHEELER, RCA: "Generally, I think we've got to get our consumers, our younger country buyers into major retail stores like Record Bar, Camelot, Tower, Hastings, those type of full-line stores. Racks traditionally sell hit product. Occasionally, they will go out with us on a new act like Restless Heart or Vince Gill, but not in every case."

How the Marketers View the Merchandisers

When asked to comment on the

got the right piece of product — and we're talking about gold-selling country artists — they "can" generate interest in other artists. I feel that that's an as-yet-unrealized sales potential for these primarily mall-located chains.

"To put it in a positive way, we are encouraging retailers to thoroughly inventory and stock the Top 20 selling country artists as well as those newer country artists . . . We don't run retailers' businesses . . . so I don't want to say they should be putting the section up in the front of the store . . . but I think they can get more dollar sales per square foot in their locations on country music if they merchandise and inventory efficiently . . . I don't mean a larger inventory, I mean one that is more representative of what country music is today. That runs the spectrum from budget catalog to frontline product, from new and developing artists to the superstars."

FARACI, Warner Bros.: "What we did in 1985 was what we called an awareness and visibility campaign, and we locked in with major country radio stations and major retail accounts in five markets (Atlanta, Detroit, Dallas, Denver, Los Angeles) . . . Along with that we developed contests throughout the year that involved not only store management but consumers and radio stations . . . focus-

COUNTRY MUSIC 1985

Inside The Country Music Association

By Angelia J. Mahoney

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

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

Although the degree to which country product may or may not have declined is being argued with great acrimony, one fact remains certain . . . a majority of recent national press has been negative.

In the middle of this raging sea of debate is the Country Music Association, since 1958 the nonprofit public relations organization for the entire country music industry.

Largely respected for improving the overall image of country music, CMA began bringing country stars into America's living room via the annual awards show in 1968. Currently comprised of approximately 8,000 members employed in all aspects of the industry throughout the world, the Country Music Association is weathering a fair share of criticism for the purported depressed country economy. CMA members who fondly recall the barn dance days condemn the contemporary country performers, and fear their beloved heritage has been deserted by the organization. At the other end of the spectrum are CMA members who lobby for a country sound that is virtually indistinguishable from pop . . . and the debate continues.

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

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

Jo Walker-Meador, the undisputed leader of the CMA staff for more than 25 years, is responsible for setting the Board directives into action. The quintessential Southern lady, Mrs. Meador is quick to praise the Board members, and is realistic about the current perception of the country music industry.

"Like all forms of entertainment, country music is cyclical," she reported during a recent interview. "I truly expect the future of our industry to be one of growth, encompassing technology we haven't thought of yet. One thing that is continually overlooked is that country sales remain higher now than in any prior low

period. Certainly we do not have the sales of a few years ago, when it was a fad to dress like a cowboy and listen to country music . . . but sales are considerably better now than before those years. We are finding a new audience . . . a loyal, new audience."

"CMA has a very broad contingency," she continued. "We are criticized by our selection of performers that appear on the Awards Show . . . regardless of who they are. And we were criticized when Olivia Newton-John was named female vocalist of the year. But these negative comments only reflect the high visibility CMA has achieved. Fan Fair, Talent Buyers Entertainment Marketplace, the Awards Show,

our legislative efforts and the Music Industry Professional Seminar held during the Country Radio Seminar are all special projects we work hard to present. We continue to use these and similar programs to promote country music. Our Board of Directors meetings give industry leaders an opportunity to discuss the problems facing our industry, and discover ways to meet those challenges."

Mrs. Meador also spoke of the development of the United Kingdom Country Album chart. Although it is too early to ascertain the effectiveness of the published chart, it was designed to serve as an organizational tool for companies involved in country music throughout

Europe. It is the first systemically organized country music chart outside the United States, and was implemented by the Country Music Association. The accomplishments of CMA would not be possible without a staff to organize and work the special projects. CMA has a small staff, considering the scope of work that is handled as routine. Normally there are 15 positions, including the director of European operations based in London. It is a busy office, particularly during Fan Fair, when more than 19,000 fans are hosted. October is also hectic for the staff, as they plan the activities that surround

(continued on page C18)



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A Second Coming For Harlan Howard

By Katy Bee

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

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

Howard — who would like to be considered the most country songwriter in Nashville and takes pride in writing simple, direct songs — has some very deep and astute observations on the Nashville music scene. Through the years, he has been a survivor, and the successful figure predicts Nashville may soon become the center of the musical universe.

It was Harlan Howard that penned such standards as "Heartaches By The Number," "Pick Me Up On Your Way

Down," "I Fall To Pieces" and "Busted." A Music City resident since 1960, he has seen the ups and downs of the business, and had a few of his own.

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

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

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

"I didn't write better than my cohorts. I wrote more. I was prolific as hell." Comparing himself to Mickey Mantle up at bat each time, he says, "I would write hundreds of songs."

With such productivity came burnout and Harlan Howard quit and took 10 years off. "I was writin' like a machine, and burnout is a real thing that can happen to you no matter how much you love what you're doin'." All of a sudden I didn't like it anymore."

It cost him a couple of divorces, and



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

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

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

"The music wasn't as country as I remembered it, or as I liked it. There's room for all of us, but I'm pretty die-hard country, and I wasn't hearin' much of that until Ricky Skaggs came along."

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

"I'm goofin' off a lot," he states proudly. "I'm home a lot. I fish a lot, and hang out with my friends now. I write and pitch

songs and stay active, but I don't want to work as hard as before."

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

"The attrition rate in Nashville is fierce. They're comin' in everyday and they're leaving every day. You can be forgotten real easy. There's 30 years of writin', gettin' records and I'm still at it," he observes.

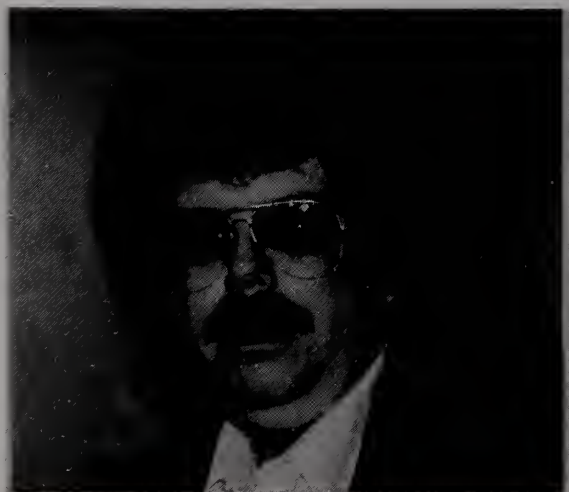
As Harlan Howard looks ahead, he has tremendous faith in Nashville's musical leadership and invests much of his time helping new talent. "I like to be on the ground floor of a singer's development," he says. He is very supportive of the new kids in town — the "juvenile generation" as he warmly refers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

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

It is becoming the "juvenile's" world and Harlan is glad to still be a part of it, a

(continued on page C18)

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ASCAP, BMI Maintain The Nashville Commitment

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

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

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

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

ASCAP

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

Among the activities David points to with pride is the songwriter workshops that bring together writers from all types of musical backgrounds and enables those writers to interact with members of the recording, publishing and producing communities.

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

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

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Inside The CMA

(continued from page C15)

the Awards Show. Their job is to satisfy a membership that has conflicting needs . . . while desperately working to change the tide of public opinion. It is certain that the future of country music will be decided by the younger artists seeking to fill the shoes of the country legends. Mrs. Meador will readily discuss performers such as The Judds, Hank Williams Jr. and George Strait who are recording gold albums, but she has concerns about the direction of an industry that is undergoing rapid change.

"Country music can not lose its distinct sound," she said. "Songwriters, artists and producers must give us an abundance of good country songs that cross over to the pop charts — not because they sound like pop, but because they are simply great records. I think it will be necessary for country broadcasters to considerably lengthen their playlists. It is also imperative that country radio preserve an identifiable format, both in their personalities



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

and playlist. I know record companies are taking a good hard look at the types of country music that are popular. Joe Galante (RCA Records/Nashville) spent months on the road, listening to broadcasters and meeting with merchandisers. Exciting marketing strategies have been devised by most of the labels, aimed at increasing the visibility of country product. CMA's contribution to that effort was a phenomenally successful point of purchase campaign organized in conjunction with NARM for the Fall months."

There is no safe harbor left in the country music industry. CMA can not rest on past laurels, any more than other members of the country industry. A state of emergency does not exist, as it remains a multi-million dollar business. It is, however, going through a state of difficult metamorphosis.

Country music, by definition, deals with the trials and tribulations of everyday life. Its roots are in the South. But even the South is exploding with change. What was a slow-paced, beautiful area of the nation in bygone days is becoming urbanized. The concerns of everyday people now include issued like day care and car pools. Electronic media is erasing cultural differences. Even country radio in some areas has become an homogeneous blend of music.

CMA is faced with promoting an evolving music to a transformed market. They represent an elusive group that has little in common with CMA members from two decades past. CMA must be able to change with the times, donning the existing colors of the chameleon country music industry.



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

Harlan Howard

(continued from page C16)

couple of generations later. Like the "Age of Discovery" Nashville opened up in the '60s, Howard feels a new vibrant age coming on for the '80s.

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

"I know this is going to be a big TV

and movie center. All the creative people are coming here. From the talents of Rodney Crowell, Rosanne Cash, Emmylou Harris . . . it's like a snowball rolling down hill, getting bigger and bigger. Country music is the nucleus — the foundation — for the music. It's gettin' to where we can do all kinds of music here and write all kinds of songs. There is such a flow of creative energy here. I want Nashville to be the center of the musical universe."

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

Marketing The Music: Observations, Opinions, Realities

(continued from page C14)

a video can help with one of our artists on the release that they have made, certainly we're going to make them."

"It's reaching this younger demographic. Let's remember that the reason for MTV's great success is that MTV attracts the younger demographic who, for the most part, buy the bulk of the records . . . Other formats are not reaching and are not targeting a young audience, and therefore the impact in the marketplace is going to be much slower. The upper demographic, or even your 24-36 demographic, they don't have time to sit there and watch something being played on video, pounding into their heads three or four times a day. You just don't get the same kind of impression. It's going to take longer to achieve that goal. I'm not saying we're going to make a video on every album we make . . . We're going to make a video when we think that our video can definitely be a strong part of the marketing strategy."

POLIDOR, PolyGram: "As more outlets open up, it becomes more important . . . We've gone through a year where we've been very judicious in the desire to use a video because we have done quite a few, and while we've received a certain amount of critical acclaim, and while they've proved to help the artists' visibility, we didn't see anything added to the bottom line as a result. Now, whether that was because of the acts involved or because of the number of outlets, it becomes a matter of conjecture at this point. It hasn't been working that well, but as you see these outlets open up like VH-1 and TNN — which is doing more and more — you're going to see a better acceptance of country at certain other outlets. The possibility exists that as the musical style in country changes a bit, the ability to see more product on MTV, as an example,

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

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

Summing Up the Challenges

Our survey participants were given the opportunity to comment on country marketing in general and on what they perceive to be the biggest problems and/or challenges for the future. Their observations follow.

CRAWFORD, MCA: "Speaking for MCA, we have not experienced in the last two years any of these problems that others are talking about. Most of our artists are at or achieving new sales plateaus with each release. I think a lot of this problem that people are attributing to an industrywide thing or generally calling a slump, etc., . . . is nothing more than the rites of passage from one musical generation to the next. It stands to reason in pop and R&B as well as country that you are never on top forever, and so all of these names that are thrown out, that

people are talking, 'Well, he's not selling as much as he did two years ago' — well, they're also getting older, and that's just a fact of life. In some cases they never will go back to their former sales levels. In other cases, such as Waylon Jennings, whom we just signed — we believe, for example, that he could come back stronger than ever . . . I've got to be honest with people I talk to about this: MCA Records cannot claim the same problems with declining sales that some of our competitors are talking about. I'd like to think that some of our marketing strategies are responsible, but of course the bottom line is that we happen to have a real solid, broad-based roster right now. I think right now we're putting out music that encompasses virtually every style of country music. Our best-selling artists — The Oak Ridge Boys, George Strait, Lee Greenwood — those are three different styles of country music right there, and they all sell gold every release.

"We're going to continue to be aggressive with our sales programs, and dealer incentives such as discounts, dating and our ongoing program for our entire budget catalog. Obviously, when we see momentum developing on an artist, that's when we use the sales incentives to get a better spread and more depth.

"If there is such a thing as a downward trend now, I think that creates opportunities and challenges. Everything is cyclical, and I think that sometimes problems, whether they are real or imagined, stimulate a lot of creative juices both in the studio and in the area of marketing."

FARACI, Warner Bros.: "The biggest challenge for us in 1986 is to achieve a greater market share."

POLIDOR, PolyGram: "We can try all the things we want, but we've got to deliver exciting music and we've got to present it in an exciting way, and that's the real challenge of marketing right now.

"The biggest challenge always is to expand that marketplace. Whether you're talking about an artist that is established and whose appeal is well-documented, or a new act, your goal, your objective, is always to spread that market out, to bring more people in as fans of the artist and as buyers of their product. I do see a certain amount of that happening. I think the music is good and it's going to get better. I think that you are going to see some very exciting things happen in country music over the next year to two years."

WHEELER, RCA: "The biggest problem is fighting the perception that country is overwith. When we get all the comments from even some of our industry leaders and the media — which has been the worst offender — of how bad things are, you know all that does is hurt us . . .

"I think that our music will be the major element, the major marketing strategy. First of all, we've got to start appealing to a younger demographic, and we've got to get today's music out, such as Vince Gill and Restless Heart. We've got to be able to break through on newer and developing artists like these . . . The major emphasis has to be at radio.

"We are very optimistic about 1986 over here, as we are for the fourth quarter. We have some things that are selling extremely well. Alabama is obviously doing very, very well, and The Judds are the phenomenon of this industry right now . . . What I'm saying is that we do have artists who are selling and continuing to sell and building, as a matter of fact. And again we feel very good about acts such as Eddy Raven and Restless Heart and Vince Gill. We have some acts which are recently signed to the label, such as Michael Johnson, that we feel very good about for next year . . . We have a balanced, full-line label and that's the way we're going to pursue it."

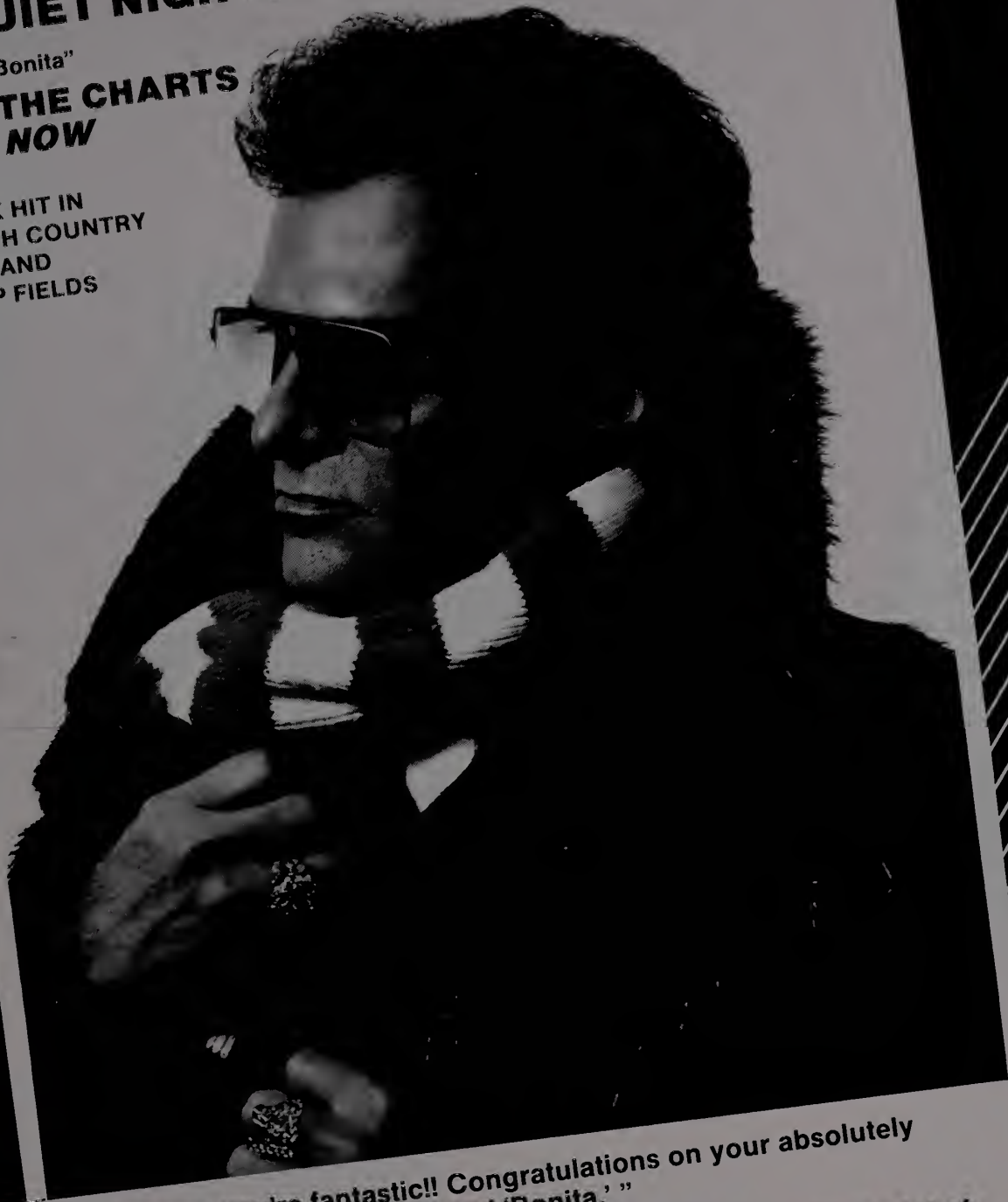
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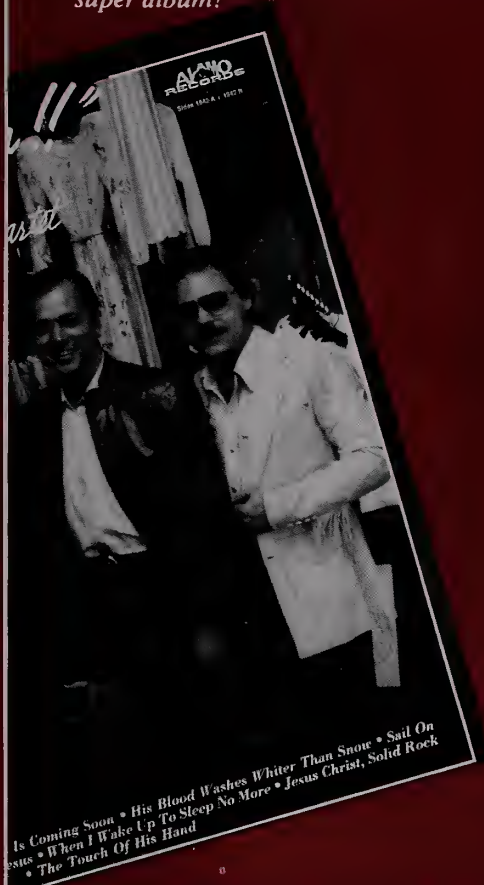
EDYE ROJAS
Music Director
WVOJ 970

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

CLAUDE MORRIS
WAGY 1320

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

GORMAN COLLINS, SR.
WDOC-AM



Thank you for the LP "Jesus Is Coming Soon" by the Our Brothers Keepers Quartet. I listened to the entire LP, but I felt that "Holy Ghost" was the hit.

GARY KAYE
WCVO

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

WILLIAM PROFFITT
Music Director
KSWA-AM — KWKQ-FM

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

JESSE LIPHAM
WORLD 1490 AM

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

BARRY INGRAM
WDLK 1450

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

CHRIS WAYNE
WFMW

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

J. WARD HINDS
Program/Music Director
WBIB Radio

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COUNTRY COLUMN

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



Compleat Records artist Lew DeWitt (l) and label president Charles Fach.

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

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

BLUEGRASS TRADE GROUP — A trade organization devoted to "promotion of the bluegrass music industry and unity within it, and coordination of the industry's public image and recognition" was formed in Nashville a couple of months ago, and this week, the International Bluegrass Music Association (IBMA), as the new organization is called, will hold its first public meeting. Beginning at 1 p.m., Oct. 16 at Nashville's Blair School of Music, the meeting will introduce officers and directors, explain the group's organization and outline initial projects. IBMA's address is P.O. Box 22778, Nashville, TN 37202. **Art Menius** has more info for those interested — call (919) 542-3997.

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

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

Bill Fisher



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

TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor

★ = Available on Compact Disc

■ = Platinum (RIAA Certified)

□ = Gold (RIAA Certified)

Weeks On 10/12 Chart

Weeks On 10/12 Chart

1	PARDNERS IN RHYME THE STATLER BROTHERS (Mercury 422-824 420-1)	2	24	39	TRYIN' TO OUTFRAN THE WIND JOHN SCHNEIDER (MCA 5583)	33	24
2	HIGHWAYMAN W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056)	1	22	40	LIVIN' ON THE EDGE T. G. SHEPPARD (Columbia FC 40007)	36	17
3	GREATEST HITS VOL. 2 RONNIE MILSAP (RCA AHL1-5425)	3	26	41	DON'T CALL HIM A COWBOY CONWAY TWITTY (Warner Bros. 9-25207-1)	35	28
4	FIVE-O ★ HANK WILLIAMS, JR. (Warner Bros. 1-25267)	4	23	42	#1'S EDDIE RABBITT (Warner Bros. 1-25278)	38	15
5	RHYTHM AND ROMANCE ★ ■ ROSANNE CASH (Columbia FC-39463)	5	17	43	NOBODY WANTS TO BE ALONE CRYSTAL GAYLE (Warner Bros. 1-25154)	40	28
6	GREATEST HITS ★ GEORGE STRAIT (MCA-5567)	8	30	44	REAL LOVE DOLLY PARTON (RCA AHL1-5414)	42	36
7	LAST MANGO IN PARIS □ JIMMY BUFFETT (MCA-5600)	7	13	45	GET TO THE HEART BARBARA MANDRELL (MCA 5619)	56	2
8	ANYTHING GOES GARY MORRIS (Warner Bros. 1-25279)	10	7	46	LOVE IS WHAT WE MAKE IT KENNY ROGERS (Liberty LO51157)	45	27
9	HOWARD AND DAVID THE BELLAMY BROTHERS (MCA/Curb-5586)	9	13	47	THE BALLAD OF SALLY ROSE EMMYLOU HARRIS (Warner Bros. 9-25205-1)	46	34
10	PARTNERS, BROTHERS AND FRIENDS THE NITTY GRITTY DIRT BAND (Warner Bros. 1-25304)	12	8	48	MAYBE MY BABY LOUISE MANDRELL (RCA AHL1-5454)	47	20
11	40 HOUR WEEK ★■ AL ABAMA (RCA AHL1-5339)	11	36	49	HEART OVER MIND ★ ANNE MURRAY (Capitol SJ-12363)	48	52
12	ME AND PAUL WILLIE NELSON (Columbia FC 40008)	14	30	50	TILL I MADE IT WITH YOU MAC DAVIS (MCA 5590)	49	6
13	KERN RIVER MERLE HAGGARD (Epic FE 39602)	6	27	51	HE THINKS HE'S RAY STEVENS RAY STEVENS (MCA 5517)	50	49
14	TURN THE PAGE WAYLON JENNINGS (RCA AHL1-5428)	18	12	52	DOES FORT WORTH EVER CROSS YOUR MIND □ GEORGE STRAIT (MCA 5518)	51	52
15	RESTLESS HEART RESTLESS HEART (RCA CPL1-5369)	17	26	53	THE THINGS THAT MATTER VINCE GILL (RCA CPL1-5348)	52	12
16	SOMETHING SPECIAL GEORGE STRAIT (MCA 5605)	23	5	54	LANE BRODY LANE BRODY (EMI-America ST-17160)	53	6
17	STREAMLINE ★ LEE GREENWOOD (MCA 5622)	22	4	55	ONE STEP CLOSER SYLVIA (RCA AHL1-5413)	54	33
18	MY TOOT-TOOT ROCKIN' SIDNEY (Epic B5E-40153)	19	12	56	TWO HEART HARMONY THE KENDALLS (Mercury 824-250-1 M-1)	55	25
19	THE FORESTER SISTERS THE FORESTER SISTERS (Warner Bros. 1-25314)	25	4	57	COUNTRY BOY ★ RICKY SKAGGS (Epic FE 39410)	57	53
20	STEP ON OUR THE OAK RIDGE BOYS (MCA 5555)	26	29	58	FEELS SO RIGHT BRENDA LEE (MCA 5626)	60	2
21	SAWYER BROWN SAWYER BROWN (Capitol/Curb ST 12391)	15	36	59	TREADIN' WATER EARL THOMAS CONLEY (RCA AHL1-5175)	58	52
22	RADIO HEART CHARLY McCLAIN (Epic FE 39871)	13	19	60	MEMORIES TO BURN GENE WATSON (Epic BFE 40076)	DEBUT	
23	KENTUCKY HEARTS EXILE (Epic FE 39424)	28	53	61	BLUE HIGHWAY JOHN CONLEE (MCA 5521)	59	49
24	THERE'S NO STOPPING YOUR HEART MARIE OSMOND (Capitol/Curb ST-12414)	30	4	62	MY KIND OF COUNTRY REBA McENTIRE (MCA 5516)	61	49
25	GREATEST HITS ★ LEE GREENWOOD (MCA 5582)	16	24	63	PLAIN DIRT FASHION NITTY GRITTY DIRT BAND (Warner Bros. 9-25113-1)	62	63
26	TOKYO, OKLAHOMA JOHN ANDERSON (Warner Bros. 1-25211)	20	13	64	THE BEST OF REBA McENTIRE REBA McENTIRE (Mercury 824-342-1 M-1)	63	31
27	WHY NOT ME □ THE JUDDS (RCA/Curb AHL1-5319)	21	49	65	MAJOR MOVES HANK WILLIAMS, JR. (Warner/Curb 9-25088-1)	64	70
28	HIGH COUNTRY SNOWS DAN FOGELBERG (Full Moon/Epic FE 39616)	27	20	66	ATLANTA BLUE ★ THE STATLERS (Mercury/PolyGram 818-652-1)	65	74
29	GREATEST HITS ★ BARBARA MANDRELL (MCA 5566)	24	30	67	DARLIN', DARLIN' DAVID ALLAN COE (Columbia FC 39617)	66	35
30	SOMEBODY ELSE'S FIRE JANIE FRICKE (Columbia FC-39975)	31	13	68	GREATEST HITS VO-LUME 2 CHARLEY PRIDE (RCA AHL 1-5426)	67	19
31	FRIENDSHIP RAY CHARLES (Columbia FC 39415)	32	63	69	KEITH STEGALL KEITH STEGALL (Epic AL 39892)	68	18
32	HAVE I GOT A DEAL FOR YOU REBA McENTIRE (MCA 5585)	29	8	70	YOU'VE GOT A GOOD LOVE COMIN' LEE GREENWOOD (MCA 5488)	70	70
33	LET IT ROLL MEL McDANIEL (Capitol-EMI ST-12402)	34	32	71	SOMETIMES WHEN WE TOUCH TAMMY WYNETTE (Epic FE 39971)	69	26
34	SOUTHERN PACIFIC SOUTHERN PACIFIC (Warner Bros. 25206)	41	4	72	GREATEST HITS 2 ★ □ OAK RIDGE BOYS (MCA 5496)	71	60
35	WHO'S GONNA FILL THEIR SHOES GEORGE JONES (Epic FE 39598)	44	4	73	CITY OF NEW ORLEANS WILLIE NELSON (Columbia FC 39145)	72	62
36	TIME STOOD STILL VERN GOSDIN (Compleat 671012-1)	37	20	74	WHOLE NEW WORLD THE WHITES (MCA/Curb MCA-5562)	73	28
37	WON'T BE BLUE ANYMORE DAN SEALS (EMI-America ST-17166)	43	3	75	CENTERFIELD ★■ JOHN FOGERTY (Warner Bros. 9-25203)	74	33
38	ONE GOOD NIGHT DESERVES ANOTHER STEVE WARINER (MCA 5545)	39	34				

TOP 100 COUNTRY SINGLES

October 19, 1985

		Weeks On 10/12 Chart
1	YOU MAKE ME WANT TO MAKE YOU MINE JUICE NEWTON (RCA PB-14139)	2 14
2	TOUCH A HAND, MAKE A FRIEND THE OAK RIDGE BOYS (MCA 52646)	4 12
3	SOME FOOLS NEVER LEARN STEVE WARINER (MCA 52644)	5 13
4	MEET ME IN MONTANA MARIE OSMOND (Duet with DAN SEALS) (Capitol B-5478)	1 14
5	I WANNA HEAR IT FROM YOU EDDY RAVEN (RCA PB-14164)	7 11
6	CAN'T KEEP A GOOD MAN DOWN ALABAMA (RCA PB-14165)	8 9
7	A LONG AND LASTING LOVE CRYSTAL GAYLE (Warner Bros. 7-28963)	11 11
8	WHO'S GONNA FILL THEIR SHOES GEORGE JONES (Epic 34-05439)	10 12
9	I'LL NEVER STOP LOVING YOU GARY MORRIS (Warner Bros. 7-28947)	12 9
10	LOST IN THE FIFTIES RONNIE MILSAP (RCA PB-14135)	3 15
11	ANGEL IN YOUR ARMS BARBARA MANDRELL (MCA 52645)	13 9
12	HANG ON TO YOUR HEART EX'LE (Epic 34-05580)	14 10
13	I FELL IN LOVE AGAIN LAST NIGHT THE FORESTER SISTERS (Warner Bros. 7-28988)	6 17
14	WANNA SAY YES LOUISE MANDRELL (RCA PB-14151)	18 9
15	I'M GONNA LEAVE YOU TOMORROW JOHN SCHNEIDER (MCA 52648)	16 11
16	LOVE TALKS RONNIE McDOWELL (Epic 34-05404)	9 14
17	TOO MUCH OF MY HEART THE STATLER BROTHERS (Mercury 884 018-7)	20 9
18	I DON'T MIND THE THORNS (IF YOU'RE THE ROSE) LEE GREENWOOD (MCA 52656)	21 8
19	THIS AIN'T DALLAS HANK WILLIAMS, JR. (Warner Bros./Curb 7-28912)	24 7
20	THING ABOUT YOU SOUTHERN PACIFIC (Warner Bros. 7-28943)	22 11
21	YOU'VE GOT SOMETHING ON YOUR MIND MICKEY GILLEY (Epic 34-05460)	23 9
22	IF IT WEREN'T FOR HIM VINCE GILL (RCA PB-14140)	15 14
23	TWO OLD CATS LIKE US RAY CHARLES (with HANK WILLIAMS, JR.) (Columbia 38-05875)	28 8
24	LIE TO YOU FOR YOUR LOVE THE BELLAMY BROTHERS (MCA/Curb MCA-52668)	29 7
25	YOU MAKE ME FEEL LIKE A MAN RICKY SKAGGS (Epic 34-05585)	31 6
26	DESPERADOS WAITING FOR A TRAIN JENNINGS, NELSON, CASH, KRISTOFFERSON (Columbia 38-05594)	30 6
27	DONCHA T. G. SHEPPARD (Columbia 38-05591)	32 7
28	WITH JUST ONE LOOK IN YOUR EYES CHARLY McCLAIN (with WAYNE MASSEY) (Epic 34-05398)	17 16
29	NOBODY FALLS LIKE A FOOL EARL THOMAS CONLEY (RCA PB-14172)	34 6
30	THE CHAIR GEORGE STRAIT (MCA 52667)	38 5
31	IF IT AIN'T LOVE ED BRUCE (RCA PB-14153)	19 12
32	STAND UP MEL McDANIEL (Capitol B-5513)	40 6

		Weeks On 10/12 Chart
33	SHE'S COMIN' BACK TO SAY GOODBYE EDDIE RABBITT (Warner Bros. 7-28976)	25 16
34	ME AND PAUL WILLIE NELSON (Columbia 38-05697)	42 6
35	I KNOW THE WAY TO YOU BY HEART VERN GOSDIN (Complet CP-145)	39 7
36	TOKYO, OKLAHOMA JOHN ANDERSON (Warner Bros. 7-28916)	26 10
37	SOMEBODY ELSE'S FIRE JANIE FRICKE (Columbia 38-05617)	45 5
38	DRINKIN' AND DREAMIN' WAYLON JENNINGS (RCA PB-14094)	27 18
39	IN ANOTHER MINUTE JIM GLASER (MCA/Noblevision MCA-52672)	46 5
40	BETWEEN BLUE EYES AND JEANS CONWAY TWITTY (Warner Bros. 7-28966)	33 16
41	IF THE PHONE DOESN'T RING, IT'S ME JIMMY BUFFETT (MCA 52664)	47 5
42	YOU'RE GONNA MISS ME WHEN I'M GONE JUDY RODMAN (MTM B-72054)	35 12
43	KERN RIVER MERLE HAGGARD (Epic 34-05426)	36 16
44	USED TO BLUE SAWYER BROWN (Capitol B-5477)	37 18
45	BREAK AWAY GAIL DAVIES (RCA PB-14194)	54 4
46	HEART DON'T DO THIS TO ME LORETTA LYNN (MCA 52621)	41 15
47	LOVIN' UP A STORM SANDANA (Warner Bros. 7-28939)	48 6
48	HAVE MERCY THE JUDDS (RCA/Curb PB 14193)	61 3
49	BABY'S EYES LANE BRODY (EMI-America B-8283)	51 6
50	BETTY'S BEIN' BAD SAWYER BROWN (Capitol/Curb B-5517)	60 3
51	I'LL STILL BE LOVING YOU JOE STAMPLEY (Epic 34-05592)	57 4
52	HOLDIN' THE FAMILY TOGETHER THE SHOPPE (MTM B-72056)	53 6
53	RIVER IN THE RAIN ROGER MILLER (MCA 52663)	59 4
54	THEY NEVER HAD TO GET OVER YOU JOHNNY LEE (Warner Bros. 7-28901)	62 3

CHARTBREAKER

55	MORNING DESIRE KENNY ROGERS (RCA PB-14194) DEBUT
56	AMBER WAVES OF GRAIN MERLE HAGGARD (Epic 34-05639) 64 3
57	A WORLD WITHOUT LOVE EDDIE RABBITT (RCA PB-14192) DEBUT
58	I'VE GOT THE HEART FOR YOU KEITH WHITLEY (RCA PB-14173) 58 5
59	MY HEART HOLD ON HOLLY DUNN (MTM B-72057) 66 3
60	NEVER BE YOU ROSANNE CASH (Columbia 38-05621) 67 3
61	TIL A TEAR BECOMES A ROSE LEON EVERETTE (Mercury 884 040-7) 68 4
62	HOME AGAIN IN MY HEART THE NITTY GRITTY DIRT BAND (Warner Bros. 7-28997) 69 2
63	THE HAIRCUT SONG RAY STEVENS (MCA 52657) 52 4
64	UP ON YOUR LOVE KAREN TAYLOR-GOOD (Mesa NSD/M-111) 70 4
65	IT'S TIME FOR LOVE DON WILLIAMS (MCA 52692) 72 2
66	ONLY IN MY MIND REBA McENTIRE (MCA 52691) 73 3
67	AMERICAN FARMER THE CHARLIE DANIELS BAND (Epic 34-05638) 76 2

		Weeks On 10/12 Chart
68	MODERN DAY ROMANCE THE NITTY GRITTY DIRT BAND (Warner Bros. 7-29027) 43 20	
69	SHE TOLD ME YES CHANCE (Mercury 884 178-7) DEBUT	
70	RUNAWAY GO HOME LARRY GATLIN AND THE GATLIN BROTHERS (Columbia 38-05632) 77 3	
71	GET BACK TO THE COUNTRY NEIL YOUNG (Geffen 7-28883) DEBUT	
72	MEMORIES TO BURN GENE WATSON (Epic 34-05633) DEBUT	
73	DOWN IN THE FLORIDA KEYS TOM T. HALL (Mercury 584 017-7) 44 9	
74	TWO HEART HARMONY THE KENDALLS (Mercury 884 140-7) 82 2	
75	SHOOTIN' FROM THE HEART FREDDY WELLER (Evergreen EV-1036) DEBUT	
76	BLUE HIGHWAY JOHN CONLEE (MCA 52625) 49 16	
77	AN OFFER I COULDN'T REFUSE SAMMI SMITH (Step One SOR-347) 85 2	
78	I DON'T KNOW WHY YOU DON'T WANT ME ROSANNE CASH (Columbia 38-04809) 50 20	
79	I FEEL THE COUNTRY CALLIN' ME MAC DAVIS (MCA 52669) 89 2	
80	THE NIGHT HAS A HEART OF ITS OWN LACY J. DALTON (Columbia 38-05644) DEBUT	
81	DOWN THE ROAD/ MOUNTAIN PASS DAN FOGELBERG (Full Moon/Epic 34-05446) 55 8	
82	CRY JUST A LITTLE BIT SYLVIA (RCA PB-14107) 56 18	
83	LOVE IS ALIVE THE JUDDS (RCA/Curb PB-14093) 63 20	
84	I'LL DANCE THE TWO STEP SHELLY WEST (Warner Bros./Viva 7-28939) 65 6	
85	HAVE I GOT A DEAL FOR YOU REBA McENTIRE (MCA 52604) 71 19	
86	TIRED OF THE SAME OLD THING DAVID WALSH (Charta CH-198) 87 2	
87	I TELL IT LIKE IT USED TO BE T. GRAHAM BROWN (Capitol B-5524) DEBUT	
88	BARROOM ROSES MOE BANDY (Columbia 38-05438) 78 9	
89	WHAT HAPPENED TO THE GIRL (THAT WILLIE AND HOOLIE KNEW) FERNANDO 100% MARVELOUS and HALF NELSON (NET-FL 1987) DEBUT	
90	SHE'S GOT THE RHYTHM (AND I'VE GOT THE BLUES) BUCKEYF (NSD 205) DEBUT	
91	I'M TAKIN' MY TIME BRENDA LEE (MCA 52654) 74 8	
92	SHE'S SINGLE AGAIN JANIE FRICKE (Columbia 38-04896) 75 24	
93	I'M LOOKIN' FOR SOMEONE LOOKIN' FOR LOVE BOBBY G. RICE (Door Knob DK 85-234) 93 4	
94	HE WON'T GIVE IN KATHY MATTEA (Mercury 880-067-7) 79 14	
95	QUIET NIGHTS OR QUIET STARS TONY ALAMO (Alamo 333) DEBUT	
96	I NEVER MADE LOVE (Till I Made It With You) MAC DAVIS (MCA 52573) 80 20	
97	REAL LOVE DOLLY PARTON (Duet with KENNY ROGERS) (PB-14058) 81 22	
98	ONCE IN A LIFETIME THING CINDY ROBYNS (Evergreen EV-1035) 83 4	
99	ONE MORE NIGHT DON MALENA (Comstock COM 1793) 86 3	
100	WHEN YOU SEE IT FOR YOURSELF JOHN REX REEVES (Socagee SC-114) 94 4	

ALPHABETICAL LISTING ON INSIDE BACK COVER

MOST ADDED



STRONG ADDS

A World Without Love — Eddie Rabbitt — RCA
She Told Me Yes — Chance — Mercury
Get Back to the Country — Neil Young — Geffen/Warner Bros.
Memories to Burn — Gene Watson — Epic
Shootin' From The Heart — Freddy Weller — Evergreen

STATION ADDS

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

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

WOWW — Kris O'Kelly — Pensacola
 E. Rabbitt
 N. Young
 G. Davies
 R. Cash

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

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

F. Weller
 K. Rogers
 J. Windrow

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

KCJB — Jay Davis — Minot
 K. Rogers
 Sawyer Brown
 E. Rabbitt
 M. Haggard
 R. McEntire
 K. Whitley
 R. Cash

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

KVEG — Andy Carr — Las Vegas
 The Judds
 F. Weller
 E. Rabbitt
 J. Windrow

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

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

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

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

KMIX — Ed Nickus — Modesto
 E.T. Conley
 J. Fricke
 W. Nelson
 E. Rabbitt
 G. Davies
 K. Whitley
 M. Gilley
 V. Gosdin
 H. Dunn



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

WWVA — Bill Berg — Wheeling
 T.G. Brown
 G. Watson
 T. Gibbs
 M. Davis
 G. Davies

KEED — Billy Pilgrim — Eugene
 J. Anderson
 M. McDaniel
 E. Rabbitt

WMMK — Skip Davis — Destin
 T. Gibbs
 L. Gatlin
 K. Rogers
 L.J. Dalton
 Chance
 Sawyer Brown
 The Judds
 Nitty Gritty Dirt Band
 R. Cash
 Charlie Daniels Band
 N. Young
 J. Lee
 R. McEntire
 E. Rabbitt
 The Kendalls
 D. Williams

K. Stegall
 G. Watson

WKMF — Shelley James — Flint
 Southern Pacific
 R. Skaggs
 The Judds

WGTO — Henry Jay — Cypress Gardens
 The Kendalls
 L.J. Dalton
 Malchuk and Rucker
 H. Kanter
 G. Watson

WRNS — Kevin O'Neil — Greenville/Washington
 D. Williams
 J. Buffett
 G. Watson
 L. Gatlin
 The Whites
 J. Conlee
 J. Windrow

THE COUNTRY MIKE

ARBITRON ANNOUNCES NEW REPORT DESIGN — For the first time in seven years, Arbitron Rating is changing the design of its Radio Market Report. **Rhody Bosely**, vice president of sales and marketing, radio, revealed the proposed changes at the Radio '85 Management and Programming convention in Dallas. The redesign of the report includes a new arrangement of current data, new information and two totally new sections. Implementation of the changes will begin with the Fall 1986 survey period. Improvements will include graphics which are easier to read and make it easier to locate specific information. Key Demographic and Weekend Dayparts will be highlighted, comparing weekend audiences to traditional weekday dayparts. Two new sections will provide a new perspective on listeners: Audience Composition will show how well a station is reaching its target audience over a broad daypart. Each of 14 demographic groups will be expressed as a percentage of total listeners. The second new section, Overnight Listening, looks at the midnight to 6 a.m. daypart. Some of the other sections have been redesigned and include new information. These revamped sections include Metro Audience Trends, Target Audience, Specific Audience, Hour-by-Hour, Listening Location (replacing Away-From-Home), and Exclusive Audience. Markets which receive the Condensed radio Market Report will also see changes which will parallel the standard service. New Demos (Including demos for men and women) and comparative daypart breakdowns will be more easily utilized for sales purposes. The Listening Location will also be included in the Condensed Radio Market report.

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

COUNTRY PROGRAMMER'S PICK

Programmer	Station	Market
Bob Orf	KFEQ	St. Joseph
Song: "Have Mercy"		
Artist: The Judds		
Label: RCA		

Comments:

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

ALBUM RELEASES

ALABAMA CHRISTMAS — Alabama — RCA ASL1-7014 — Producers: Harold Shedd, Alabama

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



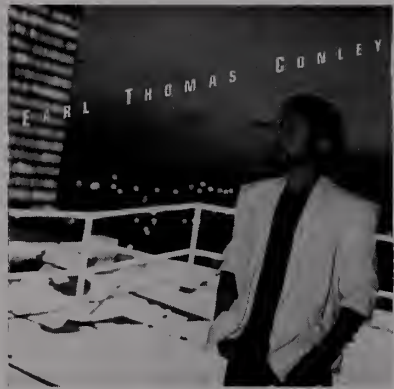
CHRISTMAS PRESENT — The Statler Brothers — Mercury 824 785-1 M-1 — Producer: Jerry Kennedy

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



GREATEST HITS — Earl Thomas Conley — RCA AHL1-7032 — Producers: Nelson Larkin, Earl Thomas Conley

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



GREATEST HITS

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

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

Alamo Records Returns To The Charts

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

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

About seven years ago, Alamo began using the company as an outlet for religious music. As time went by he began expanding back into the pop realm as well as exploring the country field. "We'll listen to any type of music

that is done well," he remarked. "We're going to be listening to a lot of the new talent."

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

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

"We want to take the time to listen to the new talent," said Alamo. "We want to hear the vital new talent and offer these performers a chance for exposure."

SINGLE RELEASES

OUT OF THE BOX

JOHNNY CASH (Columbia 38-05672) **I'm Leaving Now** (2:15) (John Carter Cash — ASCAP) (J.R. Cash) (Producer: Chips Moman)

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



DAN SEALS (EMI America B-8289) **Bop** (3:39) (MHG/Sweet Angel/Web IV — ASCAP/BMI) (J. Kimball, P. Davis) (Producer: Kyle Lehning)

"Bop" pumps and jumps with sax, synclavier and especially sharp background vocals. Coming off his number one duet with Marje Osmond, Seals will do very well with this cut from his new "Won't Be Blue Anymore" album. Seals earned *Cash Box's* 1985 New Male Vocalist country awards for both albums and singles, and he will see even greater success in the coming year with material of this quality.



FEATURE PICKS

THE FORESTER SISTERS (Warner Bros. 7-28875) **Just In Case** (2:26) (Pacific Island/Tree — BMI) (J.P. Pennington, S. Lemaire) (Producers: J.L. Wallace, Terry Skinner)

"Just In Case" is a quick-stepping follow-up to the Sisters' number one "I Fell In Love Again Last Night," and a choice cut from their album. The Exile stamp is indelible on this Pennington/Lemaire tune, but the Foresters easily make it their own with a wide open, high harmony performance.

RESTLESS HEART (RCA PB-14190) **(Back To The) Heartbreak Kid** (3:48) (WB Gold — ASCAP; Warner House — BMI) (T. DuBois, V. Stephenson) (Producers: Tim DuBois, Scott Hendricks)

It's impossible to say what is most exciting about these guys — their mastery of their respective instruments and the innovative way they play, the uncompromising excellence of their vocals, the quality of their material. . . . One thing is sure: "Heartbreak Kid" is a prime showcase for all of the band's talents, and it should become the biggest Restless Heart single yet. A recently completed video will add to the tune's exposure.

KATHY MATTEA (Mercury 884 177-7) **Heart Of The Country** (3:49) (Sheddhouse — ASCAP; Screen Gems-EMI/Moon and Stars — BMI) (W. Waldman, D. Lowery) (Producer: Allen Reynolds)

"Heart Of The Country" is another musician-on-the-road song, but Mattea is undeniably sincere when she sings, "you know there's nothing I'd rather do for you than sing you this song." Co-writer Waldman is clearly heard in the background on some wonderful high notes, and the whole thing is sweeping, anthemic and irresistible.

DAVID ALLAN COE (Columbia 38-05631) **I'm Gonna Hurt Her On The Radio** (2:38) (Rick Hall/Beginner—ASCAP) (M. McAnally, T. Brasfield) (Producer: Billy Sherrill)

Coe's powerful singing is joined by vocal harmony mixed way up front and a tasteful harmonica break. Clever, "music biz" lyrics also make the song memorable, as the singer promises to "get to her in stereo."

LEW DEWITT (Compleat CP-147) **You'll Never Know** (2:24) (Bregman, Vocco & Conn — ASCAP) (M. Gordon, H. Warren) (Producers: Lew DeWitt, Chip Young)

Lew DeWitt's first recorded effort since leaving The Statler Brothers is a lovely ballad (previously recorded by Jim Reeves) which reveals that his voice is in fine shape — his diction crisp and his tone full and expressive. Look for an album (titled "On My Own") in November.

JUDY FIELDS (Victory V-2013) **You're The Magician** (3:40) (Tapadero/Frizzell — BMI) (D. Frizzell, D. Knutson, B. Moore) (Producers: David Frizzell, Ken Mansfield)

"You're The Magician" is melodic and contemporary in style, a well-produced single for a singer with lots of talent who has had modest successes so far.

TOP 30 ALBUMS

Inspirational

	Weeks On	10/12 Chart
1	UNGUARDED	1 22
2	MEDALS	2 14
3	LET THE WIND BLOW	3 28
4	CHOOSE LIFE	4 24
5	SEVEN	8 12
6	BEAT THE SYSTEM	5 30
7	SONGS FROM THE HEART	7 46
8	COMING ON STRONG	6 30
9	ON THE FRITZ	9 12
10	LOOK WHO LOVES YOU NOW	10 36
11	COMMUNICATION	13 30
12	MICHAEL W. SMITH 2	11 80
13	WHAT A WAY TO GO	12 30
14	HE HOLDS THE KEY	14 10
15	SHEEP IN WOLVES CLOTHING	15 10
16	HOTLINE	16 10
17	POWER OF PRAISE	17 12
18	KINGDOM OF LOVE	19 50
19	I'VE JUST SEEN JESUS	18 12
20	BENNY FROM HERE	22 6
21	HAVE YOURSELF COMMITTED	23 4
22	DON'T HIDE YOUR HEART	24 4
23	STRAIGHT AHEAD	20 86
24	THE WONDERS OF HIS LOVE	21 36
25	BY HIS SPIRIT	26 4
26	ART OF THE STATE	25 12
27	JESUS IS COMING SOON	DEBUT
28	HEART & SOUL	28 56
29	TENDER HEART	29 36
30	MORE THAN WONDERFUL	30 122

Spiritual

	Weeks On	10/12 Chart
1	BLESSED	1 24
2	LOVE ALIVE III	2 36
3	I GIVE MYSELF TO YOU	3 12
4	TOMORROW	4 40
5	HEAVY LOAD	7 30
6	MAKING A WAY	8 12
7	CHOSEN	5 46
8	NO TIME TO LOSE	6 58
9	I WANT TO KNOW WHAT LOVE IS	9 12
10	UNSPEAKABLE JOY	11 12
11	MADE IN MISSISSIPPI	10 56
12	I AM GOING ON	12 12
13	ANGELS WILL BE SINGING	13 54
14	DELEON	16 30
15	WE SING PRAISES	14 106
16	HUMBLE THYSELF	15 30
17	SAILIN'	17 66
18	DEDICATED	18 7
19	LIVE AT THE WASHINGTON TEMPLE C.O.G.I.C.	19 8
20	THE WONDERS OF HIS LOVE	20 30
21	ROUGH SIDE OF THE MOUNTAIN	21 130
22	PERFECT PEACE	22 40
23	TRUST IN GOD	23 50
24	WHAT HE'S DONE FOR ME	24 54
25	I'M GONNA HOLD OUT	25 36
26	HAVE MERCY	26 2
27	LIVE IN ATLANTA	27 2
28	REV. CHARLES NICKS PRESENTS	28 2
29	WHEN THE GATES SWING	29 2
30	MIRACLE "LIVE"	30 30

GOSPEL PICKS

BLACK AND WHITE IN A GREY WORLD — Leslie Phillips — Word 7-01-682606-6/38-4 — Producer: Dan Posthuma
WHAT YOU NEED — The English Band — Myrrh 7-01-681306-1 — Producers: Brian Tankersley, Joe English, George Cocchini
SONGS FOR WORSHIP VOLUME II — John Michael Talbot — Birdwing BWR 2053 — Producers: John Michael Talbot, Phil Perkins
REJOICE — Rodena Preston & The Voices Of Deliverance — Deliverance DR 167 — Producer: Rodena Preston

GOSPEL COLUMN

CALVARY TEAMS WITH LEXICON — Nashville's Calvary Music Group has entered into a long-term distribution agreement with the California-based Lexicon Distribution firm. Calvary's southern gospel-related companies include Calvary Records, Life Stream Records, Frontline Records, Calvary Publishing, Calvary Soundtracks and Wedding Song. Calvary artists include **The Hinsons, David Baroni, The Freemans, Larry and Jana Hinson, The Singing Echoes, Nancy Harmon, Kenny Hinson and the Willoughby/Wilson Band**. Under the new deal, all production, promotion and marketing responsibilities will remain with Calvary. Lexicon has a sales staff of 13, with four telemarketing people and nine road reps. Orders will be transmitted via a new computer system to Lexicon's Warsaw, Indiana



warehouse. Lexicon's address is Box 2222, Newbury Park, CA 91320, and the ordering number is (800) 235-3593. The Calvary Music Group can be contacted at 142 Eighth Ave. N., Nashville, TN 37203. Phone number is (615) 244-8800.

CLAWSON ON BENSON — Cynthia Clawson recently signed an exclusive recording contract with Benson Records, the inspirational division of The Benson Company. Pictured with Clawson is Michael DeMonico, A&R representative, Benson.

NEW LABELS — The Word Music Group has launched yet another division. Rejoice Records is the name of the new company created for Word's black gospel artists. Distribution will be through Word and the new deal with A&M Records. The first product from the new label will be Shirley Caesar's new "Celebration" album, due on Oct. 21. Also released that date will be **The Williams Brothers**, "Treasured Moments," and an all-star benefit record to help Nashville's financially shaky

Fisk University, "Jubilee Live." Talent on the "Jubilee Live" album includes Caesar, The Williams Brothers, **Al Green, Bobby Jones & New Life** and the tradition-filled, always impressive **Fisk Jubilee Singers**. For early '86, Rejoice plans to issue albums by **Albertina Walker, Milton Brunson & The Thompson Community Singers, The Mighty Clouds Of Joy, DeLeon Richards, The Brooklyn Tabernacle Choir and Rance Allen**. . . Another new label, Command Records, was formed recently as a division of Nicholas Ministries International, Hollywood, CA. The label is described as an urban contemporary gospel company. Principals are **Philip Nicholas**, president of the parent company, and **Kent Washburn**, a former producer for Motown. The label will distribute product through regional independents, and Nicholas has named **Rosella Coleman** east coast rep (based in Penns Grove, NJ) and **Marsha Johnson** as Great Lakes rep (based in Cleveland). The label's first releases are "Dedicated" by Nicholas, "This Is My Story," by **Vernessa Mitchell**, "Heaven" by **Anthony Whigham** and "Worthy" by **Rodney Friend**. Contact Command at P.O. Box 1869, Hollywood, CA 90078. Phone: (213) 564-1008 . . . Another California-based, new outfit is **Amazing Grace Records** of Newport Beach. **Jim Willems** and **Dave Swaney** are partners in the venture, with Willems serving as president. Willems is founder and owner of **Maranatha Village**; Swaney is a former **Maranatha Music** and **CBS Records** production and marketing executive. The first release on **Amazing Grace** is "The Praise Guitar," scheduled to ship this week.

BOB BENNETT — Star Song Records has an album out this month by **Bob Bennett** titled "Non-Fiction" with "Still Rolls The Stone" tagged as the first single. The new LP was produced by **Jonathan David Brown**, who has worked in the past with **Petra** and **Twila Paris**, among others. Bennett's second album, "Matters Of The Heart," has been picked up by Star Song from its original **CBS Priority** label. Bennett is currently touring with **Amy Grant** on the fall portion of her "Unguarded" tour.

Bill Fisher



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

MUSIC VIDEO

MOST ADDED



Talking Heads — Stay Up Late — Sire

STRONG ADDS

Soul Kiss — Olivia Newton-John — MCA
Remo's Theme (What If) — Tommy Shaw — A&M
We Built This City — Starship — Grunt
Running Up That Hill — Kate Bush — EMI America

PROGRAM ADDS

RADIO 1990 — Nancy Henry — Associate Producer — New York City
R. Daltrey
T. Turner
Starship
Loverboy
C. Hart
The Dream Academy

HEART LIGHT CITY — Janet Williams — Associate Producer
P. Collins & M. Martin
P. Cline
The Johnsons
N. Lowe

CATCH 22 — John Frost — Program Director — Anchorage
Night Ranger
April Wine
R. Hine & C. Curnin
D. Ross
N. Rodgers

U68 — Steven Leeds — Program Director
J. Jett
P. Collins & M. Martin
R. Hine & C. Curnin
R. Springfield
T. Shaw
The Cucumbers
The Antoinettes

V66 — Roxy Myzal — Producer — Framingham, MN
C. Hart
Talking Heads
M. White
Heaven
T. Shaw
N. Lowe

THE RECORD BUYERS GUIDE —

Beth Comstock — Program Director
K. Bush
E. Martin
J. Lamont
N. Lofgren
Motels
ABC

NIGHT TRACKS — Bill Brummell — Program Director — Los Angeles

E. Murphy
N. Lowe
Olivia Newton-John
B. Dylan
Talking Heads
Cruzados
Wang Chung
T. Shaw
Thompson Twins
Cherelle
What Is This
Starship
N. Rodgers

DANCE TV — Joe Caliro — Producer

Data
The Dream Academy
Laid Back
C. Isaak

CALIFORNIA MUSIC CHANNEL —

Linda DeFiglio — Associate Producer — Oakland, CA
Hall & Oates
Scritti Politti
Simon F.
Taxxi
J. Waite
Eddie & The Tide
Prefab Sprout
K. Bush
Mr. Mister
Ready For The World
Cheech & Chong

TV 5 — Houston Hit Video — Mike

Opelka — Program Director
Olivia Newton-John
Smash Palace
E. Martin
Eddie & The Tide
N. Rodgers
The Dream Academy
What Is This
A. Ant
T. Shaw
Talking Heads

FRIDAY NIGHT VIDEOS — Bette Hisiger — Program Director — New York City

Thompson Twins
R. Daltrey
Starship
The Family
Olivia Newton-John

KRLR-TV21 — Bob Bell — Music Director — Las Vegas

L. Hill
The Smiths
D. Ross
Olivia Newton-John
T. Shaw
Wang Chung
Fat Boys

TOP 30 MUSIC VIDEOS

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

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



JEFF BECK'S AMBITIONS — One of them was to complete his latest video, Ambitious. The Epic recording artist is pictured during the shoot with fellow guitarist Jon Butcher and producer Spencer Proffer. Butcher recently released an LP of his own for Capito. entitled "Along The Axis." Pictured (l-r) are: Butcher; Proffer; and Beck.

VIDEO PROGRAMMER'S PICK

PD
Stuart Samuels

Program
Radio 1990

Market
National

Video: And She Was
Artist: Talking Heads
Label: Sire

RADIO
1990

Comments:

"David Byrne is the only musician creating visual music, instead of creating videos for promotional use. He creates both image and sound. After exclusivity, I will be adding this video to all the shows."

AUDIO/VIDEO

HOMEVIDEO MUSIC — Doomsayers have long considered music in the home video market one of the less spectacular aspects of the home video boom. Alternative programming, such as those Fonda marketing marvels (the ubiquitous **Jane Fonda Workout** tapes), which burned up the sales charts due to their high repeatability, the experts said, made music programming look unworthy of the cardboard they were packaged in. And while many of the major labels promised to stick by their music releases, few did so with much enthusiasm. All of that is changing. Led by huge sales for Vestron Video's *The Making of Michael Jackson's Thriller* last year, the longform music video market showed signs of life. Then came the **Bowie** tape, and the **Culture Club** tape, and others. Marketing of music homevideo has now progressed to the point where we can now expect several interesting new releases each month. Currently, you can look for a new cassette from **Huey Lewis and The News**, which hit the stores this month from **Warner Home Video**. Last week's column reviewed a new, and quite good, tape from **David Bowie**, entitled *Ricochet*, released by **Passport Music Video**. And in the coming months we can expect longform music videos from such new artists as **Madonna**, **Frankie Goes to Hollywood**, **The Thompson Twins** and **Julian Lennon**. Even **Elvis Costello**, ever the elusive songster, has a home video coming in November from **CBS/Fox Home Video**, entitled *The Best Of Elvis Costello and the Attractions*. Pop and rock videos are not the only things



SOULMATES — RCA's Hall & Oates are joined by Eddie Kendrick and David Ruffin in the *Cinemax* Album Flash special *Daryl Hall & John Oates*, debuting October 20. Pictured (l-r) are: Kendrick; Oates; Hall; and Ruffin.

selling, however, and besides such Jazz oriented cassettes as the new one from the **Manhattan Transfer** (Vocalese — from **Atlantic Home Video**), the market has expanded to include a set of operas from The Metropolitan Opera, released through **Paramount Home Video**. The sudden fertility of the home music video market is surprising only for its slow arrival. And if repeatability was a key factor in the success of workout tapes, what could be more repeatable than music? When the search for "new" catalog releases reaches the bottom of the studio archives and films can't be released fast enough, there'll always be hundreds of music acts to fill the void.

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

Gregory Dobrin

The Release Beat

Headlining October releases from **MCA Home Video** is *Martin Mull Presents the History of White People In America* (see review above), a 48-min. comedy featuring Mull, **Fred Willard** and **Mary Kay Place**. The tape retails for \$24.95 in VHS Hi Fi Stereo (Dolby B on regular tracks) and Beta Hi Fi Stereo. Also from **MCA** this month: *Gotcha!*, a coming-of-age comedy starring **Anthony Edwards** and **Linda Fiorentino**, 97 mins., \$79.95 suggested retail. From **MCA's** Film Classics comes *Fahrenheit 451*, the 60's film version of **Ray Bradbury's** outstanding Sci-Fi classic novel, directed by the late **Francois Truffaut**. The film stars **Julie Christie** and **Oscar Werner**, runs 112 mins., and lists at \$59.95. We're talking classic here, and speaking of classic, **MCA** also brings the 1932 **Boris Karloff** thriller *The Mummy* to videocassette this month. The film runs 72 mins., with a suggested retail of \$39.95. Other titles from **MCA** this month include: *The Sentinal* (92 mins. for \$39.95), and **John Huston's** *Wise Blood*, featuring **Ned Beatty** and **Harry Dean Stanton** (106 mins. for \$59.95) . . . It may be his last term as president of the United States, but **Ronald Reagan's** role as "The Gipper" in *Knute Rockne — All American* continues as long as there's a copy laying around. Also from **MGM/UA** this month is **Katherine Hepburn** as *Grace Quigley*, co-starring with **Nick Nolte**. The film was directed by **Anthony Harvey**, who also directed Hepburn in *The Lion In Winter*, for which she won an Oscar. It retails for \$79.95. **MGM/UA** also brings the late **Richard Burton** to Home Video in the film version of **Peter Shaffer's** *Equus*. The film was directed by **Sidney Lumet** and features **Peter Firth**. Suggested retail on this one is \$69.95 . . . **Pacific Arts Video Records** releases another installment in **Agatha Christie's** *Partners In Crime* Series, entitled *The Secret Adversary* (\$59). Also, *Yesterday's Witness*, a documentary on the long-lost art of the newsreel (\$24.95). Both tapes are available in VHS and Beta.

TOP 40 VIDEOCASSETTES

	Weeks On 10/12 Chart		Weeks On 10/12 Chart
1 THE KILLING FIELDS Warner Home Video 11419	1	6	21 INTO THE NIGHT MCA Home Video 80170
2 DESPERATELY SEEKING SUSAN Thorn/EMI/HBO Video TVA 2992	2	6	22 THE MEAN SEASON Thorn/EMI/HBO Video TVA 2981
3 A SOLDIERS STORY RCA/Columbia Pictures Home Video 60408	3	12	23 PLACES IN THE HEART CBS/Fox Video 6836
4 THE BREAKFAST CLUB MCA Dist. Corp. 80167	14	5	24 THE SLUGGER'S WIFE RCA/Columbia Pictures Home Video 60486
5 THE SURE THING Embassy Home Entertainment	9	5	25 PINOCCHIO Walt Disney Home Video 239V
6 THE KARATE KID RCA/Columbia Pictures Home Video 60406	4	21	26 POLICE ACADEMY 2, THEIR FIRST ASSIGNMENT Warner Home Video 23020
7 AMADEUS Thorn/EMI/HBO Video TVA 2997	15	2	27 PARIS, TEXAS CBS/Fox Video 1457
8 MRS. SOFFEL MGM/US Home Video MV 800600	7	7	28 TUFF TURF New World Video 8501
9 A PASSAGE TO INDIA RCA/Columbia Pictures Home Video	10	4	29 KING DAVID Paramount Home Video 1284
10 STICK MCA Dist. Corp. 80139	6	8	30 MISSING IN ACTION MGM/UA Home Video MV 800557
11 RUNAWAY RCA/Columbia Pictures Home Video 60469	11	12	31 PORKY'S REVENGE! CBS/Fox Video 1463
12 STARMAN RCA/Columbia Pictures Home Video 20412	5	17	32 PROTOCOL Warner Home Video 11454
13 FRIDAY THE 13TH, PART V - A NEW BEGINNING Paramount Home Video 1823		DEBUT	33 MISSING IN ACTION 2 - THE BEGINNING MGM/UA Home Video MB 800658
14 THE TERMINATOR Thorn EMI Video TVA 2535	12	25	34 MICKI & MAUDE RCA/Columbia Pictures Home Video 20456
15 THE PURPLE ROSE OF CAIRO Vestron Home Video 7082	18	5	35 2010 THE YEAR WE MAKE CONTACT MGM/UA Home Video MB 800 591
16 FALCON & THE SNOWMAN Vestron Home Video VA 5073	8	12	36 CITY HEAT Warner Home Video 11433
17 TURK 182 CBS/Fox Video 7082	19	5	37 THE RIVER MCA Dist. Corp. 80160
18 THE FLAMINGO KID Vestron Home Video VA 5072	13	13	38 DUNE MCA Dist. Corp. 80161
19 BLOOD SIMPLE MCA Dist. Corp. 80190	16	8	39 THE COTTON CLUB Embassy Home Entertainment 1714
20 A NIGHTMARE ON ELM STREET Media Home Entertainment M 790	17	13	40 GHOULIES Vestron Home Video VA 5081

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

TOP 15 MUSIC VIDEOCASSETTES

1 PRINCE AND THE REVOLUTION LIVE! Prince And The Revolution (Warner Music Video 38102)	1	10
2 TINA LIVE-PRIVATE DANCER TOUR Tina Turner (Sony Video 97W 50090)	2	9
3 WHAM! THE VIDEO Wham! (CBS-Fox Video Music 3048)	4	14
4 RATT THE VIDEO Ratt (Atlantic Video 50101)	3	5
5 MADONNA Madonna (Warner Music Video 3-38101)	6	14
6 WE ARE THE WORLD - THE VIDEO EVENT USA For Africa (MusicVision 6-20475)	7	14
7 SADE: DIAMOND LIFE VIDEO Sade (CBS-Fox Video Music 7091)	5	9
8 DANCE ON FIRE The Doors (MCA Dist. Corp. 80157)	9	9
9 PRIVATE DANCER Tina Turner (Sony Video 97W50066-7)	11	14
10 U2 LIVE AT RED ROCKS U2 (MCA Dist. Corp. 80067)	14	14
11 WORLD WIDE LIVE Scorpions (MusicVision 6-20412)		DEBUT
12 ANIMALIZE LIVE UNCENSORED Kiss (MusicVision 6-20445)	13	13
13 ALL NIGHT LONG Lionel Richie (MusicVision 6-20420)	15	14
14 JUDAS PRIEST LIVE Judas Priest (Media Home Entertainment M450)		DEBUT
15 SING BLUE SILVER Duran Duran (Thorn/EMI/HBO Video 2852)	12	14

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

FILMUSIC

TRACK RECORD — Poptracks. It took years and years for the industry to catch on to their financial, promotional, and creative power. Once the labels and studios finally *did* realize their potential, however, the ball was rolling faster than a **Pete Rose** grounder and suddenly a slew of independent companies and in-house departments were launched to deal strictly with soundtrack fever. Over at A&M, there exists not only a department designed to oversee soundtrack projects, but a film company as well. In fact, A&M Films was responsible for *The Breakfast Club*, which scored both on film *and* on vinyl. Soon before the film was actually shot, label president **Gil Friesen** recognized the need for a soundtrack division at A&M, and named industry veteran **David Anderle** to head it up. In an interview,



ONLY THE BEGINNING — *Dick Clark and Tommy Shaw got together following a recent taping of American Bandstand to discuss Shaw's song "What If," which is the theme to the film Remo Williams: The Adventure Begins. Clark is co-executive producer of the Orion film which premieres this month.*

the recently appointed director of film music at A&M Records and Almo Irving Publishing discussed his position at the label. "My function is three-fold," Anderle commented. "Firstly, I supervise all the music for A&M Films, self-generated films we do ourselves. Secondly, I also scout around to put together soundtrack projects for other people's films, which is what I'm doing now with the first two **John Hughes** films for Paramount. The third aspect of my job is getting our writers and artists into other soundtrack projects." When asked what led to his present position, Anderle cited his experience in theatre and as a talent scout for MGM as contributing greatly to his involvement in film related activities. Anderle gained notoriety in the music industry in A&R departments for several labels, including Elektra, MGM/Verve, and more recently A&M. In those years, he signed and/or produced for such notable talents as **Judy Collins**, **Rita Coolidge** and **Kim Carnes**. Last year, when Friesen approached his A&R staff asking if anyone would read the script to *The Breakfast Club* and make suggestions about the film's musical possibilities, Anderle volunteered. "Because of my theatrical background, I know how to read scripts," he remarked. "The next day I was talking to the guys in A&R about the screenplay, and Gil happened to walk in. He heard me, and decided I was the one to oversee the soundtrack." Soon after, Anderle met with Hughes to discuss the score, and proposed such artists as **Keith Forsey** and **Simple Minds**. Hughes agreed, the film was made, the music was recorded and the rest is chart history. In the meantime, another A&M Films project, *Birdy*, was also ready for music, and so Anderle met with director **Alan Parker** to discuss the situation. When he saw the dailies, Anderle immediately suggested **Peter Gabriel**, and a short time later Parker wholeheartedly concurred. The score was written, and the soundtrack was released by Gabriel's label, Geffen. Anderle's third A&M film was the just-released *Better Off Dead* which **Rupert Hine** was brought in to score. Such artists as **Cy Curnin**, **E.G. Daily**, **Teri Nunn** and Hine himself are represented on the also just-released A&M soundtrack. Perhaps of greatest significance for Anderle of late was the recent deal A&M Records signed with John Hughes to release the soundtracks to two of his upcoming films, *Pretty In Pink* and *Ferris Bueller's Day Off*. "We were more than pleased to be involved with John Hughes films," Anderle said. "He's one of the few young writer/directors who really knows and loves music and has music very much in mind for all his films." For *Pretty In Pink*, (which **Howie Deutsch** is directing for Hughes), the final artists haven't as yet been locked in. However, Anderle did stress a desire to involve such A&M acts as **UB40** and **Orchestral Manoeuvres In The Dark**. The film which stars **Molly Ringwald** as a high school student working in a record shop, is in the final weeks of principal photography and is slated for release next Valentine's Day. Oscar-winning composer **Michael Gore** (*Fame*) was secured to write the score. *Ferris . . .*, which Hughes *did* direct, will follow shortly after and will also spawn a poptrack. **Dave Wakeling** of **General Public** will provide the score, but other possible artists haven't as yet been chosen. **Matthew Broderick** stars in the film. According to Anderle, "Everybody wants to be involved in John Hughes' films because they work. There are too many soundtracks being made, I think, from films which don't call for pop songs and scores. Everybody has jumped on the bandwagon. When the music *does* work, when contemporary music is right for a film, it can be great for everyone, though."

ODDS AND ENDS — With **Oingo Boingo** he was responsible for a hit song for the film *Weird Science*, and on his own, he composed an impressive and justifiably praised score for *Pee Wee's Big Adventure*. His name is **Danny Elfman**, and he's just finished scoring an upcoming episode of **Steven Spielberg's** NBC anthology series, *Amazing Stories*. The segment is tentatively titled, "Mummy Dearest," and is scheduled to air Sunday, October 27. Elfman collaborated with Oingo Boingo guitarist **Steve Bartek** on the score. The band, incidentally, has its first MCA album, "Dead Man's Party" set for an October 23 release. The LP contains the bulleting "Weird Science." For more on Elfman's ever-growing film scoring career, please see the *Filmusic* column in the August 24 *Cash Box* . . . Hard rockers **Autograph** have recorded a cut titled "Winning is Everything" for the upcoming **Rob Lowe** feature, *Youngblood* . . . **Paul Williams** and **Steve Dorff** have written "Double Or Nothing", a song to be featured in the soundtrack to *Rocky IV*. The tune was recorded by **Gladys Knight** and **Kenny Loggins** . . . GNP Crescendo Records has acquired the rights to release music from all of the 79 *Star Trek* episodes. The label recently shipped out music by **Alexander Courage** from the cult series' first two episodes . . . **Police** drummer **Stewart Copeland**, who wrote the title song to CBS' new series *The Equalizer*, has agreed to provide music for the show indefinitely. According to producer **Joel Surnow**, who worked on *Miami Vice* previously, "Rock won't be laid over entire scenes, a la 'Vice' but will be introduced as source music when it's appropriate." Surnow feels the show's dramatic intensity allows Copeland to "really explode on the drums and build on the synthesizers." The show airs on Wednesday nights .

Peter Berk



DON'T LEAVE HOME WITHOUT IT — *Miami Vice's one-man orchestra, Jan Hammer, is pictured with his frequent companion, a portable Probe synthesizer.*

Jan Hammer: Helping Shape The New Rock And Role Of Television Music

By Peter Berk

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

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

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

Appreciative of his aggressive yet emotionally evocative musical style, as well as his scores to such films as *A Night In Heaven* and *Secret Admirer*, *Miami Vice's* producer Michael Mann chose Hammer to compose his new show's music last year. With that assignment, Hammer was in effect offered the opportunity to help redefine the approach to and function of music on T.V. As it turned out, Mann et al were so pleased with what Hammer wrote for the show's pilot episode, they gave him a free rein from then on. Therefore, in a highly unusual arrangement, Hammer is sent tapes of each *Miami Vice* show and allowed to score them as he sees fit. "I think that gives the music its diversity," Hammer said in a recent interview. "I think it pays off in

terms of how many creative chances I can take. "We never use the same cues twice. So each week I try to top what I did the last. It's not easy, but it is a challenge."

Hammer and *Miami Vice* have, it would seem, given a whole new credibility to music on T.V., and made T.V. a viable medium for established or developing musicians. The show clearly has its roots in the music video-type blending of visual elements with contemporary music, and therein lies its appeal for Hammer. "I like to write invisible pictures into my music," he commented. "That's what music is for, to describe or express just about anything."

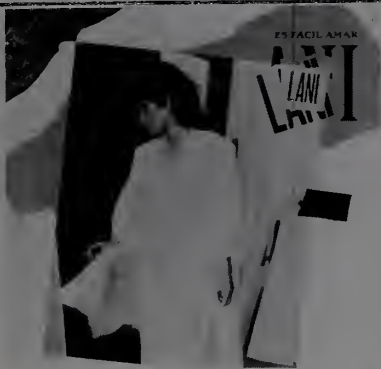
In light of its tremendous success, *Miami Vice* has predictably spawned several imitative series. "It's terrific when someone wants to copy what you've done," Hammer observed. "Still, I disagree with anyone who thinks you could just paint a few houses in pastel colors, shine some neon lights, film wet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

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

Clearly, though, the vast majority of people interested in pop music are quite supportive of what Hammer does. Much to his surprise, he's become a prominent figure on the pop singles chart, after years of being "thoroughly misunderstood by every single label I had been with." Like only a few other composers (such as Michael Gore, Giorgio Moroder and Harold Faltermeyer), Hammer has scored impressively on the charts with a purely instrumental piece of music. For him, *that* is the ultimate compliment and proof there is, despite what he was formerly told, a pop audience ready to embrace his music

RADIO

MOST ADDED



Lani Hall and Roberto Carlos — "De repente el amor" — Discos AyM

STRONG ADDS

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

STATION ADDS

WKDM — New York — Jimmy Jimenez
Taty Salas — "Si tu te vas"
Teodore — "Sube al desvan"
Judy Mateo — "Primavera"
Omar Franco — "Maldita primavera"
Sonia Alfonso — "Debo estar loca"

WOJO — Chicago — Carlos Nuno Zerimar — "Solo sueñas"
Gerardo Reyes — "Para volver a volver"
Sergio Denis — "La Humanidad"
Guillermo Davila — "Cantare para ti"
Yolandita Monge — "Te veo pasar"

WQBA — Miami — Maria Cristina Ruiz
Julio Iglesias — "Ni te tengo ni te olvido"
Balbino — "Y te pregunto"
Camilo Sesto — "Ven o voy"
Lani Hall and Roberto Carlos — "De repente el amor"
Lolita — "Estupido"

KPHX — Phoenix — Manuel Solis
Beatriz Adriana — "Mira no mas"
Mario Pintor — "Para que vivas tranquila"
Los Ronny's — "Los besos que me dio"
Carlos y Jose — "Para que aprendas"
Agustin Pantoja — "Adios amor"

WSKQ — New York — Salvador Lopez
Rocio Banquells — "Abrazame"
Lani Hall and Roberto Carlos — "De repente el amor"
Marisela — "Sola con mi soledad"
Sophy — "Tengo un amante"
Leonardo Favio — "La cita"

MUCHO MAS

EDITORIAL TIMELINESS — forced MM to postpone other relevant news regarding our Miami visit, most of them connected with the winds of good fortunes befallen on RCA International.

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

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

That night, during dinner with some business executives, it was whispered that RCA International was ready to contract for the distribution of the EMI and Hispavox labels (EMI had taken over Hispavox in 1984), victor of a bidding war with CBS International. If this scenario were to occur, all surmised with good logic, it would coalesce the previously mentioned forces with former RCA superstar **Rocio Jurado**, (who left Nipper's hordes to sign with EMI in 1983), 1984-Grammy-winner **Luis Miguel**, and unspectacular but consistent favorite **Django**. Hispavox, the icing on the cake, only brought along people like Spain's divo **Raphael**, and impacting singer/composer **Jose Luis Perales**.

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

THIRD, LET FRIENDLY PRESS BARK UP WRONG TREE — The first call placed upon my return was to **Mr. de la Higuera's** office. Opening question, leaning toward a less serious side, "Are you guys buying EMI Hispavox?" Mr. de la Higuera answered a categorical "NO!" adding in a less serious tone words to the effect that "RCA isn't as rich as it's rumored." Question #2 — "Any kind of deals going between either company?" Again, Mr. de la Higuera refuted it vehemently. Denials have a way of raising red flags in the thought process of an investigative journalist; particularly when reputable sources are confirming the contrary. **HINT #1**.

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

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

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

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

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

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

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

Tony Sabournin



RETAIL

HOT SELLER



Hermanos "Cantare, cantaras" — CBS Records

STRONGEST SALES

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

STORE REPORTS

Librerias Giron — Chicago
Juan Gabriel — "Recuerdos II"
Hermanos — "Cantare, cantaras"
Rocio Durcal — "Canta a Juan Gabriel"
Los Bukis — "A donde vas?"
Los Yonics vs. Grupo Yndio — "Yonics vs. Yndios"

Reyes Distributors — Miami

Braulio — "En la carcel de tu piel"
Miami Sound Machine — "Conga"
Lolita — "Para volver"
Johnny Ventura — "El Hombre y su Musica"
Roberto Carlos — "'85"

Casa Latina — New York

Danny Rivera — "Asi cantaba Cheito Gonzalez, Vol. II"
Julio Angel con Johnny Albino — "Recuerdos"
Julio Iglesias — "Libra"
El Gran Combo — "Innovations"
Jose Jose — "Reflexiones"

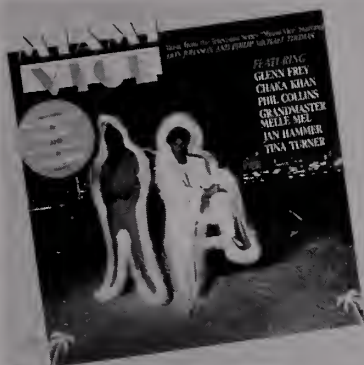
Palacio Records — Phoenix

Miami Sound Machine — "Conga"
Hermanos — "Cantare, cantaras"
Rocio Durcal — "Canta a Juan Gabriel"
Julio Iglesias — "Libra"
Los Bukis — "A donde vas?"

International Records — New York City

Charlie Rodriguez — "Cojelo Leon!"
Los Bravos — "Bravissimo"
Fausto Rey — "De que priva Maria?"
Various Artists — "Los 15 Super Exitos del Merengue"
Cuco Valoy — "Ay Amor"

HOT NEW SELLER



Miami Vice — MCA

STRONGEST SALES

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

STORE REPORTS

Strawberries — Boston

Miami Vice
Dire Straits
S. Wonder
W. Houston
K. Bush

Tower Records — Seattle

S. Wonder
Miami Vice
W. Houston
Dire Straits
Go West

Record Theatre — Cincinnati

S. Wonder
Miami Vice
M. White
M. Day
J. C. Mellencamp

Harvard Coop — Boston

Talking Heads
S. Wonder
K. Bush
Thompson Twins
Dire Straits

Tower Records — San Diego

S. Wonder
Dire Straits
B. Springsteen
P. Collins
Tears For Fears

Tower Records — Campbell

S. Wonder
Miami Vice
P. Collins
Dire Straits
J. C. Mellencamp

Great American Music — Minneapolis

Dire Straits
A-Ha
Kiss
Ready For The World
Tears For Fears

Lieberman — Dallas

Dire Straits
B. Springsteen
Tears For Fears
Heart
J. C. Mellencamp

Round Up — Seattle

Dire Straits
B. Springsteen
Loverboy
B. Joel
Heart

City One Stop — Los Angeles

B. Springsteen
Dire Straits
S. Wonder
F. Jackson
Cheech & Chong

Wherehouse Entertainment — Los Angeles

Dire Straits
W. Houston
P. Collins
B. Springsteen
Tears For Fears

Downtown — Chicago

Miami Vice
S. Wonder
F. Jackson
A. Franklin
J. C. Mellencamp

J&R Music World — New York

Talking Heads
Sting
Dire Straits
W. Houston
Hall & Oates

Greensboro Record Center — N.C.

Dire Straits
Tears For Fears
J. C. Mellencamp

Turtles — Atlanta

Miami Vice
S. Ray Vaughan
Dire Straits
F. Jackson
J. C. Mellencamp

Camel Records — Los Angeles

Thompson Twins
The Cure
Sting
K. Bush
New Order

Seaport — Portland

Dire Straits
Heart
J. C. Mellencamp
B. Adams

Musical Sales — Baltimore

Tears For Fears
Sting
Miami Vice
S. Wonder
B. Joel

Believe In Music — Michigan

Loverboy
W. Houston
J. C. Mellencamp
S. Wonder
M. Day

SHOP TALK

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

RECORD BAR/IMPORTANT DIST. — This October, Important Records and Record Bar are joining together in an independent label promotion. 88 of Record Bar's 192 stores will be participating in the promotion dubbed, "(These Records Are) Rated 'A' For Alternative." Three separate ads featuring four titles each will appear in 13 markets over a four week period. The first week will feature **Zeitgeist** on DB Records, **Jonathan Richman** on Twintone, **Billy Bragg** on CD Presents and **Alex Chilton** on Big Time. The second week features **Black Flag** on SST, **DOA** on Alternative Tentacles, **Mission of Burma** on Ace Of Hearts and **Upright Citizens** on Better Youth Organization. In the third week, four titles from the Relativity label are featured by **Gene Love's Jezebel**, **Xymox**, **Tangerine Dream** and **Cocteau Twins**. All 12 titles are on sale for the four weeks of October. In conjunction with the sale, a display contest will award the lucky designer with copies of all the records featured in the promotion.

VIDEOSHACK — "Wierd AI" **Yankovic** was on hand at the Broadway & 49th St. Video Shack to sign autographs Sat., Oct. 5. The appearance was to promote "The Compleat AI" video cassette.

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

Stephen Padgett

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

RETAILER PROFILE

Store: Budget Tapes And Records

Market: Anchorage, AK

Manager: Kenny Bell

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

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

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

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

"About six months ago Budget began selling concert tickets. This has been a very successful venture. The growth of Anchorage as a metropolis has made it a popular stop for artists on their way to the Orient. Eric Clapton played on Oct. 14, and REO, Scorpions and Barry Manilow all have scheduled Alaska dates.

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

RETAILER'S PICK

Retailer Alan Goldsher Store Jazz Record Mart Market Chicago

Album: "Them Dirty Blues"

Artist: Cannonball Adderley

Label: Landmark

Comments:

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

WHAT'S IN-STORE

SEE THE FREEVIEW — A unique new consumer product, the **Scotch™ EXG "Freeviews"™ Entertainment Preview Videocassette** was launched recently by the Magnetic Audio/Video Products (Consumer) Division of **3M**. Their ordinary blank high-grade videocassette has now become a marketing tool which features up to an hour of previews from most of the major studio-affiliated home entertainment divisions and video program developers. These trailer clips of movies and other special interest programming, which will be erased by the consumer who records over them, will be available this month with new volumes of clips to be released quarterly. 3M has made participation available to program suppliers free of charge. "The Scotch 'Freeviews' videocassette is a service to the video industry," said **Bob Burnett**, marketing director of the division. "The intention behind this concept is to expand consumer awareness of the vast amount of home video material currently available." He also stated that "the 'Freeview' videocassette gives the customer an enormous incentive to make a high-grade videocassette purchase." Companies who have agreed to supply preview material include the **MGM/UA Home Entertainment Group, Vestron Video, CBS-Fox Home Video, Paramount Home Video, Prism, IVE, Continental, Karl-Lorimar, Kartes Video Communications** and **3M Leisure Products**. The T-120 VHS and L-750 Beta videocassettes carry a suggested list price of \$9.99.

WATERFALL

ROBERT W. BROWN • PIANO SOLOS



HEAR THE WATERFALL — If your business does well with artists like **George Winston** or **Liz Story**, check out the latest release of **Nova Records** entitled "Waterfall" — piano solos by **Robert W. Brown** (Nova 8501). This peaceful cover illustration is an appropriate package for this imaginative musician (see story below).

CLASSICAL NEWS — Retailers should look for two more outstanding digital releases from **Philips Records**. **Stephen Bishop** performs an all-**Brahms** piano recital which includes the Scherzo in E flat minor, the Four Ballades Op. 10 and the Eight Piano Pieces, Op. 76, an impressive performance of dramatic piano literature (411 103-1, -2, -4). And for the first time, both of **Dimitri Shostakovich's** famed Cello Concerti are available on one disc as **Maxim Shostakovich** conducts his father's masterful concertos with soloist **Heinrich Schiff** and the **Symphonie-Orchester des Bayerischen Rundfunks** (412 526-1, -2, -4). List price on LPs and MCs is \$10.98.

LABEL WATCH — An amazing record of original solo piano works by **Robert W. Brown** was recently released on Los Angeles-based **Nova Records**. Among the record's many attributes is its high-quality recording, its beautiful cover illustration of a man in a utopian setting of lakeside splendor looking out at a waterfall (hence the title of the album "Waterfall"), and of course its enclosed performance which is one of highly rhythmic and flowing piano composition; a fine performance from a talented new-age artist. In-store play of this vendable recording is highly recommended. Please call **David Gimpel** at (213) 208-3830 for info.

Ron Rosenthal



BASF SWEEPSTAKES — Jerry Wolff, left, buyer for **Lechmere's** and **John Ziemba**, director of sales for **BASF Systems Corporation's Audio/Video division** are shown here drawing the winners of the \$25,000 **BASF World Ski Cup Sweepstakes**. The \$25,000 cash grand prize, 10 \$1,000 second prizes and the third place prizes of ski backpacks will be awarded to the winners after certification of eligibility is determined.

California Flea Market Raided For Alleged Counterfeit Tapes

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

The Contra Costa County Sheriff's Department, assisted by RIAA Anti-Piracy personnel, seized 594 tapes from Henry N. Wilson of Lodi, 206 tapes from Theo-

dore A. Chavez of San Lorenzo and 1,434 tapes from Caroline Navarro of Martinez. The three were charged with violating California's Counterfeit Trademark and True Name and Address Statutes and the sale of fraudulent merchandise and were then released.

The seized tapes were all works by American Top 40 artists.

TOP 40 COMPACT DISCS

Title, Artist, Label, Number, Distributor	Weeks On 10/12 Chart	Weeks On 10/12 Chart
1 BROTHERS IN ARMS DIRE STRAITS (Warner Bros. 25264-2) WEA	15.98 1 21	
2 BORN IN THE U.S.A. BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	15.98 2 58	
3 NO JACKET REQUIRED PHIL COLLINS (Atlantic 81240-2) WEA	15.98 3 24	
4 SONGS FROM THE BIG CHAIR TEARS FOR FEARS (Mercury 824 300-2) POL	— 4 27	
5 THE DARK SIDE OF THE MOON PINK FLOYD (Capitol CDP-46001) CAP	— 5 58	
6 GREATEST HITS VOLUME I & II BILLY JOEL (Columbia J2K 40121) CBS	— 6 7	
7 LITTLE CREATURES TALKING HEADS (Sire 2-25305) WEA	15.98 7 10	
8 RECKLESS BRYAN ADAMS (A&M CD-5013) RCA	— 8 37	
9 SPORTS HUEY LEWIS AND THE NEWS (Chrysalis VK 41412) CBS	— 10 18	
10 BE YOURSELF TONIGHT EURYTHMICS (RCA PCD1-5429) RCA	— 11 12	
11 THE DREAM OF THE BLUE TURTLES STING (A&M CD 3750) RCA	— 9 12	
12 CHRONICLES CREEDENCE CLEARWATER REVIVAL (Fantasy FCD 623-CCR2) IND	— 14 16	
13 THE SECRET OF ASSOCIATION PAUL YOUNG (Columbia CK-39957) CBS	15.98 15 11	
14 LIKE A VIRGIN MADONNA (Sire 25157-2) WEA	15.98 13 47	
15 BUILDING THE PERFECT BEAST DON HENLEY (Geffen 24026-2) WEA	15.98 12 38	
16 7 WISHES NIGHT RANGER (MCA MCAD 5593) MCA	— 17 5	
17 THE UNFORGETTABLE FIRE U2 (Island 2-90231) WEA	15.98 16 10	
18 FLASH JEFF BECK (Epic EK 39483) CBS	— 20 3	
19 A DECADE OF STEELY DAN (MCA MCAD-5570) MCA	— 18 19	
20 THE WALL PINK FLOYD (Columbia C2K 36183) CBS	— 24 21	
21 BEVERLY HILLS COP ORIGINAL SOUNDTRACK (MCA MCAD-5553) MCA	— 21 25	
22 CONTACT POINTER SISTERS (RCA PCD1-5487) RCA	— 22 7	
23 WHITNEY HOUSTON (Arista JRCD-8221) RCA	— 23 4	
24 BACK TO THE FUTURE ORIGINAL SOUNDTRACK (MCA MCAD-6144) MCA	— DEBUT	
25 PRIVATE DANCER TINA TURNER (Capitol CDP-46041) CAP	— 26 55	
26 HARLEQUIN DAVE GRUSIN & LEE RITENOUR (GRP 1015) IND	— 28 4	
27 WHO'S ZOOMIN' WHO ARETHA FRANKLIN (Arista ARCD-8286) RCA	— 29 3	
28 CAN'T SLOW DOWN LIONEL RICHIE (Motown 6059MD) MCA	— 30 58	
29 FRESH AIRE III MANNHEIM STEAMROLLER (American Gramophone AGCD-365) IND	— 35 3	
30 NERVOUS NIGHT HOOTERS (Columbia CK 39912) CBS	— DEBUT	
31 LOVE SONGS STEVIE WONDER (Tamla/Motown TAMD-6144) MCA	— 31 3	
32 MAKE IT BIG WHAM! (Columbia CK 39595) CBS	— 32 34	
33 FABLES OF THE RECONSTRUCTION R.E.M. (I.R.S. D 5592) MCA	— 19 7	
34 DIAMOND LIFE SADE (Portrait RK 39581) CBS	— 25 24	
35 DREAM INTO ACTION HOWARD JONES (Elektra 2-60390) WEA	— 34 17	
36 WISH YOU WERE HERE PINK FLOYD (Columbia CK 33453) CBS	— 37 22	
37 DIRE STRAITS 15.98 (Warner Bros. 2-3266) WEA	— DEBUT	
38 FRESH AIRE V MANNHEIM STEAMROLLER (American Gramophone A6CD-385) IND	— 38 20	
39 VOICES IN THE SKY — THE BEST OF THE MOODY BLUES THE MOODY BLUES (Threshold 820 155-2) POL	— 39 34	
40 CENTERFIELD 15.98 JOHN FOGERTY (Warner Bros. 25203-2) WEA	— 27 34	

TALENT ON STAGE



WITH THE GODFATHER — Caught backstage at the 13th Annual San Francisco Blues Festival are John Lee Hooker (r) Carlos Santana (l) and festival producer Tom Mazzolini with a vintage tale of the blues. Santana appeared as a special surprise guest with Hooker during his set on Sunday. Also appearing as a surprise guest was Boz Scaggs who jumped onstage during Texas bluesman Anson Funderburgh's set on Saturday. The 13th Annual San Francisco Blues Festival was held on Saturday, September 14 and Sunday, September 15 and drew a record-breaking 13,000 people.

Mel Torme

THE PARK TEN, N.Y. — Mel Torme deserves a lot of credit. First of all, he loves to perform in jazz clubs. While many singers of his stature haunt the lounges and showrooms of gambling casinos, Torme likes nothing more than digging in for a couple of weeks in a room where he can smell the people. Give Torme an intimate little *boite* like the Park Ten, and a hot-to-trot jazz trio like Mike Renzi, Jay Leonhart, and Donny Osborne, and he is a happy singer. Second of all, Torme doesn't — like other singers of his generation — let his material wither on the vine. He is constantly adding to his act — both newer songs like, on this occasion, the questionable "Arthur's Theme," and such items as a spit-polished medley of goodies from MGM musicals ("You Are My Lucky Star," "Singin' In The Rain," "Good News," and about 10 others). And, third of all, Mel Torme's voice, that old "Velvet Fog," stays in impeccable shape. Mel Torme turned 60 just before this engagement began, and I caught the third and final set of a 17-night engagement, but not a note — not a note! — was out of place.

The set was generous and typically Tormeian — ranging, along with the



NEW ORDER HEADLINES IN LOS ANGELES — Qwest Recording artists, New Order, recently appeared at Santa Monica Civic Auditorium in the Los Angeles area as part of a national tour of the U.S. promoting their new "Low Life" album. Shown here backstage are (l to r): Stephen Morris, Gillian Gilbert and Bernard Sumner of New Order; Qwest Records president, Harold Childs; Tom Atencio, Qwest A&R consultant; New Order's Peter Hook; and Clyde Bakkemo of Warner Bros. Records.

aforementioned material, from schmaltzy, yet gorgeous, ballads ("The Folks Who Live on the Hill"), to schtick-laden, but on the money, scat features ("Lady Be Good," "Pick Yourself Up") to well-connected medleys (an "all" medley — "All of You," "All the Things You Are," "All of Me"). The trio, throughout the entire set, was right in Mel's wheelhouse.

The Park Ten intends to fill the void left years ago by the closing of Marty's and, like the Blue Note in Greenwich Village, bring in the vocalists. With Peggy King, Susannah McCorkle, and Sylvia Syms on deck, things should stay hopping on 34th Street.

Lee Jeske

Squeeze

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

As far as the old material goes, Squeeze is still right on target. "Black Coffee In Bed" and "Take Me I'm Yours" cast a spell as strong as ever, with Glenn Tilbrook's sweet but thin vocals bouncing off Chris Difford's bassier ones. "Pulling Mussels" and "Tempted" fused instruments so seamlessly all you felt was the exhilarating overwash. The band got into trouble with the new tunes, however. Maybe it's Laurie Latham's influence (he produced their upcoming A&M album, "Cosi Fan Tutti Frutti"), but the unstructured melodies and oblique synth crashes of "The Last Time Forever" and "By Your Side" didn't sit well with the band's otherwise enthralled audience. Squeeze has always opted for unique song constructions —

sophisticated, slightly off-center, but always *hummable*. No more. The new cuts wander through weird modulations, rely on moody, mushy keyboards and are burdened by heavy synth-drum effects. The "nuggets" helped redeem the show, as did the inimitable Jools Holland — who pounded out inspired madman's boogies, did jitterbug foot-slides and introduced the members of the band (drummer Gilson Lavis "who makes Buddy Rich look pretty poor," bassist Keith Wilkinson "the greatest surrealist artist since Dali," etc.) like a campy court jester. But even Holland's wicked cavorting couldn't balance Squeeze's shift into uneasy musical gear. If they want to win over frickle Lady Fate, Squeeze'll have to recall what made them so good in the first place.

Opening for Squeeze were IRS act The Truth and Columbia Records' Hooters (Cyndi Lauper's "band before she had a band"). Though on vinyl The Truth are wonderfully smooth Motown/Squeeze disciples, live they sound unpolished, derivative and sadly lacking in the warmth that makes their record so appealing. The Hooters, on the other hand, come off even better on stage than on disk. Sparked with power, sass and their trademark "hooter" (a keyboard-harmonica hybrid which sounds like a wacked-out calliope) these five Philadelphians blend rough street savvy with snazzy composition. Using a bit of reggae, a bit of Dylan and lots of rock and roll, The Hooters travel from the darkly cinematic ("Don't Take My Car Out Tonight") to the questing ("Where Do The Children Go") to the deeply sardonic ("Blood From A Stone"). And though their single's titled "All You Zombies," that's certainly not a description of the crowd's response. It's easy to see why Philly fans have been enthralled by this act for so long; from the color-coordinated outfits to the sparkling harmonics, the Hooters are one tight number!

Robin J. Schwartz

Don Henley

IRVINE AMPHITHEATRE, IRVINE, CA — Whenever a major rock band splinters, it is interesting to see which members are able to make the transition successfully, and which members struggle to retain the public's eye. When the Eagles split up after a somewhat stormy career, the potential for major successes and/or failures was clearly evident, yet the two major songwriters of the group — Glenn

Frey and Don Henley — have proved more than up to the solo task on vinyl, and Henley's recent Los Angeles performances showed that he is indeed a lone Eagle flying high.

Though lead vocalist on such classic Eagles tunes as "Witchy Woman" and "Hotel California," Henley was the band's drummer, yet his presence on the stage this night was immediate and confident. Fronting an eight-piece group, Henley kicked off this hometown stand with the evocative "Building The Perfect Beast," the title track from his second solo LP. Known for his critical songwriting eye and a knack for melodic twists, this song and others from the album proved that his solo material is easily in the same league with some of his best work with the Eagles. Shining particularly bright on "Dirty Laundry" and "Not Enough Love In The World," the singer/songwriter showed from the start that there was no need for filler tunes such as "Sea Cruise" which fleshed out former bandmate Glenn Frey's recent solo show.

Taking to the drum riser halfway through the performance, Henley did pay homage to his former group, with a crowd-pleasing "Witchy Woman" and later "Life In The Fast Lane." Proving to be an able timekeeper, Henley displayed the versatility that made the Eagles such a consistently appealing and commercially viable group during the '70s. Yet it is the streamlined and sophisticated sound from "Building The Perfect Beast" which ultimately brought the show to a climax.

With a potent mixture of modern coolness and latent romanticism, Henley's current single "Sunset Grill" first caught the audience's enthusiasm with its images of desperation and lost dreams. The cut's club mix arrangement and Thomas Dolby-like instrumentation showed the growth of Henley's songwriting and that he is indeed helping to define 1985 pop music rather than simply following trends. This was even more apparent on "The Boys Of Summer (After The Boys Of Summer Have Gone)," Henley's number one single which brought the house down. As with many of his best Eagles tunes, the song is a cynical look at a life which Henley himself seems familiar with, which retains a glimmer of hopefulness in the harsh glare of reality.

Finally returning to the standing crowd, to perform a slick version of the classic ode to Los Angeles, "Hotel California," the artist demonstrated that life in the fast lane is indeed survivable, and that some, like Henley himself, can come out of it with artistry and poise unscathed.

Peter Holden



GLENN FREY GOLD/DOUBLE PLATINUM AWARDS — Following a recent appearance at Los Angeles' Universal Amphitheatre, MCA artist Glenn Frey was presented with a gold album for "The Allnighter" and a double platinum album award for the Beverly Hills Cop soundtrack, which contains his hit single, "The Heat Is On." Pictured backstage at the presentation are (l-r): Larry Solters, senior vice president of artist development, MCA Records; Richard Palmese, executive v.p. of marketing and promotion, MCA Records; Larry Fitzgerald, co-manager of Frey, Fitzgerald Hartley Management; Irving Azoff, president, MCA Records and Music Group; Frey; Mark Hartley, co-manager of Frey.

Peter, Paul and Mary

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

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

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

Clearly, all three performers still regard their music with the same level of emotional intensity and sincerity they've

always demonstrated. Moreover, despite disparate lives since their 1970 break-up, all three still maintain a love not only for each other, but for their music and what it stands for.

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

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

Peter Berk

Melissa Manchester

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

Such was the question this reviewer found himself wondering during Manchester's Friday night date here. Her latest LP, "Mathematics," is also her first for MCA, and it smacks of the kind of commercialism not ordinarily associated with artists of Manchester's sensibility. Somehow, the singer of such tuneful feasts as "Come In From The Rain" and "Just You And I" doesn't fit into the mold



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

of a bubblegum singles slinger. Sling them she did, however, and Friday's show was peppered with such teeny-bop tunes as the new "Energy," and 1982's "You Should Hear How She Talks About You." Her band was tight, featuring back-up singers Sue Stephenson and Michael Hamm, and well conducted by Tom Salisbury.

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

And while the clean lines and delicate lighting of this backdrop had an invigorating effect of their own, the diminutive singer was even further dwarfed by it. The set loomed over Manchester and her band like a giant, robotic praying mantis.

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

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

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

Gregory Dobrin

watch anything but this man when he's onstage. Forget the petulant style of his long black locks and High Street attire. The angular leader of King (Epic) is more than a voice with a haircut; he's a man with charisma. And charisma can excuse all manner of evils — even a boomy mix and sometimes cloying repertoire. Those foibles, though annoying, lose much of their jagged edge as they dim in Paul King's shadow.

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

Robin J. Schwartz



SQUEEZING ANOTHER SHOW — The newly reunited Squeeze recently concluded the first leg of their "Cozzi Fan Tutti Frutti" tour in Southern California with a show at the Greek Theatre in Los Angeles. Pictured backstage at the Greek Theatre are (l-r): Keith Wilkinson, Glen Tilbrook, and Chris Difford of Squeeze; Gil Friesen, president of A&M Records; and Jools Holland of the band.

King

THE RITZ, N.Y.C. — It's a good thing Paul King knows how to pace himself. With an endless loop of kung fu kicks, courtier's bows, freeze frame struts and feline prances, he could easily rupture something if he weren't careful. Fortunately, he's got it all under control. Emphasis here on control. It's virtually impossible to



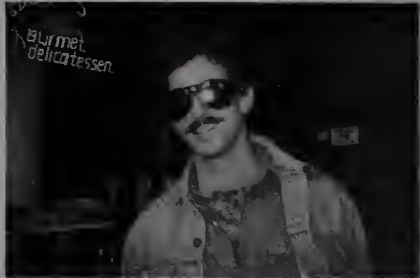
WHERE ALL THE NEON LIGHTS ARE BRIGHT — BMI recently joined songwriters Barry Mann and Cynthia Weil at New York's Bottom Line for "Just Once . . . A Love Story About Feeling The Magic," a musical showcasing the hit tunes the pair has created over the last 25 years. Shown presenting the songwriting team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

Street Level

A Customer Survey

By Jude Lyons

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



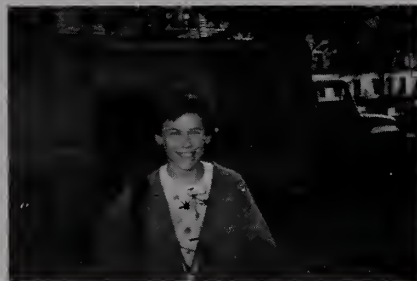
Age: 30
Number of Purchases Per Month: 10-15
Titles Purchased: "Go West," Go West; "Live At The Appolo with David Ruffin & Eddie Kendrick," Daryl Hall & John Oates
Configuration: Album
Comments: "I heard them on the radio, probably KISS or WPLJ. I liked the songs so I bought them."

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



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

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



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

Age: 16
Number of Purchases Per Month: Four
Titles Purchased: "90125," Yes
Configuration: Album
Comments: "My friend played me their record last week. It was the first time I heard of them. I really like Yes' sound."



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

Giacco And LeBeau's Pro-Motion

(continued from page 7)

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

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

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

bull. If you work a record on a four week retainer wouldn't you deliver it on the fourth week rather than the first? Who wouldn't?"

"If you believe in the record you charge for the life of the product," noted Giaco. "Or instead of charging them anything, you charge by the chart position. We get one sum if the record reaches a certain potential."

So New York City's Pro-Motion continues to carve a niche for itself in the world of dance clubs, radio and retail. Those who doubted that a young unknown company could attain such success have now changed their tune. As Joe Giaco pointed out, "we fill all the gaps."



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

Nelson Riddle, Famed Composer/ Conductor, Dies At 64

By Peter Berk

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

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

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

During the '50s, Riddle hooked up with Frank Sinatra, and for both, the timing and the teaming were ideal. The two soon were responsible for a string of top-selling albums, including "Only The Lonely," which in part inspired Ronstadt's own top-selling LP, "What's New," much later on. Along the way, Riddle worked with such notable singers as Judy Garland, Peggy Lee and Johnny Mathis. In 1958, he won the first of two Grammy awards for his "Cross Country Suite."

In the late '50s, Riddle's career took a new turn when he composed music for the TV series, *The Untouchables*. From that point on, he was in constant demand from the television community, and wound up working on many dramatic and variety programs, ranging from *The Man From U.N.C.L.E.* and *Batman* to *Rowan & Martin's Laugh-In* and *The Smothers Brothers Comedy Hour*. It was Riddle's theme to *Route 66*, however, which garnered the most attention and became a pop single hit in the early '60s.

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

Despite frequent live dates with the Nelson Riddle Orchestra on through the '70s, Riddle's recording career definitely slowed down. With the exception of an album with Ella Fitzgerald in 1981, he seemed to have left that facet of his work in the past. All that changed in 1983, however, when Linda Ronstadt, anxious to forge an entirely different musical

image, met up with Riddle to record the Elektra/Asylum LP, "What's New." The album not only proved a chart-topping success, but earned Riddle his second Grammy Award. The unlikely duo went on to record a second album, "Lush Life," and recently completed a third, which should be released early next year.

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



1921 — 1985



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

Buddy Rich Drums In All Formats

By Lee Jeske

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



Buddy Rich

double high fidelity cassette, and double compact disc (on Mobile Fidelity Sound's new Cafe Records), as a LaserDisc (Pioneer Artists), and as a video, in Super Beta Hi-Fi, VHS Hi-Fi, and Video 8 (all from Sony). And every format will carry liner notes by Johnny Carson.

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

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

"Since 1980, when I shifted careers and went into producing, I basically have attempted to build myself to a high-tech producer image. And my own philosophy has always been to support the various manufacturers in their development of

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25 Years Ago In Cash Box

October 22, 1960 — Dwayne Hickman, TV's popular *Dobie Gillis*, makes his LP bow this week in a Capitol LP, "Dobie." **Carl Haverlin**, president of BMI and a Civil War buff, is one of five appointees named by **Governor Nelson Rockefeller** to the New York Civil War Centennial Commission. **Bob Schwartz**, president of Laurie Records, last week announced the dissolution of singing stars **Dion and The Belmonts**. Dion will henceforth record as a single and pursue his show business career in all phases as a solo performer. The Belmonts will continue as a trio. Star MGM thrush **Connie Francis** will make her New York nitery debut in a big way: she has been signed to headline a two-week engagement at Jule Podell's famed Copacabana . . . Earlier this year, **Bobby Darin** and **Paul Anka** scored at the nitery.

Disneyland Records is presenting its line-up of new product tied in with the \$150,000 "Win a Trip to Disneyland" contest. Disneyland has introduced a new line of 29¢ kiddie records — the "Little Gem" series — in 7" 45 RPM and 6" 78 RPM speeds. Pick of the Week: "Hansel & Gretel (Hold Back The Dyke)"/"Tears From Heaven," **Steve Lawrence**. Lots of strong-sounding teen charm in the songster's reading of "Hansel & Gretel." Gretel wants a hero, and finds one in Hansel, who in this tale is the fellow whose thumb prevents disaster. Plot is decked out in a bright rock-a-cha-string sound. Can succeed in a big way. Fine teensounds in the upbeat coupler. Number one albums: Mono — "String Along," **Kingston Trio**; Stereo — "Nice 'N' Easy," **Frank Sinatra**.



Anka



Francis

Director John B. House Captures The Blues On Video

By Gregory Dobrin

LOS ANGELES — Director John B. House is one British import with a sense of American music that transcends what gets seen on MTV. With videos for such mainstream rockers as Pat Benatar, Mick Fleetwood, and Yes under his belt, the London-bred founder of L.A.-based Razor Productions recently took time out from the top 40 video mills to direct documentary footage of musicians who probably wouldn't be caught dead playing their guitars on MTV. The place was Antone's, Austin, Texas. The occasion was the tabled West Texas blues club's tenth anniversary.

"It's Smithsonian stuff," said House, referring to his documentation of the event. "There are people that we've shot — and more people to shoot — that really have influenced popular music since the 1920s." So far, House and his crew have shot six hours of material from the week-long anniversary celebration, capturing such greats as Junior Wells, Buddy Guy, Hubert Sumlin, Sunnyland Slim, and Pinetop Perkins, among others. There are many more to film.

"We want to keep shooting until we've basically covered every substantial blues musician that's around — because they're dying," House told *Cash Box*. "There's just no record of them. There are bad recordings, but nothing worthwhile in terms of performances and influence."

A one-hour television pilot, entitled *The American Blues* has recently been completed. It features 11 artists, one song each. "What we will do in later shows," House said, "are 25- to 30-minute segments of concert performances of each artist."

At press time, the pilot for *The American*

Blues has not been sold. House, who stakes no claim as a salesman for his projects, hopes it will come to the attention of public television, where the cultural significance of the project will be better highlighted. "There have been talks with KCET in Los Angeles, and it would be very nice for it to air either there or on the Arts & Entertainment channel," he remarked.

The program features only that footage which House and crew have filmed, and will continue to film, of these legendary blues artists, having been appalled at the quality, and also at the general lack of archive footage in existence. "We've used strictly current performances because there just doesn't seem to be any archive footage. There's some bad studio stuff... which audiowise is disgusting."

The lack in archive material fed the production team's desire to create a lasting, high quality audio visual record of the greats, before they're gone forever. "We've shot this with the finest contemporary Ikgami cameras," House said. "We shot it on one-inch, we lit it for television, and we recorded it in 24-track digital."

The quality of the program is suitable for the best music video outlets, though House admits blues isn't exactly high rotation material for most. Still, "I think if people were exposed to it a little bit more, I think there would be a greater acceptance of it," he told *Cash Box*.

As for the value of blues artists, House commented. "They've literally affected everybody from Elvis Presley to The Rolling Stones, Eric Clapton — anybody that you can think of has been influenced, and that's probably not a strong enough word, by the American Blues. It's a totally original American art form, and I feel very passionate about it."

Westwood One Scores With Live, 'Line One'

By David Adelson

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

"Line One" is Westwood One's latest project. The live, one hour show will originate from either New York or Los

Angeles (depending on the guest) and will be broadcast between 8 and 9 p.m. on the west coast and 11 p.m. and midnight in the east. Hosts for the show are WNEW-FM's Carol Miller in New York and KMET's Sky Daniels in Los Angeles. The program had 85 affiliates on opening night and Westwood One expects that figure to double, even triple, in the near future.

Last week's guest Steve Perry eloquently fielded a wide variety of questions carefully screened by Westwood One's Stephen Peebles. Director Mary Pat Crain then punched the listeners name, station and question onto a computer screen that sits in front of Miller and Daniels (the two shared hosting duties for the first show in Los Angeles). In the event that the question is covered during the course of another question, Crain then punches up another listener.

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

It is not just a coincidence that Line One is scheduled exactly one hour before the Global Satellite Network's long-running "Rockline" on that show's traditional Monday night. As it stands now, a listener in Los Angeles can tune into KMET-FM at eight for a chance to call and talk to an artist. One hour later he can tune into the city's other AOR, KLOS and take a shot at talking to another artist. The live call-in radio war has begun.



POLY SHOWS ITS METAL — PolyGram Records' West Coast staff recently gathered to welcome newly signed *Precious Metal* to the label. Their debut LP, "Right Here Right Now," is available now on Mercury/PolyGram. Pictured kneeling (l-r): Stan Findelle, attorney for *Precious Metal*; Emiel Petrone, senior vice president, compact disc, PolyGram; Mark Fine, west coast A & R, PolyGram; Russ Regan, senior vice president, pop music division, PolyGram; and Paul Sabu, the album's producer. Pictured standing (l-r): group members Janet Robin, Alex Rylance, Mara Fox, Leslie Knauer-Wasser and Carol Control.

P.B.S. Takes Rock To School

By Lee Jeske

NEW YORK — Its time had to come. The television network that has taught America how to spell (*Sesame Street*), flambe (Julia Child), and tell a medula oblangata from a cerebellum (*The Brain*), will now, during the week of Nov. 17, "demystify the characteristic amplification effects, power chords, heavy riffs and fast soloing techniques of heavy metal."

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

Rockschool is a BBC production that is being brought to the Public Broadcasting System by New York's WNET, with Herbie Hancock added as host. Every week a house band — made up of guitarist Deirdre Cartwright, drummer Geoff Nichols, and bassist Henry Thomas — will, with the assistance of such guests as Chet Atkins, Nile Rodgers, Sly Dunbar, Robbie Shakespeare, and Carl Palmer, take the interested rock student through, in broadcast order, *Equipment, Tuning, Basic Technique, Blues, Heavy Metal, Funk, Reggae, and The Future*. You've got to suffer if you want to sing the blues, but if you want to learn the ABC-sevenths of rock and roll, beginning the week of October 20th (check local listings, of course) all you've got to do is tune into PBS.

Rockschool comes with related educational materials. Each episode will conclude with a toll-free number that will give information as to how one can order, for \$24.95, the *Rockschool* package, consisting of a 200-page book, written by the members of the house band; a play-along audio cassette; four issues of *Score Magazine*, "a new specially-created publication containing current hits arranged for guitar, bass and drums;" two newsletters; and a *Rockschool* I.D. card, "providing viewers with special customer status at participating music and record stores." The materials are being published in association with Cherry Lane Music, who intend to publish additional *Rockschool* materials, including advanced instrumental method books, and a package of sheet music and audio cassettes called "Rockschool Sessions."

"My secret wish is someday to be sitting on a subway next to a couple of teenagers



TEACH YOUR CHILDREN — The Rockschool professors are (l-r): Deirdre Cartwright, Geoff Nichols, and Henry Thomas.

who are not just talking about the latest Iron Maiden album," says Davis Thomas, the WNET project director for the series, "but, thanks to our shows, judging the quality of Iron Maiden's technique as well."

Rock was first heard, by many, in *Blackboard Jungle*, where Bill Haley sang "Rock Around the Clock" and Sidney Poitier called Glenn Ford "Daddy-O." Now rock is back in the classroom, more or less, but on somewhat different terms.

"I want people who want to become another Bruce Springsteen to realize that you don't have to be born a genius to make it in the music world," says Thomas. "After all, even Bruce Springsteen has to practice."



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



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

AROUND THE ROUTE

by Camille Compasio

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

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

What's new at Loewen? Plenty! Spoke with Loewen America prexy **Rus Strahan** for a rundown on what the

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Williams Holds Distribs Meeting In Europe

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

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

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

a December grand opening.

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

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

Pictured at the meeting are (l-r): Marcel Valeta Coma (Cirsa, Spain), Enrique Olivera Casaucau (Cirsa, Spain), E. Dhont (C. Van Brabant, Belgium), D. Salmon (Players Special Diffusion, France), S. Leivoux (Players Special Diffusion, France), H. Rosenzweig (Nova Apparate, Germany), R. Deith (Deith Leisure, England), R. Pasleau (Seeben, Belgium), V. Bosquin (Seeben, Belgium) and V. Bosquin Jr. (Seeben, Belgium). J. Quadri (Quabek, Italy), who is not pictured here, was also in attendance.

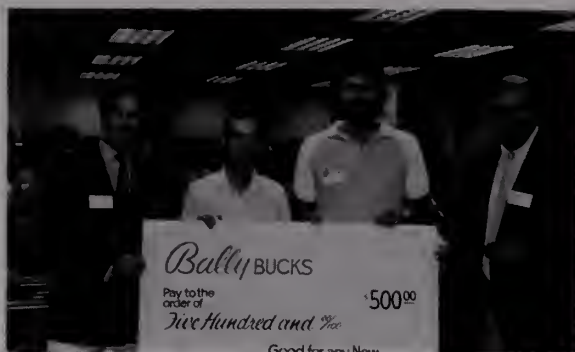


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IN MACHINE

Coin Machine



AT THE BALLY MIDWEST BASH — The menu featured barbecued chicken and ribs (perfect for a balmy Sunday afternoon in suburban Chicago) and over 600 lunches were served, to give you an idea of the turnout at the recent Bally Midwest Dist. open house. Nearly 350 operating companies and about two dozen factories were represented. "It was a wonderful first day on the job for me," commented John Margold, newly appointed head of Bally Midwest Dist., "and the customers loved our new, modern facility in suburban Franklin Park." Not only was there an abundance of food, drinks and all the trimmings but, in addition, BMW gave away thousands of dollars worth of prizes, many of which were donated by the various factories they represent. There were gift certificates (toward parts, equipment or service), clock radios, kits, accessories, equipment and all sorts of outstanding and very useful items given away,

during the course of the daylong event — and many happy operators went home with them! Pictured in the accompanying photos are (photo 1, l-r) BMW's John Margold, with prize winners Chuck Trowbridge and Kert Tolliver of TNT Entertainment and BMW's Jack Frugo; (photo 2, l-r) Operator John Poulos with his daughter Terese and BMW's sales manager Rick Rochetti; (photo 3, l-r) Operator Pat Roach of NSC Electronics, who won the "Power Play" and Cinematronics' Ben Rochetti doing the congratulations bit; (photo 4, l-r) Sega's Jolly Backer and Dynamo's Mark Struhs at the refreshment stand; (photo 5, l-r) and here's a view of the showroom with BMW's Frank Cosentino and Bally-Midway's Dick Konopa in the forefront, and (photo 6): the ever present line of guests waiting for refreshments at this crowded and well attended event!

AROUND THE ROUTE

(continued from page 41)

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

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

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

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

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

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

More New Distrib Appointments at Game Plan

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

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

Godwin Distributing Co. of North Little Rock, Arkansas was also appointed a direct factory authorized distributor. "The Godwin distributorship offers local operators the ultimate in equipment sales selectivity, market expertise, service facilities and backup support," noted Gorman. "The organization is legend to all operators in the Arkansas area

and we are confident this factory/distributor relationship will prove beneficial to all operators served by Godwin Distributing Co."

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

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

SINGLE RELEASES

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

Tom Smith, Music Director
WANS Radio — Greenville, SC



WE TALK TO PEOPLE THAT COUNT

HOW ABOUT THEM

JETS



THEIR DEBUT ALBUM FEATURING THE HIT SINGLE: "CURIOSITY"

PRODUCED BY DON POWELL AND DAVID RIVKIN FOR TWIN TOWN SOUND CORP.

DON POWELL MANAGEMENT

MCA RECORDS MCA 0016

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