The Fat Boys
Eating Up The Charts
Story on Page 13

INSIDE:
FIRST HEARING ON HOME TAPING BILL HELD
SENATOR MATHIAS SPEAKS OUT ON HOME TAPING
McCARTENEY IS BACK WITH CAPITOL/EMI
BEHIND THE BULLETS: MIAMI VICE CHART SWEEP
GUEST EDITORIAL: JULIAN SHAPIRO
A very special record honoring a very special record.

Presented by Bhaskar Menon to Tina Turner during her recent engagement at The Universal Ampitheater.
America: The Last Musical Frontier
By Julian Shapiro

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

Come on. Somebody must be seriously off base... Or am I?

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

As long as we started this discussion with numbers, think about these ones for a minute. There are at least 55 creative musical centers operating outside the U.S. on an ongoing basis. I know that to be true, because that's how many companies CBS Records operates or conducts business with worldwide outside the U.S. And, virtually every one of those companies is actively involved in the nurturing and development of local (for us, American) artists and repertoire. Are they good at what they do? Consider in recent years, an average of 35 percent of the Cash Box Top 100 Singles chart and 30 percent of the Cash Box Top 100 Albums chart are represented by music originating from outside the U.S. In a three-week period, half of the Top 100 of those chart were occupied by international (I bet you didn't know) artists.

I know what you're thinking. Those artists are predominantly English, Canadian and Australian — all from English speaking countries. Is that really so good? What can you reasonably hope to gain by supporting non-American artists? Not to mention that many of them are quite successful.

Many of the UK artists have spent years developing their craft. They have the potential to be mass market artists, and some already are. That's the nature of the music business. And that's what we get paid for.

America's music business is not the center of the musical universe. It's not making that claim. But, it is the home of the world's most successful artists. Many of whom are from outside the U.S. And, those people are working here, producing records, appearing on records and influencing the music industry. Everything from the music charts to the concert business.

What's the point? That's not great news for the traditionally conditioned audience.

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

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

Who's to blame? That's not something I believe in this context. The answer, or rather answers, are long, complex and at best form the subject for subsequent discussion. More appropriate to ask at this point in time is this as a result? The answer is everyone in America who listens to music and loves music they lose. There's a wonderful world of music emanating from outside the U.S. waiting to be heard and enjoyed. I know I hear the evidence every day.
1. "MIAMI VICE" THEME  
JAN HAMMER (MCA 57966)  
2. PART-TIME LOVER  
STEVE WONDER (Tama/Motown 100877)  
3. HEAD OVER HEELS  
TEARS FOR FEARS (Capitol 680-689-7)  
4. TAKE ON ME  
A-HA (Warner Bros. 7-29011)  
5. WE BUILT THIS CITY  
STARGATE (RCA PB-14170)  
6. YOU BELONG TO THE CITY  
GLENN FREY (MCA 50651)  
7. SAVING ALL MY LOVE FOR YOU  
WHITNEY HOUSTON (Arista AS1-9331)  
8. SEPARATE LIVES (LOVE THEME FROM WHITE NIGHTS)  
PHIL COLLINS AND MARILYN MARTIN (Atlantic 7-94948)  
9. MONEY FOR NOTHING  
DIRE STRAINS (Warner Bros. 7-29959)  
10. I'M GONNA TEAR YOUR PLAYHOUSE DOWN  
P A YOUNG (Columbia 36-05577)  
11. BROKEN WINGS  
M SYLDWELL (Capitol 8-5156)  
12. LOVIN' EVERY MINUTE OF IT  
LOVERSITY (Columbia 38-05689)  
13. LAY YOUR HANDS ON ME  
AMERICA (Warner Bros. A-51596)  
14. BE NEAR ME  
KBC (Mercury BL-606-7)  
15. NEVER AGAIN (Heart)  
(Capitol B-8121)  
16. WHO'S ZOOMIN' WHO  
ARETHA FRANKLIN (Arista AS1-9418)  
17. ONE NIGHT LOVE AFFAIR  
BRYAN ADAMS (A&M AM-5776)  
18. OH SHEILA  
FREEZE (RCA PB-14082)  
19. YOU ARE MY LADY  
FREDDIE JACKSON (Capitol B-5454)  
20. CHERISH  
KOOL & THE GANG (De-Lite/PolyGram 620-629-7)  
21. ONE OF THE LIVING  
HUTTEROS (Columbia 38-05658)  
22. SLEEPING BAG  
T. BROWN BAND (Columbia 7-29905)  
23. AND WE DANCED (Country)  
(Atlantic 7-94954)  
24. ALIVE & KICKING  
SIMPLE MINDS (A&M Virgin AM-2723)  
25. BOY IN THE BOX  
VON HART (EMI America PB-8337)  
26. LOVE THEME FROM ST. ELMO'S FIRE  
DAVID FOSTER (Atlantic 7-95017)  
27. ELECTION DAY  
THOMPSON TWINS (Arista AS1-9416)  
28. ONE OF THE LIVING  
HUTTEROS (Columbia 38-05658)  
29. SLEEPING BAG  
T. BROWN BAND (Columbia 7-29905)  
30. BOY IN THE BOX  
VON HART (EMI America PB-8337)  
31. LOVE THEME FROM ST. ELMO'S FIRE  
DAVID FOSTER (Atlantic 7-95017)  
32. ELECTION DAY  
THOMPSON TWINS (Arista AS1-9416)  
33. ONE OF THE LIVING  
HUTTEROS (Columbia 38-05658)  
34. SLEEPING BAG  
T. BROWN BAND (Columbia 7-29905)  
35. BOY IN THE BOX  
VON HART (EMI America PB-8337)  
36. LOVE THEME FROM ST. ELMO'S FIRE  
DAVID FOSTER (Atlantic 7-95017)  
37. ELECTION DAY  
THOMPSON TWINS (Arista AS1-9416)  
38. ONE OF THE LIVING  
HUTTEROS (Columbia 38-05658)  
39. SLEEPING BAG  
T. BROWN BAND (Columbia 7-29905)  
40. BOY IN THE BOX  
VON HART (EMI America PB-8337)
Reba McEntire
Female Vocalist of the Year

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

Sawyer Brown
Horizon Award

Dave Loggins & Anne Murray
Vocal Duo of the Year

1985 ASCAP Country Music Award recipients

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

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□ VIDEO
□ DEALER
□ ONE-STOP
□ DISTRIBUTOR
□ RACK JOBBER
□ PUBLISHER
□ RECORD COMPANY
□ RADIO
□ ARTIST
□ JUKEBOXES
□ AMUSEMENT GAMES
□ VENDING MACHINES
□ RADIO SYNDICATOR
□ RADIO CONSULTANT
□ INDEPENDENT PROMOTION
□ INDEPENDENT MARKETING
□ OTHER:

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Senate Home Taping Bill Under Close Scrutiny At Hearing

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

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

Metzenbaum bored into assertions by record industry-music publisher-songwriter representatives that the music industry has been losing $10 billion to $15 billion in revenue from home taping — a $1.5 billion loss in sales, reduced number of albums being produced, employment down. He quoted from trade accounts that recorded music sales for 1984 sales and profits by CBS Records, RCA Records, WCI (“biggest year ever”), MCA ($255 million vs. $188 million year before). When music representatives questioned these figures, Metzenbaum testified expanded names of companies and profit and loss statements. And when Stanley M. Gorkov, president of the Recording Industry Association of America, (RIAA) stated that he could not divulge these confidential figures (report

(continued on page 39)

Mathias: ‘We Have A Shot At It’

Senator Confident Legislation Will Find Acceptance

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

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

The Senator told the committee that the underlying issue of home taping will be the real deciding factor in the bill’s enactment. “We’ve got it right. If we can do it in a way that people can take other people’s work without paying for it,” he said. “We have to keep on expounding the inequities of the situation until people understand it. It’s very easy to slogans against this bill and say we’re taxing tapes, but it is necessary to make the case that they are not going to be charged with any sin in taking other people’s work.

An unprecedented number of Cash box reporting retailers show the album as their number one seller this week. Among them are Seaport One-Stop, Portland; Scott’s Wholesale, Indiana; polis; National Record Mart, Pitts- burgh; The Record Bar, Durham; Wharehouse Entertainment, Los Angeles; Tower Records, Sacramento; Round-Up Records, Seattle; Camelot Music, Ohio; Händelmann, Detroit and The Harmony House, Detroit. Additionally, the record is Top Five at Kemp Mill, Washington, D.C.; Lieberman, Dallas; City One-Stop, Los Angeles; Great American Music/Wax Museum.

(continued on page 39)

CBS Report Finds Consumers Want Alternative Cassette Packaging

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

The 32-page report, based on consumer polling by Furst Analytic Center at a cassette quality focus-group session, was formally presented by Paul Smith, CBS senior vice president and general marketing manager, at a National Association of Record Manufacturers (NARM) meeting October 28 in a Phoenix, Arizona suburb.

There is a real need for some kind of alternative package for cassettes,” says Smith. “The Focus group study confirms that consumers would not only be receptive to it but would appreciate it.” Linda Greenberg, director of market research surveys for CBS, says that this “alternative packaging” would include the “booklets, liner notes, lyric sheets and bigger graphics” that account for much of the LP’s appeal. One consumer is quoted in the study as saying “I would love to have the lyrics included” and the report claims that this “was repeated by (consumers)

The report’s other major finding — that consumers believed cassette quality has improved in the last few years — was supported by Stan Nimiroski, CBS vice president of quality management. “We’ve

(continued on page 39)

Behind The Bullets — Miami Vice In Chart Sweep

By Stephen Padgett
Not since the Cuban Missile Crisis has there been such excitement in Miami. The hit NBC television series based on the undercover work of two Miami Vice police officers has spawned not only top ratings, it has set the fashion and music worlds on their ears. This week, “Miami Vice — Original Television Soundtrack” and its first single, “Miami Vice Theme” by Jan Hammer atop their respective charts. An added bonus to this bitters- reg is “You Belong To The City,” a single by Glenn Frey also culled from the soundtrack, which bullets to #1 this week. You might recall that last season’s series catapulted another Frey single, “Smuggler’s Blues” into the Top Ten.

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

album debuted at #25 bullet, the highest debut since Prince’s “Around The World In A Day” (Cash Box 10/ 25). It has raised the #1 spot only after besting considerably tough competition in Dire Straits, John Cougar Mellencamp and Steve Wonder.

An unprecedented number of Cash box reporting retailers show the album as their number one seller this week. Among them are Seaport One-Stop, Portland; Scott’s Wholesale, Indiana; polis; National Record Mart, Pitts- burgh; The Record Bar, Durham; Wharehouse Entertainment, Los Angeles; Tower Records, Sacramento; Round-Up Records, Seattle; Camelot Music, Ohio; Händelmann, Detroit and The Harmony House, Detroit. Additionally, the record is Top Five at Kemp Mill, Washington, D.C.; Lieberman, Dallas; City One-Stop, Los Angeles; Great American Music/Wax Museum.

(continued on page 39)

Advertisement

INTRODUCING

THE DEBUT SINGLE

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MESA

MORGAN

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

WRITTEN BY

PRINCE

PRODUCED BY

PAUL

(Freddie)

“Rock Me Tonight”

Jackson

LAURENCE
EXECUTIVES ON THE MOVE

Silas Named — Louil Silas has been appointed to the newly created position of director of A&R, black music for MCA Records. In his new position, Silas will be involved in talent acquisition and all creative activities for artists signed to the label. Prior to this appointment, Silas served as senior VP at Atlantic Records.

Braverman Named — Larry Braverman has been named director of production for the recording division of the company. He will be responsible for the A&R and production departments.

Daniel Named — Larry Daniel has been appointed to the position of marketing manager for the company's new division.

Borman Named — Joon Borman has been named the new VP of marketing for the company.

Sternberg, Orleans, Culpepper, and Peters

Songwriters Guild Changes Name

The Songwriters Guild of America has changed its name to The Songwriters Guild of America. The name change was prompted by the desire to create a more unified organization.

Levy Forms Warlock Records

Adam Levy, former national promotion director of the Sutra Streetwise, Sunnyview, Beckett and Roulette family of labels, has formed Warlock Records. The new label will be based in New York City and will focus on independent artists.
they deem controversial. The printing of lyrics on either the outer jacket or inside sleeve will still be a voluntary action by the label and artist.

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

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

Danny Goldberg, president of Gold Mountain, will sit as head of the Musical Majority, the most vocal and visible group opposed to ratings, said he hoped manufacturers would choose not to stick with label or record labels instead opting for the inclusion of lyric sheets in their product.

MTV Adopts New Network, Local And Cable Ad Campaign

By Gregory Dobrin

LOS ANGELES — The highly successful MTV ad campaign, one that helped catapult MTV: Music Television into the forefront of music cable television programming, specific and new, has been, according to a federal hearing, the agreement is about as anti-climactic as they come. Though specific details were not available at press time (full details will be in next week’s issue), Cash Box has learned that any action taken by a record company will be deadly serious.

The new format, known as "MTV, The Way You Got in," spearheads an aggressive advertising strategy for which the network will reportedly spend in excess of $10 million. The campaign will reach more than 75 percent of MTV households through 20 spot TV markets nationwide, being seen on such cable channels as WNBC, Nick-at-Nite and VH-1 and carried by over 200 cable systems. Most visible will be spots aired on prime time and fringe television. It’s an advertisement for the new three week time span, it has been reported.

The four spots, each running 30 seconds, feature such recording and video artists as Bryan Adams, John Cougar Mellencamp and John Taylor. The spots are humorous, and were produced and directed by Ed Liboni. They are a departure from MTV’s customary animation to the live action format, and feature one of the recording artists delivering the new slogan, as a tag line, reportedly free of charge.

MTV senior vice president of marketing Tony Danza was quoted as saying that the new spots are not necessarily geared toward gaining new viewers, but to designed to highlight the network’s wide range of programming.

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

In terms of network programming, the ads will be shown at the end of the show. "The campaign is really just to maintain the excitement and word-of-mouth of MTV and cable in the marketplace," Friedman said. "The bottom line, if we were to describe in one word, would be ‘fun.’"

NEW YORK — Paul McCartney has signed what EMI Music calls a “long term exclusive” recording contract with EMI Music/Capitol Records, marking McCartney’s return to that label in North America after a 12 year absence. The contract, which was signed with the Beatles to EMI in 1962, is quoted in a company press announcement as saying “it’s good to be back.”

Bhaskar Menon, EMI Music World Wide chairman and chief executive, said that he’s “absolutely delighted that we have renewed our longstanding relationship with him. It is particularly gratifying that McCartney now returns home to Capitol Records in North America where we have greatly missed the privilege of representing his recording career since 1979.”

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

Navas Announces 85 Nominees

By Gregory Dobrin

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

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

Eight technical categories were released in print press material.

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

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

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

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

Personal Management Firm Relocates to Los Angeles

Cerine Carpenter, announced recently the opening of Cerine Carpenter Associates, a management firm and its recovery to material from potential clients in the Los Angeles area.

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

Submission should include a phone number, mailing address, and cover letter.

Cash Box, November 9, 1985

9
ALBUM RELEASES


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

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

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


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

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

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

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

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


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


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

WHAT’S IN A NAME — The Cripples — Tab Records TRC-3 — Producer: Jim Devlin — List: 4.98

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

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

Distinctive pop material with American roots and a British sheen, New Marins’ debut LP “Diving For Pearls” is proof that the L.A. pop scene is alive and well. From the obvious single pick “Girl Like That” to the more moody and substantive “Frog In The Pond” and “Swing Time House,” “Diving For Pearls” shows depth and commercial potential.

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

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


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

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

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

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

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


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

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

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


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

FAIRYTALE — Ramsey Lewis — Columbia 40108 — Producer: Morris “Butch” Stewart — List: None — Bar Coded

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

THE LOST YEARS — Mark Renner — The Gate International T61 004 — Producer: Mark Renner — List: none
SINGLE RELEASES

DIONNE & FRIENDS (Arista AS1-9422)

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

BARRY MANILOW (RCA JK-14223)

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

THE KRUSH GROOVE ALL-STARS (Warnor Bros. 7-28944)
Krush Groovin' (4:36) (Def Jam-Kuwa Music/ASCAP) (Simmons-How-Dough McHenry)

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

TIL TUESDAY (Epic 34-05673)
Living A Vacuum (3:35) (Intersongs USA-'til tunes/ASCAP) (A. Mann-M. Hausman-R. Holm-J. Pescio) (Producer: Mike Thorne)

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

RUSH (Mercury 385-37)
The Big Money (4:32) (Core Music/CAPAC) (Lee-Lifeson-Pearl) (Producer: Peter Collins-Rush)

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

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

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

JOHN CAFFERTY and THE BEAVER BAND (Scot 7-84508)
Small Town Girl (4:20) (John Cafferty Music-BMI) (Cafferty) (Producer: Kenny Vance)

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

SURVIVOR (Scotti Bros. 2S4 05663)

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

ROBIN GIBB (EMI America B-8291)
Like A Fool (3:38) (Gibb Brothers Music-Unichappel Music/BMI) (Gibb-Gibb-Gibb) (Producer: Tom Dowd-Maurice Gibb)

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

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

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

GRACE JONES (Manhattan/Island 5205-240724)
Slave To The Rhythm (4:20) (no publisher listed) (Woolley-Darlow-Lipsom-Horn) (Producer: Trevor Horn)

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

AC/DC (Atlantic 7-99525)
Shake Your Foundations (3:42) (J. Albert & Son/ASCAP) (Young-Young-Johnson) (Producer: Angus & Malcolm Young)

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

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

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

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

VIC ASHER (Golden Boy 7127)

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

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

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

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

**SURGIN**

I wasn't as drunk as I should have been. In wonder at least, vocalist, keyboardist Jeff "Monoman" Conolly's live intensity, Boston's Lyres take the classic form of rock 'n' roll and transport the music to its most explosive level. With this third album, the formerly and northern California shows, Conolly spoke with Points West last week from Sacramento about the group's latest three-song 12" single, the agony and ecstasy of being a heralded but low-budget rock group, and about a record called "I Hear You Knockin'" by Smiley Lewis. "It's the kind of song that should build up the intensity of the shows instead of just coming out and doing it, just like I go out every night and do the same thing. I feel like the shows have been going a lot, and the one at the I-Beam went really well," he says. "I've got that Las Vegas sound down on my keyboard and I'm using the same old box. I've got for years, but I've bought this Leslie tone cabinet and we finally figured a way to get it into the van. It has that really slick Las Vegas sound that people are craving!" With a new single out, and west coast dates are the Lyres shopping around? The group is the longtime kingpin of Boston's Ace Of Hearts label headed up by Richard Harte, and that Lyres sound is shaped in part thanks to the many, many hours spent in the studio by Conolly and Harte. The band is like Ray Charles on acid, and a lot. Conolly explains, "I think we're just looking to get some financial backing from somebody a little bigger. And I think that the band's last year's "On Fyre" may be one of those goofy videos or something to help up the big money. We don't do that day job anymore, and we would really like to come some sort of living out and all that." So there, the band is a phenomenon and they kind of have that generic edge to them. So, really don't know.

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

**LA KIDS START TRACKING — THANKS TO ADLER — Lou Adler, longtime industry veteran, producer, publisher and label founder is doing his bit to further the next generation of music fans, with the creation of a recording studio within the Los Angeles Children's Museum. "The children of today grow up singing music and I think that's a great thing," says Adler. "I think that a recording studio is a continuing mystery to most people," Adler said recently. And in answer to that reality, Adler has helped provide the funding for the studio, which is fully equipped with observation stops and extensive monitor system so that others can watch the recording process. The studio's grand opening will be November 10, and will include a reception with Mayor Tom Bradley, Adler's first recording buddy Herb Alpert and one of his biggest successes Carole King. King will give a "for kids" performance of the performance of the song "Really Rosey" in the Museum's Louise B. Mayer Performance Space.

**A REMOTE AWARD — Chris Stonn, founder and president of the L.A. Record Plant, accepts the ASCAP Award for Record Recording FACility of the Year from Cecie Hernandez (right) as co-owners Betty Bennett (president of Soundcraft America) and Gary Helmers (executive director of S.P.A.R.S.) look on.

**INDEPENDENT SOUND HITS THE COMPETITION WHERE IT LIVES — San Francisco's Independent Sound Studios, owned by Mary and Peter Buffet have had a lot of success recording music and sound for ads. The duo's work was appreciated recently when two of their California Milk Advisory Board spots made it to the finals of the Clio Awards. Yet, the Buffets feel that their efforts are not enough attention is given to the quality of Bay Area studio work by San Francisco musicians and ad magnates. As a result, Independent Sound has prepared a contest mailing which will be sent to top S.F. ad agencies as a joke, "but it's a serious joke," says Buffet.

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

**CLOSE TO THE EDIT — Roy Buchanan will be at the Lingerie Nov. 9 and at the Golden Bear Nov. 10. Jem's Robin Weiss is set to wed Fred Cook November 19 aboard the Queen Mary. The British trio Fine Young Cannibals have been signed by Elektra, their first album will be on Epic. Jean Luc Ponty will be at the Wiltern Nov. 29-30... The Lonesome Strangers will be with the Rave-Ups at the Palmero Nov. 5.

Peter Holden

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**NEW FACES TO WATCH**

"Anyone in Surgin' who comes off the stage capable of breathing is fired," says Surgin'. This blend is nowhere more evident than on the album's final song, "Dinner at the Plaza," which lyrically is as tight-edged as it is hard-edged. "It stood out. It got the ball rolling for us. It's the last songs we play live and we turn it into a real tour de force," he says.

Ponti says he and his bandmates, Russell Arcara (vocals), Tommy Swift (drums), Michael King (bass), John Capra (keyboards), and Gary Sapir (lead guitar) are all being recorded for the studio's tour live performance. "I love live shows but there would be nothing that pisses me more than to do album after album in the studio. If it were up to me I'd live in the studio. I work 14, 24 hours a day. I have no friends left. I'd be a liar if I said I wasn't successful," says Ponti.

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

By Peter Holden

LOS ANGELES — As the lines between television, film and music videos continue to blur with the cross-pollination of creative principles, i.e., music video directors working on videos, television shows with soundtracks, the possibilities are endless. With MTV continuing its lock on so many pairs of eyes around the clock and video-like TV shows such as Miami Vice raking in ratings and selling videos, it's clear that the new doors are being opened for young visual and musical artists.

A good example of this cross-pollination can be seen in the Legends Of The Spanish Kitchen, a thirty minute special which airs Friday, November 8 on Los Angeles' KABC channel. 7. Legends is devised from an actual Los Angeles mystery and is made up of two fictional stories, originally written by an award-winning science fiction writer Robert Silverberg and Lewis McAdams. While the actual story behind the mysterious Southside Johnny a restaurant which is still intact, located on Beverly Blvd. in Los Angeles which for no reason closed its doors — plates still stacked on shelves, chairs on the tables — in August of 1961, its owner gone and his wife still living uptown.

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

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

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

(continued on page 3)

**SURGIN'**

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

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(continued on page 3)
The Fat Boys

Eating Up The Credits

By Peter Holden

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

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

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

With the Fat Boys’ debut album nearing platinum status, the recently released “The Fat Boys Are Back” close to gold, and a co-starring role in the current motion picture Krush Groove as well as various videos in rotation and a deal with Swatch Watch for its upcoming 1986 product campaign, the Fat Boys have arrived.

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

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

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

By Jimi Fox

In last week's Cash Box (Nov. 2) we congratulated Gary Berkowitz, program director of 96/WHTY, Detroit and the campaign he initiated on the pressing issue of “Missing Children.” The project consisted of displaying photos and vital information on the backside of their weekly 96/WHTY “Hot Survey.” This is a great public service campaign and an equally sensational marketing tool, which can only strengthen the station's image, not to mention, a tremendous sales tool or the accounts executives share with potential future and current clients as to the stations involved commitment to the marketplace. What pleased me was the number of you who have contacted Cash Box for more information on the survey. Therefore pictured above is both sides of typical WHTY survey. Special thanks to Susan L. Murphy of 96/WHTY, who rushed us copies of the survey to share with our readers. Again, Cash Box wishes much success to 96/WHTY Detroit. On the same kind of note, establishing credibility in the marketplace and strengthening the stations image of caring, 98 ROCK (WJNN-FM), Baltimore soundly supported “the Baltimore Hunger Project,” by spotlighting eight local rock bands and additional singers at the “98 ROCK Headliner Stag” at Baltimore’s City Fair. The participants also performed together on a record produced by 98 ROCK and songwriter John Palumbo titled: “Home is Where the Help Is.” The record is being sold in the Baltimore area and proceeds from the sales are going to feed the area's hungry. Here again is a great example of the station becoming a vehicle for market awareness and public service. Hats off to Chuck DoCoy, program director at 98 ROCK, for that imaginative approach for a worthy cause.
STARE AND COMPARE — Joni Silverman, director of artist relations for the United Stations and Mags from Warner Bros. recording artists A-Ha are pictured comparing cheekbone structure before a recent interview.

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

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

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

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

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

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

WCRO in Johnston is currently seeking a morning man. Applicant must be zany! Send tapes and resumes to Todd Halldal, WCRO Radio 407 Main Street, Johnston, Penn. EOE/MF. WKKP is looking for full and part-time newscasters. Only serious newscasters need to apply for positions. Experience is a must. T&R to Dave L'Heureux, ND, WKKP, P.O. Box 140, Poughkeepsie, New York 12601 EOE/MF. WRCH is seeking an evening personality with experience in DJ/ZE. Females and minorities are especially encouraged to apply. T&R to Steve Nichols, Radio Park, Farmington, CT 06034 EOE/MF. WKKI in Komo is looking for a knowledgeable, community-involved program director. Send T&R to General Mgr., Dick Lange, WWKI, 304 N. Main, Komo, Indiana 46091. KNFO is looking for an aggressive morning entertainer. Format of the station is country. T&R to Don Moore, KNFO, 1512 Lake Air, Waco, Texas 76710 or call (817) 775-3900 EOE/MF. V100 is looking for air-talent for its midday shift; position needed to be filled "as of yesterday." Females are encouraged to apply, applicant must know good production. T&R to Kenan Raton KDV, 715 Harrison, Topeka, Kansas 66603. EOE/MF, an opening is being offered on an entry level basis at a small market station in Red Bluff, CA. One year of experience in required for the shift. Send C&R to Operations Mgr., P.O. Box 1010, Red Bluff, CA 96080, EOE/MF. WEIM is seeking a late night newscaster. Position is a good opportunity to sharpen up on skills. T&R to Juide Yull, WEIM Radio, P.O. Box 727, Fitchburg, MA 01420 EOE/MF. WRRN is looking for an account executive that has one to two years of radio sales experience. "We have a good list that needs to be worked, and good money for the right professional." Call Gary Exline or Al Zar at (417) 624-1025. EOE/MF. WREN-AM in Topeka is looking for an air personality for its adult contemporary formatted station. Send tape, photo and resume to Richard W. Fatherley, 1001 Fillmore, Topeka, Kansas 66604. No calls please. EOE. C&F is looking for a rocker with one year of experience on air. One of the duties that rock will handle is production in the studio; C&F goes to Dan Whaler, Rock 105, Drawer C, Athens, Ohio 45701. No calls please. EOE/MF. KISN is looking for people who have talent to make its station number one. As PD Gary Waldron says, "we have a fun format, along with major market money." Send tapes and resume to Gary Waldron, KISN Radio, P.O. Box 16029, Salt Lake City, Utah 84116. "If you want to get into programming and you are hard working, then WZVP is interested in hearing from you," says Tom Kelly. Send all replies to WZVP Radio, 201 Hume Street, Athens, AL 35611. A growing station in Michigan is accepting resumes and tapes for the staffing of its station. Openings in sales, news and programming will be offered in the near future to experienced applicants only. T&R to Jim Higgins, WQQX P.O. Box 989, Otsego, MI EOE/MF. An up-and-coming CHR formatted station will be in the market looking for qualified radio personnel, especially females. T&R to Lew Zepk, 1729 Superior 4411, Cleveland, OH 44114 EOE/MF. WALR country radio is looking for account exec's and air personalities. No calls please. Send information to WALR Radio, P.O. Box 602, Union City, TN 38261, EOE/MF. WKBW is seeking young people with production and creative skills. Contact Charlie Ferguson, 1550 KQWB, P.O. Box 1301, Fargo, North Dakota EOE/MF. WRKS in New York is looking for a production/continuity person. Send T&R to Stu Goldberg, WRKS Radio, 1440 Broadway, 2nd fl., New York, New York 10018 EOE/MF. Broadcasting Unlimited is looking for top-notch talent, morning, news and programming. "If you have it, and can work well with people," send T&R to Broadcasting Unlimited, 15 Coldway, Wayland, MA 01778 EOE/MF. WNNB is looking for midday and night personalities which can also double in the studio on production duties. T&R to WNNB, P.O. Box 707, North Adams, MA 01247 EOE/MF.

Darryl Lindsey

TO LIVE AND PLAY IN L.A. — Mercury/PolyGram recording group Precious Metal recently returned to the streets of L.A. for a live appearance, at the city's annual Street Scene Festival which featured songs from their debut LP "Right Here Right Now." They later held an autograph signing session and a live on-air interview at the KROQ Radio broadcast tent. Pictured at KROQ's Pasadena Studio (l-r): Alex Rylance, Mara Fox, Leslie Knauer-Wasser, and Carol Control, all from Precious Metal. Rodney Bingerheimer of KROQ; and Janet Robin of the group.
THE AGE OF THE MODERN MAN — What is a (musical) modern man, in today's age of ever-expanding technology? In the words of Charlie Singleton, "a modern man is one who can't play any one instrument to any one instrument. When I was younger and in school, picking up different instruments, I wanted to learn to be as good at any of them as I was at any other: to be able to play a dulcimer, a cornet, a piano, or a guitar as if I am with the keyboard. I am the modern man!" One listens to Singleton's solo debut on Arista Records, "Modern Man," and you hear his right: "The concept of the 'modern man' in terms of songs is one that I have had for a few years. Even when I was with Cameo, I knew that one day I wanted to go out and do my own thing. Be able to present a part of myself completely on record. That's what albums are to me today - little like individual chapters in a long book. They are like slices of a person's life."

While people might best know Singleton from his work with Cameo, soon they will be thinking of the multi-instrumentalist/singer/songwriter as an entity unto himself. From playing a vast array of instruments to performing back-flips on the video for his current single "Make a Move on Me," Charlie Singleton is ready, willing and able to do almost everything himself.

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

IN THE KITCHEN WITH KASHIF — Manhattan's Atlantic Studios was the scene where percussionist Bashiri Johnson and A-list producer Kishoping boasted their new sound. Bashiri Johnson, who received an Emmy award for his contributions to "We Will Rock You," appears as a drummer and vocalist on several tracks of the album. Richard Hunter, who doubles as Mayor Roger L. Carole's personal assistant, was interviewed as a meandering character in the album's promotional video. The band's next project, the release of their debut album, "Black Contemporary," is scheduled for early 1986.

THE BEAT

TOP 75 ALBUMS

1. ROCK ME TONIGHT — FREDDIE JACKSON (Capitol ST-7424) 1 78
2. FOR THE FIRST TIME IN YOUR LIFE — THE CIRCLE + STEVE WONDER (Tanta/Motown ST-4002) 3 35
3. WHITNEY HOUSTON — WHITNEY HOUSTON (Arista AL-8912) 2 30
4. SO MANY RIVERS — BOBBY WOMBAC (MCA 561-1) 4 10
5. WANTED DEAD OR ALIVE — THE CIRCLE (MCA SP-5019) 5 25
6. SINGLE LIFE — CAMEO (Arista Artists/Polystar 424 546-1) 6 14
7. THE NIGHT I FELL IN LOVE — THE N ICHOLS (Epo DE 3860) 7 33
8. COLOR OF SUCCESS — DAY DEAN (Warner Bros. 1-2532) 12 34
9. PATTI LABELLE — PATTI LABELLE (Philadelphia Int.VCBS FZ-4005) 8 15
10. STREET CALLENDAR — RENE A ANGELA (MCA 4007) 10 21
11. MAURICE WHITE — MAURICE WHITE (Mercury-Polygram R-304-001 M-1) 11 8
12. WHO'S ZUMING WHO? — ARETHA FRANKLIN (Arista AL-8786) 9 17
13. KEEP ON ROCKIN' IN THE FREE WORLD — MARVIN GAYE (Poly/Warner/Warner Bros. 25322-1) 14 12
14. AS THE BAND TURNS — ATLANTIC STARR (A&M SP-8297) 13 11
15. SHEILA E. IN ROMANCE — SHEILA E. (Poly/Warner/Warner Bros. 25317-1) 17 9
16. RESTLESS — STARTOP (Elektra-90442) 18 12
17. MARAH OF LOVE — ISLEY, ISLEY (Isley/CSQ Associated) 11 25
18. EMERGENCY + — Kool & The Gang (Poly/Lotus 823-943-1 M-1) 16 16
19. CITY LIFE — THE FAT BOYS (Capitol ST-1409) 19 13
20. PENUTTER SISTERS (RCA AFI-1-0860) 20 16
21. BANGING THE WALL — HARRY KAYS (Mercury-Polygram 402-727-1) 15 11
22. MIAMI VICE — ORIGINAL TELEVISION SOUNDTRACK (MCA SP-4961) 31 5
23. THE FAT BOYS ARE BACK — THE FAT BOYS (Sun 11616) 21 13
24. LUXURY YOU OF LIFE — S T A R (T-1 806) 24 14
25. TAR MARA & THE SEEN — ATLANTA (IS SP-5919) 33 5
26. SAY YOU LOVE ME IT'S YOUR DAY — (Geffen GHS/Warner Bros. 24970) 26 10
27. LOVE FOREVER — O'CITY Phayes/Int./Warner Bros. 22 10
28. EATEN ALIVE — DIANA ROSE (RCA AFI-1-5422) 32 5
29. KRUSH GROOVE — MUSIC FROM ORIGINAL SOUNDTRACK (Warner Bros. 1-2595) 40 4
30. AROUND THE WORLD IN A DAY *** — PRINCE AND THE REVOLUTION (Poly/Warner/Warner Bros. 25386-1) 22 22
31. JESSE JOHNSON'S REVUE *** — JESSE JOHNSON'S REVUE (IS SP-3748) 27 34
32. AMERICA — ARTHUR BLOW (Mercury-Polygram 426-141-1) 38 5
33. CAN'T STOP THE LOVE — MARVELUS FRANKIE BEVERLY (Capitol ST-1257) 29 35
34. MODERN MAN — CHARLIE SINGLETON (Arista AL-8359) 34 8
35. HOW COULD IT BE — EDDIE MURPHY (Columbia FC 39851) 35 7
36. SUMMERTY *** — BILLY JOE (Jive/Arista AL-8278-1) 37 5
37. LILAC AND CULT JAM WITH FULL FORCE — (Capitol SR-4910) 30 11
38. ELECTRIC LADY + — CORYNTHIA (Mercury-Polygram 824 345-1 M-1) 37 27
39. A.C. — CHER (Mentalog YMCA) (Capitol FC 40732) 36 9
40. WHERE DO WE COME FROM WITH A MESSAGE OF LOVE — JIMMY RUFFIN (Capitol FC 3501) 39 7
41. DIAMOND LITE — SADIE (Polk/Carlin FC 39851) 42 38
42. A.D. — TONY MONTANA (Tabu/CBS F-37539) 43 31
43. WORKIN' IT BACK — TEDDY PENDERGRASS (Asylum 6544-1) 42 17
44. TELL ME TOMORROW — TONY CARR (Atlantic FC 8386) 49 4
45. SIX SILVER STRINGS — B.B. KING (MCA 52679) 52 4
46. GETTIN' AWAY WITH MURDER — RAY PARKER, JR. (Arista AL-8290) 53 2
47. TOUCHING THE SPICE — LOOSE ENDS (MCA 51998) 43 26
48. SEX AND THE SINGLE GIRL — BEATLES (Capitol FC 80560) 50 3
49. THE KILLER OF CARLTON — BILLY BAND (Malaco-7429) 56 2
50. RHYTHM OF THE NIGHT + — DEBBIE/Darby (Geffen/Motown 61349) 36 44
51. COOLIN' OUT — DURAN DURAN (Geffen/Motown 61445) 45 15
52. THE THEME FROM IHAVY — CARL CARTLTON (Casseline/Polycraft) 59 54
53. I REALLY WANT YOU — SMOKEY COOKE (Capitol BBE 40068) 55 3
54. THIS B narration: — BERNARD WRIGHT (Capitol FC 80059) 64 4
55. THE NEW ZAPP N U — ZAPP (Warner Bros. 9 25371-1) DEBUT
56. DON'T STOP — (Island-Atlantic 74003-1) 57 9
57. STRANGER IN THE NIGHT — OSCAR DE LARE (Reprise/Reprise) 58 2
58. DARK GABLE — DUMPLYS (RCA AFI-1-5442) 64 2
59. HAPPIEST DUKE — (JWPL 49059) 65 6
60. MEETING IN THE LADIES ROOM — KRYLAXX (Contribution/MCA 50291) 49 7
61. MARY JANE GIRLS — VERA (Profile Records) 51 36
62. WATCHING YOU, WATCHING ME + — MICHELLE YAKI (Capitol FC 39887) 48 17
63. MORE THAN YOU CAN HANDLE — LUBASH DAIM & THE PRETTY VAIN (Warner Bros. 11605) 60 15
64. BLOW — RICK ROBERTS (Gordy/Motown 635 GL) 47 27
65. KING OF ROCK + — RICK ROBERTS (Gordy/Motown 635 GL) 10 15
66. FULL FORCE — RICK ROBERTS (Gordy/Motown 635 GL) 47 27
67. WRAP YOUR BODY AROUND ME — RICK ROBERTS (Gordy/Motown 635 GL) 47 27
68. HOT SPOT — DAZZ BAND (Motown 64146) 60 12
69. SOME OF THE BEST JOKES ARE FRIENDS — GEORGE CLINTON (Capitol ST-12417) 43
70. DANCERS ONLY — GEORGE CLINTON (Capitol ST-12417) 43
71. THE KEY OF LIFE — GEORGE CLINTON (Atlantic FC 83854-1) 58 31
72. THE DREAM OF THE BLUE GODDESS — GEORGE CLINTON (Atlantic SP-5705) 72 17
73. STAND UP AND OBTAIN YOUR RIGHTS — GEORGE CLINTON (Atlantic SP-5705) 72 17
74. TIDAL WAVE — GEORGE CLINTON (Atlantic SP-5705) 72 17
75. THE VISION — GEORGE CLINTON (Atlantic SP-5705) 72 17

THE CASH BOX TOP 75 BLACK CONTEMPORARY ALBUM CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.
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<td>37</td>
<td>SHE'S NOT A SLEEZE</td>
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<td>38</td>
<td>STOP PLAYING ON ME</td>
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<td>WHO DO YOU LOVE?</td>
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<td>THINKING ABOUT YOU</td>
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<td>THE DANCE ELECTRIC</td>
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<td>MORE THAN FRIENDS, LESS THAN LOVERS</td>
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<td>YOUR PLAYS OR MINE</td>
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<td>53</td>
<td>BIG BOSS MAN</td>
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<td>54</td>
<td>SHAKE 'EM DOWN DIFFLES (RCA-P14137)</td>
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**CHARTBREAKER**

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<td>SAY YOU, SAY ME</td>
<td>LIONEL RICHIE (Motown 181194)</td>
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**57 CHERISH**

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<td>KOOL &amp; THE GANG (De-Lite/PolyGram 9810)</td>
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**58 HARD CORE REGGAE**

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<td>THE FAT BOYS (Butra SU/S 141)</td>
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**59 MORE THAN YOU CAN HANDLE**

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<td>LUSHUS DAM &amp; THE PRETTY YAIN (Capitol/Motown 18107)</td>
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**60 IT DOESN'T REALLY MATTER**

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<td>ZAPP (Warner Bros. 7-28378)</td>
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**61 SLIP N SLIDE**

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<tr>
<td>ROY ALYER (Capitol 38-05436)</td>
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**62 ARE YOU READY**

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<td>STAPLES BROTHERS (Private Eyes CBS 254 05256)</td>
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**63 ALICE, I WANT YOU JUST FOR ME**

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<tr>
<td>FULL FORCE (Columbia 38-05520)</td>
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**64 IF LOOKS COULD KILL (D.O.A.)**

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<td>NONA HENRY/RX (RCA PH-14168)</td>
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**65 ALWAYS AND FOREVER**

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<tr>
<td>MARY HOPKINS (Arista 90148)</td>
<td>73</td>
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**66 LET ME TELL YOU SOMETHING**

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<td>ANGELA BDF (Arista AS-91416)</td>
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**67 ROCK THE NATION**

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<td>SİLLY &amp; BILLY GAP (Total Experience/RCA TES-2424-A5)</td>
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**68 YOU KNOW THAT YOU CAN COUNT ON ME**

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<tr>
<td>ペンギン/ワールド・ビュー</td>
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**69 I'M GONNA TEAR YOUR HOUSE DOWN**

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<tbody>
<tr>
<td>PAUL YOUNG (Columbia 38-05577)</td>
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**70 YOU ARE THE ONE**

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<tr>
<td>PINKEYE (Atlantic/7-29583)</td>
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**71 COLDER ARE THE NIGHTS**

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<tr>
<td>THE ISEY BROTHERS (Warner Bros. 7-29583)</td>
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**72 MR. D.J.**

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<tr>
<td>THE CONCEPT (Tuckwood TW 105)</td>
<td>84</td>
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**73 CONDITION OF THE HEART**

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<tr>
<td>KASHF (Arts AS-93)</td>
<td>90</td>
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**74 RAP IS HERE TO STAY**

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<td>SPIDER D (Promo-Pro 7079)</td>
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**75 THE SHOW STOPPA**

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<td>SUPERHUMAN (Poly-A 1413)</td>
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**76 GORDY'S CHOICE**

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<td>CHOICE M/C'S featuring FRESH GORDON (Tosley Boy TH 871)</td>
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**77 STILL SMART**

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<td>TROUBLE FUNK (Island/Atlantic 7-99913)</td>
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**78 PUT US TOGETHER AGAIN**

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<td>THE SPRINGERS (Island/Atlantic 7-99904)</td>
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**79 LET MY PEOPLE GO**

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**80 DIGITAL DISPLAY**

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<td>FOR THE WORLD (MCA 727534)</td>
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**81 AMERICA**

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**82 SUN CITY**

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**83 TURN ON HEART CAN MEND**

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<td>ALEXANDER O'NEAL (Taboo/CBS Z54 05646)</td>
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**84 WHAT YOU BEEN MISIN'**

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**85 BAD HABIT**

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<td>RAY, GOODMAN &amp; BROWN (Panoramic PR 7603)</td>
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**86 URGENT**

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**87 I MISS YOU**

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<td>KL YMAJK (Constellation/MCA 5296)</td>
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**88 SAVING ALL MY LOVE FOR YOU**

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<td>WHITNEY HOUSTON (Arts AS-9306)</td>
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**89 ALL OF ME FOR YOU**

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<td>I.M.A.M. (A&amp;M 7-29969)</td>
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**90 I'VE GONNA TEAR YOUR PLAYHOUSE DOWN**

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**91 SKOOL-OLOGY (AIN'T NO STRAIN)**

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**92 THE WAYS YOU DO THE THINGS YOU DO MY GIRL**

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<td>NATH, HAL, JOHN DATES (RCA PB-14178)</td>
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**93 STAND UP**

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**94 POP LIFE**

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**95 JAM MASTER JAMMIN'**

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<tbody>
<tr>
<td>RUN DMC (Promo-Pro 5563)</td>
<td>77</td>
<td>9</td>
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</tbody>
</table>

**96 WE DON'T NEED ANOTHER HERO (THUNDERDOME)**

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<table>
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<tbody>
<tr>
<td>TINA TURNER (Capitol 8-5491)</td>
<td>78</td>
<td>18</td>
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</table>
TA MARA ON THE SCENE — Ta Mara of Ta Mara & The Seen recently stopped by New York radio station WBLS to promote the first single from her debut LP, "Ta Mara & The Seen," which is released by A&M Records. The song, "Everybody Dance," co-written and produced by Jesse Johnson, is currently climbing the B/C charts. Picture at the station are B.K. Kirkland, program director for WBLS, and Ta Mara.

WHRK — Memphis — Jimmy Smith — MD
L. Richie Ready For The World Starpoint V. Young Cherrelle
WDIA — Bobby O'Jay — PD
B. Womack Ready For The World Chi-Lites Osborne & Giles OBS A. Botti J. Kennedy
WWIN — Baltimore — Keith Newman — PD
XHRM — San Diego — Duff Lindsey — MD
Isley Bros. L. Richie Cheri-Lies Dionne & Friends The Winans
WXEL — Baltimore — Rodney Baltimore — MD
L. Clifford Kushit One Way L. Richie P. Austin B. Bland
WOKB — Orlando — Rodney Baltimore — MD
L. Clifford T. Boom One Way L. Richie P. Austin B. Bland

URBAN PROGRAMMER'S PICK

<table>
<thead>
<tr>
<th>Programmer</th>
<th>Station</th>
<th>Market</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jimmy Smith</td>
<td>WHRK</td>
<td>Memphis</td>
</tr>
</tbody>
</table>

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

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


SHAZADA ENTERPRISES — CHARLOTTE — Jack Gordon
F. Jackson
S. Wonder
B. Womack
Atlantic Starr
W. Houston

JOE'S SWING SHOP — LOS ANGELES — Greta McConnell
Atlantic Starr
F. Jackson
L. Vandross
The Family
Cameo

BENSON'S HOUSE OF MUSIC — LOS ANGELES — Robert Palacios
A. Franklin
W. Houston
F. Jackson
Day
Lushus Dalm

STREET SCENE — ATLANTA — Jay Robinson
F. Jackson
Krush Groove
Isley, Jasper, Isley
Map 2
The Family

GIL'S RECORDS AND TAPEs — HOUSTON — Gil Bultron
S. Wonder
The Family
Starpoint
Atlantic Starr
Kool & The Gang

V.I.P. RECORDS — INGLEWOOD, CA — John Chism
F. Jackson
L. Vandross
E. Murphy
M. Day
Starpoint

IMPORTS ETC. — CHICAGO — Paul Wolsburg
S. Wonder
M. Day
Sheila E.
Ta Mara & The Seen
P. Austin

RECORD THEATRE — CINCINNATI — Marianne Morgan
S. Wonder
Miami Vice
Zapp
W. Houston

HILL'S STEREO — NORWALK, CT — Mary Ann Saracino
B. Womack
M. Day
Ta Mara & The Seen
M. Loveless

MUSIC LIBERATED — BALTIMORE — Larry Jeter
F. Jackson
W. Houston
Starpoint
Rene & Angela
S. Wonder

SHIHUO'S RECORD SHACK — NEW YORK — SHIHUO SHANGE
S. Wonder
B. Womack
F. Jackson

Massachusetts One-Stop — Boston — Ron Heaps
S. Wonder
Cameo
Mayfield
Rene & Angela
P. LaBelle

FORTUNE RECORDS — INGLEWOOD, CA — Timmy Fortune
S. Wonder
F. Jackson
B. Womack
W. Houston
Cameo

L&M SOUND CENTER — LUMBERTON, NC — Malcolm McCallum
Atlantic Starr
F. Jackson
S. Wonder
Ready For The World
W. Houston

MUSIC MASTER — CHICAGO — Yvonne Mason
S. Wonder
F. Jackson
L. Vandross
P. LaBelle
B. Womack

BIRDLAND RECORDS — BALTIMORE — Beverly Burston
S. Wonder
F. Jackson
Atlantic Starr
L. Vandross
W. Houston

SCOTT'S WHOLESALE — INDIANAPOLIS — Cheryl Gregory
M. Day
B. Womack
Isley, Jasper, Isley
P. LaBelle
Miami Vice

H&W ONE-STOP — DALLAS — Walter Jackson
Isley, Jasper, Isley
Dar-Kays
B. Womack
S. Wonder
C. Mayfield

JONES & HARRIS — RICHMOND, CA — Robin Harris
F. Jackson
M. Day
S. Wonder
A. Franklin
W. Houston

LAGREEN'S — DETROIT — Steve Holsey
S. Wonder
P. LaBelle

URBAN RETAILER'S PICK

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

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

Comments:
"It's starting to move and it's getting local airplay. The single, also entitled "Seduction," is in a majority of our wholesale orders."
The Cash Box Top 75 12" Singles Chart is based solely on actual pieces sold at retail stores.

### 12" Reviews

**NEW ORDER** (Qwest 0-20390)  
Sub-culture (7:26) (New Order) (Bemusic/WB Music-ASCAP) (Producer: New Order) (Remix: John Robie)

A moody and distintively funky remix of New Order's current single starts out faithful to the original and breaks down into several vocal/drum edits.

**J.M. SILK** (D.J. Int./Fantasy 248)  
Music Is The Key (9:15) (Hurry) (Silkrock/ASCAP) (Producer: J.M. Silk-Rocky Jones)

Latest from the productive Fantasy dance music system, this is a mid-tempo track which draws vocally from a classic R&B sound. Four mixes with an inventive "perusamella" mix on the B-side.

**TRICKY TEE** (Sleeping Bag 16V)  
Johnny The Fox (5:24) (Mantronix/Tricky Tee) (Beach House Music/ASCAP) (Producer: Mantronix)

Stats of the art dance music with an irresistible rhythm groove masterminded by Mantronix. For weeks an urban club favorite and picking up steam.

**GWEN GUTHRIE** — **SLY & ROBBIE** (Garage 32)  

Taken from the "Paddock" LP of collaborative dance cuts, "Peanut Butter" is a pulsating soul/funk track which is highlighted by Gwen Guthrie's soaring vocal lines and the Riddim Twins' incomparable grooving.

**LONNIE HILL** (Urban 780)  
You Got Me Running (6:37) (Hill) (Hills Hideaway-Variena Music/BMI) (Producer: Dik Dannelli-Henry Rowland)

With rock guitar accompaniment and a clear cut pop feel, Lonnie Hill's latest track is in the crossover mode of Ray Parker's best work. Nice instrumental breakdown makes this track appealing to club jocks.

### Top 75 12" Singles

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Weeks On 11/2 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Showka-Di-Da-Di (Extended Version)</td>
<td>Five Star</td>
<td>RCA (Island Music/BMI)</td>
<td>26</td>
</tr>
<tr>
<td>2</td>
<td>Honey For The Bees (Extended Version)</td>
<td>Patti Austin</td>
<td>Warner Bros (Mercury)</td>
<td>24</td>
</tr>
<tr>
<td>3</td>
<td>The Show Stop (Is Stupid Fresh)</td>
<td>S. Wonder</td>
<td>Warner Bros (Columbia)</td>
<td>22</td>
</tr>
<tr>
<td>4</td>
<td>You Are My Lady (Special Mix Version)</td>
<td>D. Jackson</td>
<td>Epic</td>
<td>20</td>
</tr>
<tr>
<td>5</td>
<td>Perfect Way (Perfect Mix)</td>
<td>S. Wonder</td>
<td>Warner Bros (Atlantic)</td>
<td>18</td>
</tr>
<tr>
<td>6</td>
<td>Rain Over Hills (Extended Version)</td>
<td>L. Smith</td>
<td>Capitol</td>
<td>16</td>
</tr>
<tr>
<td>7</td>
<td>I'll Be Good (Special Mix &amp; Instrumental)</td>
<td>L. Smith</td>
<td>Capitol</td>
<td>14</td>
</tr>
<tr>
<td>8</td>
<td>No Fall Down (Spirit of Love)</td>
<td>M. Jackson</td>
<td>Epic</td>
<td>12</td>
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<tr>
<td>9</td>
<td>Single Life (Extended Mix)</td>
<td>L. Smith</td>
<td>Capitol</td>
<td>10</td>
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<tr>
<td>10</td>
<td>Everybody Dance/Lonely Heart (Extended Version)</td>
<td>J. Smith</td>
<td>Warner Bros (Atlantic)</td>
<td>8</td>
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<tr>
<td>11</td>
<td>Needle To The Groove/Jammin On The Groove (Club &amp; Dub Version)</td>
<td>S. Wonder</td>
<td>Warner Bros (Columbia)</td>
<td>6</td>
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<tr>
<td>12</td>
<td>Don't Stop Running Your Groove Down (Special Mix)</td>
<td>L. Smith</td>
<td>Capitol</td>
<td>4</td>
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<tr>
<td>13</td>
<td>Eaten Alive (Hot Extended Dance Mix)</td>
<td>L. Smith</td>
<td>Capitol</td>
<td>2</td>
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<tr>
<td>14</td>
<td>The Scenes Of Passion/Yes (Extended Version)</td>
<td>L. Smith</td>
<td>Capitol</td>
<td>0</td>
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<tr>
<td>15</td>
<td>Say You Are My Number One (Extended Version)</td>
<td>L. Smith</td>
<td>Capitol</td>
<td>0</td>
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<tr>
<td>16</td>
<td>Party All The Time (The Instrumental Version)</td>
<td>J. Smith</td>
<td>Warner Bros</td>
<td>0</td>
</tr>
</tbody>
</table>

### Most Active

**DANCE**

### RETAILER'S PICK

**"Let Me Be The One" — 5 Star — RCA**

Store: Soul Disco  
Manager: Bob Griffith  
Location: San Francisco

Comments:  
"This 12" has four different mixes. All are great for radio clubs and retail. There is a lot of store play and it's getting great response. Very big in the bay area clubs."
<table>
<thead>
<tr>
<th>Weeks In 11/2 Chart</th>
<th>Weeks In 11/2 Chart</th>
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<tbody>
<tr>
<td><strong>1 MIAMI VICE</strong></td>
<td><strong>1 MIAMI VICE</strong></td>
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<tr>
<td>ORIGINAL TELEVISION SOUNDTRACK</td>
<td>ORIGINAL TELEVISION SOUNDTRACK</td>
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<tr>
<td>ABC (MCA-4150) RCA</td>
<td>ABC (MCA-4150) RCA</td>
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<tr>
<td>1 5</td>
<td>1 5</td>
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<tr>
<td><strong>2 BROTHERS IN ARMS</strong></td>
<td><strong>2 BROTHERS IN ARMS</strong></td>
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<tr>
<td>Dire Straits (Warner Bros., 23264-1) WEA</td>
<td>Dire Straits (Warner Bros., 23264-1) WEA</td>
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<tr>
<td>2 24</td>
<td>2 24</td>
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<tr>
<td><strong>3 SCARECROW</strong></td>
<td><strong>3 SCARECROW</strong></td>
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<tr>
<td>John Cougar Mellencamp ( Rhino/23265-1) POL</td>
<td>John Cougar Mellencamp ( Rhino/23265-1) POL</td>
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<td>3 9</td>
<td>3 9</td>
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<td><strong>4 IN SQUARE CIRCLE</strong></td>
<td><strong>4 IN SQUARE CIRCLE</strong></td>
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<td>STEVE WONDER (Tamla/Motown 6134) MCA</td>
<td>STEVE WONDER (Tamla/Motown 6134) MCA</td>
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<td>4 5</td>
<td>4 5</td>
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<td><strong>5 SONGS FROM THE BIG CHAIR</strong></td>
<td><strong>5 SONGS FROM THE BIG CHAIR</strong></td>
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<td><strong>5 SONGS FROM THE BIG CHAIR</strong></td>
<td><strong>5 SONGS FROM THE BIG CHAIR</strong></td>
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<tr>
<td>Tears for Fears (Mercury 82-300-1 M-1) POL</td>
<td>Tears for Fears (Mercury 82-300-1 M-1) POL</td>
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<tr>
<td>5 33</td>
<td>5 33</td>
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<tr>
<td><strong>6 WHITNEY HOUSTON</strong></td>
<td><strong>6 WHITNEY HOUSTON</strong></td>
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<tr>
<td>(artist AL-8327) RCA</td>
<td>(artist AL-8327) RCA</td>
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<td>6 33</td>
<td>6 33</td>
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<td><strong>7 HEART</strong></td>
<td><strong>7 HEART</strong></td>
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<tr>
<td>(Capitol ST-12410) CAP</td>
<td>(Capitol ST-12410) CAP</td>
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<td>8 18</td>
<td>8 18</td>
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<td><strong>8 BORN IN THE U.S.A.</strong></td>
<td><strong>8 BORN IN THE U.S.A.</strong></td>
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<td>BRUCE SPRINGSTEEN (Columbia GC 38803) CBS</td>
<td>BRUCE SPRINGSTEEN (Columbia GC 38803) CBS</td>
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<td>7 73</td>
<td>7 73</td>
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<tr>
<td><strong>9 THE DREAM OF THE BLUE TURTLES</strong></td>
<td><strong>9 THE DREAM OF THE BLUE TURTLES</strong></td>
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<td><strong>9 THE DREAM OF THE BLUE TURTLES</strong></td>
<td><strong>9 THE DREAM OF THE BLUE TURTLES</strong></td>
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<tr>
<td>STING (AS-373) RCA</td>
<td>STING (AS-373) RCA</td>
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<td>9 19</td>
<td>9 19</td>
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<tr>
<td><strong>10 LOVIN' EVERY MINUTE OF IT</strong></td>
<td><strong>10 LOVIN' EVERY MINUTE OF IT</strong></td>
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<tr>
<td>LIVING COLOR (Columbia FC 289319) CBS</td>
<td>LIVING COLOR (Columbia FC 289319) CBS</td>
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<td>11 9</td>
<td>11 9</td>
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<td><strong>11 HUNTING HIGH AND LOW</strong></td>
<td><strong>11 HUNTING HIGH AND LOW</strong></td>
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<td><strong>11 HUNTING HIGH AND LOW</strong></td>
<td><strong>11 HUNTING HIGH AND LOW</strong></td>
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<tr>
<td>A-HA (Warner Bros., 23250) WEA</td>
<td>A-HA (Warner Bros., 23250) WEA</td>
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<td>10 18</td>
<td>10 18</td>
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<td><strong>12 NO JACKET REQUIRED</strong></td>
<td><strong>12 NO JACKET REQUIRED</strong></td>
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<td>PHIL COLLINS (Altlantis 82174) RCA</td>
<td>PHIL COLLINS (Altlantis 82174) RCA</td>
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<td>13 36</td>
<td>13 36</td>
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<td><strong>13 RECKLESS</strong></td>
<td><strong>13 RECKLESS</strong></td>
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<tr>
<td>RYAN ADAMS (A&amp;M SP 5013) RCA</td>
<td>RYAN ADAMS (A&amp;M SP 5013) RCA</td>
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<td>12 50</td>
<td>12 50</td>
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<td><strong>14 READY FOR THE WORLD</strong></td>
<td><strong>14 READY FOR THE WORLD</strong></td>
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<td><strong>14 READY FOR THE WORLD</strong></td>
<td><strong>14 READY FOR THE WORLD</strong></td>
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<td>MCA (MCA 5524) MCA</td>
<td>MCA (MCA 5524) MCA</td>
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<td>15 20</td>
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<td><strong>15 LITTLE CREATURES</strong></td>
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<td><strong>15 LITTLE CREATURES</strong></td>
<td><strong>15 LITTLE CREATURES</strong></td>
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<tr>
<td>TALKING HEADS (Epic 23250-1) WEA</td>
<td>TALKING HEADS (Epic 23250-1) WEA</td>
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<td>17 20</td>
<td>17 20</td>
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<tr>
<td><strong>16 ROCK ME TONIGHT</strong></td>
<td><strong>16 ROCK ME TONIGHT</strong></td>
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<td>ROD JAMES (Capitol ST 12404) CAP</td>
<td>ROD JAMES (Capitol ST 12404) CAP</td>
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<td>16 26</td>
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<tr>
<td><strong>17 ASYLUM</strong></td>
<td><strong>17 ASYLUM</strong></td>
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<tr>
<td>KISS (Mercury 82-109) POL</td>
<td>KISS (Mercury 82-109) POL</td>
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<td>18 6</td>
<td>18 6</td>
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<td><strong>18 GREATEST HITS VOLUME I &amp; II</strong></td>
<td><strong>18 GREATEST HITS VOLUME I &amp; II</strong></td>
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<td><strong>18 GREATEST HITS VOLUME I &amp; II</strong></td>
<td><strong>18 GREATEST HITS VOLUME I &amp; II</strong></td>
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<tr>
<td>BILLY JOEL (Columbia 40212) CBS</td>
<td>BILLY JOEL (Columbia 40212) CBS</td>
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<td>14 17</td>
<td>14 17</td>
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<td><strong>19 EMERGENCY</strong></td>
<td><strong>19 EMERGENCY</strong></td>
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<td><strong>19 EMERGENCY</strong></td>
<td><strong>19 EMERGENCY</strong></td>
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<tr>
<td>KOOL &amp; THE GANG (Epic 82943-1) POL</td>
<td>KOOL &amp; THE GANG (Epic 82943-1) POL</td>
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<td>30 30</td>
<td>30 30</td>
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<tr>
<td><strong>20 WHO'S ZOOMIN' WHO</strong></td>
<td><strong>20 WHO'S ZOOMIN' WHO</strong></td>
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<tr>
<td>ARETHA FRANKLIN (Atlantic 8286) RCA</td>
<td>ARETHA FRANKLIN (Atlantic 8286) RCA</td>
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<td>22 16</td>
<td>22 16</td>
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<tr>
<td><strong>21 THEATRE OF PAIN</strong></td>
<td><strong>21 THEATRE OF PAIN</strong></td>
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<td><strong>21 THEATRE OF PAIN</strong></td>
<td><strong>21 THEATRE OF PAIN</strong></td>
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<tr>
<td>MOTLEY CRUE (Emi 60149-1) POL</td>
<td>MOTLEY CRUE (Emi 60149-1) POL</td>
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<td>20 18</td>
<td>20 18</td>
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<td><strong>22 LIKE A VIRGIN</strong></td>
<td><strong>22 LIKE A VIRGIN</strong></td>
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<td><strong>22 LIKE A VIRGIN</strong></td>
<td><strong>22 LIKE A VIRGIN</strong></td>
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<tr>
<td>MADONNA (Sire 51217-1) POL</td>
<td>MADONNA (Sire 51217-1) POL</td>
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<td>21 40</td>
<td>21 40</td>
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<td><strong>23 KNEE KEEP IN THE HOOPLA</strong></td>
<td><strong>23 KNEE KEEP IN THE HOOPLA</strong></td>
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<td>STARSHIP (Sparrow/RCA BXL-648) RCA</td>
<td>STARSHIP (Sparrow/RCA BXL-648) RCA</td>
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<td>30 5</td>
<td>30 5</td>
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<td><strong>24 MAKE IT BIG</strong></td>
<td><strong>24 MAKE IT BIG</strong></td>
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<tr>
<td>WHAM! (Columbia FC 39595) CBS</td>
<td>WHAM! (Columbia FC 39595) CBS</td>
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<td>23 40</td>
<td>23 40</td>
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<tr>
<td><strong>25 SOUL TO SOUL</strong></td>
<td><strong>25 SOUL TO SOUL</strong></td>
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<tr>
<td>STEVE VAUGHAN AND DOUBLE TROUBLE (Epic FE 4006) WEA</td>
<td>STEVE VAUGHAN AND DOUBLE TROUBLE (Epic FE 4006) WEA</td>
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<tr>
<td>27 17</td>
<td>27 17</td>
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<tr>
<td><strong>26 NERVOUS NIGHT</strong></td>
<td><strong>26 NERVOUS NIGHT</strong></td>
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<td><strong>26 NERVOUS NIGHT</strong></td>
<td><strong>26 NERVOUS NIGHT</strong></td>
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<tr>
<td>HOUTERS (Columbia BFC 3912) CBS</td>
<td>HOUTERS (Columbia BFC 3912) CBS</td>
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<tr>
<td>26 26</td>
<td>26 26</td>
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<tr>
<td><strong>27 THE SECRET OF ASSOCIATION</strong></td>
<td><strong>27 THE SECRET OF ASSOCIATION</strong></td>
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<td><strong>27 THE SECRET OF ASSOCIATION</strong></td>
<td><strong>27 THE SECRET OF ASSOCIATION</strong></td>
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<tr>
<td>PAUL YOUNG (Columbia BFC 39957) CBS</td>
<td>PAUL YOUNG (Columbia BFC 39957) CBS</td>
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<tr>
<td>25 25</td>
<td>25 25</td>
</tr>
<tr>
<td><strong>28 DARYL HALL &amp; JOHN OATES LIVE AT THE APOLLO WITH DAVID RUFFIN &amp; EDDIE KENDRICK</strong></td>
<td><strong>28 DARYL HALL &amp; JOHN OATES LIVE AT THE APOLLO WITH DAVID RUFFIN &amp; EDDIE KENDRICK</strong></td>
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<td><strong>28 DARYL HALL &amp; JOHN OATES LIVE AT THE APOLLO WITH DAVID RUFFIN &amp; EDDIE KENDRICK</strong></td>
<td><strong>28 DARYL HALL &amp; JOHN OATES LIVE AT THE APOLLO WITH DAVID RUFFIN &amp; EDDIE KENDRICK</strong></td>
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<tr>
<td>(RCA AFL-17-8325) RCA</td>
<td>(RCA AFL-17-8325) RCA</td>
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<tr>
<td>29 8</td>
<td>29 8</td>
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<tr>
<td><strong>29 HOW TO BE A ZILLIONAIRE</strong></td>
<td><strong>29 HOW TO BE A ZILLIONAIRE</strong></td>
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<td>MORRIS BROWN (Warner Bros. 25300) WEA</td>
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</table>

**The Cash Box Top 200 Album Chart is Based Solely on Actual Pieces Sold at Retail Stores.**
VIDEO NEWS

TOP 40 VIDEOCASSETTES

1 THE BREAKFAST CLUB RCA/Columbia Pictures Home Video 80495
2 THE LOST WORLD
c MGM/UA Home Video 80242
3 THE KILLING FIELDS
Vestron Video WA 2172
4 DESPERATELY SEEKING SUSAN
Thorn/EMI/HBO Video TNA 2992
5 POLICE ACADEMY 2, THEIR FIRST ASSIGNMENT Warner Home Video 11416
6 FRIDAY THE 13TH, PART V - A NEW BEGINNING Paramount Home Video 1023
7 THE TRUE THING Embassy Home Entertainment Z78
8 MISSING IN ACTION 2 - THE BEGINNING MGM/UA Home Video 80048
9 A PASSAGE TO INDIA RCA/Columbia Pictures Home Video 80495
10 PORKY'S REVENGE RCA/CBS Video 1466
11 A SOLDIERS STORY RCA/Columbia Pictures Home Video 60426
12 BUCK DUSTERS RCA/Columbia Pictures Home Video 1427
13 THE KARATE KID RCA/Columbia Pictures Home Video 7082
14 THE PURPLE ROSE OF CAIRO Vestron Home Video 7082
15 RUNAWAY RCA/Columbia Pictures Home Video 60496
16 STARMAN RCA/Columbia Pictures Home Video 1417
17 THE SLUGGER'S WIFE RCA/Columbia Pictures Home Video 60496
18 TURK 182 Paramount Home Video 7082
19 STICK RCA Dist. Corp. 80139
20 MRS. SOFFEL MGM/UA Home Video My 80001
21 MISSING IN ACTION MGM/UA Home Video My 80057
22 THE KILLING FIELDS Vestron Video WA 2172
23 THE TERMINATOR Thorn/EMI/HBO Video TNA 2992
24 BLOOD SIMPLE MCA Dist. Corp. 10180
25 THE COMPANY OF WOLVES Vestron Video WA 2172
26 GOTCHI RCA/A&M Home Video 80498
27 BABY, SECRET OF THE LOST LEGEND Touchstone Home Video 269
28 PARIS, TEXAS CBS/CBS Video 1467
29 FALCON & THE SNOWMAN Warner Home Video IA 8073
30 PLACES IN THE HEART CBS/Fox Video 6897
31 A NIGHTMARE ON ELM STREET MCA Home Video 60413
32 HEAVENLY BODIES Key Video 6544
33 INTO THE NIGHT MGM/UA Home Video 5170
34 THE MEAN SEASON Thorn/EMI/HBO Video TNA 2981
35 TUFF TURF New World Video 2031
36 PROTOCOL New Line Video 11454
37 MICKI & MAUDE RCA/Columbia Pictures Home Video 60496
38 2010 THE YEAR WE MAKE CONTACT MGM/UA Home Video MS 802 591
39 VHS/RENTAL CLUB Embassy Home Entertainment 1714
40 THE CASH BOX TOP 40 VIDEOCASSETTES CHART IS BASED SOLELY ON RENTALS AT VARIOUS RETAIL OUTLETS.

TOP 15 MUSIC VIDEOCASSETTES

1 PRINCE AND THE REVOLUTION! Prince And The Revolutions RCA/Columbia Pictures Home Video 137
2 TINA LIVE-PRIVATE DANCER TOUR Tina Turner (Sony Video 1979) 00005
3 MADONNA Madonna (Warner Music Video 3-38101) 137
4 WHAM! THE VIDEO Wham! (CBS-Fox Video Music 3048) 137
5 SADE: DIAMOND LIFE VIDEO Sade (CBS-Fox Video Music 7086) 137
6 RATT THE VIDEO Ratt (Atlantic Video 50101) 58
7 WORLD WIDE LIVE Scorpions (MusicVision 6-20412) 174
8 WE ARE THE WORLD - THE VIDEO EVENT USA For Africa (MusicVision 6-20475) 48
9 THE HEART OF ROCK 'N ROLL Huey Lewis And The News (Warner Home Video 30409) 137
10 THE BEATLES LIVE (Sony Video 97W5091) DEBUT
11 JULIAS PRIEST LIVE Judas Priest (Media Home Entertainment M450) 137
12 U2 LIVE AT RED ROCKS U2 (MCA Dist. Corp. 80067) 137
13 DANCE ON FIRE The Doors (MCA Dist. Corp. 80157) 137
14 PRIVATE DANCER Tina Turner (Sony Video 97W60066-7) 137
15 ANIMALIZE LIVE UNENCORED Kiss (MusicVision 6-20445) 137

CASH BOX

THEY HAVE IT — Elizabeth Taylor and Richard Burton team in 1973's Under Milkwood, from Key Video this month for $59.98.

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

THE RETHINK BEAT

James Bond fans have their favorite spy in his latest release on home video already from CBS/Fox Video this month. A View To A Kill, featuring the popular soundtrack sung by Duran Duran, comes to home video together with a major national promotion campaign of no less than 14 other James Bond spy thrillers, awarded in a special package to five consumer winners. Sweepstakes entry forms are available at local retail outlets. Retailers who draw winning tickets can win either a one week vacation in Monte Carlo or a three day vacation in Las Vegas. In-store promotion materials will also accompany any of the prize packages. All sweepstakes entries are postmarked by February 18, 1986. The drawing takes place March 17, 1986... RCA/Columbia Pictures Home Video brings the Talking Heads concert movie Stop Making Sense to home video screens this month for the retail price of $79.95. The film runs 99 minutes and was directed by Jonathan Demme. Also from Columbia Pictures, Perfect, starring John Travolta and Jamie Lee Curtis who witness health clubs as the singles bars of the '80s, ho ho. The film runs 120 minutes and retails for $79.95. Just One Of The Guys, another stab at the gender bender film genre of Joyce Hyser and Bill Jacoby in a 100 minute comedy, retailing for $79.95. RCA/Columbia also brings Oliver! to stores this month. This Academy Award-winning screen version of the popular musical classic runs 145 minutes and retails for $79.95. Also look for : Hellhole, Man and Boy, It Came Upon The Midnight Clear (each for $59.95) and The Three Stooges Vol. III (29.95), Brother Where You Bound — Supertamp and Find A Way — Amy Grant (both for $19.95) and S.F. Panic — Age — Amy Grant (29.95).... Prism Entertainment has the classic horror romp Willow among its November release schedule, along with The Manions of America ($69.95). Also featured are Man From Deep River ($59.95), Battered ($49.95), Express To Terror ($49.95) and Murder On Planet S02 ($49.95). Each of these titles will be released simultaneously in Canada.

WE TALK TO PEOPLE THAT COUNT

GREGORY DOBROH

The Release Beat

Cash Box/November 9, 1985
TOP 30 MUSIC VIDEOS

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

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

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

<table>
<thead>
<tr>
<th>Power Windows — Rush</th>
<th>Mercury/PolyGram</th>
</tr>
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## STRONGEST SALES

<table>
<thead>
<tr>
<th>Miami Vice — MCA</th>
<th>Dire Straits — Warner Bros.</th>
<th>J. Cougar Mellencamp — Riva/PolyGram</th>
</tr>
</thead>
</table>

## STORE REPORTS

<table>
<thead>
<tr>
<th>J &amp; R Music World — New York</th>
<th>Sting</th>
<th>Talking Heads</th>
<th>Dire Straits</th>
<th>Miami Vice</th>
<th>Simple Minds</th>
</tr>
</thead>
</table>

## Musical Sales — Baltimore

<table>
<thead>
<tr>
<th>Rush</th>
<th>ZZ Top</th>
<th>Miami Vice</th>
<th>S. Wonder</th>
<th>Dire Straits</th>
</tr>
</thead>
</table>

## Camel Records — Los Angeles

<table>
<thead>
<tr>
<th>Simple Minds</th>
<th>Oingo Boingo</th>
<th>Big Audio Dynamite</th>
<th>INXS</th>
<th>Colette Twins</th>
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</table>

## Tower Records — Campbell

<table>
<thead>
<tr>
<th>Rush</th>
<th>Cars</th>
<th>Miami Vice</th>
<th>Heart</th>
<th>B. Springsteen</th>
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## Bensons House Of Music — L.A.

<table>
<thead>
<tr>
<th>W. Houston</th>
<th>Motley Crue</th>
<th>A-Ha</th>
<th>S. Wonder</th>
<th>Kiss</th>
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## Tower Records — Sacramento

<table>
<thead>
<tr>
<th>Miami Vice</th>
<th>J.C. Mellencamp</th>
<th>Dire Straits</th>
<th>W. Houston</th>
<th>S. Wonder</th>
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## Peach — Cincinnati

<table>
<thead>
<tr>
<th>J.C. Mellencamp</th>
<th>Miami Vice</th>
<th>Dire Straits</th>
<th>B. Springsteen</th>
<th>P. Collins</th>
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## Oz Records — Atlanta

<table>
<thead>
<tr>
<th>Miami Vice</th>
<th>W. Houston</th>
<th>Dire Straits</th>
<th>Heart</th>
<th>Loverboy</th>
<th>B. Springsteen</th>
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</table>

## Round Up — Seattle

<table>
<thead>
<tr>
<th>Miami Vice</th>
<th>Dire Straits</th>
<th>Heart</th>
<th>Loverboy</th>
<th>M. Coke</th>
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## Believe In Music — Michigan

<table>
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<tr>
<th>Starship</th>
<th>J.C. Mellencamp</th>
<th>Mr. Mister</th>
<th>Tears For Fears</th>
<th>Miami Vice</th>
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## Peach — Kansas City

<table>
<thead>
<tr>
<th>Rush</th>
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<th>Heart</th>
<th>A. Franklin</th>
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## Camelot — Cleveland

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<th>J.C. Mellencamp</th>
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## Harmony House — Detroit

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<th>Tears For Fears</th>
<th>B. Adams</th>
<th>S. Wonder</th>
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## Handelman — Detroit

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<thead>
<tr>
<th>Miami Vice</th>
<th>B. Springsteen</th>
<th>Dire Straits</th>
<th>Tears For Fears</th>
<th>Madonna</th>
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## SHOP TALK

A CD YULETIDE? — Recent banner headlines in USA Today are sure to help whip up the increasing consumer frenzy over compact disc technology. CD is without a doubt America's most popular consumer technology. Two pages of articles with a lead headline of "CD Players: Music To Buyers' Ears" were filled with information about new hardware and software. The software highlighted included the 3-disc Bob Dylan set, "Biograph," "The Broadway Album" by Barbra Streisand, Wynton Marsalis' "Black Codes (From The Underground)," Handels "Messiah" on Pro Arte and "Orchestral Spectaculars" featuring the Cincinnati Pops Orchestra conducted by Erich Kunzel on Telarc. The articles ran in the Oct. 11, 1985 edition.

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

MUSIC PLUS/KROQ — A contest which features a 4-way tie between The Music Plus stores, FM rocker KROQ, Arista Records and the Swatch Swiss watch company is under way in the L.A. market. The prize is a $7,000 maxi Swatch. Also, KROQ will announce names of those who can claim their chance to win tickets to Arista recording at the Thompson Twins performance at Irvine Meadows Amphitheatre near Los Angeles.

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

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

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## RETAILER PROFILE

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

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

Garner's primary competition in the Little Rock market are the racked department stores and a few mail-ordered chain stores. "We carry a much larger selection than any of those do and our pricing is a little better," said Garner describing his niche in the market. "That's where we imitate the original base of our customers was through carrying the catalog. When we came here in '72 there was no such thing as catalog," stated Garner. "We do real well on sale product that's advertised," he commented. With $8,995 out the door at $5,97, Garner has about the lowest price in the market. Garner advertises most heavily on radio, throughout the year and in the market. Garner advertises most heavily on radio, throughout the year, switching to TV during Christmas. For rock product Garner uses KJMX-FM and for AM product he buys time on KLAZ-AM. In addition, Garner puts eight new titles a week on sale. No more than two of these can be on the store's Top 10.

"We let our store managers at each one of the stores decide on those specials," said Garner. "Three or four of those will be hits, the rest are important new releases."

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

Compact disc has become an important part of the Discount/Peaches product mix, as it has throughout the country. "Compact discs are picking up. They're doing real well in fact," stated Garner. Since the configuration's inauguration two years ago, it has grown to account for about five percent of Garner's business. It would not doubt be greater if supplies were stronger, but, "there's no sense in beating the manufacturers on the head because I know that they would love to sell them if they could make them," Garner offered.

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

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## RETAILER'S PICK

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<thead>
<tr>
<th>Retailer</th>
<th>Store</th>
<th>Market</th>
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<tr>
<td>Lynn Kricun</td>
<td>Kemp Mill</td>
<td>Washington D.C.</td>
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**Album:** Tim

**Label:** Sire

**Comment:** "This record is a very strong seller in our rock oriented stores, the push from a major label seems to be helping it along. A great album for people who believe in Rock's Roll."
<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks On 11/2 Chart</th>
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<tbody>
<tr>
<td>BROTHERS (Arista 15)</td>
<td>11/18</td>
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<tr>
<td>2 BORN IN THE U.S.A. (Atlantic 15)</td>
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<td>NO JACKET REQUIRED (Warner Bros. 221)</td>
<td>01/21</td>
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<td>THE DARK SIDE OF THE MOON (CBS)</td>
<td>03/27</td>
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<tr>
<td>SONGS FROM THE BIG CHAIR (Columbia 15)</td>
<td>04/26</td>
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<tr>
<td>SCARECROW (Capitol 15)</td>
<td>05/25</td>
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<tr>
<td>GREATEST Hits VOLUME 1 &amp; 2 (Epic 15)</td>
<td>06/23</td>
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<tr>
<td>LITTLE CREATURES (Motown 15)</td>
<td>07/21</td>
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<tr>
<td>WHITNEY HOUSTON (Arista 15)</td>
<td>08/20</td>
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<tr>
<td>SPORTS (Elektra 15)</td>
<td>09/17</td>
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<tr>
<td>THE DREAM OF THE BLUE TURTLES (Epic 15)</td>
<td>10/16</td>
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<tr>
<td>RECKLESS (Atlantic 15)</td>
<td>11/12</td>
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<tr>
<td>BACK TO THE FUTURE (MCA 15)</td>
<td>12/10</td>
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<tr>
<td>BE YOURSELF TONIGHT (RCA 15)</td>
<td>13/08</td>
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<tr>
<td>CHRONICLES (Epic 15)</td>
<td>14/06</td>
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<tr>
<td>LIKE A VIRGIN (Mercury 15)</td>
<td>15/04</td>
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<tr>
<td>7 WISHES (MCA 15)</td>
<td>16/02</td>
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<tr>
<td>PRIVATE DANCER (RCA 15)</td>
<td>17/01</td>
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<tr>
<td>BUILDING THE PERFECT BEAST (Columbia 15)</td>
<td>18/00</td>
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<tr>
<td>THE SECRET OF ASSOCIATION (Columbia 15)</td>
<td></td>
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</table>

**WHAT'S IN-STORE**

**CLASSICAL NEWS** — Look for some exciting new releases from London Records. First, Riccardo Chailly, who recently made his New Philharmonic debut, has combined with the RSO Berlin Orchestra for some excellent renditions of Igor Stravinsky's seldom performed works (414 079-1, 2, 4). The cover design, which is a candidate for best of the year award, is sure to help sales. Second, the brilliant conductor and pianist Vladimir Ashkenazy is featured on his fourth all-Chopin album (414 465-1, 4). Ashkenazy, one of today's leading Chopin interpreters, has included everything from several little-known piano works to the famous A-flat Polonaise. Third, the highly acclaimed pianist Jorge Bolet has taken on one of the most difficult piano concertos ever to be written, Piano Concerto No. 3 by Sergei Rachmaninov. The difficulty of the piece is matched only by its beauty; Bolet's performance is magnificent (London Symphony Orchestra conductor: LDR 71109-LP, 414 671-2 CD). And last, but not least, look for a collection of popular songs from opera singer Kiri Te Kanawa accompanied by none other than Nelson Riddle and his Orchestra (414 666-1). This LP is as good or better than some of Riddle's earlier recordings; in-store play should generate immediate sales. All of these fine recordings are of course digitally recorded for the highest sound quality.

**A QUICK NOTE** — Sharp Electronic Corporation, which supplies nearly 70 percent of the laser diodes used worldwide in compact disc players, has boosted production of compact disc players nearly 50 percent in anticipation of strong holiday sales. Their "President's Notes" bulletin stated that rising consumer demand and decreasing prices are expected to increase overall industry sales to over 100,000 units in 1985, according to revised projections by the Electronic Industry Association.

**LABEL WATCH** — Retailers who sell jazz records should check out the recent release by the "Dregs" keyboards, "Dregs" keyboardist: T Lavitz called "Extended Play on Magic Records (MR 001)." This exciting rock EP features the amazing talents of Lavitz on keyboards, along with Dregs alumnus "Dr. Z." (drums), Spyro Gyra's "Chief Cactus" (guitar), and a host of others. Produced by Lavitz and Eddy Offord, the EP is distributed by the Atlanta-based Landslide Records (404-873-938). Sounds Good in Los Angeles. Lavitz is currently touring with a group of talented musicians including former Little Feat guitarist Paul Barrere. Their show at Hop Singh's in Marina del Rey, CA was a lot of fun, and should generate interest in album purchases.

**HIGH FIDELITY** — Giorgi, Inc. (805-584-1445) has introduced the first speaker system specifically designed to produce full-high-fidelity sound from stereo television, satellite receivers and video cassette recorders.

**CD LIBRARY** — Digital Production Library, Dallas recently announced an all-new library of production music for audio, video and film production and libraries. Over 15,000 individual tracks of music and production aids are contained on 15 compact discs, which are available for a $3,000 licensing fee, including all materials and one-year usage rights, directly from the company. The company is offering a deluxe $400-class CD player at no charge to the first 500 subscribers. Product demonstration materials and brochures are available (1-800-858-8880).

**PolyGram Readies Reissue Series**

NEW YORK — PolyGram Records has embarked on a comprehensive re-issue and compilation program based on the company's vast catalog of rock, country and R&B material. Tim Rogers, Poly-Gram's pop product manager for the pop catalog, is heading the development of the program with support from the company's marketing division.

"The labels that form PolyGram — including Mercury, Polydor, London, Verve, Casablanca and Philips — constitute a wealth of historical value in the pop field," comments Harry Palmer, vice president of marketing for the label. "Our vaults are stocked with gems of great significance, and now we have someone who is working full-time to exploit this rich catalog." Taking a cue from the burgeoning collector's market, Rogers has been actively researching and compiling available material since early this year. He is committing to "a broad retrospective program with an eye toward superior graphics, an affordable list price and the best sound possible from original master tapes."

"We are preparing new compilations with upgrade in artwork, the addition of lost or unreleased tracks, the inclusion of historical information, and restoration of original sound — be it mono or stereo — as it was meant to be," Rogers says, "We are sticking with artists who have a following in every demographic. That is where the interest is, that is where the market is."
SOLO SONNY — One of the major jazz events of the year was the solo tenor saxophone performance given in the garden of the Museum of Modern Art by Sonny Rollins. Rollins, the greatest living jazz soloist, performed 80 minutes of breathless, frequently virtuosic, rangy improvisation—aliving improvisation—a living performance of solo numbers, not-so-mainstream, popular songs, not-so-popular songs, calypso, the works. Now, with record speed, Milestone Records has Sonny Rollins’ “The Solo Album” on the market, an important document of a great musician’s work. The album had its first airing of nearly one hour and a quarter at the opening of that July evening.

When asked why he decided to do something as imposing as a solo saxophone concert—a living performance of solo numbers, not-so-mainstream, not-so-popular songs, calypso, the works. Now, with record speed, Milestone Records has Sonny Rollins’ “The Solo Album” on the market, an important document of a great musician’s work. The album had its first airing of nearly one hour and a quarter at the opening of that July evening.

When asked why he decided to do something as imposing as a solo saxophone concert—something the jazz world anticipated with unusual excitement—Rollins nonchalantly says, “It wasn’t anything really exotic or anything. The guy that put on those things, Andy Correia, is an old friend of mine, and he said he had this series they were doing in the Garden again this year, and I thought he probably figured it would be unusual, instead of doing it with your group, why not just do it by yourself.

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

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

Now that he’s done it, Sonny says, “I think I want to try and do another one sometime. I don’t know when I’ll do it.”

Sonny Rollins is a perfectionist—one can stand on one’s head and whistle “Strode Rode” in an attempt to get him to wax poetically about his records, but it doesn’t work.

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

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

“I had some problems there that I was going to use,” he says, “but as it turned out, I got just a couple of them. Other than that, I didn’t want to play any songs. Whenever I play songs, I use them as a kind of a sort of a way of doing other things. I don’t really like to play songs. There are some times that I would do this sort of thing when I would do more songs of longer durations. But that night I really didn’t get into it from that point of view. So, outside of the music I had, this thing was not planned to be the minute, I didn’t want to do that. I wanted it to be as spontaneous as possible.”

The night’s—and album’s—most electrifying moment came at the very end, with an exhausted-looking Rollins branching out on an improvised solo number, the horn looked like it was playing him, Rollins says, “It probably was” began to play “Stufy,” the old Coleman Hawkins riff. The audience exulted, clapping in time and whistling along with the old warhorse.

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

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

“The Solo Album” is an incredible picture of vinyl by one of the finest tenor saxophonists ever to play, and one of the few genuine jazz giants romancing the form for years on end. This is not the first time I saw it. On one hand, one horn. Hundreds had to be turned away from the Museum’s gates that night—the concert was free and the audience was everywhere in New York was knocking at the door. On the album, one of the most popular thinking of the horn reacting to various sounds—car horns, alarms, etc. can feel his enormous strength and vitality.

Later in this particular conversation, the talk turns to some of the jazz giants who have been based on records—on records that I suggested that by evening’s end, I was ready to jump for joy.”

Lee Jeske

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

FEATURE PICKS


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


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

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

Whalum is a tenor saxophonist from Texas, a state which has been nurturing good tenor players for years. Like Lyndon Johnson was in pictures (give or take a year or two). This is a lean fusion effort that sets Kirk’s thick sound in a dense cushion of keyboards, two guitars, basses and drums. Bob James, who produced, is the man on the keys. The style is that of the charts and records today, Texas, Texas, Texas.


A nice, lightly-swinging effort that easily recalls the ‘50s west coast sound. Vibist Shoemaker punctuated the six tunes (with Grusin providing lyrics) and veteran Holman did the attractive arrangements and conducted the swinging little big band (featuring such talents as Conte Candoli, Ted Nash, Monty Budwig and Harvey Mason). Sandi Shoemaker sings Hamilton’s charming lyrics.
**Venture Makes Headway Booking Alternative Acts**

By Peter Holden

LOS ANGELES — For a band on an independent label, the release of an album, and even substantial radio play on college and alternative music stations is not written specifically for the cause, Bacharach first mentioned. Instead, it was one of several songs he and Warwick collaborated on recently since they settled legal and personal differences last year which had kept them apart for close to a decade.

During the recording of "That's What Friends Are For" (which will be featured on Warwick's "Friends" album next month), the song's charitable possibilities became readily apparent, though. The recording's emotional impact was particularly boosted when Warwick brought in her close friend Stevie Wonder to add some vocals. "At that point," Bacharach recalled, "Elton and I (who's highly committed to AIDS Project Los Angeles) came to the studio to visit us and we started seriously thinking about adding more people on the song. We were all being so deeply affected by people, we knew of or knew who were suddenly struck down by this horrific disease."

A conservative estimate I heard is that if we don't get it together, in five years, 26 million Americans will have AIDS. We've got to find a solution. It's the plague of our generation, our lifetime... this century.

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

(continued on page 38)

**25 Years Ago In Cash Box**

November 12, 1960 — Columbia is very excited about newly-signed Aretha Franklin's hit "Today I Swing The Blues" which is hitting all local chart listings... Chancellors Records has set for immediate release two "photomusical" packages by star singer/bandleader Avalon and Fabian which constitutes one of the most striking merchandising ideas ever devised for album product. Each package consists of a special window box and through the window, the purchaser sees a vinyl sleeve box complete with photos and pictures which show various members of the band in action. More strikingly, the album cover is mounted on a suede cloth backing which covers the entire front of the album, enclosed the liner notes on the back. Feature of the package is that the cover is actually a removable cutout, suitable for framing on the wall by the gold record, at the top... The District Attorney's office of Los Angeles has announced that indictments have been returned by the Grand Jury of Los Angeles County against seven individuals previously arrested for phonograph record counterfeiting... World Pacific Record has announced the release of a comedy LP, "9,000 Years With Carl Reiner & Mel Brooks." Reiner, familiar for his comedy work — as an uraff and writer — on the Sid Caesar and Dinah Shore TV shows, interviews dialectician Brooks in routines which the label says are wickedly spontaneous... Thomas Shepard is promoted to the position of associate producer for Columbia Masterworks A&R department, according to an announcement by director Schuyler Chapin... Joy Records has released a single, "An Oyer Letter To Mr. Khushchev," which includes an opening statement by Victor Janninnes, the soldier who jumped the ship which brought Premier Khushchev to New York to attend the UN General Assembly session... The Popular Album Pick Of The Week: "More Italian Favorites" — Connie Francis ( MGM).
WISDOM AND CAUTION: First in a series of Nashville Songwriters Association International (NSAI) forum sponsored exclusively by Country Weekly, this symposium of professional songwriters was held at a newly-opened nightclub called Music Row (located at all places, on Music Row) on Oct. 24. The NSAI committee that organizes such forums, led by Michael L. Brown of USA Today and Martha Sharp of Warner Bros. Nashville, set up a panel composed of the top exoes from all six of the major labels in Nashville with the aid of ASCAP's southern director, Connie Bradford. Unquestionably, only a few songwriters attended the forum, but it was a great opportunity to attend the forum, CBS Records; Jim Ed Norman, Warner Bros. Records; Jim Fogleston, Capitol-EMI-America Records; and Jimmy Bowen, MCA Records. Additionally, there was a highlight concentration of country music media with press coverage of the event. After NSAI had sent invitations to a dozen or so industry reporters, the word was passed that the media was willing no press at all in attendance. Indeed, at least one of the panelists (Bill Anderson) was absent from the media reps that had been allowed inside until the closing moments of the event. Some idea behind the no press rule was to permit the panelists to speak freely and candidly about the future. We hope that the panelists' comments wasn't unwarranted: no such-shaking observations were made. Moderator David H. Curb urged all panelists to elicit some interesting comments, though.

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

A good deal of time was spent discussing the relationship of radio to country music, with all of the four panelists concurring that the two industries have separate and distinct purposes and goals. Capitol's Fogleson told the writers that, in his view, to write a song which is specifically aimed for country radio is a "creative cop-out." Blackburn, with an air of near-incorridility, expressed his displeasure with the proliferation of radio personnel, urging that "an opportunity to play that chart game ..." John MCA Bowen of MCA interjected a plea for everyone in the Nashville business to "cast off all the most ridiculous rules..." that if it's up to number two, you've failed." Loner Bowen characterized the "single world" as "an advertising tool, and for the writer, a means of support, Jealous.

All panelists urged the writers to help maintain open communication between the labels and the songwriting community, outlining their individual roles in the selection of material for recording and emphasizing the importance of their respective A&R representatives. Other matters germane to the art of pitching songs were covered, including the importance of a "good working relationship" with the songwriters, "it's important that every writer feels that the label is really interested in their material."

"He explained that if a song is presented with an intended emphasis on the lyric or the effect of the song as a whole, he would rather hear a piano/ vocal demo, but that if "a lick or groove or something else can help make the song" could be taken advantage of." Bowen cautioned against the tendency of some writers to gear their demos toward certain artists, saying that many times other artists resistant being offered a song which they feel may have been "passed over" by someone else.

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

At the end of the forum, the panelists (who were reduced to three when MCA's Bowen's wife was left to interview the panelists), were asked questions by the writers. Blackburn commented on the tendency to write according to formula, saying, "There are lots of excellent songs. Our job is to find those songs and bring them to the audience."

Fogleson told the composers, "Whether you achieve your maximum ... comes back to you." And expressed confidence in the calibre of Nashville-written material. Norman simply said, "I think you’re doing right!"...
Most Added

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

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

KKAT — Bob Leborde — Salt Lake City
Restless Heart

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

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

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

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

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

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

KUSO — Georgrane Harris — St. Louis
The Whites
The Forester Sisters
J. Newton

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

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

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

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

KSG — Billy Cole — Los Angeles
E.T. Conley
L. Dewitt
L. Lynn
J. Newton
M. Osmond
B.J. Thomas
D. Seals
M. Davis

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

The Country Mike

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

ARBITRON ANNOUNCES CONTINUOUS SURVEYS — Arbitron Ratings announced in October that it will conduct four 12-week surveys in 75 markets beginning with the Spring 1986 survey. These survey additions will provide the markets with year-round measurement. Sixty-one radio markets will be added to the Summer 1986 survey schedule and 47 markets will be added to the Winter 1987 survey, bringing the total Arbitron schedule to include 75 markets during winter and summer surveys, 130 markets during the fall and 259 markets during the spring. In 1985, 15 markets were surveyed in the summer and 25 were measured in the winter. The 1986 winter survey will cover 28 markets.

Byron Wynkoop

Cash Box/November 9, 1985
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<td>A WORLD WITHOUT LOVE</td>
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<td>AMBER WAVES OF GRAIN</td>
<td>NEVER BE YOU</td>
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<td>RIVER IN THE RAIN</td>
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<td>GET BACK TO THE COUNTRY</td>
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<td>DON WILLIAMS (MCA 52592)</td>
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<td>RODGERS MILLER (MCA 52563)</td>
<td>JENE WATSON (Epic 34-05633)</td>
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<td>OLD SCHOOL</td>
<td>AMERICAN FARMER</td>
<td>TWO HEART HARMONY</td>
<td>THE NIGHT HAS A HEART OF ITS OWN</td>
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<td>THE CHARLIE DANIELS BAND (Epic 34-05638)</td>
<td>THE KENDALLS (Mercury B4 140-7)</td>
<td>LACY J. DALTON (Columbia 36-05644)</td>
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<td>TWO UP ON YOUR LOVE</td>
<td>I DON'T WANT TO GET OVER YOU</td>
<td>I FEEL THE COUNTRY CALLIN' ME</td>
<td>I FELL IN LOVE AGAIN LAST NIGHT</td>
<td>I TELL IT LIKE IT USED TO BE</td>
<td>FEED THE FIRE</td>
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<td>MAC DAVIS (MCA 52539)</td>
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<td>RUNAWAY GO HOME</td>
<td>HEART OF THE COUNTRY</td>
<td>(BACK TO THE) HEARTBREAK KID</td>
<td>JUST IN CASE</td>
<td>FEED THE FIRE</td>
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<td>KATHY MATTEA (Mercury B4 177-7)</td>
<td>RESTLESS HEART (RCA PB-14190)</td>
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<td>QUIET NIGHTS OF QUIET STARS</td>
<td>LOVE SONGS (EMI-America B-9035)</td>
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<td>TONY ALAMO (Alamo Records 332)</td>
<td>LAKE BRODY (EMI-America 9959)</td>
<td>EDDIE BARBWIRE (Coliseum Records 45-2583)</td>
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“QUIET NIGHTS”
B/W “Bonita”
ON THE CHARTS NOW
PICK HIT IN BOTH COUNTRY AND POP FIELDS

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

George Jones Says: “Tony, you’re fantastic! Congratulations on your absolutely impeccable performance on both ‘Quiet Nights’ and ‘Bonita.’ ”

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

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

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

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45 RPM SINGLE No. 333 A-B
ALBUM RELEASES

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

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

SMILE — Larry Gatlin & The Gatlin Brothers — Columbia FC 40058 — Producers: Larry Carlton, Chips Moman, Larry Gatlin, Steve Gatlin, Rudy Gatlin, Chip Young, Barry Gibb

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

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

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

UNCOUNTED — David Allan Coe — Columbia FC 40195 — Producer: Billy Sherrill

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

SINGLE RELEASES

OUT OF THE BOX

SYLVIA & MICHAEL JOHNSON (RCA PB-14217)
I Love You By Heart (3:18) (Somebody's Music—SESAC) (J.L. Gillespie, S. Webb) (Producer: Brent Mahler)

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

FEATURE PICKS

WAYLON JENNINGS (RCA PB-14315)
The Devil's On The Loose (2:41) (Granite-Goldline—ASCAP) (L. Willoughby) (Producers: Jerry Bridges, Gary Scruggs)

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

EMMYLOU HARRIS (Warner Bros. 7-28952)
Timberline (2:52) (Emmylou Songs—ASCAP—Irving—BMG) (E. Harris, P. Kennerley)

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

VINCE GILL (RCA PB-14216)

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

SHELLY WEST (Warner/Viva 7-28957)
If I Could Sing Something In Spanish (2:46) (WB/Twos — ASCAP, Warner-Tamerlane—BMI) (T. Sails, E. Setser) (Producers: Barry Beckett, Jim Ed Norman) (In another "Spanish" song from Sails and Setser (minus the seven angels and the smoking gun), West sings of a dark stranger who has taken her fancy — instrumentation has an appropriately Latin flavor.

MARK GRAY (Columbia 36-05695)
Please Be Love (3:07) (MCA/Berger Bits—ASCAP) (J.D. Martin, J. Photoglo) (Producers: Steve Buckingham, Mark Gray)

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

CHARLY MCCLAIN (with Wayne Mays) (Epix 34-05493)

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

JERRY REED (Capitol B-5331)
What Comes Around (2:51) (Thompson Station—ASCAP) (J.R. Hubbard) (Producers: Jerry Reed, Chip Young)

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

NEW AND DEVELOPING

PATTY LOVELESS (MCA-52894)
Lonely Days, Lonely Nights (2:49) (AMR) (Rover—ASCAP) (K. Staley) (Producers: Tony Brown, Emory Gordy, Jr.)

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

Gospel Radio: The New Professionalism

By Joe Battaglia

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

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

These values are based on the Judeo-Christian thinking which helped to shape America's early history and development. As a result, millions of Americans have a gospel affinity — whether they consciously believe in "religious" things. This natural affinity has provided a seeped in which the gospel message of hope and peace has found fertile ground in the hearts of millions as years of mounting political, economic and family pressure has pressed them to a cultural shift back to traditional standards.

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

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

All these trends in gospel radio have begun to pay off with increased listenership. Two years ago, some startling facts were revealed comparing the buying habits of the Christian radio audience with those of listeners in other formats. The source of this information was the Mediakom Research of New York City, a research company that provides media audience estimates related to demographic, purchasing characteristics of the adult population. Surprisingly, gospel radio listeners ranked, percentage-wise, first or second out of the 13 formats measured in over 30 prime brand/product categories. This year, in a series of articles for Religious Broadcasting magazine, Gary Crossland of Soma Communications reported that the 1984 Mediakom study indicated even further growth, in that gospel radio listeners now rank first or second in over 180 product categories.

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

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

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

This professionalism is a key element which formerly was missing in gospel radio. The question for many has been how to sound more like a radio station and less like a church service. The recent...
CRUSADERS JAZZ UP L.A. — The Crusaders recently included an appearance at The Greek Theatre in Los Angeles as part of their summer tour, where they performed material from a variety of their albums. Following the show, the jazz group met with friends backstage where they chatted about the recording of their forthcoming MCA Records album, due to be released in early 1986. Shown standing from left: Randy Hall, MCA recording artist; Andre Fuller, account service representative, MCA Distributing; Jerry Bussy, senior vice president of Black Music; MCA Records; Joe Sample and Wilton Felder of the Crusaders, Ricky Shutt, president of MCA/Zebral Records; Sylvia Armstrong, intern, MCA Records; Sidney Miller, publisher of Black Radio Exclusive. Kneeling from left Ernie Singleton, national director of R&B promotion, MCA Records; Rod Linum, field sales manager, MCA Distributing; Sarah Menendez, west coast regional R&B promotion manager, MCA Records.

Shankman/DeBlasio Committed To Career Development

By Stephen Pedgert

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

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

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

Six years ago, the Shankman/DeBlasio stable of artists has grown to a representative cross section of the music industry, with acts that range from pop to jazz and country. Graydon, Jeremy Lubbock and X are all managed by the firm.

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

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

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Raphael: Spain’s ‘Boss’ Is Ready To Conquer New Territory In America

By Peter Berk

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

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

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

And while the Spanish language allows the compositions of Manuel Alejandro and Jose Luis Perales, Raphael performs material which requires understanding of both the physical and emotional energy. Dealing with heartfelt lyrical subjects and maintaining a vigorous, highly intense performance style isn’t always easy, the singer commented. “Still, I manage,” he quickly added. “Each of us is set up to do certain things, and this is what I do.” Asked how he feels his countrymen perceive him, Raphael said, “For the Spanish, Raphael is like an institution, even though I’m only 40. The Spanish people have their house, their car, and their Raphael.

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

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

21 IN CANADA — RCA/Ariola International of Canada recently signed U.S.-based 21 Records for Canadian distribution. Artists on 21 Records include Golden Earring, Roger Glover and Alvin Lee. Pictures and Stories at the signing were Lawrence Steinberg, who negotiated the distribution agreement; Fredy Hayman, president of 21 records, and Don Kollar, general manager of RCA/Ariola International of Canada.

MARSHALL CRENSHAW GOES DOWNTOWN WITH SCREEN GEMS-COLGEMS-EMI CO-PUBLISHING AGREEMENT WITH SCREEN GEMS-COLGEMS-EMI MUSIC, Inc. Pictured during a recent meeting at Screen Gems’ New York office are (from left) Gerd Muller, Screen Gems vice president of Talent Acquisition; Crenshaw; Screen Gems professional managers Don Fascione and Chuck Rue; Screen Gems vice president of business affairs Jack Rosner; and Richard Sarbin, Marshall Crenshaw’s manager.
**Getting the Chinese beat - A peasant hand in Hubei province is seen performing for villagers.**

**Musical Instrument Boom in China**

**By Wang Bo**

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

A survey carried out in Beijing, Guangzhou, Shanghai and Tianjin shows that musical instrument sales in the four cities increased 47 percent in the first half of this year compared with the same period last year. The Beijing Piano Factory plans to turn out 4,800 pianos this year, whereas it produced only 10,000 in the past.

The musical instrument market in China might be taken as a barometer of the country’s political climate. During the “cultural revolution” (1966-1976), when China was thrown into a destructive period of turmoil, musical instrument was regarded as a “tool of class struggle,” and anyone who regarded music as a mere hobby was often labeled as having “bourgeois sentimentality.” In those years you couldn’t give away expensive Western musical instruments such as pianos. By contrast, gongs locally by duet Pimpanella which will be released in most Latin American markets simultaneously. The artists have been touring heavily in the Caribbean, Venezuela, Colombia and Mexico during 1985, with short visits to Argentina to keep the spirits alive here. Platinum Record advance sales are expected in the local market.

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

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

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

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

Though a piano costs about 2,000 yuan (roughly 700 U.S. dollars), about 20 times the average monthly wage of a Chinese citizen, amateur parents do not hesitate to make an “intelligence investment,” as it is fashionable termed in China these days. In the last year Chinese television reported that a woman peasant on the outskirts of Beijing bought a piano after becoming prosperous because of the rural reforms.

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

Pop music and ballroom dancing are also becoming popular with brass and wind instruments, which only professional troupes cared to buy in the past. Individual buyers are quite common for saxophones, trumpets, drums and other instruments often used in ballroom and bar orchestras.

On Chonging Island for example, there are almost 100 passion amateur bands. But traditional Chinese musical instruments such as stringed plucked and fiddled lutes are still popular in rural areas.

**International Bestsellers**

**United Kingdom**

**TOP TEN Lps**

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

**Japan**

**TOP TEN 45s**

1. Solitude — Akina Nakamori — Warner Pioneer
2. Out Now 2 — Various — Chrysalis/MCA
3. Live After Death — Iron Maiden — EMI
4. Love — The Cult — Beggars Banquet
5. In A Virgin — Madonna — Sire
6. The Gift — Midi Ure — Chrysalis
7. The Singles 81-85 — Depeche Mode — Mute
8. Brothers In Arms — Dire Straits — Vertigo
9. The Love Songs — George Benson — K-Tel
10. Vital Idol — Billy Idol — Chrysalis

**Italy**

**TOP TEN 45s**

1. Into The Groove — Madonna — WEA/Sire
2. Part Time Love — Duran Duran — Motown
3. Live Is Live — Opus — CGD
4. I Lamento — Beppe Grillo — Jagger — CBS
5. I Love You Somebody, Set Them Free — Sting — PolyGram
6. Maria Magdalena — Sandra — Virgin
7. Money — Frankie Goes To Wea — RCA
8. Midnight Radio — Tasty — CBS
9. We Don’t Need Another Hero — Tina Turner — EMI/Capitol
10. Dancing in the Street — Jagger — CBS

**TOP TEN LPs**

1. Like A Virgin — Madonna — WEA/Sire
2. La Vite E’ Assista — Claudio Baglioni — CBS
3. Tavoli E Tarocchi — Francesco De Gregori — WEA
4. The Dress — The Blue Turtles — Sting — PolyGram/A&M
5. Cosa Sucece In Citta — Vasco Rossi — Carosello
6. In Square Circle — Steve Wonder — Epic/RCA
7. Le Canzoni D’Amore Di Vasco Rossi — Vasco Rossi — Targa
8. Asia Nova — Asia Nova — K-Tel
9. Born In The U.S.A. — Bruce Springsteen — CBS
10. Bei Tempi — Roberto Vecchioni — CGD

**Japan**

**TOP TEN 45s**

1. Kamakura — Southern All Stars — Victor
2. If — Queen — CBS
3. Tropic Of Capricorn — Momoko Kikuchi — Vap
4. Mellow Lips — Mano Takanashi — Victor
5. The Happy Life — Eric Clapton — CBS Sony
6. Maincherry — Cheekers — Cheekers Canyon
7. Esperanto — Ryudo Flag — CBS
8. Canon — Drum Dog — CBS Sony
9. D’Amore — Akina Nakamori — Warner
10. D’Amore — Akina Nakamori — Warner

**Top 30 Selling**

1. THE BUMBLEBEE FLIES — Sting — Polygram
2. WITHOUT YOU — Tom Jones — RCA
3. PLEASE PLEASE ME — The Beatles — Parlophone
4. SHAKE, RATTLE & ROLL — Bill Haley — Decca
5. Hound Dog — Elvis Presley — RCA

**Canada BMA Commences Second Year**

**By Grant Lawrence**

TORONTO — The Black Music Association of Canada Inc. (BMAC) has commenced its second year of operations with a newly elected president and Board of Directors. Daniel Caudeiron follows former Director Louis R. Sciarra, who was responsible for getting BMAC established in an organized manner, a strong initial membership foundation and effective lobbying for CARAS for the addition of two Black Music Categories at the 1986 Junos. Also held during BMAC’s first successful year was the “Celebration of Independents” held October 16.

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

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

BMAC is now operating out of a new office at 270, P.O. Box 260, Station S, Toronto, Ont. M5L 4E7.

**Pony Makes Mark With Brazilian Audience**

**By Christopher Pickerard**

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

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

Pony's Brazilian visit is part of an extensive world tour which began in October last year with album "Fables" which shipped on Sept. 16 in the U.S. "Fables," which was also performed to packed houses in Brazil, marks Pony's continuing interest in the use of synthesizers and computers, a path which he first started to exploit on "Individual Choice." In Paris.

Before his Rio shows, Pony told Cash Box that he felt the sound of his new band,80ed up at Midas in 1985, and in the same year, played as a guest with the Montreal Symphony Orchestra.

"I had a great five years ago in Sao Paolo," adds Pony, "we have very happy memories of a warm audience. Brazilians seem to understand the rhythm and the feeling of my music. I can feel this when I play.

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

On a more serious note,
A Customer Survey
By Jude Lyons

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

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

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

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

Name: Rahma Rizutto
Age: 22
Number of Purchases Per Month: None
Configuration: Albums
Comments: "I got a gift certificate so I needed to spend it. I never buy records anymore. I go to the library and tape them."

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

made great strides in quality and performance, and it's certainly made a difference in the consumer perception of the marketplace by a different handle," he says. "The standard audio Cassette quality is not stationary and will be affected by this report," Nimiroski added. "The standard audio Cassette quality is not stationary and will be affected by this report." Nimiroski said that the audio Cassette quality is not stationary and will be affected by this report. Nimiroski said that the audio Cassette quality is not stationary and will be affected by this report.

CBS Report On Cassettes

Minneapolis; The Record Theatre, Cincinnati; Tower Records, Brooklyn, Los Angeles, San Diego, and Campbell; Musical Sales, Baltimore; Peaches, Cincinnati; Turtles Records, Atlantic; Mainstream Records, Milwaukee; Believe In Music, Wyoming, Md; Gary's, Virginia; Peaches Records, Kansas City, and Rochester, New York. The Top 20 at J & R, New York and Tower Records, San Francisco.

Behind The Bullets

Joe Battaglia On Gospel

influx of radio professionals into the management and programming and gospel radio. "If the nature of gospel music and the recording industries have done much to bring gospel radio into the mainstream. Gospel radio offers an exciting new approach to broadcasting with an audience that has been untapped for years. It offers great identification and loyalty, a burgeoning music field and wholesome and inspirational programming. Since the prerecorded records or tapes, calculating that industry loss from home taping was $1.5 billion. He also stated that the profit picture for record companies in that year continued "subdued, far below what they were prior to the acceleration of home taping in the late 1970s," and that employment in the music industry had fallen from a high of 29,000 workers in the 1970s to 19,000 in 1984. Even if a royalty fee was imposed, Greenberg said, it would only bring in $200 million — "far short of the sum that should be compensable to copyright owners and creators." Also testifying in favor of the legislation was George David Weiss, president of the Songwriters Guild of America.

Recording equipment and tape manufacturers, retailers and consumer representatives opposed the legislation, maintained that the figures were not supported and that consumers would be burdened with the extra costs. Charles Ferris, a Washington lawyer who heads the anti-royalty fee contingent, contended that home taping always has been legal, has not resulted in losses to the industry, and that the proposed royalty fees are unsupported and that consumers would be burdened with the extra costs. Charles Ferris, a Washington lawyer who heads the anti-royalty fee contingent, contended that home taping always has been legal, has not resulted in losses to the industry, and that the proposed royalty fees are unsupported and that consumers would be burdened with the extra costs. Charles Ferris, a Washington lawyer who heads the anti-royalty fee contingent, contended that home taping always has been legal, has not resulted in losses to the industry, and that the proposed royalty fees are unsupported and that consumers would be burdened with the extra costs. Charles Ferris, a Washington lawyer who heads the anti-royalty fee contingent, contended that home taping always has been legal, has not resulted in losses to the industry, and that the proposed royalty fees are unsupported and that consumers would be burdened with the extra costs. Charles Ferris, a Washington lawyer who heads the anti-royalty fee contingent, contended that home taping always has been legal, has not resulted in losses to the industry, and that the proposed royalty fees are unsupported and that consumers would be burdened with the extra costs.
AROUND THE ROUTE
By Camille Compasio
By the time this column makes print AMOA Expo '85 will be history. As we went to press the show was just getting started at the Hyatt Regency Chicago so it was much too soon to get any kind of a handle on attendance. Our post-show issue will feature full convention coverage. However, if the attitude of the exhibitors and the many seasoned showgoers we spoke with is any indication, this year's event will be a good one—maybe not in terms of big numbers but, more importantly at this point, in terms of what this convention will accomplish toward relieving the recession and breathing some new life into the industry.

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

Mark your calendars. IMA '86, the seventh annual International Trade Fair for Amusement and Vending Machines will be held during the period of January 23-25 at the Fairgrounds in Frankfurt, Germany. For info on exhibiting or attending contact Heckmann GmbH, (continued on page 42)

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

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

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

HARRY: Fred may be able to get away with a wait-and-see approach to his location, but I can't afford to not keep up with my competition. My players let me know if the place down the road has gotten in a new machine. And, often, in order to not lose traffic, I'm forced to take the gamble and hope that it pays off. There are just so many players around these days and I can't afford to lose those dollars to my competition, although I'm not suggesting that I buy everything that comes down the pike.

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

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

BOB: Listen, why should I drop $1,500 or more for a new piece that might only bring in $150-$200 a week, when I can get a couple of older models for half the price and still do the same level of volume. I have to look out for me. The manufacturers haven't and neither have the distributors. I've always been on my own and maybe now is a payback time for the lunacy that prevailed for too long. The (continued on page 42)
Jay Carter

**How Advanced Is The Pin Revival?**

CASH BOX: It's not difficult to appreciate your individual concerns and solutions, however, the bottom line is that there isn't much encouragement for the major fact that I'm going to have to go to coin to gain acceptance and support. At a different period in time Williams would have had at least two prices for the number of games they usually built. With all of the hoopla associated with the pellet pull out all the stops and produce state-of-the-art machinery. Even Space Shuttle, which Harry mentioned, for all its technology, still failed to gain acceptance and support. The trend is to different periods in time Williams would have had at least two prices for the number of games they usually built. I'm going to pop for $700 on up in order to get the same results for half the price.

Harry: I suppose that I've always had a fair share of pinball players, even when my brother and I once ran a pinball machine. And decided to keep the games current, but today's pickings are slim to none. Shuttle was good for me, and I once bought a pinball machine. But until I'm convinced that new is better, I'm going to continue to minute out every penny I can on the used games I've picked up during the past months.

**AROUND THE ROUTE**

Meissen & Ausstellungen, Kappellenstrasse 7, D-6200 Wiesbaden, Germany.

Doing their part, Bally Sente, Inc. of Sunnyvale, California has joined V.O.C.A.L (Video Operators Children's Assistance League) in support of an amusement organization which helps in search efforts to locate abducted or missing children. Firm is providing a unique approach for display of its products, with the photo and description of two sought-for children. Bally Sente will carefully research all information it distributes, according to Landquist. "Of course, no one will be happier than we if the information should be made obsolete by the fact that a child is located," he added. V.O.C.A.L. was formed in September 1982 by the parents of the southeast Washington amusement operators and has expanded from a local awareness program to one approaching near national proportions with over 1,200 ops participating in activities like posting pictures and descriptions and providing easily visible, emergency information to youngsters. The network, which will soon expand to all 50 states, is endorsed by AMOA.

IMA '86 Is Set For Jan. 23-25

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

Hopes are very high right now in anticipation of the February 24 opening of the fair, which runs through January 23-25 at the Fairgrounds in Frankfurt, Germany. According to the show's organizer, the latest report indicates that IMA '86 will be the "greatest event of this business sector in Europe.

Project manager G. Korber says, "It is

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

Committee chairman Kem Thom (Western Automatic Music-Chicago) said, "Contributions are coming in at a very healthy rate and we are really pleased that the new committee has generated so much support from ICMOA members. Our new committee will help make it possible to provide the proper representation to legislators and government officials previously not available to ICMOA members.

The executive board held its third meeting on September 12, 1985 in Bloomington, Illinois, and Art Seeds, executive director of the committee, reported a total of 40 contributors to the Political Action Committee. "Individual contributions have ranged from $10 to $1,000 and we're in an excellent position to finalize campaign strategy for the 1986 election year," said Seeds.

Members of the executive board include Kem Thom, chairman; Paul Hofmeister (P&M Enterprises, Inc., vice chairman; Joseph Kazmierczak, co-treasurer; Edward Velasquez (Velasquez Automatic Music), assistant treasurer and Stephen Roberge (TCC), vice chairman.

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

**New Pay Phone From Tiffany**

Further information about the new model may be obtained by contacting Tiffany Telecommunications Co. at 421 Highway 12, Bloomington, Minn. 55420, and new staff appointment.

Tom Bennett of Washington, DC was recently appointed to the TCC staff. He is a veteran of 15 years in the coin-op amusement field. Before joining TCC, Mr. Bennett was the factory representative group. The factory staff will be available to fly in and meet with the following operators and manufacturers to assist them in training, site location, purchasing and service in the field.

The company, with manufacturing facilities in Denver and a main office in Bloomington, Minnesota intends to unveil its new Payphone System at the end of the month at a trade meeting in Chicago.

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

The Illinois Coin Machine Operators Association (ICMOA) has organized a Political Action Committee and contributions to the fund are off to a flying start, according to association officials.
alphabetized top b/c singles (including publishers and licensees)

alphaBETized top cOUNTRY sINGLES (INCLUDING PUBLISHERS AND LICENSEES)
The Record
Streisand had to make.
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"SEND IN THE CLOWNS"
(From "A Little Night Music")

"CAN'T HELP LOVIN' THAT MAN"
(From "Showboat")

"ILOVES YOU PORGY/PORGY, IT'S YOUR WOMAN NOW (BESS YOU IS MY WOMAN)"
(From "Porgy And Bess")


Headline: Streisand

For photography, Richard Corman.