

CASHBOX

October 5, 1985

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O.M.D.
Trading Cult Status For Pop Success
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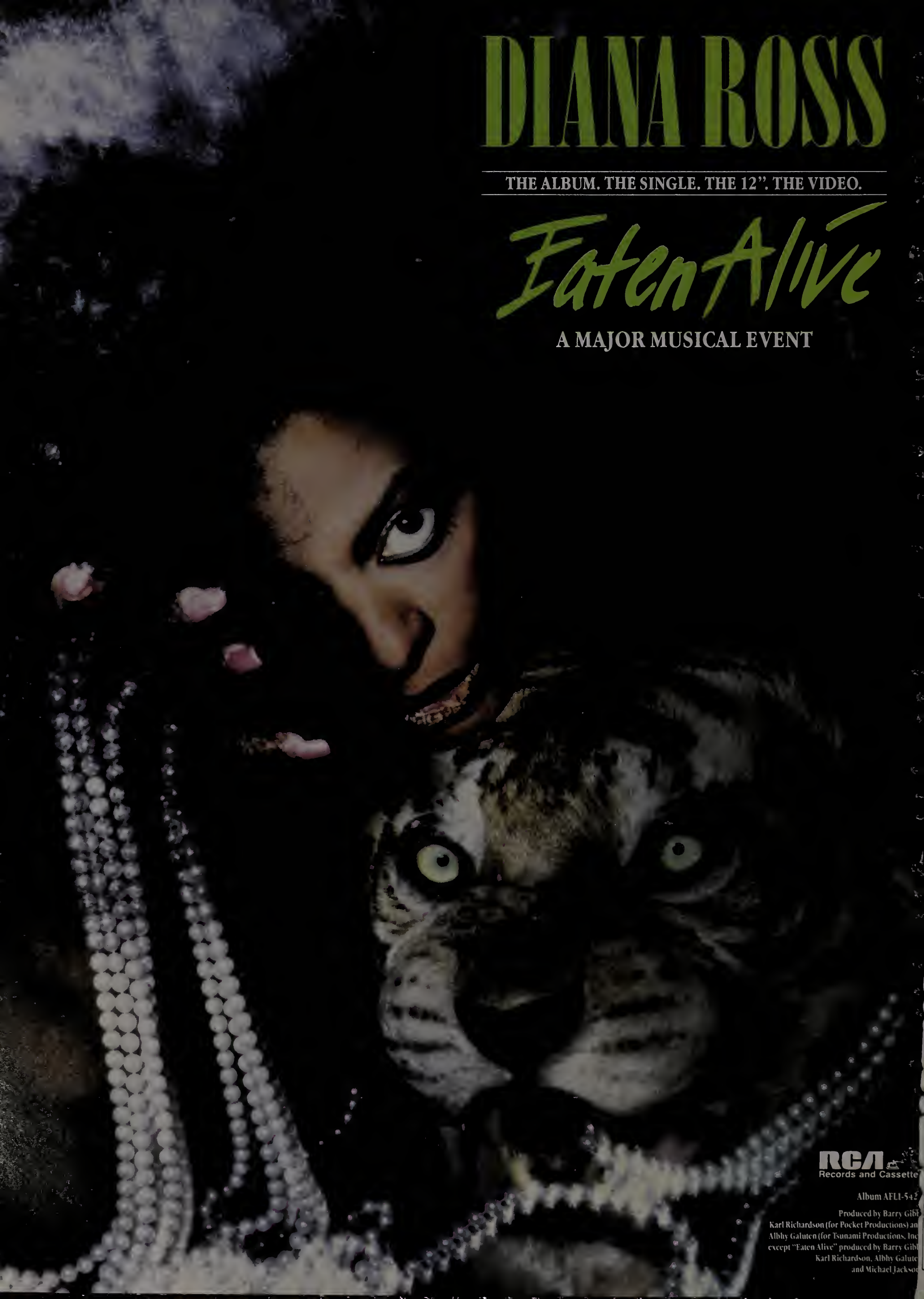
SOME LABELS COMING OUT STRONG AGAINST STICKERING
FARM-AID RAISES MONEY AND AWARENESS
BEHIND THE BULLETS: MELLENCAMP CLIMBING
GUEST EDITORIAL: GARY LeMEL

DIANA ROSS

THE ALBUM. THE SINGLE. THE 12". THE VIDEO.

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RCA
Records and Cassette

Album AFL1-542

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Albhy Galuten (for Tsunami Productions, Inc.
except "Eaten Alive" produced by Barry Gibb,
Karl Richardson, Albhy Galute
and Michael Jackson)

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GUEST EDITORIAL

The Age of Film Music Continues

By Gary LeMel

There are various reasons why the current relationship between pop music and film is enjoying so much success. Many filmmakers today, like their audience, have grown up on rock & roll and no longer dismiss suggestions of using pop stars in their films. Executives who run the music departments of studios today (often recruited from the recording industry) also have cut their teeth on rock & roll, so when they meet with directors or producers in the embryonic stages of a motion picture project to discuss artists and types of music, they are usually speaking the same language. And competition in Hollywood is a cottage industry; producers and directors know exactly what is going on with the competition, they want gold and platinum albums on their walls as much as music executives do.

The marketing departments of studios are now fully aware of the "free advertising" that a hit record can generate. The primary mission with a music campaign is to create awareness within a 4 to 6 week window prior to the opening of a motion picture. A disc jockey on a number one pop station playing the theme from "St. Elmo's Fire" in heavy rotation could mean as much, if not more, than the radio spots the studio would normally have to pay for.

Another marketing phenomenon that has developed in the last few years is the music video of the title song of a motion picture, incorporating the artist's performance with an integration of film clips from that picture. Recent marketing surveys have proven that a significant portion of the movie-going audience may be drawn to the theatres by those music videos.

The ultimate success for any motion picture studio is a smash film, a smash record and a smash video, all three independent, yet lifting each other collectively higher. *Ghostbusters* is an

excellent example of this phenomenon.

The foreign motion picture markets are now also benefiting greatly from the success of records and music videos and are pre-promoting films with great success in their territories, by (in some cases) exhibiting music videos in the theatres.

The future of the pop music soundtrack album-motion picture collaboration is bright. As long as music people believe that serving the film is the most important consideration, and that songs and artists must be chosen because of their creative contributions to the film, this healthy relationship will continue to flourish. None of this can (or should) be construed as the death knell on the traditional composer; the score from *Passage to India* by Maurice Jarre, for instance, won the Academy Award in 1984.

The film composer is an artist whose work is essential to the creative fabric of the film. We will see more collaborations on scores between traditional film composers, pop song writers and recording artists. At the same time it is easy to envision more songs composed by one record producer/writer, such as David Foster. The ability and understanding of such individuals could eliminate the need for many different composers on a single project. Further, as

the communications revolution continues to diminish the size of the world, one can expect to see more pop stars from foreign countries appearing on American produced motion picture scores and soundtrack albums. We see no diminution of the impact of contemporary music in film. The new face of music in the film medium and the marketing potential that is produced by its use will not fade. The historical start and stutter, the marking time is over. A new song has been sung, it is pleasing to the ear, and the consumers have indicated that they want more.



Gary LeMel is senior vice president, director, music for Columbia Pictures.

TOP POP DEBUTS

SINGLES	45	SEPARATE LIVES — Phil Collins and Marilyn Martin — Atlantic
ALBUMS	84	ASYLUM — Kiss — Mercury
POP SINGLE	WINNER'S CIRCLE	
#1	MONEY FOR NOTHING Dire Straits Warner Bros.	Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.
B/C SINGLE	#1	YOU ARE MY LADY Freddie Jackson Capitol
COUNTRY SINGLE	#1	I FELL IN LOVE AGAIN LAST NIGHT The Forester Sisters Warner Bros.
JAZZ	#1	DANCING IN THE SUN George Howard TBA/Palo Alto
COMPACT DISC	#1	BROTHERS IN ARMS Dire Straits Warner Bros.
POP ALBUM	#1	BROTHERS IN ARMS Dire Straits Warner Bros.
B/C ALBUM	#1	ROCK ME TONIGHT Freddie Jackson Capitol
COUNTRY ALBUM	#1	GREATEST HITS VOL. 2 Ronnie Milsap RCA
MUSIC VIDEO	#1	SHAME The Motels Capitol
12" SINGLE	#1	THE SHOW/LA-DI-DA-DI Doug E. Fresh 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 5, 1985

	Weeks On 9/28 Chart
1 MONEY FOR NOTHING DIRE STRAITS (Warner Bros. 7-28950)	1 13
2 ST. ELMO'S FIRE (MAN IN MOTION) JOHN PARR (Atlantic 7-89541)	2 15
3 CHERISH KOOL & THE GANG (De-Lite/PolyGram 880 869-7)	3 14
4 TAKE ON ME A-HA (Warner Bros. 7-29011)	7 11
5 OH SHEILA READY FOR THE WORLD (MCA 52636)	9 12
6 WE DON'T NEED ANOTHER HERO (THUNDERDOME) TINA TURNER (Capitol B-5491)	4 14
7 DRESS YOU UP MADONNA (Sire 7-28919)	8 8
8 SAVING ALL MY LOVE FOR YOU WHITNEY HOUSTON (Arista AS1-9381)	14 8
9 DANCING IN THE STREET MICK JAGGER/DAVID BOWIE (EMI America B-8288)	11 6
10 FREEDOM WHAM! (Columbia 38-05409)	10 11
11 LONELY OL' NIGHT JOHN COUGAR MELLENCAMP (Riva/PolyGram 880 984-7)	13 8
12 PART-TIME LOVER STEVIE WONDER (Tamla/Motown 1808TF)	17 5
13 DON'T LOSE MY NUMBER PHIL COLLINS (Atlantic 7-89536)	5 12
14 FORTRESS AROUND YOUR HEART STING (A&M AM-2767)	16 7
15 "MIAMI VICE" THEME JAN HAMMER (MCA 52666)	24 5
16 I'M GOIN' DOWN BRUCE SPRINGSTEEN (Columbia 38-05603)	21 5
17 CRY GODLEY & CREME (Polydor 881 786-7)	19 11
18 POWER OF LOVE HUEY LEWIS AND THE NEWS (Chrysalis VS4 42876)	6 15
19 HEAD OVER HEELS TEARS FOR FEARS (Mercury 880 899-7)	26 4
20 LOVIN' EVERY MINUTE OF IT LOVERBOY (Columbia 38-05569)	22 7
21 C-I-T-Y JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Brothers/CBS ZS4 05452)	23 9
22 DARE ME POINTER SISTERS (RCA PB-14126)	12 13
23 I'M GONNA TEAR YOUR PLAYHOUSE DOWN PAUL YOUNG (Columbia 38-05577)	28 5
24 EVERY STEP OF THE WAY JOHN WAITE (EMI America B-8282)	25 9
25 THE WAY YOU DO THE THINGS YOU DO/MY GIRL DARYL HALL/JOHN OATES (RCA PB-14178)	27 6
26 SUNSET GRILL DON HENLEY (Geffen 7-28906)	29 6
27 ONE NIGHT LOVE AFFAIR BRYAN ADAMS (A&M AM-2770)	31 4
28 FOUR IN THE MORNING (I CAN'T TAKE ANY MORE) NIGHT RANGER (MCA 52661)	30 7
29 YOU BELONG TO THE CITY GLENN FREY (MCA 52651)	34 4
30 BE NEAR ME ABC (Mercury 880 626-7)	35 7
31 WE BUILT THIS CITY STARSHIP (Grun/RCA FB-14170)	36 5
32 POP LIFE PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28998)	15 11
33 LAY YOUR HANDS ON ME THOMPSON TWINS (Arista AS1-9396)	38 3

	Weeks On 9/28 Chart
34 AND WE DANCED HOOTERS (Columbia 38-05568)	37 9
35 BOY IN THE BOX COREY HART (EMI America B-8287)	43 4
36 NEVER HEART (Capitol B-5512)	44 4
37 YOU ARE MY LADY FREDDIE JACKSON (Capitol B-5495)	45 5
38 COMMUNICATION THE POWER STATION (Capitol B-5511)	41 5
WINNER'S CIRCLE	
39 WHO'S ZOOMIN' WHO ARETHA FRANKLIN (Arista AS1-9410)	50 2
40 FREEWAY OF LOVE ARETHA FRANKLIN (Arista AS1-9354)	18 16
41 LOVE THEME FROM ST. ELMO'S FIRE DAVID FOSTER (Atlantic 7-89528)	46 7
42 INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN) PAT BENATAR (Chrysalis VS4 42877)	20 14
43 I GOT YOU BABE UB40 WITH CHRISSIE HYNDE (A&M AM-2758)	32 10
44 YOU'RE ONLY HUMAN (SECOND WIND) BILLY JOEL (Columbia 38-05417)	33 13
CHARTBREAKER	
45 SEPARATE LIVES (LOVE THEME FROM WHITE NIGHTS) PHIL COLLINS AND MARILYN MARTIN (Atlantic 7-89498)	DEBUT
46 SO IN LOVE ORCHESTRAL MANOEUVRES IN THE DARK (A&M AM-2746)	55 5
47 WEIRD SCIENCE OINGO BOINGO (MCA 52633)	53 6
48 YOU WEAR IT WELL EL DeBARGE with DeBARGE (Gordy/Motown 1804GF)	52 6
49 TONIGHT IT'S YOU CHEAP TRICK (Epic 34-05431)	54 10
50 ONE OF THE LIVING TINA TURNER (Capitol B-5518)	DEBUT
51 THERE MUST BE AN ANGEL (PLAYING WITH MY HEART) EURYTHMICS (RCA PB-14160)	39 10
52 SHOUT TEARS FOR FEARS (Mercury 880 294-7)	40 16
53 SUMMER OF '69 BRYAN ADAMS (A&M AM-2739)	42 15
54 ALL OF ME FOR ALL OF YOU 9.9 (RCA PB-14082)	60 6
55 NO LOOKIN' BACK MICHAEL McDONALD (Warner Bros. 7-28960)	47 11
56 SMOKIN' IN THE BOYS ROOM MOTLEY CRUE (Elektra 7-69625)	48 13
57 BROKEN WINGS MR. MISTER (RCA PB-14136)	75 3
58 SHAME THE MOTELS (Capitol B-5497)	49 9
59 SOUL KISS OLIVIA NEWTON-JOHN (MCA 52686)	DEBUT
60 NEVER SURRENDER COREY HART (EMI America B-8268)	51 18
61 RUNNING UP THAT HILL KATE BUSH (EMI America B-8285)	67 5
62 IF YOU LOVE SOMEBODY SET THEM FREE STING (A&M AM-2738)	57 18
63 PERFECT WAY SCRITTI POLITTI (Warner Bros. 7-28949)	69 4
64 STAND BY ME MAURICE WHITE (Columbia 38-05571)	72 4

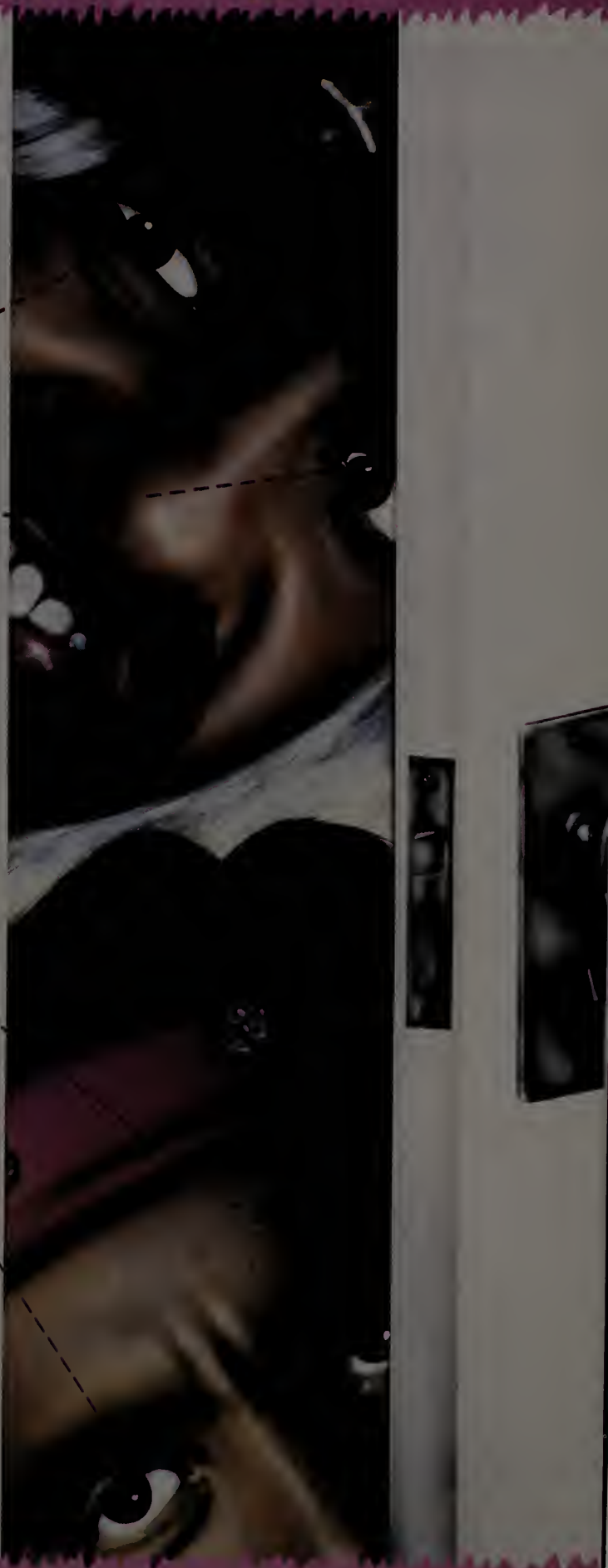
	Weeks On 9/28 Chart
65 EVERYTIME YOU GO AWAY PAUL YOUNG (Columbia 38-04867)	56 22
66 SPANISH EDDIE LAURA BRANIGAN (Atlantic 7-89531)	58 11
67 THE NIGHT IS STILL YOUNG BILLY JOEL (Columbia 38-05657)	DEBUT
68 BORN IN EAST L.A. CHEECH & CHONG (MCA 52655)	76 3
69 LIKE TO GET TO KNOW YOU WELL HOWARD JONES (Elektra 7-69598)	86 2
70 WHAT ABOUT LOVE? HEART (Capitol B-5481)	59 19
71 AFTER THE FIRE ROGER DALTRY (Atlantic 7-89491)	78 3
72 LIFE IN ONE DAY HOWARD JONES (Elektra 7-69631)	61 14
73 GIRLS ARE MORE FUN RAY PARKER JR. (Arista AS1-9352)	DEBUT
74 LOVER COME BACK TO ME DEAD OR ALIVE (Epic 34-05607)	82 3
75 TEST OF TIME THE ROMANTICS (Nemperor/CBS ZS4 05587)	64 6
76 I MISS YOU KLYMAXX (Constellation/MCA 52606)	85 2
77 I WONDER IF I TAKE YOU HOME LISA-LISA AND CULT JAM WITH FULL FORCE (Columbia 38-04886)	62 18
78 DO YOU WANT CRYING KATRINA AND THE WAVES (Capitol B-5450)	63 11
79 AND SHE WAS TALKING HEADS (Sire 7-28917)	87 2
80 EATEN ALIVE DIANA ROSS (RCA PB-14181)	80 3
81 OBJECT OF MY DESIRE STARPOINT (Elektra 7-69621)	89 2
82 THE SCREAMS OF PASSION THE FAMILY (Paisley Park/Warner Bros. 7-28953)	90 2
83 WHEN YOUR HEART IS WEAK COCK ROBIN (Columbia 38-04875)	65 16
84 DOWN ON LOVE FOREIGNER (Atlantic 7-89493)	66 8
85 WISE UP AMY GRANT (A&M AM-2762)	71 6
86 HURTS TO BE IN LOVE GINO VANNELLI (CBS Associated ZS4 05586)	DEBUT
87 I'LL BE GOOD RENE & ANGELA (Mercury 884 009-7)	DEBUT
88 PARTY ALL THE TIME EDDIE MURPHY (Columbia 38-05609)	DEBUT
89 HARD TIMES FOR LOVERS JENNIFER HOLLIDAY (Geffen 7-28958)	DEBUT
90 BLUE KISS JANE WIEDLIN (I.R.S./MCA 52674)	DEBUT
91 YOU LOOK MARVELOUS BILLY CRYSTAL (A&M AM-2764)	81 11
92 ALL FALL DOWN FIVE STAR (RCA PB-14108)	79 4
93 LOVE & PRIDE KING (Epic 34-04917)	68 23
94 FIRST NIGHT SURVIVOR (Scotti Brothers/CBS ZS4 05579)	70 8
95 GET IT ON (BANG A GONG) THE POWER STATION (Capitol B-5479)	73 18
96 YOU SPIN ME ROUND (LIKE A RECORD) DEAD OR ALIVE (Epic 34-04894)	74 19
97 MYSTERY LADY BILLY OCEAN (Jive/Arista JS1-9374)	77 14
98 YOU GIVE GOOD LOVE WHITNEY HOUSTON (Arista AS 1-9264)	83 22
99 LOOKING OVER MY SHOULDER 'TIL TUESDAY (Epic 34-04935)	84 7
100 ROCK ME TONIGHT (FOR OLD TIMES SAKE) FREDDIE JACKSON (Capitol B-5459)	88 18

ALPHABETICAL LISTING ON INSIDE BACK COVER

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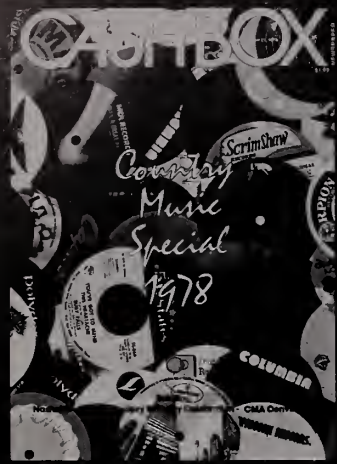
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BIG FISH — Among the many notables attending the gala BASS Eleventh Anniversary Party, held September 10 at San Francisco's Theatre on the Square, were (l-r): Journey guitarist Neal Schon; Huey Lewis, Kelly Keagy of Night Ranger, BASS chairman Jerry Seltzer, ex-Journey vocalist and current solo artist Gregg Rolie, and Jeff Watson of Night Ranger. BASS is a Northern California computerized ticket seller, with more than 1500 entertainment, sports, and cultural events on sale at any given time.

Kretchmar Ushers In New Era For Chrysalis' Publishing Division

By Peter Berk

LOS ANGELES — The recent appointment of Bruno Kretchmar as head of worldwide publishing for the Chrysalis Music Group would appear to mark a significant time of change and expansion for the already-prosperous company. Kretchmar's extensive experience in the industry entails several years as managing director of Intersong in the United Kingdom, and a comparable position with Chrysalis after that. In assuming his new role, Kretchmar (who continues to work in London) brought in another industry veteran, Tom Sturges, whose former positions at Arista and Screen Gems prepared him for his new responsibilities as Chrysalis Music Group's creative director in the U.S. In order to probe the current state of the company, as well as its possible future, *Cash Box* spoke last week to both executives.

When asked to comment about his new position, Kretchmar remarked, "Chrysalis Music has historically been split between the U.S. and the U.K. We had someone in charge in each place. The thinking behind having one international head of

publishing is that there's a great deal of collaborative trans-Atlantic work which can and should take place, especially in

(continued on page 43)

Behind The Bullets Cougar Mellencamp's 'Scarecrow' Eyeing Top Pop Position

By David Adelson

LOS ANGELES — John Cougar Mellencamp's "Scarecrow" seems a good bet to capture the top position on the *Cash Box* Pop LP chart. This week the Riva/PolyGram release bullets its way to number six in its fourth week on the chart.

The latest Mellencamp release debuted at 63, jumping to 29 bullet the following week. It jumped 17 spots to 12 bullet last week and appears poised to take the number one position in the next few weeks.

One look at the Top 30 reveals few albums with the strength of "Scarecrow." This week, there are seven

albums bulleting in the Top 30, five in the Top 20 and three in the Top 10. Only Dire Strait's number one "Brothers In Arms" and Whitney Houston's self titled debut on Arista at number eight are bulleting in the Top 10 and each have had lengthy chart lives.

At retail "Scarecrow" is receiving number one reports from: Kemp Mill, Washington D.C.; Mainstream, Milwaukee; Homers, Omaha and Peaches, Kansas City.

Top five reports were received from (among others): Lieberman, Minneapolis; Cavages, Buffalo; Great American Music/Minneapolis; Turtles, Atlan-

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Some Labels Coming Out Strong Against Stickers

By David Adelson

LOS ANGELES — Several days after blasting the U.S. Senate Commerce Committee hearings on record ratings, Danny Goldberg's Musical Majority has announced that several labels have joined together in "their unequivocal opposition to any sort of record rating system."

According to Goldberg-Geffen, Island, A&M, Modern, Jem, I.R.S., Tommy Boy and his own Gold Mountain records have totally rejected the concept of labeling records.

At press time *Cash Box* was unable to get confirmation from four of the seven labels cited as participants by Goldberg. Spencer Proffer, president of Pasha Records, originally cited by The Musical Majority as one of the labels rejecting stickering, said he knew nothing about the Musical Majority and asked that Pasha not be included in the list of labels.

"The outrage in the creative community about any type of committee system that would label records is growing and we're really excited that these labels have joined," said Goldberg. "I believe that we're well on the way to achieving a consensus in the community and in the

music business."

Prior to making the announcement, last week, Ira Glasser, executive director of the ACLU (under whose auspices the Musical Majority operates) remarked, "it is highly improper and we think unconstitutional for the Congress to be making an inquiry into the content of published material with a view toward classifying or regulating that content by legislation, and legislation is the only reason to hold a hearing."

Glasser added, "what they are doing is using the threat of legislation to force voluntary compliance."

An interesting side note is A&M's decision last week to drop the stickers from the latest Billy Crystal release. The stickering process began when A&M executives (uninfluenced by the PMRC uproar), decided to notify consumers of the language contained in the comedy album. According to one source, the decision to remove those stickers was a matter of aesthetics and practicality. Not only was A&M not pleased with the way the stickers looked on the album, but execs felt the stickers presented an inappropriate image to the consumer.

Farm Aid Proves A Success

LOS ANGELES — Inspired by the recent Live Aid concert to help end world hunger,

top American country music and rock artists got together September 22 in Champaign, Ill. for the FarmAid concert a twelve-hour musical and social extravaganza organized to benefit the American farming community which has been beset by economic problems. Put together by Willie Nelson, Neil Young and John Cougar Mellencamp, FarmAid had hoped to raise nearly \$50 million through ticket sales and phone pledges, and though the current total so far is substantially less than that — somewhere around \$15 million — the performances given by such artists as Bob Dylan, Joni Mitchell, Carole King, Merle Haggard, George Jones and others helped make FarmAid a success.

Nelson has announced a five-point plan for distribution of the funds raised, listing "direct cash to family farmers, legal aid to family farmers, transitional assistance for family farmers, public awareness, and a hotline for general assistance" as its focus. While the money raised by the FarmAid concert and pledges will go to

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THIRD CASH BOX RADIO/RETAIL SEMINAR — Cash Box held its third radio/retail seminar of the year last weekend in Minneapolis, Minnesota. Following the formula of both the Miami, FLA and Atlanta, GA seminars, a slide show and explanation of Cash Box's new chart methodology and new editorial format was presented. Cash Box vice president Spence Berland and chart manager Keith Albert conducted the seminar and then fielded questions from the floor. Pictured at the Hotel Sofitel in Minneapolis are (Photo 1): Spence Berland, Cash Box v.p., Ira Heilicher, president



of Great American Music, Wax Museum (Photo 2): Del Brown, music director of BCLS; Spider Hamilton, program director of CBLs and Brenda Jacobson, promotion director of WLTE (Photo 3): Tom Prenevost of Great American Music, Wax Museum; Merrill Kirsch of Dart Records. (Photo 4): Kenn Wolfe, advertising director, Great American Music, Wax Museum with Rose Kellar, 12" singles buyer, Great American Music Wax Museum.



TEARLESS, FEARLESS POLYGRAMMERS — The entire PolyGram Records press and artist relations team recently conferred in New York to review upcoming product. The extensive meetings, coordinated by national director of press and artist relations Sherry Ring Ginsberg, included participation by the marketing, A&R, and promotion divisions of the company. Pictured at the "starting gate" at New York's Omni Park Hotel are (l-r): Beverly Paige, national publicity director, urban contemporary; Valerie Vickers, secretary; Martha Moore, press and video communications director, southwest region; Dan Pine, west coast publicity manager; Ginsberg; Janet Rickman, west coast director; Jill Buckler, administrative assistant; and Linda Walker, press and artist relations manager.

BUSINESS NOTES

New York Chapter of NARAS To Present A&R/Producers Award

NEW YORK — Ahmet Ertegun, Tom Frost and Mitch Miller will receive the 1985 A&R/Producers Award from the New York Chapter of NARAS at the second annual awards ceremonies, to be held October 2 at the Rainbow Room in New York. Goddard Lieberson will be honored posthumously. The A&R/Producers Awards, initiated last year by Russ Sanjek, past president of the NARAS New York Chapter, are presented to industry figures who have made major and significant A&R contributions to the music industry in the geographic area of the New York Chapter.

Goddard Lieberson, who helped make CBS/Columbia Records a major force in the cultural as well as commercial side of the business, is being honored for his achievements in the studio, where he excelled in the recording of classical works and Broadway shows. Ahmet Ertegun, chairman of the board of Atlantic Records, was instrumental in the signing and recording of such artists as Joe Turner, The Coasters, Ruth Brown, The Drifters and Ray Charles. Mitch Miller, who began his career as a classical oboist, went on to record such performances as Alec Wilder, Frankie Laine, Rosemary Clooney, Tony Bennett and the institution known as the "Sing-A-Long." Classical Producer Tom Frost has recorded many outstanding classical artists, among them Eugene Ormandy, Vladimir Horowitz, Bruno Walter, Pablo Casals, George Szell, Rudolph Serkin, Issaac Stern, Tom Sheppard, Phil Ramone and Milt Gabler.

ABKCO Board Approves 'Going Private' Proposal

NEW YORK — ABKCO Industries, Inc.'s board of directors has approved a proposed settlement of pending stockholder's litigation, pursuant to which ABKCO would become privately owned by Allen Klein, president of the company, who currently holds 86 percent of the ABKCO shares outstanding. All other stockholders would receive \$3.49 per share in cash. ABKCO will also pay plaintiff's attorneys fees and expenses of up to \$150,000. The "going private" transaction would be structured as a merger of a new corporation, to be formed by Allen Klein, into ABKCO, with all ABKCO shares, other than Klein's, being converted into the right to receive \$3.49 in cash. The proposed settlement is subject to financing arrangements and approval of the Delaware Court of Chancery after a hearing.

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

NEW YORK — "The Home Audio Recording Act: How Will It Compensate For The Losses From Home Taping Of Copyrighted Music?" will be the topic of the Music Publisher's Forum/N.Y.'s Oct. 7 meeting, held at the Grand Hyatt; call Lori Masson at (212) 370-5330 for info . . . Harry Belafonte will receive the Film Fund's first "Arts and Justice" award for his "contributions of USA for Africa and years of combining entertainment with social activism," at that organization's Oct. 23 N.Y. gala . . . The Marketing Entertainment Group of American has been chosen by Swatch Watch as the promotion agency for that company's sponsored Thompson Twin's tour, which kicks off in Nov. . . . The latest publication from the Music Educators National Conference is *The Young Child and Music: Contemporary Principles in Child Development and Music Education*; available for \$14.95 each, for non-members, from them at 1902 Association Dr., Reston, VA 22091

EXECUTIVES ON THE MOVE



Mishra Promoted — Devendra Mishra has been promoted to the position of vice president, manufacturing and distribution operations for RCA/Ariola International, the newly formed joint venture between RCA and Bertelsmann, A.G. The announcement was made by Jose E. Menendez, executive vice president, RCA/Ariola International. Mishra will report to Menendez in the latter's role as acting vice president, operation services.

Butzke Appointed — Richard B. Butzke has been appointed manager, accounting, CBS Music Video Enterprises, as announced by Robert T. Kennedy, director, accounting, CBS Music Video Enterprises. Butzke will be responsible for the unit's general accounting, financial reporting and accounts payable functions.

Crawford Named — Jimmy Bowen, president of MCA Records Nashville, has announced the appointment of Kent Crawford to the position of vice president, marketing, MCA Records Nashville. Crawford will continue to be based in Los Angeles. Crawford came to MCA Records in Los Angeles in February 1984 as vp, branch distribution. He has most recently served as vp product development. Prior to MCA, Crawford spent 12 years with Warner Brothers Records. He left WB as national sales manager.

Four Named At WEA — Henry Droz, president of WEA has announced the following appointments: Dave Mount has been named vice president of video sales. He is promoted from the post of national sales manager, video, Francis Aliberte is named vice president/director of national music sales. Aliberte most recently served as director of national sales. Irwin Goldstein has been appointed senior vice president of credit. A 35-year industry veteran, he is presently chairman of the National Credit Managers Group. Jack O'Connell has been named executive vice president of finance. He is promoted from senior vice president of finance.

Baron Named — Aaron J. Baron has been named director of audio post production at Matrix Video. In response to the increased demand for audio work in video, Baron has been mixing and editing for laser disc music programming, commercial and industrial clients at Matrix.

Montgomery Joins — Robin Montgomery will join Prism Entertainment Corporation on October 7 in the newly created position senior vice president, it was announced by Barry Collier, president of the Los Angeles-based home video firm. Montgomery will oversee all of the company's sales and marketing activities. She will also assist the president in the evaluation of original programming, including "how-to" instructional videocassettes and made-for-video projects, as well as the exploration of existing and ancillary markets for that programming.

Kranzush Appointed — William Kranzush has been named general manager of Unitech, announced Bruce Penslar, executive vice president. He will be responsible for the company's service operations, physical plant and warehousing facilities. He had been Unitech's National Service Manager.

Blanchard Appointed — Marty Blanchard, a senior marketing analyst at Ampex Magnetic Tape Division, has been named chairman of the Audio-Video Statistics Committee of the International Tape Association (ITA). She replaces Paul Weber, who recently retired after a long career with Ampex MTD. Blanchard is responsible for overseeing the gathering of statistics from the member companies and ensuring that all of the information is collected and distributed in a timely manner.

Moxley Named — Nick Hunter, senior vice president, sales and promotion, Nashville division, Warner Bros. Records, has announced the appointment of Rick Moxley to southeastern regional marketing manager. A native of Fresno, California, Moxley comes to Warner Bros. from the Oakland A's baseball team where he was director of media relations. He will work out of the Warner Bros. Atlanta office.

Phifer Joins — Greg Phifer has been appointed field promotion representative, RCA Records, for the Los Angeles metropolitan area and surrounding markets. The announcement was made by Steve Leavitt, manager, regional promotion — west coast, to whom he reports.

Froehlich Promoted — Carol Hayias-Froehlich has been promoted to producer, video productions, RCA Records. The announcement was made by Jack Chudnoff, division vice president, creative services and scheduling, to whom she reports.

Company Forms — Charles Gross has announced the formation of Charles Gross Public Relations in Englewood, New Jersey. The new agency will provide full and comprehensive public relations and promotion for business, entertainment and consumer product clients.

Stocke Appointed — Rick Cohen, Philadelphia regional branch manager for the Warner/Elektra/Atlantic Corp., has announced the appointment of Mark Stocke as special projects coordinator/singles specialist for the Philadelphia market.

Berg Named — Suzanne Berg has been named national promotion director for Gramavision Records. Before joining Gramavision, Berg worked for The United Stations Radio Network as technical director of The Weekly Country Music Countdown.

ASCAP Meet & Greet



Mick Jagger (right) with Ken Sunshine, ASCAP Assistant Director of Public Relations, at the Live Aid Concert in Philadelphia.



Robert Plant with Lauren Iossa, Editor of ASCAP magazine, *ASCAP in Action*, at the Byrne Arena in New Jersey.



ASCAP Eastern Regional Director of Repertory Lisa Schmidt with Lou Gramm (left) and Mick Jones of Foreigner at the Byrne Arena in New Jersey.



Chaka Khan (left) with Mary Jo Mennella, ASCAP Membership Representative, at the Greek Theatre in Los Angeles.



ASCAP Membership Representative Loretta Muñoz pictured above with Steve Perry at the Bay Area Music Awards (Bammies) in San Francisco.

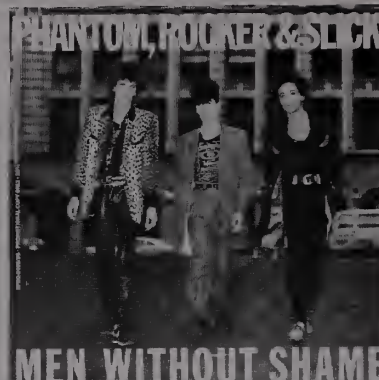


Julie Horton, (second from left) ASCAP Western Director of Contemporary Music, with Power Station's John Taylor, Andy Taylor, Michael DesBarres and Tony Thompson at the Greek Theatre in Los Angeles.

ALBUM RELEASES

MIAMI VICE — Original Television Soundtrack — MCA-6150 — Producer: Various — List: 8.98 — Bar Coded

Not only is this album noteworthy for being television's first major 'poptrack,' but it's also an excellent compilation of diverse cuts. While material from the hit NBC series by both Glenn Frey and Jan Hammer has already taken off with the public, other songs from such artists as Chaka Khan and Grandmaster Melle Mel are also well worth checking out. Additionally, the *Miami Vice* soundtrack offers three other dynamic, high-tech instrumentals from Hammer and two superb cuts from Phil Collins and Tina Turner. A winner all the way.



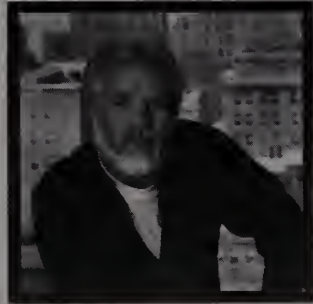
PHANTOM, ROCKER AND SLICK — EMI America — 17172 — Producer: Steve Thompson-Michael Barbiero — List: 8.98 — Bar Coded

Where has this band been?! Having learned his lessons from some of rock 'n' roll's best, guitarist Earl Slick leads Phantom and Rocker through a set of simple but powerful and well-honed material that sounds like vintage 1971 rock. From "What You Want" to the Keith Richards-aided "My Mistake" to the first single "Men Without Shame," this debut is sparkling. Kudos especially to Slick from bringing taste and soul back to mainstream rock guitar playing.

THE HEART OF THE MATTER — Kenny Rogers — RCA 7023 — Producer: George Martin — List: 8.98 — Bar Coded

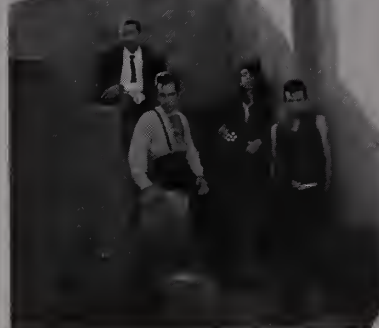
Rogers has an amazing track record at radio and especially at retail, and this George Martin produced disc should continue that success. With full horn production as on "I Don't Want To Have To Worry," the reggae-fied rhythm of "I Can't Believe Your Eyes" and the magnificent production of "Morning Desire" and others, Rogers is set to cross CHR, A/C and country markets with this one.

KENNY ROGERS



The Heart of the Matter

CRUZADOS



CRUZADOS — Arista 8383 — Producer: Rodney Mills — List: 8.98 — Bar Coded

This longtime L.A. club band releases its first LP for a major, and the initial response from rock radio is tremendous. First single "Motorcycle Girl" is already gaining adds nationwide, and the self-titled album also features more powerful cuts such as "Rising Sun" and "Seven Summers." Longtime band leader Tito Larriva is excellent throughout as vocalist and songwriter, and the band's newest member, guitarist Steven Hofsteter, fills out the group's sound tastefully. Tight and well-shaded rock'n'roll.

SO MANY RIVERS — Bobby Womack — MCA 56170 — Producer: Bobby Womack-James Gadson — List: 8.98 — Bar Coded

Already charting well on both the B/C and Pop album charts, Bobby Womack's first LP for MCA is harder edged than the classic singer/songwriter's "Poet" and "Poet II" albums, and already launched the single "I Wish He Didn't Trust Me So Much."

MORE THAN YOU CAN HANDLE — Lushus Daim & the Pretty Vain — Motown/Conceited 6150 — Producer: Leon Silvers III — List: 8.98 — Bar Coded

With excellent production from Leon Sylvers III, Lushus Daim's debut immediately calls to mind Madonna and Pat Benatar invoice, though she is more conventional as a vocalist. Strong material throughout helps give this disc commercial potential, and Lushus Daim just could be one of the year's brightest debuts.

HERE'S TO FUTURE DAYS — Thompson Twins — Arista 8276 — Producer: Nile Rodgers-Tom Bailey — List: 8.98 — Bar Coded

Having already achieved substantial success in their native U.K. as well as domestically, "Here's To Future Days" is essentially a test of next steps, and the Thompson Twins provide the pop fodder and dance patterns to assure themselves of even greater American accolades. Tight production and nice synth and vocal colorings directed by Nile Rodgers are highlights of this sure retail winner.

THE STAPLE SINGERS — Private I 40109 — Producer: Mike Piccirillo-Gary Goetzman — List 8.98 — Bar Coded

Highlighted by the current single "Are You Ready?" and another Talking Heads cover — this time of the anthemic, "Life During Wartime" — the Staple Singers are set to capitalize on the attention being given to classic soul music injected with contemporary production.

A CAPPELLA — Todd Rundgren — Warner Bros. 25128 — Producer: T. Rundgren — List: 8.98 — Bar Coded

The wizard ends his involuntary exile with this bold and far-reaching experiment. Every sound on the record, with the exception of a few hand claps and foot taps, was produced by Rundgren's voice. The effect is a wildly imaginative defiance of normal recording technique. Drums, cymbals, bass, keyboards — all these apparent sounds — are Todd singing. You have to hear it to believe it.

DOWNTOWN — Marshall Crenshaw — Warner Bros. 25319 — Producers: T-Bone Burnett-Marshall Crenshaw-Larry Hirsch-Mitch Easter — List: 8.98 — Bar Coded

The long-awaited third LP from Crenshaw finds the Hollyologist stretching beyond mere reproduction of a master's sound. The themes are still Americana and innocent romance, but somehow find elevated treatment in Crenshaw's hands.

FROM PARIS WITH LOVE — Richard Clayderman — Columbia 40174 — Producer: Paul DeSenneville-Olivier Toussaint — List: 8.98 — Bar Coded

Clayderman's classic piano touch is here applied to pop standards like "This Guy's In Love With You," "Dust In The Wind" and "Think Of Laura." Sure to be a strong retail seller.

AMERICA — Kurtis Blow — Mercury 826 141-1 — Producer: Kurtis Blow — List: 8.98 — Bar Coded

One of the pioneers of the rap form, Kurtis Blow meets the current wave of nationalism head on with the title track from this LP, and follows it up with several hot instrumentals and B/C funk burners.

STRANGER IN THE NIGHT — Osborne & Giles — Red Label 73103 — Producer: Billy Osborne — Attala Zane Giles — List: 8.98 — Bar Coded

Lushly produced B/C, showcasing Osborne & Giles' slick and soulful vocal interplay and instrumental expertise. Should be a black radio album cut favorite.

BILLY & BABY GAP — Total Experience 6-5713 — Producer: Charlie Wilson — List: 8.98 — Bar Coded

Guided by the Gap Band's Charlie Wilson, this debut from Billy Young and Anthony Walker is street tough and bitingly musical throughout. Tracks such as "Cenderella," "Rock The Nation" and "Just For You" are the highlights.

CHEAP HAPPINESS OR LOFTY SUFFERING — Raszerbrae — Unseen Hand 727-1 — Producer: Spot — List: 8.98

Molten thrash metal from L.A.'s all girl Raszerbrae which should capture college radio ears as school starts. This is the first release on engineer/producer Spot's Unseen Hand label.

THE OLYMPIC SIDEBURNS — Epitaph 1 — Producer: Olympic Sideburns-John Archer-List: 8.98

FOR LACK OF A BETTER WORD — Freedom Of Expression — Track 1002 — Producer: Rob Hoskins-Joe Funderburk — List 6:98

RESCUE YOU — Joe Lynn Turner — Elektra 9 60449 — Producer: Roy Thomas Baker — List: 8.98 — Bar Coded

ABC FUNFIT FEATURING MARY LOU RETTON — CBS Ass. 40161 — Producer: Michael Zager — List: 8.98 — Bar Coded

NASTY SAVAGE — Nasty Savage — Combat Blade MX 8028 — Producers: Brian Slagel-Fred McKendree-Nasty Savage

SKEPTICS APOCALYPSE — Agent Steel — Combat MX 8029 — Producer: Jay Jones — List: 8.98

ROCKIT — Widow — CBS BFN 40163 — Producers: Mike Flicker-Stephanie Yost — Bar Coded — List 8.98

THE GLENN MILLER STORY — Original motion picture soundtrack — MCA 1624 — Producer: Arthur Barrow — Bar Coded List: 8.98

SINGLE RELEASES

TINA TURNER (Capitol B-5518)
One Of The Living (4:10) (Makiki Publishing Co./ASCAP) (H. Knight) (Producer: Mike Chapman)

This second single from the *Mad Max Beyond Thunderdome* soundtrack furthers the excitement Tina Turner has brought to the record industry with her magnificent comeback. A pumping, driving rock tune, "One Of The Living" is the kind of song Turner was born to perform, capturing the artist at peak levels. Resounding rock guitars give extra bite to the cut, while Turner and producer Mike Chapman ensure CHR success.



BILLY JOEL (Columbia 388-05657)
The Night Is Still Young (4:08) (Joel Songs/BMI) (Joel) (Producer: Billy Joel)
 The second new cut from Columbia's Billy Joel greatest hits package is this dramatic track which is a tribute to Joel's skill as a songwriter and storyteller. With an aurally impressive arrangement and a triumphant chorus hook, Joel is set to increase his string of top ten singles with "The Night Is Still Young." Look for immediate CHR adds in every market.

RAY PARKER, JR. (Arista AS1-9352)
Girls Are More Fun (3:46) (Raydiola Music/ASCAP) (Parker, Jr.) (Producer: Ray Parker, Jr.)

Ray Parker, Jr. is so natural at the art of the crossover single he could have created the genre. After the huge smash "Ghostbusters," Parker is back with the first track from his upcoming solo disc, and "Girls Are More Fun" is hip enough to be accepted on urban radio and in the clubs while still an obvious pop single. A burbling rhythm track and bright synth and horn lines flesh out this light single.



LUTHER VANDROSS (Epic 34-05610)
Wait For Love (Uncle Ronnie's Music-April Music/ASCAP -Dillard Music-BMI) (3:58) (Vandross-Adderly, Jr.) (Producer: Luther Vandross)

Vandross is setting the standard for classic R&B music, and this gospel-tinged ballad is a testament to that feat. Rich and full of emotion, "Wait For Love" is yet another top single from Vandross' "The Night I Fell In Love" LP.

OLIVIA NEWTON-JOHN (MCA 52686)
Soul Kiss (3:47) (Music Corp. of America-Fleedleedle Music/BMI) (M. Goldenberg) (Producer: John Farrar)

A sensuous, ethereal ballad, "Soul Kiss" is a moody re-emergence for one of pop's best-loved voices. With sexy slow-dance appeal, "Soul Kiss" is ripe for CHR and MOR.

KIM CARNES EMI B-8290)
Rough Edges (4:44) (Moonwindow Music/ASCAP) (K. Carnes-D. Ellingson) (Producers: Bill Cuomo-Kim Carnes)

Carnes shows her smooth ballad style to have anything but rough edges in this melodically beautiful cut from the "Barking At Airplanes" LP. A down-tempo tune with an easy flow led by Carnes' strong vocal.

FERNANDO 100% MARVELOUS and HALF NELSON (NLT 1987)
What Happened To The Girls (That Willio and Hoolie Knew) (2:58) (Baray Music-Dale Morris Music/BMI-Pigskin Music/ASCAP) (Mitchell-Kellum-Fischer) (Producer: G.D. Stinson)

A hilarious send-up of the Willie Nelson and Julio Iglesias hit, "To All The Girls..." is a perfect A/C comedy cut in the "Weird" AI spirit genre. Look for soft rock and hit radio attention on this well-produced and performed track.

THE WEATHER GIRLS (Columbia 38-05536)
No One Can Love You More Than Me (3:35) (Chappell Music/ASCAP) (T. Britten-B. Livsey) (Producer: Hank Medress-Jeff Kent)

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

NILE RODGERS (Warner Bros. 7-28921)
State Your Mind (3:40) (Cela Music/BMI) (Celay) (Producer: Nile Rodgers-Tommy "Rock" Jym)

Though Rodgers' music has often been tagged 'too white for B/C radio and too black for CHR,' this second single from his latest LP is pure unadulterated funk. Signature rhythm guitar and a great chorus hook stand out, but an excellent drum pattern and vocal line fill out this crossover winner.

THE JETS (MCA 52682)
Curiosity (3:42) (Almo Music-Crimasco Music-Irving Music/BMI) (Knight-Zigman) (Producer: Don Powell-David Rivkin-Jerry Knight-Aron Zigman)

This latest product from MCA's bursting roster of top B/C acts is an energetic and effervescent track, danceable yet based around a pop melody. A fresh sound and a sparse arrangement mark this excellent single from the Jets.

TROUBLE FUNK (Island 7-99613)
Still Smokin' (3:25) (Hugabut Music/ASCAP) (Reed-Reed-Fisher-Avery) (Producer: R. Fraboni-R. Reed-T. Fisher)

The latest scene in B/C music, go-go, is being chronicled in the upcoming film *Good To Go*, and this Island release is the first single from the motion picture. Incorporating elements of rap and classic funk, this is a top go-go effort.

COCK ROBIN (Columbia 38-05635)
Thought You Were On My Side (4:11) (Edwin Ellis Music-Nurk Twins Music/BMI) (Kingsberry) (Producer: Steve Hillage)

The second single from Cock Robin's surprisingly rich debut LP is this moody track which plays well off of the band's two lead vocalists. With rock radio meat and CHR style, Cock Robin is a band with power and potential.

THE SYSTEM (Mirage 7-99607)
This Is For You (3:58) (Science Lab Music-Green Star Music/ASCAP) (Murphy-Frank) (Producer: David Frank-Mic Murphy)

The System has all the elements including the material, and this latest single from "The Pleasure Seekers" LP is an excellent example of modern soulful rock.

FULL FORCE (Columbia 38-05623)
Alice, I Want You Just For Me? (3:34) (Forceful Music/BMI) (Full Force-Tee) (Producer: Full Force - J.B. Moore-Robert Ford)

The second single from Full Force's debut is this randy and skipping track which is more in the classic soul vocal vein than in the rap genre. Sure to be a fresh sound to B/C programmers and a hot add.

DELTA (MCA 52652)
Someone's Gonna Love Me Tonight (3:57) (That's What She Said Music-Making Betts Music-Roseynotes Music/BMI) (Producer: Michael MacDonald)

From the sound of Delta's debut single, it seems vocal talent runs in the family, as this Michael MacDonald production features sister Mary MacDonald. Pleasant tune with a bit of rock and a flavor of country.

THE SPINNERS (Mirage 7-99604)
Put Us Together Again (3:43) (Off Backstreet Music-Back Mac Music-Ruzam Music/BMI) (McMahon) (Producer: Gerard McMahon)

IAN MESSINGER (Qwest 7-28900)
Livin' In The Night (3:39) (Messenger) (Sweet Home Music-Rashida/BMI) (Producer: Ian Messenger-Robert Beck)

THE FLIRTS (CBS Ass. ZS4 05629)
You & Me (3:55) (Gennaro Music/ASCAP) (Orlando-Chase) (Producer: Bobby Orlando)

VANDBERG (Atco 7-99610)
Once In A Lifetime (3:39) (Vandenberg Music-WB Music/ASCAP) (Vandenberg) (Producer: Jaap Eggermont)

ARLENE (Arlene's Music 8-23)
You're Not Conceited (3:26) (Arlene's Music/BMI) (Arlene) (Producer: K.C. Porter)

GREG PHILLIGANES (Planet JK-14132)
Playin' With Fire (3:59) (Siggys Music-Incandescent Music/BMI-Neopolitan Music-ASCAP) (Jackson-Oland-Wargo) (Producer: Richard Pery)

NICOLE (Portrait 37-05434)
Always And Forever (3:52) (Rodsongs-Almo Music/ASCAP) (Temperton) (Producer: Lou Pace)

ANTHONY WATSON (AM 304)
Every Time We Touch (3:59) (Harlem Music/BMI) (Watson-Johnson) (Producer: Anthony Johnson)

THE OLYMPIC ORCHESTRA (GNP Crescendo 831)
Reilly's Theme (3:18) (Shostakovich) (AGGA Music/ASCAP) (Producer: Harry Rabinowitz-Chris Burt-Nic Jones)

JOE LAMONT (Private I ZS4 05641)
Victims Of Love (3:47) (National League Music-Montal Music/ASCAP) (Lamont) (Producer: Peter Bonetta-Rich Chudacott)

POINTS WEST

A MINUTE WITH THE MINUTEMEN — One of the hardest working bands in Los Angeles — and a band which has worked hard for years — is San Pedro's **Minutemen**. Set to release its eleventh album November 1, the band will also be on the road over the next few weeks with **Billy Bragg** in a grassroots tour of the east coast and mid-west. While "Project: Mersh," the band's last SST effort, was not the commercial record the band may or may not have been shooting for, it did gain quite a few critical notices and is still on the college radio charts. Bassist **Mike Watt**, speaking from the SST offices in Lawndale where he makes calls promoting Minutemen product (and that of his own SST-affiliated label No Alliance) says, "Project: Mersh was just meant to **** with people's heads, to get them to think about what 'commercial' was. This next record is called 'Three Way Tie For Last' and is kind of a combination of 'Mersh' and 'Double Nickels On The Dime.'" Featuring five cover tunes, including Blue Oyster Cult's "The Red And The Black," **Creedence Clearwater's** "Have You Ever Seen The Rain," **The Meat Puppets** "Lost" and **The Urinals** "Ack Ack Ack," "Three-Way Tie for Last" may well be the Minutemen's biggest record to date (saleswise). Watt has been playing guitar with **D. Boon** for sixteen years and the two have been with drummer **George Wallace** for eight, so you know the band is tight, and its legendary live shows have brought the group regional notoriety even if national success has been elusive "We're just amazed



THREE WAY TIE UP — The Minutemen are seen figuring a game of inches. The band's latest disc, "Three Way Tie For Last" will be out Nov. 1 on SST.

that we are able to do what we are doing. We love playing, and when we tour we play every day, in bars or just about any place. I think that's why Billy hooked up with us — he wanted to play with a down-to-earth band, and I think that's us." The No Alliance label, which has a new release out with the Descendant's "I Don't Want To Grow Up" is not a money maker, but he adds, "we make enough money to go and make more records." And with the Minutemen, that is clearly enough. "Three-Way Tie" was made at **Ethan James'** Radio Tokyo studio in five days for a minimal cost. Incidentally, "Ack Ack Ack" will also be the band's video, though at 26 seconds, Watts says the intro will probably be longer than the video.

FINALLY, THE CRUZADOS — After years sweating it out at nightclubs and putting out various independently produced records and one aborted project with EMI, **The Cruzados** have released their first disc with Arista, and the response has been overwhelming. With rock radio jumping all over the first single "Motorcycle Girl" as well as various album cuts, it looks like another one of L.A.'s street bands now has the chance to make it in the big time. Lead vocalist **Tito Larriva** is currently in Texas shooting **David Byrne's** film *True Stories* — Larriva calls it "Our Town with music" — and said that the band will begin rehearsing within the next six weeks and then head out on tour. "Cruzados" is pure rock'n'roll with one Spanish language entry, ("Flor de Mal") and many excellent cuts written by Larriva and guitarist Steve Hufsteter.

FIRST CUT, CAFE RECORDS — Mobile Fidelity Sound Lab's new label, Cafe Records has just released a solo instrumental album by ex-**Doors** guitarist **Robbie Krieger**. Recorded direct to two-track in a theater in Los Angeles, the album features Krieger, drummer **Bruce Gary**, bassist **Arthur Barrow** and keyboardist **Don Preston** on a series of instrumental works. The sound is typically excellent, and Krieger commented to *Points West* that the group is considering going on tour. Gary is a drummer extraordinaire from the **Knack** and Barrow and Preston are former **Zappa** players. Krieger is also set to be sent to Japan early next year in support of Doors catalog, and the group could hit the road then.

BIZ NOTES — Sounds Good distributors are on the move. The SoCal based indie



distrib will, effective Sept. 30, be located at 3355 West El Segundo Blvd., Hawthorne, Cal. 90250. Sounds Good's new headquarters will occupy 25,000 square feet. The distrib has also signed an exclusive U.S. pact with MMC, a compact disc and audiophile LP label. MMC is a London-based label which lists **Mark Isham**, **Pee Wee Ellis** and **Peter Van Hook**s on its roster . . . Neophonic Records and Greenworld are teaming to distribute **Zamp Nicall's** "The New Volunteer" LP

. . . Warner Bros. is releasing a **T. Rex** retrospective which will feature the best of that influential British group. Titled "T. Rextasy: The Best of T. Rex, 1970-1973," the fully annotated record chronicles the band and its founder **Marc Bolan**. The record includes "Bang A Gong," "Jeepster," a version of "Summertime Blues," a rare version of "Raw Ramp" and "The Children of Rarn."

CLOSE TO THE EDIT — The Songwriters Expo hits town Nov. 16-17 at the Pasadena City College. This is the ninth annual Expo and it is scheduled to draw over 1000 songwriters from all over the world . . . **Martoni's**, the famous music industry hang out located on Cahuenga near Sunset is extending an invitation to drop by on Monday nights for the infamous Monday Night Football game. Say hi to Sal . . . look in next week's column for an update on **Augustus Pablo's** first ever U.S. concert tour.

Peter Holden

NEW FACES TO WATCH

If it hadn't been for a court order filed by an Illinois band called the Suburbs, Eddie and The Tide would still share that geographical moniker. A change of name may have meant a change of luck for this bay area band, however, because it was under the name Eddie and the Tide that the band was signed to Keystone Family Management in 1982, and finally cinched a record deal with Atco in early 1985.

The major label attention comes in the wake of strong local approval — Eddie and the Tide have been one of the bay area's most popular acts for several years now — but what it means most to the band is that they can now afford to reach a much wider spectrum of listeners. "Being signed was a big change for us," said lead singer and rhythm guitarist Eddie Rice, "but the main thing was that we just wanted to broaden our audience."

In the summer of 1984, the band's tune "Running Wild, Running Free" was featured in *Grandview USA*, a full-length film that starred Jamie Lee Curtis (the song was also a winner of MTV's *Basement Tapes* video competition). In the spring of 1984, the Tide toured the northwest with Huey Lewis and the News, after which they found themselves in demand on the county fair circuit playing such arenas as the Concord Pavillion and Spartan Stadium. A major label signing was a matter of course.

That course began in Nashville, where Rice, a native of the country music capital, met drummer Scott Mason nearly eight years ago. The pair wanted to play rock'n'roll, and they wanted to do it in California.

They moved to Santa Cruz, CA, just south of San Francisco, and formed the copyright infringing Suburbs with lead guitarist Johnny Perri, keyboardist "Cazz" McCaslin and bassist George Diebold. The Suburbs played for almost two years before being forced to change names.



Eddie And The Tide

Rice does all of the band's writing, and credits a diverse musical influence — his Nashville upbringing gave him everything from Johnny Cash at The Grand Old Opry to top 40 pop. Creedence Clearwater Revival and Todd Rundgren were further influences, and by the age of 13 Rice was playing guitar and jotting down songs. "I was always just writing down little songs," Rice remarked. "It was for me a good friend."

Rice's present musical tastes remain diverse, from the Reggae strains of World Beat to the working class rock of John Cougar Mellencamp. Mixture, he says, will always be found in his writing, because he never wants to stick to any one musical perspective. Growth is a priority for this bay area act.

Their latest single, however, is one that they've been playing for several years and even reached #1 on San Francisco radio station KOME. It's called "One In A Million," for which a video was recently shot, and it's featured on Eddie and the Tide's new Atco LP, "Go Out And Get It," produced by Eddie Money. It's an LP insiders feel makes Eddie and the Tide an act to keep your eye on.

The Music Of Paul Winter: In Perfect Harmony With Nature

By Peter Berk

LOS ANGELES — A lonely wolf howls as a lone saxophone wails. An oboe is played as a soaring bird sings. This is the "nature" of Paul Winter's unique recordings. For the noted saxophonist, it's only logical to blend humanity's universal language of music with the diverse languages of the creatures in the universe, at least our small corner of it.

Although the Pennsylvania-born composer/performer was actually trained in classical music, it was in the world of jazz where he first gained notoriety. His free-flowing, soul-searching music came of age in the '60s, most notably when he

formed the Paul Winter Consort. With the group, Winter recorded numerous albums and went on extensive international tours, clearly establishing himself as one of the music community's most unpredictable and consistently creative forces.

After associations with several of the major record labels, Winter (in 1980) opted to launch his own, in the hopes of breaking free of the shackles he felt were binding him to less innovative mainstream music. His label, appropriately named Living Music Records, is presently releasing Winter's latest LP, a unique amalgamation of musical and natural sounds titled "Canyon." In a recent interview, Winter discussed his career and his newest record.

From the beginning of his career, Winter has been a deliberate non-conformist, an artist always looking and listening for new sounds, new forms of expression. When asked to describe the evolution of his work over the years, he commented, "There's a common stream running through my music, a balance between free soloing and ensemble music. What has changed are some of the instruments in the Consort (oboe, cello and french horn now accompany Winter's sax) and our expansion into a new realm of sounds, particularly creatures of the wild. I look for musical and natural sounds that have meaning and emotional impact, sounds which move me."



BACK TO NATURE — For saxophonist Paul Winter, the greatest source of creative inspiration is nature itself. Here, Winter is seen in the wilderness playing to the howlings of a lone wolf.

(continued on page 44)

Cover Story



Orchestral Manoeuvres In The Dark U.S. Cult Status No Longer

By Gregory Dobrin

LOS ANGELES — Their single "So In Love" is climbing the *Cash Box* Top 100 Singles chart, and A&M's Orchestral Manoeuvres In The Dark are currently gaining the kind of U.S. recognition that has sidestepped this Liverpoolian act and kept them at cult status here, while each of their records reached gold sales on native English turf. A favorite of new music stations, OMD has now broken U.S. CHR playlists. And while American commercial success has not been shunned by this popular British band, it hasn't been a top priority for them either, which is at least part of the reason success in the U.S. market has been a long time coming.

"We make songs that we like," said Andy McCluskey, who founded OMD in the late '70s with Paul Humphreys, "you just have to hope that when they are released on vinyl, that it will translate to other people. You can't expect them to like it or hate it, but you at least hope that they'll respect the energy and enthusiasm that's being put into it."

Energy and enthusiasm is infectious with this act, as witnessed during live shows. Having recently finished a summer tour opening for The Power Station, American audiences were party to a performance style that's brash and lively. Although OMD's approach to songwriting may not be geared toward mass appeal, its live shows are committed to the audience at hand. "You're playing to those

people on that night, and you have to give them everything you can possibly give them," said McCluskey, "And if they like it, then you feel really rewarded."

OMD has maintained a continuous record in Britain. Each of their five U.K. pressings (on Virgin Records) has sold in excess of 100,000 copies, which means gold in the U.K., while the most any one record had sold in the U.S. was 50,000. McCluskey and Humphreys attribute that lack of stateside sales to what then amounted to minimal label support in the U.S. market. Now, with the band's second pressing released through A&M U.S. (the recent "Crush" LP) OMD is experiencing the kind of push afforded hit acts with major labels behind them. "Crush" has now sold well over 200,000 copies since its June 24, 1985 street date.

"In the states," said McCluskey, "unless the record company is really working and covering everything, you're never going to break out of that cult status. It's a lot easier to break in Europe because the countries are smaller, there's fewer TV stations and press."

Now that CHR has picked up "So In Love" and MTV has picked up the video, exposure for this band from Liverpool continues to grow. "We've always found," McCluskey continued, "that people who have a chance to hear OMD generally like OMD . . ."

Current plans include a national tour opening for The Thompson Twins, beginning November 1 and running through January, 1986. A longform music video, entitled *Crush — The Movie*, a 1-hour compilation of videos and interview spots, is in negotiation for release in the near future, and a fourth music video, for the tune "Secret," is currently in the planning stages. Meanwhile, OMD, an act long recognized in Britain as one of its native best, embarks on new career heights with a fresh and burgeoning audience — stateside.



BMI SIGNS COCK ROBIN — Songwriter-Performer Peter Kingsbery recently signed with Broadcast Music, Inc. (BMI). Pictured (l-r) are: Marv Mattis, vice president, administration, BMI; Jay Landers, manager of Cock Robin; Peter Kingsbery of Cock Robin and Ron Anton, vice president, BMI.

EAST COASTINGS

I DON'T BELIEVE YOU — The fastest way to get people to a club is to say that Bob Dylan might show up. That was the rumor at Folk City September 20 on the first of two nights of "rising stars." And when the MC announced at midnight that "a very special surprise guest" would perform later on, Hibbing fever hit full pitch. Well, the "special guest" turned out to be Steve Forbert who capped off an evening of mostly unknown folk talent with a Jimmy Rodgers yodel-tune called "Why Should I be Lonely?" Years back Forbert used to play the Great-American-Dream Card Game at Folk City. That game still gets played every hootenanny night when would-be performers pick from 26 numbered cards and hope for the low number that will allow them to perform early in the evening. Lili Anei, who sang Friday night, has been playing this card game for years and every indication says she'll win big, like Forbert. Her controlled yet impassioned vocals and fine sense of timing won her a spot in the Joan Baez-led choral finale at Pier 84's intergenerational folk festival the weekend before. Next month she steps out of the chorus line to headline at Folk City and the Bitter End where her original songs and expressive delivery will likely win her an audience. Some of the other performers at the "Rising Stars" show have been rising for quite some time. Vanguard recording artist Mark Johnson, who has written songs for Robert Gordon, the Roches and others, was in rare form. Like a man possessed, Johnson sang a new song called



"Suspicion" and then reinterpreted the Beatles's "No Reply" in a way that gave the song an entirely new, somewhat bitter meaning. Elektra recording artist Lenny Kaye and George Gerdes (who will guest star as a psycho-killer in an upcoming episode of ABC's *Our Family Honor*) also turned in notable sets. Folk music went electric for three nights at Irving Plaza as part of Folk City's week-long 25th anniversary celebration. Performing at the September 16 opening show were the Violent Femmes, the hard-core Raunch Hands, a solo Alex Chilton, Beat Rodeo and Frank Maya. Maya gave a performance that was energetic, compelling but inexplicably ignored by the audience. Dancing and singing in an uninhibited full-voice style that at times recalled Bruce Springsteen and Wilson Pickett, Maya tore through folk/funk/rock fusion material that included "I am the Dog" and the witty "Millionaire Rap." Particularly effective was the addition of keyboard/Casio player Marilyn Hiratzka.

NEW YORK LOVES LUCY — The Lucy Show, rock quartet from Calgary via London, brought their guitar-heavy sound to New York last week. Vocalist/guitarist Mark Bandola talked about, among other things, how they got their name: "Me and bass player Rob Vandeven had a few beers and we were sitting around the kitchen table late one night. We said the name and had a really good laugh about it. Some months later we were looking for a name and we decided on The Lucy Show." Their A&M debut LP "Undone" highlights an open-strumming, jangly guitar sound. "The jangly sound is like the Byrds — it kind of washes over you," says Bandola. "The guitars are going to further push the keyboard sound into a small corner (by the next album) because we want to emphasize guitars." After finishing their east coast dates, which include a New Music Seminar showcase, they'll tour the west coast and then return to the studio to record a new album set for February release.

EAST CLUBBINGS — Epic recording artist King also made his New York debut, with a show at the Ritz on September 19. Paul King, the band's frontman, proved himself a consummate showman, playing a string of British hits with a made-for-video charisma that bodes well for imminent stateside success. The concert was videotaped by MTV and broadcast live over a New York FM station. The previous night Lone Justice (Geffen) played the same venue and showed signs of making that crucial transition from cult to mass acceptance. Highlights included a Motownish "Sweet Sweet Baby (I'm Falling)" and a rousing "Soap, Soup and Salvation." The magic moment, though, came with the encore of Janis Joplin's "Cry Baby" — a perfect match of singer and song. Singer Maria McKee pitched it with such force and abandon that in the middle of the song the audience broke into spontaneous applause. Truly one of the great moments in 80's clubland rock.



HOT TRACKS — Sheila E., pop rock's different drummer, joins Carlos DeJesus to co-host WABC's New York Hot Tracks. During the show, which includes highlights from her second album "Romance 1600," Sheila E. discusses her starring role in the upcoming movie *Krush Groove*, due for release in October.

studio with producer Dieger Dirk (Scorpions) working on a new album, due in the late fall . . . Willy DeVille, of Polydor's Mink DeVille, has completed a video for his latest single "I Must Be Dreaming." DeVille's latest album "Sportin' Life" has sold 200,000 copies in Europe since its release two months ago . . . Manhattan Cable TV's *Hot Tickets* offering of affordable mini-video ad spots has become quite successful. "Hot Tickets," says a Manhattan Cable spokesperson, "puts new artists in the same league as big-name acts. These ads allow the club-going and record-buying public to see and hear performers — often for the first time" . . . Rumors that Air Supply are disbanding are not true says singer Russell Hitchcock . . . Columbia will release "Elvis Costello's Greatest Hits" in the States later this fall.

Paul Iorio

THE JOB MART

CHR formatted station **Z101** in Fairmont is looking for an experienced and aggressive sales mgr. to hire additional salespeople. Send correspondence to **Jim Clark, WZYD**, P.O. Box 665, Fairmont, N.C. 28340. EOE/MF...**KQYT** has an opening for an experienced production manager. T&R to **David McCay**, 840 N. Central Ave., Phoenix, AZ 85004 EOE/MF...**KZEL** is still accepting resumes and tapes for part time employment. T&R go to **Ken Martin**, 2100 W. 11th Ave., Eugene, OR 97402-3578 EOE/MF...a position is open in the sales dept. at station **WAKE**. Previous sales experience would be helpful for job. Call GSM at (219) 462-6111. ...**KKAZ** Cheyenne CHR formatted station is looking to fill its midday slot. No beginners please. T&R to P.O. Box 926, Cheyenne, WY 82003. EOE/MF...**WLW** AM 700 is seeking a "killer" production person. Send some of your samples along with resume to **Alan Furst**, PD, 700 WLW Radio, 3 East 4th Street, Cincinnati, OH 45202...**KWPC** country radio is looking for someone to handle their 7 to midnight air shift. "The position needs to be filled as soon as possible," says Steve Bridges. T&R to 3218 Mulbery Muscatine, LA 52761 EOE/MF...**WWWW** 106.7 FM in Detroit is looking for a news/anchor person. A minimum of three years of experience is required for the position, also good news sense is a must. Send tape and resume to, **Ann Jeffries** 2930 E. Jefferson, Detroit, MI 48207 EOE/MF...**KISS 98** Cortez, CO, a hit CHR station is looking for talent for all drive shifts as soon as possible. "Openings are immediate if you have the talent," says **Jack Sabella**, Gen. Mgr., **KOMA** Radio, P.O. Box 1520 Oklahoma City, OK 73101 EOE/MF...Kansas City's **KFKF** is still in the market for future part time jocks. Send T&R to **Andy Holt**, P.O. Box 6394, Kansas City, MO 64126 EOE/MF...a top-rated CHR station in IND. is currently looking for a news/anchor person. T&R to **Jim Stacy**, P.O. Box 1440, Lafayette, IND. 47902 EOE/MF..."**KTRB** is looking for a morning drive announcer" says PD **Don Kelly**, call him at (209) 526-8600...an immediate opening is at **WGMD**. Format of the station is A/C, and at least two years of experience is required for the position. T&R goes to **Phil Krause**, WGMD, P.O. Box 530, Rehoboth Beach, DE 19971. EOE/MF...**Y97** in Pittsburgh is looking for a future full-time jock to handle air duties at the A/C formatted station. T&R to **Jay Cresswell**, OM, P.O. Box 97, Braddock, PA 15104...**WLAN** is seeking air talent along with newscasters. Applicants must have "style," says **M. Scott**, send resume and tape to 252 N. Queen St., Lancaster, PA 17603 EOE/MF...a newperson is needed at **WSUL**, time slot available is from 3-11pm. T&R to **Bill James**, 250 Broadway, Montecito, New York 12701...**Y94** is looking for an experienced program/music director with skills also in promotions. Applicant should also be a good announcer. T&R to general manager, P.O. Box 251, Oak Hill, W.V. 25901. EOE/MF...a morning news anchor is needed at an east coast station. "It's a good chance to build local contacts," says the management. T&R to P.O. Box 416, Poughkeepsie, New York 12601...**WZOZ** is looking for a morning news anchor. Minimum of one year of experience is necessary for position. C&R plus a writing sample to **WZOZ**, **Ann Kolodziej**, P.O. Box 1030, Oneonta, New York, 13820 EOE/MF...**WDOE** Dunkirk's modern A/C station will be accepting tapes for future openings. Send replies to **Bob Finley**, WDOE, P.O. Box 209, Dunkirk, New York 14048 EOE/MF...**WIXL**-FM is New Jersey's only country station and it is looking for an air-talent/production person. Applicant must be able to handle all air shifts. T&R to **Pete Jirak**, P.O. Box 40, Newton, New Jersey 07860 EOE/MF...**WCGQ**, "Columbus' most listened to station," says **Ralph Carroll** is looking for a morning news anchor. Send resumes to **Ralph Carroll**, WCGQ Radio, P.O. Box 1537, Columbus, GA 31964 EOE/MF...a "hot personality" is wanted at **KMHT**. Jock is needed for the afternoon drive slot and also will be handling some production work in the studios. T&R to **Paul James**, KMHT, P.O. Box AA, Marshall, TX 75670...a morning person is needed at **WZXY**, Format of the station is CHR and it is in the top 100th market. T&R to **Bob Gordon**, WZXY Radio, P.O. Box 9, Kingsport, TN 37662. EOE/MF.

Darryl Lindsey

MOST ADDED

*Cheech & Chong
P. Collins and M. Martin*

WMEE — Fort Wayne — Tony Richards
*D. Henley
Thompson Twins
A. Franklin*

WKTI — Milwaukee — Tim Fox
*Thompson Twins
Heart
A. Franklin*

WSPT — Stevens Point — Bouley/Stephens
*Mr. Mister
R. Daltrey
R. Parker Jr.
T. Turner
P. Collins and M. Martin
B. Joel*

KIIS — Los Angeles — Gerry DeFrancesco
*B. Adams
Five Star
Dead Or Alive
O. Newton-John
P. Collins and M. Martin
J. Wiedlin*

KOPA — Phoenix — Dick Bascom
*Tears For Fears
G. Frey
C. Hart
A. Franklin
Mr. Mister
T. Turner*

KZZP — Phoenix — Guy Zapoleon
*ABC
C. Hart
A. Franklin
O. Newton-John*

KUBE — Seattle — Bob Case
*R. Parker Jr.
O. Newton-John
T. Turner
P. Collins and M. Martin
B. Joel*

WOKI — Knoxville — Gary Adkins
*K. Bush
Dead Or Alive
H. Jones
R. Parker Jr.
O. Newton-John
T. Turner
P. Collins and M. Martin
B. Joel
Marillion*

KMBQ — Shreveport — Bascom/Story
*Five Star
Starpoint
R. Parker Jr.
O. Newton-John
T. Turner
P. Collins and M. Martin
B. Squire*

WVSR — Charleston — Chris Bailey
*R. Parker Jr.
T. Turner
P. Collins and M. Martin
B. Joel
H. Lewis
Saga*

ATLANTIC



45 R.P.M.

7-89498

STEREO

STRONG ADDS

One Of The Living — T. Turner — Capitol
Soul Kiss — O. Newton-John — MCA
The Night Is Still Young — B. Joel — Columbia
Girls Are More Fun — R. Parker Jr. — Arista

STATION ADDS

Q92 — Rochester — Stevens/Messner
*S. Wonder
P. Young
G. Frey
T. Turner
P. Collins and M. Martin*

Z100 — Newark — Scott Shannon
*Starpoint
Miami Sound Machine*

WKFM — Syracuse — Steve Becker
*T. Turner
P. Collins and M. Martin
B. Joel
Marillion*

WCRO — Johnstown, PA — Ted Halliday
*Thompson Twins
A. Franklin*

Z106 — Philadelphia — Davis/Tiller
*Heart
F. Jackson
A. Franklin
Oingo Boingo
Mr. Mister
Klymaxx
O. Newton-John*

WNCI — Columbus — Rich Meyer
*B. Adams
Starship
R. Parker Jr.
P. Collins and M. Martin
B. Joel*

Q104 — Kansas City — Pat McKay
*ABC
F. Jackson
Scritti Politti*

POP PROGRAMMER'S PICK

Programmer	Station	Market
Kevin Haines	92X	Columbus
Song: "Be Near Me"		
Artist: ABC		
Label: Mercury		

Comments:

"The phones have been really hot; it's in our Top Ten requests. It's got a good feel to it, and a unique sound. Sales-wise, it's doing excellent. Their previous singles have not been so hot, so fast."



MR. MISTER IN THE REAL WORLD — RCA recording group Mr. Mister paid a thank you call for playing their single "Broken Wings" to Mark DiDea, program director, and Meg Griffin, DJ at WXRK during their recent whirlwind visit to New York promoting their album "Welcome To The Real World." Pictured from left are: David Ross, RCA local New York promotion; DiDea; Steve George, keyboards, Mr. Mister; Griffin; (seated); Larry Van Druff, RCA regional promotion; and Richard Page, lead singer of Mr. Mister.

AIRPLAY

CHANGES — Jon Roberts has left **WNDE & WFBQ**, Indianapolis to accept the programming position at **WLLT**, Cincinnati . . . **KKCW**, Portland has announced that former **KLCY**, Salt Lake City program director **Michael O'Brien** will be the new program director. O'Brien had previous Portland experience at **KB101**, **KISN** and **KPAM** . . . **Charlie Cook** becomes the new program director at **WMXJ**, Miami. He plans to continue the pop hits approach with only a few changes . . . **Mark Strauss** is now programming **WAKY**, Louisville. He will retain similar duties at **WVEZ**, Louisville . . . **Sky Daniels** has been appointed assistant program director at **KMET**, Los Angeles. Daniels has been holding down the afternoon drive slot for the past five months . . . **Michael Bright** has been appointed program director of **WFNX**, Lynn. Music director **Steve Strick** has been promoted to assistant program director at the Massachusetts station . . . **Arin Michaels** has resigned as program director of **KLAQ**, El Paso . . . **Kent Jones** is now the program director for **WNDE**, Indianapolis . . . **Patrick W. Norman** has been named vice president and general manager of **KRTH**, Los Angeles. Norman joined **RKO Radio** in 1973 as vice president and general manager of **KFRC**, San Francisco. Also at **KRTH**, **Ralph Sutton** has been appointed as the new public service director. He comes to the station from **KACE**, Los Angeles . . . **Richard White** is the new general manager at **WTAE & WHTX**, Pittsburgh. White had previously served as vice president of **Major Market Radio** . . . **WCJX**, Miami has a new vice president and general manager. He is **Greg Reed** who was most recently general sales manager of **WXTU**, Philadelphia . . . **Darlene Michael** is the new general sales manager for **KLUV**, Dallas . . . **Mark Schwartz** has been appointed senior vice president for **Statewide Broadcasting**. The company operates **WCFL**, Chicago; **KLTY**, Dallas; **WKQE & WBGW**, Tallahassee; **WVCG**, Miami; and **WAPE**, Jacksonville. The company also plans to acquire **WJAX**, Jacksonville next month. Schwartz was previously at **WKKT**, Boston . . . **WEZO & WNYR**, Rochester has promoted **Cindy Weiner-Shepard** to general manager and **Jeff Goodridge** becomes operations manager for both outlets . . . **Ross Elder** is the new general sales manager for **WHDH & WZOU**, Boston . . . **Glenn Stewart** leaves his post as music director at **WCCC** to take over similar duties at **WHJY**, Providence . . . **Bill Wayland** has been appointed general sales manager at **WROR**, Boston. He had held similar duties at **WVJV-TV**, Boston a local video UHF station . . . **Dave Edmonds** will now program **WVOK**, Birmingham. The daytimer has now gone to full time service . . . **Jeff Holden** has been appointed general sales manager at **KSMJ & KFSM**, Sacramento . . . **Stephen McGrory** has been named general sales manager for the network's O&O in Philadelphia, **WCAP-FM** . . . **Mike Koste** has been appointed production director at **New York's** newest album rock station, **WXRK** . . . **Mac Daniels** is now music director at **KPLX**, Dallas . . . **WTIC-FM**, Hartford announces that **Stacey Eisenberg** is now promotion director . . .



HI MOM! — **WRQX (Q107)** broadcast live from Washington's street festival called **Adams-Morgan Day**. The festivities drew more than 250,000. Pictured (l-r): **Q107** air personalities **Chris Jagger** and **Downtown Vinny Brown**.

GARY OWENS JAZZES IT UP — "The Gary Owens Show" returns to Los Angeles radio on a regular basis. Owens hit the airwaves this week as the regular AM drive personality on jazz formatted **KKGO**. This is the first time in 26 years that the station has featured a celebrity air talent on the morning show. This marks the return of Owens who was heard last on a regular basis on **KPRZ**, Los Angeles (**Now KIIS-AM**) . . . **Burkhardt/Abrams/Michaels/Douglas and Associates** have announced an agreement with **Taft Broadcasting** to consult six stations that include: **WDVE**, Pittsburgh; **WKLS**, Atlanta; **WFBQ**, Indianapolis; **WLWQ**, Columbus; **KYYS**, Kansas City; and **KKRZ**, Portland. All are album rock stations except **KKRZ** which features a pop format . . .



TO THE RESCUE — **WYNY**, New York recently took part in an all day benefit concert to preserve the services of the financially troubled **Intrepid Sea-Air-Space Museum**. Pictured (l-r): **Randy Davis**, **Carol Mason** and **Rick Harris** of "Harris & Harris."

Mike Love of the **Beach Boys**. Next year, Mutual plans to offer 26 custom contemporary music specials developed in cooperation with **Drake-Chenault**.

50 BIG ONES WITH CBS — **CBS Radio** recently awarded its first set of 50 year affiliate awards during the 24th annual **CBS Affiliates Convention**. The 58-year-old network began when **William Paley** signed up 16 stations in 1927. **WCAU**, Philadelphia and **KMOX**, St. Louis joined the network in that year. Also honored for at least 50 years of continuous CBS affiliation were: **WBBM**, Chicago; **WCBS**, New York; **WCCO**, Minneapolis; **WKBN**, Youngstown, OH; **KFI**, Wichita; **WIBW**, Topeka; **WREC**, Memphis; **WFIR**, Roanoke; **WMT**, Cedar Rapids; **WHP**, Harrisburg; **WTOP**, Washington; **KTRH**, Houston; **WMBD**, Peoria; **WBIG**, Greensboro; **WSBT**, South Bend; **KSL**, Salt Lake City; **WDNC**, Durham, NC; **WIBX**, Utica; **WHCU**, Ithaca; **WMMN**, Fairmont, WV; and **WWL**, New Orleans.

Bob Shulman



BORN TO ROCK — **WNEW-FM**, New York recently celebrated **Bruce Springsteen's** sold out concerts at **Giants Stadium** by paying the \$3 parking fee for all 20,000 parking spaces and giving out station goodies. Pictured in front of the **WNEW-FM** banner is program director **Charlie Kendall**.

Heritage Acquires WMET Chicago

LOS ANGELES — Heritage Broadcasting has agreed to purchase Chicago radio station **WMET** from **Doubleday Broadcasting** for an undisclosed price. Sources indicated that the sale of the adult contemporary station was over the \$12 million dollar mark. Heritage operates

WZPL, Indianapolis and **KKCW**, Portland. **Doubleday** currently owns **WHN & WAPP**, New York, **KPKE**, Denver; **WAVA**, Washington; **WLLZ**, Detroit; and **KDWB AM & FM**, Minneapolis. **WMET** is located at 95.5 MHz with 6KW at 1170 feet.

Network Radio Billing Increases 16% Seven Month Total Volume Up 13.9%

NEW YORK — The Radio network Association reports that network radio billing for the month of July, 1985 was \$28,075,664, an increase of 16 percent over the July, 1984 total of \$24,212,593.

"July is the fifth month of 1985 in which billing has shown an increase well into double digits. Network radio is a very healthy medium," said **Robert J. Lohdell**, president of the **RNA**. "For the first seven months of 1985 aggregate billing of the reporting networks was \$181,504,229 compared to \$159,289,903 in the same months of last year. That 13.9 percent increase shows that network radio salespeople are getting the message across to advertisers and their agencies more effectively. It also represents a vote of confidence in the operators of radio networks and their affiliated stations."

The revenue figures in this **Ernst & Whinney** report include the billing of the **ABC Radio** networks, **CBS Radio** Networks, **Mutual Radio Network**, **National Broadcasting Company, Inc.**, **Satellite**

Music Network, **Sheridan Broadcasting Network**, **Transtar Radio Network**, **United Stations Radio Networks** and **Westwood One Radio Networks**.

ABC Promotes Two

LOS ANGELES — The **ABC** radio networks has named two new programming vice presidents.

Dan Forth has been named vice president **ABC Young Adult Networks**. The announcement was made by **John Axten**, vice president **ABC Radio Networks**.

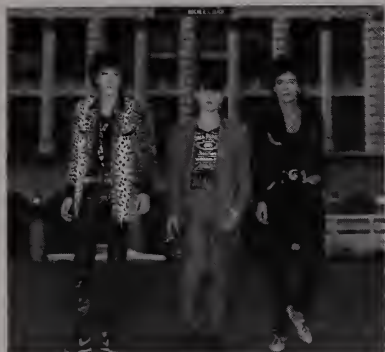
"Dan has proven himself to be an outstanding director of both the **Rock and FM Networks**," commented **Axten**. **Forth** joined **ABC** in 1983 as director of the **Rock network**.

Axten also announced that **Stuart G. Krane** has been appointed vice president, **ABC Adult Radio Networks**.



50 YEARS YOUNG — **WKBN**, Youngstown, Ohio is presented with a 50 years of service award by **CBS**. Pictured (l-r): **CBS Radio Network** vice president and general manager, **Michael Ewing**; senior vice president **Richard Brescia** and **WKBN's J.D. and Warren Williamson**.

MOST ADDED



Phantom, Rocker & Slick — Men Without Shame — EMI America

STRONG ADDS

R. Daltrey — Under A Raging Moon — Atlantic
 Cruzados — Motorcycle Girl — Arista
 Autograph — Blondes In Black Cars — RCA
 T. Shaw — Remo's Theme (what if) — A&M

STATION ADDS

WBCN — Boston — Bob Kranes
 Cheech & Chong
 Heaven — Knockin On Heavens Door
 Headpins — Still The One
 P. Collins — Separate Lives
 The Outlets — Whole New World
 T. Shaw — Remo's Theme
 J. Wiedlin — Blue Kiss
 Wire Train — Skills Of Summer

WYSP — Philadelphia — Marl DiDia
 Nick Lowe — I Knew The Bride (when she used to rock & roll)
 Dire Straits — One World
 Black & Blue — Miss Mystery

WOUR — Utica, NY — Tom Starr
 R. Daltrey — Under A Raging Moon
 M. Crenshaw — Little Wild One (No. 5)
 E. Martin — Can't Hold On
 Talking Heads — Stay Up Late
 Phantom, Rocker & Slick — Men Without Shame
 S. Ray Vaughan — Change It
 P. Collins — Separate Lives

WWDC — Washington D.C. — Dave Brown
 M. Crenshaw — Little Wild One (No. 5)
 R. Daltrey — Under A Raging Moon
 J.L. Turner — Endlessly
 Phantom, Rocker & Slick — Men Without Shame
 Cruzados — Motorcycle Girl
 Starship — We Built This City

WQFM — Milwaukee, WI — Jerry Gavin
 Starship — Tomorrow
 Phantom, Rocker & Slick — Men Without Shame

Cruzados — Motorcycle
 Eddie & The Tide — One In A Million
 Talking Heads — And She Was
 Kiss — Tears Are Falling
 M. Crenshaw — Little Wild One (No. 5)
 Heaven — Knockin On Heavens Door
 Prefab Sprout — When Love Breaks Down

WLUP — Chicago, IL — Bill Evans
 R. Daltrey — Under A Raging Moon
 T. Shaw — Remo's Theme
 G. Myrick — When Angels Kiss
 Sting — Consider Me Gone (live)

KFMQ — Lincoln, NE. — Matt Efkin
 J.P. Jones — Silver Train
 T. Shaw — Remo's Theme
 P. Collins — Separate Lives
 Thompson Twins — Lay Your Hands On Me
 R. Daltrey — Under A Raging Moon

KMOD — Tulsa, OK. — Jim Jones
 Autograph — Blondes in Black Cars
 Duke Jupiter — The Line Of Your Fire
 Platinum Blonde — Crying Over You
 J. Cafferty — Small Town Girl

KTXQ — Dallas, TX — Bob Elliot
 M. Crenshaw — Little Wild One (No. 5)
 Phantom, Rocker & Slick — What You Want
 R. Daltrey — Under A Raging Moon
 M. McDonald — Bad Times
 T. Turner — One Of The Living Heart — Never

KATT — Oklahoma City, OK — Scott Douglas
 Cruzados — Motorcycle Girl
 R. Daltrey — Under A Raging Moon
 Phantom, Rocker & Slick — Men Without Shame
 Hooters — All You Zombies
 Autograph — Blondes In Black Cars
 R.E.M. — Driver 8
 J.P. Jones — Silver Train
 Talking Heads — Stay Up Late
 Cheech & Chong — Born In East LA

WHMD — Hammond, LA — Christina Kelly
 P. Collins — Separate Lives
 G. Myrick — When Angels Kiss
 J. Wiedlin — Blue Kiss
 The Dream Academy — This World
 A. Vega — On The Run
 Kiss — Tears Are Falling

WKLS — Atlanta, GA — Bob Bailey
 Autograph — Blondes In Black Cars
 Outfield — Say It Isn't So
 Kiss — Tears Are Falling
 Sting — Love Is The Seventh Wave
 R. Daltrey — Don't Talk To Strangers
 Move Better In The Night
 J. Cougar Mellencamp — Rain On The Scarecrow

KROQ — Pasadena, CA — Larry Groves
 Depeche Mode — It's Called A Heart
 Scritti Politti — Perfect Way
 INXS — This Time
 Romantics — Better Make A Move
 Gene Loves Jezebel — Always A Flame

FUTUREROCK

Last week, *FutureRock* talked to 16 album rock music directors to find out three of their personal favorite artists whose music never or rarely gets played on their radio stations. There was such a good response, that we decided to ask the same question to other leading rockers. So here's more of what's hot at home, but doesn't quite fit the station's playlist:

B.J. Cohen, assistant program director
WWDC-FM, Washington
 Hall & Oates
 Stevie Wonder
 Tina Turner

Dana Brown, music director
WQFM, Milwaukee
 Kayak
 Horslips
 220 Volt (Heavy metal in general)

Amy Dahlman, assistant program director
WAQX, Syracuse
 B.B. King
 Bob Marley
 Beat Farmers

Andy Beaubien, program director
KSRR, Houston
 Lionel Richie
 Van Morrison
 Professor Longhair

Rick Strauss, music director
WZZO, Allentown, PA
 Ian Hunter
 Jim Carroll Band
 Boz Scaggs

Mike Wolf, assistant program director
WYSP, Philadelphia
 Grover Washington Jr.
 Tim Weisberg
 Stanley Clarke

Ken Anthony, music director
KSJO, San Jose
 Dan Fogelberg
 Billy Joel
 Hall & Oates

Joe Blood, music director
KEZO, Omaha
 Pat Metheny
 Aretha Franklin
 Al Jarreau

Bob Welch, music director
WPYX, Albany
 Jean-Luc Ponty
 Tangerine Dream
 Stevie Wonder

Rick Panneck, music director
WAPL, Appleton-Green Bay, WI
 The Ramones
 Lou Reed
 Elvis Costello

Curtiss Johnson, assistant program director
KUPD, Phoenix
 Al DiMeola
 Dream Syndicate
 B.B. King (blues in general)

Bob Walton, music director
WRDU, Raleigh
 ABBA
 Al Di Meola
 Southside Johnny
 Lavonne Adams, music director
WXTQ, Athens, OH
 Propaganda
 Blue Nile
 Fresh Aire IV

Jeff Riedel, music director
KKDJ, Fresno
 Psychedelic Furs
 Joni Mitchell
 Laurie Anderson

Bonnie Stacey, assistant program director
KNCN, Corpus Christi
 Pat Metheny
 Pointer Sisters
 Paul Young

Mark Devine, music director
WRKI, Brookfield, CT
 Graham Parker
 Motorhead (hard rock in general)
 Johnny Winter (the blues in general)

Redbeard, assistant program director
KTXQ, Dallas
 Spandau Ballet
 David Sanborn
 Sex Pistols

Doug Podell, assistant program director
WLLZ, Detroit
 Wire Train
 Bryan Ferry/Roxy Music
 Sade (jazz flavored music in general)

Bill Evans, music director
WLUP, Chicago
 Gruppo Sportivo
 Little Feat
 Tangerine Dream

Big Marty, assistant program director
KOMP, Las Vegas
 Grover Washington Jr.
 Michael Bloomfield

Bob Shulman

AIR CHECK

Station: **KSJO**
 Market: **San Jose**
 OM: **Dana Jang**

KSJO

KSJO has been an album rock station since the summer of 1967, making it the oldest station in the bay area that has continuously programmed a rock format. Recently, the ratings have not measured up to the station's glory days of the late 70s and early 80s. Since July of this year, new owners **Narragansett Broadcasting** has made the commitment to turn things around. One of the first things that they did was to hire operations manager **Dana Jang**, a San Jose programming veteran from crosstown rival **KOME**.

"There are a lot of things that brought the station down," explains Jang, "the emergence of very strong CHR radio in the Bay area has taken away the younger demos from the traditional album rocker. Also the station was based on a call out corporate type of rock format and there was nothing new to freshen it up, besides an occasional metal band."

Jang is trying to capitalize on the long history that the station has as a rocker. "To change call letters would be a mistake," continued Jang, "because the station still has a strong cume and there are still many people who know what KSJO stands for—a rock and roll station. We want to take advantage of that and play rock and roll that's today's music. My philosophy is to play music that is rock based, and I don't mean heavy metal. I mean mass appeal songs for a rock audience with that guitar base. I've also narrowed my time frame as far as oldies to music from the mid 70s to the present."

The station has even returned to the old logo it used back in the late 60s. KSJO can be found at 92.3Mhz.

ROCK PROGRAMMER'S PICK

<u>Programmer</u>	<u>Station</u>	<u>Market</u>
Ted Edwards	KGB	San Diego, CA
Song: "Men Without Shame"		
Artist: Phantom, Rocker & Slick		
Label: EMI America		

Comments:

"If I had to pick one record this week it would be Phantom, Rocker & Slick. The combination of the three floored me! The song was on the air within 15 minutes after I heard it."

MOST ADDED



The Dream Academy — This World — Warner Bros.

STRONG ADDS

Vanz Can't Danz — John Fogerty — Warner Bros.
 Don't Stop The Dance — Bryan Ferry — Warner Bros.
 Fortress Around Your Heart — Sting — A&M
 Separate Lives — Phil Collins & Marilyn Martin — Atlantic

PROGRAM ADDS

TV 5 — Houston Hit Video — Mike Opelka — Program Director
 J. Fogerty
 G. Rollie
 Manhattan Transfer
 M. Day

TV2000 — Cynthia Friedland — Producer — New York City
 Talking Heads
 P. Collins & M. Martin
 Thompson Twins

NIGHT TRACKS — Bill Brummell — Program Director — Los Angeles
 Tom Petty
 Tears For Fears
 Rene & Angela
 J. Waite
 The Dream Academy
 Isley, Jasper, Isley
 Taka Boom
 E. Martin
 The Family

ROCK ON CHICAGO — Yaa Venson — Producer
 Madonna
 Sting
 Hall & Oates

FRIDAY NIGHT VIDEOS — Bette Hisiger — Program Director — New York City
 E. Murphy
 Tears For Fears
 P. Collins & M. Martin
 Night Ranger
 J. Waite
 Starpoint
 Platinum Blonde

TV69 — Lisa Roach — Playlist Information — Atlanta
 Hall & Oates
 Sting
 Talking Heads
 A. Grant
 B. Ferry
 C. Isaak
 Dio

TV69 — Thomas Zingale — Program Director
 The Dream Academy
 R.E.M.
 Prefab Sprout
 King
 M. Day
 C. Singleton
 B. Dylan
 M. White
 J. Fogerty
 April Wine
 Miami Sound Machine
 B. Ferry
 A. Grant
 Candy

CALIFORNIA MUSIC CHANNEL — Linda DeFiglio — Associate Producer
 The Romantics
 Fat Boys
 Sting
 K. Bush
 Simon F.
 Marillion
 Midnight Oil
 J. Cafferty
 Godley & Creme
 Prefab Sprout
 Mr. Mister

KRLR-TV21 — Bob Bell — Music Director — Las Vegas
 J. Fogerty
 B. Ferry
 The Dream Academy
 M. Day
 M. Head

U68 — Steven Leeds — Program Director
 Isley, Jasper, Isley
 Gerrone
 Smash Palace
 New Regime
 B. Ferry
 Colonel Abrams
 The Dream Academy
 Platinum Blonde
 The Cure
 Miami Sound Machine
 Simply Red
 Taka Boom
 Eddie & The Tide

RADIO 1990 — Nancy Henry — Associate Producer — New York City
 T. Petty
 Heart
 Ready For The World
 Talking Heads
 Cheap Trick
 P. Collins & M. Martin
 Candy

CATCH 22 — John Frost — Program Director — Anchorage
 Restless Heart
 J. Fogerty
 Willie & The Poorboys
 The Dream Academy

TOP 30 MUSIC VIDEOS

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

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

VIDEO PROGRAMMER'S PICK

PD	Program	Market
Mike Opelka	TV5—Houston Hit Video	Houston

Video: Vanz Can't Dance
 Artist: John Fogerty
 Label: Warner Bros.

Comments:

"The music is great and very clever animation technics are used (stop motion photography). John Fogerty has alot of fun with his videos. A great clip from start to finish."



BEACH BLANKET VIDEO — Pictured on the beach in Malibu, CA are models and production crew for part of the latest wave in video-making — fashion video. Daffy California Swimwear's Malibu Beach Party is set to I.R.S. recording artist The Truth's "Spreading A Little Sunshine." Pictured on the beach (l-r): assistant director, Michael Haine; director Bob Kubilos; cinematographer Rick Clemente (kneeling with camera); and talent.

TOP 40 VIDEOCASSETTES

	Weeks On 9/28 Chart		Weeks On 9/28 Chart
1 DESPERATELY SEEKING SUSAN Thorn/EMI/HBO Video TVA 2991	1 4	20 KING DAVID Paramount Home Video 1284	21 4
2 A SOLDIERS STORY RCA/Columbia Pictures Home Video 60408	2 10	21 MICKI & MAUDE RCA/Columbia Pictures Home Video 20456	16 18
3 THE KARATE KID RCA/Columbia Pictures Home Video 60406	3 19	22 TURK 182 CBS/Fox Video 7082	24 3
4 STARMAN RCA/Columbia Pictures Home Video 20412	4 15	23 AMERICAN DREAMER CBS/Fox Video 7084	26 4
5 STICK MCA Dist. Corp. 80139	7 6	24 PINOCCHIO Walt Disney Home Video 239V	17 9
6 THE KILLING FIELDS Warner Home Video 11419	15 4	25 2010 THE YEAR WE MAKE CONTACT MGM/UA Home Video MB 800 591	19 15
7 RUNAWAY RCA/Columbia Pictures Home Video 60469	5 10	26 JOHNNY DANGEROUSLY CBS/Fox Video 1456	22 11
8 FALCON & THE SNOWMAN Vestron Home Video VA 5073	6 10	27 THE MEAN SEASON Thorn/EMI/HBO Video TVA 2981	25 9
9 MRS. SOFFEL MGM UA Home Video MV 800600	12 5	28 THE SLUGGER'S WIFE RCA/Columbia Pictures Home Video 60485	DEBUT
10 THE TERMINATOR Thorn EMI Video TVA 2535	8 23	29 CITY HEAT Warner Home Video 11433	28 19
11 BLOOD SIMPLE MCA Dist. Corp. 80190	11 6	30 PROTOCOL Warner Home Video 11454	29 15
12 THE FLAMINGO KID Vestron Home Video VA 5072	9 11	31 MISSING IN ACTION MGM/UA Home Video MV 800557	30 17
13 A PASSAGE TO INDIA RCA/Columbia Pictures Home Video 60485	18 2	32 THE BREAKFAST CLUB MCA Dist. Corp. 80167	DEBUT
14 A NIGHTMARE ON ELM STREET Media Home Entertainment M 790	10 11	33 BODY DOUBLE RCA/Columbia Pictures Home Video 6-20411	31 21
15 INTO THE NIGHT MCA Home Video 80170	13 10	34 DUNE MCA Dist. Corp. 80161	32 19
16 THE SURE THING Embassy Home Entertainment 278	27 3	35 PARIS, TEXAS CBS/Fox Video 1457	DEBUT
17 PLACES IN THE HEART CBS/Fox Video 6836	14 10	36 THE CARE BEARS MOVIE Vestron Home Video VA 5082	34 19
18 THE PURPLE ROSE OF CAIRO Vestron Home Video 7082	23 3	37 THE RIVER MCA Dist. Corp. 80160	35 15
19 TUFF TURF New World Video 8501	20 6	38 GHOULIES Vestron Home Video VA 5081	33 15
		39 THE COTTON CLUB Embassy Home Entertainment 1714	36 20
		40 GONE WITH THE WIND MGM/UA Home Video 900284	39 6

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 8
2 TINA LIVE-PRIVATE DANCER TOUR Tina Turner (Sony Video 97W 50090)	2 7
3 WHAM! THE VIDEO Wham! (CBS-Fox Video Music 3048)	4 12
4 RATT THE VIDEO Ratt (Atlantic Video 50101)	7 3
5 MADONNA Madonna (Warner Music Video 3-38101)	3 12
6 SADE: DIAMOND LIFE VIDEO Sade (CBS-Fox Video Music 7091)	5 7
7 WE ARE THE WORLD - THE VIDEO EVENT USA For Africa (MusicVision 6-20475)	6 12
8 DANCE ON FIRE The Doors (MCA Dist. Corp. 80157)	8 7
9 PRIVATE DANCER Tina Turner (Sony Video 97W50066-7)	9 12
10 FIRST STING Scorpions (Sony Video 97W00086-7)	11 3
11 SING BLUE SILVER Duran Duran (Thorn/EMI/HBO Video 2852)	10 12
12 TONIGHT! Kool & The Gang (MusicVision 6-20368)	14 2
13 ANIMALIZE LIVE UNCENSORED Kiss (MusicVision 6-20445)	12 11
14 U2 LIVE AT RED ROCKS U2 (MCA Dist. Corp. 80067)	15 12
15 ALL NIGHT LONG Lionel Richie (MusicVision 6-20420)	13 12

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



WE TALK TO
PEOPLE THAT COUNT

AUDIO/VIDEO

MADONNA'S SACRIFICE — Back in the days when Madonna was out making a nuisance of herself on Manhattan's Lower East Side, you can bet that a chance to act in a movie — any movie — meant a lot to the 20-year-old budding starlet. So when underground director **Stephen Jon Lewicki** wanted her to star in his sordid tale of rape and human sacrifice, who was Madonna to say "no?" It was more likely something of a "big break" for the midwestern Catholic who used to sass 'em at Danceteria. Cut to: five years, two mega-hit albums, countless high visibility videos and a slew of top ten hits later, not to mention a top-grossing major motion picture and a major concert tour — well, that streetwise kid with the hankies wrapped around her hair is now the star of the world, and she doesn't take kindly — the corporation she's become, rather — doesn't take kindly to having the name Madonna attached to anything too, uh, *de classe*. So just when this material girl is looking more and more like her virgin namesake, out of the closet comes a smelly, rattling skeleton (Pee Yew!) and it's got Madonna's name written all over it. It's Lewicki's movie, entitled *A Certain Sacrifice*, and it's out on videocassette for the world to see as of October 1. The pop star tried to have any distribution of the thing halted, but these efforts were overturned in court. The P.O.'d singer then tried to have her glistening name removed from the film's credits. Again her efforts were thwarted — it seems a contract is a contract, even for Madonna. So, with no blessing from the diety, California-based **Virgin Video** expects to ship over 50,000 units of the tape on the October 1 release date at a retail price of \$59.95 each.



DEAN LIVES ON VIDEO — With the 30th anniversary of the actor's death, Warner Home Video has released a package of three James Dean films, entitled *The Dean Legacy*, retailing for \$99.95.

NOTEWORTHY LONGFORMS — Madonna's two latest video releases are like before and after shots in the making of a superstar. While *A Certain Sacrifice* makes the stacks in October, Warner Bros. Records' **Warner Music Video** will unleash *Madonna Live — The Virgin Tour* in mid-November. Taped in May on Madonna's home turf (Detroit), the concert cassette retails for \$29.95....**Atlantic Video** offers *The Manhattan Transfer's Vocalese*, a 28-minute home video compilation of five videos from the group's "Vocalese" lp, directed by **Bud Schaeztle** of L.A.-based **High Five Productions**. *Vocalese* the video, was released September 30 at the suggested retail of \$19.98. Most notable of the clips in this compilation is *Blee Blop Blues*, in which the group performs an *I Love Lucy* sketch (you can cast it yourself, if you think about it!).

VIDEO GREETINGS — From **Prime Source Entertainment** comes Cardettes, Gift video Greetings. We're talking video greeting cards for the standard Hallmark occasions — that's Christmas, Birthday, Congratulations and Love — each retailing for \$20. The videos themselves, set to music (such as the **Beatles'** "(You Say It's Your) Birthday," for the Birthday Cardset), are basically uninspired and impersonal, though the Christmas Cardset is kinda' cute, with its Corvette-driving Santa hurling gifts at pedestrians. Packaging includes a giftcard with its own envelope and a mailable giftbox, illustrated with a ribbon and bow.

MCA GOES MACRO — Seems the Macrovision Process has attracted another video manufacturer in the fight against piracy. MCA Home Video has announced a long-term agreement with the company. The process, which encodes tapes with anti-duplication patches, has been tried by Embassy Home Entertainment, who found it relatively successful, though not fool-proof.

Gregory Dobryn

The Release Beat

October is a month of jubilees for the makers of home video, and the jewel in the crown, so to speak of these promotions is, beyond a doubt, **MGM/UA Home Video's** Diamond Jubilee Collection. From the treasure troves of the historic MGM film catalogue, dating from 1925, come 20 titles from the golden era of Hollywood, truly some of the best films produced in the 30s and 40s by what was then known as "The Greatest Studio Of Them All." **Garbo's** *Ninotchka* and *Anna Christie*, plus several classic films of **Jean Harlow**, **Clark Gable**, **Judy Garland**, and **Joan Crawford** are included, with a surprising retail price of \$24.95. Each is available in VHS and Beta. A complete list of titles follows: *Anna Christie*, *Babes In Arms*, *Cabin In The Sky*, *Dinner At Eight*, *Gaslight*, *Grand Hotel*, *Idiot's Delight*, *Maytime*, *Min And Bill*, *Ninotchka*, *The Picture Of Dorian Gray*, *Possessed*, *Red Dust*, *Rose Marie*, *San Francisco*, *Smilin' Through*, *Strike Up The Band*, *The Thin Man*, *Waterloo Bridge*, and *The Women*. A sweepstakes promotion will accompany the release of this package of classics, with a series of women's jewelry as prizes. The Grand prize, however, is a diamond ring worth \$12,000. Extensive point-of-purchase material will aid merchandising....Another Jubilee comes from **Warner Home Video**, featuring classic cartoon selections. Warner Bros. Cartoons Golden Jubilee 24 Karat Collection, as it's called, features nine packages of Looney Tunes and Merrie Melodies for the suggested retail of \$19.98. 72 cartoons in all, the nine hour-long tapes are from a catalog that spans 26 years. Among those compilations are three tapes which salute individual greats in the animation field, with selections of their best work. **Friz Freleng**, **Chuck Jones** and **Mel Blanc**, each a master in the art of cartoon making, are honored with a tape. Also in the line-up are: *Bugs Bunny's Wacky Adventures*, *Daffy Duck: The Nuttiness Continues...*, *Porky Pig's Screwball Comedies*, *Road Runner vs. Wile E. Coyote: The Classic Chase*, *Sylvester and Tweety's Crazy Capers* and *Speedy Gonzales' Fast Funnies*.



Stand by Me

JULIAN LENNON

Five months after the release of his smash debut album, Julian Lennon performed in front of an audience for the first time in his life.

The preparations for this electrifying special concert and subsequent American tour are captured in Julian Lennon's first video.

This marvelous combination of live performances, spirited off-stage moments, intimate reflections on his life, music, and heritage create a revealing portrait of Julian Lennon.

Priced to sell at \$29.95, suggested retail. "Stand By Me" is a must for the growing legions of Julian Lennon fans.

So contact your MCA distributor immediately.

Music includes:

**Too Late For Goodbyes • Stand By Me
Well I Don't Know • Jesse • Valotte • Day Tripper**

**Stereo Color/58 Mins. Selection #80276
Order Cut-Off 10/31 Street Date 12/5**

Directed and Produced by Martin Lewis

A VIRGIN ✓ VISION PRESENTATION • A **SPRINGTIME!** PRODUCTION

Julian Lennon is an Atlantic Records' recording artist.

This videotape has been digitally mastered onto hi-fi and digitally mixed from the original master analog tapes.

©1985 MCA Home Video, 70 Universal City Plaza, Universal City, CA 91608



TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor

★ = Available on Compact Disc

■ = Platinum (RIAA Certified)

□ = Gold (RIAA Certified)

Weeks
On
9/28 Chart

Weeks
On
9/28 Chart

- 1 **ROCK ME TONIGHT** □
FREDDIE JACKSON
(Capitol ST 12404) 1 23
- 2 **WHITNEY HOUSTON** ★■
(Arista AL8-8212) 3 25
- 3 **SINGLE LIFE** ★
CAMEO
(Atlanta Artists/PolyGram 824 546-1) 2 14
- 4 **THE NIGHT I FELL IN LOVE** ★■
LUTHER VANDROSS (Epic FE 39882) 4 28
- 5 **READY FOR THE WORLD**
(MCA 5594) 6 20
- 6 **WHO'S ZOOMIN' WHO** ★□
ARETHA FRANKLIN (Arista AL8-8286) 5 12
- 7 **PATTI LABELLE**
(Philadelphia Int'l/CBS FZ 40020) 7 10
- 8 **THE FAT BOYS ARE BACK**
THE FAT BOYS (Sutra 1016) 8 8
- 9 **SO MANY RIVERS**
BOBBY WOMACK (MCA 5617) 13 5
- 10 **THE FAMILY**
(Paisley Park/Warner Bros. 25322-1) 12 6
- 11 **AROUND THE WORLD IN A DAY** ★■
PRINCE AND THE REVOLUTION
(Paisley Park/Warner Bros. 25286-1) 9 17
- 12 **EMERGENCY** ★■
KOOL & THE GANG
(De-Lite/PolyGram 822 943-1 M-1) 11 44
- 13 **STREET CALLED DESIRE**
RENE & ANGELA
(Mercury/PolyGram 824-6071 M-1) 15 16
- 14 **JESSE JOHNSON'S REVUE**
★
(A&M SP 6-5024) 10 29
- 15 **CITY LIFE**
THE BOOGIE BOYS
(Capitol ST 12409) 14 8
- 16 **BANGING THE WALL**
BAR-KAYS
(Mercury/PolyGram 824 727-1) 23 6
- 17 **CONTACT** ★□
POINTER SISTERS (RCA AFL 1-8056) 19 11
- 18 **RESTLESS**
STARPOINT (Elektra 9-60424) 20 7
- 19 **LISA LISA AND CULT JAM WITH FULL FORCE**
(Columbia BFC 40135) 21 6
- 20 **CAN'T STOP THE LOVE** □
MAZE featuring FRANKIE BEVERLY
(Capitol ST 12377) 17 30
- 21 **AS THE BAND TURNS**
ATLANTIC STARR (A&M SP-5019) 24 22
- 22 **HOT SPOT**
DAZZ BAND (Motown: 6149ML) 22 7
- 23 **SHEILA E. IN ROMANCE 1600**
(Paisley Park/Warner Bros. 25317-1) 28 4
- 24 **ELECTRIC LADY**
CON FUNK SHUN
(Mercury/PolyGram 824 345-1 M-1) 18 22
- 25 **A LITTLE SPICE**
LOOSE ENDS (MCA 5588) 25 21
- 26 **U.T.F.O.**
(Select SEL 21614) 16 19
- 27 **9.9**
(RCA NFL 1-8049) 27 9
- 28 **GLOW**
RICK JAMES
(Gordy/Motown 6135 GL) 26 22
- 29 **SUDDENLY** ★■
BILLY OCEAN
(Jive/Arista JL8-8213) 29 66
- 30 **RHYTHM OF THE NIGHT**
★□
DeBARGE (Gordy/Motown 6123GL) 30 29
- 31 **A.C.**
ANDRE CYMONE
(Columbia FC 40037) 36 4
- 32 **LOVE FOREVER**
O'JAYS
(Philadelphia Int'l./Manhattan ST 53015) 37 5
- 33 **DIAMOND LIFE** ★■
SADE (Portrait/CBS 39581) 33 33
- 34 **SAY YOU LOVE ME**
JENNIFER HOLLIDAY
(Geffen GHS 24073) 43 5
- 35 **SOME OF MY BEST JOKES ARE FRIENDS**
GEORGE CLINTON
(Capitol ST-12417) 31 13
- 36 **MAURICE WHITE**
(Columbia FC 39883) 49 3
- 37 **LUXURY OF LIFE**
5 STAR (RCA NFL 1-8052) 42 9
- 38 **ALEXANDER O'NEAL**
(Tabu/CBS FZ 39331) 38 26

- 39 **ONLY FOR YOU** ★
MARY JANE GIRLS
(Gordy/Motown 6092GL) 32 31
- 40 **WATCHING YOU, WATCHING ME** ★
BILL WITHERS (Columbia FC 39887) 40 12
- 41 **WRAP YOUR BODY**
ONE WAY (MCA 5552) 34 11
- 42 **DANCIN' IN THE KEY OF LIFE**
STEVE ARRINGTON
(Atlantic 7-81245-1) 39 26
- 43 **SPACE IS THE PLACE**
NEWCLEUS (Sunnewview Sun 4903) 35 8
- 44 **THE VISION**
HOWARD JOHNSON (A&M SP-4982) 44 7
- 45 **MEETING IN THE LADIES ROOM**
KLYMAXX (Constellation/MCA 5529) 45 42
- 46 **KING OF ROCK** ★□
RUN D.M.C. (Profile PRO 1205) 41 40
- 47 **DREAM OF A LIFETIME**
MARVIN GAYE (Columbia FC 39916) 46 19
- 48 **THE COMPLETE STORY OF ROXANNE . . . THE ALBUM**
(Compleat/PolyGram 671014-1) 48 13
- 49 **COOLIN' OUT**
DENNIS EDWARDS
(Gordy/Motown 6148GL) 54 10
- 50 **SONGS FROM THE BIG CHAIR** ★■
TEARS FOR FEARS
(Mercury/PolyGram 824 300-1) 50 6
- 51 **WORLD CLASS**
THE WORLD CLASS WRECKIN' CRU
(Kru-Cut KC 004) 51 12
- 52 **MODERN MAN**
CHARLIE SINGLETON
(Arista AL8-8389) 57 3
- 53 **RAP 2**
(Profile PRO-1207) 47 7
- 54 **DURELL COLEMAN**
(Island/Atlantic 7-90293-1) 55 4
- 55 **MAKE IT BIG** ★■
WHAM! (Columbia FC 39595) 53 38
- 56 **DARYL HALL & JOHN OATES LIVE AT THE APOLLO WITH DAVID RUFFIN & EDDIE KENDRICKS**
(RCA AFL 1-7035) 63 2
- 57 **AL JARREAU IN LONDON**
(Warner Bros. 25331) 62 2
- 58 **WE COME IN PEACE WITH A MESSAGE OF LOVE**
CURTIS MAYFIELD (CRC 2001) 64 2
- 59 **WILD ROMANCE**
HERB ALPERT (A&M SP-5802) 56 4
- 60 **CONQUEST**
BRASS CONSTRUCTION
(Capitol ST 12423) 52 5
- 61 **SUGAR "KISS"**
SUGARFOOT (Warner Bros. 25168-1) 58 6
- 62 **IT'S GONNA BE ALRIGHT**
CHERYL LYNN (Columbia FC 40024) 59 12
- 63 **TAKE NO PRISONERS**
PEABO BRYSON (Elektra 9-60427) 61 15
- 64 **THE PLEASURE SEEKERS**
THE SYSTEM
(Mirage/Atlantic 7-90281-1) 60 12
- 65 **HORSIN' AROUND**
CARRIE LUCAS
(Constellation/MCA 5513) 66 12
- 66 **MATERIAL THANGZ**
THE DEELE (Solar/Elektra 9-60410) 65 16
- 67 **THE DREAM OF THE BLUE TURTLE** ★
STING (A&M SP 3750) 67 12
- 68 **PADLOCK**
GWEN GUTHRIE (Garage/Island 2001) 68 8
- 69 **NEW EDITION** ★■
(MCA 5515) 69 42
- 70 **BEVERLY HILLS COP** ★■
ORIGINAL SOUNDTRACK
(MCA 5547) 70 37
- 71 **PRIVATE DANCER** ★■
TINA TURNER (Capitol ST-12330) 71 22
- 72 **NO JACKET REQUIRED**
★□
PHIL COLLINS (Atlantic 7 81240-1) 72 20
- 73 **NIGHTSHIFT** ★□
COMMODORES (Motown 6124 ML) 73 35
- 74 **READ MY LIPS**
MELBA MOORE (Capitol ST 12382) 74 26
- 75 **WHEN THE BOYS MEET THE GIRLS**
SISTER SLEDGE (Atlantic 7-81255-1) 75 15

THE BEAT

9.9 WITH A BULLET — 9.9 members Wanda Perry, Leslie Jones and Margo Thunder have come a long way from their days in high school back in Boston. Currently, both their single and album are charting, and they've embarked on their first promotional tour under the name of 9.9, which means "almost perfect," says group member Wanda Perry. Though they were discovered by Richard "Dimples" Fields, while he was in Boston to do a concert with The Whispers, they have been working for years doing shows, background vocal work in studios, singing in church, etc., preparing themselves for the chance to show what talent they had to offer. And they offer good advice for others who want to succeed in music, or any career for that matter: "We have seen a lot of bands and singers start out by doing



SIMPLE ADDITION — Wanda Perry, Margo Thunder and Leslie Jones equal 9.9. The band will be touring later this year.

background vocals, for instance the Jones Girls, Diana Ross, the Emotions . . . and usually they will have a chance to come up front, but most of all that's a way to get a start. Believing in yourself and being serious is another thing you should have, because a lot of people think of this industry as being glamorous and exciting, which sometimes it is, but more often than not, it takes a lot of hard work. You have to put something into it before you can get it back. Furthermore, not only must you have talent but you also must be talented in other areas, such as school and work. In the art that you may decide upon their are busy times, and slow times when there's no work and you have to do something else. This business doesn't take you out. You

have to eat, pay bills, live and most of all be realistic. So you have to have other things going for you."

Currently the girls are on the road a great deal spending a lot of time in Los Angeles (Los Angeles being the headquarters of DRK Productions which is Dimples' production company) which sometimes can lead to loneliness for the band, especially for Leslie Jones who has a daughter in Boston. "Being on the road and away from the family can be very difficult, but as she grows older, she understands more about what I'm doing, and eventually the group will relocate to Los Angeles."

With Boston putting out talent such as New Edition, The Jonzun Crew, Donna Summer, producer Maurice Starr and Tavares, no longer will the city be known just for its universities and hospitals. If 9.9 is the name of the group's debut album for RCA we can certainly expect their next project to be an even 10.

A LEGENDARY VOICE — Bobby Womack's first release for MCA, "So Many Rivers," last week's hot B/C seller — carries on in the classic Womack tradition while establishing a new trend: looking back on the many years as a leading soul recording artist. The title track itself seems something of an allusion to the classic Jimmy Cliff song "Many Rivers To Cross," and Womack has indeed crossed many rivers, only to come out a survivor at the top of his craft. With the first single from "So Many Rivers" — "I Wish He Didn't Trust Me So Much" — bulleting up the B/C singles chart to number 4 this week, Womack is clearly among the hottest R&B vocalists around. Help on the album comes from Wilton Felder — with whom Womack recorded the hit single earlier this year — David T. Walker, Jeff Baxter and James Gadson among others and Womack's own guitar playing on the album has never sounded better. With a history which ranges back to childhood performances with the Womack Brothers and then with Sam Cooke — as his guitarist from 1960-63 — and many others like Ray Charles, King Curtis, Aretha Franklin and Wilson Pickett, Womack is a distinctive singer and guitar player. Yet writing has always been one of Womack's forte's — check out "Only Survivor," "Check It Out" and the title track from the current release. Penning such soul and rock classics as "Woman's Gotta Have It" — now a staple of the Neville Bros. live performances — "It's All Over Now" and "You're Welcome, Stop On By," Womack is truly a living legend, and "So Many Rivers" only furthers that legend.

NEW SENSATIONS — Yoko Ono a club star? Well she may not be the next Madonna, but Ono's latest single release entitled "Hell In Paradise" is burning up the clubs in New York City and other urban areas. In the same vein as "Walking On Thin Ice," the last release recorded by Ono and the late John Lennon, "Hell In Paradise" does not include the manic Lennon guitar of that cut, but the proof is in the grooves. Produced by Bill Laswell and Material of the Celluloid label, "Hell In Paradise" is from Ono's upcoming LP on Polydor.



CROSSING "SO MANY RIVERS" — Bobby Womack's first MCA release "So Many Rivers" shows the singer/songwriter in classic form.

Darryl Lindsey

CASHBOX

WE TALK TO
PEOPLE THAT COUNT

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

TOP 100 BLACK CONTEMPORARY SINGLES

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

October 5, 1985

	Weeks On 9/28 Chart		Weeks On 9/28 Chart		Weeks On 9/28 Chart
1 YOU ARE MY LADY FREDDIE JACKSON (Capitol B 5495)	4	9			
2 OH SHEILA READY FOR THE WORLD (MCA 52636)	1	12			
3 I WISH HE DIDN'T TRUST ME SO MUCH BOBBY WOMACK (MCA 52624)	6	9			
4 CHERISH KOOL & THE GANG (De-Lite/PolyGram 880 869-7)	2	12			
5 PART-TIME LOVER STEVIE WONDER (Tamlia/Motown 1808TF)	14	5			
6 SAVING ALL MY LOVE FOR YOU WHITNEY HOUSTON (Arista ASI-9361)	5	12			
7 OBJECT OF MY DESIRE STARPOINT (Elektra 7-69621)	12	11			
8 THE DANCE ELECTRIC ANDRE CYMONE (Columbia 38-05436)	9	10			
9 THE SCREAMS OF PASSION THE FAMILY (Paisley Park/Warner Bros. 7- 28953)	11	11			
10 I MISS YOU KLYMAXX (Constellation/MCA 52606)	10	11			
11 SINGLE LIFE CAMEO (Atlanta Artists/PolyGram 884-010-7)	16	6			
12 STAND BY ME MAURICE WHITE (Columbia 38-05571)	17	8			
13 ALL OF ME FOR ALL OF YOU 9.9 (RCA PB-14082)	8	16			
14 I'LL BE GOOD RENE & ANGELA (Mercury/PolyGram 884 009-7)	21	5			
15 YOUR PLACE OR MINE BAR-KAYS (Mercury/PolyGram 880 966-7)	19	10			
16 ALL FALL DOWN FIVE STAR (RCA PB-14108)	18	11			
17 THE SHOW DOUG E. FRESH and THE GET FRESH CREW (Reality/Dana/Fantasy D-242)	24	6			
18 POP LIFE PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28998)	3	10			
19 WE DON'T NEED ANOTHER HERO (THUNDERDOME) TINA TURNER (Capitol B-5491)	7	13			
20 HOT SPOT DAZZ BAND (Motown 1800MF)	20	10			
21 SILVER SHADOW ATLANTIC STARR (A&M AM 2766)	32	7			
22 HARD TIMES FOR LOVERS JENNIFER HOLLIDAY (Geffen 7-28958)	30	8			
23 THE OAK TREE MORRIS DAY (Warner Bros. 7-28899)	37	4			
24 FLY GIRL THE BOOGIE BOYS (Capitol B 5498)	22	14			
25 STAND UP HOWARD JOHNSON (A&M AM 2752)	27	10			
26 MYSTERY LADY BILLY OCEAN (Jive/Arista JS1-9374)	25	13			
27 DARE ME POINTER SISTERS (RCA PB-14126)	13	12			
28 I'M LEAVING BABY CON FUNK SHUN (Mercury/PolyGram 880 914-7)	15	13			
29 FREEWAY OF LOVE ARETHA FRANKLIN (Arista ASI-9354)	26	16			
30 MAKE YOUR MOVE ON ME BABY CHARLIE SINGLETON (Arista ASI-9386)	42	5			
31 TRAPPED COLONEL ABRAMS (MCA 52638)	35	7			
32 YOU WEAR IT WELL EL DeBARGE with DeBARGE (Gordy/Motown 1804GF)	44	4			
33 I WANT MY GIRL JESSE JOHNSON'S REVUE (A&M AM 2749)	28	13			
34 JUST ANOTHER LONELY NIGHT THE O'JAYS (Philadelphia Int'l/ Manhattan 50013)	38	8			
35 ROCK ME TONIGHT (FOR OLD TIME'S SAKE) FREDDIE JACKSON (Capitol B 5459)	29	28			
36 STRONGER TOGETHER SHANNON (Mirage/Atlantic 7-99631)	23	10			
37 EVERYBODY DANCE TA MARA AND THE SEEN (A&M AM 2768)	48	4			
38 WHO'S ZOOMIN' WHO ARETHA FRANKLIN (Arista ASI-9410)	58	3			
39 THERE'S NOTHIN' OUT THERE PEABO BRYSON (Elektra 7-6912)	43	5			
40 I WONDER IF I TAKE YOU HOME LISA LISA AND CULT JAM with FULL FORCE (Columbia 38-04486)	33	20			
41 I WANT TO FEEL I'M WANTED MAZE featuring FRANKIE BEVERLY (Capitol B 5510)	49	5			
42 MY SECRET (DIDJA GETIT?) NEW EDITION (MCA 52627)	34	13			
43 PRIVATE PROPERTY CARL CARLTON (Casablanca/PolyGram 880 949-7)	51	6			
44 DANCIN' IN THE KEY OF LIFE STEVE ARRINGTON (Atlantic 7-39535)	36	14			
45 A LITTLE BIT OF HEAVEN NATALIE COLE (Modern/Atlantic 7-99630)	31	11			
46 STIR IT UP PATTI LABELLE (MCA 52517)	39	15			
47 COOLIN' OUT DENNIS EDWARDS (Gordy/Motown 1805GF)	60	5			
48 PARTY ALL THE TIME EDDIE MURPHY (Columbia 38-05609)	59	4			
49 SOMEBODY TOOK MY LOVE DURELL COLEMAN (Island/Atlantic 7-99605)	54	5			
50 IF YOU WERE HERE TONIGHT ALEXANDER O'NEAL (Tabu/CBS ZS4-05418)	41	17			
51 SISTER FATE SHEILA E (Paisley Park/Warner Bros. 7- 28955)	45	10			
52 ATTACK ME WITH YOUR LOVE CAMEO (Atlanta Artists/PolyGram 880 744-7)	47	16			
53 HELLO STRANGER CARLIE LUCAS (Constellation/MCA 52602)	40	12			
54 EATEN ALIVE DIANA ROSS (RCA PB-14181)	73	2			
55 BULLET PROOF GEORGE CLINTON (Capitol B 5504)	61	5			
56 IT'S OVER NOW LUTHER VANDROSS (Epic 34-04944)	53	17			
57 CARAVAN OF LOVE ISLEY, JASPER, ISLEY (CBS ASS. ZS4 05611)	78	3			
58 (KRUSH GROOVE) CAN'T STOP THE STREET CHAKA KHAN (Warner Bros. 7-28923)	66	4			
59 DANCING ON THE JAGGED EDGE SISTER SLEDGE (Atlantic 7-89520)	65	5			
60 SHAKE 'EM DOWN DIMPLES (RCA PB-14157)	67	3			
61 SUSPICIOUS THE DEELE (Solar/Elektra 7-69615)	62	5			
62 JAM MASTER JAMMIN' RUN DMC (Profile-Pro 5080)	69	4			
63 ARE YOU READY STAPLE SINGERS (Private I/CBS ZS4 05565)	70	4			
64 SPEND THE NIGHT WITH ME RICK JAMES (Gordy/Motown 1806GF)	71	3			
65 THE ROCK 450SL (Golden Boy GB 7126 B)	72	4			
66 THE WAY YOU DO THE THINGS YOU DO/MY GIRL DARYL HALL/JOHN OATES (RCA PB- 14178)	77	3			
67 BABY I'M SORRY R.J.'S LATEST ARRIVAL (Atlantic 7-89510)	75	3			
68 WILD AND CRAZY LOVE MARY JANE GIRLS (Gordy/Motown 1789GF)	52	14			
69 GOTTA BE A WINNER HUEY "BABY" HARRIS (Profile Pro-5075)	76	3			
70 I CAN'T BELIEVE IT MELBA MOORE (Capitol B-5520)	80	3			
71 STOP PLAYING ON ME VIKKI LOVE (4th & Broadway/Island 418)	81	3			
72 CHARTBREAKER WAIT FOR LOVE LUTHER VANDROSS (Epic 34-05610)			DEBUT		
73 "MIAMI VICE" THEME JAN HAMMER (MCA 52666)	85	2			
74 HARD CORE REGGAE THE FAT BOYS (Sutra SUS 147)	89	2			
75 SHE'S NOT A SLEEZE PAUL LAURANCE (Capitol B-5507)	83	2			
76 ROCK THE NATION BILLY & BABY GAP (Total Experience/RCA TES-2424-AS)	84	2			
77 BABY IT'S YOU CURTIS MAYFIELD (CRC/Paula-001A)	79	5			
78 PICKIN' UP PIECES BRENDA K. STARR (Mirage/Atlantic 7-99618)	86	2			
79 YOU LOOK GOOD TO ME CHERRELLE (Tabu/CBS 34-5608)	88	2			
80 DREAMS SMOKE CITY (Epic 34-05448)	87	2			
81 I'M GONNA TEAR YOUR PLAYHOUSE DOWN PAUL YOUNG (Columbia 38-05577)	90	2			
82 EYE TO EYE GO WEST (Chrysalis VS4 42903)	82	5			
83 FALL DOWN (SPIRIT OF LOVE) TRAMaine (A&M AM 2763)			DEBUT		
84 WHO DO YOU LOVE BERNARD WRIGHT (Manhattan B50011)			DEBUT		
85 CHOOSE ME L.OOSE ENDS (MCA 52637)	46	8			
86 MORE THAN FRIENDS, LESS THAN LOVERS ONE WAY (MCA 52699)			DEBUT		
87 SAY I'M YOUR NO. 1 PRINCESS (Next Plateau 50035)			DEBUT		
88 SHOUT TEARS FOR FEARS (Mercury/PolyGram 880 294-7)	50	6			
89 AMERICA KURTIS BLOW (Mercury/PolyGram 884-079- 7)			DEBUT		
90 SKOOL-OLGY (AIN'T NO STRAIN) ROSIE GAINES (Epic 34-05589)			DEBUT		
91 VICTIM OF DESIRE VERONICA UNDERWOOD (Philly World/Atlantic 7-99632)	63	7			
92 STRANGER IN THE NIGHT OSBORNE & GILES (Red Label 71000)	56	8			
93 PADLOCK GWEN GUTHRIE (Garage/Island 21)	64	14			
94 WHO'S HOLDING DONNA NOW DeBARGE (Gordy/Motown 1793GF)	74	20			
95 JANET COMMODORES (Motown 1802 MF)	95	5			
96 GLOW RICK JAMES (Gordy/Motown 1796GF)	55	16			
97 SO HARD WINDJAMMER (MCA 52622)	68	6			
98 WHEN YOU LOVE ME LIKE THIS MELBA MOORE (Capitol B 5484)	57	17			
99 DISRESPECT THE GAP BAND (Total Experience/RCA TES1-2418)	61	9			
100 BAD BOY JUICY (Private I/Epic 34-05422)	63	13			

ALPHABETICAL LISTING ON INSIDE BACK COVER

MOST ADDED



WAIT FOR LOVE
Luther Vandross
Produced by Luther Vandross

STRONG ADDS

Eaten Alive — Diana Ross — RCA
Caravan of Love — Isley, Jasper, Isley — CBS Associated
Miami Vice Theme — Jan Hammer — MCA

STATION ADDS

WAMO — Pittsburgh — Chuck Woodson — PD
G. Guthrie
E. Murphy
Ta Mara & The Seen
Isley, Jasper, Isley
Modern Man
R. Parker, Jr.
J. Hammer
W. Houston

KMJM — St. Louis — Mike Stradford — PD
P. Young
Lushus Daim
V. Young
D. Ross
The Jets
Sweet Trio

WYLD-FM — New Orleans — Dell Spencer — PD
Maze
One Way
R. Ayers
E. Murphy
R. "Dimples" Fields

KHYS — Port Arthur — Doug Davis — MD
Mr. D.J.
P. Young
Tramaine
C. Lynn
D. Ross
M. Moore
Voyeur
One Way

Billy & The Baby Gap
L. Vandross
J. Johnson's Revue
Trouble Funk
P. Laurence

WTLC — Indianapolis — Kelly Carson — PD
R. Parker, Jr.
L. Vandross
E. Murphy
System
Flans
R. McDonald
Davy DMX

KSOL — San Francisco — Marvin Robinson — PD
A. Franklin
Chaka Khan
R. James
R. Parker, Jr.
Sweet Trio

WWIN — Baltimore — Keith Newman — PD
D. Edwards
Isley, Jasper, Isley
Run DMC
Hall & Oates
B.B. King
System
Concept
E. Wilde
Hardcover
R.J.'s Latest Arrival
Marz
Princess
B. Wright

WWDM — Sumter — Scotty B. — MD
N. Hendryx
R. McDonald
Tramaine
Ta Mara & The Seen
B. Wright
L. Vandross
E. Murphy

WLOU — Louisville — Bill Price — MD
Conquest
D. Ross
R. Gaines

WENN — Birmingham — Mychal Starr — MD
Cherrelle
L. Vandross
V. Young
K. Graham
Sister Sledge
J. Hammer
D. Ross

WHRK — Memphis — Jimmy Smith — MD
E. Murphy
R. Parker, Jr.
D. Ross
Isley, Jasper, Isley
Spinners

WDJY — Washington, D.C. — Brute Bailey — PD
Isley, Jasper, Isley



WOMACK KICK OFF — A listening party and celebration was recently held in Bobby Womack's honor at Hollywood's Paradise 24 club to kick off the release of his debut MCA Records album, "So Many Rivers" and first single, "I Wish He Didn't Trust Me So Much." Womack is currently on a national headline tour. Shown celebrating (l-r) are: Willie Davis, owner of KACE Radio and former all-pro defensive end for the Green Bay Packers; Bobby Womack; Ken Norton, former heavyweight boxing champion of the world.

Tramaine
L. Vandross
Princess
R. Ayers
O'Jays

KMJQ-FM — Houston — Ron Atkins — PD
Nicole
R. Gaines
Maze
J. Tyzik
R. "Dimples" Fields
H. Faltermeyer
Tramaine
B. Wright

WATV — Birmingham — Ron January — PD
L. Vandross
Col. Abrams
P. Laurence
Sweet Trio
Conquest
R. Gaines
R.J.'s Latest Arrival
U.T.F.O.
Trouble Funk
Fat Boys

WQMG — Greensboro — Doc Foster — PD
Lushus Daim
Trouble Funk
Maze
L. Vandross
Conquest
V. Love
R. Gaines
Cherrelle
Video
J. Hammer
C. Lynn

WJLB — Detroit — James Alexander — PD
D. Edwards
R. James
Lushus Daim
One Way
R.J.'s Latest Arrival

KGFJ — Los Angeles — Kevin Fleming — PD
Lushus Daim
Run DMC
Princess

Isley, Jasper, Isley
Newcleus
James Arthur Johnson
The Jets
R. Gaines

WLLE — Raleigh — Cash Michaels — PD
System
J. Simon
A. Bofill
R. Parker, Jr.
Spinners
V. Young
Isley, Jasper, Isley
E. King

WCIN — Cincinnati — Steve Harris — PD
Doug E. Fresh
N. Hendryx
D. Coleman
H. Johnson

KOKA — Shreveport — B.B. Davis — PD
M. Day
J. Hammer
P. Nelson
Nicole
H. Alpert
Doug E. Fresh

WUSL — Philadelphia — Jeff Wyatt — PD
Princess
V. Young
Madonna
Atlantic Starr
P. Collins

K104-FM — Dallas — Terri Avery — MD
D. Ross
BABB
Cherrelle
A. Bofill
One Way

WZAK "93 FM" — Cleveland — Lynn Tolliver, Jr. — PD
Isley, Jasper, Isley
One Way
B. Wright
System
A. Bofill
B.K. Starr
Billy & Baby Gap

URBAN PROGRAMMER'S PICK

<u>Programmer</u>	<u>Station</u>	<u>Market</u>
Doc Foster	WQMG	Greensboro

Song: "You Are My Lady"
Artist: Freddie Jackson
Label: Capitol

Comments:

"You Are My Lady" rushed to #1 in about 4-5 weeks, which is unusual for a ballad. It's basically a female record but naturally our male demo 25+ likes it too. It's been #1 for the second week and will probably be there for one more. Atlantic Starr's third single "Silvershadow," is also real hot. It's probably because it's a great record and that lead vocalist Barbara Withers is from Greensboro. One of the LP cuts that might be the next single "Secret Lover" is doing really well too."

HOT NEW SELLER



STRONGEST SALES

F. Jackson — Capitol
W. Houston — Arista
Cameo — Atlanta Artists/PolyGram
L. Vandross — Epic

STORE REPORTS

Joe's Swing Shop — Los Angeles — Greta McConnell
F. Jackson
L. Vandross
Cameo
W. Houston
The Boogie Boys

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

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

Platter Shack — Orlando — Della Wiggins
F. Jackson
B. Womack
C. Mayfield
Cameo
World Class Wreckin' Cru

Sikhulu's Record Shack — New York — Sikhulu Shange
Prince
Rene & Angela
W. Houston
Sheila E.
L. Vandross

Webb's Department Store — Philadelphia — Bruce Webb
F. Jackson
Atlantic Starr
L. Vandross
W. Houston
Rene & Angela

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

Barney's One-Stop — Chicago — Nellie Thomas
P. LaBelle
J. Jackson
W. Houston
A. Franklin
L. Vandross

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

V.I.P. Records — Inglewood, CA — John Chism
F. Jackson
W. Houston
A. Franklin
Cameo
L. Vandross

Street Scene — Atlanta — Jay Robinson
Rap 2
Ready For The World
World Class Wreckin' Cru
L. Vandross
B. Womack

Karma Records — Indianapolis — Mike Smith
Cameo
F. Jackson
W. Houston
A. Franklin
Ready For The World

Gil's Records And Tapes — Houston — Gil Bultron
P. LaBelle
Sade
J. Holliday
H. Johnson
A. O'Neal

Massachusetts One-Stop — Boston — Ron Heaps
W. Houston
P. LaBelle
Cameo
A. Franklin
Prince

Greensboro Record Center — Greensboro — Susie Hamlin
Atlantic Starr
Cameo
Prince
The Family
P. LaBelle

Hill's Stereo — Norwalk, CT — Mary Ann Saracino
B. Womack
B.B. King
Ready For The World
Fat Boys
L. Vandross

H&W One-Stop — Dallas — Walter Jackson
World Class Wreckin' Cru
Cameo
Fat Boys
L. Vandross
Bar-Kays

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

Churchill's — Richmond — Joe Turnage
F. Jackson
W. Houston
Kool & The Gang
Cameo
The Boogie Boys

Record Boutique — Winston-Salem — Archie Torain
P. LaBelle
F. Jackson
Cameo
B. Womack
L. Vandross

Gemini II Records — Chicago — Alonzo King
A. Franklin
P. LaBelle
L. Vandross
W. Houston
F. Jackson

Tower Records — Sacramento — Jeanie Banuaar
W. Houston
F. Jackson
B. Springsteen
Ready For The World
Dire Straits

World Of Records — Los Angeles — Diara Stewart
F. Jackson
P. LaBelle
The Family
B. Womack
Fat Boys

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

Delicious Records — Inglewood, CA — Tommy Johnson
Cameo
The Family
Maze
F. Jackson
L. Vandross

Music Master — Chicago — Yvonne Mason
L. Vandross
W. Houston
F. Jackson
Sade
P. LaBelle

Scott's Wholesale — Indianapolis — Cheryl Gregory
F. Jackson
W. Houston
B. Womack
Hall & Oates
P. LaBelle

Music Liberated — Baltimore — Larry Jeter
W. Houston
C. Lucas
Starpoint
F. Jackson
L. Vandross

Birdland Records — Baltimore — Beverly Burston
B. Womack
Rene & Angela
F. Jackson
P. LaBelle
Cameo

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

Brown Sugar Records — New Orleans — Dallas Washington
F. Jackson
L. Vandross
P. LaBelle
Cameo
W. Houston

Jones & Harris — Richmond, CA — Robin Harris
F. Jackson
Cameo
A. Franklin
M. White
L. Vandross

URBAN RETAILER'S PICK

<u>Retailer</u>	<u>Store</u>	<u>Market</u>
John Chism	V.I.P. Records Album: "Restless" Artist: Starpoint Label: Elektra	Inglewood, CA

Comments:

"This album does not have a weak cut. In-store play generates immediate sales. With the right promotion, this album should be number one."



LIGHTS, CAMERA, ACTION — All these talented folks greeted "Mr. Sunshine," international Jive/Arista recording artist, Warren Mills at his Los Angeles welcoming party. Seen (l-r) are: Michael De Lorenzo of Fame, Todd Bridges of Different Strokes, an unidentified guest, Arnestia Walker of Dreamgirls Sheryl Lee Ralph of Dreamgirls, and Codename: Foxtire, Warren Mills, Stony Jackson of The Insiders, Vanessa Townsall of Dreamgirls and actor Lawrence Hilton-Jacobs.

CASH BOX TOP 100 ALBUMS

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

October 5, 1985

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

		8.98	Weeks On 9/28 Chart
1	BROTHERS IN ARMS ★□	8.98	1 19
	DIRE STRAITS (Warner Bros. 25264-1) WEA		
2	THE DREAM OF THE BLUE TURTLES ★■	8.98	2 14
	STING (A&M SP 3750) RCA		
3	SONGS FROM THE BIG CHAIR ★■	8.98	3 28
	TEARS FOR FEARS (Mercury 824 300-1 M-1) POL		
4	BORN IN THE U.S.A. ★■	—	4 68
	BRUCE SPRINGSTEEN (Columbia QC 38653) CBS		
5	RECKLESS ★■	8.98	5 45
	BRYAN ADAMS (A&M SP-5013) RCA		
6	SCARECROW	8.98	12 4
	JOHN COUGAR MELLENCAMP (Riva 824 865-1) POL		
7	NO JACKET REQUIRED ★■	9.98	7 31
	PHIL COLLINS (Atlantic 81240-1) WEA		
8	WHITNEY HOUSTON ★	8.98	9 28
	(Arista AL8-8221) RCA		
9	GREATEST HITS VOLUME I & II ★	—	6 12
	BILLY JOEL (Columbia 40121) CBS		
10	THEATRE OF PAIN ★■	9.98	8 13
	MOTLEY CRUE (Elektra 60418-1) WEA		
11	LIKE A VIRGIN ★■	8.98	10 35
	MADONNA (Sire 25157-1) WEA		
12	HEART □	8.98	13 13
	(Capitol ST-12410) CAP		
13	SACRED HEART	8.98	14 6
	DIO (Warner Bros. 25292-1) WEA		
14	INVASION OF YOUR PRIVACY ★■	9.98	11 16
	RATT (Atlantic 81257-1) WEA		
15	MAKE IT BIG ★■	—	16 35
	WHAM! (Columbia FC 39595) CBS		
16	LITTLE CREATURES ★■	8.98	15 15
	TALKING HEADS (Sire 25305-1) WEA		
17	WORLD WIDE LIVE □	8.98	18 13
	SCORPIONS (Mercury 824 344-1) POL		
18	THE SECRET OF ASSOCIATION ★□	—	17 20
	PAUL YOUNG (Columbia BFC 39957) CBS		
19	HUNTING HIGH AND LOW	8.98	25 13
	A-HA (Warner Bros. 25300) WEA		
20	READY FOR THE WORLD	8.98	22 15
	(MCA 5594) MCA		
21	EMERGENCY ★■	8.98	21 25
	KOOL & THE GANG (De-Lite 822 943-1) POL		
22	AROUND THE WORLD IN A DAY ★■	9.98	19 22
	PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1) WEA		
23	WHO'S ZOOMIN' WHO ★□	8.98	20 11
	ARETHA FRANKLIN (Arista AS 8286) RCA		
24	BACK TO THE FUTURE ★	9.98	23 10
	ORIGINAL SOUNDTRACK (MCA 6144) MCA		
25	ROCK ME TONIGHT □	8.98	26 21
	FREDDIE JACKSON (Capitol ST 12404) CAP		
26	BOY IN THE BOX □	8.98	24 12
	COREY HART (EMI America 17161) CAP		
27	LOVIN' EVERY MINUTE OF IT	—	36 4
	LOVERBOY (Columbia 39953) CBS		
28	ST. ELMO'S FIRE ★	9.98	28 13
	ORIGINAL SOUNDTRACK (Atlantic 81261-1) WEA		
29	CONTACT ★	9.98	27 10
	POINTER SISTERS (RCA AFL 1-8056) RCA		
30	NERVOUS NIGHT ★	—	33 21
	HOOTERS (Columbia BFC 39912) CBS		
31	BE YOURSELF TONIGHT ★□	9.98	32 20
	EURHYTHMICS (RCA AJL 1-5429) RCA		
32	THE POWER STATION 331/3 ■, 9.98		29 26
	THE POWER STATION (Capitol SJ-12380) CAP		
33	7 WISHES ★■	8.98	34 18
	NIGHT RANGER (MCA 5593) MCA		

		8.98	Weeks On 9/28 Chart
34	FLY ON THE WALL ★□	8.98	30 12
	AC/DC (Atlantic 81263) WEA		
35	MASK OF SMILES	8.98	38 7
	JOHN WAITE (EMI America ST 17164) CAP		
36	DIAMOND LIFE ★■	—	35 32
	SADE (Portrait BFR 39581) CBS		
37	NO LOOKIN' BACK	8.98	43 6
	MICHAEL McDONALD (Warner Bros. 25291-1) WEA		
38	LITTLE BAGGARIDDIM	6.98	39 9
	UB40 (A&M SP-6-5090) RCA		
39	DREAM INTO ACTION ★	8.98	37 26
	HOWARD JONES (Elektra 60390-1) WEA		
40	BUILDING THE PERFECT BEAST ★■	8.98	40 43
	DON HENLEY (Geffen GHS 24026) WEA		
41	OLD WAYS	8.98	47 6
	NEIL YOUNG (Geffen GHS 24068) WEA		
42	FABLES OF THE RECONSTRUCTION ★	8.98	31 15
	R.E.M. (IRS-5592) MCA		
43	LISA LISA AND CULT JAM WITH FULL FORCE	—	48 6
	(Columbia BFC 40135) CBS		
44	THE FAT BOYS ARE BACK	8.98	50 8
	THE FAT BOYS (Sutra 1016) IND		
45	"YOUTHQUAKE"	—	41 14
	DEAD OR ALIVE (Epic BFE 40119) CBS		
46	THE NIGHT I FELL IN LOVE ★■	—	45 28
	LUTHER VANDROSS (Epic FE 39882) CBS		
47	DARYL HALL & JOHN OATES LIVE AT THE APOLLO with DAVID RUFFIN & EDDIE KENDRICK	8.98	59 3
	(RCA AFL1-7035) RCA		
48	JESSE JOHNSON'S REVUE ★■	—	42 30
	(RCA AFL1-7035) RCA		
49	THE FAMILY	8.98	57 6
	(Paisley Park/Warner Bros. 25322) WEA		
50	SUDDENLY ★■	8.98	44 56
	BILLY OCEAN (Jive/Arista JLB-8213) RCA		
51	UNGUARDED	8.98	46 17
	AMY GRANT (A&M SP 5060) RCA		
52	SINGLE LIFE ★	8.98	49 14
	CAMEO (Atlantic Artists 824 546-1) POL		
53	DARE TO BE STUPID	—	53 14
	"WEIRD AL" YANKOVIC (Rock 'n' Roll Records FZ 40003) CBS		
54	SHEILA E. In ROMANCE 1600	8.98	61 4
	(Paisley Park/Warner Bros. 25317) WEA		
55	FLASH ★	—	51 12
	JEFF BECK (Epic 39483) CBS		
56	PATTI LABELLE	—	56 10
	(Philadelphia Int'l./CBS FZ 40020) CBS		
57	SHOCK	8.98	54 8
	THE MOTELS (Capitol SJ-12378) CAP		
58	STANDING ON THE EDGE ★	—	63 8
	CHEAP TRICK (Epic FE 39592) CBS		
59	SOUL TO SOUL	—	79 2
	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE (Epic FE 40036) CBS		
60	BEVERLY HILLS COP ★■	9.98	58 41
	ORIGINAL SOUNDTRACK (MCA 6143) MCA		
61	SPORTS ★■	—	60 96
	HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS		
62	CRUSH	8.98	70 12
	ORCHESTRAL MANOEUVRES IN THE DARK (A&M SP 5077) RCA		
63	SOME GREAT REWARD	8.98	52 31
	DEPECHE MODE (Sire 25194) WEA		
64	MARCHING OUT	8.98	73 6
	YNGWIE J. MALMSTEEN'S RISING FORCE (Polydor 825 733-1) POL		
65	TAO ★	9.98	55 24
	RICK SPRINGFIELD (RCA AJ1-5370) RCA		
66	THE HISTORY MIX VOL. I	8.98	72 7
	GODLEY & CREME (Polydor 825 981-1) POL		

		8.98	Weeks On 9/28 Chart
67	AIN'T LOVE GRAND	8.98	62 9
	X (Elektra 60430) WEA		
68	OPEN FIRE	8.98	68 12
	Y&T (A&M SP 5076) RCA		
69	HOLD ME	8.98	69 9
	LAURAN BRANIGAN (Atlantic 81265) WEA		
70	MAVERICK ■	8.98	71 34
	GEORGE THOROGOOD AND THE DESTROYERS (EMI America ST-17143) CAP		
71	VOICES CARRY ★	—	65 27
	TIL TUESDAY (Epic BFE 39458) CBS		
72	CITY LIFE	8.98	84 6
	THE BOOGIE BOYS (Capitol SF-12409) CAP		
73	7800 FAHRENHEIT ★	8.98	74 22
	BON JOVI (Mercury 824 509-1) POL		
74	COSI FAN TUTTI FRUTTI	8.98	89 3
	SQUEEZE (A&M 5085) RCA		
75	PRIVATE DANCER ★■	8.98	75 69
	TINA TURNER (Capitol ST-12330) CAP		
76	VOCALESE	8.98	76 9
	THE MANHATTAN TRANSFER (Atlantic 81266-1) WEA		
77	WIDE AWAKE IN AMERICA	4.98	64 16
	U2 (Island 90279-1-A) WEA		
78	VITAL SIGNS ★■	—	66 49
	SURVIVOR (Scotti Brothers FZ 39578) CBS		
79	RHYTHM OF THE NIGHT ★■	8.98	67 29
	DeBARGE (Gordy/Motown 6123GL) MCA		
80	EMPIRE BURLESQUE ★	—	77 16
	BOB DYLAN (Columbia FC 40110) CBS		
81	CENTERFIELD ★■	8.98	78 37
	JOHN FOGERTY (Warner Bros. 25203-1) WEA		
82	BOYS AND GIRLS ★	8.98	82 16
	BRYAN FERRY (Warner Bros. 25082) WEA		
83	MADONNA ★■	8.98	83 107
	(Sire 23867) WEA		
84	CHARTBREAKER ASYLUM	8.98	POL DEBUT
	KISS (Mercury 826 099-1) POL		
85	TOUGH ALL OVER ★	—	85 18
	JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Bros. FZ 39405) CBS		
86	A LITTLE SPICE	8.98	86 13
	LOOSE ENDS (MCA 5588) MCA		
87	MAD MAX-BEYOND THUNDERDOME	9.98	81 8
	ORIGINAL SOUNDTRACK (Capitol SWAV-12429) CAP		
88	SHAKEN 'N' STIRRED ★□	8.98	80 18
	ROBERT PLANT (Es Paranza 90265-1) WEA		
89	HOW TO BE A ZILLIONAIRE	8.98	POL DEBUT
	ABC (Mercury 824 904-1) POL		
90	GO WEST ★	—	90 26
	(Chrysalis FC 41496) CBS		
91	U.T.F.O.	8.98	87 17
	(Select SEL 21614) IND		
92	WELCOME TO THE REAL WORLD	8.98	108 7
	MR. MISTER (RCA NFL1-8045) RCA		
93	ONLY FOUR YOU	8.98	88 30
	MARY JANE GIRLS (Gordy/Motown 6092GL) MCA		
94	BROTHER WHERE YOU BOUND ★	8.98	93 19
	SUPERTRAMP (A&M SP-5014) RCA		
95	SO MANY RIVERS	8.98	110 5
	BOBBY WOMACK (MCA 5617) MCA		
96	SOUTHERN ACCENTS ★■	8.98	94 26
	TOM PETTY AND HEARTBREAKERS (MCA 5486) MCA		
97	LIBRA	—	106 6
	JULIO IGLESIAS (Columbia FC 40180) CBS		
98	LONE JUSTICE ★	8.98	98 23
	(Geffen GHS 24060) WEA		
99	BANGING THE WALL	8.98	112 6
	BAR-KAYS (Mercury 824 727-1) POL		
100	MAURICE WHITE	—	123 2
	(Columbia FC 39883) CBS		



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Cash Box Top Albums/101 to 200

October 5, 1985

		8.98	97	25	Weeks On 9/28 Chart
101	KATRINA AND THE WAVES	(Capitol ST-12400) CAP	97	25	
102	LAST MANGO IN PARIS	JIMMY BUFFETT (MCA 5600) MCA	91	15	
103	FACE VALUE ★	PHIL COLLINS (Atlantic 16029-1) WEA	104	49	
104	KING OF ROCK ★	RUN D.M.C. (Profile PRO-1205) IND	107	27	
105	LOW LIFE	NEW ORDER (Qwest/Warner Bros. 25289-1) WEA	105	19	
106	SUZANNE VEGA	(A&M SP6-5072) RCA	92	10	
107	COCK ROBIN ★	(Columbia BFC 39582) CBS	96	9	
108	FEAR NO EVIL	GRIM REAPER (RCA AFL1-5431) RCA	95	13	
109	AIR SUPPLY ★	(Arista AL8-8283) RCA	99	16	
110	THE COMPLETE STORY OF ROXANNE... THE ALBUM	(Compeat/PolyGram 671014-1) POL	100	11	
111	SPOILED GIRL	CARLY SIMON (Epic FE 39970) CBS	103	12	
112	WE ARE THE WORLD ★	USA FOR AFRICA (Columbia USA 40043) CBS	101	25	
113	MISPLACED CHILDHOOD	MARILLION (Capitol ST-12431) CAP	128	6	
114	VOX HUMANA ★	KENNY LOGGINS (Columbia FC 39174) CBS	102	26	
115	FIVE-O ★	HANK WILLIAMS (Curb/Warner Bros. 25267-1) WEA	109	21	
116	DREAMLAND EXPRESS	JOHN DENVER (RCA AFL1-5458) RCA	116	13	
117	BARKING AT AIRPLANES	KIM CARNES (EMI America SO-17159) CAP	113	14	
118	AL JARREAU IN LONDON	(Warner Bros. 25331) WEA	130	3	
119	THE ALLNIGHTER ★	GLENN FREY (MCA 5501) MCA	118	23	
120	RHYTHM ROMANCE	THE ROMANTICS (Nemperor/CBS FZ 40106) CBS	132	3	
121	RED SAILS IN THE SUNSET	MIDNIGHT OIL (Columbia BFC 39967) CBS	114	10	
122	NIGHTSHIFT ★	COMMODORES (Motown 6124ML) MCA	111	35	
123	THE HEAD ON THE DOOR	THE CURE (Elektra 60435) WEA	140	3	
124	STEPS IN TIME	KING (Epic BFE 40061) CBS	124	10	
125	HOT SPOT	DAZZ BAND (Motown 6149 ML) MCA	125	6	
126	MAHVELOUS!	BILLY CRYSTAL (A&M 5096) RCA	139	4	
127	SAY YOU LOVE ME	JENNIFER HOLIDAY (Geffen GHS 24073) WEA	135	5	
128	RESTLESS	STARPOINT (Elektra 60424) WEA	137	5	
129	DURELL COLEMAN	(Island 90293) WEA	145	3	
130	ALF ★	ALISON MOYET (Columbia BFC 39956) CBS	115	14	
131	DANCING IN THE SUN	GEORGE HOWARD (TBA/Palo Alto 205) IND	131	21	
132	THE UNFORGETTABLE FIRE ★	U2 (Island 90231-1) WEA	120	51	
133	MAGIC TOUCH ★	STANLEY JORDAN (Blue Note BT 85101) CAP	129	23	
134	A.C.	ANDRE CYMONE (Columbia FC 40037) CBS	134	3	
135	THE BEACH BOYS ★	(Caribou/Epic BFZ 39964) CBS	117	14	

		8.98	149	2	Weeks On 9/28 Chart
9.9	WILD CHILD	(RCA NFL 1-8049) RCA	149	2	
138	GLOW	THE UNTOUCHABLES (Stiff/MCA 5364) MCA	147	3	
139	MEETING IN THE LADIES ROOM	RICK JAMES (Gordy/Motown 6135) MCA	119	22	
140	BEHIND THE SUN ★	KLYMAXX (Constellation/MCA 5529) MCA	151	29	
141	THE ROSE OF ENGLAND	ERIC CLAPTON (Duck/Warner Bros. 25165-1) WEA	122	28	
142	DREAM OF A LIFETIME	NICK LOWE AND HIS COWBOY OUTFIT (Columbia FC 39958) CBS	153	2	
143	SOLDIERS UNDER COMMAND	MARVIN GAYE (Columbia FC 39916) CBS	121	18	
144	STREET CALLED DESIRE	STRYPER (Enigma 72077) IND		DEBUT	
145	BEHAVIOUR	RENE AND ANGELA (Mercury 824 607-1) POL	144	13	
146	HARLEQUIN ★	SAGA (Portrait BFR 40145) CBS	156	2	
147	THE RHYTHMATIST	DAVE GRUSIN & LEE RITENOUR (GRP 1015) IND	142	16	
148	LUXURY OF LIFE	STEWART COPELAND (A&M SP 5084) RCA	146	7	
149	AGENT PROVOCATEUR ★	5 STAR (RCA NFL 1-8052) RCA	158	2	
150	CUPID & PSYCHE '85	FOREIGNER (Atlantic 81999-1) WEA	126	40	
151	WEIRD SCIENCE	SCRITTI POLITTI (Warner Bros. 25302) WEA	152	10	
152	BORN TO RUN ★	ORIGINAL SOUNDTRACK (MCA 6146) MCA	160	3	
153	DOWNTOWN	BRUCE SPRINGSTEEN (Columbia JC 33785) CBS	133	7	
154	TOOTH AND NAIL ★	MARSHALL CRENSHAW (Warner Bros. 25319) WEA		DEBUT	
155	BLACK CARS	DOKKEN (Elektra 60376-1) WEA	127	52	
156	40 HOUR WEEK ★	GINO VANNELLI (HME 40077) CBS	155	17	
157	RHYTHM AND ROMANCE ★	ALABAMA (RCA AHL 1-5339) RCA	141	32	
158	THE CONFESSOR ★	ROSANNE CASH (Columbia FC 39463) CBS	136	14	
159	THE HURTING ★	JOE WALSH (Full Moon/Warner Bros. 25281-1) WEA	138	21	
160	CRAZY FROM THE HEAT	TEARS FOR FEARS (Mercury 811 039) POL	150	12	
161	A CAPPELLA	DAVID LEE ROTH (Warner Bros. 25222-1) WEA	143	33	
162	WHEELS ARE TURNIN' ★	TODD RUNDGREN (Warner Bros. 25128) WEA		DEBUT	
163	WHAT IS THIS	REO SPEEDWAGON (Epic QE 39593) CBS	162	45	
164	PURPLE RAIN ★	(MCA 5598) MCA	173	2	
165	ALONG THE AXIS	PRINCE AND THE REVOLUTION (Warner Bros. 25110-1) WEA	164	67	
166	CAN'T STOP THE LOVE	THE JON BUTCHER AXIS (Capitol ST-12425) CAP		DEBUT	
167	A VIEW TO A KILL	MAZE featuring FRANKIE BEVERLY (Capitol ST-12377) CAP	163	29	
168	TWO HEARTS ★	ORIGINAL SOUNDTRACK (Capitol S.J-12413) CAP	148	17	
		MEN AT WORK (Columbia FC 40076) CBS	154	16	

		8.98	157	6	Weeks On 9/28 Chart
170	GO OUT AND GET IT	THE RED HOT CHILI PEPPERS (EMI America 17168) CAP		DEBUT	
171	RISING FORCE ★	EDDIE AND THE TIDE (Atco 90289-1) WEA	157	6	
172	ESCAPE	YNGWIE MALSTEEN (Polydor 825 324-1) POL	161	21	
173	ALTERNATING CURRENTS ★	WHODINI (Jive/Arista JL8-8251) RCA	172	43	
174	CAN'T SLOW DOWN ★	SPYRO GYRA (MCA 5606) MCA	159	15	
175	GREATEST HITS VOL. 2	LIONEL RICHIE (Motown 6059ML) MCA	167	99	
176	THE BIG CHILL ★	RONNIE MILSAP (RCA AHL1-5425) RCA		DEBUT	
177	LONG WAY TO HEAVEN	ORIGINAL SOUNDTRACK (Motown 6062ML) MCA	165	102	
178	BREAKOUT ★	HELIIX (Capitol 4XT-12411) CAP	166	16	
179	ELECTRIC LADY	POINTIER SISTERS (Planet BEL 1-5410) RCA	171	104	
180	SKIN DIVE	CON FUNK SHUN (Mercury/PolyGram 824 345-1M-1) POL	178	21	
181	THE FIRM ★	MICHAEL FRANKS (Warner Bros. 25275-1) WEA	168	17	
182	BIG BAM BOOM ★	(Atlantic 81239) WEA	169	29	
183	WRAP YOUR BODY	DARYL HALL & JOHN OATES (RCA AFL 1-5309) MCA	175	50	
184	DON'T SUPPOSE . . .	ONE WAY (MCA 5552) MCA	170	7	
185	SHE'S THE BOSS ★	LIMAH (EMI America ST-17142) CAP	174	23	
186	INTERNATIONALISTS	MICK JAGGER (Columbia BFC 39940) CBS	182	34	
187	UNDER THE BLADE	THE STYLE COUNCIL (Geffen 24061) WEA	177	15	
188	1999 ★	DEPECHE MODE (Sire 25124) WEA	180	12	
189	PERFECT ★	PRINCE (Warner Bros. 23720-1) WEA	189	52	
190	THE FIRE STILL BURNS	ORIGINAL SOUNDTRACK (Arista AL 9-8276) RCA	176	16	
191	PEOPLE ARE PEOPLE	RUSS BALLARD (EMI America 17162) CAP	190	8	
192	I FEEL FOR YOU ★	DEPECHE MODE (Sire 25124) WEA	180	12	
193	THE BREAKFAST CLUB ★	CHAKA KHAN (Warner Bros. 25162-1) WEA	188	51	
194	AN INNOCENT MAN ★	ORIGINAL SOUNDTRACK (A&M SP-5045) RCA	183	31	
195	ALEXANDER O'NEAL	BILLY JOEL (Columbia QC 3873) CBS	186	16	
196	HIGHWAYMAN	(Tabu FZ 39331) CBS	181	27	
197	ELIMINATOR ★	W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056) CBS	179	17	
198	MEAT IS MURDER	Z.Z. TOP (Warner Bros. 23774-1) WEA	200	129	
199	HIGH COUNTRY SNOWS ★	THE SMITHS (Sire 25269) WEA	185	32	
200	VALOTTE ★	DAN FOGELBERG (Full Moon/Epic FE 39616) CBS	184	21	
		JULIAN LENNON (Atlantic 80184-1) WEA	196	48	

THE CASH BOX TOP 200 ALBUMS CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.
ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

ABC	89	Dead Or Alive	45	Henley, Don	40	Madonna	11, 83	Richie, Lionel	174	USA For Africa	112
AC/DC	34	DeBarge	79	Highwayman	196	Malmsteen, Yngwie	64, 171	Romantics	120	Vandross, Luther	46
Adams, Bryan	5	Denver, John	116	Holiday, Jennifer	127	Manhattan Transfer	76	Roth, David Lee	160	Vannelli, Gino	155
A-Ha	19	Depeche Mode	63, 191	Hooters	30	Marillion	113	Roxanne	110	Vaughan, Stevie Ray	59
Air Supply	109	Dio	13	Houston, Whitney	38	Mary Jane Girls	93	Rundgren, Todd	161	Vega, Suzanne	106
Alabama	156	Dire Straits	1	Howard, George	131	Maze	166	Run D.M.C.	104	Waite, John	35
Ballard, Russ	190	Dokken	154	Iglesias, Julio	97	Mellencamp, John	6	Sade	36	Walsh, Joe	158
Bar-Kays	99	Dylan, Bob	80	Jackson, Freddie	25	Men At Work	168	Saga	145	Wham!	15
Beach Boys	135	E, Sheila	54	Jagger, Mick	185	Midnight Oil	121	Scorpions	17	What Is This	163
Beck, Jeff	55	Eddie & The Tide	170	James, Rick	118	Misap, Ronnie	175	Scratt' Politti	150	White, Maurice	100
Bon Jovi	73	Eurythmics	31	Jarreau, Al	133	Motels	57	Simon, Carly	111	Whodini	172
Boogie Boys	72	The Family	49	Joel, Billy	9, 194	Motley Crue	10	Smiths	198	Williams, Hank Jr.	115
Branigan, Laura	69	Fat Boys	44	Johnson, Jesse	48	Moyet, Alison	130	Springfield, Rick	65	Womack, Bobby	95
Buffett, Jimmy	102	Ferry, Bryan	82	Jones, Howard	39	Mr. Mister	92	Springsteen, Bruce	4, 152	X	67
Butcher, Jon	165	Firm	181	Jordan, Stanley	133	New Order	105	Spyro Gyra	173	Yankovic, "Weird Al"	53
Cafferty, John	85	5 Star	148	Katrina And The Waves	101	Night Ranger	33	Squeeze	74	Young, Neil	41
Cameo	52	Fogelberg, Dan	199	Khan, Chaka	192	9.9	136	Starpoint	128	Young, Paul	18
Carnes, Kim	117	Fogerty, John	81	King	124	Ocean, Billy	50	Sting	2	Y&T	68
Cash, Rosanne	157	Foreigner	149	Kiss	84	O.M.D.	62	Stryper	143	ZZ Top	197
Cheap Trick	58	Franklin, Aretha	23	Klymaxx	139	O'Neal, Alexander	195	Style Council	186		
Clapton, Eric	140	Franks, Michael	180	Kool & The Gang	21	One Way	183	Survivor	94		
Cock Robin	107	Frey, Glenn	119	LeBelle, Patti	56	Petty, Tom	96	Talking Heads	16		
Coleman, Durell	129	Gayle, Marvin	142	Lennon, Julian	200	Plant, Robert	88	Tears For Fears	3, 159		
Coffins, Phil	7, 103	Godley & Creme	66	Lewis, Huey & News	61	Pointer Sisters	29, 178	Thorogood, George	70		
Commodores	122	Go West	90	Limahl	184	Power Station	32	Til Tuesday	71		
Con Funk Shun	179	Grant, Amy	51	Lisa Lisa	43	Prince	22, 164, 188	Turner, Tina	75		
Copeland, Stewart	147	Grim Reaper	108	Loggins, Kenny	114	Ratt	14	Twisted Sister	187		
Crenshaw, Marshall	153	Grusin, Dave & Ritenour, Lee	146	Lone Justice	98	Ready For The World	20	UB40	38		
Crystal, Billy	126	Hall & Oates	47, 182	Loose Ends	86	Red Hot Chili Peppers	169	The Untouchables	137		
The Cure	123	Hart, Corey	26	Loverboy	27	R.E.M.	42	U2	77, 132		
Cymone, Andre	134	Heart	12	Lowe, Nick	141	Rene & Angela	144	U.T.F.O.	91		
Dazz Band	125	Helix	177	McDonald, Michael	37	REO Speedwagon	162				

TOP 75 12" SINGLES

	Weeks On 9/28 Chart		Weeks On 9/28 Chart		Weeks On 9/28 Chart
1		THE SHOW/LA-DI-DA-DI (EXTENDED VERSION)/6:40 & 4:40 DOUG E. FRESH AND THE GET FRESH CREW (Reality/Danya/Fantasy D242)		26	THE OAK TREE (EXTENDED VERSION & INSTRUMENTAL)/9:06 & 4:32 MORRIS DAY (Warner Bros. 0-20379)
2	3	OH SHEILA (EXTENDED VERSION & DUBSTRUMENTAL)/6:48 & 4:00 READY FOR THE WORLD (MCA 23572)	8	27	FREEWAY OF LOVE (ROCK MIX & EXTENDED REMIX)/4:40 & 6:28 ARETHA FRANKLIN (Arista AD 1-9355)
3	1	DRESS YOU UP/SHOOT-BEE-DOO (REMIX & INSTRUMENTAL)/6:15 & 4:36 MADONNA (Sire/Warner Bros. 0-20369)	9	28	STAND UP/SO TUFF (SPECIAL REMIXED VERSION)/6:26 & 4:50 HOWARD JOHNSON (A&M SP-12137)
4	4	POP LIFE/HELLO (FRESH DANCE MIX)/6:16 & 6:38 PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 0-20357)	5	29	SHOUT (U.S. & U.K. REMIX)/8:02 & 7:41 TEARS FOR FEARS (Mercury/PolyGram 880-929-1)
5	2	THE SCREAMS OF PASSION/YES (EXTENDED VERSION)/6:45 & 4:27 THE FAMILY (Paisley Park/Warner Bros. 0-20360)	7	30	FALL DOWN (SPIRIT OF LOVE) TRAMAINÉ (A&M SP-12146)
6	5	ALL FALL DOWN (EXTENDED VERSION) FIVE STAR (RCA PW-14109)	8	31	(KRUSH GROOVE) CAN'T STOP THE STREET (EXTENDED DANCE MIX & INSTRUMENTAL)/5:15 & 6:01 CHAKA KHAN (Warner Bros. 0-20367)
7	6	THE DANCE ELECTRIC/RED LIGHTS (LONG VERSION)/5:31 & 4:57 ANDRE CYMONE (Columbia 44-05249)	8	32	TOO TURNED ON (EXTENDED & DUB VERSION)/6:17 & 3:00 ALISHA (Vanguard SPV-82)
8	18	FLY GIRL/CITY LIFE (EXTENDED VERSION)/4:36 & 5:48 THE BOOGIE BOYS (Capitol V-8645)	8	33	PARTY ALL THE TIME (INSTRUMENTAL VERSION)/7:04 EDDIE MURPHY (Columbia 44-05280)
9	7	DANCING IN THE STREET (EXTENDED DANCE MIX & DUB)/4:40 & 4:41 DAVID BOWIE & MICK JAGGER (EMI-America V-19200)	17	34	EATEN ALIVE (HOT EXTENDED DANCE MIX)/5:51 DIANA ROSS (RCA PB-14183-A)
10	11	I WONDER IF I TAKE YOU HOME (RAP, CULT JAM DUB & EXTENDED VERSION)/12:09 & 6:04 LISA LISA AND CULT JAM with FULL FORCE (Columbia 44-0520)	13	35	THE POWER OF LOVE (JELLYBEAN REMIX & INSTRUMENTAL)/7:10 & 4:12 HUEY LEWIS & THE NEWS (Chrysalis 4V9 42889)
11	8	YOU ARE MY LADY (SPECIAL THEME VERSION)/4:42 & 4:35 FREDDIE JACKSON (Capitol V-8650)	21	36	I WANT MY GIRL (EXTENDED VERSION)/4:46 JESSE JOHNSON'S REVUE (A&M SP-12144)
12	12	BE NEAR ME (MUNICH & ECSTASY MIX)/5:48 & 4:45 ABC (Mercury/PolyGram 884-052-1)	6	37	HELLO STRANGER (EXTENDED VERSION)/5:50 CARRIE LUCAS (MCA 23589)
13	16	CONGA (EXTENDED VERSION & INSTRUMENTAL)/6:00 & 4:52 MIAMI SOUND MACHINE (Epic 49-05253)	5	38	ANGEL/INTO THE GROOVE (EXTENDED DANCE MIX)/6:15 & 4:40 MADONNA (Sire/Warner Bros. 0-20365)
14	14	THE FAT BOYS ARE BACK (EXTENDED VERSION & INSTRUMENTAL)/6:10 & 5:42 FAT BOYS (Sutra SUD 034)	10	39	WEIRD SCIENCE (EXTENDED DANCE VERSION)/6:38 OINGO BOINGO (MCA 23574)
15	10	OBJECT OF MY DESIRE (EXTENDED VERSION)/5:40 STARPOINT (Elektra 0-66891)	12	40	GOOD-BYE BAD TIMES (EXTENDED VERSION & INSTRUMENTAL)/6:30 & 5:20 PHILIP CAKEY & GIORGIO MORODER (A&M SP-12141)
16	26	TRAPPED COLONEL ABRAMS (MCA 23568)	6	41	EIGHT ARMS TO HOLD YOU (BONUS BEAT & DUB)/6:45 & 3:00 GOON SQUAD (Epic 49-05247)
17	19	NEEDLE TO THE GROOVE/JAMMING ON THE GROOVE (CLUB & DUB VERSION)/8:27 & 4:45 MANTRONIX (Sleeping Bag SLX-00015X)	9	42	THE ROOF'S ON FIRE (SCRATCHIN' & JIVIN')/3:16 & 3:13 ROCK MASTER SCOTT AND THE DYNAMIC 3 (Reality/Fantasy D 239)
18	20	BAD BOYS (VOCAL & DUB MIX)/5:54 & 5:44 BAD BOYS featuring K. LOVE (Starline/Fantasy D-240)	6	43	I'M GONNA TEAR YOUR PLAYHOUSE DOWN (SPECIAL YA YA MIX)/6:15 PAUL YOUNG (Columbia XSM 174580)
19	9	PICKIN' UP THE PIECES (EXTENDED VERSION & DUB MIX)/6:38 & 6:28 BRENDA K. STARR (Mirage/Atlantic 0-96873)	12	44	CHERISH (REMIX)/FRESH/MISLED (SPECIAL MIX)/5:40 & 6:10 KOOL & THE GANG (Da-Lite/PolyGram 880947-1)
20	13	I'LL BE GOOD (SPECIAL MIX & INSTRUMENTAL)/7:25 & 5:25 RENE & ANGELA (Mercury/PolyGram 884009-1)	10	45	STIR IT UP (EXTENDED VERSION & EDIT)/7:13 & 5:25 PATTI LABELLE (MCA 23567)
21	28	ALL OF YOU FOR ALL OF ME (REMIX VERSION)/4:57 & 7:05 9.9 (RCA W14083)	5	46	INVINCIBLE (REMIX & INSTRUMENTAL)/5:29 & 4:23 PAT BENATAR (Chrysalis 4V942878)
22	25	SISTER FATE/SAVE THE PEOPLE (EXTENDED VERSION)/5:45 & 8:28 SHEILA E (Paisley Park/Warner Bros. 0-20359)	5	47	ROMEO (PART I & II)/ROXANNE'S GROOVE THE REAL ROXANNE with HITMAN HOWIE TEE (Select FMS 62260)
23	22	SINGLE LIFE (EXTENDED VERSION)/6:30 CAMEO (Atlante Artists/PolyGram 884 010-1)	7	48	ONE LIFE/IT'S THE WAY YOU DO IT (VELVET SPIKE MIX)/6:05 & 4:02 LAID BACK (Sire/Warner Bros. 0-20358)
24	27	DON'T LOSE MY NUMBER (EXTENDED VERSION)/6:32 PHIL COLLINS (Atlantic DMD 872)	4	49	STRONGER TOGETHER (LONG & DUB MIX)/4:57 & 5:03 SHANNON (Mirage/Atlantic DMD 859)
25	24	DARE ME/I'LL BE THERE (EXTENDED & INSTRUMENTAL VERSION)/6:16 & 4:21 POINTER SISTERS (RCA PW 14127)	6		
	15		10		

THE CASH BOX TOP 75 12" SINGLES CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

12" REVIEWS

BRYAN FERRY (Warner Bros. 0-20385)
Don't Stop The Dance (5:52) (Ferry/Davies) (EG Music/BMI) (Producer: Rhett Davies-Bryan Ferry) (Remix: Bruce Lampcov)
 The A-side remix of "Don't Stop The Dance" has been beefed up in the rhythm section and makes a great sinewy club record, while the more subtle flip remix of "Slave To Love" is also appealing.

HOWARD JONES (Elektra 5091)
Like To Get To Know You (7:30) (Jones) (Warner-Tamerlane Music Pub./BMI) (Producer: Rupert Hine)
 Kicking off with an intriguing drum pattern which takes good advantage of stereo planning, Howard Jones' latest dance single is typically infectious and grooving and pop oriented. Though the tempo is somewhat slow for some jocks, this is a good mixing record.

KIMERA AND THE OPERAIDERS (MCA 23584)
The Lost Opera (6:10) (Arrangement: John Fiddy) (Producer: Steve Rowland-Raymond Nakachian) (Mix: Bill Pfordresher)
 Malcolm McLaren introduced the concept of danceable opera last year with the release of "Madam Butterfly," but this debut from Korean vocalist Kimera and the London Symphony Orchestra melds melodies from "Carmen," "Rigoletto," "The Barber Of Seville" and others in a Stars On 45 sort of mix.

THE SYSTEM (Mirage 888)
This Is For You (6:02) (Murphy-Frank) (Science Lab Music-Green Star Music/ASCAP) (Producer: David Frank-Mic Murphy)
 Though the System produce excellently executed and sonically exquisite music time after time, that "big hit" seems elusive. Though "This Is For You" is not the signature mark that "Your In My System" was, it is a thoroughly satisfying mid-tempo soul-rocker. Should do well in the urban markets.

MOST ACTIVE



STRONG ACTIVITY

Object Of My Desire — (Elektra) — Starpoint
Can't Stop The Street — (WB) — Chaka Khan
The Dance Electric — (Columbia) — Andre Cymone
Eaten Alive — (RCA) — Diana Ross

CLUB PICK

Wind Beneath My Wings — Menage — (Profile)
Club: The Brigg
Disc-Jockey: Jean-Marc Gaudette
Pool: Portland Disc-Jockey Association
Location: Portland

Comments:
 "This record is a very happy and positive cut. An uptempo record that just makes you feel good. It's getting a lot of club play & should do well in retail."

RETAILER'S PICK

Rap Is Here To Stay — Spider D — (Profile)
Store: Record Boutique
Manager: Archle Torain
Location: Winston, Salem

Comments:
 "Beginning sales are very strong due to a lot of in-store play. The X-rated version of this record is hilarious! We're selling them by the

TOP 40 ALBUMS

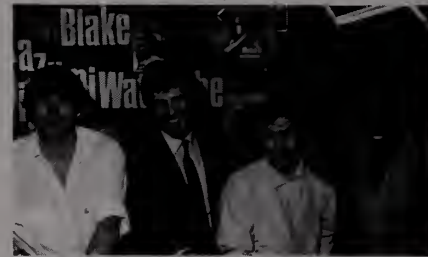
★ AVAILABLE ON COMPACT DISC

	Weeks On 9/28 Chart		Weeks On 9/28 Chart
1 DANCING IN THE SUN GEORGE HOWARD (TBA TB205)	1	22 ATLANTIS WAYNE SHORTER (Columbia FC 40055)	29
2 HARLEQUIN ★ DAVE GRUSIN & LEE RITENOUR (GRP 1015)	3	23 DIGITAL WORKS ★ AHMAD JAMAL (Atlantic 81258)	27
3 SKIN DIVE MICHAEL FRANKS (Warner Bros. 25275-1)	4	24 STRAIGHT TO THE HEART ★ DAVID SANBORN (Warner Bros. 25150-1)	20
4 MAGIC TOUCH ★ STANLEY JORDAN (Blue Note BT 85101)	2	25 SOARING THROUGH A DREAM AL DI MEOLA (Manhattan ST-53011)	25
5 VOCALESE THE MANHATTAN TRANSFER (Atlantic 81266-1)	7	26 20/20 ★ GEORGE BENSON (Warner Bros. 9 25178-1)	26
6 ALTERNATING CURRENTS ★ SPYRO GYRA (MCA 5606)	5	27 SKY DANCE RODNEY FRANKLIN (Columbia FC 39962)	28
7 MAISHA SADAO WATANABE (Elektra 60431-1)	6	28 NEW FACES ★ DIZZY GILLESPIE (GRP 1012)	22
8 SODA FOUNTAIN SHUFFLE ★ EARL KLUGH (Warner Bros. 25262-1)	8	29 SILENT WITNESS SKYWALK (Zebra ZR 5004)	30
9 AL JARREAU IN LONDON AL JARREAU (Warner Bros. 25331)	14	30 FIND OUT! THE STANLEY CLARKE BAND (Epic FE 40040)	24
10 YOU'RE UNDER ARREST ★ MILES DAVIS (Columbia FC 40029)	9	31 STREETSHADOWS DAVID DIGGS (TBA 207)	32
11 OASIS JOE SAMPLE (MCA 5481)	13	32 LIVE AT SWEET BASIL VOL. 1 DAVID MURRAY BIG BAND (Black Saint BSR 0085)	31
12 WHITE WINDS ★ ANDREAS VOLLENWEIDER (CBS FM 39963)	11	33 LIVE FROM SAN FRANCISCO MAYNARD FERGUSON (Palo Alto PA 8077)	33
13 OPENING NIGHT KEVIN EUBANKS (GRP A-1013)	10	34 TOGETHERING KENNY BURRELL/GROVER WASHINGTON JR. (Blue Note BT 85106)	35
14 AMERICAN EYES RARE SILK (Palo Alto PA 8086)	15	35 HIGH CRIME ★ AL JARREAU (Warner Bros. 25106)	36
15 JUNGLE GARDEN DAVE VALENTIN (GRP 1016)	16	36 CROSSING OREGON (ECM 25025-1)	34
16 MUSICAN ERNIE WATTS (Qwest/Warner Bros. 25283)	12	37 AUTUMN ★ GEORGE WINSTON (Windham Hill/A&M WH-1012)	37
17 HIGH VISIBILITY VICTOR FELDMAN'S GENERATION BAND (TBA TB208)	17	38 MODERN MANNERS ★ SPECIAL EFX (GRP 1021)	38
18 JUST FEELIN' MCCOY TYNER (Palo Alto PA 8083)	18	39 DECEMBER ★ GEORGE WINSTON (Windham Hill/A&M WH-1025)	39
19 GRAVITY KENNY G & G FORCE (Arista AL8-8282)	19	40 CIELO DE TERRA AL DI MEOLA (Manhattan ST-53002)	40
20 WILD ROMANCE HERB ALPERT (A&M SP-5082)	23		
21 HOT HOUSE FLOWERS ★ WYNTON MARSALIS (Columbia FC 39530)	21		

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

ON JAZZ

POLYPHONY — PolyGram Classics Jazz, which has been responsible for tons of fine reissues over the past several years, has just come up with a doozy. "Billie Holiday on Verve 1946-1959" is a 10 record boxed set of the last 13 years worth of recordings by the greatest jazz vocalist of all time. The set is a beauty -- it comes in a sturdy box, it features superb sound quality, and it has an informative discography and several attractive copies of original Verve covers, suitable for framing if that's the kind of stuff you like to frame. The bottom line, of course, is the music, and the debate rages over the quality of the recordings Lady Day made for Verve. Yes, her voice was haggard and in decline during these years (the drug and prison stories don't have to be recounted here), but, to these ears, these Verve sides offer some of her most emotional, most lovely singing. With frequently wonderful accompaniment, Billie sings her heart out here, on, for the most part, much stronger material than she recorded in her early years. Billie Holiday's influence is as great as ever (where do you think those English pop/jazz singers come from?) and this classy set, a Japanese import with a \$99.80 price tag, is a first-rate Christmas item.



TOWERVISION — Gramavision Records took over the main floor of Tower Records' downtown N.Y.C. store for a special concert not long ago, featuring violinists John Blake and Didier Lockwood, guitarist Kazumi Watanabe, a bassist Harvie Swartz. Shown following the concert are (l-r): Lockwood; Swartz; Watanabe; Al Pryor.

The same division has been responsible for a panoply of recent single disc reissues as well: eight Verve LPs by Charlie Parker (which are also available in a boxed set), Jacques Loussier's "Play Bach 1" and "Play Bach 2," the Swingles Singers' "Jazz Sebastian Bach" and, with the Modern Jazz Quartet, "Place Vendome" (\$6.98 each); Oscar Peterson's "A Jazz Portrait of Frank Sinatra" and "Plays the Jerome Kern Songbook," Ella Fitzgerald's superb "Mack the Knife/Ella in Berlin," "Count Basie Swings, Joe Williams Sings," a classic, (\$9.98 each); "Arthur Prysock/Count Basie," "The Best of Nina Simone," and Dinah Washington and Brook Benton's "The Two of Us" (\$5.98 each).

OTHER DISCS — I'd like to make mention of a couple of other recent bits of wax. It's rare when the entire jazz world talks about a single LP, but that seems to be the case with "Miles Davis/John Coltrane Live in Stockholm 1960." This LP, recorded live just a short time before Coltrane left the Davis Quintet to begin his own explorations, features excellent sound, and some of the most dynamic music available from those two geniuses of jazz — the laconic Davis and the verbose Coltrane. Sweden's Dragon Records has released this double album and it's worth seeking out (try Zim Distribution on Long Island). For something completely different, Musicraft has finished re-releasing the great Teddy Wilson's recordings for the label in the '40s. "As Times Goes By," Volume Four, features vocalist Kay Penton and it's a soothing, genteel piece of vinyl.

HELP — "Musicians For Musicians" is the correct name for an organization that helps jazz musicians in need. Recently two benefits were held at the Universal Jazz Coalition's Jazz Center of N.Y.: one to pay for the funeral expenses of Jo Jones, one to help pay the medical costs of the ailing Pepper Adams. Checks, made out to "UJC for Papa Jo" or "JC for Pepper Adams," can be sent to the UJC at 380 Lafayette St., New York, NY 10003.

ON THE ROAD — The World Saxophone Quartet and Ronald Shannon Jackson and the Decoding Society are both scheduled for Nov. tours booked by N.Y.'s Outward Visions Inc. Look for the WSQ in Cambridge, MA (11/6), Lexington, KY (11/8), L.A. (11/10), Davis, CA (11/11), San Francisco (11/12), Seattle (11/13-14), Vancouver (11/15), Grinnell, IA (11/16), and Minneapolis (11/17). RSJ & the DC will be in Erie, PA (11/1), Oberlin, OH (1½), Pittsburgh (11/3), and Ann Arbor (11/5).

RENO BASH — The Reno-based For the Love of Jazz Society will hold their first "Reno Jazz Spectacular," Oct. 18-20, with Sue Raney, Bob Florence, Ross Tompkins, Lanny Morgan, Plas Johnson, Bill Watrous, Bob Badgley, Mike Stephens, Conte Candoli, and Bill Berry providing the sounds. Write to them at 1319 Jones St., Reno, NV 89503 (or call 702-329-3295) for details.

MOBI GREATS — MOBI (Musicians of Brooklyn Initiative) will offer four Oct. concerts at the Prospect Park Picnic House: The Jazz Doctors — Billy Bang, Thurman Barker, Frank Lowe, Wilbert Morris (10/6), the Joe Chambers Quintet (10/13), the Gary Bartz Quintet (10/20), and the Steve Reid/Ahmed Abdullah Quintet (10/27)

NEW "NEW AGE" — Meadowlark Records has been formed to combine "new age" music with Christian music. Billy Ray Hearn conceived it, John Michael Talbot, Douglas Trowbridge, Justo Almario, Richard Souther, and Jeff Johnson are the first signings, and their address is 9155 Deering Ave., Chatsworth, CA 91311 for those who'd like to know more.

BOPPING AROUND — The Manhattan School of Music is offering its first improvisation class for string players, taught by Julie Lyonn Lieberman . . . Spyro Gyra and Stanley Jordan will share a Beacon Theatre bill, Oct. 12, a New Audiences production . . . Kendall Kelly Lewis, son of Ramsey, is following in his daddy's footsteps, as he joins the "In Crowd" at Berklee this year . . . The Richard Bull Dance Theatre will be presenting music/dance collaborations at their Warren St. Performance loft through the fall: look for Jane Ira Bloom (10/3-5), Interplay (11/14-16), and Elliot Sharp (12/19-21) to provide the sounds . . . John Litweller's *The Freedom Principle: Jazz After 1958* is a sound effort to sort out jazz's avant-garde, by a sound writer (Quill, \$7.95); *Milestones I* and *Milestones II* is a voluminous attempt to sort out the life and times of Miles Davis — Jack Chambers put together what is, in essence, a cut-and-paste project (Beech Tree/Morrow, \$17.95 each).

Lee Jeske

FEATURE PICKS

BLACK CODES (FROM THE UNDERGROUND) — Wynton Marsalis — Columbia FC 40009 — Producer: Steve Epstein — List: none — Bar Coded

This hard-edged effort should be the last gasp from the original Marsalis Quintet — Wynton on trumpet, brother Branford on sax, Kenny Kirkland on piano, and Jeff Watts on drums (Charnett Moffett's the bassist, but, like several other bassists, he has already come and gone). The band is tight here and they play Wynton's convoluted originals with brash panache. A solid, uncompromising effort from the ever-growing hornman.

CALIFORNIA CONCERT — Bud Shank/Shorty Rogers — Contemporary C-14012 — Producer: Richard Bock — List: 8.98 — Bar Coded

The west coast sound lives, as does Contemporary Records, one of the major chroniclers of that sound in the '50s. Shank and Rogers show their musicality has only improved with the years, as they gently bop through Rogers originals and Rogers-arranged standards. George Cables, Monty Budwig, and Sherman Ferguson offer exemplary support.

ON THE EDGE — Dan Siegel — Pausa 7179 — Producer: Dan Siegel — List: 8.98

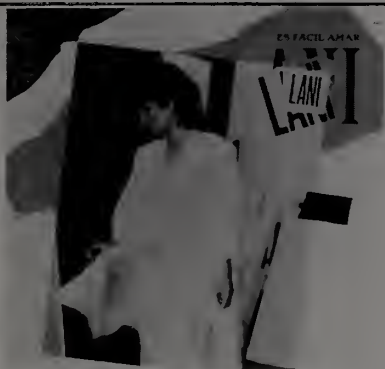
Siegel and company (Tom Scott, Carl Verheyen, Keith Rouster, Alex Acuna) in a set of toe-tapping fusion and hypnotic "new age" electronics, interspersed with large doses of straight r'n'b — featuring vocals by the leader and newcomer Kelly Coleman (daughter of actor Dabney).

JUST BUDDY'S — Buddy Childers Big Band — Trend TR-539 — Producer: Albert Marx — List: 8.98

What do you know, this big, brassy, bright big band LP — full of polished soloists and lickety-split arrangements — is from Chicago. Childers, a big band vet, has assembled an impressive ensemble here, and he gives himself some nice solo trumpet space. Big bands ain't dead, they're thriving wherever there are hungry-to-play musicians with a couple of nights free for jazz.

RADIO

MOST ADDED



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

STRONG ADDS

Miami Sound Machine — "Conga"
Amilcar Boscan — "Apariencias"
Jose Jose — "Que hay de malo en ser extraño"
Jose Feliciano and Jose Jose — "Por ella"

STATION ADDS

WDMO — Washington, D.C. — Tony Aguilar
Julio Iglesias — "Abril en Portugal"
Miami Sound Machine — "Conga"
Joan Sebastian — "25 Rosas"
Jose Jose — "Tu ganas"
Marisela — "Enamorada y Herida"

WJIT — New York — Paco Navarro
Orquesta Casablanca — "Caracortada"
Maria Conchita Alonso — "Tu eres el hombre"
Amilcar Boscan — "Apariencias"
Angel Canales — "No te asombres"
Sonia Rivas — "Sensaciones"

WCMQ — Miami — Betty Pino
Leonardo Favio — "La cita"
Jose Jose — "Que hay de malo en ser extraño"
Lani Hall and Roberto Carlos — "De repente el amor"
Elsa Baeza — "Amorero"
Fausto and Emilio Jose — "Por ella"

KALI — Los Angeles — Pepe Barreto
Los Vazquez — "La canalla"
Vikki Carr — "Ni me viene ni me va"
Los Yonicos — "Dejame vivir"
Grupo el Tiempo — "Cada dia mas"
Pandora — "Como te va mi amor"

WLHV — Hartford — Pablo De Jesus Colon
Luis Miguel — "Los Muchachos de Hoy"
Lani Hall and Roberto Carlos — "De repente el amor"
Julio Iglesias and Pedro Vargas — "Felicidades"
Miguel Gallardo — "Corazon Viajero"
Juan Gabriel and Lupita D'Alessio — "Inocente pobre amigo"

MUCHO MAS

DECEIT, HYPOCRISIES AND GOSSIPS — Took a backseat to the calamities suffered by our neighbor country of Mexico. Human kindness in the music industry, though scarce, is nonetheless tastier than heaven's manna upon appearance.

HERMANOS, SIN TO THE RESCUE — Already at noon of September 17th, barely four hours after the occurrence of those nefarious Acts of God, *Hermanos*, the non-profit organization behind "Cantare, Cantaras," was acting as talent coordinators for the nine hour SIN telethon that took place September 29th to raise funds for the earthquake victims. Having as principal broadcasting base SIN's KMEX-TV Channel 34 in Los Angeles, the telethon included satellite feeds from sister stations in Puerto Rico, San Francisco, New York and Miami. **Raul Velasco**,



whose *Siempre en Domingo* is SIN's top entertainment show, was originally scheduled to head the Mexican delegation of artists who performed at KMEX; he stayed behind in his native country because he felt he could be more useful there. Suave **Pepe Navarro**, Spain's Johnny Carson, hosted the Miami portion of the show, which included artists like **Lisette** and **Braulio**. Other non-singing Brothers like **Mario Moreno** "Cantinflas" and **Ricardo Montalban**, also lent their talents to the cause.

Special mention must be made of **Danny Villanueva**, president of KMEX, who abruptly cut short a business trip in Puerto Rico to ready Channel 34 as main broadcasting venue, aware — also — of the immense Mexican population existing within the station radius, and **Rosita Peru**, vice president in charge of programming for SIN, who immediately made available nine of the network's preciously committed hours, in addition to pulling all the innumerable strings available to her fingers to insure the presence of important personalities.

As every Bible reader knows, God created the world in seven days — a pretty neat feat. Yet, SIN's production of this gigantic telethon in all of nine days, must certainly rank as a major miracle. Please accept **MUCHO MAS'** Silver Lining Award for Hope and Love, in lieu of the silent thanks of thousands of Mexican brothers, victims of the earthquakes.

ONE HAPPY SURVIVOR — of the earthquake is Discos CBS' **Braulio**. The personable singer/composer, whose hit "En la carcel de tu piel" ("In the Prison of your Skin") ranked #1 in many radio stations across the country as well as in *Cash Box's* Strong Adds numbers, was following up this success with a promotional tour in Mexico when the first earthquake took place on Thursday September 19th.

"I had been invited to the premiere of a **Jose Jose** film, and after the premiere ended, I went to a late dinner with Jose and his manager **Manolo Norena**. I got back to my hotel, the Crown Plaza, at about 3 a.m. The earthquake hit at approximately 7:15. First, there was a deafening roar emanating from the ground; then, I was pushed by an invisible force from one end of the suite to another. It was like being inside a blender. The bathroom tiles flew off the walls, and the other walls started to crack, even though the Crown Plaza was built with architectural safeguards against earthquakes. In spite of it all, I remained uncharacteristically calm, perhaps realizing subconsciously that I couldn't do anything to help. The hotel staff, however, acted orderly and efficiently, evacuating all guests to safety. I left Mexico with ambivalent feelings. On one hand, I was saddened by the destruction that shrouded Mexico City, reminiscent of a nuclear attack. On the other hand, I was very proud of the Mexican people who, calm and serene after the catastrophe, jumped out to the streets in mass to assist in the removal of debris and rescue parties."

After his performance at SIN's telethon, the A.C.E. (Association of Journalists for the Entertainment Media) Merit Winner 1984, plans to go into seclusion to finish composing songs for his next album. "I find it best," explains **Braulio**, "to lock myself somewhere and write and sing for as many as 14 hours a day, as long as it is necessary." If the success of "En la carcel de tu piel" is any indication of this methodology, **Braulio's** career is long guaranteed.

DIA DE LA RAZA — October 12th is the date chosen by *Hermanos* to show *The Making of Hermanos*, the documentary detailing the musical and philanthropic elements behind the fundraising effort. According to **Luis Medina**, *Hermanos'* diligent overseer, the broadcast will take place simultaneously throughout all of Latin America, Spain, Portugal, and SIN and OTI outlets, at 6 p.m. Eastern Standard Time. With Pepsi as corporate sponsor of this endeavor, SIN donated a commercial-free hour. The host will be Mr. Corynthian Leather, **Ricardo Montalban**.

THE POSTMAN KNOCKS AND KNOCKS — **Maria Radman** sent us a letter asking why the recently published article about WSKQ (*MM* — 9/21) seems to have an abrupt ending. Very perceptive of you, Little Mary. You see, upon delivering that week's column I immediately took off for Miami to cover the OTI festival. Our diligent managing editor, who I'm told slaves day and night in the preparation of this here magazine, didn't have a number to reach me, hence the chopped parts. But, for your information, *MM* was dealing with a certain Miami publication and its editor (names are being withheld not as much to protect the guilty, but as not to give any professional credibility to the parties in question) who accused WSKQ — maliciously and stupidly — of not being relevant station for record sales.

It is *MM's* concluding contention that in an industry as small and disparate as ours, that has suffered and is still the victim of every imaginable corporate stereotype, such attacks are ill-natured and hardly beneficial. If the purpose is, as the saying goes, "divide and conquer," then please tell me who has ever won anything from chaos.

MUCHITOS AND MUCHITAS — Next issue will have more notes from Miami; "la gente del perrito" say no, but sources say Si; hottest new producer on scene . . . and more muchitas. TA, TA.

Tony Sabournin

RETAIL

HOT SELLER

HERMANOS

CANTARE, CANTARAS I Will Sing, You Will Sing!
Fernando Monte, Maria Conchita Alonso, Apollonia, Ramon Serrano, Emilio Brando, Carmita, Ivette Carr, Roberto Carlos, Pepi Carr, Vikki Carr, Yvonne Castro, Cheryle, Chaperito, Claudia De Colombia, Cal Cortez, Calixto Cruz, Lupita D'Nieves, Odalberto Davila, Placido Domingo, Encarnasi, Sergio Fachini, Jose Feliciano, Vicente Fernandez, Miguel Gallardo, Lucha Garcia, Julia Iglesias, Rufina de Jesus, Jose Jose, Rocio Jurado, Lisette, Ylvaro Lynch, Cheech Marin, Sergio Mendez, Lucha Ramirez, Rosendo, Miami Sound Machine, Amanda Miguel, Ricardo Montalban, Palito Ortega, Paquito, Tony Razo, Danny Rivera, Jose Luis Rodriguez, Lalo Schifano, Susana, Rosalinda Torres, Pedro Vargas, Diego Velazquez y Ten.

Escrita por: Albert Hammond, Juan Carlos Calderon y Anahí
Producida por: Albert Hammond, Jose Quintana y Humberto Garcia

Hermanos "Cantare, cantaras" — CBS Records

STRONGEST SALES

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

STORE REPORTS

Sonido Latino — New Jersey
Hermanos — "Cantare, Cantaras"
El Gran Combo — "Innovations"
Lila Morillo — "Ahora"
Wilfrido Vargas — "El Jardinero"
Jose Jose — "Reflexiones"

Ricky Records — Miami
Miami Sound Machine — "Conga"
Julio Iglesias — "Libra"
Johnny Ventura — "El Hombre y su Musica"
Emmanuel — "Emmanuel"
Carlos Mata — "Que por que te quiero"

Musica Latina Distributors — Los Angeles
Marisela — "Completamente Tuya"
Hermanos — "Cantare, Cantaras"
Los Bukis — "d'A donde vas?"
Julio Iglesias — "Libra"
Los Bondadosos — "Por que me haces sufrir?"

Zodiac Records — Washington, D.C.
Miami Sound Machine — "Conga"
Hermanos — "Cantare, Cantaras"
Roberto Carlos — "Camionero"
Belkis Concepcion — "Las Chicas del Merengue"
Johnny Ventura — "El Hombre y su Musica"

Recordmart — New York
Danny Rivera — "Asi Cantaba Cheito Gonzalez, Vol. II"
Sonora Poncena — "Jubilee"
Willie Rosario — "Afincando"
Ray Barretto — "Todo se va a poder"
El Gran Combo — "Innovations"

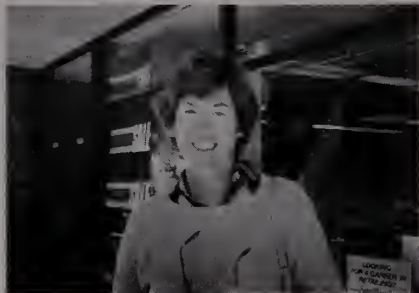
Street Level

A Customer Survey

By Jude Lyons

Location: Sam Goody's
Westport, Conn.
Day: Saturday, Sept. 14, 1985
Time: 11:30 a.m.

Age: 40
Number of Purchases Per Month: None
Titles Purchased: "Requiem," Andrew Lloyd Weber
Configuration: Album
Comments: "I heard this on a television special. I never ever buy records. This is the first time I've been in a record store in I don't know how long."



Age: 43
Number of Purchases Per Month: None
Titles Purchased: "No Jacket Required," Phil Collins; "Boy In The Box," Corey Hart; "Songs From The Big Chair," Tears For Fears
Configuration: Cassette
Comments: "These are all gifts for my son. I would never buy or listen to this stuff. He gave me a very specific list. They didn't have any Prince which I would have also bought for him."

Age: 17
Number of Purchases Per Month: Three to five albums
Titles Purchased: "Dare To Be Stupid," "Weird Al" Yankovic,
Configuration: Album
Comments: "This is a gift for a friend. He asked for it. We love the song, "Like A Surgeon."



Age: 12
Number of Purchases Per Month: Two
Titles Purchased: "Songs From The Big Chair," Tears for Fears
Configuration: Album
Comments: "I heard some songs from it on KC101 and I love it."

Age: 18
Number of Purchases Per Month: Four or Five
Titles Purchased: "Solid," Ashford And Simpson
Configuration: Cassette
Comments: "My Dad asked me to pick it up. Don't ask me why. I certainly would not have bought it."



Age: 45
Number of Purchases Per Month: None
Titles Purchased: "Songs From The Big Chair," Tears for Fears
Configuration: Album
Comments: "My daughter asked me to pick it up. She needs to give it to someone for a gift."

CD Crunch: Too Little Of A Good Thing?

By Paul Iorio

NEW YORK — When compact discs were first introduced in March 1983 they were hailed, albeit uncertainly, as the wave of the future. Two years later, record company executives report that there just isn't enough of the future to go around. With the Christmas season approaching, retailers and consumers can expect more of the same hit and catalog product shortages they faced last year. Everyone agrees that there are no clear answers as to how bad the shortage will be or why it continues.

Leslie Rosen, head of the Compact Disc Group, offers one explanation: "I think there was a lot of fear (in '83). People wondered whether it was really going to work. Would you like to have been the executive who rose to the front of the class and said 'guys, this time you can go ahead and spend the \$30 million in confidence?'"

Because of this reticence, only CBS has a U.S. manufacturing plant (in Terre Haute)— with other major labels maintaining facilities in Europe and Japan. PolyGram compact disc division senior vice president Emiel Petrone says that in 1986 new plants might come on-line in the U.S., though he adds that PolyGram "doesn't have any hard information on that yet." Petrone says PolyGram relies on its facility in West Germany, which he claims is the world's largest. That plant, he says, can meet the demand because it is "a kind of expandable type of pressing plant where you just add the presses required to increase production." An RCA spokesperson refused to comment on the establishment of a U.S. CD facility. RCA presently uses Columbia's plant in Nippon.

What will be the extent of the crunch during the upcoming holiday season? RCA claims that the upcoming shortage will be no different than last year's. Rosen says there is "no clear answer as to why measures weren't taken to prevent this year's crunch. "It's not the kind of thing where we could say 'let's go and convert a facility today.' Here we all are as Monday morning quarterbacks saying this is a great thing to do. Believe me, if I had \$30

million I would go ahead and build a facility," says Rosen. PolyGram's Petrone agrees and tends to minimize the current shortage. "The crunch will mean that the consumer might not be able to get specific titles but he will find CDs. We'll have about 1,500 titles from the PolyGram family of labels available, which is the largest in the industry," he says. But other companies, like WEA, have made a commitment to just making available hit material, says Rosen.

Petrone cites sales figure that he says indicates that CD and CD players are the fastest growing medium in entertainment industry history. "Our projections," he says, "for next year show that the marketplace will double from the standpoint of both the amount of machines and the amount of discs. You're looking at a market this year of about 800,000 players and 15 to 17 million discs. Next year those figures will double." Rosen supports his statement saying that she recently received a call from a typical retailer who was selling 30 percent of his product in CDs. "He feels he could be selling 40," she says.

As a long range measure to match supply with ever-increasing demand, Petrone says the PolyGram plans to increase its CD output by 10 million discs. He sees projected additional sales of six to eight hundred thousand new CD players necessitating stepped-up production of the discs. The growth in this industry will continue so long as consumers find the CD more attractive than other configurations, he says. At PolyGram, CDs are a fast-growing third behind LPs and cassettes in consumer popularity. Rosen believes the appeal is based upon perception of the CD and player as "convenient, cute and chic," in addition to its primary practical lure. "You can store more information on a single disc. CDs don't scratch or warp like an LP does. You really have to work at damaging a disc," she says. Most industry spokesmen agreed that the current shortage of CDs is short range and will not squelch the rapid momentum and growth of this medium.



COUNTRY ACTS AT PIZZA — Licorice Pizza recently held a guaranteed sale on two new Warner Bros. country artists, one of the groups being the Forester Sisters. Their albums, along with the group Southern Pacific, carried a sale price and a slogan that said, "we guarantee you'll love these records, or your money back." The Forester Sisters, pictured here with Pizza's Tom Mehren and Randy Gerston, visited Licorice Pizza's main office where they talked with employees and signed autographs.

HOT NEW SELLER



"Soul To Soul" — Stevie Ray Vaughan — Epic

STRONGEST SALES

Dire Straits — Warner Bros.
Sting — A&M
Tears For Fears — Mercury
J. Cougar Mellencamp — Riva/
PolyGram

STORE REPORTS

Camelot Ent. — Cleveland
Dire Straits
J.C. Mellencamp
Loverboy
B. Springsteen
B. Joel

Turtles — Atlanta
Dire Straits
J.C. Mellencamp,
F. Jackson
W. Houston
Loverboy

Homers Records — Omaha
J.C. Mellencamp
Kiss
Dire Straits
Sting
Hooters

Gary's — Virginia
Dire Straits
Tears For Fears
B. Adams
P. Collins
Prince

City One Stop — Los Angeles
Dire Straits
Sting
W. Houston
B. Springsteen
Tears For Fears

Mainstream Records — Milwaukee
J.C. Mellencamp
S. Ray Vaughan
Motley Crue
Sting
Heart

Great American Music — Minneapolis
Dire Straits
J.C. Mellencamp
Sting
Motley Crue
W. Houston

Musical Sales — Baltimore
Dire Straits
Tears For Fears
B. Joel
B. Springsteen
P. Collins

J & R Music World — New York
Talking Heads
Sting
B. Joel
Dire Straits
W. Houston

Cavages — Buffalo
Dire Straits
B. Springsteen
P. Collins
B. Joel
J.C. Mellencamp

Harvard Coop — Boston
Dire Straits
Talking Heads
Sting
A. Franklin
J.C. Mellencamp

Downtown — Chicago
P. LaBelle
Sting
T. Turner
W. Houston
J.C. Mellencamp

Peaches — Miami
Dire Straits
B. Springsteen
J.C. Mellencamp
Sting
B. Joel

Oz Records — Atlanta
Sting
Dire Straits
Tears For Fears
W. Houston
B. Adams

Harmony House — Detroit
B. Springsteen
P. Collins
B. Joel
Dire Straits
Sting

Kemp Mill — Washington D.C.
J.C. Mellencamp
S. Ray Vaughan
Sting
M. Crenshaw
Dire Straits

Lieberman — Minneapolis
Dire Straits
J.C. Mellencamp
B. Adams
Loverboy
C. Hart

Central o/s — Connecticut
Dire Straits
B. Springsteen
B. Joel
Tears For Fears

SHOP TALK

A recent survey of *Cash Box* reporting retailers revealed that a strong percentage were dealers in import records. As a service to these retailers, this column will, from time to time, review current independent import product. Your comments and input are welcome. Following is the first installment of this new feature.

LPs

WATER UNDER THE BRIDGE — Mathilde Santing — WEA Records XS18 — Producers: Steve Parker-Dennis Duchhart-Mathilde Santing

This singer from the Netherlands reminds one immediately of early Laura Nyro with a dash of Joni Mitchell (c. "Blue") thrown in. Santing proves that there is still heat and passion in music meant for listening, not dancing. A keen sense of tragedy in the melody and vocal delivery makes this record a satisfying experience through and through.

THE CAT IS OUT — Judy Tzuke — Legacy Records LLP 102 — Producers: Paul Muggleton-Mike Paxman-Bob Noble

About . . . well, a lot of years ago . . . Tzuke was the much-heralded discovery of Elton John and a signee to his Rocket Records Company in the U.S. As the baffling, mysterious and impenetrable aspects of reality would have it, the lady never caught the American imagination. However, a loyal and devoted remnant show a continued interest in their heroine as her import output in the intervening years has consistently sold well. The purity and melancholia of Tzuke's vocals can nearly tear your heart out. She is not as shadowy a figure as Kate Bush, but Tzuke works in a similar universe. This album is brilliant.

EPs

VILLAGE FIRE — James — Factory FAC-138

James is a band playing a trade in the very English sounding folk renaissance underfoot these days, The Pogues, The Faith Brothers, Del Amitri and others are bringing a new urgency and credibility to songwriting — James joins this company with this five-song set. Available in the U.S. through Rough Trade in San Francisco (415) 621-0410.

12"

WELL, WELL, WELL — The Woodentops — Rough Trade RTT 167

The Woodentops lives up to the promise of its first two singles, "Plenty" and "Move Me." "Well, Well, Well" is the sort of fast-paced pop outing one might expect from, say, Dave Edmunds 10 years ago. Very crafty and catchy. Available through Rough Trade in San Francisco.

Stephen Padgett

RETAILER PROFILE

Chain: Music Plus
Market: Greater Los Angeles
Dir. Of Advertising: Alan Schwartz



Music Plus. The name implies that there's more to its business than music. "We always considered ourselves more than a record store. We always understood that there was room to grow and that we were really in the home entertainment software business," Alan Schwartz, director of advertising for Music Plus, said. Five original partners began in 1974 with four stores and a concept of being hip enough to attract the youth, but not so provocative that older people would feel uncomfortable. By 1980 they had over 20 stores and bought the very successful City One-Stop to create Show Industries. Before 1986 Lou Fogelman, Terry Pringle, David Berkowitz, David Marker and Pat Morehead will add another 5 locations to bring their stable to 38.

"The big thing that set us apart is we devoted an inordinate amount of our square footage to merchandising and we made that space available to merchandising, being price competitive, designing our stores well, a lot of them winning architectural and beautification awards from the towns we put them in, we staffed the stores with very good personnel, and customer service is still the biggest watchword in the chain," he added.

no one else was giving them," said Schwartz. "So, I think our philosophy was merchandising, being price competitive, designing our stores a lot of them winning architectural and beautification awards from the towns we put them in, we staffed the stores with very good personnel, and customer service is still the biggest watchword in the chain," he added.

The future watchers in 1974 could not have predicted the explosion that has taken place in 1985 in the areas of video and compact disc. Thanks to the "Plus" in Music Plus, they have adjusted to become a major force in these new technologies. There are only three stores in the chain that don't have full line video departments. "Music Plus is about, in the mid-eighties on, being a home entertainment software retailer, audio and video. If 4 years down the road another major source of home entertainment is something else, we'd be in that business too," Schwartz stated.

"We feel the 'Plus' is that people can come in and get music at a better price, that they can get it with better service and at a convenient location," said Schwartz.

RETAILER'S PICK

<u>Retailer</u>	<u>One Stop</u>	<u>Market</u>
Mark Renner	Musical Sales	Baltimore
	Album: "Del Amitri"	
	Artist: Del Amitri	
	Label: Chrysalis	

Comment:

"Perhaps a difficult record to market . . . yet an album that's certainly worth a listen. The Youth and Pride of Glasgow. Buy this album!!"

WHAT'S IN-STORE

CLASSICAL NEWS — New from Philips Records is a release which features **Andre Previn** as pianist and conductor with the **Wiener Philharmoniker** (Vienna) performing two beautiful **Mozart** piano concerti (K. 453 in G and K. 491 in C Minor). Retailers should note that Previn is one of classical music's most visible artists, and this trend should continue as he begins his stint with the **Los Angeles Philharmonic** this coming season. Early next year, Previn and the L.A. Phil. will travel to many major U.S. cities with works by Mozart planned for performance. This digital masterpiece (412 424-1, -2, -4) should be a best-seller. Contact **Steven Gates** at Philips (212-399-7215) for more info.

BID DISC — Pioneer Video, Inc. recently introduced their latest **LaserDisc™** player. It offers freeze-frame, random access and stereo sound among other features. The player joins the LD-700 and the CLD-900, combination Compact Disc/LaserVision player, in Pioneer Video's LaserDisc line. **John Talbot**, vice president of marketing for Pioneer Video, said the previous player priced at the \$299 mark sold out completely early this summer. He attributed the high sales volume to a growing interest in LaserVision. The growing number of software titles, he said, particularly music video titles from Pioneer Artists, has also spurred this interest. There are now more than 1,200 titles available on LaserDisc.



KEYBOARD WIZARD — **Kit Watkins**, formerly of *Happy The Man* and *Camel*, is shown here in his studio which he built himself, walls and all. His latest album with percussionist **Coco Rousset**, "In Time," was recently released on **Azimuth Records** (see story below).

DON'T MISS THIS — One of the best instrumental albums of the year was recently released on **Azimuth Records**, a record featuring the amazing talents of keyboardist **Kit Watkins** and percussionist **Coco Rousset** entitled "In Time" (AZ 1004). Their philosophy towards music is in many ways similar to that of **Jean-Luc Ponty**: they lay down a hypnotic rhythm track and then play imaginative melodies and solos over it. Their music, as Ponty's, is keyboard-oriented, but replacing Ponty's solo violin is synthesizer and at times, flute. Although there are similarities with others, Watkins and Rousset display a style all their own, one of great emotion and intelligence. Retailers, if you sell albums by Ponty or **Pat Metheny**, you're sure to do well with "In Time." The album is distributed worldwide by **JEM Records**, **Greenworld Distribution**, and **Important Records**. A sample sound sheet is available from Azimuth Records for one dollar. **Sally Heldrich** (703-998-6611) will be glad to answer any questions.

Ron Rosenthal

Wherehouse Stock Distribution

LOS ANGELES — Wherehouse Entertainment, Inc. (ASE-WEI) announced that its board of directors has declared a 25 percent stock distribution, payable November 13, 1985 to shareholders of record October 11, 1985. It made a similar stock distribution last year. The company recently reported the third consecutive year of record results with revenues of \$137,800,000 and net income of \$6,374,000 for the fiscal year ended June 30, 1985. Louis A. Kwiker, president and chief executive officer, noted "the company's business continues to evidence strong upward trends in all product lines, including video rental, prerecorded music, blank tape and computer software. The company expects to report record revenues for the September 30, 1985 quarter and that this trend will continue through the remainder of the year."

Kwiker added, "It is probable that earnings for the first quarter of fiscal 1986 will be lower than in the same quarter last year because the company will take

substantially larger reserves for possible inventory shrinkage. As previously reported, the shrinkage which occurred in the second half of fiscal 1985, was out of line with prior experience and the company is currently taking steps to reduce it to historical levels. In spite of this occurrence, the company expects to report record earnings for the current fiscal year to end June 30, 1985."

Kwiker further stated, "the company's expansion program is moving forward aggressively. It plans to open 48 new stores in fiscal 1986, including the relocation of ten small stores and the closing of nine smaller mall stores. As a result of this expansion program, the company will increase its selling space by approximately 950,000 square feet at June 30, 1986."

Wherehouse Entertainment, Inc. operates 144 stores in California and neighboring states and is a specialty retailer of home entertainment and information software.



O.M.D. AT L.P. — A&M recording artists **Orchestral Manoeuvres In The Dark** were recently in-store at **Licorice Pizza's** West Los Angeles location. The in-store, tied in with **KROQ**, drew an estimated 500 people. Shown are (l-r): **Martin Kirkup**, O.M.D. manager; **Tresa Redburn**, A&M marketing coordinator; **Paul Humphreys**, O.M.D.; **Missy Jay**, Lic. Pizza manager; **Roy Antoun**, Lic. Pizza art manager; **Randy Gerston**, Lic. Pizza marketing director; **Andy McCluskey**, O.M.D.; and **Diane Amarillas**, Lic. Pizza store director.

TOP 40 COMPACT DISCS

Title, Artist, Label, Number, Distributor

Weeks
On
9/28 Chart

1	BROTHERS IN ARMS	15.98	1	19
2	NO JACKET REQUIRED	DIRE STRAITS (Warner Bros. 25264-2) WEA	15.98	
3	BORN IN THE U.S.A.	PHIL COLLINS (Atlantic 81240-2) WEA	2	22
4	LITTLE CREATURES	BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	15.98	
5	SONGS FROM THE BIG CHAIR	TALKING HEADS (Sire 2-25305) WEA	4	8
6	THE DARK SIDE OF THE MOON	TEARS FOR FEARS (Mercury 824 300-2) POL.	6	25
7	GREATEST HITS VOLUME I & II	PINK FLOYD (Capitol CDP-46001) CAP	7	56
8	RECKLESS	BILLY JOEL (Columbia J2K 40121) CBS	10	5
9	THE DREAM OF THE BLUE TURTLES	BRYAN ADAMS (A&M CD-5013) RCA	8	35
10	SPORTS	STING (A&M CD 3750) RCA	5	10
11	BE YOURSELF TONIGHT	HUEY LEWIS AND THE NEWS (Chrysalis VK 41412) CBS	9	16
12	BUILDING THE PERFECT BEAST	EURYTHMICS (RCA PCD1-5429) RCA	12	11
13	THE UNFORGETTABLE FIRE	DON HENLEY (Geffen 24026-2) WEA	15.98	
14	LIKE A VIRGIN	U2 (Island 2-90231) WEA	15.98	
15	A DECADE OF STEELY DAN	MADONNA (Sire 25157-2) WEA	14	45
16	FABLES OF THE RECONSTRUCTION	(MCA MCAD-5570) MCA	15	17
17	CHRONICLES	R.E.M. (I.R.S. D 5592) MCA	16	5
18	THE SECRET OF ASSOCIATION	CREEDENCE CLEARWATER REVIVAL (Fantasy FCD 623-CCR2) IND	19	4
19	7 WISHES	PAUL YOUNG (Columbia CK-39957) CBS	20	9
20	BEVERLY HILLS COP	NIGHT RANGER (MCA MCAD 5593) MCA	21	3
		ORIGINAL SOUNDTRACK (MCA MCAD-5553) MCA	17	23

21	CONTACT	—	—	—
22	THE WALL	POINTER SISTERS (RCA PCD1-5487) RCA	18	5
23	FLASH	PINK FLOYD (Columbia C2K 36183) CBS	23	19
24	WHITNEY HOUSTON	JEFF BECK (Epic EK 39483) CBS	—	DEBUT
25	CENTERFIELD	(Arista JRCD-8221) RCA	26	2
26	DIAMOND LIFE	JOHN FOGERTY (Warner Bros. 25203-2) WEA	15.98	
27	PRIVATE DANCER	SADE (Portrait RK 39581) CBS	27	22
28	AROUND THE WORLD IN A DAY	TINA TURNER (Capitol CDP-46041) CAP	15.98	
29	DREAM INTO ACTION	PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-2) WEA	24	19
30	HARLEQUIN	HOWARD JONES (Elektra 2-60390) WEA	15.98	
31	WHO'S ZOOMIN' WHO	DAVE GRUSIN & LEE RITENOUR (GRP 1015) IND	32	2
32	CAN'T SLOW DOWN	ARETHA FRANKLIN (Arista ARCD-8286) RCA	—	DEBUT
33	MAKE IT BIG	LIONEL RICHIE (Motown 6059MD) MCA	30	56
34	LOVE SONGS	WHAM! (Columbia CK 39595) CBS	33	32
35	BROTHER WHERE YOU BOUND	STEVIE WONDER (Tamla/Motown TAMD-6144) MCA	—	DEBUT
36	INVASION OF YOUR PRIVACY	SUPERTRAMP (A&M CD 5014) RCA	25	16
37	FRESH AIRE III	RATT (Atlantic 2-81257) WEA	15.98	
38	WISH YOU WERE HERE	(MCA MCAD-5570) MCA	31	6
39	FRESH AIRE V	MANNHEIM STEAMROLLER (American Gramophone AGCD-365) IND	—	DEBUT
40	VOICES IN THE SKY — THE BEST OF THE MOODY BLUES	PINK FLOYD (Columbia CK 33453) CBS	37	20
		MANNHEIM STEAMROLLER (American Gramophone A6CD-385) IND	34	18
		THE MOODY BLUES (Threshold 820 155-2) POL	39	32

FILMUSIC

AUTUMN NIGHTS — Although fall isn't generally considered to be a particularly active theatrical release season (while television is conversely drowning in a murky pool of new programs), there are already three commercially promising soundtracks in the stores or due out shortly. One of these is *Krush Groove* (Warner Bros. Records), details of which can be found in a feature story on this page. Another top contender is Atlantic's soundtrack to Columbia Pictures' *White Knights*. The film itself offers a compelling premise and alluring cast, in as much as **Mikhail Baryshnikov** as (what else) a ballet star is teamed with **Gregory Hines** as (what else) a tap dancer caught in the middle of east/west diplomatic intricacies. The soundtrack, however, offers material mysteriously not suited either toward ballet



or tap. Nevertheless, the integrity of director **Taylor Hackford's** previous work leads one to believe the songs are completely appropriate to some aspect of the story. What about the songs? Well, the soundtrack has cuts from such top artists as **Chaka Khan** (she's sure been on a lot of soundtracks lately — including the current *Miami Vice* and *Krush Groove*), **Lou Reed**, **David Foster** (he's connected to just about every other LP that comes out now, and a lot of record buyers are clearly glad of it), **John Hyatt**, **David Pack**, **Robert Plant**, **Nile Rodgers**, **Jenny Burton**, **Sandy Stewart**, and **Roberta Flack**. Such top of the line producers as Foster, **Phil Ramone**, and Rodgers also worked on the cuts for the *White Knights* soundtrack.

The first single, though, is the love theme from *White Knights*, a song titled "Separate Lives," which is performed by **Phil Collins** (who also produced the cut) and **Marilyn Martin**. The song was written by yet another musical biggie, **Stephen Bishop**. "Separate Lives" marks a second collaboration between Collins and Hackford, the first being the hugely successful (and Oscar nominated) title song to the director's 1984 feature, *Against All Odds*. In fact, Hackford seems to have the magic touch where pop songs are concerned; the theme song from his film *An Officer and a Gentleman*, performed by **Joe Cocker** and **Jennifer Warnes** also wound up as a huge single (in 1981). Martin makes her debut with Atlantic on the duet, a music video of which was recently directed by **Jim Yukich** for imminent airing. The *White Knights* soundtrack will be out within the first two weeks of October, while the film itself is set for a November 15 release.

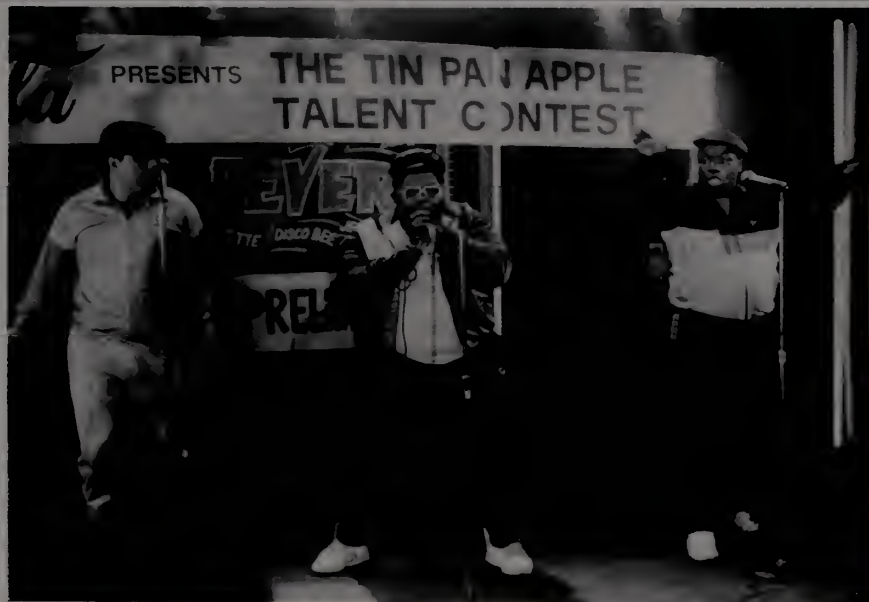
Finally there's the soundtrack to *Better Off Dead*, a CBS Productions presentation of an A&M Film production of a Savage Steve Holland film (the movie's credits must run twenty minutes). For the film, which stars **John Cusack**, **David Ogden Stiers** and **Kim Darby**, producer/composer **Rupert Hine** has assembled (and in most cases written and/or performed) several pop cuts. The songs are performed by such artists as **Teri Nunn**, **Cy Curnin**, **E.G. Daily** and, as mentioned, Hine himself. The first single off the A&M soundtrack is Hine and Curnin's "With One Look (The Wildest Dream)." *Better Off Dead* is the label's first soundtrack venture the tremendously successful release of *The Breakfast Club* LP, which spawned **Simple Minds'** hit, "Don't You (Forget About Me)".

LIKE WILDFIRE — The acting bug has bit countless members of the music world already and doubtlessly has untold more chomping yet to do. As several directors I've spoken to of late have pointed out, one of the main reasons for this sudden proliferation of would-be actors and actresses stems from their experiences with music videos. After all, despite the musical contexts of these short works, videos are invaluable training grounds in terms of working in front of a camera, blocking, etc. Moreover, they sometimes (though only sometimes) actually call upon these musicians to act. They may not need to act up a storm, but even acting up a few clouds can be a learning experience. As a result, we've seen such people as **Tina Turner**, **Madonna**, **Prince**, and **Sting** in major films. In fact, without altering the point of this column by venturing into reviewing films, many people have been very impressed with the performances of both **Sting** and **Tracey Ullman** in **Meryl Streep's** latest film *Plenty*. Of course, there are distinct advantages to filmmakers in casting top musical names in their films, namely the built-in youth appeal. Overall, video experience does not necessarily a great actor make, yet many musicians have indeed proven their talent in this 'second' career. Also, the presence of a top artist in a film doesn't guarantee the film's success (*The Bride* being a recent example), yet it can be a magnetic enticement to today's youthful moviegoers (and record-buyers).

ODDS AND ENDS — Happily, MCA records has just re-released the soundtrack to *The Glenn Miller Story*. The LP's release is timed to coincide with the re-release of the movie, which stars **James Stewart** and **June Allyson**. Included on the album are such Miller classics as "Moonlight Serenade," "In The Mood," and "Tuxedo Junction." MCA is also shipping out a specially recorded 12 inch single inspired by the film and featuring an **Arthur Barrow** arrangement of "In The Mood" on one side and "Moonlight Serenade," as performed by **Thelma Houston**, on the other. Miller's brilliant career came to a tragic end just over forty years ago when he (as a major in World War II) disappeared in a plane over the English Channel. Time, though, has done nothing to erase the appeal of his work . . . **Miles Davis** will be a guest star in an upcoming episode of *Miami Vice*. . . **Thor**, of heavy metal fame, has also launched an acting career. He'll be featured in **Roger Corman's** *Recruits*, a comedy-adventure in which Thor plays the lead role of Thunderhead. The film is slated for release next March . . . The soundtrack to the acclaimed British film, *Dance With A Stranger*, is being released by Varese Sarabande Records. The score was composed by **Richard Harley**.

In the "In the pink" department: The CBS Catalogue Partnership, a vast publishing organization, recently awarded the equally vast Ogilvy & Mather advertising firm the first "SYNC" award, for its use of **Henry Mancini's** "Pink Panther Theme" in the Owens Corning Fiberglass Insulation campaign last year.

Peter Berk



INTO THE GROOVE — In a scene from the upcoming feature *Krush Groove*, the Fat Boys evidence enormous talent in one of the film's many dynamic musical numbers.

Krush Groove: All 'Rapped' Up And Ready To Go

By Peter Berk

LOS ANGELES — George Jackson and Doug McHenry would love nothing more than if their upcoming Warner Bros. release, *Krush Groove*, could do for rap music what *Saturday Night Fever* did for disco and *Breakin'* did for break dancing. In other words, they hope their film can take an already popular, but still growing, musical trend and help break it open to a widespread film-going and record-buying audience.

Since its recent beginnings, the unique sub-culture of rap has produced such commercially viable performers as Run D.M.C. and the Fat Boys. If *Krush Groove* takes off with the public, it may well be because the members of these two prominent rap groups, as well as other artists such as Sheila E., Kurtis Blow and New Edition, star in the film in both a dramatic and a musical context. The Warner Bros. soundtrack from *Krush Groove* was just shipped out, and it contains cuts not only from the musicians in the film, but also from the Gap Band, the Beastie Boys, Debbie Harry, Force M.D., LL Cool J, and Chaka Khan (who provided the first single, "(Krush Groove) Can't Stop The Street." Jackson, one of the film's executive producers, and McHenry, one of its producers (and one of the soundtrack's producers) recently discussed the project.

"I guess our initial thrust came about last year in light of the huge success of the sub-cultural rap movement," said Jackson, who has served as a top executive at Universal and has been involved with such films as *D.C. Cab* and *Streets of Fire*. "We saw it as a great area to investigate artistically, and a subject with definite film potential." Soon after, director Michael Schultz (*Cooley High*, *Car Wash*, *The Last Dragon*) was secured for the project, and screenwriter Ralph Farquhar was enlisted to fashion a realistic story, set in New York.

Concurrently, the search was on to obtain the services of key rap and pop artists, so that fictional storylines could be created to suit their own talents and real-life experiences as musicians. "We wanted to create almost a street opera," Jackson recalled. "I think what emerged in the film is the tremendous integrity of the people involved with this whole phenomenon."

According to McHenry (who has been

associated with such respected pictures as *Foxes* and *Time Bandits*), "The story of *Krush Groove* is, to some extent, based on the real life background of Russell Simmons, who founded Def Jam Records. The label is oriented toward this new music, and he brought in many of his friends, most notably his brother Joseph Simmons, who's Run of Run D.M.C." McHenry emphasized how the film deals in great part with the elements of perseverance and pride inherent in young, struggling performers. Both producers stressed, however, that *Krush Groove* is first and foremost a light, upbeat and musically charged film designed to entertain.

When asked how their musical cast took to the challenge of acting, Jackson replied, "As producers, Doug and I have seen more and more musicians moving into the area of film. What we tried to do was reflect in the story the reality of the rap movement so as to make the performers comfortable in their familiar atmosphere, along the lines of *Purple Rain*. I believe because of the video revolution, musicians have been required to be theatrical as well as musical, and as a result, many have gained a good deal of acting training. We certainly found that to be true in the case of *Krush Groove*."

As far as the music goes, songs written especially for the film came from Sheila E., Deborah Harry (with producer "Jellybean" Benitez), Chaka Khan, Kurtis Blow, and Force M.D. In addition, a song called "Krush Groovin" was recorded by the "Krush Groove All-Stars," comprised of several artists in the film.

For the makers of *Krush Groove*, the movie may also serve to break down some black/white musical and cinematic barriers by portraying young people with universal kinds of goals in the context of popular crossover music. Their confidence in the film's potential is amply reflected in its title, which McHenry said comes from a term in rap circles signifying an especially strong recording. For Jackson, "Krush Groove" is "something we would love to introduce into the American lexicon to be synonymous with a hip, energetic, dynamic sound." With all it has going for it, *Krush Groove* may not only give us a new term, but give a lot of people their first exposure to one of music's most vibrant and creative genres.

Greenwood/Coors Tour To Benefit Vet Fund

By Bill Fisher

NASHVILLE — A series of "Coors Presents Lee Greenwood" concerts, scheduled for this year and 1986, will benefit a scholarship fund established by the Adolph Coors Company and announced last Memorial Day.

Coors and Greenwood will donate a portion of the money received from ticket sales for the concerts to the Coors Veterans' Memorial Scholarship Fund, which was started to provide money for the education of veterans' dependents. The funds are distributed in the form of scholarships (a total of \$500,000 per year). More than \$250,000 has been raised so far in 1985 through special promotions by Coors wholesalers, and the "Coors Presents Lee Greenwood" tour is expected to raise an additional \$200,000 for the fund.

Promoting the tour for Coors is Jerry Bentley, executive vice-president of Greenwood/McFaden, Inc., Nashville. Local veterans' groups and Coors wholesalers will be involved in promotions for each concert.

Greenwood's association with Coors began several years ago. He has often sung for the company's radio and television commercials, including the 1985 Memorial Day TV spot in which the brewing firm announced the Veterans' Memorial Scholarship Fund.

The tour begins Oct. 11 at the Sun Dome in Tampa, and ends in Chicago, May 10, 1986. A partial tour schedule released by Coors lists Sacramento, Nashville, Orlando, New Orleans, Cleveland and Detroit among the other tour stops.

Big Fair Season For Alabama

NASHVILLE — RCA recording group Alabama drew sellout crowds at major fairs throughout the West and Midwest this summer, reports the band's Nashville promotion firm. Alabama played two performances on consecutive nights at a majority of the fairs. In addition, the group has racked up impressive figures at concert dates over the summer.

The month of July began with two baseball stadium performances — in Houston and Chicago — with a combined attendance of over 50,000. Both shows were promotional tie-ins with the baseball games which preceded them. Concert appearances in Cleveland, Cincinnati, Chicago and Detroit occupied Alabama for the first three weeks of July, and the band's fair appearances commenced with two shows at the North Dakota State Fair July 26-27 which drew a total of 22,000. The band's one performance at the Montana State Fair July 28 was a sellout.

Two shows at the Wisconsin State Fair in Milwaukee (Aug. 2-3) drew 28,000, and the Jackson County Fair, Jackson, MI was a sellout on Aug. 4. Alabama drew 17,000 for two shows at the Mid-State Fair in Paso Robles, CA, Aug. 10; six days later, the

band played to a sellout crowd of 16,500 at the Indiana State Fair in Indianapolis. Two dates at the Illinois State Fair drew 19,000 Aug. 17-18, and over 18,000 saw two concerts at the Missouri State Fair in Sedalia Aug. 22-23. A break in fair performances for the band occurred on Aug. 24 at The Muni in St. Louis, where their concert resulted in a record box office gross for that venue. Fair appearances in Des Moines, Iowa and Minneapolis, Minnesota finished the month of August for Alabama. The Iowa fair was sold-out, and the number was 40,000 for the two Minneapolis shows.

Three consecutive sellouts began the month of September for Alabama: the Greater Allentown (PA) Fair, Sept. 2; the Nebraska State Fair in Lincoln, Sept. 5; and the Interstate Fair in York, PA, Sept. 13. The summer fair season for the band ended with its show at the Tennessee State Fair Sept. 21. The previous week, Alabama played a sold out concert in Pittsburgh (9/14); the following week, a Lake Placid, N.Y. concert was sold out (9/28). The band's concert appearance in Toledo, OH this week is also reportedly a sellout.



WELCOMING RICKY — CBS/west coast executives welcomed Ricky Skaggs to Los Angeles following his recent, sold-out Universal Amphitheatre show. Pictured are (l-r): Glen Brunman, director, Epic media relations; Sam Harrell, regional country marketing manager; Larry Douglas, Epic VP, CBS/west coast; Skaggs; Craig Applequist, CBS sales manager, west coast; Larry Hanby, CBS A&R vice president.

TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor

★ = Available on Compact Disc

■ = Platinum (RIAA Certified)

□ = Gold (RIAA Certified)

		Weeks On 9/28 Chart	Weeks On 9/28 Chart
1	GREATEST HITS VOL. 2 RONNIE MILSAP (RCA AHL1-5425)	1	24
2	HIGHWAYMAN W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 49056)	2	20
3	PARDNERS IN RHYME THE STATLER BROTHERS (Mercury 422-824 420-1)	3	22
4	FIVE-O ★ HANK WILLIAMS, JR. (Warner Bros. 1-25267)	4	21
5	RHYTHM AND ROMANCE ROSANNE CASH (Columbia FC-39463)	5	15
6	KERN RIVER MERLE HAGGARD (Epic FE 39602)	6	25
7	40 HOUR WEEK ★■ ALABAMA (RCA AHL1-5339)	8	34
8	GREATEST HITS ★ GEORGE STRAIT (MCA-5567)	11	28
9	HOWARD AND DAVID THE BELLAMY BROTHERS (MCA/Curb-5586)	12	11
10	LAST MANGO IN PARIS □ JIMMY BUFFETT (MCA-5600)	10	11
11	SAWYER BROWN SAWYER BROWN (Capitol/Curb ST 12391)	7	34
12	ME AND PAUL WILLIE NELSON (Columbia FC 40008)	9	28
13	RADIO HEART CHARLY McCLAIN (Epic FE 39871)	15	17
14	GREATEST HITS ★ LEE GREENWOOD (MCA 5582)	13	22
15	ANYTHING GOES GARY MORRIS (Warner Bros. 1-25279)	21	5
16	TOKYO, OKLAHOMA JOHN ANDERSON (Warner Bros. 1-25211)	14	11
17	PARTNERS, BROTHERS AND FRIENDS THE NITTY GRITTY DIRT BAND (Warner Bros. 1-25304)	18	6
18	RESTLESS HEART RESTLESS HEART (RCA CPL1-5369)	23	24
19	WHY NOT ME ★□ THE JUDDS (RCA/Curb AHL1-5319)	16	47
20	STEP ON OUT THE OAK RIDGE BOYS (MCA 5555)	17	27
21	HIGH COUNTRY SNOWS DAN FOGELBERG (Full Moon/Epic FE 39616)	22	18
22	TURN THE PAGE WAYLON JENNINGS (RCA AHL1-5428)	19	10
23	HAVE I GOT A DEAL FOR YOU REBA McENTIRE (MCA 5585)	20	6
24	MY TOOT-TOOT ROCKIN' SIDNEY (Epic B5E-40153)	26	10
25	GREATEST HITS ★ BARBARA MANDRELL (MCA 5566)	29	28
26	FRIENDSHIP RAY CHARLES (Columbia FC 39415)	24	61
27	SOMEBODY ELSE'S FIRE JANIE FRICKE (Columbia FC-39975)	28	11
28	TRYIN' TO OUTFRAN THE WIND JOHN SCHNEIDER (MCA 5583)	25	22
29	KENTUCKY HEARTS EXILE (Epic FE 39424)	36	51
30	LET IT ROLL MEL McDANIEL (Capitol-EMI ST-12402)	31	30
31	DON'T CALL HIM A COWBOY CONWAY TWITTY (Warner Bros. 9-25207-1)	27	26
32	LIVIN' ON THE EDGE T. G. SHEPPARD (Columbia FC 40007)	33	15
33	STREAMLINE LEE GREENWOOD (MCA 5622)	46	2
34	SOMETHING SPECIAL GEORGE STRAIT (MCA 5605)	43	3
35	NOBODY WANTS TO BE ALONE CRYSTAL GAYLE (Warner Bros. 1-25154)	30	26
36	THE FORESTER SISTERS THE FORESTER SISTERS (Warner Bros. 1-25314)	49	2
37	ONE GOOD NIGHT DESERVES ANOTHER STEVE WARINER (MCA 5545)	38	32
38	THERE'S NO STOPPING YOUR HEART MARIE OSMOND (Capitol/Curb ST-12414)	42	2
39	#1'S EDDIE RABBITT (Warner Bros. 1-25278)	32	13
40	REAL LOVE DOLLY PARTON (RCA AHL1-5414)	34	34
41	LOVE IS WHAT WE MAKE IT KENNY ROGERS (Liberty L051157)	35	25
42	TIME STOOD STILL VERN GOSDIN (Compleat 671012-1)	55	18
43	THE BALLAD OF SALLY ROSE EMMYLOU HARRIS (Warner Bros. 9-25205-1)	37	32
44	MAYBE MY BABY LOUISE MANDRELL (RCA AHL1-5454)	39	18
45	HEART OVER MIND ★ ANNE MURRAY (Capitol SJ-12363)	41	50
46	HE THINKS HE'S RAY STEVENS RAY STEVENS (MCA 5517)	40	47
47	TILL I MADE IT WITH YOU MAC DAVIS (MCA 5590)	42	4
48	SOUTHERN PACIFIC SOUTHERN PACIFIC (Warner Bros. 25206)	50	2
49	WHO'S GONNA FILL THEIR SHOES GEORGE JONES (Epic FE 39598)	51	2
50	DOES FORT FORTH EVER CROSS YOUR MIND □ GEORGE STRAIT (MCA 5518)	45	50
51	LANE BRODY LANE BRODY (EMI America ST-17160)	47	4
52	THE THINGS THAT MATTER VINCE GILL (RCA CPL1-5348)	48	10
53	ONE STEP CLOSER SYLVIA (RCA AHL1-5413)	54	31
54	TWO HEART HARMONY THE KENDALLS (Mercury 824-250-1 M-1)	56	23
55	BLUE HIGHWAY JOHN CONLEE (MCA 5521)	53	47
56	COUNTRY BOY ★ RICKY SKAGGS (Epic FE 39410)	58	51
57	TREADIN' WATER EARL THOMAS CONLEY (RCA AHL1-5175)	61	50
58	MY KIND OF COUNTRY REBA McENTIRE (MCA 5516)	55	47
59	WON'T BE BLUE ANYMORE DAN SEALS (EMI-America ST-17166)	DEBUT	
60	PLAIN DIRT FASHION NITTY GRITTY DIRT BAND (Warner Bros. 9-25113-1)	59	61
61	THE BEST OF REBA McENTIRE REBA McENTIRE (Mercury 824-342-1 M-1)	60	29
62	ATLANTA BLUE ★ THE STATLERS (Mercury/PolyGram 813-652-1)	65	72
63	DARLIN', DARLIN' DAVID ALLAN COE (Columbia FC 39617)	57	33
64	GREATEST HITS VOLUME 2 CHARLEY PRIDE (RCA AHL 1-5426)	57	17
65	MAJOR MOVES HANK WILLIAMS, JR. (Warner/Curb 9-25088-1)	64	68
66	SOMETIMES WHEN WE TOUCH TAMMY WYNETTE (Epic FE 39971)	66	24
67	KEITH STEGALL KEITH STEGALL (Epic AL 39892)	63	16
68	GREATEST HITS 2 ★□ OAK RIDGE BOYS (MCA 5496)	68	58
69	YOU'VE GOT A GOOD LOVE COMIN' LEE GREENWOOD (MCA 5488)	69	68
70	CITY OF NEW ORLEANS WILLIE NELSON (Columbia FC 39145)	67	60
71	CENTERFIELD ★■ JOHN FOGERTY (Warner Bros. 9-25203)	70	31
72	WHOLE NEW WORLD THE WHITES (MCA/Curb MCA 5562)	72	26
73	TOO GOOD TO STOP NOW JOHN SCHNEIDER (MCA 5495)	73	58
74	ROLL ON ★■ ALABAMA (RCA AHL1-4939)	71	89
75	GREATEST HITS ★□ GENE WATSON (MCA 5572)	75	23

MOST ADDED



STRONG ADDS

They Never Had To Get Over You — Johnny Lee
 Have Mercy — The Judds — RCA
 My Heart Holds On — Holly Dunn — MTM
 Amber Waves of Grain — Merle Haggard — Epic
 Never Be You — Rosanne Cash — Columbia

STATION ADDS

WTSO — Pat Martin — Madison
 Sawyer Brown
 R. Cash
 M. Haggard
 The Judds
 J. Lee

KSOP — Joe Flint — Salt Lake City
 The Judds
 M. Haggard
 R. McEntire
 N. Larsen
 Sawyer Brown
 B. Higgins
 R. Leigh
 G. Hanley

KSO — Billy Cole — Des Moines
 D. Fogelberg
 G. Davies
 J. Fricke
 S. West
 S. Curtis
 K. Taylor-Good
 K. Whitley
 R. Stevens
 J. Stampley
 A. Henry

KROW — Jim Crowe — Reno
 R. Skaggs
 G. Strait
 V. Gosdin
 W. Nelson
 J. Fricke
 Sawyer Brown
 R. Cash
 J. Lee

WRNS — Kevin O'Neal — Greenville, NC
 G. Strait
 T. T. Hall
 W. Nelson
 G. Davies
 The Judds
 C. Daniels
 Sawyer Brown
 R. Cash
 The Kendalls

WMML — Joe Davis — Mobile
 W. Nelson
 Sawyer Brown
 K. Whitley
 H. Dunn
 J. Fricke
 G. Davies
 M. Barnette

WLWI — Greg Mazingo — Montgomery
 Sawyer Brown
 M. Haggard
 J. Lee
 H. Kanter
 R. Cash
 C. Daniels
 The Johnstons
 R. Stevens
 R. Leigh
 J. Kirby

KIXZ — Chris Taylor — Amarillo
 Jennings, Nelson, Cash, Kristofferson
 J. Fricke
 L. Gatlin & The Gatlin Brothers
 G. Davies
 J. Buffett
 D. Fogelberg
 L. Blanton

WGTO — Henry Jay — Cypress Gardens
 W. Nelson
 Sawyer Brown
 M. Haggard
 J. Lee
 The Judds
 L. Everette

KRAK — Rick Stewart — Sacramento
 T. T. Hall
 G. Strait
 M. McDaniel

KVOX — Scott Winston — Moorhead, MN
 Sawyer Brown
 J. Glaser
 J. Fricke

WCAO — Johnny Dark — Baltimore
 R. Miller
 R. McEntire
 R. Cash
 J. Lee
 J. Stampley
 G. Davies
 A. Henry

KFDI — Gary Hightower — Wichita
 R. Stevens
 C. Daniels
 L. Gatlin & the Gatlin Bros.

M. Haggard
 The Judds
 Rusty Weir
 O. B. McClinton
 N. Young

WCMX — Jeff Gill — Leominster, MA
 J. Fricke
 H. Dunn
 J. Fields
 G. Davies
 D. Malena
 J. Stampley

KVOO — Billy Parker — Tulsa
 J. Buffett
 L. D. Foster
 K. Taylor-Good
 L. Everette
 R. Miller
 M. Davis
 R. McEntire
 A. Henry
 Sawyer Brown
 D. Bottoms
 S. Smith

KVEG — Andy Carr — Las Vegas
 D. Walsh
 G. Davies
 J. Glaser

KRDR — Mark Wade — Gresham, OR
 H. Dunn
 J. Schneider
 E. T. Conley
 R. Skaggs
 G. Davies
 J. Fields
 M. Barnette

WVAM — Rocky McCumbee — Altoona
 D. Malena
 G. Davies
 M. Barnette
 H. Dunn
 R. McEntire
 M. Davis
 J. Lee
 J. Stampley
 Sawyer Brown
 The Kendalls

WOW — Bill Corey — Omaha
 The Judds
 C. Pyle
 Sawyer Brown
 M. Haggard
 R. McEntire
 R. Cash
 C. Daniels
 H. Dunn
 R. Skaggs
 R. Weir

KASE — Steve Gary — Austin
 J. Lee
 M. Davis
 The Judds
 R. McEntire

WNWN — Denny Bice — Kalamazoo
 R. Cash
 J. Lee
 C. Daniels
 Sawyer Brown

THE COUNTRY MIKE

STATION PROFILE — KIXZ/Amarillo brings to that market of 160,000 a full service country station that leans a bit toward the traditional side of country music. "We are traditional, and the playlist is designed as such," said program/music director **Chris Taylor**. "... we still play **Ernest Tubb** and **Bob Wills**." Taylor emphasizes the station's role of being traditional but also that it is willing to help out a new artist with quality product. "I believe in giving a new artist a shot... it may be a limited shot — only a week or two to see what happens," but feels that there is room for unknown performers who provide high-quality records. KIXZ and sister station **KMML** are owned by **Mel Tillis** Communications and together form the #1 combo in the Amarillo market. **KMML** is independently programmed, catering to those whose taste is more contemporary. The KIXZ coverage area extends out of northern Texas into portions of New Mexico, Oklahoma, Kansas, and Colorado. The station has a number of promotions on the drawing board for fall, one being a tie-in with local music retail stores in conjunction with Country Music Month in October. In addition to Taylor, the station operates under the guidance of general manager **Richard Haines** and sales manager **Keith Workman**. The on-air roster features **Louis Crockett** from midnight to 6 a.m., "Little John" from 6-10 a.m., **Chris Taylor** from 10 a.m. to 2 p.m., **Randy Sparks** from 2-6 p.m., and **Barry Robinson** from 6 p.m. to midnight.

HOUSE HOSTS BOAT'S CREW —

Gerry House, popular Nashville broadcast personality and long-time host of the "House Foundation" morning show on **WSIX/Nashville**, has moved to **WSM/Nashville** to assume the role of host of "The Waking Crew," a show second only to **WSM's Grand Ole Opry** as the longest running radio show in the world. The show originates each morning from the Victorian Theater of the General Jackson showboat, **Opryland's** newest attraction. It is also the only radio show in the country with a live studio band. "Gerry House finally is on the right facility," said **WSM** general manager **Tom Cassetty**. "He now is part of a 50,000-watt station that is Nashville's best-known broadcast voice."

MUELLER NAMED TO ARBITRON POST — Christine Mueller has been promoted to vice president, advertiser/agency radio sales in Arbitron's New York office. The promotion was announced by **Ken Wollenberg**, vice president, advertiser/agency sales and marketing. Mueller has been eastern division manager, advertiser/agency radio sales (AAS) since 1984. She began her service with Arbitron in 1982 as manager, southeastern radio AAS in Atlanta. Prior to joining Arbitron, Mueller was with **Livingston and Associates**, an Atlanta advertising agency. She has also served as account executive for **WKLS AM-FM/Atlanta**, **KNUS-FM/Dallas**, **WZUU AM-FM/Milwaukee**, and as a media planner/buyer and account executive with **MAS Consulting**.

Byron C. Wynkoop



COUNTRY PROGRAMMER'S PICK

Programmer	Station	Market
Pete Brier	KFH	Wichita

Song: "Down the Road/Mountain Pass"
 Artist: Dan Fogelberg
 Label: Full Moon/Epic

Comments:
 "It's been getting an awful lot of response from old Fogelberg fans who are pleased to see him on 'the right path'... we've been getting quite a few calls."

TOP 100 COUNTRY SINGLES

October 5, 1985

	Weeks On 9/28 Chart		Weeks On 9/28 Chart		Weeks On 9/28 Chart
1 LOST IN THE FIFTIES RONNIE MILSAP (RCA PB-14135)	2	13	34 HEART DON'T DO THIS TO ME LORETTA LYNN (MCA 52621)	34	13
2 I FELL IN LOVE AGAIN LAST NIGHT THE FORESTER SISTERS (Warner Bros. 7-28988)	1	15	35 DESPERADOS WAITING FOR A TRAIN JENNINGS, NELSON, CASH, KRISTOFFERSON (Columbia 38-05594)	42	4
3 MEET ME IN MONTANA MARIE OSMOND (DUET WITH DAN SEALS) (Capitol B-5478)	7	12	36 DONCHA T. G. SHEPPARD (Columbia 38-05591)	43	5
4 WITH JUST ONE LOOK IN YOUR EYES CHARLY McCLAIN (with WAYNE MASSEY) (Epic 34-05398)	4	14	37 YOU MAKE ME FEEL LIKE A MAN RICKY SKAGGS (Epic 34-05585)	46	4
5 YOU MAKE ME WANT TO MAKE YOU MINE JUICE NEWTON (RCA PB-14139)	10	12	38 MODERN DAY ROMANCE NITTY GRITTY DIRT BAND (Warner Bros. 7-29027)	23	18
6 SHE'S COMIN' BACK TO SAY GOODBYE EDDIE RABBITT (Warner Bros. 7-28976)	6	14	39 NOBODY FALLS LIKE A FOOL EARL THOMAS CONLEY (RCA PB-14172)	49	4
7 TOUCH A HAND, MAKE A FRIEND THE OAK RIDGE BOYS (MCA-52646)	8	10	40 DOWN IN THE FLORIDA KEYS TOM T. HALL (Mercury 884 017-7)	41	7
8 SOME FOOLS NEVER LEARN STEVE WARINER (MCA-52644)	11	11	41 I KNOW THE WAY TO YOU BY HEART VERN GOSDIN (Compleat CP-145)	48	5
9 LOVE TALKS RONNIE McDOWELL (Epic 34-05404)	12	12	42 BLUE HIGHWAY JOHN CONLEE (MCA 52625)	31	14
10 CAN'T KEEP A GOOD MAN DOWN ALABAMA (RCA PB-14165)	14	7	43 I DON'T KNOW WHY YOU DON'T WANT ME ROSANNE CASH (Columbia 38-04609)	36	18
11 I WANNA HEAR IT FROM YOU EDDY RAVEN (RCA PB-14164)	13	9	44 THE CHAIR GEORGE STRAIT (MCA 52667)	56	3
12 DRINKIN' AND DREAMIN' WAYLON JENNINGS (RCA PB-14094)	3	16	45 DOWN THE ROAD/ MOUNTAIN PASS DAN FOGELBERG (Full Moon/Epic 34-05446)	45	6
13 WHO'S GONNA FILL THEIR SHOES GEORGE JONES (Epic 34-05439)	16	10	46 STAND UP MEL McDANIEL (Capitol B-5513)	57	4
14 A LONG AND LASTING LOVE CRYSTAL GAYLE (Warner Bros. 7-28963)	18	9	47 CRY JUST A LITTLE BIT SYLVIA (RCA PB-14107)	37	16
15 IF IT WEREN'T FOR HIM VINCE GILL (RCA PB-14140)	17	12	48 LOVE IS ALIVE THE JUDDS (RCA/Curb PB-14093)	38	18
16 I'LL NEVER STOP LOVING YOU GARY MORRIS (Warner Bros. 7-28947)	19	7	49 HAVE I GOT A DEAL FOR YOU REBA McENTIRE (MCA 52604)	39	17
17 ANGEL IN YOUR ARMS BARBARA MANDRELL (MCA 52645)	21	7	50 ME AND PAUL WILLIE NELSON (Columbia 38-05597)	62	4
18 I'M GONNA LEAVE YOU TOMORROW JOHN SCHNEIDER (MCA 52648)	20	9	51 REAL LOVE DOLLY PARTON (DUET WITH KENNY ROGERS) (RCA PB-14058)	44	20
18 HANG ON TO YOUR HEART EXILE (Epic 34-05580)	24	8	52 I'M TAKIN' MY TIME BRENDA LEE (MCA 52654)	47	6
20 IF IT AIN'T LOVE ED BRUCE (RCA PB-14150)	22	10	53 SOMEBODY ELSE'S FIRE JANIE FRICKE (Columbia 38-05617)	68	3
21 BETWEEN BLUE EYES AND JEANS CONWAY TWITTY (Warner Bros. 7-28966)	5	14	54 IN ANOTHER MINUTE JIM GLASER (MCA/Noblevision MCA-52672)	66	3
22 I WANNA SAY YES LOUISE MANDRELL (RCA PB-14151)	26	7	55 THE HAIRCUT SONG RAY STEVENS (MCA 52657)	71	2
23 TOO MUCH ON MY HEART THE STATLER BROTHERS (Mercury 884 016-7)	28	7	56 IF THE PHONE DOESN'T RING, IT'S ME JIMMY BUFFETT (MCA 52664)	69	3
24 YOU'RE GONNA MISS ME WHEN I'M GONE JUDY RODMAN (MTM B-72054)	25	10	57 SHE'S SINGLE AGAIN JANIE FRICKE (Columbia 38-04896)	50	22
25 I DON'T MIND THE THORNS (IF YOU'RE THE ROSE) LEE GREENWOOD (MCA 52656)	29	6	58 LOVIN' UP A STORM BANDANA (Warner Bros. 7-28939)	64	4
26 THING ABOUT YOU SOUTHERN PACIFIC (Warner Bros. 7-28943)	27	9	59 HOLDIN' THE FAMILY TOGETHER THE SHOPPE (MTM B-72056)	65	4
27 TOKYO, OKLAHOMA JOHN ANDERSON (Warner Bros. 7-28916)	30	8	60 BABY'S EYES LANE BRCDY (EMI-America B-8283)	67	4
28 YOU'VE GOT SOMETHING ON YOUR MIND MICKEY GILLEY (Epic 34-05460)	32	7	61 BARROOM ROSES MOE BANDY (Columbia 38-05438)	52	7
29 TWO OLD CATS LIKE US RAY CHARLES (with HANK WILLIAMS, JR.) (Columbia 38-05575)	33	6	62 HE WON'T GIVE IN KATHY MATTEA (Mercury 880-867-7)	53	12
30 THIS AIN'T DALLAS HANK WILLIAMS, JR. (Warner Bros./Curb 7-28912)	35	5	63 I NEVER MADE LOVE (Till I Made It With You) MAC DAVIS (MCA 52573)	51	18
31 KERN RIVER MERLE HAGGARD (Epic 34-05426)	9	14	64 I'LL STILL BE LOVING YOU JOE STAMPLEY (Epic 34-05592)	82	2
32 USED TO BLUE SAWYER BROWN (Capitol B-5477)	15	17	65 BREAK AWAY GAIL DAVIES (RCA PB-14184)	79	2
33 LIE TO YOU FOR YOUR LOVE THE BELLAMY BROTHERS (MCA/Curb MCA-52668)	40	4	66 I'VE GOT THE HEART FOR YOU KEITH WHITLEY (RCA PB-14173)	76	3
			67 I'LL DANCE THE TWO STEP SHELLY WEST (Warner Bros./Viva 7-28909)	70	4
			68 RIVER IN THE RAIN ROGER MILLER (MCA 52663)	81	2
			CHARTBREAKER		
			69 BETTY'S BEIN' BAD SAWYER BROWN (Capitol/Curb B-5517)	DEBUT	
			70 DROWNING IN MEMORIES T. GRAHAM BROWN (Capitol B-5499)	54	8
			71 THEY NEVER HAD TO GET OVER YOU JOHNNY LEE (Warner Bros. 7-28901)	DEBUT	
			72 HAVE MERCY THE JUDDS (RCA PB-14193)	DEBUT	
			73 MY HEART HOLDS ON HOLLY DUNN (MTM B-72057)	DEBUT	
			74 AMBER WAVES OF GRAIN MERLE HAGGARD (Epic 34-05659)	DEBUT	
			75 'TIL A TEAR BECOMES A ROSE LEON EVERETTE (Mercury 884 040-7)	84	2
			76 NEVER BE YOU ROSANNE CASH (Columbia 38-05621)	DEBUT	
			77 UP ON YOUR LOVE KAREN TAYLOR-GOOD (Mesa NSD/M-111)	85	2
			78 ONCE IN A LIFETIME THING CINDY ROBYNS (Evergreen EV-1035)	80	2
			79 I WANNA BE A COWBOY 'TIL I DIE JIM COLLINS (White Gold WG 22252)	55	6
			80 CALIFORNIA ROAD MEL TILLIS (RCA PB-14175)	59	4
			81 OUT OF SIGHT OUT OF MIND NARVEL FELTS (Evergreen EV-1034)	60	5
			82 ONLY IN MY MIND REBA McENTIRE (MCA 52691)	DEBUT	
			83 THE FIREMAN GEORGE STRAIT (MCA 52586)	58	19
			84 I'M LOOKIN' FOR SOMEONE LOOKIN' FOR LOVE BOBBY G. RICE (Door Knob DK 85-234)	86	2
			85 RUNAWAY GO HOME LARRY GATLIN AND THE GATLIN BROTHERS (Columbia 38-05632)	DEBUT	
			86 WHEN YOU SEE IT FOR YOURSELF JOHN REX REEVES (Socagee SC-114)	88	2
			87 ONE MORE NIGHT DON MALENA (Comstock COM 1793)	DEBUT	
			88 SMOOTH SAILING (ROCK IN THE ROAD) MARK GRAY (Columbia 38-05403)	61	11
			89 HIGHWAYMAN W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia 38-04881)	63	22
			90 I'M NOT LEAVING (I'M JUST GETTING OUT OF YOUR WAY) RAY PRICE (Step One SOR-344)	72	7
			91 I WANT EVERYONE TO CRY RESTLESS HEART (RCA PB-14086)	73	19
			92 DON'T TELL ME LOVE IS KIND ALMOST BROTHERS (MTM B-72053)	74	8
			93 CAROLINA IN THE PINES MICHAEL MARTIN MURPHEY (EMI-America B-8265)	75	8
			94 YOU COULD BE THE ONE WOMAN CHANCE (Mercury 880 959-7)	77	10
			95 COLD SUMMER DAY IN GEORGIA GENE WATSON (Epic 34-05407)	78	18
			96 CRAVIN' YOUR LOVE SIDEWINDER (Willow Wind WWR 0392)	83	3
			97 AIN'T IT JUST LIKE LOVE BILLY BURNETTE (MCA/Curb-52 626)	87	7
			98 HOMETOWN GOSSIP THE WHITES (MCA/Curb-52 615)	89	15
			99 PRETTY LADY KEITH STEGALL (Epic 34-04934)	90	17
			100 JUST AS LONG AS I HAVE YOU GUS HARDIN AND DAVE LOGGINS (RCA PB-14159)	91	7

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ALBUM RELEASES

I HAVE RETURNED — Ray Stevens — MCA-5635 — Producer: Ray Stevens

"The Haircut Song" takes a big jump on the singles chart this week, and it is a pretty good example of the general level of tomfoolery to be found on the rest of this album, which also contains such titles as "Thus Cacked Henrietta," "Kiss A Pig," and "Santa Claus Is Watching You."

19 HOT COUNTRY REQUESTS, VOL. II — various artists — Epic FE 40175 — Producers: various

Recent hits from Epic and Columbia stars such as Skaggs, Nelson, Haggard, Jones, Gayle and Fricke crowd this album, a sure winner for Christmas lists.

CHANCE — Chance — Mercury/PolyGram 826 029-1 M-1 — Producer: Buzz Arledge

This debut album includes the singles "To Be Lovers" and "You Could Be The One Woman." Other good cuts are "Call It What You Want To" and "She Told Me Yes." A solid first outing for a still-developing group.

NEW FACES TO WATCH

In a little more than one year, these four sisters from north Georgia have become one of the most exciting new acts in Nashville. Their two hit singles and brand new album are getting them noticed on the national level, and a rapidly growing schedule of performances and promotional appearances promises to multiply their popularity.

Christy, June, Kim and Kathy Forester have the kind of story-book background that is immediately endearing to country audiences: they were born of hard-working parents in a small town; they started singing in church; they put in plenty of hard work, both individually and collectively, to reach their present success. The girls come from the Lookout Mountain area in Georgia, where they all began singing in a local Methodist church — first the duo of Kathy and June, followed by the addition of the next eldest, Kim, and finally Christy. In church they learned how enjoyable the approval of an audience can be, and different configurations and numbers of Forester siblings dropped in and out of local bands for a few years as the sisters struggled for a definite course. When the youngest, Christy, joined the other three in 1982, the four sisters made a concrete decision to stick together and perfect their sound. A demo done in Muscle Shoals during 1983 was heard by Paige Rowden at Warner Bros./Nashville, and after a private show for the Warner Bros. country brass, the quartet was offered a contract immediately.

The Foresters were originally signed as a singles act, and no one really expected the group's first single, "That's What You Do When You're In Love," to end up as the success it did (peaking at number 11 in May). "I think it shocked everybody," said Christy. Kathy added, "They said, 'now, don't be disappointed if this goes to the forties and then dies out . . .'" Their debut performance persuaded Warner Bros. to move forward with an album project, and since then a second Forester Sisters single has gone to the top of the country chart. "I Fell In Love Again Last Night" was number one the last week of September, and the group has become the pet project of the Warner Bros. Nashville staff.

The Foresters have made appearances on The Nashville Network, and the video of "I Fell In Love Again Last Night" can be seen on TNN, VH-1 and other video services. The group has had a full complement of radio appreciation stops and interviews for the consumer press, including the ubiquitous *USA Today*.

It can seem like a long way from



The Forester Sisters

Lookout Mountain to stages shared with acts such as John Conlee, Johnny Rodriguez, Alabama, Gary Morris and John Anderson, but the Foresters are adapting quickly. "We're getting now to where we're a little more comfortable on stage," observed Kim. "It's beginning to come to where it's easier to interact with an audience and also interact with each other." Of the group's stage material, she commented, "We do covers of songs, but they're not covers of top forty songs, they're covers of songs we like." Kim, who generally handles the low part of the Forester's harmony, also mentioned that the quartet is preparing a Fifties medley for inclusion in the stage show.

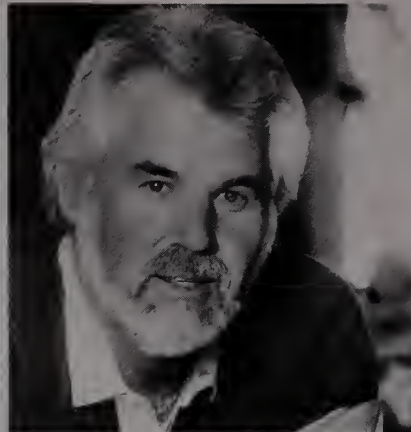
The vocal sound of The Forester Sisters derives from the flexible voicing that is their greatest natural asset. All four are capable of strong lead singing, and according to Kathy, (who has master's degree in music) the song dictates who sings what. "Christy and I will double on the middle part sometimes," she explained, "and then June and I will double on the high part sometimes, or June and Christy will double on the high part. Most of the time we don't double Kim 'cause she's got that lower end and her voice is big enough to carry it, so it's usually the high part that we double. Sometimes . . . we'll go ahead and build a four-part chord, it just depends on the situation."

Two men who helped in the creation of the demo that landed the Foresters their recording contract are now the act's producers — Terry Skinner and J.L. Wallace. The Forester Sisters' booking agency is The Jim Halsey Company, and G. Gerald Roy of Stellar Entertainment is the group's manager. A division of Stellar, Roy & Roy, handles publicity and marketing in conjunction with Warner Bros.

Before resuming their traveling schedule, The Forester Sisters will appear on a showcase Oct. 13 for talent buyers during the Country Music Association's Talent Buyers Entertainment Marketplace.

SINGLE RELEASES

OUT OF THE BOX



KENNY ROGERS (RCA PB-14194)
Morning Desire (3:46) (Leeds/Patchwork — ASCAP) (D. Loggins) (Producer: George Martin)

This is an intricately-crafted sound, and although no part of it can be called country, no format will deny the simply breathtaking combination of Rogers' singing, George Martin's progressive production and Dave Loggins' jewel of a song. "Morning Desire" is easily superior in overall quality to anything Rogers has previously released. The song ends with an astonishing, imperative burst of a guitar solo by jazz sensation Stanley Jordan.

THE JUDDS (RCA PB-14193)

Have Mercy (3:22) (Irving — BMI) (P. Kennerley) (Producer: Brent Maher)

The first single from the album that promises to be another giant step forward for country's favorite new duo, "Have Mercy" brims with blue notes and the signature guitar sound that has added so much to The Judds' previous work. The song jumps onto this week's chart at 72 bullet, and a rapid climb is certain.



FEATURE PICKS

MERLE HAGGARD (Epic 34-05659-7)

Amber Waves Of Grain (3:29) (Mt. Shasta — BMI) (M. Haggard) (Producers: Merle Haggard, Bob Montgomery)

Merle's farm anthem is folksy and conversational; it got a tremendous response at FarmAid and debuts this week at 74 bullet.

FERNANDO 100% MARVELOUS and HALF NELSON (NLT 1987)

What Happened To The Girls (That Willio and Hoolie Knew) (2:58) (Baray Music-Dale Morris Music/BMI-Pigskin Music/ASCAP) (Mitchell-Kellum-Fischer) (Producer: G.D. Stinson)

This lilted satirical reply to "To All The Girls I've Loved Before" works perfectly in the same vein as last year's smash hit "Where's The Dress." Excellent sound and arrangement is augmented by lush strings and a straight-faced reading of this laugher.

DON WILLIAMS (MCA-52692)

It's Time For Love (3:54) (Hall-Clement/Hardscuffle — BMI) (B. McDill, H. Moore) (Producers: Don Williams, Garth Fundis)

From MCA's "The Best Of Don Williams, Vol. IV," this song presents a view of someone who is ready to give up romance in favor of love. A typically understated, effective performance.

GENE WATSON (Epic 34-05633)

Memories To Burn (2:39) (Tree — BMI; Cross Keys — ASCAP) (W. Robb, D. Kirby) (Producers: Gene Watson, Larry Booth)

The title cut of Watson's latest album is Texas swing with fiddle, piano and steel breaks. Watson's timing is on the money, and his singing pops along with the song's easy groove.

T. GRAHAM BROWN (Capitol B-5524)

I Tell It Like It Used To Be (2:59) (Tree — BMI; Cross Keys — ASCAP) (Hellard, Garvin, Jones) (Producer: Bud Logan)

On his second single, Brown shows his flair for country phrasing in the song's verses, and he cuts loose on the choruses with the magnificent voice we heard on "Drowning In Memories." Horns and a Fats Domino-style piano round out "I Tell It Like It Used To Be;" the release confirms Capitol's savvy in signing this singer.

LACY J. DALTON (Columbia 38-05644)

The Night Has A Heart Of Its Own (2:57) (Algee — BMI; Cross Keys — ASCAP) (L.J. Dalton, P. Worley) (Producers: Marshall Morgan, Paul Worley)

The production of this cheatin' song focuses on Dalton's forceful singing, which almost makes up for some rather colorless lyrics.

BILLY JOE ROYAL (Atlantic America 7-99599)

Burned Like A Rocket (2:21) (Garwin/Blue Moon/Famous — ASCAP) (G. Burr) (Producer: Nelson Larkin)

Doo-you-bop background vocals frame Billy Joe Royal's pure, quivering rockabilly stylings. Excellent guitar work also highlights this cut, which should appeal to a wide cross-section of listeners.

Jazz Times Convention '85: It's The Same Old Song

By Lee Jeske

NEW YORK — "Records do not have to sell in the millions to be profitable," said keynote speaker Billy Taylor.

"When you're dealing with an art form... you're not dealing with a mass market phenomenon," said Blue Note's Bruce Lundvall at the "Straight Talk Session."

"If there was a Tower in every city in the U.S. we'd have no problems," said Fantasy's Ralph Kaffel at the "Ways Toward More Effective Record Distribution" panel.

"If we could begin to put horns in the hands of our youth instead of weapons, we would extend the progressive, enlightened, advanced attitudes that permeate the jazz community," said Representative John Conyers during an address to the Convention.

In other words, the 1985 *JazzTimes* Convention — the fourth gathering of the jazz community sponsored by the Washington-based monthly — featured the same old song, sung, frequently, in the same key and at the same tempo. "Jazz is hurting," seemed to be the message, with musicians complaining about a lack of gigs, and a lack of outlets for their self-produced records; record executives complaining about a lack of sales, and a lack of understanding in the record business for a music that some consider an art form and some consider an entertainment; and promoters complaining about a lack of clubs and drying-up of opportunities in Europe due to the strength of the dollar.

"I call up places and talk about Woody Shaw," said video producer Bruce Buschel, at the "What's Happening in the Jazz Video Market" panel, "and they want Wham!"

Oh, there was some light in the darkness of the four-day pow-wow: Ricky Schultz, of Zebra Records, announced that he was to head up a new jazz department at MCA. Bruce Lundvall crowed about the success of Blue Note — especially the more than 200,000 LPs sold in the U.S. of Stanley Jordan's debut — Congressman Conyers announced the format of the Congress-

sional Black Caucus' jazz panel, and the "What's Happening in the Jazz CD Market" panel was awash in happy talk.

"We're out of CDs," said Gramavision president Jonathan Rose, "and facing the whole fall market. We're hoping to get something to sell before Christmas." The other record executive panelists — GRP's Larry Rosen and PolyGram's Richard Seidel — had the same "problem;" jazz CDs, like all other CDs, are selling much faster than they can be beamed into the marketplace.

As always, solutions were offered: the oft-repeated suggestion that a jazz version of the Country Music Foundation be formed was banded about, and a number of organizations claimed to be on their way to becoming such an outfit. Al Pryor, of Newark's all-jazz WBGO-FM, seemed to sum up a lot of people's feelings when he said, on the "More Jazz on Radio and Television and Better Programming" panel, that people must be informed that jazz "is a classical art form — it meets that criterion in every respect."

On that same panel, a representative of Bravo — the cable network that has programmed a lot of jazz — said, "Jazz musicians are great — they sweat, they wince, they move," but also said that when jazz is not on the schedule there were very few complaints, especially next to the well-organized lobbying of ballet and opera enthusiasts.

Despite the down attitude at much of the convention, there seemed to be a lot of productive schmoozing going on — as musicians faced off with booking agents, record people faced off with everybody, and cards were passed at a furious pace. Much of the conventioning was done at the showcases: Blue Note unveiled O.T.B., a hand-picked sextet of some of the finest young jazz players, Columbia offered the tight swing of the Widespread Jazz Orchestra, and Baldwin Pianos unleashed Adam Makowicz on one of their specimens. There were also jazz films from the voluminous collection of David Chertok.



THE HOOT IS ON — The Hooters' 6-week tour with Squeeze brought the band to New York recently for two shows at Pier 84. Congratulating the Columbia group on the success of their new single "And We Danced" were (l-r): David Uosikinen of the Hooters; Bob Sherwood, vice president, marketing, Columbia Records; John Lilley of the Hooters; Amy Grosser, WNEW-FM Radio; Andy King of the Hooters; Mark Goodman, MTV Vee-Jay; Rob Hyman of the Hooters; Mark DiDia, music director of K-ROCK (WHRK); Eric Bazilian, the Hooters; Linda Kirishjian, manager, Columbia national album promotion; Paul Rappaport, vice president, Columbia national album promotion; and Jim DelBalzo, Columbia local promotion manager, NYC.

Bienstock Wins First Round In Leiber-Stoller Dispute

NEW YORK — A New York Federal Court recently denied the attempt by songwriters Jerry Leiber and Mike Stoller to get summary judgment on the issue of ownership of copyright interests in songs previously controlled by their joint music publishing venture with Freddy Bienstock. The parties terminated their joint venture in July, 1982 by a detailed agreement providing for the separation of their interests in various songs. The court expressly rejected Leiber and Stoller's claim that Bienstock's interest in the copyrights in a number of their songs for the renewal term was limited to the United States and Canada. Bienstock claimed his interests are worldwide. The court concluded that it was Bienstock who "reads the agreement correctly."

Leiber and Stoller also sought to have

the court declare that their agreement with Bienstock entitled them to an interest in his recent participation in the purchase of the Edward B. Marks Music Company and Chappell Music catalogues. The court found Leiber and Stoller had failed to establish that the agreement should be interpreted to require Bienstock to offer them the opportunity to participate in the acquisitions. The court noted that the agreement reasonably could be construed to exclude such transactions from any rights of Leiber-Stoller. Moreover, the court said that excluding Leiber-Stoller from participation in the acquisitions would be consistent with the purpose of their agreement of divorce. Bienstock's music publishing activities form participation by Leiber-Stoller.

The Rosebud Agency Comes Into Full Bloom

By David Adelson

LOS ANGELES — In the nine years since it began, it has grown to be one of the most successful and respected booking agencies in the country. It regularly turns down hundreds more artists than it takes in and this year has doubled its revenue over the previous 12 months. Its name is the Rosebud Agency and because of the current popularity of its roster of "roots" artists, there are few others that can boast of such consistent success throughout all the fads that have occurred over the years in popular music.

"We turn down a lot of groups that make more money than the groups we handle," said Mike Kappus, president of Rosebud. "For some booking agencies it almost becomes an accountant's decision when choosing which bands to add. For me, the number one factor is that I want to be moved in some way by a band's performance. I want to come away being excited, humored or just being emotionally moved. I want to feel something from it."

Kappus' roster reads like a who's who of sizzling touring bands. Artists like George Thorogood and the Delaware Destroyers, Los Lobos, the Neville Bros., Willie Dixon, NRBQ, Elvin Bishop, John Lee Hooker, the Nighthawks, J.J. Cale, John Hammond, Mose Allison and the Robert Cray Band, all have their itineraries

coordinated, organized and implemented by Rosebud.

What is distinctive about Rosebud's artists is that each has a genuine following that is reflected more at the box office than at the record store cash register. "We base the popularity of a group on its musical strength or their great live performances as opposed to strictly

financial factors such as how many albums were sold, or chart positions, or whether the record company's behind the act," Kappus remarked.

In fact, Kappus strained to recall a successful Rosebud tour that was aided by record company support. Los Lobos' incredibly successful first tour of Europe was done before there was any recorded

product on the market. Mose Allison was a Rosebud artist for five years before he went back into the studio for an Elektra Musician project. "I have regard for label status," said Kappus. "It certainly helps. When Mose came out with his first Elektra Musician album it helped a great deal. Of course in the case of Los Lobos the latest album was a phenomenal degree of help. But at the same time, if the musical substance is there, you're not at loss without one. Our artist's livings are based on their live performances and if the record boosts that, well it's great."

One of the interesting facets of the Rosebud roster of artists is the international success they have achieved within the past few years. Robert Cray will headline the Hammersmith in London where he has previously played to packed houses. Wherever Cray and his band go in Europe, they are almost assured of a sell out. John Lee Hooker recently made his first trip to Japan where incredibly enthusiastic audiences greeted him at each stop. Los Lobos was bringing down the house in Scandinavia before anyone east of Los Angeles had even heard of them. The band is currently touring Australia.

"It's interesting," Kappus noted. "The blues artist who works for a percentage in Chicago, playing piano in a corner every other every other Friday, would be

(continued on page 44)



DUE RECOGNITION — Rosebud president Mike Kappus (l) congratulates John Lee Hooker (c) after he was presented with the Blues Artist Of The Year award by George Thorogood (r) at the 1984 Bammie Awards.

TALENT ON STAGE

Photo: Suze Finkelstein



JOE IS UNFORGIVEN — MCA recording artist Joe Ely (c) jams with John Henry Jones (l) and Mike Finn (r) of Elektra's the Unforgiven at a recent Los Angeles show. The Unforgiven have contributed a track to Ely's forthcoming album as well as singing background on the tune.

Frank Sinatra

CARNEGIE HALL, N.Y.C. — There must be two Frank Sinatras. There is the aging crooner whose last album contained more clams than an Ipswich trawler, who has been booed by audiences for putting in concert appearances of considerably less than an hour, and who has often chosen his material from the ash heap of popular music. And then there is the singer who did his annual nine night Carnegie Hall stint: the polished, moving vocalist with fine control who sang a generous 18-song set made up, for the most part, of Great American Songs.

Frank Sinatra does not, of course, sound like the Frank Sinatra of the '50s and '60s anymore than the Frank Sinatra of the '50s and '60s sounded like the Frank Sinatra of the '40s. His voice is burnished and, like a Great Master painting, contains a few cracks; yet he has managed, in his Carnegie Hall appearances, to use that voice to his advantage for some of the most aching, most moving singing of his career. Always a great ballad interpreter, Sinatra now brings such depth of feeling and experience to material like "The Gal that Got Away" and "Someone to Watch Over Me" that the bittersweet melancholia that has always categorized his "saloon" singing is more pungent, more from the heart. When he returns, as he did here, to something as seemingly mundane as "It Was a Very Good Year," the song reveals new colors, new insights. And so it was throughout the night — the ballad, the saloon songs that Sinatra cherishes so much, were uniformly gorgeous, the voice was in complete control. Gordon Jenkins' schmaltzy arrangement of "Autumn Leaves" was lovely and trembling, "More Than You Know," begun in duet with guitarist Tony Mottla, was done in a hush. "One For My Baby" was exquisite. Even the "Ring-a-ding-ding" Sinatra sounded in command of his chops — the slight flatness of certain notes on "Come Rain or Come Shine," "I've Got You Under My Skin," and a carefully undersung "Change Partners" was ever-so-slight and was accompanied by some marvelous, flat-foot belting. On numbers like "It's Alright With Me" and the opener, "Where or When," Sinatra held back — not pushing, but easing the notes out with feeling and swing. And when, once or twice, he just grabbed onto a final note and hung on, the note was right on target. If every number wasn't terrific — and

"Something," which Sinatra described as "the greatest love song ever written," and "L.A. is My Lady" are not terrific numbers — if Sinatra was typically classless in his patter — putting down Garry Trudeau bitterly and unfunny, if the choice of opening act — Pete Barbutti — left much to be desired, it didn't matter. Three months shy of his 70th birthday, Sinatra is still the best living interpreter of the great songs, still, in many ways, the best singer in the business. If you don't believe it, put away the records and come see him the next time he moves into Carnegie Hall. From the first settling-in notes to the flagwaving finale of, of course, "New York, New York," Sinatra still, quite subtly, dazzles.

Lee Jeske

The Kinks

THE PIER, N.Y.C. — The most exciting thing about a Kinks concert is that you never know what they're going to play. With nearly thirty studio albums, the Kinks could play ten different sets without ever repeating a song or veering from first-rate original material. The possibilities. Imagine a small club date with Davies at a black piano playing stuff like "Two Sisters," "Waterloo Sunset," "Sweet Lady Genevieve," and "Oklahoma U.S.A."

Well, dream on because instead we get stuff like "State of Confusion," "Destroyer," and "A Gallon of Gas." And with Dave Davies gratuitously power-chording the few oldies they did do, one got the feeling that Noel Coward was indeed alive and well and trapped in a heavy metal band on Pier 84. Predictably the largely teen-aged crowd ate it up. Ray Davies is correct in assuming that his new audience won't know the difference if he plagiarizes ("Catch Me Now I'm Falling") or self-plagiarizes ("Destroyer") or hides weak new material (take your pick) behind blue smoke and cheap arena gymnastics.

Not that they didn't play this stuff quite well. And not that some of their new songs aren't bad. "Better Things" absolutely sparkled, Dave Davies' encore of "Living on a Thin Line" had intense momentum, and "Superman" — with a few bars of "Shaking All Over" slipped in midway — was truly witty and inspired. Ray Davies' spirit cannot be squelched even by current market fashion, which he embraces like a guy afraid of becoming a Holiday Inn oldies act.

The Kinks stay alive because they can still make you laugh and break your heart. When Ray sings "Missing Person" (from the "Word of Mouth" LP) and his imitable fragile falsetto starts cracking, there's just nothing like it. And the Kinks are, if nothing else, a tight concert band with a great beat. Ray is truly funny too, playing off and characterizing individual audience members like a stand-up comedian. His characterizations, both on stage and wax, are always affectionate and memorable. After all, who could forget "the little man who gets the train" ("Shangri-La"), "Mr. Pleasant," or the guy with the "Complicated Life?" Judging from the Pier 84 show, apparently Ray Davies has.

Paul Iorio

Merle Haggard

McMINNVILLE CIVIC CENTER — The setting was replete with the symbols and images that tend to evoke feelings of patriotism, nostalgia, and longing for the mythical Good Old Days — times when the various threads of country music were woven more tightly into the larger fabric of rural culture. The McMinnville Civic Center is located in a small Middle Tennessee town, the seat of Warren County government and Home of the Pioneers. In fact, the Pioneerettes were at Merle Haggard's August date there to hand out programs, take tickets and smile prettily at each and every member of the standing-room-only crowd that walked through the doors of the arena, which is actually a basketball gym. The folks who filed onto the gym floor and into the wooden bleachers were primarily country people, although Rick Blackburn (head of CBS Records' Nashville division) was there and so were others from Nashville. But there were far more families in pickups and children still dressed in their church clothes at this Sunday afternoon show. All were surrounded by an atmosphere filled with humidity, ever-increasing heat and a high degree of expectancy. The concessions did a brisk business in Hag hats, Hag shirts and other Hag items, and the crowd was treated to a short, documentary-style film of Mighty Merle at home on his California estate and aboard his houseboat on Lake Shasta. Haggard's long-time friend and opening act, Freddy

Powers (who recently signed a record deal with MCA), warmed up the crowd with some standards and many of the hits he wrote with and/or for the main attraction. Then it was Lacy J. Dalton's turn.

Her set was frisky and fast-paced — thoroughly entertaining — but the nearly palpable excitement in the heavy air was created by the imminent appearance of Haggard.

The star kicked off with his current single, "Kern River," and cruised through a flawless set of selections from his incredible career of hits, including a medley of "Looking For A Place To Fall Apart," "The Running Kind," "I'm A Lonesome Fugitive" and "Mama Tried." The medley was followed by a new, unrecorded song called "The Amber Waves Of Grain," written in response to the American farm crisis, a matter that has become a personal cause for Haggard. (He has been speaking out in behalf of American agriculture a lot lately. He has even challenged other country entertainers to do the same. Haggard donated \$10,000 to the Farm Crisis Committee following a recent concert in Sioux City, Iowa). There were farmers in the audience in McMinnville, and they listened intently to the words of Haggard's new anthem, which is written in a style somewhat reminiscent of "Are The Good Times Really Over For Good." The crowd's response was a long round of applause which seemed to spring as much from a deeply-felt understanding of the song's lyric as it did from an equally deep love for the performer.

Throughout most of the show Haggard played electric guitar, taking quite a few solos. Near the end of the show, he joined in on second fiddle for what must be the world's fastest version of "Orange Blossom Special" — a tune that everyone takes at breakneck speed anyway. The last numbers of the afternoon were the obligatory "Okie From Muskogee" and a shortened version of "Pancho And Lefty."

The show in general was hot, uncomfortable and downright inspiring. From the moment he takes the stage until the moment he leaves, Haggard powerfully conveys his understanding and love of country music and the people who give it life.

Bill Fisher



TURNING UP THE THUNDER — Atco recording group Loudness recently made their first New York City arena appearance when they played Madison Square Garden as special guests of Motley Crue. Shown backstage at Madison Square Garden are, from left: Loudness members Munetaka Higuchi & Masayoshi Yamashita, Atco general manager Margo Knesz, Jay Jay French of Atlantic group Twisted Sister, Atco's Paul Brown, Loudness' Minoru Niihara, the group's co-manager Danny O'Donovan, Atco national director of Album Promotion Michael Prince, Loudness' Akira Takasaki, and the group's manager Toshi Nakashita.

Don Dixon Brings Spontaneity, Soul To Producing

By Peter Holden

LOS ANGELES — Defining the role of a "record producer" is often a difficult task. Though this person usually has a dominant role in how a record will come out sounding, the producer can be more closely aligned with the role of engineer, they can write all the songs or they can dictate each nuance of the music, from the bass line to the phrasing of a lyric.

Within this vast spectrum, Don Dixon is a producer who puts emphasis on the way things sound, in a context of trying to make economic pop songs from the zen of the recording process. Best known for his work producing R.E.M. together with Mitch Easter, Dixon is a veteran of the southeastern music scene, writing songs and playing with the band Arrogance for 15 years — the group had various regional hits and recorded with Warner Bros. and various independents before breaking up in 1983. Learning the production trade through his work with Arrogance and other small groups/recording artists in the area, Dixon's "sound" has been defined as "quirky" and "eclectic," but mostly it is based on spontaneity.

"Many of the things that I have been working on have been dictated by how much money was available, which often times is not very much. So you really have to decide with the band before recording what is going to be highlighted and do the best you can," Dixon explains. As a result, "I pretty much mix as I go — I put stuff down on the tape as I would like to hear it. Those decisions have to be made at some point, and I like the idea of breaking the decisions up, making them as you go as opposed to waiting until the final mix."

The mix has been one of the much talked about characteristics of Dixon's R.E.M. recordings. Dixon explains, "The R.E.M. mix was intentional, but when you actually listen to the records you can hear Michael Stipe's voice incredibly well —

you just can't understand what he's saying, which has nothing to do with how loud his voice is in the mix. I don't believe that you have to understand all of his lyrics, but I do think that you need to hear the voice very well, much like an instrument. A lot of the generic rock songs that are out may be hits, but they do nothing for the longevity of the act. You need to really hear and feel the singer's voice — that's how you get to know them. A lot of the singers around today are very good, but you don't feel anything — they are just classic rock singers that you have already heard 200 times."

Working with R.E.M., Tommy Keene (Geffen) Marty Jones (A&M), and new acts Fetchin' Bones (Db Records) and Dump Truck (Big Time) as well as recording his own material — Dixon has one cut on Dolphin's "More Mondo" compilation and a solo LP to be out soon as an import — the producer/recording artist has learned the advantages of "low-tech" recording. Including such noises as pool balls crashing against each other — recorded at double speed for a track on R.E.M.'s "Murmur" — and formulating a guitar lead for Dump Truck's debut from two guitar lines spliced together are just two examples of Dixon's willingness to experiment. He says, "I really have respect for people like Glyn Johns who was able to go from the crystalline records of the Eagles to the dirty sound of the Stones albums — he was able to make very appropriate records."

His current project with Marti Jones just released on A&M is a good example of a cleanly produced though still "eclectic" LP. Playing many of the instruments on the record, Dixon says he initiated the project with Jones — former lead singer with Color Me Gone — because he wanted to "legitimize a lot of the aspects of the sound from this area. This is a commercial and accessible album which doesn't compromise any musical integrity," a premise which has helped make Dixon the elder producer in the R.E.M.-lead renaissance in southern music. "When I began working with them," he recalls, "I was the only one who had heard my songs on the radio next to all the other hits, so I knew where I had made mistakes and what had been successful." That experience clearly has helped push the band and many others he has worked with to the fore of the American music scene, and has established Dixon as one of the most sought after producers in the country.



LATINI SCORES — Pictured at Blank Tapes Recording Studios, NY is Roperry recording artist Joey Latini (left) listening to a final run-down of his upcoming release "Single Again" with chief engineer John Bradley (right).

Bailey's Paltex Beating The Majors At Their Own Game

By David Adelson

LOS ANGELES — When British entrepreneur Roger Bailey first entered the video post production hardware business, he knew he would have to come up with an effective plan in order to compete with major international competition.

As chairman and managing director of Paltex Editing & Production Systems Ltd. in London and California Paltex Corporation in Tustin, CA, Bailey set out to manufacture equipment that was reliable, flexible, user friendly and easy to maintain.

By the time the company got off the ground in 1979, the television industry veteran had developed a quality computer editing system. Bailey then faced the problem of matching his larger competitor's advances in technology. By keeping up with every conceivable change in video post production, Bailey maintained the technological advancement of the Paltex system. Today, the Edit-Star computerized editing system is a highly regarded and widely used tool in the video industry.

Once Bailey conquered the unenviable task of penetrating a very limited industry he then set out to ensure that a system of installation and effective maintenance be implemented. He knew larger companies such as SVC, Sony and Hitachi maintain sales, maintenance and promotion personnel in the bulk of the countries where sales were made. He realized the



ROGER BAILEY — Beating the big guys with a streamlined, efficient worldwide maintenance staff and user friendly hardware.

amount of overhead such an operation required and felt there was a more effective cost efficient way of properly promoting and maintaining his product.

Not only did Bailey and Paltex face the problem of competing on a worldwide basis with major Japanese competition, but he also needed to compete with each company's respective maintenance crews.

Bailey developed a system where he has

(continued on page 44)

Cosby To Geffen

LOS ANGELES — Bill Cosby has signed an exclusive, worldwide recording agreement with Geffen Records. Cosby, the star of the #1 rated show on television, will record an album this fall with a release date in 1986. The deal was negotiated by David Geffen and Cosby's agent, Norman R. Brokaw, executive vice president of the William Morris Agency. Camille Cosby will serve as producer of the album.



WEA MEETS — WEA recently held its national marketing meeting at the Diplomat Hotel in Hollywood, Fla. Pictured in Photo 1: (l-r) George Rossi, WEA executive vice



president; Stevie Nicks; WEA president, Henry Droz. Photo 2: Roger Daltrey; Nicks; film director, Taylor Hackford; Marilyn Martin; Atlantic records president, Doug Morris.

U.K. CBS/Impression Pact Signed

By Chrissy Iley

LONDON — "The Very Best Of Creedence Clearwater Revival" and "The Who Collection" are the first two records released under a new agreement between CBS and Impression Records.

A retail label, Impression is an associate company of the direct marketing operation, Tellydisc. Its long term deal with CBS is for sales, pressing and distribution.

The 24-track Creedence double album and 32-track Who package will be released on September 30 backed by TV advertising from the week of release.

David Pick, managing director of Im-

pression, commented: "We are delighted with the new arrangements. It has not been an easy decision, but CBS had expressed great enthusiasm for our business and offered guarantees of strong, professional service. We are now looking forward to applying CBS' facilities to our own marketing skills and resources for the launch of our new product."

CBS Senior Director John Mair added: "We in turn look forward to a mutually successful relationship with people whose excellent track record augurs well for the future."

United Kingdom

LONDON — An early Paul Young album recorded live with his former band the Q-tips, "The Hits of Rod Stewart," Rita Coolidge's "The Lady's Not For Sale," and Joan Armatrading's "Steppin' Out" are being released this month by budget label Pickwick. Another budget company, Music For Pleasure, celebrating its 20th anniversary, has announced autumn releases by Dean Martin, The Shadows, Shirley Bassey and The Hollies. MFP's mid-price rock label Fame is lining up for release albums by The Stranglers, Cockney Rebel, Deep Purple and Whitesnake.

One of this year's most eagerly awaited albums, "Hounds Of Love," by Kate Bush, was released by EMI on September 16. Bush has burst back on to the British music scene with her number three hit, "Running Up That Hill," one of the finest songs of the year. It is her first major hit in five years, and the album is her first release in nearly three years.

Virgin Records have signed two new acts which originate from behind the Iron Curtain. The first single from Camy Todorow, who defected from Bulgaria two years ago, has been produced by Queen's Roger Taylor. The song, released on September 23, is called "Bursting At The Seams." Todorow was a pop singer and TV and movie star in her native country. She toured Eastern Europe with Sarah Vaughan and played in Bombay with Stan Getz.

Twenty-eight-year-old Todorow's first musical loves are American, including singers Aretha Franklin, Ella Fitzgerald and Donna Summer. Virgin signed her after hearing a demo produced by Harold Faltermeyer of "Axel F" fame.

Also from the Iron Curtain and signed to Virgin is Michael Greto, from the Romanian capital Bucharest. Now living in Germany, his single "Samurai" was released on September 23 and is taken from the album "The Invisible Man," currently high in the German charts.

Responding to the increasing multi-media activities in the record industry, A&M Records has appointed Michael Ross as director of its newly created Visual Arts department. Ross has been art director of A&M for seven years, during which time he has been nominated for three Grammys for best album package. His position as art director has been taken by John Warwicker, recently art director and designer at successful album design company Da Gama.

Chrissy Iley

Italy

MILAN — Sergio De Gennaro, president of Panarecord, announced the signing of a licensing agreement with Metro Goldwyn Mayer for the distribution on the Italian market of videocassettes from the MGM catalog: the first 26 releases — including titles such as *Blow Up*, *Shaft*, *The Pink Panther* and others — will be published in September.

Walt Disney Home Video just released on the Italian market three videocassettes dedicated to rock & roll compilations (including recordings by Stevie Wonder, Little Richard, the Beach Boys and others) with images from famous Disney movies. Marco G. Rho, managing director of Nowo, has announced a licensing agreement for Italy with GRP, whose catalog includes recordings by Dave Grusin, Lee Ritenour and others: in the past years Nowo was mostly oriented in the classical repertoire.

The 12th edition of the Singers/Songwriters Review organized by Club Tenco will take place in Sanremo from Oct. 10-12: among the artists attending the event there will be Cuban Silvio Rodriguez and Russian Boulat Okoudjava.

The jazz-oriented Dire label decided to create a pop line: the first releases are four LPs — recorded by Gigi Cifarelli, Bruno De Filippi, GianniCoscia and Piero



MAKING A GOOD IMPRESSION — Members of CBS/UK and the Impression label celebrate after the signing of a sales/P & D pact. Seen from (l-r) are: Tony Woolcott - deputy MD, CBS; Brian Berg - media director, Impression; and David Pick - MD, Impression; Chris Black - repertoire manager, Impression; and John Mair - senior director Commercial Division, CBS.

Pusone — which will be out on the market in September.

Ernesto Magnani was named general manager of AFI the Association of the Phonographic Industry in Italy . . . Giancarlo Compagnoni, formerly distribution dept. responsible at WEA, was named general manager of DES, the new distribution company affiliated to Jet Air Service . . . Manuela Arioli is the new press responsible for the pop and classical lines at Fonit Cetra.

Giuseppe Velona', who was managing director at WEA Italiana from 1975 to 1984 (and recently was named president of Univideo), died in Leffe, near Bergamo, at the age of 55.

Mario De Luigi

Argentina

BUENOS AIRES — There is plenty of excitement at EMI Odeon about the results of the two recent International meetings of the group, one of them held in London and the other, encompassing the Latin markets, in Madrid, Spain. Alberto Caldeiro and Sergio Garcia, who attended both gatherings, told *Cash Box* that they are greatly impressed by the amount and quality of the product that was unveiled there, and that the local branch of EMI expects to maintain and even increase its share of the market with these releases, in spite of the still critical

conditions of the local economy. EMI is launching the new album by Raphael, has another strong product by Dyango and will probably make available one by Jose Luis Perales in a few months.

PolyGram's Leo Bentivoglio sends word about the release of "Concierto Americano," a live recording of the concert given by Mercedes Sosa, local rock star Leon Gieco and Brazilian top chanter, musician and composer Milton Nascimento, as well as several guest artists from both countries. The concert gathered in excess of 30,000 fans last November, and was also taped for television.

RCA is launching a new album by Sandra Mihanovich, the first one for this label after a contract signed several months ago; the recording was done in Brazil and the LP is expected to be one of the strongest items of the label's Year End campaign, to be started on these days.

CBS has a new album by rock group Virus, recorded in Buenos Aires and mixed in Rio de Janeiro; the group was launched last year with a very strong ad and promotion campaign, and his first LP has been selling very well. There is also a new album by Marilina Ross, who has returned to the record scene after several months of absence, and the company is following its campaign with the latest effort, already mentioned in this column.

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s

- 1 Do They Know It's Christmas? — Band Aid — PolyGram
- 2 Los Muchachos De Hoy — Luis Miguel — EMI
- 3 Smalltown Boy — Bronski Beat — PolyGram
- 4 Cuatro Estrofas — Alejandro Lerner — Interdisc
- 5 No More Lonely Nights — Paul McCartney — EMI
- 6 Diario De Una Mujer — Mari Trini — Music Hall
- 7 Material Girl — Madonna — WEA
- 8 Some Guys Have — Rod Stewart — WEA
- 9 Supernatural Love — Donna Summer — WEA
- 10 Papa De Domingo — Candela — Music Hall

TOP TEN LPs

- 1 Rockas Vivas — Miguel Mateos — Music Hall
- 2 Para Cantarle A La Vida — Valeria Lynch — RCA
- 3 Coraje — Victor Heredia — PolyGram
- 4 Musica Total — Various Artists — PolyGram
- 5 No Jacket Required — Phil Collins — WEA
- 6 Argentina Es — Various Artists — RCA
- 7 Libra — Julio Iglesias — CBS
- 8 Fiebre De Amor — Luis Miguel — EMI
- 9 Concierto — Alejandro Lerner — Interdisc
- 10 USA For Africa — Various Artists — CBS

—Prensario

Italy

TOP TEN 45s

- 1 L'Estate Sta Finendo — Rigeira — CGD
- 2 Into The Groove — Madonna — WEA/Sire
- 3 19 — Paul Hardcastle — RCA/Chrysalis
- 4 A View To A Kill — Duran Duran — EMI/Parlophone
- 5 Tarzan Boy — Baltimore — EMI
- 6 Duel — Propaganda — Ricordi/ZTT
- 7 Girl's Got A Brand New Toy — TXT — CBS
- 8 Movies — On Air — CGD
- 9 Slave To Love — Bryan Ferry — PolyGram/EG
- 10 L'Ultima Poesia — M.G. Bella — CBS

TOP TEN LPs

- 1 La Vita E' Adesso — Claudio Baglioni — CBS
- 2 Cosa Succede In Citta' — Vasco Rossi — Carosello
- 3 Quelli Della Notte Renzo Arbore — Fonit Cetra
- 4 Born In The U.S.A. — Bruce Springsteen — CBS
- 5 Kaiwana — Edoardo Bennato — Ricordi
- 6 Centocitta' — Vasco Rossi — Carosello
- 7 The Dream Of The Blue Turtles — Sting — PolyGram/A&M
- 8 Boys And Girls — Bryan Ferry — PolyGram/EG
- 9 Canzoni Per L'Estate N. 3 — Various Artists — CBS
- 10 Tocca L'Albicocca — Squallor — Ricordi

—Musica E Dischi

United Kingdom

TOP TEN 45s

- 1 Dancing In The Street — David Bowie & Mick Jagger — EMI
- 2 Part-Time Lover — Stevie Wonder — Motown
- 3 Angel — Madonna — Sire
- 4 Holding Out For A Hero — Bonnie Tyler — CBS
- 5 If I Was — Midge Ure — Chrysalis
- 6 Lavender — Marillion — EMI
- 7 Body And Soul — Mai Tai — Hot Melt/Virgin
- 8 The Power Of Love — Huey Lewis — Chrysalis
- 9 Tarzan Boy — Baltimore — Columbia
- 10 I Got You Babe — UB40 with Chrissie Hynde — DEP International

TOP TEN LPs

- 1 Hounds Of Love — Kate Bush — EMI
- 2 Like A Virgin — Madonna — Sire
- 3 In Square Circle — Stevie Wonder — Motown
- 4 Brothers In Arms — Dire Straits — Vertigo
- 5 The Head On The Door — The Cure — Fiction
- 6 Baggardliddim — UB40 — DEP International
- 7 Here's To Future Days — Thompson Twins — Arista
- 8 Now That's What I Call Music 5 — Various — EMI/Virgin
- 9 Don't Stand Me Down — Dexys Midnight Runners — Mercury
- 10 Run For Cover — Gary Moore — 10 Records

—Melody Maker

New Clubland King, Peter Gatien, Expands Limelight Empire

By Paul Iorio

NEW YORK — Roll over Rubell and hail Peter Gatien, the new king of Clubland.

Gatien, founder and sole-owner of New York's Limelight, has expanded his empire with two new clubs in Chicago and London. "But this is no boilerplate operation," says Gatien. "We're not the type of place where we give a manager a handbook that says how you operate a Limelight." Each club, he explains, is tailored to the local environment and "makes a strong architectural statement." To that end, the London and New York clubs are built from 19th century churches and the Chicago venue is in a converted museum called The Castle.

The seeds of his empire were planted when Gatien was 15 years old and a hockey puck smashed his left eye during a game ("There was one chance in 100,000 that it would happen"). He lost the eye (he now wears a patch) but won a \$17,000 settlement fee that enabled him to open a Canadian jeans store called the Pants Loft. From there he opened highly successful clubs in Canada and Florida before starting his first Limelight in Atlanta in January 1980. Events like a "Bare as you Dare" party — challenging guests to dress or undress as they felt — turned the club into a huge success and made Gatien a millionaire.

But Gatien was hungry for the Big Apple. He sold the Atlanta Limelight and bought a church in Chelsea, the Church of the Holy Communion. Why a church? "Churches," says Gatien, "lend themselves well to clubs because they were built with more care and are more aesthetically pleasing than other buildings." The New York site was a rural church in the middle of a grassy field when it was built in 1846. Gatien adapted it to its present day nightclub status by bringing in Tadashi Kawamata, a Japanese artist, to landscape the grounds and create free-standing internal constructions.

"I think old churches are beautiful. I think 19th century architecture has a

special majesty about it," he says. He bristles at the suggestion that these nightclubs have replaced churches as the new centers of social communion. "I don't have any garbage theories about the nightclub of today being the temple of yesterday. I just thought it would be different and lovely." This is partly why he chose Chicago over another, newer city as the site of the second U.S. Limelight. "The kind of buildings we like to use are not readily available in a place like L.A. There aren't that many older buildings there."

London, then, was the logical choice for the trans-Atlantic expansion of Gatien's very special enterprise. "The London location couldn't have been any better if someone had given us a choice of locations," he says. Located across from the Palace Theatre on Charing Cross Road, it was built from the 19th century Romanesque Welsh Presbyterian Church. It is scheduled to open in mid-December.

What next for Limelight? "I don't intend on having 10 Limelights. Without exaggerating, I'm contacted twice a week by people in cities like Dallas or San Diego or Toronto asking whether I would be interested in coming to their city. It just couldn't be done in a chain type format," he says.

In fact, in a couple of years he wants to get out of the Limelight altogether and pursue a career in film. "What I'm doing now (with Limelight) is more long term whereas with a movie you're in and out of a project in six months to a year. You see the results quicker." His taste in films is as diverse as the people he attracts to Limelight. He likes "anything from *Buckaroo Banzai* and *They Shoot Horses Don't They?* to *Back to the Future*. I'm not stuck on any one type of movie." Though he says he likes to "jump from project to project," Gatien sees a common thread to his past, present and projected ventures: "I just like putting together quality projects."

Major Success No Fantasy For Independent 12" Acts

By Peter Hoiden

LOS ANGELES — When someone mentions Fantasy Records in the music industry, the things that come immediately to mind are, of course, the work of Creedence Clearwater Revival, a large and distinguished jazz catalog and label president Saul Zaentz' very successful forays into film, with the Oscar-winning *Amadeus* and *One Flew Over The Cuckoo's Nest*. But one look at the 12" single chart reveals a new and impressive strength in the dance music arena.

Though Fantasy is acting primarily as a distributor in its deals with Bad Boys, Doug E. Fresh, Rock Master Scott and others, the label has become one of the most successful independent sources of dance music in the country. Behind this 12" single push at the label is recently named vice president Phil Jones. Citing a close eye on retail sales in urban markets like New York and Chicago through NY promotion man Bill Fitowsky, Jones explained to *Cash Box*, "usually we pick up records that some small label or entrepreneur has on the market that is just breaking. We call them and offer our services to them as a distribution company, but the key is that we guarantee the payments, which is something that they can't get from too many people."

While the process sounds simple

enough, the label's chart and sales success has been uncanny. Both Doug E. Fresh and the Get Fresh Crew and Rock Master Scott and the Dynamic 3 have scored number ones, and for two weeks Fresh's "The Show" and Bad Boys' "Bad Boys" were 1-2 on *Cash Box's* 12" singles chart. "So far, so good," exclaimed Jones who said, "They usually feel they are in a better position with us than by getting swooped up by a major — it will make more money for them in the long run." The small independents like Reality, Danya and Starlite share a larger portion of the profits, and the relationship with Fantasy has been so fruitful that inevitably the labels will be happy to work with Fantasy on more projects. Fantasy's latest release is from the D.J. International label out of Chicago with J.M. Silk and "Music Is The Key." The single has been selling hundreds of copies weekly in some stores in Chicago, and with the national distribution Fantasy affords, the cut will surely chart highly across the country. Jones says, "Most of these are small labels which are just starting out, and we share the responsibility of promoting the records. We usually go with independents. But the key is that we watch the stores very carefully and go for things that are brand new."



GOLD METAL — Mercury/PolyGram recording group Scorpions has plenty to celebrate: their current live LP, "Scorpions Worldwide Live," recently went gold and is bulleting up the Top 20, while their feature length concert film of the same name continues to reel its way in top markets across the country. Scorpions recently played to 81,000 fans who filled the Cotton Bowl in Dallas, Texas for this year's Texas Jam. Pictured backstage (standing l-r): Bruce Kirkland, president, Second Vision TV, the independent marketing firm which developed the promotion of the Scorpions film; Jerry Jaffe, senior vice president, rock division, PolyGram; Steve Leber, Olaf Schroter and David Krebs, of Contemporary Communications Corporation, management firm for the group; and Rob Steinberg, promotion, Second Vision TV. (Seated l-r): Scorpion members Rudolf Schenker, Francis Bucholz, Herman Rarebell, Klaus Meine and Matthias Jabs.

Changes At Chrysalis Music

(continued from page 7)

regard to songwriters." The absence of this sort of global interaction, Kretchmar also noted, to some extent remains a general problem within the publishing community as a whole.

Although there are, of course, many publishing companies which operate under the direction of one person, Kretchmar sees the new arrangement at Chrysalis as a somewhat unique one. "This is an independent company," he said, "and not one of the major multi-nationals. Except for the U.S. and the U.K., we sub-publish through third party publishing companies. I suppose, therefore, that this isn't a standard set-up we have."

Regarding the changing identity being forged for the Chrysalis Music Group, Kretchmar commented, "We've always been perceived as being very tied to the Chrysalis record label. Many of our major songwriters are in fact their major acts, people such as Huey Lewis, Pat Benatar and Billy Idol. It's less so in the U.K. and by no means are all our writers here also on the label. That is certainly not the case. However, there was a conscious decision made to establish the publishing division as a separate entity from the record label. It's our independent, though closely associated, status with Chrysalis Records which we want emphasized in the future. We'll still work closely with the label, though, because that's a relationship which works magnificently, never more so than on soundtrack projects. We also hope to continue bringing fresh new talent to Chrysalis Records."

Kretchmar sees Chrysalis as the perfect place for the cultivation of new talent, an ideal environment for creative expression. As he put it, "My own corny but perennial view is that it's the songs which cut through everything else and truly establish a great artist. Songs are almost always the key starting point. The goal for us is to let songwriters know this is a creative publishing company. We're not in the business of just signing huge acts. In fact, most of the big names at Chrysalis were developed *within* the company. Chrysalis' enormous success is what we want to build on."

For Tom Sturges, the goals also revolve around furthering the company's creative, independent image. According to him, "Our company, in affiliation with the



Bruno Kretchmar

record division, has done some fabulous work. Our working relationship is exemplary. We of course plan to maintain that fantastic relationship. Still, in terms of changes planned here, I'd like to see us as a more effective publishing company as far as our work independent of the label goes. We'd like to create a core of composers who make up a close, productive and creative group."

Sturges also touched upon the increasingly vital impact of soundtracks, saying, "One of the main selling points of Chrysalis Music is that a lot of artists were signed to the label at the same time as they made deals with the publishing division. For that reason, we are unique in terms of how much we can offer to film and television producers. With one call, we can provide the master rights, the sync fees, and handle all of the pertinent discussions." Chrysalis, in fact, can boast of two enormous recent successes in the film arena, Huey Lewis' contributions to *Back To The Future*, and Pat Benatar's "Invincible (Theme From *The Legend Of Billie Jean*)."

For the time being, Kretchmar said, "The most clear-cut, immediate objective is to make sure Chrysalis is seen as a very active, dynamic and imaginative publisher. We want to make this company even more attractive to a diverse group of writers. After all, new talent is the lifeblood of this industry."

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Farm-Aid

(continued from page 7)

direct action in helping the nation's family farmers, FarmAid was also essentially a vehicle to raise public awareness as to the plight of the American farmers, thousands of which have lost their farms over the past three years. FarmAid also comes on the eve of major political battles in Congress over farm legislation.

Featuring the performers mentioned above as well as Nelson, Young and Cougar and such diverse rock and country artists as Lou Reed, John Fogerty, Rickie Lee Jones, Kenny Rogers, Loretta

Lynn, Tom Petty, Eddie Van Halen, B.B. King, X, the Blasters and Lone Justice, FarmAid was not on the scale of the recently held Live Aid performance, yet it did give American performers a chance to play for an American cause at a time when the farmer's economic situation is at its worst.

Nashville Network cablecast twelve-hour coverage of the concert from Champaign went out to a potential 24 million homes, while a three-hour version was syndicated to over 100 stations nationwide.

The Rosebud Agency

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carried off the stage in Europe. They certainly give the roots artists more respect and exposure over there."

Rosebud is continuing to expand its international operations and has already orchestrated several European and Canadian broadcasts of its artist's performances.

What stands out most about Rosebud is the relationship it enjoys with the small number of artists on its roster. That special relationship is one of the primary factors Kappus intends to keep that roster limited. Because many of the Rosebud

artists have no direct management, the company assumes some informal management duties. More importantly, there is a consistent, direct correspondence between the artist and the booking agency. It is a relationship that would be often obstructed by managers.

By maintaining a close relationship with the artists, Kappus is able to carefully go over touring options, financial considerations and itineraries. It is a rapport that often leary blues artists appreciate and one that places Rosebud a cut above the majors.

Bailey's Paltex

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a roving staff of Paltex experts continually moving around the globe. During a recent week the Paltex staff was: 1) Running a training school in Finland. 2) Doing Demos in Germany and Holland. 3) Doing installations in Italy, New Zealand, the United States and England. 4) Conducting a management meeting at Lake Arrowhead, CA. In addition, this staff is responsible for maintaining equipment in over 40 western countries.

Bailey cited the reliability and user compatibility of his system as a factor in his ability to maintain a staff of roving experts. According to the company president, "we over-engineer the equipment so as to guarantee its reliability. We design the equipment to be easily repaired while maintaining flexibility of product. We also ensure that when the product is being designed 50 percent of the input is what the customers have said they want

and 50 percent is what Paltex engineers feel they need. This is why the equipment is regarded as user friendly."

Bailey noted the development of the technocrat, the technician who holds the key to the overwhelming jungle of buttons, lights and switches. "This mystique developed," he said. "A certain security is attained by knowing about equipment that others know nothing about."

Thus technocrats are out of luck with Bailey's Paltex equipment. The usual three-month training period required by some of his competitors has been cut down to usually no more than one day by Paltex.

Paltex continues to make inroads into an industry previously dominated by giants and he continues to astound those giants with the small, cost effective maintenance staff that is roving the globe at any and every given moment.

Behind The Bullets

(continued from page 7)

ta; Camelot Enterprises, Cleveland; Tower, Fresno; Benson's House Of Music, L.A. and Peaches, Cincinnati.

The substantial sales are primarily due to massive radio airplay. Not only has CHR totally embraced the first single, "Lonely Ol' Night," but AOR has gone three, sometimes four cuts deep on the album. Stations reporting "Lonely Ol' Night," Top five or better are: WSPT, Stevens Point; WGRD, Grand Rapids, Michigan, WMEE, Fort Wayne, Indiana; WGCC, Cleveland; WPRO, Providence, WNYS, Buffalo; KJYO, Oklahoma City; K98, Austin; WWKX, Nashville and WWSR, Charles-

ton, S.C.

It should be noted that stations in the western regions of the United States are not as quick on the single as the other regions. No Cash Box reporting station in the west reported the single Top five or better but many had "Lonely Ol' Night" in their Top 10. Some western stations reporting Top 10 or better are: KUBE, Seattle; KPKE, Denver; KWOD, Sacramento; KMJK, Portland; KMMQ, Albuquerque and KHTX, Reno. A couple of western stations reporting lower numbers are: KIIS, Los Angeles (25); KZZP, Phoenix, (22); KKHR, Los Angeles (27) and KNBQ, Tacoma (15).

Paul Winter

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Winter first looked to nature for musical inspiration in 1970 when he recorded the sounds of humpback whales, and wrote a piece which revolved around them. As he has done since, Winter seriously studied his subject, and in this case undertook several ocean expeditions to learn as much as he could about whales. He wanted, above all, to musically portray man's relationship with the environment, and how harmonious it can and should be. Moreover, he wanted to avoid ever appearing insincere or gimmicky.

"At first," Winter recalled, "people were baffled, but I think very touched by what we were doing. Even now, I suppose I'm difficult to categorize, and that was a distinct problem with past labels. To my mind, 'earth music' best describes what we do, embracing many styles from jazz to classical. These days, there's an increased popularity of instrumental music, and that's been a great help to us."

Winter and the Consort, as mentioned, are back on vinyl. "Canyon" is, according to Winter, a "celebration of the Grand Canyon, with half of the album recorded at the canyon and the other half recorded

at St. John the Divine in New York City, which we call 'Grand Canyon East.' " The cathedral was chosen, he mentioned, because of the pipe organ it contains and because of its "majestic dimensions."

To study the Grand Canyon, and amass the natural and animal sounds for the LP, Winter went on several river expeditions, and often lived in the area for lengthy periods. His goal, as always, was to "create a recording that not only is about a habitat and its creatures, but which features them prominently and conveys their spirit."

Sometime next year, Winter and the Consort will release an album about the Soviet Union's Baikal, the world's deepest fresh water lake, and sister symbol to the Grand Canyon. Winter has (typically) already traveled there several times and will return again this year. On that album, tentatively planned for a release next summer, Winter hopes to "show that the people of the Soviet Union love their earth as much as we love ours, and that just may be a common ground for peace, spoken through the universal language of music."

AROUND THE ROUTE

By Camille Compasio

The recently held Rowe International annual distribs meeting (9/19-20) in suburban Chicago (Itasca, IL) drew a full turnout of distribs, who seemed most impressed with the new R-90, which was unveiled during the event. The black and white photo pictured (pg.46) does not do it justice. You have to see it live to appreciate the attractive styling (with some cosmetic changes from last year's model) and the galaxy of flashing lights across the top and down the center — and no photo can possibly reveal the terrific sound! At the meeting, as Rowe execs addressed the assemblage, a great deal of emphasis was directed to marketing and to strengthening and streamlining the Rowe distributor network. The Rowe V/MEC video jukebox was another main topic. "We are dedicated to promoting the video jukebox," said chairman **Merrill Krakauer**. "It's a product whose time has come." Both Krakauer and Rowe prexy **Gil King** addressed the advances made by the video jukebox in the United Kingdom, where it has gained very significant popularity. There are new and different types of locations opening up in America for the video jukebox, which

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New Distrib Appointments At Game Plan

CHICAGO — A number of new distributor appointments have been announced by Game Plan, Inc. as part of the company's move to further strengthen and improve its field distributor organization.

Among the first of these appointments is State Music Company (3100 Main St.) of Dallas, Texas. Firm is headed by Buddy Susman and Mike Wilkinson. "This fine organization is staffed by personnel rich in industry tradition and experience . . . offering operators the ultimate in knowledge, guidance and assistance in all areas of sales and service," commented Hugh Gorman, Game Plan's vice president of marketing.

Another appointment is that of Galaxy Distributing (4210 South Peoria) of Tulsa, Oklahoma. As noted by Game Plan's director of sales Paul Calamari, ". . . Galaxy have established their firm as a viable distributing outlet . . . we are pleased to add them to our network of distributors."

General Leisure Company (10055 S.E. Stark) of Portland, Oregon has also been appointed an authorized factory distributor. Firm is headed by Mike McWilliams and has a long established reputation in the coin machine industry. Gorman and Calamari expressed delight in welcoming General Leisure to the Game Plan network, adding that "operators in their area will find the guidance and assistance General Leisure will provide, most beneficial."

Also appointed was Southern Music Co. (503 W. Central Blvd.) of Orlando, Florida and Jacksonville, Florida. As stated by the Game Plan executives, "The well known

Southern Music Co. has the capability to furnish industry expertise in all areas of coin-op activity and we are confident that splendid results will develop for the operator from this new factory/distributor relationship."



BACK AGAIN. — Premier Technology, as a first time effort, is making available a special edition of original pinball art from its highly acclaimed, officially licensed Chicago Cubs "Triple Play" pinball game. The display glass, depicting Wrigley Field and various action-filled baseball scenes, is directly from the full-sized pinball game. The glass, measuring 26" x 26", comes ready to hang in an attractive gold-tone metal frame, suitable for home or office. Glasses are available for \$99.95 plus shipping and handling and may be ordered by calling 1-800-228-8599 (in Illinois) or 1-800-367-1455 (outside Illinois) Visa and Mastercard are accepted.

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AROUND THE ROUTE

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calls for different approaches in the marketplace, as stressed at the meeting. Over the past months there have been changes and consolidation in the factory owned distrib branches, and a few new distrib appointments have been made, which serves to underscore the company's intent to place a great deal of emphasis on distribution in 1986. Likewise, there'll be a major thrust on marketing. We'll have more details and full photo coverage on the Rowe meeting in next week's *Cash Box*.

AMOA Expo '85 is fast approaching and, as we learned from executive veepee **Bill Carpenter** of Smith Bucklin (AMOA's new management firm) the convention format is shaping up nicely and, at this point in time, the exhibit count is over 400. Advance registration is starting to mount and room reservations at the Hyatt are picking up well. While there is some evidence that business is picking up in the industry, the climate is not what it used to be and this could affect attendance. Likewise, with everyone so budget conscious nowadays, a few regulars from the exhibitor ranks have reduced their space, but the key factor is they will be participating. And from what we have learned the tradition of showcasing new products at this convention will be in evidence this year. For example, when we contacted Data East prexy **Bob Lloyd** to determine the company's plans for AMOA Expo '85, he advised that they will be taking their usual number of booths and will be displaying their new "Shootout" (which will be sample shipped just prior to AMOA) and the new 2-player "Ring King." "Shootout" is a gun game — but without a gun — instead, there's a joystick and button, which perform just as a gun would. "Ring King," of course, is a natural follow-up in their



The Rowe R-90

highly successful series which gave us karate, kung fu and now boxing . . . Williams sales veepee **Joe Dillon** told us the factory planned to prevue two "exciting new novelty pieces" at AMOA — novelty is the key word! Regarding their new "Comet" pin, Joe said initial orders are coming in at a record pace, "reminiscent of the old days when pins were really hot!" That's nice to hear . . . Atari has reduced their booth space this year but will still present a full display of product. Firm's entire System I line will be displayed, including the new "Indiana Jones & The Temple of Doom," the new "Gauntlet" 4-player — and indications are they might preview another System I game at the show . . . In the weeks between now and the opening of AMOA Expo '85 we hope to contact other manufacturers for a handle on some of the other new products that will be featured — so keep tuned!

New Equipment

Cue In

Bally Midway's newest pinball release "Eight Ball Champ" features a challenging playfield, enchanced by a sound system and abundant scoring action. It offers the combined excitement of pinball and pool where the stakes are high and winner takes all.

Players aim for a win by using pinball skill to outwit the competition. Fourteen balls are featured on the pool table playfield where players must hit five single drop targets. Here's how it goes: the first player shoots for solid balls 1-7, the second player shoots for striped balls 9-15. To stake a claim on the eightball, players shoot the ball through the upper left scoop and into the saucer. Spelling out the letters C—H—A—M—P will advance the score.

The fully illustrated backglass design sets the stage for this challenging game of pinball pool.

Further information about "Eight Ball Champ" may be obtained through Bally Midway distributors.



CASH BOX

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

Calamari Joins Game Plan

CHICAGO — The appointment of industry veteran Paul Calamari to the position of director of sales at Game Plan, Inc. was recently announced by the company. In commenting on the appointment company president Wendell McAdams and marketing vice president Hugh Gorman stated, "It is with pleasure that we add Paul to our staff. He brings to Game Plan a wealth of experience in all industry related matters.

"We at Game Plan are confident now is the time for seasoned professionals at all levels of our business to reassume the roles of leadership," they added. "Paul certainly qualifies predicated on tenure which has proven to be productive for over four decades of pinball marketing."

As Calamari commented, "I could not believe the product line depth which Game Plan will be introducing in the near future — flippers with design features and player appeal which will stun the trade — and a few other product surprises which will substantially contribute to profits for the distributor and operator."

Calamari assumed his new post immediately at the Game Plan corporate headquarters in Addison, Illinois.



Paul Calamari

Big Brothers Score At Broadway Arcade

CHICAGO — On Saturday morning, September 21, Big Brothers/Big Sisters of New York City and their Little Brother and Sister counterparts began firing off small silver balls and racking up as many points as possible at the famed Broadway Arcade, marking the first pinball league competition of the Big Brothers Inc. This noted establishment, located at 1659 Broadway in New York City, was recently profiled by feature stories in *Newsweek*, on the front page of the *Wall Street Journal* and in the *New York Times*.

More than a dozen Big Brothers and Sisters participated in the league with the

'little' players, (who are children between the ages of 8 and 14 living in single parent families,) in a competitive game on an equal standing. Unlike other sports, neither strength nor sex determines skill in pinball.

This initial competition is the first of a projected series of Big Brother Pinball Leagues expected to result not only in plenty of fun but in a positive feeling of competitiveness and improved self-esteem for these youngsters. Trophies and jackets were awarded to the winners, compliments of Broadway Arcade.

Rock-Ola Juke . . . Will Be On TV

CHICAGO — A CBS News camera crew recently went to the U.S. Copyright Office Licensing Division in Washington to film the 1948 Rock-Ola jukebox (currently on exhibit there) for a segment of the new "American Treasury" series. This television series, created by the Library of Congress and CBS News, consists of approximately 100 different one-minute informational broadcasts geared to young viewers and focusing on interesting and unusual facts about people, places and events in real life and fiction. Each segment will be based on materials and information found in

the vast collections of the Library of Congress.

According to Nancy McGovern and Steve Kaufman, assistant producers, the spot containing the Rock-Ola jukebox footage is scheduled to air on December 26, 1985 at 3:58 p.m.

The model 1428 Magic-Glo Phonograph filmed for the show was manufactured in 1948 by Rock-Ola. It was donated to the Library of Congress on October 27, 1984 by David C. Rockola, founder and chairman of the board, on behalf of the Amusement and Music Operators Association (AMOA) and National Sound Industries of Mexico.

New Generation Pin

"Andromeda," recently released by Game Plan, Inc., is "the first of a new generation of pins" which will be marketed by the firm in the near future.

The new model incorporates multiple ball action, a new sound system, captivating audio/visual effects, challenging skill shots and outstanding graphics. It has appeal for the seasoned pinball player as well as the growing number of newcomers who are steadily joining the ranks.

Sample shipments to factory distributors commenced in September and Game Plan will be displaying "Andromeda," along with a "few other surprises" at the upcoming AMOA convention in Chicago.

Further information about the new game may be obtained by contacting Game Plan, Inc., 1515 W. Fullerton Ave., Addison, Illinois 60101.



ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

After The (Eel Pie)	71	Fortress (Magnetic rep. by Regatta/Illegal adm. by Atlantic—BMI)	14	Money For (Chariscourt LTD. adm. by Almo/Virgin—ASCAP)	1	Spanish Eddie (Glory—ASCAP)	66
All Fall (Blue Mer/Virgin—ASCAP)	92	Four In (Kid Bird/Rough Play—BMI)	28	Mystery (Zomba/Willesden)	97	St. Elmo's Fire (Gold Horizon/Foster Frees—BMI)	2
All Of Me (Dat Richfield Kat—BMI/Songs Can Sing—ASCAP)	54	Freedom (Chappell—ASCAP)	10	Never (Makiki adm. by Arista/Strange Euphoria/ Know—ASCAP)	36	Stand By (Rightsong/Trio adm. by Unichappel/ADT Enterprises—BMI)	64
And She (Index/Bleu Disque adm. by WB—ASCAP)	79	Freeway (Gratitude Sky/Polo Grounds—BMI)	40	Never Surrender (Liesse—ASCAP)	60	Summer Of (Adams Communications/Calypto Toonz—PRO/Inving—BMI)	53
And We Danced (Dub Notes/Human Boy—ASCAP)	34	Get It On (Tro-Essex—ASCAP)	95	No Lookin' (Genevieve/Milk Money/Edspose—ASCAP)	55	Sunset Grill (Cass County/Kortchmar—ASCAP)	26
Be Near (Neutron/10 adm. by Nymph—BMI)	30	Girls Are (Raydiola—ASCAP)	73	Object Of (AdeKayode/Philesto/Harrindur/Keith Diamond/Willesden—BMI)	81	Take On Me (ATV—BMI)	4
Blue Kiss (Kirsch Kett/I before E—ASCAP)	90	Hard Times (Black Lion/RC Songs/Matak—ASCAP)	89	Oh Sheila (Ready For The World/Excalibur Lace/Trixie Lou—BMI)	5	Test Of (Forever Endeavor—ASCAP)	75
Born In (Bruce Springsteen/Los Guys—ASCAP)	68	Head Over (Virgin. adm. by Nymph—BMI)	19	One Night (Adams Communications/Calypto Toonz—PRO/Inving—BMI)	27	The Night (Joel Songs—BMI)	67
Boy In (Liesse—ASCAP)	35	Hurts To Be (Black Keys—BMI)	86	One Of The (Makiki adm. by Arista—ASCAP)	50	The Screams (Controversy—ASCAP)	82
Broken Wings (Warner-Tamerlane/Entente—BMI)	57	I Got You (Cotillion/Chris Marc—BMI)	43	Part-Time (Jobete/Black Bull—ASCAP)	12	The Way You (Jobete—ASCAP)	25
C-I-T-Y (John Cafferty—BMI)	21	I Miss (Spectrum VII—ASCAP)	76	Party All (Stone City—ASCAP)	88	There Must Be (RCA/Blue Network—ASCAP)	51
Cherish (Delightful—BMI)	3	I Wonder (Personal—ASCAP/Mokojumbi—BMI)	77	Perfect Way (Jouissance/WB—ASCAP)	63	Tonight It's (Adult—BMI/April—ASCAP)	49
Communication (Bungalow adm. by Ackee/Tritec/Virgin—ASCAP)	38	If You Love (Magnetic Rep. by Reggata adm. by Illegal—BMI)	62	Pop Life (Controversy—ASCAP)	32	We Built (Little Mole/Zomba/Petwolf/Inter-song—ASCAP/Tuneworks adm. by Arista—BMI)	31
Cry (Man-Ken—BMI)	17	I'll Be Good (A La Mode—ASCAP)	87	Power Of (Hulex/Red Admiral—BMI)	18	We Don't (Inving—BMI/Myaxe—PRS)	6
Dancing In The Street (Jobete/Stone Agate—ASCAP/BMI)	9	I'm Goin' Down (Bruce Springsteen—ASCAP)	16	Rock Me (Bush Burnin—ASCAP)	100	Weird Science (Music Corp. of America/Maestro—BMI)	47
Dare Me (WB/Bob Montgomery/Restless Heart—ASCAP)	22	I'm Gonna Tear (Inving—BMI)	23	Running Up (Colgems—EMI—ASCAP)	61	What About (Welbeck/Inving/Calypto Toonz—ASCAP/BMI/PRO)	70
Do You Want (Screen Gems-EMI/Megasongs—BMI)	78	Invincible (Makiki/Arista/Rare Blue—ASCAP)	42	Saving All (Prince Street—ASCAP/Screen Gems/EMI—BMI)	8	When You (Edwin Ellis/Nurk Twins—BMI)	83
Don't Lose (Phil Collins/Pun/Warner Bros.—ASCAP)	13	Lay Your (Zomba—ASCAP)	33	Separate Lives (Stephen Bishop/Gold Horizon—BMI/Pun Music—ASCAP)	45	Who's Zoomin' (Gratitude Sky—ASCAP/Bellboy—BMI)	39
Dress You (House Of Fun—BMI)	7	Life In (Howard Jones/Warner-Tamerlane/Warner Bros.—BMI)	72	Shame (Clean Sheets—BMI)	58	Wise Up (River Oaks/Tree Group—BMI/Meadow-green/Tree Group—ASCAP)	85
Down On (Somerset Songs/Evansongs/Stray Notes—ASCAP)	84	Like To (Howard Jones/Warner Bros. adm. by Warner-Tamerlane—BMI)	69	Shout (Virgin/10 Music adm. by Nymph—BMI)	52	You Are My (Stone Jam/Burnin' Bush—ASCAP)	37
Eaten Alive (Gibb Brothers adm. by Unichappel/Mijac adm. by Warner Bros.—BMI)	80	Lonely Ol' (Riva—ASCAP)	11	Smokin' In The (Big Leaf—ASCAP)	56	You Belong (Red Cloud/Night River—ASCAP)	29
Every Step (House of Cards adm. by Walk On Moon—BMI)	24	Looking Over (Intersong—USA—ASCAP)	99	So In (Virgin—ASCAP/Charisma/Unichappel—BMI)	46	You Give (Not listed)	98
Everytime (Unichappel/Hot Cha—BMI)	65	Love & Pride (April—ASCAP)	93	Soul Kiss (Music Corp. of America/Fleedledele—BMI)	59	You Look (Face—BMI/Postvalda—ASCAP)	91
First Night (Rude—BMI/WB/Easy Action—ASCAP)	94	Love Theme (Gold Horizon/Foster Frees—BMI)	41			You Spin (Chappell—ASCAP)	96

ALPHABETIZED TOP COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Long (Almo/Prince Street—ASCAP/Screen Gems/EMI—BMI)	14	Have I (Song Media/Friday Night—BMI)	49	If It Weren't (Benefit/Monster Beach/Atlantic—BMI)	15	Smooth Sailing (Warner House/Down 'N' Dixie/Inving—BMI)	88
Ain't It (Billy Bau/Watchpocket—ASCAP)	97	Have Mercy (Inving—BMI)	72	If The Phone (Coral Reefer/Willin' David/Blue Sky/Rider/Coconutley—ASCAP/BMI)	56	Some Fools Never (Sweet Babt—BMI)	8
Amber Waves (Mt. Shasta—BMI)	74	He Won't (Mulberry Street—ASCAP)	62	in Another (Tree/Cross Keys—BMI/ASCAP)	54	Somebody Else's (Love Wheel—BMI)	53
Angel (Song Tailors—ASCAP/I've Got The Music—BMI)	17	Heart Don't (Songcastle/Lionsmate/MCA—ASCAP)	34	Just As Long (MCA/Leeds/Patchwork—ASCAP)	100	Stand Up (Old Friends/Crosskeys/Tree—BMI/ASCAP)	46
Baby's Eyes (El Body—BMI)	60	Highway Man (White Oak—ASCAP)	89	Kern River (Mt. Shasta—BMI)	31	The Chair (Tree/Larry Butler—BMI)	44
Barroom Roses (Dejamus/Make Belieus/WB—ASCAP/Royalhaven—BMI)	61	Holdin' The (Collins Court—ASCAP)	59	Lie To (Rare Blue/Bellamy Bros./Steeple Chase—BMI/ASCAP)	33	The Fireman (Tree—BMI)	83
Betty's Bein'	69	Hometown (Glenwood/Sister John/Dickerson—BMI)	98	Lost In (Lodge Hall/Two Sons/Warner Bros—ASCAP/LLEE—BMI)	1	The Haircut (Ray Stevens/Michael Nuen—BMI)	55
Between Blue (Hall-Clement/Lionel Delmore—BMI)	21	I Don't Know (Chelcait/Atlantic—BMI/Coolwell-Granite—ASCAP)	43	Love Is Alive (Inving—BMI)	48	They Never (Rick Hall—ASCAP)	71
Blue Highway (Cross Keys/Oven Bird—ASCAP)	42	I Don't Mind (Warner Tamerlane/Duck Songs/Pullman—BMI)	25	Love Talks (Cross Keys—ASCAP/Tree/O'Lyric—BMI)	9	Thing About You (Gone Gator—ASCAP)	26
Break Away (Cross Keys/April/Idea of March—ASCAP)	65	I Fell (Lynn Schawn/Guyasta—BMI)	2	Meet Me In Montana (Web IV—BMI)	3	This Ain't Dallas (Bocephus—BMI)	30
California Road (Cedarwood—BMI)	80	I Know (Blue Lake/Hookit—BMI)	41	Modern Day (Golden Bridge/Mota—ASCAP)	38	Til A Tear (April/Shallockfork—ASCAP)	75
Can't Keep (Sabal—ASOAP)	10	I Never (Hall-Clement—BMI)	63	My Heart (Lawyer's Daughter—BMI)	73	Tokyo, Oklahoma (Cedartown/John Anderson—BMI)	27
Carolina In The Pines (Mystery—BMI)	93	I Wanna Be A Cowboy (Baray—BMI)	79	Never Be (Gone Gator—ASCAP)	76	Too Much On (Statler Brothers—BMI)	23
Cold Summer (Tapadero—BMI/Cavesson—ASCAP)	95	I Wanna Hear (Silver Rain/Dejamus—ASCAP)	71	Nobody Falls (April/New and Used—ASCAP/Blackwood/Land of Music—BMI)	39	Touch A Hand (Inving/East/Memphis—BMI)	7
Cravin' Your (Song Pantry/So Sumi—BMI)	96	I Wanna Say (Warner-Tammerlane/Three Sons—BMI)	22	Once In (Jack and Bill—ASCAP)	78	Two Old Cats (WB/Two Sons—ASCAP)	29
Cry Just (EMI—ASCAP)	47	I Want Everyone (Warner-Tammerlane/Writers—BMI/WB/B. Montgomery—ASCAP)	91	One More Night (Captain Kidd—BMI)	87	Up On Your Love (Music City—ASCAP)	77
Desperados Waiting (Chappell, World Song—ASCAP)	35	I'll Dance (WB/Make Belieus—ASCAP/Beckeroo—BMI)	67	Only In My (Jack and Bill/Reba McEntire—ASCAP)	82	Used To Blue (Montage—ASCAP/Captain Crystal—BMI)	32
Don't Tell Me (Uncle Artie—ASCAP)	92	I'll Never (MCA—BMI/Leeds/Patchwork—ASCAP)	16	Out Of Sight (KAHL—BMI)	81	When You See (Second Base/Socagee—BMI)	86
Doncha (Rick Hall—ASCAP)	36	I'll Still (Mullet/Tapadero—BMI)	64	Pretty Lady (April/Keith Stegall—ASCAP)	99	Who's Gonna (WB/Two Sons—ASCAP/Tree—BMI)	13
Down In The Florida (Hallnote—BMI)	40	I'm Gonna (Chappell—ASCAP/Unichappel—BMI)	18	Real Love (Debdave—BMI/Mallven/Cottonpatch—ASCAP)	51	With Just One (Tapadero/Little Shop of Morgansongs—BMI)	4
Down The Road (CBS Unart—BMI/Hickory Grove/April—ASCAP)	45	I'm Lookin' (Door Knob—BMI)	84	River In (Tree/Roger Miller—BMI)	68	You Could Be The One (WB—ASCAP)	94
Drinkin' And (WB/Two Sons—ASCAP/Blue Lake—BMI)	12	I'm Not Leaving (Tree/Larry Butler—BMI/Southwing—ASCAP)	90	Runaway Go Home (Larry Gatlin—BMI)	85	You Make Me (Hall-Clement/Ricky Skaggs/Welk—BMI)	37
Drowning In (Cross Keys/Choskee Bottom—ASCAP)	70	I'm Takin' (Silverline—BMI/Bait and Bear—ASCAP)	52	She's Comin' (Debdave/Briarpatch—BMI)	6	You Make Me Want (Leeds/Patchwork—ASCAP)	5
Hang On (Tree/Pacific Island—BMI)	19	I've Got (Make Belieus/WB—ASCAP)	66	She's Single (Blackwood—BMI/April/New & Used—ASCAP)	57	You're Gonna Miss (Lawyer's Daughter—BMI)	24

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

A Little (Inving/Buchanan Kerr—BMI)	45	Glow (Stone City—ASCAP)	96	Mystery Lady (Zomba Enterprise/Willesden)	25	Str It (Unicity/No Pain No Gain/Off Backstreet/Streamline Modern—ASCAP/BMI)	46
All Fall Down (Blue Mer/Virgin—ASCAP)	16	Gotta Be A Winner (Pro-toons)	69	Oh Sheila (Ready For The World/Excalibur Lace/Trixie Lou—BMI)	2	Stop Playing On Me (Not listed)	71
All Of Me For All (Dat Richfield Kat—BMI/Songs Can Sing—ASCAP)	13	Hard-Core Reggae (Amber Pass/Kuwa—ASCAP/Fools Pray—BMI)	74	Object Of (AdeKayode/Philesto/Harrindur/Keith Diamond/Willesden—BMI)	7	Stranger In The Night (Red Writer/Billy Osborne/Captain Z—ASCAP)	92
America (Kuwa—ASCAP)	89	Hard Time (Black Lion/RC Songs/Matak—ASCAP)	22	Padlock (Wakefield—ASCAP)	93	Stronger Together (Fragile—BMI/Shapiro Bernstein & Co./Green Star—ASCAP)	36
A Nite At The Apollo (Jobete—ASCAP)	66	Hello Stranger (Cotillion/Braintree/Love Lane—BMI)	53	Part-Time Lover (Jobete/Black Bull—ASCAP)	5	Suspicious (Deele Reele/Inner Rhythm/Hip Trip/Midstar—BMI)	61
Are You Ready (Hexagram/Modern—BMI)	63	Hot Spot (Jobete/Dazzberry Jam Music—ASCAP/Stone Diamond/Be Dazzled—BMI)	20	Party All The Time (Stone City—ASCAP)	48	There's Nothin' (Pub. Johnny Yuma/Hoodoo—BMI/St. Winevelyn/Outer Snake/Overdue/WB Music Corp./Peabo—ASCAP)	39
Attack Me (Larry Jr.—BMI/All-Seeing-Eye—ASCAP—King Kendrick—BMI)	52	I'll Be Good (A La Mode—ASCAP)	14	Pickin' Up (Matak/Black Lion—ASCAP)	78	The Oak Tree (Ya D Sir—ASCAP)	23
Baby I'm Sorry (Arrival—BMI)	67	I Can't Believe (Stone Jams/Burnin' Bush—ASCAP)	70	Private Property (Music Minded—BMI)	43	The Rock (Rimpau and Aloa—BMI)	65
Baby It's You (MM & M—BMI)	77	I Miss You (Spectrum VII—ASCAP)	10	Pop Life (Controversy—ASCAP)	18	The Show (Keejue/Mark of Aries—BMI)	17
Bad Boy (American League/Tricky Track—BMI)	100	I Want My Girl (Crazy People/Almo Corp.—ASCAP)	33	Rock Me Tonight (Stone Jame/Burnin' Bush—ASCAP)	35	The Screams of Passion (Controversy—ASCAP)	9
Bullet Proof (Not Listed)	55	I Want To Feel (Amazement—BMI)	41	Rock The Nation (Temp Co.—BMI)	76	Trapped (Moonwalk—ASCAP)	31
Can't Stop (Stone City Adm. by National League—ASCAP)	57	If You Were Here (Flyte Tyme/Avant Garde—ASCAP)	50	Saving All My Love (Prince Street—ASCAP/Screen Gems EMI—BMI)	6	Victim of Desire (Philly World—BMI)	91
Cherish (Delightful—BMI)	4	I'm Leaving Baby (Bee-Germaine—BMI)	28	Say I'm Your No. 1 (Terrace—ASCAP)	87	Wait For Love (Uncle Ronnie's/April/Dillard—BMI)	72
Choose Me (Virgin/Brampton Ltd.—ASCAP)	85	I Wonder (Personal—ASCAP/Mokojumbi—BMI)	40	Shake 'Em Down (Pat Richfield/Kat Music—BMI/Songs can sing)	60	We Don't Need (Inving—BMI/Myaxe—PRS)	19
Coolin' Out (Jobete/Wese/Nannacub—ASCAP/Tuneworks—BMI)	47	It's Over (April/Uncle Ronnie's/Thriller Miller/Adm. by MCA Music—ASCAP)	56	She's Not (Stone Jame/Burnin' Bush—ASCAP)	75	Wild And Crazy Love (Stone City/Adm. by National League—ASCAP)	68
Dance Electric (Controversy—ASCAP)	8	I Wish He Didn't Trust (Pea Pod/Pass It On/Skrabue/Legs—ASCAP)	3	Shout (Virgin/10 Music adm. by Nymph—BMI)	88	When You Love (Willesden—BMI)	98
Dancin' In The Key (Konglather—BMI/Motor Music/Cheyenne—ASCAP)	44	Jam Master Jammin' (Pro-toons/Rushgroove—ASCAP)	62	Silver Shadow (Almo/Jodaway—ASCAP)	21	Who Do You Love (Bernard Wright/Mchoma—BMI)	84
Dancing On (Ardavan/Sakana/admin. by Yellow Brick Road/Song of the Lorelei—ASCAP)	59	Janet (Rightsong/Franne Golde/Sin Drome—BMI/Del Zorro—ASCAP)	95	Single Life (Larry Jr.—BMI/All Seeing Eye—ASCAP)	11	Who's Holding (Foster Frees/Garden Rake—BMI—April/Random Notes—ASCAP)	94
Dare Me (WB/Bob Montgomery/Restless Heart—ASCAP)	27	Just Another Lonely (Downstairs/Piano—BMI)	34	So Hard (Vogue/Cottontail c/o The Welk Music Group)	97	Who's Zoomin' Who (Gratitude—ASCAP/Bellboy—BMI)	38
Disrespect (Temp Co.—BMI)	99	Make Your Move (Wun Tun—ASCAP)	30	Spend The Night (Stone City/Adm. by National League Music—ASCAP)	64	You Are My Lady (Stone Jame/Burnin' Bush—ASCAP)	7
Eaten Alive (Gibb Brothers adm. by Unichappel/Mijac adm. by Warner Bros.—BMI)	54	Miami Vice Theme (MCA—ASCAP)	73	Stand By Me (Rightsong/Trio/ADT ENT/BMI)	12	You Look Good (Flyte Time Tunes—ASCAP)	79
Dreams (Marie—BMI)	80	More Than Friends (Duchess/MCA/Perk's—BMI)	86	Stand Up (Hojo/Inving—BMI/Almo/Crimson—ASCAP)	25	You Wear It Well (Jobete—ASCAP)	32
Everybody Dance (Crazy People/Almo Corp.—ASCAP)	37	My Secret (MCA a division of MCA/Bobby Hart—ASCAP)	42			Your Place (Bar-Kays/Warner-Tammerlane—BMI)	15

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