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Eaten Alive
A MAJOR MUSICAL EVENT
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 record 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 "Ol. 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 market 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 Indria by Mauricio 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, is pleasing to the ear, and the consumers have indicated that they want more.
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**WINNER’S CIRCLE WHO’S ZOOMIN’ WHO**

39  **ARTTHY FRANKLIN (A&M AS1-9310)**

40  **FREEWAY OF LOVE**

41  **LOVE THEME FROM ST. ELMO’S FIRE**

42  **INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN)**

43  **I GOT YOU BABE**

44  **YOU'RE ONLY HUMAN (SECOND WIND)**

45  **CHARTBREAKER SEPARATE LIVES (LOVE THEME FROM WHITE NIGHTS)**

46  **SO IN LOVE**

47  **WEIRD SCIENCE**

48  **YOU WEAR IT WELL**

49  **TONIGHT IT’S YOU**

50  **ONE OF THE LIVING**

51  **YOU MIGHT AS WELL BE IN LOVE**

52  **SHOUT**

53  **SUMMER OF ’69**

54  **ALL OF ME FOR ALL OF YOU**

55  **LOOKIN’ BACK**

56  **SMOKIN’ IN THE DOYS ROOM**

57  **BROKEN WINGS**

58  **SHAME**

59  **SOUL KISS**

60  **NEVER SURRENDER**

61  **RUNNING UP THAT HILL**

62  **IF YOU LOVE SOMEBODY SET THEM FREE**

63  **PERFECT WAY**

**THE CASHBOX TOP 100 SINGLES CHART**

October 5, 1985

**THE SHOWBOX**

13  **MONEY FOR NOTHING**

14  **ST. ELMO’S FIRE (MAN IN MOTION)**

15  **SHERRIE KOUL & THE GANG**

16  **TAKE ON ME**

17  **OH SHIELA**

18  **WE DON’T NEED ANOTHER HERO (THUNDERDOME)**

19  **DRESS YOU UP**

20  **SAVING ALL MY LOVE FOR YOU**

21  **DANCING IN THE STREET**

22  **FREEDOM**

23  **LOVELY O’ NIGHT**

24  **PART-TIME LOVER**

25  **DON’T LOSE MY NUMBER**

26  **FORTRESS AROUND YOUR HEART**

27  **MIAMI VICE**

28  **I’M GON’ DOWN**

29  **GOOD & CREME (Polydor 884 769-5)**

30  **POWER OF LOVE**

31  **HEAD OVER HEELS**

32  **KEVIN EVERY MINUTE OF IT**

33  **LOVERBOY (Columbia 38-05569)**

34  **C-I-T-Y**

35  **DARE ME**

36  **GON’ TEAR YOUR PLAYHOUSE DOWN**

37  **EVERY STEP OF THE WAY**

38  **THE WAY YOU DO THE THINGS YOU DO/MIY GIRL**

39  **SUNSET GRILL**

40  **ONE NIGHT LOVE AFFAIR**

41  **FOUR IN THE MORNING (I CAN’T TAKE ANY MORE)**

42  **YOU BELONG TO THE CITY**

43  **BE NEAR ME**

44  **WE BUILD THIS CITY**

45  **POP LIFE**

46  **LAY YOUR HANDS ON ME**

47  **EVERY TIME YOU GO AWAY**

48  **SPANISH EDDIE**

49  **THE NIGHT IS STILL YOUNG**

50  **BORN IN EAST L.A.**

51  **LIKE TO GET TO KNOW YOU**

52  **WHAT ABOUT LOVE?**

53  **AFTER THE FIRE**

54  **LIFE IN ONE DAY**

55  **GIRLS ARE MORE FUN**

56  **LOVER COME BACK TO ME**

57  **TEST OF TIME**

58  **I MISS YOU**

59  **EATEN ALIVE**

60  **OBJECT OF MY DESIRE**

61  **THE SCREAMS OF PASSION**

62  **WHEN YOUR HEART IS WEAK**

63  **DOWN ON LOVE**

64  **HURTS TO BE IN LOVE**

65  **I’LL BE GOOD**

66  **PARTY ALL THE TIME**

67  **HARD TIMES FOR LOVERS**

68  **BLUE KISS**

69  **YOU LOOK MARVELOUS**

70  **ALL FALL DOWN**

71  **LOVE & PRIDE**

72  **FIRST NIGHT**

73  **GET IT ON (BANG A GONG)**

74  **YOU SPIN ME ROUND (LIKE A RECORD)**

75  **MYSTERY LADY**

76  **YOU GIVE GOOD LOVE**

77  **LOOKING OVER MY SHOULDER**

78  **ROCK ME TONIGHT (FOR OLD TIMES SAKE)**

And, as if the smokin', jokin' and beautiful girls weren't enough, this title is priced to sell-thru at $29.95, suggested retail.

So get ready for the stampede. Contact your MCA distributor today. Get Out of My Room will set the video world on fire.
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Some Labels Coming Out Strong Against Sticking

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."


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 sticking, 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 sticking 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.

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 entitles 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 Artists 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

Cougars 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 RIAA/Polymag 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 Straits' number one "Brothers In Arms" and Whitney Houston's soft titled debut on Arista at number eight are bulleting in the Top 10 and each have 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/Minnies Gennies; turtles, Atlante (continued on page 44)

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 Farm Aid 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, Farm Aid 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 Farm Aid 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, educational assistance for family farmers, public awareness, and a hotline for general assistance as its focus. So, while the money raised by the Farm Aid concert and pledges will go to...
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 as the president of the music programming, 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 Wil 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, France. 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 — Aron 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 as vp, A&R, and vp, finance. Montgomery will be responsible for overseeing the company’s finances and budgeting activities. She will also assist the president in the evaluation of original programming, including “how to” instructional and educational videotapes 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 Pensler, 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, 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.

Frechlich Promoted — Carol Hayas-Frechlich has been promoted to producer, video production, RCA Records. The announcement was made by Jack Leavitt, 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 Grassroots Records. Before joining Grassmatics, Berg worked for The United Stations Radio Network as technical director of The Weekly Country Music Countdown.

TEARLESS, FEARLESS POLYGRANNERS — The entire PolyGram Records press and artist relations team recently conferred in New York to review upcoming product. The meet was 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 (1-1): 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 Buckner, 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 dinner. The announcement was made recently by Sylvia Lieberman, who 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 Lieberman, 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, is 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, Isaac Stern, Tom Sheppard, Phil Ramone and Matt 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 be the 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. 25 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 American 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
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 Melino 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.

(ADVERTISEMENT)
MATERIAL 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 “pop” track, 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.

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-tied 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.

SO MANY RIVERS — Bobby Womack — MCA 56170 — Producer: Bobby Womack-James Gasdon — 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 Voin — Motown/Conciled 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’s 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.

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

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.

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

PHANTOM, ROCKER AND SLICK — EMI America — 17172 — Producer: Steve Thompson-Michael Barilero — 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 Shave,” this debut is sparking. Kudos especially to Slick from bringing taste and soul back to mainstream rock guitar playing.

CRUZADOS — Arista 8333 — 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 Hofister, fills out the group’s sound tastefully. Tight and well-shaded rock ‘n roll.

The long-awaited third LP from Crenshaw finds the Hollygistic 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-Atoll 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 out 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 “Cendrenlls,” “Rock The Nation” and “Just For Youe” are the highlights.

CHEAP HAPPINESS OR LOFTY SUFFERING — Razerbran — Unseen Hand 727-1 — Producer: Spot — List: 8.98
Mollen trash metal from L.A.’s all girl Razerbran which should capture college radio ears as school starts. This is the first release on engineer/producer Spot’s Unseen Hand label.

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

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

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

SINGLE RELEASES

TINA TURNER (Capitol B-5518) One Of The Living (4:10) (Makuki 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 driving, lively rock tune, "One Of The Living" is the kind of song Turner was born to perform, capturing the artist at peak levels. Re-sounding rock guitars give extra bite to the cut, while Turner and producer Mike Chapman ensure CHRI success.

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

Ray Parker, Jr. is no 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 bubbling rhythm track and bright synths and horn lines flesh out this light single.

OLIVIA NEWTON-JOHN (MCA 92886) Soul Kiss (3:47) (Music Corp. of America-Fleedlelede Music/BMI) (M. Goldenberg)

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 CHRI and MOR.


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.


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" Al spirit. Look for soft rock and hit radio attention on this well-produced and performed track.


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 CHRI,' 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.


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

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

VANDENBERG (Atco 7-99810) Once In A Lifetime (3:33) (Vandenbergen Music-WB Music/ASCAP) (Vandenbergen) (Producer: Jaap Eggermont)


BILLY JOEL (Columbia 388-05657) The Night Is Still Young (4:00) (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 aural impression arrangement and a triumphant choral hook, Joel is set to increase his string of top ten singles with "The Night Is Still Young." Look for immediate CHRI adds in every market.


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."-


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 spacious arrangement mark this excellent single from the Jets.


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.


The second single from Cock Robin's surprisingly rich debut LP is this moody track of a tender ballad collating the band's two lead vocalists. With rock radio meat and CHRI style, Cock Robin is a band with power and potential.

THE SYSTEM (Mirage 7-99907) 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 Please Seekers" LP is an excellent example of modern soulful rock.


The second single from Full Force's debut is this racy 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.


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.


NICOLE (Portrait 37-05434) Always And Forever (3:52) (Rodongs-Almo Music/ASCAP) (Temerton) (Producer: Howard Brook)

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) (Shostakovitch) (AGGA Music/ASCAP) (Producer: Harry Reynolds-Chris Burt-Mike Jones)


Cash Box/October 5, 1985
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 grand tours 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 bit of notice, and attention. As frontman 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, "the Mersh album 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. Watt and its SST-affiliated bands shows have brought the group regional and national notoriety even if national success has eluded them. "We’ve always known 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 — we can sweat our ass off and it sounds good. 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, it’s 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 say the intro will probably be longer than the video.

FINALLY, THE CRUCADOES — After years sweatin’ it out at nightclubs and putting out various independently produced records and one aborted project with EMI! The Crucadoes 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. “Cruzadoes” is pure rock’n’roll with an Spanish Language entry, ("Flor de Mat") and many excellent cuts written by Larriva and guitarist Steve Hartman.


LAST ZAMP AROUND — Marc Bolan. The record includes “Music From ‘Blue Moon’,” a hyped out version of “Blue Moon” on the B-side. "The Children of the Damned” is also on this disc.

CLOSE TO THE EDIT — The Songwriters Expo hits town Nov. 18-17 at the Pasadena Civic Auditorium. 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 hangout located out on Cahuenga near Sunset is extending an invitation to drop by on Monday nights for the infamous Monday Night Football game. Say hi to . . . 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

Eddie And The Tide

Eddie 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 pop. Credence Clearwater Revival and Todd Rundgren as influences. While a slightly bemused listener by the age of 13 Eddie was playing guitar and jotting down songs. "I was always just writing down little songs," Rico remarked. "It was for me a good friend."

Rico’s present musical tastes remain diverse, from the Reggae strains of World Beat to the country rock of John Cougar Mellencamp. Mix tape, he says, will always be found in his writing, because he never wants to stick to any one musical perspective.

Current music has a priority for this bay area act.

Their latest single, however, is one that they’ve “seen, but never 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 Alco LP, “Go Out And Get It,” produced by Eddie Money. It’s a LP insiders that 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 by an oboe player. So begins a segment 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 recognition. 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 more innovative and consistently creative forces. After associations with several of the big 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, his label, 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 in the last ten years, he commented, “There’s a common stream running through my music, a balance between free soloing and ensemble. What has changed is some of the instruments in the Consort (oboe, cello and french horn now accompany flute) are being refigured to create a new realm of sounds, a world of creatures. I look for musical sounds that have meaning and emotional impact, sounds which move me.”

(continued on page 4)

Peter Holden

BACK TO NATURE — For saxophonist Paul Winter, the greatest source of creative inspiration is nature itself. Here, Winter is seen in the wilderness playing the melodies of a howling wolf.
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. Orchestral Manoeuvres In The Dark are currently gaining the kind of U.S. recognition that has sidestepped this Liverpudlian 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. CHI 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 respect the energy and enthusiasm that's been 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, because every night is unique," said McCluskey. "And 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 sold 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") L.P. 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, 1984 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 CHRS has picked up "So In Love" and MTV has picked up the video exposure for this band from Liverpool, the act's future is now "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 video music, 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 two "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, BMI president-administration; BMI Jay Landers, manager of Cock Robin; Peter Kingsbery of Cock Robin and Ron Anton, vice president, BMI.
**THE JOB MART**

CHR formatted station Z101 in Fairmont is looking for an experienced and aggressive sales mgm't to hire additional salespeople. Send resume to Mr. Neil, WZYZ, P.O. Box 665, Fairmont, N.C. 28340. EOE/MF. KQYT has an opening for an Entertainment/Production manager. Send to David McCoy, 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 (719) 465-6111. KZAK Cheyenne CHR formatted station is looking to fill its middy slot. No beginners please. T&R to P.O. Box 926, Cheyenne, WY 82003. EOE/MF.  WLS AM 700 is seeking a "killer" production person. Send some of your samples along with resume to Alan Furst, PD, 700 WLK Radio, 3 East 4th Street, Cincinnati, OH 45202. WKPC 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 522-3184 Mulberry Muscatine, LA 57061 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 (203) 643-2928 or KGW/AM, 1430 SE Morrison, Portland, OR 97214. KIIS CHR station is looking for talent for all drive shifts as soon as possible. "Openings are immediate if you have the talent," says Jack Sabel, Gen. Mgr., KOMA Radio, P.O. Box 1520 Oklahoma City, OK 73101 EOE/MF. Kansas City's KPFX 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 Stacey, 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 WGRD. Format of the station is A/C, and at least two years of experience is required for the position. T&R go to Phil Krause, WGRD, 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 Crosswell, OM, P.O. Box 97, Braddock, PA 15104. WICN seeking air talent. Applicants must have "style," says M. Scott, send resume and tape to 252 N. Queen St. Lancaster, PA 17603 EOE/MF. a newsroom is needed at WSUL, time slot available is from 3-7pm. T&R to Bill James, 250 Broadway, Monteicito, New York 12701...Y98 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, WV 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...WZQQ is looking for a morning news anchor. Minimum of one year of experience is necessary for position. GWK plus a writing sample to WZQQ, Ann Koehler, P.O. Box 1440, Onenonta, New York, 13820 EOE/MF. WDOE Dunkirk's modern A/C station will be accepting tapes for future openings. Send replies to Bob Finney, WDOE, P.O. Box 209, Dunkirk, New York 14045 EOE/MF. WXW, FM's New York'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, "Kiss 98" Cortez, CO, a hit 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.

Darryl Lindsey

---

**MOST ADDED**

Atlantic

Cheech & Chong
P. Collins and M. Martin

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

WPTI — Milwaukee — Tim Fox Thompson Twins Heart A. Franklin

WSPT — Stevens Point — Bouley/Stephens Mr. Mister D. Dalrey 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. Wilson

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

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


KMBK — Shreveport — Bascom/Story Five Star H. 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 Lewis Saga

**STATION ADDS**


**STRONG ADDS**

G92 — Rochester — Stevens/Messenger W. Wonder P. Young G. Froy 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 Onigo Bologo 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**

<table>
<thead>
<tr>
<th>Programmer</th>
<th>Station</th>
<th>Market</th>
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<tbody>
<tr>
<td>Kevin Haines</td>
<td>92X</td>
<td>Columbus</td>
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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."

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**POP RADIO**
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 KCWW, Portland. Doubleday currently owns WHN & WAPP, New York; KPKE, Denver; WAVA, Washington; WLZJ, Detroit; and KDWB AM & FM, Minneapolis. WMET is located at 55.5 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. Lobdell, 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.


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, director of the network.

"Dan has proven himself to be an outstanding director of both the Rock and FM Networks," said Scott Olson, director of the Rock Network. Axten also announced that Stuart G. Kane, vice president of ABC Adult Radio Networks.

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

FRIEDAY NIGHT MUNI — Scott Muni, whose gravelly voice has become an institution in New York will now join NBC TV's Friday Night Videos as its announcer. Dubbed "the professor" because of his vast knowledge of rock and roll, Muni helped launch WNEW-FM, New York back in 1967. Muni began his long radio career by replacing none other than Alan Freed on WABC."

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

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

**VIDEO PROGRAMMER'S PICK**

**PD**
Mike Opelka

**Program**
TV5 — Houston Hit Video

**Video**
Vanz Can't Dance

**Artist**
John Fogerty

**Label**
Warner Bros.

Comments:
"The music is great and very clever animation techniques are used (stop motion photography). John Fogerty has also fun with his videos. A great clip from start to finish."
DESPERATELY
RCA/Columbia

A SOLDIERS STORY
RCA/Columbia Pictures

THE KARATE KID
RCA/Columbia Pictures

STARMAN
RCA/Columbia Pictures Home Video

STICK
CBS Dist. Corp. 87139

THE KILLING FIELDS
Warner Home Video 11417

RUNAWAY
RCA/Columbia Pictures Home Video

FALCON & THE SNOWMAN
Warner Home Video VA 5213

MRS. SOFFEL
MGM UA Home Video MV 80206

THE TERMINATOR
Thorn EMI Video TVA 2535

BLUE BLOOD
MCA Dist. Corp. 87190

THE FLAMINGO KID
Vestron Home Video VA 5297

A PASSAGE TO INDIA
RCA/Columbia Pictures Home Video

A NIGHTMARE ON ELM STREET
Hime Entertainment M 790

INTO THE NIGHT
MCA Home Video 80175

THE SURE THING
Embassy Home Entertainment 276

PLACES IN THE HEART
CBS Video 8591

THE PURPLE ROSE
Vestron Home Video 7082

TUFF TUN
New World Video 8661

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

1. PRINCE AND THE REVOLUTION Live! Prince And The Revolution (Warner Music Video 38102)
2. TINA LIVE-PRIVATE DANCE TOUR Tina Turner (Sony Video 97W10050)
3. WHAM! THE VIDEO Wham! (CBS Video/Fox Music 3048)
4. RATT THE VIDEO Ratt (Atlantic Video 50110)
5. MADONNA Madonna (Warner Music Video 3-38101)
6. SADIE: DIAMOND LIFE VIDEO Sade (CBS Video/Fox Music 7091)
7. THE WORLD - THE VIDEO EVENT USA For Africa (MusicVision 6-20475)
8. DANCE ON FIRE The Doors (MCA Dist. Corp. 80157)
9. PRIVATER DANCE Tina Turner (Sony Video 97W50066-T)
10. FIRST STING Scorpions (Sony Video 97W00867-T)
11. SING BLUE SILVER Duran Duran (Thorn/EMI/HBO Video)
12. TONIGHT! Kool & The Gang (MusicVision 6-20368)
13. ANIMALIZE LIVE UNCENSORED Kiss (MusicVision 6-20445)
14. U2 LIVE AT RED ROCKS L2 (MCA Dist. Corp. 80067)
15. ALL NIGHT LONG Lionel Richie (MusicVision 6-20430)

MADONNA'S SACRIFICE — Back in the days when Madonna was out making a nuisance of herself on Manhattan's Lower East Side, you bet that a chance to act in a movie — any movie — meant a lot to the 21-year-old. So when underground director Stephen Jon Levicki wanted her to star in his sordid tale of rape and human sacrifice, who was Madonna to say "no"? It was much more likely the threat of a "break" for the midwestern Catholic who used to sse '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 head 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 (Joe Yewl) and it's got Mad- donna's name written all over it. It's Levicki's movie, entitled A Certain Sacrifice, and it's out on cassette video 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 the glistening name removed from the film's credits. Again her efforts were thwarted. It seems as if she could sue under 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.

NOTEWORTHY LONGFORMS — Madonna's two latest video releases are like before and after shots in the making of a superhler. While A Certain Sacrifice makes the stakes in October, Warner Bros. Records' Warner Music Video will unleash Madonna Live In 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 Vocales, a 28-minute home video compilation of five videos from the group's "Vocables" album. Also on the menu is Bud Schaeffer's L.A.-based High Five Productions' Vocation video, released September 30 at the suggested retail of $19.98. Most notable of the clips in this compilation is Bette Bloe 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 Cardsettes, Gift video Greetings. We're talking video greeting cards for the standard Hallmark occasions — that's for 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 Cardsette) are basically uninspired and impersonal, though the Christmas Cardsette 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 an agreement with Macrovision Corporation. The process, which encodes tapes with anti-piracy features, has been tried by Embassy Home Entertainment, they found it relatively successful, though not fool-proof.

Gregory Dobrin

THE RELEASE BEAT

October is a month of jubilence 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 trove 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 in the package, which 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, Idaho's Delight, Maytime, Min And Bill, Ninotchka, The生产力, Birthday, Boy, Gossips, Polka, Missouri, San Francisco, Smilin' Through, Strike Up The Band, The Thin Man, Waterfront 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 engagement ring worth over $12,000. Extensive advertising will be done for the release, and the material will aid merchandising."Another jubilee comes from Warner Home Video, featuring classic cartoon collections. Warner Bros. Cartoons Golden Jubilee 24 Karat Collection, as its latest offering, is a 24-pack of five-minute segments. 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 a catalog that spans 26 years. Among those compilations are three tapes which salute individual greats in the animation field, with selections from their best work. Fritz 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 Nuttytimes Continues, Porky Pig's Screwball Comedies, Road Runner: The Wile E. Coyote: The Classic Chase, Sylvester and Tweety's Crazy Capers and speedy Gonzales' Fast Funnies.

Cash Box/October 5, 1989
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 #60276
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 hifi and digitally mixed from the original master analog tapes.

©1985 MCA Home Video, 70 Universal City Plaza, Universal City, CA 91608
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, they have been found to have "a lot of talent" by some music industry sources. 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 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. You have to eat, pay bills, live and all of most 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) sometimes it can be hard to keep themselves busy, 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 Jzonz 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 a major hit.

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, last year 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" — building 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 Gasdon 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 with Sam Cooke — as his drummer 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 "Heil 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 vocals of Yoko. A lift of that cut, but the proof is in the grooves. Produced by Bill Laswell and Material of the Caltadi label label, "Heil in Paradise" is from Ono's upcoming LP on Polydor.

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

Darryl Lindsey

WE TALK TO PEOPLE THAT COUNT

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

9.9 WITH A BULLET

Darryl Lindsey

THE BEAT

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

9.9 WITH A BULLET

Darryl Lindsey

THE BEAT

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

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

- WRLC — Indianapolis — Kelly Carson — PD
  - R. Parker, Jr.
  - L. Vandross
  - E. Murphy
  - System
  - Flans
  - R. McDonald
  - Devy 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
  - Maze
  - Princess
  - B. Wright

- WWD —— Sumter — Scotty B. — MD
  - N. Hendryx
  - Isley, Jasper, Isley
  - Tramaine
  - Te Mara & The Seen
  - B. Wright
  - L. Vandross
  - E. Murphy

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

- WENN —— Birmingham — Mychal Starr — MD
  —— Cherelle
  —— L. Vandross
  —— V. Young
  —— K. Graham
  —— Sister Sledge
  —— J. Hammon
  —— D. Hoss

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

- WDQJ —— 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): Willis 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.

**STATION ADDS**

- Eaton Alive — Diana Ross — RCA
- Caravan of Love — Isley, Jasper, Isley — CBS
  - Vice Theme — Jan Hammer — MCA

**URBAN PROGRAMMER'S PICK**

**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 #1 way 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 White is from Greensboro. One of the LF cuts that might that the next single "Secret Lover" is doing really well too.

**Programmer**

- Doc Foster

**Station**

- WQMG

**Market**

- Greensboro
### HOT NEW SELLER

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

- Barney's One-Stop — Chicago — Nellie Thomas
  - F. 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 Robbinson
  - Rap 2
  - Ready For The World
  - World Class Wreckin' Cru
  - L. Vandross
  - B. Womack

- Street Scene — Atlanta — Jay Robbinson
  - Mike Smith
  - Cameo
  - F. Jackson
  - W. Houston
  - A. Franklin
  - Ready For The World

- Karma Records — Indianapolis — Mike Smith
  - 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

### STRONGEST SALES

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### URBAN RETAILER'S PICK

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

**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."

---

**LIGTHS, 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, America Walker of Dreamgirls Sheryl Lee Ralph of Dreamgirls, and Codename: Foxfire, Warren Mills, Story Jackson of The Insiders, Vanessa Townsend of Dreamgirls and actor Lawrence Hilton-Jacobs.
A CHAKA CHYNA ZINGO GOON WHAM! BIT RASPBERRY SEQUAL OINGO MISS FREDDIE FLY BILLY SHANNON JESSE KOOL MIAMI COLONEL PRINCE

The Barber KIMERA 25 24 22 13 20 18 16 14 12 10 8 6 4 2 0

A-side

Of

THE

BAD

SYSTEM

DUBSTRUMENTAL)/6:48

Is

soul-rocker.

A-side

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THE

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DUBSTRUMENTAL)/6:48

Is

soul-rocker.
POLYPHONY — PolvGram 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: Live at Newport 1940," a 10 disc 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 nice copy of original vintage copies that it includes. forty framing of that's the kind of stuff you like to frame. The bottom line, of course, is that the music, and the greats of the record are the Lady Day Mark for the first time. In this first part, and in deciding that, you have to like the drug and prison stories don't have to be recounted here, but, to these ears, these new walks offer some of her most emotional, most lovely singing. With frequency noted and James Brown's "Production," Billie sings her heart out here, on, for the most part, much stronger English text/jazz singers come from here and this classical set, a Japanese import with a $99.80 price tag, is a first-rate Christmas item.

The same division has been responsible for a panoply of recent single disc reissues as well, with three VerPepas by Charlie Parker (which is already available in a boxed set), Jacques Loussier's "Pablo 1" and "Pablo 2," the Swingin' Singers "Jazz Sebastian," the "Jazz and the Modern Jazz Quartet, "Place Vendome" ($5.98 each) and Chris Peterson's "A Jazz Portrait of Frank Sinatra" and "Play the Blues" by "My Friend the Musician." A creation "Mack 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 a different line-up of the past Davis band, with a different rhythm section, playing a different style of music. This is the Davis record, and the versatile Coltrane, Sweden's Dragon Records has released this double album and it's worth the trip to hear the recorded in early 1960s, for something completely different, Musicasset has finished releasing the great Teddy Wilson's recordings for the label in the 40s. "As Times Goes By," Volume Four, features vocalist Kay Benton and it's a soothing, gentile piece of work.

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 New York. The one was held 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 Joe" or "UC for Pepper Adams," can be sent to the UJC at 380 Lafayette St., New York, NY 10003.

TOWERVISION — Gramavision Records took over the main floor of Tower Records' downtown New York City store for a special jazz evening. One of the events featured the taping of John Blake andinder Lockwood, guitarist Kazumi Watanabe a bassist Harvie Swartz. Shown following the concert are Lockwood, Swartz, Watanabe: Al Pryor.

The Cash Box Top 40 Jazz Album Chart is Based Solely on Actual Pieces Sold at Retail Stores.

**BLACK CODES (FROM THE UNDERGROUND)** — Wynton Marsalis — Columbia FC 40069 — Producer: Steve Epstein — List: none — Bar Coded

The 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 (Charrett Moffett is 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 crisp panache. A solid, uncompromising effort from the ever-growing hornman.

**STATION** — Bud Shank/Shorty Rogers — Contemporary C-14012 — Producer: Richard Bock — List: 8:38 — Bar Coded

This is an impressive ensemble recording with large doses of straight r'n'b -- featuring vocals by the leader and newcomer Betty Condon (daughter of actor Dabney).

**JUST BUDDY'S** — Buddy Childers Big Band — Trend TR-539 — Producer: Albert Marx — List: 8:58

What do you know, this big, brassy, big band LP is full of polished solos and wacky split arrangements -- is from Chicago. Childers, a big band vet, has assembled an impressive ensemble with himself on piano, trumpet, and vocals. Big bands ain't dead, they're thriving here where hungry are to play music with a couple of nights for free jazz.

**TOWERVISION** — Gramavision Records took over the main floor of Tower Records' downtown New York City store for a special jazz evening. One of the events featured the taping of John Blake andander Lockwood, guitarist Kazumi Watanabe a bassist Harvie Swartz. Shown following the concert are Lockwood, Swartz, Watanabe: Al Pryor.

**FORGET** — "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 New York. The one was held 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 Joe" or "UC for Pepper Adams," can be sent to the UJC at 380 Lafayette St., New York, NY 10003.

**THE JAZZ FESTIVAL** — The World Saxophone Quartet and Roland Shannon Jackson and the Jazz Doctors who were honored for both by N.Y.'s Outward Visions Inc. Look for the WSO 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), Grimbl, IA (11/16), Minneapolis (11/17). RSJ & The DC will be in Erie, PA (11/17), Oberlin, OH (11/18), Pittsburgh, PA (11/30), and Ann Arbor (11/5).

**RENO BASH —** The Reno-based For the Love of Jazz Society will hold their Fifth "Jazz Spectacular," Oct. 18-20, with Sue Raney, Bob Florence, Ross Tokin, Larry Morgan, Pat Johnson, Bill Watrous, Badgady, Mike Stephens, Cono Candido, and Bill Berry providing the sounds. Write to them at 1319 Jones St., Reno, NV 89503 (or call 702-329-329) for details.

**MOBI GREATEST** — MOBI (Musicians of Brooklyn Initiative) will feature four October 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/Ahmad Abdullah Quartet (10/27).

**NEW "AGAPE"** — Meadowlark Records has been formed to combine "new age" music with Christian music. Billy Ray Hearn conceived it, John Michael Talbot, Douglas Trubridge, Justo Almario, Richard Soeller, and Jeff Johnson are the first signings, and the label's first release is 1915 Deering Ave., Chatham, MA 02633 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 Lynn Lieberman — Spyro Gyra and the Stanley Jordan Trio; and a workshop third annual Big Band Festival at the Canada Centre, July 17. Students are welcome to write direct to the school, 398 West 41st Street, New York, NY 10018.

**STORIES, SONGS, SOUNDS** — "My Story: The Life and Music of Thelonious Monk," by Andrew J. Macek and available, would be an excellent resource for anyone interested in the musician's life and work. It includes interviews with friends, family, and colleagues, as well as tracks of his music. 

**LILY JESSE**
**WJIT** — New York — Paco Navarro
Orquesta Casablanca — "Garantizada"
Maria Conchita Alonso — "Tu eres el hombre"
Américo Boscan — "Apariciones"
Albino Rosario — "No te asombres"
Sonia Riveras — "Sensaciones"

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

**KALI** — Los Angeles — Pepe Barredo
Los Vazquez — "La canalla"
Vikki Carr — "Ni me viene ni me va"
Los Yonques — "Demiocra" 
Grup El Tiempo — "Cada dia mas"
Pandora — "Como te va mi amor"

**WLVH** — 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 — "Sombras"
Miguel Gallardo — "Corazon Viajero"
Juan Gabriel and Lupita O' Alessio — "Ino fire pobre amigo"

**HOT SELLER**

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

Musicas Latina Distributors — Los Angeles
Marisela — "Completamente Tuya"
Hermanos — "Cantar, Cantar"
Los Bukis — "D'atVisualStyle"
Julio Iglesias — "Libra"
Hermanos — "Bordadositas"
"Por que me haces sufrir?"

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

**Recordmart** — New York
David Rudder — "Asi Cantaba Cheo Gonzalez, Vol. II"
Sonora Poncena — "Jubileef"
William Lucas — "Let Me Be Loved"
Ray Barretto — "Todo se va poder"
El Gran Combo — "Innovations"

**RETAIL**

Miami Sound Machine — "Conga" — Discos AyM

**STATION ADDS**

Miami Sound Machine — "Conga"
Américo Boscan — "Apariciones"
Jose Jose — "Que hay de malo en ser extrano"
Jose Feliciano and Jose Jose — "Por ella"

**WDWO** — Washington, D.C.
Tony Aguilar
Julio Iglesias — "Aabre en Puerto Rico"

Miami Sound Machine — "Conga"
Juan Sebastian — "22 Hosas"
Jose Jose — "Tu ganas"
Mariela — "Enmordida y Herida"

**WDMO** — Detroit
Pepito Vargas — "Zona de Fiestas"
Hermanos — "Cantar, Cantar"
CBS Records

**SCORES**

Johnny Ventura — "Hermano"
Johnny Ventura — "El Hombre y su Musica"
Hermanos — "Cantar, Cantar"
CBS Records

**HUMANITARIAN AIDS**

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

**WHO'S IN WHAT**

**WHO'S IN WHAT**

**LATE SHOW**

Johnny Ventura — "El Hombre y su Musica"
Hermanos — "Cantar, Cantar"
El Gran Combo — "Innovations"

**HAPPY SURVIVOR SMILES**

Discos CBS artist Braulio escaped unscathed from the force of the first major earthquake that hit Mexico City recently. Braulio was in the country promoting his huge hit "En la carcel de tu piel".

**RETAIL**

Johnny Ventura — "El Hombre y su Musica"
Hermanos — "Cantar, Cantar"
El Gran Combo — "Innovations"

**HUMANITARIAN AIDS**

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

**WHO'S IN WHAT**

**WHO'S IN WHAT**

**LATE SHOW**

Johnny Ventura — "El Hombre y su Musica"
Hermanos — "Cantar, Cantar"
El Gran Combo — "Innovations"

**HUMANITARIAN AIDS**

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

**WHO'S IN WHAT**

**WHO'S IN WHAT**

**LATE SHOW**

Johnny Ventura — "El Hombre y su Musica"
Hermanos — "Cantar, Cantar"
El Gran Combo — "Innovations"

**HUMANITARIAN AIDS**

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

**WHO'S IN WHAT**

**WHO'S IN WHAT**

**LATE SHOW**

Johnny Ventura — "El Hombre y su Musica"
Hermanos — "Cantar, Cantar"
El Gran Combo — "Innovations"
**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 chose 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’s “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 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 not just making available hit material, says Rosen.

Petrone cites sales figures 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 says that PolyGram has already secured agreements with eight hundred thousand new CD players necessitating a stepped-up production of the discs. The growth in this industry will continue as 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 on perception of the CD and player as “convenient, cute and chic,” in addition to its practical primary 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 agree 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 Garet, visited Licorice Pizza’s main office where they talked with employees and signed autographs.
HOT NEW SELLER

Great American Music — Minneapolis
J.C. Mellencamp
Sting
Moby
W. Houston

MUSICAL SELLER

J & R Music World — New York
Tears For Fears
B. Joel
Dire Straits
W. Houston

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

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
B. Adams
P. Collins
Prince

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

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

STRENGTH SELLER

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

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

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

Oz Records — Atlanta
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
M. Grenshaw
Dire Straits

Lieberman — Minneapolis
B. Adams
Loveboy
C. Hart

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

RETAILER’S PICK

Retailer
Mark Renner
One Stop
Musical Sales
Album: “Del Amitri”
Artist: Del Amitri
Label: Chrysalis

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 that 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 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 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.

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 had 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.
CLASSICAL NEWS — Now from Phillips Records is a release which features André 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 Phillips (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-500, 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 $99 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 1,900 titles available on LaserDisc.

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 Roussel 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 Roussel 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 Holdrich (703-998-6611) will be glad to answer any questions. Ron Rosenthal

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

WHEREHOUSE STOCK DISTRIBUTION

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 L'Ermitage's West Los Angeles location. The in-store tie-in was timed with KROQ, drew an estimated 500 people. Shown are [l-r] Martin Kirkup, O.M.D. manager; Tessa Redburn, A&M marketing coordinator; Paul Humphreys, O.M.D.; Missy Jay; Liz. Pizza manager; Roy Antoun, Lic. Pizza manager; Randy Gerston, Lic. Pizza marketing director; Andy McGuskey, O.M.D.; and Diane Amarakis, Lic. Pizza store director.

TOP 40 COMPACT DISCS

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks</th>
<th>9/28 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong> BROTHERS IN ARMS</td>
<td>15.98</td>
<td>1</td>
</tr>
<tr>
<td><strong>2</strong> NO JACKET REQUIRED</td>
<td>15.98</td>
<td>2</td>
</tr>
<tr>
<td><strong>3</strong> BORN IN THE U.S.A.</td>
<td>15.98</td>
<td>3</td>
</tr>
<tr>
<td><strong>4</strong> LITTLE CREATURES</td>
<td>15.98</td>
<td>4</td>
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<tr>
<td><strong>5</strong> SONGS FROM THE BIG CHAIR</td>
<td>15.98</td>
<td>5</td>
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<tr>
<td><strong>6</strong> THE DARK SIDE OF THE MOON</td>
<td>15.98</td>
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<tr>
<td><strong>7</strong> RECKLESS</td>
<td>15.98</td>
<td>7</td>
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<td><strong>8</strong> THE BLUE TURTLES</td>
<td>15.98</td>
<td>8</td>
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<td><strong>9</strong> STING</td>
<td>15.98</td>
<td>9</td>
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<tr>
<td><strong>10</strong> SPORTS</td>
<td>15.98</td>
<td>10</td>
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<tr>
<td><strong>11</strong> BE YOURSELF TONIGHT</td>
<td>15.98</td>
<td>11</td>
</tr>
<tr>
<td><strong>12</strong> BUILDING THE PERFECT BEAST</td>
<td>15.98</td>
<td>12</td>
</tr>
<tr>
<td><strong>13</strong> THE UNFORGETTABLE FIRE</td>
<td>15.98</td>
<td>13</td>
</tr>
<tr>
<td><strong>14</strong> LIKE A VIRGIN</td>
<td>15.98</td>
<td>14</td>
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<tr>
<td><strong>15</strong> A DECADE OF STEELY DAN</td>
<td>15.98</td>
<td>15</td>
</tr>
<tr>
<td><strong>16</strong> FABLES OF THE RECONSTRUCTION</td>
<td>15.98</td>
<td>16</td>
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<tr>
<td><strong>17</strong> CHRONICLES</td>
<td>15.98</td>
<td>17</td>
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<td><strong>18</strong> THE SECRET OF ASSOCIATION</td>
<td>15.98</td>
<td>18</td>
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<tr>
<td><strong>19</strong> WISHES</td>
<td>15.98</td>
<td>19</td>
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<tr>
<td><strong>20</strong> BEVERLEY HILLS COP</td>
<td>15.98</td>
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<thead>
<tr>
<th>Weeks</th>
<th>9/28 Chart</th>
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<tbody>
<tr>
<td>21 CONTACT</td>
<td>POINTER SISTERS (RCA PC57-5497) RCA 18 5</td>
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<tr>
<td>22 THE WALL</td>
<td>PINK FLOYD (Columbia CK 36183) CBS 23 19</td>
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<td>23 FLASH</td>
<td>JEFF BECK (Epic FK 39483) CBS 28 23</td>
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<tr>
<td>24 WHITNEY HOUSTON</td>
<td>(Arista ARCD-8211) RCA 26 25</td>
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<tr>
<td>25 CENTERFIELD</td>
<td>JOHN FOGERTY (Warner Bros. 25203) CBS 26 25</td>
</tr>
<tr>
<td>26 DIAMOND LIFE</td>
<td>(Atlantic CD-5019) CD 25 23</td>
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<tr>
<td>27 PRIVATE DANCER</td>
<td>TINA TURNER (Columbia CD-46041) CAP 26 23</td>
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<td>28 AROUND THE WORLD IN A PRINCE</td>
<td>(RCA 25205-2) CBS 26 23</td>
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<td>29 DREAM INTO ACTION</td>
<td>HOWARD JONES (Elektra 2-00736) WEA 29 15</td>
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<td>30 HARLEQUIN</td>
<td>DAVE GRUSIN &amp; LEE RITENOUR (GRP 1015) CBS 32 2</td>
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<td>31 WHO’S ZOOMIN’ WHO</td>
<td>ARETHA FRANKLIN (Arista ARCD-8236) RCA 30 15</td>
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<td>32 CAN’T SLOW DOWN</td>
<td>LIONEL RICHIE (Motown 60089) MCA 56 33</td>
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<td>33 MAKE IT BIG</td>
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<td>34 LOVE SONGS</td>
<td>STEVE WONDER (Tamla/Motown TAMID-1614) MCA 32 23</td>
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<td>35 BROUGHTY WHERE YOU SIT</td>
<td>(Epic FK 39483) CBS 27 23</td>
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<tr>
<td>36 INVASION OF YOUR PRIVACY</td>
<td>(Warner Bros. 25203) CBS 26 23</td>
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<tr>
<td>37 FRESH AIR III</td>
<td>SUPERFLY (WEA 25-5016) RCA 25 16</td>
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<td>38 FRESH AIR V</td>
<td>(Warner Bros. 25203) CBS 26 23</td>
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<td>39 FRESH AIR</td>
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<td>40 VOICES IN THE SKY — THE BEST OF THE MOODY BLUES</td>
<td>PINK FLOYD (Columbia CK 36183) CBS 37 20</td>
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<tr>
<td>41 FRESH AIR</td>
<td>(Warner Bros. 25203) CBS 26 23</td>
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Cash Box/October 5, 1985
FILM MUSIC

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 air. Crime-drama The Waiter (a GNP/Crescendo Records release, details of which can be found in a feature story on this page. The third contender is Atlantic’s soundtrack to Columbia Pictures’ White Knights. The film stars an array of superstars, including Hackford, 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 written for ballet or tap. Nevertheless, the integrity of director Taylor Hackford’s previous work and the fact that both performers are clearly glad of it, John Hylt, David Pack, Robert Plant, Niek Rodgers, Jenny Burton, Sandy Stewart, and Roberta Flack. Such top of the line produces as Foster, Phil Ramone, and Rodgers also worked on the cuts for the White Knights soundtrack. 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 Hylt, David Pack, Robert Plant, Niek 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 with Tom Collins. The song was written by Phil Collins and John J. Thomas of the group Bishop. “Separate Lives” marks a second collaboration between Collins and Hackford, the first being the hugely successful (and Oscar nominated) title song to the 1984 tearjerker Terms of Endearment, 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 soundtrack, which she was fortunate enough to inherit. The White Knights soundtrack will be out in 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, which contains a few of the production numbers 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 John Cusack, 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 his “With One Look (The Wildest Dream).” Better Off Dead is the label’s first effort to venture the tremendously successful release of The Breakfast Club LP, which spawned Simple Minds’ hit, “Don’t You (Forget About Me).”

LIKE WILDFIRE — The album, recorded by hellbent 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 a spate of music videos is that there is an expensive and sophisticated commercial 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, there’s sometimes (though only sometimes) actually can be compelling to 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).

ODD BALLS — Happily, MCA records has just 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 special cassette of the LP, enjoyed 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. The album was recorded on a tape that was currently a war picture as (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 also is scheduled to record an LP of the Glenn Miller’s big band 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 on March 23, and the soundtrack to the acclaimed British film, Dance With A Stranger, is being released by Varon 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 equalization of soundtracks to the first “SYNC” award, for its use of Henry Mancini’s “Pink Panther Theme” in the movie's Cornelius Fiberglass insulation campaign last year.

Peter Berk

JOINING FORCES — Cinemascop, the firm created by Quincy Jones and Tom Buhler to put together soundtracks, is currently at work on the score for Fever Pitch, an upcoming Ryan O’Neal feature. The score was composed by Thomas Dolby, who, having been in the studio along with Buhler.

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 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., Kurits Blow and Runway Edition, star in the film in both a dramatic and a musical context. The former Bros. soundtrack from Krush Groove was just shipped out, and it contains 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 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 the 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 DMC.” 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 artistically charged film designed to entertain.

When asked how their musical cast took to the challenge of acting, Jackson replied, “As performers, Doug and I have seen more and more musicians moving into the area of film. What we tried to do was to reflect 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 their own as music. 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 ‘Jelly-bean’ 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.
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 25-27 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 performances for the band occurred on Aug. 24 at The Muny 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 Attleboro (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 (8/14); the following week, a Lake Placid, N.Y. concert was sold out (8/28). 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 "open-air" 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 Handy, CBS vice president.

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 $50,000 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.
### STRONG ADDS

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<th>Artist(s)</th>
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<td>Madison</td>
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<td>Johnny Lee, M. Haggard, R. Cash</td>
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<td>Des Moines</td>
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<td>Reno</td>
<td>R Skaggs, G. Stratt, V. Goodin, W. Nelson</td>
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<td>KFVX</td>
<td>Fort Worth</td>
<td>T. Hall, W. Nelson, G. Davies, R. Cash, M. Barnette</td>
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<tr>
<td>KFBI</td>
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<td>WCMX</td>
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<td>Jeff Gill, J. Fricke, R. Davis, R. McEntire, G. Davies, D. Malena, J. Stampley</td>
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<td>KIXX</td>
<td>Amarillo</td>
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<td>Mark Wade, H. Dunn, J. Schneider, E. T. Conley, R. Skaggs, G. Davis, J. Fields, M. Barnette</td>
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### THE COUNTRY MIKE

**STATION PROFILE**

KIWW/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. KIWW 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 KIWW 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 WSIM/Nashville to assume the role of host of "The Waking Crew," a show second only to WSIM'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 WSIM general manager Tom Cassety. "He now is part of a 50,000-watt station that is Nashville's best-known broadcast voice."

**MUeller NAMED TO ARBITION POST**

Christine Mueller has been promoted to director of sales at Arbitron. Her duties include working with station managers to develop advertising sales strategies, research and presentations for advertisers, and her work as a market analyst. She has served as account executive for WLKS AM-FM/Atlanta, KNUS-FM/Dallas, WZUU AM-FM/Milwaukee, and as a media planner/buyer and account executive with MAS Consulting.

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**COUNTRY PROGRAMMER'S PICK**

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<th>Market</th>
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<tr>
<td>Pete Brier</td>
<td>KFH</td>
<td>Wichita</td>
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**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."

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**STATION ADDRESSES**

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THE STALLERS

...still making records
...still breaking records

PARDNERS IN RHYME
PolyGram Records, Inc.—Mercury Records #824 420-1

TOO MUCH ON MY HEART
PolyGram Records, Inc.—Mercury Records Single #884 016-7

Agent: MARSHALL GRANT
PO Box 492
Hernando, Miss. 38632
Phone (601) 308-7124
HAVE to concrete The COUNTRY

"Kiss Chance acts and become ster promises background come

That's debut (peaking Again video Warner Bros./Nashville, by Palace Roberts at Warner Bros./Nashville and after a private show for the Warner Bros. country division; a single was offered a contract immediately.

The Forest 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," 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, Kim 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 lead part of the Foresters' harmony, also mentioned that the quartet is preparing a fiftieth medley for inclusion in the stage show.

The vocal sound of The Foresters 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 singer dictators 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 parts 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 new band that landed the Foresters their recording contract are now the act's producers - Terry Skinner and J.L. Wallace. The Foresters' distribution agency is The Jim Halsey Company, and G. Gerald Roy of Stellar Entertainment is the group's manager. A division of Stellar, Fiddle, Piano, Roy, handles publicity and marketing in conjunction with Warner Bros.


THE JUDDS (RCA PB-14193)
Have Mercy (3:22) (Irving - BMI) (P. Kennerley) (Producer: Brent Maren)

The first single from their album that promises to be another giant step forward for country's favorite 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.

MERLE HAGGARD (Epic 34-06659-7)
Amber Waves Of Grains (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)

This titles 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-52929)
It's Time For Love (3:54) (Hall-Clement/Hardscrabble - 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 34-06633)
Memories To Burn (2:39) (Tree - BMI; Cross Keys - ASCAP) (W. Robb, D. Kirby) (Producers: Gere 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-6524)
I Tell It Like It Used To Be (2:59) (Tree - BMI; Cross Keys - ASCAP) (Holland, 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 Lazy Domino-style piano round it 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 production of this potential song focuses on Dalton's forceful singing, which almost makes up for some rather colorless lyrics.

BILLY JOE ROYAL (Atlantic America 7-96959)
Burned Like A Rocket (2:21) (Garvin/Blue Moon/Famou - ASCAP) (G. Berr) (Producer: Nelson Larkin)

Doo-wop-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,..."

In other words, the 1985 Jazz Times Convention — the fourth gathering of the jazz community sponsored by the Washington-based monthly — featured the same old song, sung, frequently, in the same old way 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 support from the industry, and about the opportunities in Europe due to the strength of the dollar.

"I call up plan-s and talk about Woody..." 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 day: David Roitman, Ralph Kuncl, and a host of others were on hand to head up a new jazz department at MCA Bruce Lundvall crumbled 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 formation of the Congressional 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, "...entirely a full market failure. 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, and the number of organizations claimed to be on their way to becoming such an outfit. Al Pryor of Newk'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 presented, 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 sizzling 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 convention was done at the showcases: Blue Note unveiled O.T.B., a handpicked sextet of some of the finest young jazz players, Columbia offered the tight swing of the Widespread Jazz Orchestra, and Baldwin Piano's unwashed Adam Makowicz on one of their specimens. There were also jazz films from the voluminous collection of David Chertok.

NEW YORK — A New York Federal Court recently denied the attempt by songwriter 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 interest 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 or divorce Bienstock's music publishing activities from 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 top five record industry 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. It's name is the Rosebud Agency and because of the current popularity of its roster of "number one" artists, there are few others that can boast of such consistent success throughout all the facts that have occurred over the past four years.

"We turn down a lot of groups that make more money than the groups we handle," said John Leibowitz, 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, moved, or just generally 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, NRBO, 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 the Rosebud Agency.

What is distinctive about Rosebud's artists is that each has a genuine following that is reflected on the box more 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 radio promotion, or whether the record company's behind the act," Kappus remarked.

In fact, Leibowitz 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 phenomenon of degree. Hopefully, at the same time, if the musical substance is there, you're not at loss without it. Our artists 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 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..."
Talent On Stage

Joe is Unforgiven — MCA recording artist Joe Ely (c) jams with John Henry Jones like '50s Doni (r) of Elkatrick'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 trowler, who has been bood 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 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 burned and rich, like a Great Master painting, contains a few cracks; yet he has managed, in his Carnegie Hall appearances, to use voice and mind to good advantage for some of the most achingly, most moving singing of his career. Always a great ballad interpreter, Sinatra now brings a much dought 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 characterized 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' schmaltz arrangement of "Autumn Leaves" was lovely and telling. "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 chaps — 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 marvellous, flat-footed betting. On numbers like "It's Daight 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 Trudel bitterly and unfriendly, if the choice of opening act — Pete Barbuti — 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 subtile, 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 a song list. The original material. The possibilities.

Imagine a small club date with Davies at a piano, playing everything from "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 Gasol 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. Fortunately the largely teen-aged crowd ate it up. Daveh 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 weird 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 sparked, Dave Davies' encore of "Living on a Thin Line" had intense momentum, and "Superman" — with a few bars of "Shaking All Over" slapped 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 idles act.

The Kinks stay alive because they can still make you laugh and break your heart. When Ray sings "Missing Person" (from "The World of Muppets") and his imitable falsetto falls starting, 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 in 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 Lorio

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 Pioneers were at Merle Haggard's August date there to hand out programs, to 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 Rock 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 dressed in their church clothes at this Sunday afternoon show. All were surrounded by an atmosphere filled with humanity, over-enthusiastic hoop and a high degree of expectation. The concessions did a brisk business in Haggard paraphernalia, and the crowd was treated to a short, documentary-style film of Mighty Merle at home, on his California farm, with his son, and 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 somewhat diminished by the apparent imminence 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" and "Remember Me," "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 so as well. Haggard donated $10,000 to the Farm Crisis Committee, following a recent concert in Sioux City, Iowa.

There were tears in the audience 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." The band everyone was watching at breakneck speed anyway. The last numbers of the afternoon were the obligatory "Okie From Muskingum" and a shortened version of "Parche And Letty."

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 show appearance when they played at the Fillmore East. In addition to their being introduced by Jeff Beck at the concert, they were introduced by David Bowie, who was one of the group's managers, and by the group's manager Tosh Hoshikata.

Cash Box/October 5, 1984
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 he has 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 —

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 for the label, due out 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.

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 Dolph'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 Glynn Johns who was able to go from the crystaline 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.'s 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 — Picture 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 personel 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 property 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)
**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 the new agreement between CBS and Impression Records.

A retail label, Impression is an associate company of PolyGram, backed by Warner Music Group, Trans- tion, Teledisc. Its long term deal with CBS is for sales, pressing and distribution.

CBS Senior Director John Maji added: “We turn in 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, to commemorate its 25th 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 more 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 added two new acts to their roster, one 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 America, including singles by Bruce Springsteen and Donna Summer. Virgin signed her after hearing a demo produced by Harold Faltermeyer of Flashdance.

Also from the Iron Curtain and signed to Virgin is Michael Greetu, from the Romanian city of Bucharest, who now lives in Germany, his single “Samara” was released on September 23 and is taken from the album “The Invisible Man,” currently high in the German charts.

Responding to the increasing multimedia 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 Grammy’s for best album package. His position as art director has been taken by John Warwick, recently art director and designer at successful album design company Da Gama.

**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 Singer/Songwriters Review organized by Club Tenco will take place in Sermenza from Oct. 10-12, among the artists attending the event there will be Cuban Silvio Rodriguez and Russian Boulou, who has just released a videocassette in Germany.

The jazz-oriented Diret labell decided to create a new pop line: the first releases are four sides recorded by Gigli Cifarelli, Bruno De Filippi, Gianni Coccia and Piero Pusone — which will be out on the market in September.

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

Giuseppe Velotta, who was managing director of WEA Italians from 1977 to 1981 (and recently was named president of Univideo), died in Lefele, 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 held in London and the other, encompassing the Latin markets, in Madrid, Spain. Among the meetings, and the new contract signed by Carla Ribeiro, Brazil’s biggest record star with Sony BMG, it was announced that Sony BMG and Sony Music Canada have signed a joint venture agreement in Brazil.

To follow up the press releases of the new album by Mariana Rios, 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**

### TOP TEN 45s

**Argentina**

1. “I Know It’s Christmas?” — Sand Band — PolyGram
2. “Los Muchachos De Hoy” — Luis Miguel — EMI
3. “Smalltown Boy” — Bronski Beat — PolyGram
4. “La Media Noche” — Alejandro Lerner — Intersdist
5. “No More Lonely Nights” — Paul McCartney — EMI
6. “Diosbeto De Ayala” — Juan Luis Guerra — RCA
7. “Material Girl” — Madonna — WEA
8. “Some Guys Have” — Rod Stewart — WEA
9. “Supernatural Love” — Donna Summer — WEA
10. “Papito” — Gamos — Canzona — Music Hall

### TOP TEN LPs

1. “Rockes Vivos” — Miguel Mateos — Music Hall
2. “Sabotage” — Depeche Mode — PolyGram
3. “Coraje” — Victor Heredia — PolyGram
4. “Ganas De” — Juanes — PolyGram
5. “No Jacket Required” — Phil Collins — WEA
6. “Argentina Es” — Various Artists — RCA
7. “Libro” — Julio Iglesias — CBS
8. “Fliebre De Amor” — Luis Miguel — EMI
9. “Inocente” — Los Gallos — RCA
10. “USA For Africa” — Various Artists — CBS

### United Kingdom

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

A retail label, Impression is an associate company of PolyGram, backed by Warner Music Group, Trans- tion, Teledisc. Its long term deal with CBS is for sales, pressing and distribution.

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

**IMPRESSING ON 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 Woolcock — 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.

**Making A Good Impression**

PolyGram’s Leo Bontvorglio sent words about the release of “Concierto America-no,” 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 its first LP has been selling very well. There is also a new album by Mariana Rios, 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.
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 boisterous operation," says Gatien. "We're not the type of place where we give a manager a handbook that says how you operate a Limelight. Our club, he imagines, is tailored to the local environment — makes a strong architectural statement." To that end, the London and New York clubs are being built with the same kind of "red carpet" to use are not readily available in a place like L.A. There aren't that many older buildings around. 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 Thalia, an upscale Cross Road, it was built from the 19th century's neo-Gothic Welsh Presbyterian Church. It is scheduled to open in mid-December.

What next for Limelight? "I don't intend on having this been so fruitful that inevitably I'm contacted twice a week by people in cities like Dallas or San Diego to say, 'Gatien, we're interested in coming to your 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 is just a hobby," he says. "We're looking to do movies, whereas with a movie you're in and out of a project in six months to a year. You can 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 12" Acts

By Peter Holden

LOS ANGELES — When someone mentions the word "independent" in the music industry, the things that come immediately to mind are, of course, the work of Greedless Clearwater Revival, a large and distinguished jazz catalog and label president Saul Zaentz's 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 extension 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 the Dynamic 3 have scored number one, 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 getting swooped up by a major — it will make more money for them in the long run." Jones also notes that Reality and Starlite share a larger portion of the profits, and the relationship with Fantasy has also been very strong. The label will be happy to work with Fantasy on more projects. Fantasy's latest deal is a 50/50 split with Jones and the independent label. Out of Chicago with J.M. Silk and "Music Is The Key." The single has been selling well, and the inclusion 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."

"I think the key is that we watch the stores very carefully and go for things that are brand new."
Farm-Aid (continued from page 7)
direct action in helping the nation's family farmers, Farm-Aid was also essentially a vehicle to publicize widespread awareness to the plight of the American farmers, thousands of whom have lost their farms over the past three years. Farm-Aid concludes with the eve of major political battles in Congress over farm legislation.
Featuring the performers mentioned above as well as New Riders, Young and Cougar and such diverse rock and country artists as Lou Reed, John Fogerty, Rickie Lee Jones, Kenny Rogers, Loretta Lynn, Tom Petty, Eddy Van Halen, B.B. King, X, the Blasters and Lone Justice. Farm-Aid was not on the scale of the recently concluded L.A. Aid performance, yet it did give American performers a chance to play for an American cause at a time when the American's economic situation is at its worst.
Nashville Network cablecast twelve-hour coverage of the concert from Farm-Aid and broadcast it to a potential 24 million homes, while a three-hour version was syndicated to over 100 stations nationwide.

The Rosebud Agency (continued from page 39)
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 the tour of the Canadian broadcasters 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 managerial duties. More than anything else, Kappus has built a consistent, direct correspondence between the artist and the booking agent, and this one-on-one relationship could be often obstructed by managers.
By maintaining a close relationship with most artists, Kappus is able to carefully go over tour pricing options, financial considerations and itineraries. It is a rapport that often heavy blues artists appreciate and one that places Rosebud a cut above the majors.

Bailey's Paltex (continued from page 41)
a roving staff of Paltex experts continually maintained in various parts of 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, Bailey, "This is why equipment is regarded as user friendly.
Bailey noted the development of the techie, 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. "Paltex is the only equipment in the three-month training period required by some of his competitors has been cut down to usually no more than one day by Paltex." Bailey continues to make inroads into an industry previously dominated by the 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 17)
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 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 over appearing insinuating or gimmicky.
At first, Winter recalled, "people were baffled, I think very much by what we were doing. Even now, I suppose I'm difficult to categorize, and that was a distinct problem with post labels. To my mind, 'earth music' best describes what we do, embracing many styles from jazz to classical. Those days, there's an abundance of influence from literary and musical, and that's a good help to us."
Winter and the Consort, as mentioned, are based 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."

Paul Winter
Weekly Box/October 5, 1985
Behind The Bullets (continued from page 17)
to; Camelot Enterprises, Cleveland; Topeka, Kansas, Crownline of Music, L.A. and Peach, Cincinnati.
The substantial sales are primarily due to a 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: WSP, Stevens Point; WGRD, Grand Rapids, Michigan; WDQJ, Chicago; WNCB, Wayne, Indiana; WGCL, Cleveland; WPW, Providence; WNY, Buffalo; KIY, Kittsikk City, Pennsylvania; WKKX, Nashville and WNSR, Charleston.

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AROUND THE ROUTE
By Camille Compasio

The recently held Rowe International annual distributors meeting (9/19-20) in suburban Chicago (Itasca, IL) drew a full turnout of distributors, 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 assembly, 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 proxy 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 (continued on page 46)

New Distribut 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 36", 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.
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 vice president 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, as always, the excitement. 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 proxy 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 highly successful series which gave us karate, kung fu and now boxing. Williams sales weepie Joe Dillon told us the factory planned to preve two "exciting new novelty pieces" at AMOA—novelty is the key word! Regarding their new "Crimson" 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 1 line will be displayed, including the new "Indiana Jones & The Temple of Doom," the new "Gauget" 4-player — and indications are they might preview another System 1 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, enhanced 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 eighthball, 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 play.

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

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 professional levels of our business to reassume the roles of leadership," they added. "Paul certainly qualifies and is ready to take his place on the board which has proven to be productive for over four decades of pinball marketing."

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.

Big Brothers Score at Broadway Arcade

CHICAGO — On Saturday morning, September 21, Big Brothers/Big Sisters of New York City and their Little Brothers and Sisters 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, has been prominently featured 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 'littles', who are 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, contains 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 special containing the Rock-Ola jukebox footage is scheduled to air on December 26, 1985 at 3:35 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.
Congratulations! Your application for a Color Of Success Card has been approved. This means that you can immediately begin enjoying the many advantages offered exclusively throughout the world by C.O.S.

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