Barbra Streisand
Lighting Up The Sounds Of Broadway
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INSIDE:
CAPITOL ANNOUNCES R&B PROMOTION SHUFFLE
INDUSTRY MERRY OVER CHRISTMAS
BOB DYLAN'S CAREER TURNS TWENTY-FIVE
TALENT ON STAGE: THE WATERBOYS & TROUBLE FUNK
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EDITORIAL

YBPC Was A Real Success
By Bob Long
Cash Box Director, Black/Urban/Music

The Young Black Programmers Coalition’s (YBPC) Eighth Annual Conference, held the weekend of November 15-17 in New Orleans was an overwhelming success. Optimism reigned supreme prior to and during the convention. After the success of the conference, the optimism meters were certainly modulating at a much higher level of appreciation and support for our (the industry’s) organization. As stated by past president Brute Bailey, “I feel that the YBPC has really come into its own.”

The reaction to the YBPC Awards, scholarship program, and the continuing and educational efforts of the organization has been very positive. Cash Box salutes the Young Black Programmers who have replaced the NATRA Group as the only national organization dedicated in time, energy, and resources to serving and educating the black/urban radio and music industries. Having personally attended many meetings of NATRA, it was extremely gratifying to see that the YBPC drew a wide variety of attendees from both the radio and music industries. What impressed me the most was the tremendous attendance at the seminars. In past years, there have been more people on the panels than seminar attendees.

It is now apparent that the YBPC has been able to affect attitudinal changes, with individuals taking a closer, more serious look at the industry and what has happened and continues to happen to blacks in the job market.

It is incumbent upon every individual working within the industry to become members and/or strong supporters of the YBPC in order to bring about a change. Instead of sweeping issues under the proverbial rug, the YBPC has committed itself to bring real issues to the forefront of the industry.

We must note the educational processes that the YBPC is stressing. Educate each other regarding respective positions; thus gaining more respect for each other. It’s working together that makes a difference!

We at Cash Box are committed and pledge our full support under the leadership of new president Tommy Marshall. We agree. Together we can, will, and must make a change.
1) SEPARATE LIVES (LOVE THEME FROM WHITE NIGHTS)
PHIL COLLINS AND MARILYN MARTIN
(Atlantic 7-89489)

2) WE BUILT THIS CITY
STARSHIP (Grunt/REAG 14740)

3) YOU BELONG TO THE CITY
GLENN FREY (MCA 37561)

4) BROKEN WINGS
MI STEVIE NICKS (MCA 14136)

5) "MIAMI VICE" THEME
JAN HAMMER (MCA 25669)

6) HEAD OVER HEELS
TEARS FOR FEARS (Mercury 883 999-7)

7) NEVER
HEART (Capitol B-10137)

8) WHO'S ZOOMIN' WHO
ARETHA FRANKLIN (Arts AS1-9410)

9) LAY YOUR HANDS ON ME
OLIVIA NEWTON-JOHN (Arts AS1-9596)

10) BE NEAR ME
ARCO (Mercury 892 626-7)

11) ALIVE & KICKING
SIMPLE MINDS (A&M/Virgin AM-7230)

12) SLEEPING BAG
ZZ TOP (Warner Bros. 7-29684)

13) ELECTION DAY
ARCA RID (Capitol B-8058)

14) YOU ARE MY LADY
FRIDIE JACKSON (Capitol B-5455)

15) SAY YOU, SAY ME
LIONEL RICHIE (Motown 1815GM)

16) ONE OF THE LIVING
TINA TURNER (Capitol 95114)

17) PERFECT WAY
SCOTTI POLITI (Warner Bros. 7-2949)

18) PART-TIME LOVER
STEVE WONDER (TamlaMotown 10081)

19) WRAP HER UP
ELTON JOHN (Geffen 7-28323)

20) LOVE THEME FROM ST. ELMO'S FIRE
DAVID FOSTER (Atlantic 7-9652)

21) SOUL KISS
LILLY NEWTON JOHN (MCA 35866)

22) PARTY ALL THE TIME
EDDIE MURPHY (Columbia 35-0559)

23) SISTERS ARE DOIN' IT FOR THEMSELVES
BURLIVETH AND ARETHA FRANKLIN (A&M/PB-1474)

24) SMALL TOWN JOHN COUGAR MELLENCAMP
(Reprise/Polystar 884 202-7)

25) MISS YOU
KLYMAXX (Constitution/MCA 25906)

26) TAKE ON ME
A-HA (Warner Bros. 7-29011)

27) TONIGHT SHE COMES
THE BALLADS (Warner Bros. 7-29878)

28) WALK OF LIFE
SISTERS OF MERCY (Warner Bros. 7-2878)

29) RUNNING UP THAT HILL
KATE BUSH (EMI America B-3101)

30) TALK TO ME
JONI MITCHELL (Atlantic 7-95523)

31) DO IT FOR LOVE
SHEENA EASTON (EMI America B-9295)

32) BURNING HEART
SURVIVOR (CBS/25 066-3)

33) THAT'S WHAT FRIENDS ARE FOR
DIONNE A-FRIEND (Arts AS1-9422)

34) EMERGENCY
Kool & THE GANG
(DeLute/PolyGram 884 199-7)

35) OBJECT OF MY DESIRE
STANDARD (Hitzone 7-89011)

36) LOVE IS THE SEVENTH WAVE
STING (A&M AM-2767)

37) SAVING ALL MY LOVE FOR YOU
WHITNEY HOUSTON (Arts AS1-9881)

38) YOU'RE A FRIEND OF MINE
CLARENCE LEMONS AND JACKSON BROWNE (Columbia 38-05660)

39) MONEY FOR NOTHING
DIRE STRAITS (Warner Bros. 7-29954)

40) WINNER'S CIRCLE
IT'S ONLY LOVE
BYRAN ADAM/THOMAS TURNER (A&M AM-2781)

41) TO LIVE AND DIE IN L.A.
WANG CHUNG (Geffen 7-27481)

42) SPIES LIKE US
PAUL McCARTNEY (Capitol B-5337)

43) SIDEWALK TALK
JELLYBEAN (EMI America B-4297)

44) EVERYBODY DANCE
TA MARA & THE SEEN (A&M/AM-7068)

45) CHARTBREAKER
I'M YOUR MAN
NINAM (Columbia 35-05721)

46) GO HOME
TELEVISE WANDER (TamlaMotown 11117)

47) GOODBYE
ROBERT BERRY NIGHT RANGER (MCA 2700)

48) CONGA
MIAMI SOUND MACHINE (Epic 34-05457)

49) SEX AS A WEAPON
PAT BENATAR (Chrysalis V54 42927)

50) SUN CITY
ARTISTS UNITED AGAINST APARTHEID (Manhattan/Capitol 6 2007)

51) TEARS ARE FALLING
JONI MITCHELL (Atlantic 1417)

52) FACE THE FACE
PETE TOWNSHEND (A&M/Atlantic 7-91129)

53) FREEDOM
FRIEND OF YOUR SISTERS (RCA PB-14245)

54) TOO YOUNG
JACK WAGNER (Qwest/Warner Bros. 7-29719)

55) WHEN THE GONG GETS TOUGH, THE TOUGH GET GOING
BILLY OCEAN (Jive/Arts JS1-9423)

56) SO IN LOVE
ORCHESTRA MANOEUVRES IN THE LARK (A&M/Virgin AM-2746)

57) SMALL TOWN GIRL
JACK CAPPERTY AND THE HEAVIER BROWN BAND
(Southwinds/CBS 254 0566)

58) GIRLS ARE MORE FUN
RAY PARKER JR. (Arts AS1-9532)

59) I'M GONNA BEAR YOUR PLAYHOUSE DOWN
PAUL YOUNG (Columbia 36-05577)

60) OH SHEILA
READY FOR THE WORLD (MCA 92636)

61) AND SHE WAS
TALKING HEADS (Epic 34-05179)

62) EVERYTHING IN MY HEART
CORY HART (EMI America B-8300)

63) EVERYDAY
JAMES TAYLOR (Columbia 38-06501)

64) NEW EDITION
NEW EDITION (MCA 29073)

65) LOVIN' EVERY MINUTE OF MY LIFE
LOVEBOY (Columbia 38-06509)

66) ONE NIGHT LOVE AFFAIR
BRYAN ADAM (A&M AM-2770)

67) DANGEROUS
LOVEBOY (Columbia 38-05711)

68) TARZAN/BOY
DALL/HUNKY (Manhattan/Capitol B-50016)

69) HURTS TO BE IN LOVE
GINGO VANHAna (C.B.S Associated 254 0056)

70) THE NIGHT IS STILL YOUNG
BILLY JOEL (Columbia 38-05617)

71) AMERICA
PRINCE AND THE REVOLUTION (PolyGram/Warner Bros. 7-2809)

72) AND WE DANCED
THE BEATLES (A&M AM-6640)

73) THE BIG MONEY
RUSH (Mercury B-894 191-7)

74) A LOVE BIZARRE
SHAILA E. (PolyGram/Warner Bros. 7-28306)

75) BOY IN THE BOX
COKE HART (EMI America B-8275)

76) THE SWEETEST TABOO
SADE (Portrait/CBS CBS 37-0257)

77) EVERYTHING MUST CHANGE
PAUL YOUNG (Columbia 36-07712)

78) CHERISH
Kool & THE GANG (De-Lite/PolyGram 884 869-7)

79) DISCIPLINE OF LOVE (WHY DID YOU DO IT)
ROBERT PALMER (Warner Bros.-Atlantic 7-99987)

80) THE SUN ALWAYS SHINES ON T.V.
A-HA (Warner Bros. 7-29486)

81) THIS TIME
INXS (Atlantic 7-8497)

82) LOVE GRAMMER
JON HAMMER (A&M/AM-74845)

83) LEADER OF THE PACK
TWISTED SISTER (Atlantic 7-84178)

84) I'LL BE GOOD
RENE A. ANGELA (Motown 884 000-7)

85) FORTRESS AROUND YOUR HEART
STING (A&M AM-2473)

86) CAN YOU FEEL THE BEAT
LISA LISA AND CULT JAM WITH FULL FORCE (Columbia 39-06080)

87) LIFE IN A NORTHERN TOWN
THE DREAM ACADEMY (Warner Bros. 7-29481)

88) DANCING IN THE STREET
MICK JAGGER/DAVID BOWIE (EMI America B-5843)

89) LOVE IN A VACUUM
TI L. TUESDAY (Epic 34-06767)

90) SILENT RUNNING
MIKE & THE MECHANICS (Atlantic 7-89486)

91) I'M GOIN' DOWN
BRUCE SPRINGSTEEN (Columbia 38-05650)

92) SUNSET GRILL
DON HENLEY (Geffen 7-28306)

93) CHARM THE SNAKE
CHRISTOPHER CROSS
(Warner Bros. 7-29694)

94) LIKE TO GET TO KNOW YOU WELL
HOWARD JONES (Hitzone 7-9306)

95) AFTER THE FIRE
ROGER DALTREY (EMI America B-8300)

96) THE OAK TREE
MORRIS DAY (Warner Bros. 7-2899)

97) LONELY O' NIGHT
JOHN COLDON/PETER MELLENCAMP
(Reprise/PolyGram 884 846-7)

98) DRESS MY GEMMA
MASSIMO (Epic 34-06767)

99) ST. ELMO'S FIRE (MAN IN MOTION)
JOHN FARN (Atlantic 7-89541)

100) STAND BY ME
MAURICE WHITE (Columbia 36-07712)
STEPHANIE MILLS

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Capitol, EMI, Manhattan In R&B Promo Expansion

By David Adelson

LOS ANGELES — Last week's restructuring of the black music activities of Capitol, EMI America and Manhattan Records has been termed an important expansion by Capitol Industries — EMI chairman and chief executive officer, Bhaskar Menon.

Under the new structure, Manhattan Records will be forming an "R&B field force as of January 1, 1986." The label had, previously utilized the Capitol field promotion staff which will now strictly work Capitol acts. The Manhattan staff will be under the direction of Vannell Johnson, Manhattan's vice president of black music marketing.

In addition, EMI America, which has been basically dormant in the black music field, will be re-entering the market with the creation of two new senior executive positions in A&R and promotion. EMI America will utilize the Manhattan R&B field force and Manhattan, in turn, will utilize EMI's pop promotion staff. The responsibility for national promotion direction will remain under the control of each label.

In comments to Cash Box, Menon noted, "We look upon this as being a major commitment in an area where we have already demonstrated great commitment. This move symbolizes the optimism with which we view the industry as a whole and our role in it."

Menon pointed out Capitol's success with crossing over black acts to pop, citing Tina Turner, Freddie Jackson and Ashford and Simpson. He noted the restructuring as a key element in spawning crossover success at all three labels.

"I have found it very difficult to accept the fact that you need some sort of special energy to cross over black music," he said. "I think that some of these musical categories have been made, developed and used by the industry itself as well as the media, rather than by the consumer."

Commenting on the re-entry of EMI America into black music, Menon said, "Around 1982, EMI America was in black music and had its own roster. But confronted as the whole industry was, with the prevailing environment, we put Capitol and EMI America's roster together and in a sense, EMI America withdrew from black music. We were simply awaiting the return of more encouraging times. Now, the next step is to reinstate a major commitment to black music at EMI America."

Duran Duran Yanks Plug On Concert

By Lee Jeske

NEW YORK — Super Concert One, the premiere offering from Trans World Concerts, which was to bring Duran Duran, Culture Club, and a third band to Anaheim Stadium Dec. 27 for a concert to be shown around the world on closed circuit and pay-per-view cable, was cancelled last week after Duran Duran pulled out due to "a failure on the part of the attorneys to meet its contractual obligations to Duran Duran."

Brad Borison and Dave Berger, who formed Trans World and announced the concert at a ballyhooed New York press conference last month attended by both Duran Duran and Culture Club, were unavailable for comment. However, they did release a statement announcing the cancellation of the event and saying, "The matter has been turned over to Girardi, Kees, and Crane (Los Angeles), counsel for Trans World Concerts, and an announcement of future action will be forthcoming at a later date."

At the Oct. press conference, held at the Palladium, Borison and Berger admitted not knowing the band, saying, "We're out here to do a show with some technology and make a buck at it," said Berger.

Industry Merry Over Christmas

Retailers Optimistic For Big Yule; Keeping Fingers Crossed

By Stephen Padgett

LOS ANGELES — The all important Christmas buying season is upon us. The yeartlong fortunes of American retailers largely depend upon the dollars spent during the four weeks from Thanksgiving to Christmas. The record retail community is anticipating slight growth over last Christmas according to those retailers contacted by Cash Box last week.

Projections ranging from three percent to 20 percent were the generally reserved predictions from those polled. "What we have projected for the Christmas season is a three percent increase over last year, said Ralph King, senior vice president of marketing, The Record Bar. In a more optimistic appraisal, Lou Garrett, director of music purchasing for Camelot Music predicted gains of 20 percent.

As always, record retailers are dependent on hits to have good Christmas seasons. The past two holidays have been unusual in terms of single records that "carry the day" — Michael Jackson's "The Jacksons" (continued on page 42)

Major Labels See Strong Holiday Sales; Report Few December Releases

By Paul Iorio

NEW YORK — Though there will be the usual dearth of December releases, the major record companies predict that album sales will be strong over the holiday season due to hit product currently available. Some of the projected big sellers during the holiday season are: MCA's "Miami Vice" soundtrack; "A Chorus Line" motion picture soundtrack (PolyGram); Batista Streisand's "Broadway Album" (Columbia); and "High School Musical" (Columbia).

CBS Records' "Bigraph" compilation, a five record collection of released and unreleased tracks featuring Bob Dylan and Van Morrison, is expected to be a major seller. CBS will also release "My Home" (Warner Bros.); "Hacky Sack" (Capitol); "Sing Along Songs" (EMI); and "The Spirit of Christmas" (Elektra Nonesuch).

Cash Box/November 30, 1985
BROADCAST NEWS

CBS Obtains Permanent Injunction Against Record Pirates In Tampa

NEW YORK — District Court in Tampa, FL, has issued a permanent injunction in favor of CBS, Inc. and against Record Gallant and his family-owned corporations Ajax Music Corporation, Joyce Music Corporation and Ajax Records, Inc. Garrod and his corporations had for many years been engaged in the manufacture and sale of Big Band Era records and tapes, which were copied directly from the major record companies, including CBS. Garrod’s records and tapes were then marketed through record clubs and through distributors in San Francisco, New York, Kansas City and London, England.

The court held that the defendants’ activities constituted unfair competition, conversion and theft, and issued a permanent injunction against such activities. The injunction expressly applies to “any person in active concert or participation with the defendants.” The court held that Garrod and his corporations are ordered to surrender all pirated materials, and to send a copy of the injunction by certified mail/return receipt requested, to all manufacturers, distributors, record stores and all other persons or entities which, within defendants’ knowledge, have been distributing or selling or advertising records or tapes which the defendants pirated from CBS. CBS’ claim for damages, court costs and attorneys’ fees against the defendants remains pending before the court.

18th Annual ASCAP-Deems Taylor Award Winners Named


The ASCAP-Deems Taylor Awards are named in honor of Deems Taylor, who was a composer, music critic and editor, and served as ASCAP’s president from 1942 to 1946. To honor his centennial, special citations were presented to author/journalists David Ewen, Edward Jablonski and Harold Schonberg for their “outstanding contributions to music journalism.”

The judges for the competition were ASCAP composers Edward Eliscu, Meyer Kupferman, Ezra Laderman, Gerald Marks, Vincent Persichetti and Kay Swift.

EXECUTIVES ON THE MOVE

Starks Appointed — Jimi Starks has been appointed vice president, black music promotion, Epic/Portrait/Associated Labels, Starks will be responsible for developing promotion strategies for black music artists on the E/P/A roster, and for directing the E/P/A black music field promotion staff for singles and albums.

Starks will be based in New York.

Medina Named — Benny Medina has been named national director/black A&R for Warner Bros. Records. Prior to his appointment, Medina was on the A&R staff of Motown Records for a two and a-half-year period. He began his career in the music industry as a writer for Jobete Music and as a staff producer for Motown, where he worked with such artists as the Temptations, Jermaine Jackson, the Four Tops and Billy Preston.

Gonzales Promoted — Delores Gonzales has been promoted to director of black music promotion for Island Records. Gonzales has been with Island for over two years, and previously held positions with Boardwalk Entertainment Co., and Casablanca Records.

Pellegrino Named — Elektra Records has appointed Tony Pellegrino national singles sales manager. His responsibilities will include single and 45 releases and the formulation of sales and marketing plans for all Elektra product in those configurations.

Breen Promoted — Kevin Breen has been promoted to the position of director of Business Affairs, Capitol Records. Breen holds a Bachelor of Arts degree and a Law degree, both from the University of Virginia. He first came to Capitol Records in 1981 as a member of the legal department, dealing with both general corporate matters and artists’ contracts.

Pittman Named — Ellen Pittman has been named vice-president of program development for Radio Vision International, the licensing agent for broadcast television talent and依旧是. He will be responsible for negotiating licenses based out of Radio Vision’s Los Angeles headquarters at 933 Sunset Blvd. He will be responsible for overseeing the company’s involvement in all broadcast, home video and other distribution ventures.

Skleton Promoted — Roger Skleton has been promoted to the position of director, business affairs, RCA/Arional International. Skleton’s prime responsibility will be the negotiation of all RCA/Ariola International recording agreements. Since 1982, he has handled contract administration.

Sender Named — Ellen S. Sender has been promoted to the position of director, contract & copyright administration, RCA/Ariola International. Sender will be responsible for overseeing all distribution, to record companies, for all aspects of computerized data processing. Mcardle Appointed — Thomas J. Mcardle has been appointed vice-president, director of the Sony Group. He will be responsible for overseeing all distribution, to record companies, for all aspects of computerized data processing. Mcardle joins PolyGram from Donnely Directory, a division of Dun & Bradstreet, where he served as vice-president, Director of Services for the five years.

Wynn Named — Paul R. Wynn, a business manager, CBS Records U.K., has announced the appointment of Daniel F. Wynn as manager, business affairs, CBS, United Kingdom. He will be responsible for negotiation of artist and other business contracts that will be executed in the Nashville Division. Wynn has served in senior positions with other companies, including the time he served as vice-president of Artists and Repertoire Services for five years.

Novik Appointed — Peter Bond, vice president, Australian/African Operations, CBS Records International has announced the appointment of David Novik to the position of director, A&R, CBS Records Australia. In this position, he will be involved in all aspects of artists, and repertoire, including the signing of local acts, working with existing artists and the marketing and development of those acts in Australia and internationally. He will also oversee the overall recording operations of CBS Records Australia. He will report directly to Denis Handlin, managing director, CBS Records Australia.

Willard Alexander Restructures — Jackie Green, president of Willard Alexander, Inc., has announced that the Agency’s surge of signings and booking activity has created the need for restructuring within the company. The Agency is now comprised of five departments in the following areas: bands, contemporary music, MOR, jazz and television and motion picture development. The band and television department is managed by Robert Kormar. Willard will continue as president, while the five departments will be managed by five other members of the staff.

Charap Promoted — ASCAP attorney Rosa Charap has been promoted to senior attorney, it was announced by the Society’s general counsel Bernard Kormar. Charap joined the legal staff of ASCAP in 1973. After achieving expertise in the area of ASCAP’s infringement litigation, her primary responsibility has been in legal matters relating to cable TV and the new technologies.

Popovich To PolyGram Nashville

LOS ANGELES — At press time it was learned that Steve Popovich has been named A&R director at PolyGram Records. Though there was no official confirmation at deadline, sources say an official announcement will be made shortly.
Twenty-Four ASCAP Members Say It's Showtime

By David Adelson

LOS ANGELES — It's lawsuit time again for the performing rights societies. Among several unrelated court battles waged is the recent action by the All-Industry Radio Music Licensing Committee to subpoena paper charts in an effort to thwart ASCAP's bid for higher royalty rates. And, it was announced last week that a dozen ASCAP members — including president Hal David have filed a class action suit on behalf of all ASCAP members against Showtime/TMC.

The suit, filed in Manhattan Federal Court, charges Showtime/TMC with copyright infringement. It states the company used copyrighted works without paying an ASCAP license fee between January 1, 1980 and April 4, 1984. According ASCAP Counsel Bernard Korman, the cable programmer did not operate with an ASCAP license until April 4, 1984. In early October of that year, Federal magistrate Michael Dolinger issued a court order to Showtime to begin paying a fee of $90,000 per month to ASCAP. The fee was provisional and considered the initial action en route to a permanent agreement.

The ASCAP suit is timely since permanent agreement has yet been reached with the performing rights society and Showtime/TMC and the matter is still pending in what is expected to be lengthy rate court proceedings. Because of a statute of limitations of three years, the ASCAP suit covers a period dating back to November 1982. The longer the society took to file suit, the closer the statute of limitations would be to running out.

What seems to be at the core of the suit is ASCAP's irritation over the lack of progress in the licensing negotiations. According Korman, Showtime's rejection of ASCAP's proposal that any licensing agreement be retroactive to April 4, 1980, is a major point of contention. Showtime has noted it is only willing to accept a fee that dates back to April 4, 1981. ASCAP president Hal David told Cash Box, "We had an agreement with Showtime and its counsel that whatever court decision was reached, the interim agreement would go back to 1980. Now, as the statute of limitations runs out, we moved to put this into writing. Showtime's counsel now says the company will only go back to 1981 which means that would not be paid for any music in 1980. It is a breach of our understanding. We were forced alternative but to sue for infringement."

CBS Wins Big At AVA

By Gregory Dobrin

LOS ANGELES — CBS Records and its family of labels took 12 of the 16 awards presented at the 47th Annual American Music Awards, held at the Wiltern Theatre in Los Angeles November 20. Columbia recording artist Bruce Springsteen was honored by the most awards, his videos, "Born to Run," "Protest Song," and "Performance Male," Best Live Video Performance, Male, and Best Cinematographer category.

Other multiple wins went to Madonna's "Material Girl," video, winning Best Costume Design and Best Choreography; Ian Sam's "She Won Pop," which took Best Video Clips and Best Song, and Bo Diddley, who won Best Performance by a duet or group and Best Home Video. The best New Artist award went to Epic recording artist Sade.

The shimmering event, hosted by actor Tony Danza, was attended by hundreds of music and video industry personnel, including such top name performers (most of whom doubled as presenters) as The Zombies, The Who, the Bee Gees, and The Clash.

Atlantic Digs Into R&B Vaults For 1986 Song Series

By Lee Jeske

NEW YORK — Atlantic Records has opened its massive vaults of classic black pop music and pulled out "Atlantic Rhythm and Blues 1947-1974," seven double albums that chronologically chart the course of Atlantic's involvement in R-and-B, later soul music, from Joe Morris' "Lowe Groovin'" to Major Harris' "Love Won't Let Me Wait." Produced by Bob Porter and Aziz Goksel, with Ahmet Ertegun, who founded Atlantic in 1947 with Herb Abramson, serving as executive producer, "Atlantic Rhythm and Blues 1947-1974" is being made available on seven double albums (with a $10.98 list) or as a complete boxed set ($76.98). "We would do," says Bob Porter, "Is Aziz and I would sit in at a studio and we would throw tunes at him. And he'd say, yes or no, or maybe, or he'd say, 'That wasn't a hit,' or, 'That was a hit,' things like that. He ultimately approved all the records."

"The project is to find a way to revive Atlantic rhythm and blues and soul music — to create a base of interest in that music. Essentially this is a chronology of Atlantic R-and-B. It goes, in effect, right up to the edge of the disco era. I think anybody would admit that music is somewhat different from that point forward."

The albums feature extensive liner notes by Peter Grendys and Robert Pruter, both writers for Goldmine magazine. The line-up of artists and hits is astounding: from the early works of Joe Turner, Ruth Brown, the Clovers, and LaVern Baker, on through Ray Charles, the Drifters, the Coasters, into Otis Redding, Sam & Dave, Wilson Pickett, Aretha Franklin, and ending with the idea of the Spinners and Roberta Flack, "Atlantic Rhythm and Blues 1947-1974" is a stunning document of a label that extensively recorded rhythm and blues acts throughout its entire history. The 186 tracks represented were chosen from what Porter terms "thousands" of available items.

I don't think that you can automatically reinterpret everything that Aretha Franklin cut," says Porter, "or that Sam & Dave ever cut, or that Otis Redding ever cut. Every artist has stuff that they just can't soon forget about and never see again. But there could very well be further issues in this series. I think a lot of it has to do with the demand and how well it's received. It depends, number one, on how it's accepted in the marketplace, and number two, whether or not there's enthusiasm within the company to do some more. And I think there is."

Ray Charles' 'What'd I Say,' Joe Turner's 'Shake, Rattle and Roll,' the Drifter's 'Save the Last Dance For Me,' Arthur Conley's 'Sweet Soul Music,' Aretha Franklin's 'Respect,' Otis Redding's 'Try a Little Tenderness,' they're all here. As are prime examples of Clyde McPhatter, Professor Longhair, Chuck Willis, Carla Thomas, Ben E. King, Solomon Burke, Booker T. & The MG's, Archie Bell & the Drells, Brook Benton, the Bar-Kays, King Curtis, Clarence Carter, Donny Hathaway, and so many others.

SUMMER'S TIME — Unit president Joe Cohen fields audience questions for Robert Summer (r), president and chief executive officer of RCA/Ariola International, following Summer's recent address to the Music and Reforming Unit of B'nai B'rith, "The Future is Now — The Future is Tomorrow."
Pat Benatar and band's latest effort shows an expressiveness of songwriting, arrangement and production that points to a continued musical maturation. "Sex As A Weapon" is the most obvious single but power rockers like "Big Life" and "Run Between The Raindrops" also stand out. Benatar's vocals, as always, are forceful and swaying and guitarist/producer Neil Geraldo's instrumental work is gripping.

LIVE AFTER DEATH — Iron Maiden — Capitol SABB-12441 — Producer: Martin Birch — List: 12.98 — Bar Coded
This double-live set, one of many now hitting the stores in time for the Christmas rush, is a perfect gift for the head banger in your family. Recorded last year at London's Hammersmith Odeon, the disc captures one of metal's stalwart groups in top form. Includes favorites like "Flight Of Icarus," "The Trooper" and of course, "Hallowed Be Thy Name." Sure to be a retail winner.

COME OUT AND PLAY — Twisted Sister — Atlantic 7 81275-1-E — Producer: Dieter Dierks — List: 8.98 — Bar Coded
The foremost fusion of humor and hard rock is captured in Twisted Sister's sound, and this latest album, with a first single being the classic "Lead Of The Pack," should continue the band's enormous commercial success.

SLAVE TO THE RHYTHM — Grace Jones — Manhattan Island Records 53021 — Producer: Trevor Horn — List: 8.98 — Bar Coded
Grace Jones' latest is an aural feast from Trevor Horn and Co., and though Jones' role is somewhat secondary behind the production and super-dick instrumentation, this is state-of-the-art coffee table rock.

CONDITION OF THE HEART — Kashil — Arista ALB-8385 — Producer: Kashil — List: 8.98 — Bar Coded
Kashil's influence on a wide range of performers has been felt extensively in the last year, and this solo effort consolidates his talents effortlessly. Pleasing ballads and up-tempo burners show off these multi-instrumentalists' knack for a good groove and a tasteful melodic line.

MASTERPIECE — The Isley Brothers — Warner Bros. 25347-1 — Producer: The Isley Brothers — List: 8.98 — Bar Coded
A flowing collection of lushly produced ballads which should capture B/C radio's ear immediately.

IN LOVE — Julia Migenes Johnson — RCA/Red Seal ARL1-7034 — Producer: various — List: 8.98 — Bar Coded
Operatic diva Johnson soars on a collection of American theatre classics, including "I Could Have Danced All Night," "My Funny Valentine" and "Don't Cry For Me, Argentina" among others.

DELIRIOUS NEMAD — Armored Saint — Chrysalis 41516 — Producer: Max Norman — List: 8.98 — Bar Coded
A hard rocking effort from Armored Saint which should enjoy a solid sales base with the younger demos for the Christmas season.

Trouble Funk shows off its go-go style in the best of contexts. This live set from the band's Washington D.C. home base captures the energy of its live shows excellently. A serious party LP for the 80's.

LIVING IN THE BACKGROUND — Baltimore — Manhattan 53020 — Producer: Maurizio Bassi — List: 8.98 — Bar Coded
Pop dance rock Italian style. Baltimore's debut features the international novelty dance hit "Tarzan Boy," but the cuts which flesh out "Living In The Background" prove Maurizio Bassi to be a formidable writer, player and arranger. Synth pop with a unique twist.

HIGH PRIEST — Cherrelle-Tabu 40094 — Producer: Jimmy Jam-Terry Lewis — List: 8.98 — Bar Coded
Cherrelle's distinctive vocals are surrounded here by crack-of-the-whip production and instrumentation as well as several possible single choices.

Linda Tillery is not a household name, yet her first (this is her fourth) solo record was released in 1969 on RCA. She has sung on records for Boz Scaggs, Santana, The Whispers and Stacy Lattisaw, among many others. Her vocals are sophisticated and her musical blend of contemporary pop/jazz/R&B comes from the heart — check it out.

THE FIRST ALBUM — Modern Talking — RCA AFL1 7132 — Producer: Dieter Bohlen — List: 8.98 — Bar Coded
Sweet songs and vocal harmonies grace this debut from this Dutch duo. Lightweight material is saved by tight arrangement and effortless execution.

NAKED TEENAGE GIRLS IN OUTER SPACE — John Trubee — List: 8.98 — Bar Coded
Veteran of the L.A. music scene, Trubee's lyric slant is indeed unique, and on this LP, though it may be somewhat twisted, out of tune, etc., the heart is there and on some tracks Trubee's aim is right on.

ON THE BEAMING — Space Monkey — MCA 5618 — Producer: Adrian Lee — List: 8.98 — Bar Coded

THE 700 CLUB — Slithering Disc 003 — Producer: James Freeman — List: none

METAL CHURCH — Elektra 60471-1 — Producers: Metal Church-Terry Date — List: 8.98 — Bar Coded

PHANTASMAGORIA — The Damned — MCA 39039 — Producer: Jon Kelly — List: 8.98 — Bar Coded


MONEY WON'T SAVE YOU — Sway — MA 001 — Producer: Robert Musso-Len Amato — List: none
STEFANIE MILLS (MCA 52731)
Stand Back (3:56) (Music Corp. of America-Bayou Music/BMI) (Shurkin-Rogers) (Producer: Nick Martinelli)
This dance rock cut takes us up where Mills’ “Bit By Bit” let off and kicks that energy into a higher gear. With a jackhammer drum track and keyboard accents which recall Supremes hit singles, “Stand Back” is sure to be out of the box crossover smash. With a wailing horn line during the break and powerful chorus peak, “Stand Back” continues Mills’ climb to major artist status with a rare fervor.

WHAM! (Columbia 38-05721)
I’m Your Man (4:55) (Chappell Music/ASCAP) (Michael) (Producer: George Michael)
A very CHR teen-ment winner from Wham!, “I’m Your Man” continues to show the group’s indebtedness to Motown grooves and girl group vocal arrangements. Coming on the heels of the enormously successful “Freedom” single, a similarly upbeat work-out, this latest Wham! chestnut should slip easily into pop radio playlists, forging Wham! as one of the top handful of artists for 1985.

FAT BOYS (Warner Bros. 7-28829)
Taken from the Krush Groove soundtrack, this is the epitome of a Fat Boys hit single. An “all-you-can-eat” listing which puts “Weird Al” s “Eat It” to shame, this could be the trio’s biggest crossover hit to date with a stellar performance from the Human Beat Box.
JONI MITCHELL (Geffen 7-28840)
The first single from Joni Mitchell’s latest release “Dog Eat Dog” is this musically sophisticated yet pop oriented track. Featuring a nicely woven duet between Mitchell and Michael McDonald, “Good Friends” is a broadly symbolic track with an intimate feel.

ORCHESTRAL MANOEUVRES IN THE DARK (A&M/Virgin 2794)
Secret (3:57) (Virgin/ASCAP) (OMD) (Producer: Stephen Hague)
This is a strong follow-up to the Top 30 “So In Love.” The single is very melodic with a gently pulsing synth beat. The combination spells more CHR attention for OMD and continued airplay action.

PHILIP-MICHAEL THOMAS (Atlantic 7-99581)
Miami Vice co-star Philip-Michael Thomas capitalizes on his current high visibility with the release of this debut single. This cut is a well-produced and credible upbeat B/C crossover track which could capture the ears of black radio programmers.

MIKE - MECHANICS (Atlantic 7-98488)
Silent Running (4:10) (Michael Rutherford Limited Fun Music/ASCAP) (Rutherford-Roberson) (Producer: Christopher Nold)
Genius guitarist Mike Rutherford assembles an impressive array of musicians on this solo outing, and this first is a nicely textured light rocker.

FEELABELIA (Qwest 7-28833)
In The Middle Of The Night (3:57) (MCA Music/ASCAP) (B. Walsh-G. Ballard) (Producers: Brock Walsh-Glen Ballard)
Feelabelia is a synth band that breathes life into the genre. “In The Middle Of The Night” is full of soulful heart and silky melodies.

GRANDMASTER MELLE MEL (MCA 52740)
Vice (3:48) (Music Corp. of America/BMI) (Glover-Robinson-Robinson) (Producer: Melvin Glover-Leland Robinson)
DEL SHANNON (Warner Bros. 7-28853)
Stranger On The Run (3:36) (Shield Music-Bug Music/BMI) (Shannon) (Producer: Paul Worley)
LOU RAWLS (Epic 34-05174)

BOBBY BLAND (Malaco 2122)
Members Only (4:09) (Malaco Music/BMI) (Addison) (Producer: Tommy Couch-Woff Stephenson)

PHYLIS NELSON ( Carrere Z5 05719)

BILLY OCEAN (Jive/Arista JS1-9432)
Taken from the soundtrack for the Jewel Of The Nile, the follow-up film to Romancing The Stone, this upbeat dance track with Billy Ocean fronting an immaculate production is earmarked for the top ten. Immediately getting adds on both pop and B/C radio, the track is self-assured and lively, with a bounding bass track and tasteful backup vocal colorings. Should vault Ocean to the top once more.

BARBRA STREISAND (Columbia 38-05680)
Somewhere (4:24) (Chappell Music-G. Schirmer Music/ASCAP) (Bernstein-Sondheim) (Producer: David Foster)
Two of the best musicians in the business have teamed up and turned out an ethereal, dramatic and poignant version of this beautiful tune from West Side Story. Multi-faceted David Foster has underscored Streisand’s typically superb vocals with a powerful, moody synthesizer arrangement which perfectly updates the song without diminishing its timeless appeal. “Somewhere” easily emerges as a winner, both commercially and artistically.

TA MARA AND THE SEEN (A&M 2797)
Affection (3:20) (Crazy People Music — Ako Music/ASCAP) (Johnson-Hubbard, Jr.) (Producer: Jesse Johnson)
To Mara’s engaging lead vocals are given center stage on this mid-tempo dance track, remixed for single release. With The Seen, the singer has delivered one of the surprising debuts of the year.

JACO PASTORIUS WITH VICKI SUE ROBINSON (Epic 34-05688)
Heavy funk with a strong rap lead, “Grab Them Cakes” has a hypnotic dance appeal that should have dance floors shaking. From Epic’s “The Wrestling Album,” this tune is primed for the urban contemporary market.

MAURICE WHITE (Columbia 38-05726)
I Need You (3:54) (Lynn-Ro Music-Delforn Music/BMI-Sentury City Music—ASCAP) (Smith-Collisde-Unobskey) (Producer: Maurice White-Robbie Buchaman)
This plush ballad puts Maurice White’s rich and resonant voice to its best use. A sure romancing B/C favorite from the vocalist’s solo debut.

BRONSKI BEAT (MCA/London 17063)
Run From Love (6:14) (Vicarege Road Music) (Somerville-Steinbach-Korss) (Producer: Mike Thorne)
With something of the same melodic line and chord structure of the group’s major hit “Smalltown Boy,” Bronski Beat returns to the clubs with this track from its “Hundreds & Thousands” LP.

STEEL PULSE (Elektra 7-69583)
Save Black Music (4:17) (Pulse Music Ltd./PRS) (Hinds) (Producer: Jimmy Haynes)
From the long held up “Bandit The Babylon” LP, “Save Black Music” is another effort in Steel Pulse’s roots reggae style with a tightly arranged groove and socially pertinent lyrics.

LOPEZ BEATLES (Shanghai 1002)
Garage rock at its most fun, Lopez Beatles “Bitchin Party” is an homage to one of the bands’ own weekend gigs and the cut makes you wish you could be there. Thrashing and unserious-it works.

JILL MICHAELS (Scotti Bros. Z54 05692)

LONNIE REAVES (Qwest 7-28549)
Too Tough (3:17) (Hilljay Music-Joy Love Music/BMI) (Reaves) (Producer: Lonnie Reaves)

SYLVIA (RCA 14127)
Bye Like Mine (Garvin Music-Goldline Music/ASCAP) (Burr) (Producer: Brent Maher)

DURELL COLEMAN (Island 7-88586)
Do You Love Me (3:30) (Sinoda Music-Rustomatic Music-Steel:Chast Music/ASCAP) (Hampton-Hampton III) (Producer: Albert Phillip McKay-Clarence McDonald)

DELTA (MCA 52742)
Night After Night (3:51) (Steward Hindermun Music-Duck & Cover Music-Genevieve Music/ASCAP) (Hindermun-Plunkett-Ferguson) (Producer: Michael McDonald)
**CLARIFYING THE CHANGES** — Another of L.A.'s longtime street R'n'R bands — the Cruzados, have lost the services of one of its crucial members, at least for its upcoming live dates. Steven Hufsteter, guitarist for the group and co-writer with lead vocalist Tito Larriva on many of the top tracks on its Arista debut, has decided that the road and T-shirt life are too much for him, and Marshall Ratner, manager of Chris D.'s Divine Horsemen and Jimmy & the Mustangs, has been added to the line-up. The group's tour is going strong though, with a Hollywood Palladium date November 29 and a second, "Hanging Out In California" set to be released.

**PRIVATE MAGIC** — Capital recording artist Tina Turner was recently greeted backstage at the Universal Amphitheater by World Champion L.A. Laker's Magic Johnson and Knotts Landing's Lisa Hartman.

**NEW ITES** — The Movers have been undergoing grooming for some months now, with a self-titled EP to hit the stores very soon. Recently opening for a thoroughly captivating Waterboys — look for in-depth coverage of the band and leader Mike Scott soon — at the Roxy, the group looked well polished and displayed half a dozen really good tunes. The New Orinal debut called "Diving For Pearls" features a similar guitar oriented rock sound with more rocky musical textures, but the strength of the band is in its songwriting. Check 'em out.

**PREPARING FOR THE NEW YEAR** — Aside from Lone Justico/X show mentioned above, the other places-most-likely-to-have-fun on New Year's Eve this year will be the Palladium which feature the Motels — with new to be announced — and the Long Beach Untouchables and Ongo Wongo will host a dance marathon. Avalon is promoting all three shows.

**COLLEGE RADIO, WEST COAST** — Last weekend's (Nov. 22-24) Intercollegiate Broadcasting System West Coast Regional Convention, held at the Saint Clair Hilton in San Jose was set to be something of a mini-NMS or CMJ. With live performances from Thin White Rope, Tex and the Horseheads, Camper Van Beethoven, Sacharacco Trust, Wanda Coleman and 28th Day among others, college radio reps from around the western U.S. were in for a treat of Long Beach-based Frank Zappa was set to give the opening talk and RCA, Capitol, EMI America, Manhattan and Enigma were to be among the labels attending.

**ROSEBUD TAKES ON THE WORLD** — Rosebud, San Francisco's main booking agent, is making its presence known internationally. In the month of November, Rosebud's artists will perform 150 separate shows on four different continents in 12 countries. Among these, Los Lobos is down under performing 16 dates around Australia. The band will also be at the Palace Dec. 12-14 with openers like Dwight Yoakam and The True Believers. Also for Rosebud, the Neville Bros. are in Europe, where they opened their tour taping a Germany's Ohne Filter TV special in Baden-Baden where the band was founded with John, Joe Ely, Jenny Jordan, Kenny Loggins and others. The S.F. booking agency also features George Thorogood & The Destroyers, Robert Conway, NRBQ and others on its roster.

**SALUTE TO THE SONGWRITER** — Barry Mann & Cynthia Weil, Stephen Bishop, Denice William, Eric Carmen, Richard Carlena and others will be among the artists who perform Dec. 10 at the Beverly Theater in "A Salute To The American Songwriter." The show was scripted by Dean Pitchford.

**CLOSE TO THE EDIT** — Independent Project Records' Savage Republic has signed a deal with Sounds Good for its upcoming LP. The label also has Community F.K.'s final album ready for release.

**YOUM NO'SE TO WATCH** — When they perform in Central and South America, Miami Sound Machine fills stadiums. One four night date in Peru sold 190,000 tickets. They've even got on stage and in base in their hometown of Miami, Fla. So why, with all that notoriety, do we consider them new faces to watch? Because despite huge success in the Latin world, Miami Sound Machine has yet to breach the anglo barrier. Until now. What's more, Miami Sound Machine has ascended the pop charts with its salsa spiced dance hit, Conga.

**NEW FACES TO WATCH** — Miami Sound Machine

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Finally, after 10 years of Latin radio hits and tumultuous acclaim, the Miami Sound Machine (MSM's) built short has now kicked off the attention of the American record buying public (with the exception of Miami, where they've always been popular). Still, recognition in their home country bears little resemblance to the band's international fame.

"It's like having a split personality," lead singer Gloria Estefan explained to Cash Box, "like you're living a dual life."

An example of Miami Sound Machine's recent reception in El Salvador: They had a truck with 25 armed men with machine gun mounted in the bed of us. They give me three body guards — I couldn't go anywhere. I went to the sauna they'd have guys standing outside with U's in their belts!

Whether such attention results from political tension, enormous fame, or both, the fact that the MSM's recording phenomenon whose success has somehow evaded the bulk of American audiences is undeniable. Tackling that audience is a new challenge to the Miami-based band. "It's great," said Estefan, "because it's like starting your career all over again. All

**Is Robert Cray The Great Young Hope Of The Blues?**

By David Adelson

LOS ANGELES — The Minneapolis City Pages called him, "The brightest new star in the blues field." Downbeat called his music, "Contemporary blues at its best, strongest and most fulfilling." Los Angeles Herald Examiner said his "fiery guitar work has all the raunch and snap that [L.A.'s] Bone Walker's sizzling Texas, jazz, infected style." And in 1984 he won an unprecedented four WC Handy awards honoring the best blues performers and records.

In an area of music where the standard-bearers are at least 50 years old (and in most cases older), one would think that the pressure is really on 32 year old Robert Cray. To some it would be quite a burden called, "the greatest young hope of the blues."

"It's kind of undue pressure," said the Schwartz native, who really was worried about it too much because I feel that I'm accepted by the blues community. They like my version of a mixture of everything and people like that."

The Robert Cray Band has just released its second album on Hightone Records called "False Accusations." The first project, "Bad Influence," was a critical success worldwide. One year after its release in Europe, the record remains on the Music Week and NME Independent album chart where it peaked at number two. The current project hit number one just two weeks ago. On November 4, Cray headlined the 3,500 seat Hammermith Odeon to an overwhelmingly enthusiastic populace.

In the tradition of great blues bands, The Robert Cray Band is on the road an average of 250 days a year (the tour handled by the prestigious Roadbud Agency in Northern California). His tours of Europe and Japan have made him a huge draw and as always, a sluggish American audience is slowly following Europe's lead in embracing its own native son.

"I enjoy playing in the States," Cray remarked. "I really like going from town to town. I've learned that I don't really have to change anything."
Cover Story

Barbra Streisand: Taking Time To Look Back, Ready To Move Forward
By Peter Berk

LOS ANGELES — For some singers, every note seems an exercise in uncertainty, every nuance seems forced and theatrical, every lyric seems insincere and every pause seems awkward. For Barbra Streisand, and a handful of others, though, every note soars, every inflection is chillingly sublime, every lyric is rich with meaning and even the pauses are eloquent. Only a select few singers have that unique, elusive ability to forge a sound all their own, and clearly Streisand is one of them. Now, on the eve of her 25th year as a known performer, she’s gone home again and returned to her musical roots with the release (on Columbia Records) of "The Broadway Album." For many the record is a welcome, but unexpected gift from Streisand, who seemed to have left that facet of her life in the past. Then again, Barbra Streisand’s career has been marked by unpredictability from the very beginning.

Streisand’s penchant for taking chances was evident early on when she turned the normally upbeat “Happy Days Are Here Again” into an aural, melancholy ballad. That, however, was only the first of many surprises she had in store for us, because right after we got to know and admire Streisand the singer, we discovered Streisand the actress, in such hit stage shows as I Can Get It For You Wholesale and Funny Girl. Next, we saw just how smoothly she was able to make the often bumpy transition from stage to film acting, when she again portrayed Fanny Brice in Funny Girl, and won an Oscar for her work. Many films followed, some dramatic, some comedic, some musical, and some, like Yentl, all three. Meanwhile, as a recording artist, Streisand also surprised us with her chameleon-like ability to move easily from the blissful reveries of "The Way We Were" to the aggressive rhythms of A Star Is Born. She even showcased her talents as a composer, sharing an Oscar for "Evergreen." Now, we have the chance to be swept up in a wave of deja vu and hear the Streisand we first heard all those years ago.

As "The Broadway Album" took shape early this year, it became more and more of a labor of love for Streisand, and at the same time, a tremendous challenge. "I had been thinking about doing an album of Broadway songs for years," she told the New York Times recently, "Musically, I’ve felt compelled to try everything..." Once I commit to a project, whether it’s a record or a movie, I become so involved with every aspect that I become obsessed." One of her obsessions in choosing material for the album was the work of Stephen Sondheim, and thus his music and/or lyrics can be heard on "Somewhere," "Being Alive," "Putting It Together," "Pretty Women/The Ladies Who Lunch," "Something’s Comin’," "Not While I’m Around" and "Send In The Clowns," a song Sonnechein even changed lyrically just for the album. Of all these songs, however, one proves the most revealing about Streisand herself.

"No one’s gonna buy it." It’s just not commercial." "Nobody’s into this kind of material..." You have to think about your career..." No, these aren’t reactions to "The Broadway Album," but voice-overs addressed to Streisand during the LP’s opening number, "Putting It Together." While the record contains 11 numbers, from such shows as West Side Story, Carousel, The King And I, Sweeney Todd, Porgy and Bess, Company and A Little Night Music, it is this song from Sunday In The Park With George which best reflects Streisand’s passionate dedication to the whole project, even in the face of would-be critics.

Peter Matz, the album’s co-executive producer, and the orchestrator/co-producer of most of the cuts, told Cash Box last week, "A lot of people were hesitant about the whole concept, how it would fare commercially, and some were unsure about my involvement. Barbra, though, was straight-ahead about the project, as she is with everything she does. That’s just the way she is. She made all the decisions about the material, and always has total control of everything, from the

(continued on page 42)

East Coastings

Paul Iorio, New York

THE THIGHS HAVE IT — R ECordspeedwagon’s Kevin Cronin described his recent Good Morning America debate with PMRC poobah Susan Baker: "Baker seemed to get tremendous pleasure out of reciting Motley Crue lyrics. At one point they tried to interrupt and she ended her middle of a passage about thighs and they couldn’t even slow her down."

WATERBOYS CONQUER IRVING PLAZA; SUMMIT CANCELLED; GREENWICH VILLAGE TERMED ‘EVIL EMPIRE’; FLOODS, EARTHQUakes, WINTER STORMS, MELLODY CRUE VICTORIES...A waterlogged Waterboys Island, complete with singer/songwriter Scott Melody Crue, November 9. Singer Mike Scott, camouflaged in long hair, led the frontal assault with unconventional arsenal that included a four-pronged barrage of piano, horn, sax and fiddle, with occasional mandolin bursts. "They came in and killed the audience," said one eyewitness. "They were merciless." Scores more were wounded, their hearts broken by intense lyrics as they were led out in the arms of their lovers. "It was relentless," said one tearful audience member. "They played for nearly two hours. Nobody could leave." A senior level Capitol Hill spokesman commented, "Not since Bobby Darin sang ‘Alice’s Restaurant’ at Woodstock has there been this much hairbraided hoopla emanating from the evil empire of Greenwich Village." Retorted one leading rock critic: "The national zeitgeist dictates this return to Tudor values, this embrace of Hegelian inevitability. And the beer was free." One audience member, detained for the full two hours, said: "I thought I could sneak out when they played ‘Satisfaction’ figuring that no one could handle that song. But I was ridiculed by unexpecteds fiddle fanatics and I couldn’t leave." The Waterboys have established themselves as the first major super-power of the late ‘80s. Negotiations are currently under way to determine which of the first five slots on the national album charts the Waterboys will occupy by this next week.

A NY FAVORITE — Only the incurably dill and infirm turn down invitations to Norby Walters’ annual year-end anniversary celebration. This year’s November 12 party at Visage, celebrating Norby Walters Associates 18th year as the nation’s leading entertainment agency, was a gala, studded with more stars and industry heavyweights than ever before. Over 2,000 attendees packed Visage and were treated to a live performance by Kurtis Blow. Norby Walters spoke with characteristic generosity as he introduced the likes of Steve Salem, Grandmaster Flash, Melle Mel, George Benson, Jennifer Holiday, Andy Hernandez, Roy Ayers, Brenda K. Starr, Chubby Checker, Gary U.S. Bonds, and Miss America. Said Walters: "Norby believed in these artists before anyone else did." In other party happenings, CBS records presented Loverboy with the Crystal Globe Award at a November 6 Beekman Towers party. The award signifies sales over $10 million. The band is Canadian and has been previously presented to only a handful of artists.

TURBINES ARE FINE — The Turbines’ lead singer looks like he’s just finished chopping some wood and is ready for a Hungry Man breakfast. November 15 at Irving Plaza his band sounded like an engine, a generator, like John Cougar Mellencamp with several additional chromosomes. They’re from Boston (they’d be the first to admit it) and they get better and the crowds get bigger with every show. Catch ‘em while you can.

EAST CLUBBINGS — It’s not always a good sign when you have to walk through a metal detector before entering a concert hall, but it was worth the indignity to hear the Dead Kennedys actually perform a ballad and make it work (Nov. 16, Ritz) ... Melotti, who gave a showcase performance at the Bottom Line Nov. 15, are decided to become as big as Hamilton, Joe Frank and Reynolds ... Epic recording artist Exile, playing the Bottom Line Nov. 13, once wanted to kiss you all over now they want to hold your heart — a decidedly more difficult proposition ... James Brown, godfather of you-know-what, played a gourmet set of R&B funk at the Lone Star including classics like ‘I Feel Good’ and ‘... Brand New Bag.’

PISCOPO SAYS HAPPY BIRTHDAY — Columbia recording artist and ASCAP member John Piscopo celebrated his 25th birthday with the 18th birthday celebration of radio station WNEW-FM at the Hard Rock Cafe. Pictured with Piscopo is ASCAP communications coordinator Rick Morrison.

That’s The Way It Is — Aaron Copland turned 85 years old and was honored by the American Symphony Orchestra at the Fet Forum. Pictured at the reception (l-r) are: Morton Gould, ASCAP board member; Alan Rich, ASCAP executive director; Frances Richard; and Walter Cronkite, who narrated “A Lincoln Portrait.”
Package Comedies Propel Personality Programming

By Jimi Fox

LOS ANGELES—As student of successful radio programming, I not only assure you that successful programming is broken into three major areas. They are music, information and escapism. Sometime in the future I’ll focus on music and continued expansion on information, however today I wish to address escapism.

The radio media magic lies in the fact that, in its purest form, it is the “Theatre of the Mind.” Its ability to trigger the subconscious mind is unmatched by even its younger cousin, television. In television all the elements are boxed before you and on rare occasions the imagination is allowed to form its own composition. On the other hand, radio provides its listeners with the paints and the canvas of which the mind in turn paints the portrait. Radio is the ultimate mind media manipulator–based on mental vision and viewpoints of the material it exposes that the listener transposes to an understandable image through the eye of the mind. Should all this sound like “Gooby God,” it simply indicates you’ve been overexposed to television and underexposed to radio. Don’t panic, look around and note you’re not the only ones. It’s merely a victim of circumstance.

We are, day and day out, drenched with negatives and negative situations. Radio Star Radio offers a means to offer escapism, a mental fantasy away from the everyday realities, opens up a positive dimension. It’s in the spirit of this dimension and the growth of personally escapism that comedy drop-ins are becoming an important antidote to the success of escapism. However, not all air talent can be funny all the time. Thus enter stage right, syndicators with “Drop-in Comedy” to flavor, to highlight, to establish image. One of the more successful syndicators in this area is “ALL STAR RADIO” with the comedy drop-ins of Proctor and Ward and the dynamic duo of Stevens and Grdnic. Over 300 stations are in the All Star Radio-stables and the number continues to grow. Let’s look at Stevens and Grdnic, as seen through their own eyes.

RON STEVENS and JOY GRDNIC (pronounced “joy”) were perfect strangers when they first met. People laughed when they said they were going to become a comedy team. Encouraged by this response, they went on to release two comedy albums (“SOMEBWHERE OVER THE RADIO,” and their latest, “RETAIL COMEDY AT WHOLESALE PRICES”). Recently, their first book was released, “HOW TO MAKE LOVE TO YOURSELF,” published by Wilshire Boux Co. They have written for network television (credits include WKRP IN CINCINNATI), appeared on Network and syndicated TV, hosted their own daily comedy drop-in series on NBC’s national rock network (The Source), become the most widely syndicated comedy act in the country on over 300 radio stations, filled their patio, and papered their kitchen. They are interviewed regularly as special guests on radio stations across the nation. They are the only comedy act to have been heard on as many as nine radio stations in L.A. alone! Not bad kids only 74 more stations to go! They were also guest hosts for two weeks on Capitol Radio in London, England. (The only other American personality to share this unique distinction is Wolfman Jack.)

Now about the Stevens and Grdnic drop-in series. Number one is THE COMEDY SUPERMARKET, which includes 260 vignettes — 130 of which are funny commercial parodies plus 130 sketches, backdrops, and drop-ins all based on how we live and are entertained in the 80’s. Number two is RADIO HOHOLINE, a series of 390 zany phone calls to the on-air talent. None are longer than 37 seconds and are easy to personalize and consistently funny. So funny that All Star Radio offers a 30 days unconditional money back guarantee. Number three is COMEDY DROP—INS, a very flexible comedy package. Here is a 60 second comedy variety show with humorous open, close and up to three different vignettes within the framework of the 60 second format. If you really wish to become bananas with this feature, edit the vignettes out of the 130 units and you have some 250 drops of varying lengths. Last and certainly in my mind the most impressive package of all is the PARTY DROP—INS. It includes sketches, drop-ins, commercial parodies and comedy music with the accent on the image building concept of “party” as in, “We’re the station to turn to for a good time” the mainstay of escapism. The package also deals with both separate promos and funny musical promos.

Stevens, Grdnic and All Star Radio offer comedy that is healthy enough to get the listener to laugh out loud in those fantasy moments of escapism and bounce them (the listener) back for another bout with reality, thus guide them through decisions of controlled and tempered sanity. What

(continued on page 42)

TALKING HEADS LINE-UP ON LINE ONE — Discussing their own upcoming project for the soundtrack of the motion picture “Fiesta” are Talking Heads Tina Weymouth and Chris Frantz on WWI’s Line One — (l-r) Carol Miller, Line One co-host; Sam Kopper, WWI’s director of special projects; and Talking Head Tina Weymouth and Chris Frantz.

EVERYBODY’S GOING TO THE ZOO — Morning Z100 meets Simon Lebon of Arcadia and Duran Duran. Pictured (l-r) are: LeBon; Scooter the Morning Man Shannon; Maureen O’Connor, Capitol director of publicity; Jack Murphy, morning air talent; The legendary NY promo manager, Arthur Field; and Z100 operations manager Shadow Stevens cleverly disguised as the “ROCKETMAN.”

VEEP REAPS A TOP POSITION — Norman Paltz, chairman and president of Westwood One Radio Networks has tagged former vice-president of the ABC Radio Network, William J. Battison as the new executive, vice president of Westwood One Inc.
DIAMOND DROP OR THE BIG ROCK-OFF — Program director Kipper McGee and me siting here checking out this huge block of carved melted ice that now barely reads WZOK. Waiting and watching, waiting and waiting — anticipating the moment the $2,000 diamond, embedded in that big chunk of ice, will fall... If all the moment approaches, participating listeners are focused into the event. They are also waiting and watching to see if they hit it BIG — having picked the correct hour, minute and second they themselves predicted for the “Big Stone Drop” — Hold it!... this could be it. Yes—yes — it’s m-o-v-i-n, twisting, lea-ning... look out here it comes!... ‘Spiff’ Alright, on my watch it’s 5:56 p.m. Let’s find out who the winner is, ah the winner of the beautiful $2,000 Diamond is 60 year old Margaret Armeno. Not a bad demographic for a CHR in Rockford, Illinois. That was fun. Thank you WZOK and Kipper McGee. Let’s head out Chicago way, home of the legendary innovator and long time friend John Gehron. Talk about class and style, the masterful Gehron has set that outrageous duet on WLS-AM (Steve Dahl & Gary Meier) a float. Can you stand it? Steve and Garry will make broadcasting history as they sail aboard “The Love Boat” (The Royal Princess bound for the Caribbean), and do their show — the first legal radio show ever to be broadcast live ship-to-shore. Hold it, There’s more! Accompanying Steve and Garry aboard the Royal Princess will be five couples who submitted the most clever entries placing the “Bazarr Radio Team” in a variety of situations aboard “The Love Boat,” searching for romantic adventure. The Royal Princess sails from San Juan to Acapulco with port stops at St. Thomas, Caracas and Curacao. Finally Steve and Garry will offer their unique perspective as the ship travels through the Panama Canal. Mr. Gehron commented to Cash Box “we’re always looking for new and different locations for the Steve and Garry show. This time I think we’ve found the ultimate!”... Perhaps, however if I know John Gehron he probably has spent several evenings at home gazing at his replica globe of the Earth contemplating the North Pole! To say that “Bermuda Triangle” is only slightly noticeable in the Windy City is a gross under exaggeration — even the LOOP-FM98, Chicago have face masked and yanked Chicago Bear Safety Gary Fencil to join LOOP morning personality Jonathan Brandemeier and sportscaster Bruce Wolf to provide color and insight throughout the football season. A couple of important final notes as we exit Chicago are in order. Cash Box congratulations to both Jim Gregor the new general sales manager of US99, most recently he was the vice president and general manager of KRXV. And, the promotion of Stephen Ennen the new local sales manager at US99 in Chicago. Keeping firsts in mind, the nation’s first direct-to-local station live digital broadcast providing superior stereo transmission has been produced by WGBH Radio, Boston. The program, an all Ravel concert by Switzerland’s renowned Orchestre de la Suisse Romande, conducted by Armin Jordan, was aired. It was beamed live to public radio stations across the country from the Kresge Auditorium at MIT. WGBH engineers provided two different broadcast systems, primary and back-up, both of which incorporated DBX microphones and radio broadcast standard formatting. Perhaps this is the wave of the future for live broadcasting. Heading south — next stop WELI, New Haven Conn. and congratulations to Art Barrett who has been tapped as nighttime talk show host. Great move by general manager Stan Shields, since Art is no stranger as a talk show host, having performed similar duties with perfection for 10 years (1971-1981) at WAVI-AM/MAGIC-FM in Dayton, Ohio. Well let’s see, our flight menu calls for a “Big Apple.” If you look out the window there she is as beautiful and as beautiful as you can wish — Hello New York! Remember Richard Belzer, infamous as half of the “Brink and Belzer” morning team at WNBC, former guitarist with Springsteen’s E Street Band! during an exclusive broadcast on the ABC Young Adult Network.

HOW DO YOU LIKE THEM APPLES? — As we enter the 1985 annual general meeting of K-ROCK in N.Y., we’re sure to hear the “Travelling Salesman” — or the “Rock N Roll salesman” — hey, you might have just heard of him! He’s all over the radio in this area. Think of the “Travelling Salesman” — a man with a guitar, a tie, and a flow of words to make you melt. Well, we hope no one will ever try to sell us a car to go to Yesteryear — or to the 82nd birthday party of Mr. John H. Marzutta! He will be honored with K-ROCK in Yesteryear. The company will be accepting nominations for his 82nd birthday and for those who would like to join the fun we will have a special show to air this coming Sunday.

WOULD YOU BELIEVE? — Richard Belzer in search of Lauren Kasanyak to continue the talents of the “Dreams” (center) and Joe Walsh (right), who are caught exchanging chocolate chip cookies recipes!

LATIONS TO HISTORY — ABC correspondent Bill Good (News Basketball) during an exclusive broadcast on the ABC Young Adult Network.

STEVEN’S “SUN CITY” SOUND — ABC correspondent Bill Good (News Little Steven (Steve Van Zandt, former guitarist with Springsteen’s E Street Band) during an exclusive broadcast on the ABC Young Adult Network.

HOT HOOKER HIT — Entertainment Coast to Coast’s Sue Steinberg interviewed “Bill Shatten” (center) and “T. I. Hooker” for an upcoming radio segment to be hosted by Kris Erik Stevens & Karl Tambazian.

school choir to help kick off the Christmas Season in New York. WPLJ’s morning personality Jim Kerr and his Morning Crew selected the primary chorus of P.S. 89 in Elmhurst. The Lobby singing by both male and female members was enjoyed by all. By the way Cash Box Congratulations to Charles Osgood, correspondent extraordinaire, who captured the 1985 Gabriel Personal Achievement Award. Tip of the Cash Box top hat also goes to NBC Radio News’ Peter Lauper and Rusty Lutz who walked off with the 1985 Journalism Award from the American Academy of Family Physicians for the documentary “AIDS: The Most Horrible Disease.” But More to the point, Andy Rumor has it that the positive (in) slogan in New York is “TURN ON K-ROCK for the STERN SHOCK” sounds pretty electrifying to me as New York’s most daring and controversial radio personality ignites fuel power burners to cook on WXRK/FM K-ROCK. Hip-Hip Hooray to general manager Mike Kakyoinniss of WNEW-FM for breathing life and bringing back from a seven-year absence the “HUNGERTHON,” a 24-hour live weekend show. Pete Fornatale, on-air personality co-hosted the program with Bill Ayres, co-founder and the director of World Hunger Year (WHY). Shoot! We bette hurry or we’ll miss our bus to Philly. At WIQQ Radio, Philadelphia there is an air of both excitement and relief now that midday host Helen Leicht has given birth to a handsome 7-pound 9-ounce little man. Helen and papa Biff have named their son Daniel Forrest. forest has it that the show’s promotions manager Hope Berschlicher has been wanting to babysit the infant, however mama Helen has been evading the issue for fear that Hope will expose the child to a microphine — Ah, yes... Show Biz. Next stop, nation’s Capitol, DC-101 air personality “The Greaseman” will bout in a live radio broadcast, for “Rocky IV.” This main event will be to expose the super flick, while at Roth’s Silver Spring West Theatre they’re collecting food for the “Temporary Foods for Christmas Drive.” The broadcast will be filled with “Rocky” surprises including: A beef it muscle flexing contest and a rocky road ice cream eating contest. At the broadcast’s end, everyone will join lists to create a human fist chain and reinforce a commitment to peace with a version of “Let There Be Peace On Earth.” Thank-you, that is all, and the maid she just turned down the covers and I’m about to put it all away however, I’m just absorbed in Jay Michelle’s “Sound Thinking” issue number 21. If you have an opportunity you may want to read Jay’s notes and comments. Radio fans its time to — Hold on, phones ringing — “Hello, yea it’s me — oh hi— are you don’t alright, great! No I haven’t, go ahead — oh really, hey that’s HOT, you’ll tell em’ — later!” That was the office calling to inform me that Grant A. Tinker, chairman of the board and chief executive officer of NBC, will be honored with the 1986 Gold Medal from the International Ra-
dio and Television Society, Grea—oops phone again, excuse me, “Hello-hey Dr. Ron Rose, how’s me — you know, I’m don’ sensational and you yea, great, are you kidding? Really The (Duke) Dave Sholin is the new program director of KFCR! Wow, what a shot in the arm for the city’s radio powerhouse. That’s super news, thanks for the info friend. Good night Dr. Don. . . . Did you just hear — Oh thank you the lights just blew out... Shoot!

RETURN WITH US NOW TO THOSE THRILLING DAYS OF YESTERYEAR AS...
THE JOB MART

KCMO radio is looking for a news/talk/sports person for their team-oriented station. Send resume plus tape of work to Art Wander, KCMO 4502 Shawnee Mission Parkway, Fairway, Kansas 66205 EOE/MP.

WHYT in Detroit is looking for two full-time employees. First position is for on-air talent, and the second is for a creative copywriter. Station prefers that local residents apply, but everyone else is welcome. If interested please send information to, Operations Mgr., Gary Berkowitz, WHYT Radio 2100 Fisher Building, Detroit, MI 48020 EOE/MP...

G105, the number one rated radio in Raleigh-Durham is seeking a top morning drive talent. They're, "willing to pay top dollar for the right talent," says Mike Edwards. No beginners please. T&R to Mike Edwards, WDDG-FM, P.O. Box 2126, Durham, North Carolina 27702 EOE/MP, an adult formatted station on the east coast is looking for a strong voiced personality to handle high-energy news for the news team. An extremely competitive salary is being offered says management. Call station at (205) 534-3521, EOE/MP ...

WROQ-AM/FM is looking for an afternoon drive jock with five years of experience under his belt. "Creativity, and having a unique and exciting presentation is what we are looking for," says Reggie Blackwell. T&R to, WROQ, 400 Radio Road, Charlotte, NC 28216. EOE/MP ...

KFXE in Arkansas is looking for "professional radio people for airshifts/production work," says management. "We are looking for a good team player who can relate to people." T&R to KFXE radio, 920 Commerce Road, Pine Bluff, Ark., 71601. EOE/MP ...

WMGN is looking for an evening personality, for its "beautiful music" format station. T&R goes to, Magic 98, P.O. Box 2059, Madison, WI 53701 EOE/MP ...

WFMB news is seeking someone for its news dept. Person must have the following: great writing skills, good news gathering skills and an excellent delivery to listeners. T&R to Charles McBaron, news director, P.O. Box 2989, Springfield, Ill 62705 EOE/MP ...

WJZQ, Jackson's leading CHR station, is looking for a high-energy air personality. Send C&R with photo to, Brian Krysz, 1700 Glenshire Dr., Jackson, MI 49201 EOE/MP ...

KUAD Hit Radio in Hawai is looking for a program director who can handle an air shift. "Candidates must be able to enhance the creativity of the other on-air personalities," says management. PD will also have to work hard in hand with the sales dept. T&R to, Dave Fransen, 913 Kanoelihua Ave., Honolulu, HI 98720 EOE/MP ...

KROY in Sacramento is seeking morning drive personalities for its A/C format station. Send tapes and resumes to Ted Atkins, KROY, P.O. Box 3097, Sacramento, CA 95812 EOE/MP ...

KRMG has a full-time opening for a news anchor. Applicant must also have good production skills. T&R to, Kelly Karls, Program Director, 74KRMG, 7136 S. Yale, Tulsa, OK 74136. No calls please. EOE/MP.

Darryl Lindsey

COLUMBIA AND DEF JAM JAM — Columbia Records and Def Jam Recordings recently held a New York fete to celebrate their distribution pact for the U.S., and through CBS Records worldwide. Singers from the Beastie Boys and L.L. Cool J are the first releases under the agreement. Here, celebrating the deal, are (l-r): John Fegort, director, national singles promotion, Columbia Records; George Drakoulis, Def Jam Recordings; Al Teiler, president, CBS Records Division; Rick Rubin of Def Jam Recordings; Russell Simmons of Def Jam Recordings; Vernon Slaughter, VP, black music and jazz promotion, Columbia; Steve Rabovsky, director, A&R, Columbia; Mickey Eichner, VP, national A&R, Columbia.

Cash Box/November 30, 1988

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Cash Box/November 30, 1988
THE BEAT
Darryl Lindsey, Los Angeles

ISLEY, JASPER, ISLEY — Ernie Isley, Chris Jasper and Marvin Isley have something to celebrate about. Their second album, on the CBS Associated label Caravan of Love, is steadily climbing towards #1 on Cash Box's B/C LP charts, with the song of the same name holding its own at #1 on both the B/C and chart long enough to chart spot the five brothers and one cousin, Chris Jasper, decided to go their own separate ways, but for the other three brothers, Ronald, Kelly and Rudolph, their current Isley Brothers release on Warner Bros. Isn't shabby at all.

They're enjoying their highest debuting album during the week of November 30 at 46 bullet after only four weeks of chart activity. History is being made every day; not only are they one of the oldest family singing groups, dating back to the late 50's, but they now can say they are one of the elite few families who have, at the same time, two singles and albums bulleted at the same time.

WHITE STANDS BY HIMSELF — Maurice White's current LP on Columbia "Stand By Me," is White's first project since the days of Earth, Wind and Fire. Oddly enough "Stand By Me," which is also the first single release by White, was the first release by Ben E. King when he went solo from the Drifters.

BOBBY BROWN LEAVES NEW EDITION — If you've seen New Edition on television or at promotional visits and only saw four of the guys instead of five, don't be too surprised; because under the weather, it's because Bobby Brown has left the group and gone solo. It's not known why the sudden move was taken by Brown, but everything seems to be business as usual between the New Edition camp and the young singer. It was stated by a source that "The guys are still the best friends." New Edition will be making their last appearance of 1985 on Lou Rawls' Parade Of Stars telethon, which will air December 28, from 6 p.m. to midnight.

STREET TALK AROUND TOWN — We all know by now that Prince has been in France for the last couple of months finishing his next movie, but recently he and the band flew home to Minneapolis for a short break. It's said that Prince is having a new home constructed in Chanhassen, a suburb of Minneapolis ... the Jets are finishing up a 20 city promotional tour in support of their debut album on MCA. Their video Curiosity is getting air play just about everywhere from Friday Night Videos to New York Hot Tracks. Tentatively they are set to perform on some spot dates with Tina Turner and Morris Day. They will be closing out 1985 by performing for their home island of Toga on New Year's Eve. While the family which makes up the Jets has 13 brothers and sisters already, they are currently on a family sounding so they can enjoy the new addition to the family sometime soon.

The World's album of the same name has just been certified gold by the RIAA which should be good news to the band and MCA while they're back in Flint, Mi recording their next LP this winter ... be on the look out for Taka Boom's current release "Middle Of The Night," on Atlantic Records. Her sister Chaka Khan is in recording her next LP with producer Arif Mardin ... Miami Vice star Philip-Michael Thomas has finally released his solo album "Living The Book Of My Life" and the timing couldn't have been more perfect with the success of "The Miami Vice Soundtrack" on MCA ... could it be true that in April of '86 we can expect superstar Michael Jackson's next album or single. One thing we do know, stated by brother Randy Jackson, is that the Jacksons are recording their next album.

YOUNG BLACK PROGRAMMERS COALITION BRIEF — The meeting in New Orleans was well attended by individuals from all aspects of the business. As with every convention, the rumors ran rampant. Word is that George Tigner of the New Orleans radio station in radio as well as M.O.T. is one of the major southern radio station. Good luck to these real pros ... could there be some major cutbacks at CBS to include some top level executives? ... Reggie Barnes, lately of Omni Records, could be packing his fur coat and heading for Chicago via E/P/A Records. ... Harry Comb's has the group Levert, sons of Eddie (O'Jays) Levert, heading for Atlantic.

NEW EDITION — New Edition, sans Bobby Brown, adds high energy to the Lou Rawls Parade of Stars which airs Saturday, Dec. 28 from 6 p.m. to midnight.
REAL GOOD TIMES — Ralph "TV's Good Times" Carter stopped by WRAP in Norfolk, Virginia to say hello to program director Rocky Nelson and D.J. Hank Ellison while in that area to promote his single "Get It Right." Fifty percent of the profits will go to feed the needy in Ethiopia. Pictured (l-r): Ellison; Carter; Nelson.

WRBD — Ft. Lauderdale — Charles Mitchell — PD
Connie
Grace Jones
Five Star
M. Morgan
B. Bland
Yarbrough & Peoples
Symbolic 3
Mai Tai
Run DMC
Dana Dane

WATV — Birmingham — Ron January — PD
Krush Groove
K. B. Blow
B. Woman
The Winans
G. Chandler
O'Jays
M. White
Yarbrough & Peoples
W. King
Fat Boys
S. Wonder

WAOK — Atlanta — Larry Tinsley — PD
C. Khan
E. King
Zapp
Artists United Against Apartheid
J. Kennedy
Con Funk Shun
W. King
W. Mills
Full Force

WZAK 93FM — Cleveland — Lynn Tolliver, Jr. — PD
Grace Jones
M. Morgan
Al Green
Run DMC
L. L. Cool J
Fantasy

WQMG — Greensboro — Doc Foster

KGFJ-AM 1230 — Los Angeles — Kevin Fleming — PD
Artists United Against Apartheid
Rockelle
A. Cymone
M. White
Run DMC
Dana Dane
L. L. Cool J
Yarbrough & Peoples
Fat Boys
Jocelyn Brown

WGIV — Charlotte — Don Cody — PD
S. Wonder
Kool & The Gang
L. L. Cool J
Art Of Noise
P. Nelson
T. Boom
B. Wells

WJAX-FM — Tony Mann — PD — Jacksonville
Sade
E. King
Ready For The World
S. Nicks
M. White
O'Jays

WRAP — Chester Benton — PD — Charleston
S. Wonder
L. Hill
Sade
B. Wells
Winans

URBAN PROGRAMMER'S PICK

Programmer: Mike Archie
Station: WHUR-FM
Market: Washington D.C.
Song: "Do Me Baby"
Artist: Melissa Morgan
Label: Capitol

Comments: "Do Me Baby" is an old remake of a Prince song and it's presently doing very well. This version is very clean and when we first tested it we received an immediate response. Another record that is doing exceptionally well is L. L. Cool J on Def Jam records. WHUR is usually not into heavy rap style songs but this one stands out among the crowd. Through certain faders that we use, we are showing that the record is receiving action in Philadelphia and New York."
HOT NEW SELLER
Teddy Pendergrass

STRONGEST SALES
F. Jackson — Capitol
Krush Groove — Warner Bros.
S. Wonder — Tamla/Motown
M. Day — Warner Bros.

STORE REPORTS
Shazada Enterprises — Charlotte — Tim Taylor
S. Wonder
F. Jackson
W. Houston
A. Franklin
Atlantic Starr
Joe's Swing Shop — Los Angeles — Greta McConnel
F. Jackson
Atlantic Starr
A. Franklin
W. Houston
Isley, Jasper, Isley
Hill's Stereo — Norwalk, CT — Mary Ann Saracino
Isley, Jasper, Isley
New Edition
E. King
Kashif
G. Jones
Bedford Records — Stanford, CT — Larry Perna
Krush Groove
G. Jones
Isley, Jasper, Isley
Smoke City
S. Wonder
V.I.P. Records — Inglewood, CA — John Chism
Sade
F. Jackson
Atlantic Starr
M. Day
E. Murphy
Gil's Records And Tapes — Houston
— Gil Butron
M. Day
Cherrelle
D. Coleman

M. White
Lisa-Lisa and Cult Jam
Barney's One-Stop — Chicago — Nellie Thomas
W. Wonder
F. Jackson
B. Womack
A. Franklin
Isley, Jasper, Isley
Webb's Department Store — Philadelphia — Bruce Webb
S. Wonder
B. Womack
P. LaBelle
F. Jackson
Isley, Jasper, Isley
Platter Shack — Orlando — Della Wiggins
Isley, Jasper, Isley
M. Day
F. Jackson
New Edition
Kashif
Sikhulu's Record Shack — New York — Sikhulu Shange
S. Wonder
M. White
O'Jays
D. Ross
Osborne & Giles
Birdland Records — Baltimore — Beverly Burston
F. Jackson
S. Wonder
Atlantic Starr
L. Vandross
Krush Groove
Pennylane Records — Tacoma — Debbie Schierman
M. Day
S. Wonder
Isley, Jasper, Isley
M. White
B. Womack
Music Liberated — Baltimore — Larry Jeter
S. Wonder
F. Jackson
Rene & Angela
P. Austin
A. Boffil
Jones & Harris — Richmond, CA — Robin Bridgeman
S. Wonder
Ready For The World
Rene & Angela
F. Jackson
S. Wonder
John's Music — Los Angeles — Marie Jackson
F. Jackson
S. Wonder
M. White
B. Womack
Tho Family

Street Scene — Atlanta — Jay Robinson
F. Jackson
Krush Groove
L. Vandross
Isley, Jasper, Isley
M. Day
Record Boutique — Winston-Salem — Archie Torain
Kool & The Gang
S. Wonder
L. Vandross
M. White
Atlantic Starr
L&M Sound Center — Lumberton, NC — Malcolm McCallum
Atlantic Starr
F. Jackson
Krush Groove
S. Wonder
Isley, Jasper, Isley
Tara One-Stop — Atlanta — Jean Chapman
S. Wonder
F. Jackson
A. Franklin
B. Womack
M. Day
Greensboro Record Center — Greensboro — Susie Chandler
Krush Groove
M. White
S. Wonder
Rene & Angela
C. Mayfield
H&W One-Stop — Dallas — Walter Jackson
M. Day
Isley, Jasper, Isley
Zapp
S. Wonder
B. Bland
Massachusetts One-Stop — Boston — Ron Heaps
Rene & Angela
S. Wonder
Kool & The Gang
Krush Groove
Isley, Jasper, Isley

Delicious Records — Inglewood, CA — Tommy Johnson
Sade
Isley, Jasper, Isley
Sheila E.
F. Jackson
W. Houston
Karma Records — Indianapolis — Mike Smith
S. Wonder
W. Houston
F. Jackson
A. Franklin
B. Womack
Scott's Wholesale — Indianapolis — Cheryl Gregory
Isley, Jasper, Isley
Zapp
F. Jackson
Artists Against Apartheid
Kashif
LaGreen's — Detroit — Steve Holsey
Krush Groove
P. LaBelle
S. Wonder
F. Jackson
Sheila E.
Jemini II Records — Chicago — Alonzo King
F. Jackson
Isley, Jasper, Isley
Sheila E.
S. Wonder
L. Vandross
Fortune Records — Inglewood, CA — Timmy Fortune
S. Wonder
F. Jackson
A. Franklin
W. Houston
M. Day
Tower Records — Sacramento — Jeanie Banuara
Kashif
New Edition
Miami Vice
The Family
M. Day

URBAN RETAILER'S PICK
Retailer
Robin Bridgeman
Jones & Harris
Richmond, CA

Market
Album: "High Priority"
Artist: Cherrelle
Label: Tabu/CBS

Comments:
"The single 'You Look Good To Me' is hot, and its getting a lot of airplay in the Bay Area. The LP is in our Top 30. Good cuts for in-store play are 'Artificial Heart' and 'Saturday Love.'"
ROLL 'EM — Jazz — of any sort has never been portrayed with much understanding in fictional films (or, goodness knows, documentaries). This week a delightful little film opens (I'll be at N.Y.'s 57th Street Playhouse) that, while not breaking any cinematic ground, charmingly depicts a little-depicted slice of jazz life: that of guys who play the music for fun, not really for a living. Jerry S. (declared his last name, as it happens) and his band, two of the jazzmen (Jerry and George), a film written and directed by Frank Gilroy (you know, The Subject Was Roses) tells the tale of a band of one-a-week basement dixielanders who end up with a real gig at a typical Catskill resort, which, due to the illness of their regular bassist, they have to play with a hotshot pro who has worked with "Diablo," Dizzy Gillespie, Benny Goodman... That's it. Wayne Rogers plays the trombonist, Cleon Little plays Dave bassist, and Warren Vache — that's right, the real cornet-playing Warren Vache plays the trumpet. Vache is quite good, as is Jerry Matz as the clarinetist (Matz happens to be the maître d' at the Village Vanguard). Vache served as the film's music director, and the sounds one hears on-screen are made from a film-screen notables as Dick Wellstood, Kenny Davern, George Masso, Milt Hinton and John Bunch. A worthwhile, breezy hour-and-a-half can be had at The Gig.

For a cinematic experience of a completely different variety, one can seek out Shirley Clarke's Ornette: Made in America, which takes the great Ornette Coleman through a bizarre, choppy magical mystery tour. The film is a bit documentary, half-fantasy, and, at times, half-assed, but there are some good bits of music and some typically bizarre Ornette-isms (the film's closing story about castration alone is worth the trip). The film slipped into N.Y. for a one-shot — as part of "Documentary Film Week" — but did distribute pretty widely in the country.

PASSING ON — The great trombonist Dicky Wells died Nov. 12 in N.Y. at the age of 78. Wells lent his warm, distinctive style to dozens of bands, but he'll always be best remembered for his wonderful work in the Count Basie Orchestra of the '30s. Like so many other distinctive musical greats of that era, Dicky Wells had one thing that has become a rare commodity in jazz: his own sound and style. He will, of course, be missed, but he did leave behind a fine, though now out of print, autobiography — Night People (penned with Stanley Dance). THE WHOLE SPECTRUM — The AACM (Assoc, for the Advancement of Creative Musicians) will celebrate its 20th anniversary with a Dec. 7 concert at N.Y.'s Symphony Space called "Spectrum." The concert will feature "Trip Expressions" (Leroy Jenkins, Henry Threadgill, Muhal Richard Abrams), the Amina Claudine Myers Trio, the Adgeoke Steve Coleman Special, and the AACM Orchestra, featuring everybody above and, among others, John Stubblefield, Leo Smith, Steve Turre, Abdul Wadud, Stanton Davis and Frank Gordon. The concert will also launch some new initiatives by the AACM — which has done so much to advance the cause of jazz since its founding in Chicago — including expanding its concert activity, opening a N.Y. branch of its music school, publishing books and articles by its members, establishing a non-profit record company and developing an AACM archive. The contemporary New York jazz scene needs a strong voice — the AACM can be such a voice. The concert tickets are $12 each and are available at Symphony Space.

BOSSA REDUX — Antonio Carlos Jobim, the boss of the boss nova ("Girl From Ipanema," "Dindi," "Wave," almost every other bossa nova you can think of), whose Carnegie Hall appearance earlier this year was one of the best and most delightful musical events of '85 (as you'll recall, it was Jobim's first stateside appearance since around the time the AACM was formed), will return with his 11-piece ensemble for a pair of east coast dates. On Dec. 8 he'll play a benefit at New York's Avery Fisher Hall for the Brazilian Cultural Foundation, a group which promotes educational and cultural exchanges between Brazil and the U.S., with guitarist Carlos Barbosa Lima on the bill. And on Dec. 11 he'll play D.C.'s Constitution Hall. Both concerts are being produced (in the case of the N.Y. concert, co-produced with the BCF) by N.Y.'s New Audiences, in association with Cecil Sion. They are rare chances to see a genuine musical master at work.

DOUGH TO BGO - WBG MO-FM, which, you recall, is trying to raise nearly a million clams to build itself a new studio, has been granted $25,000 by the National Endowment for the Arts (a nice chip off the old rock). More money will be raised New Year's Eve, as the station takes over the Village Gate for a national broadcast featuring Bennie Wallace, Stanley Turrentine/Jimmy Smith/Kenny Burrell and OTB. A call to (201) 624-8880 gets ticket info.
Peter Berk, Los Angeles

ZACH IS BACK — A Chorus Line, for all its record-breaking success on Broadway, had a nightmarish making to it in the big screen. Several years, countless scripts, more than a few producers, directors and writers later, though, we finally have a film version of the internationally popular Michael Bennett musical. Sir Richard Attenborough, whose last feature was the completely different epic, Gandhi, was secured to direct and Michael Douglas was chosen to play the pivotal role of Zach. Other than Douglas and Audrey Landers (who plays Val), however, the bulk of the cast of the original stage production is not on board.

The film of A Chorus Line was targeted for a fall release but this year has been so full of projects that it is now off the ground. But now that the smoke has cleared, however, Embassy Films, PolyGram Pictures and (distributor) Columbia Pictures have what may prove to be a blockbuster Christmas hit. Moreover, thanks to audience familiarity with the show and its music, and widespread promotions over the next few weeks, Casablanca Records should do equally well with the just-released soundtrack. PolyGram has “scored” in a big way in the past, having chalked up such staggering soundtrack hits as Saturday Night Fever, Grease, Fame and Flashdance. There’s little doubt, then, that the company knows exactly how to handle projects outside of the musical genre. And A Chorus Line should be no exception. When asked how the film version of A Chorus Line was approached conceptually, Regan recalled how everyone “wanted to be as true to the original as possible. On the other hand, Sir Richard Attenborough wanted to take the action out of the theatre intermittently, and open it up, without losing the thrust of the show itself. In terms of the music, we wanted to update it to a large extent. The way the LP was recorded (digitally on 64 tracks by Brooks Arthur, the album’s producer), the music feels so solid, it’s like you’re in the theatre. Whether or not the film will be as musically intact at the point of trying to make the music a lot ‘hotter’ than in the original, which I think we accomplished.”

Transferring material from the stage to the screen has often been a grime experience, for producers, directors and audiences alike. On screen, we laughed with Funny Girl, but quickly said goodbye to her. In the case of A Chorus Line, Hamlisch’s score is so strong you think a lot of The Best Little Whorehouse in Texas; we grew very accustomed to My Fair Lady, but thought The Wiz needed a heart even more than the Tin Man. Okay, enough already of that, but what about A Chorus Line? It’s still too early for most of us to know, but according to Regan, “All the facts really came together on this film. The direction is flawless, the acting is wonderful, the dancing is sensational, Ralph Burns did an incredible job arranging and conducting the music, and the overall production was truly a magnificent experience for everyone involved.”

Odds and Ends — Speaking of that man behind the curtain, the soundtrack to the 1938 classic version of The Wizard Of Oz (who would believe the world produced that celebration of innocence and World War II in the same year) has been digitized revetored. I’d love to explain what that means, but I haven’t got a clue. The end result, though, is that the audio portion of the film is crisper and clearer than ever in its current MGM Home Video video version. Another internationally popular great is even greater — Shangri-La, Surprise, the Madonna-Sean Penn feature, is set to begin principal photography in January in Hong Kong, Macao and the U.K. Jim Goddard, who’s prestigious credits include TV’s Nichols Nickely and Reilly, Ace Of Spies, will be directing. The film is described as an action adventure revolving around the ancient Chinese magical traditions . . . Glenn Frey, familiar as both a musician and an actor to Miami Vice audiences, has been cast in his first major film role in the upcoming Tri-Star release, Let’s Get Harry, which stars Robert Duval and Gary Busey. For Frey, it’s “a real honor to work with,” and is also writing and performing a song for the upcoming, tentatively titled feature, Trouble . . . Michael Smoll has provided a dynamic, highly charged score for the new Gene Hackman-Matt Dillon thriller, Target . . .

LEARNING THEIR LINES — Sir Richard Attenborough (I), director of A Chorus Line, is pictured during rehearsal of a key scene for soon-to-be-released film version of the hit stage musical. PolyGram Records is releasing the soundtrack.

Television: Changing Its Sound and Marching To A Different Drummer

By Peter Berk

Second Of Two Parts

LOS ANGELES — One certainty in this new era of television and television music is that there really are no certainties. Despite the enormous success of Miami Vice, several other new shows featuring contemporary songs have thus far failed to catch on with viewers. Nevertheless, the trend is still in its embryonic stages, and we’ll doubtless have a plethora of conceptually similar shows to weed through in the future. But that’s another question. The only thing we can say for certain is that whether pop music will be used on TV in the years ahead, but only whether it will be used intelligently.

Discussing the likely origins and future of pop music on TV, Hollywood Beat’s creator and producer Henry Rosenberg said, “I think the whole trend is due to what happened in movies, in theatres and on cable TV. I think the networks had to adjust their series to be competitive with feature films. Pop music, especially, has always been associated with more youthful audiences, and the networks are understandably anxious try to attract that younger demographic.”

On Hollywood Beat, which features a theme song and music by Hunter, Milander and Rosenberg,试图 “use music as a soundtrack of the streets, make it the moral fabric of the show.” Rosenberg says music is “as crucial to the show as the visual fabric.”

On Miami Vice, he says, “I think we were a bum rap when people suggested we were ripping that show off. We actually said that’s all new. You do a show about Hollywood street cops and pop music is the only logical choice.”

Rosenbaum attempts, whenever possible, to secure original masters, and makes sure songs are never too cluttered into one episode. “The key,” he said, “is that you can’t let music get in the way of what you’re trying to do and what the audience is going to see.”

At Stephen Cannell Productions, which is currently responsible for The A-Team, Hunter, Hardcastle and McCon- ripte, Michael Babcock, the company’s production administrator, also discussed TV’s latest phenomenon. “The technique of marrying music to film is of course, very old. It just wasn’t used to its full potential until video,” he commented. “Artists now, due to their experiences with the visual medium of video, are much more aware of film and television and how their music and lyrics can relate to both. There’s kind of synthesis at work.”

Asked about the role of pop music at his company, he said, “In all our shows, particularly on Hunter, we’re using pop music and music in general more and more. The inclusion of music in our show, we’ve licensed over the last three years has been tremendous.” He recalled that three years ago, Cannell obtained only one master, while this year over 50 were secured, including cuts from such artists as ZZ Top, Huey Lewis, Pet Benatar and the Rolling Stones.

Most record companies are now realizing, Babcock continued, “just how much exposure television music gets.” He claims that the license fee for TV material to TV for two reasons. One, it’s a good source of income, basically free money for them. Also, there are tremendous promotional benefits involved. On a show like the A-Team, if we use a song, it’ll reach an audience of at least 30 million people at the same time. I don’t know of any other medium which has that kind of capacity. From a label and artist point of view, it makes great sense.”

With all this pop music in film and on television, just how is the ‘traditional’ composer affected? That’s what Cash Box asked Stan Milander, a partner in Bart-Milander Associates, whose prestigious clients include Elmer Bernstein and Ennio Morricone. “If you take a look,” Milander said, “orchestral composers rarely had much to do with the songs in a movie. A lot of them don’t know what will happen with that new. What’s new is how the material is being delivered, something music video has greatly affected.” He cites films such as The Graduate and TV shows such as The Monkees as evidence of how pop music has been employed long before Saturday Night Fever and Miami Vice.

“My overall feeling, then, is that the so-called traditional composers are in no particular danger at this point,” Milander continued. “First of all, the trend may soon suffer from overkill, but more importantly, if you’re a good and experienced musician, regardless of your age, you’ll change your style with the times. A great many writers are capable of making that change, based on understanding what’s happening today in film and TV, a marketing, promotion- al creative standpoint. The really good writers will always be able to last.”

It’ll take a few years before a musical ‘natural selection’ determines which writers and artists are most in touch with current tastes in television scoring. Ideally, though, pop music and tradition- al music will be used wisely and viewers will be able to enjoy the best of both worlds.
Bob Dylan's Career Turns Twenty-Five

The Artist Celebrates His Back Pages

By Lee Jeske

NEW YORK — The man has made a career out of the unexpected, but this time he may have overdone it. The Bob Dylan recording session that began in the basement of the Whitney Museum, was not just sitting by and accepting accolades — but strolling around for two hours working the party: schmoozing, glad-handing, kibitzing with a phalanx of musicians and artists. On cross-town to that, the film director, (Renaldo and Clara) that talked with Martin Scorsese, as an actor (Pat Garrett and Billy the Kid), he talked technique with Robert Do Niro, Harvey Keitel and Debra Winger. Surely he talked about the good-old-days with his early associates (Harold Leventhal and John Hammond, Sr.) and his contemporaries (Arlo Guthrie, Judy Collins, and Pete Townshend) and his friends (Garth Hudson, Rick Danko, Richard Manuel); about visual art with Keith Haring (after all, he published Drawings and Drawings by Bob Dylan); about the literary life with Jan Wnner (he's a novelist too, you know... Tarantino); about the present musical situation with those he's influenced (David Bowie, Billy Joel, and Ian Hunter); and about the recording industry with Clyde Rock (Arthur Baker and Dave Stewart). Bob Dylan pressed the flesh, accepted gifts from the CBS brass, posed for photos and

(continued on page 39)

Biograph: Classic, Unreleased Dylan

By Peter Holden

LOS ANGELES — With the increasing social and political awareness taking hold in the music industry, marked by the various "aid" projects, an increased amount of money to be invested in various musical projects currently on the market, Bob Dylan is enjoying something of a renaissance. The centerpieces of this renewed visibility is a five record set just released on Columbia Records entitled "Biograph."

The package is impressive for many respects, two of which are the number of previously unreleased tracks available (21) and an informative 48-page booklet that accompanies the boxed set, highlighted by quotes from the various influential songwriter on each song included in the package. Initiated nearly three years ago by Columbia's Bruce Dickinson and compiled by Columbia's Arminda Andon, vp of product development, Jeff Jones, director of product & marketing, wrote Cameron Crowe and Dylan himself, "Biograph" was put together as a package that would appeal to both longtime Dylan aficionados and newcomers to the singer/songwriter's music.

The five record set, which sells for a bargain $29.99, is roughly set up thematically, though the most significant block is "Most of the Time," Dylan's rock & roll sound ("Most Like You'll Go Your"

(continued on page 39)

The Meeting Brings Together Top Musicians For "Fun"

By Peter Holden

LOS ANGELES — For musicians the Johnson, Ernie Watts and Leon Ndugu Chander, the quest for new musical connections is not a new idea. Performing on other artist's recording dates, playing with established combos or pursuing their own individual careers, this multi-talented quartet is always working hard, pushing the limits of their talents. But when they get together, it's for fun.

Tagged The Meeting, the four musicians/songwriters have been rehearsing for the past several weeks for a recording session during west coast dates which began November 22 at the La Jolla Music of Communities Theater In Los Angeles December 6. However, this is not the first time the four have gotten together. The idea for the group was originated by Kool Jazz Festival founder and jazz impresario George Wein. In speaking with Cash Box about the group and its upcoming plans, drummer Ndugu Chander — who departed after a short stint as drummer for the Crusaders last April — explained, "George had originally approached Patricia, Alphonso and I in 1983. He said that he didn't really have a group represent- ative of the 80's contemporary music scene for the Kool show, and he approached us about putting a group together."

Though the original line-up of The Meeting was to have included Tom Scott, scheduling conflicts arose, and saxophonist Ernie Watts was brought in.

After performing successful shows at that time, he said musicians were asked to come of their own. Yet, as fall rolled around this year, the decision was made to try the blend once more. Keyboardist/vocalist Rushen, a highly skilled performer who over the years has cultivated a successful and more commercially oriented R&B and pop music career commented, "It's kind of fun for us to leave our respective normal musical things and do something just

for fun, I've known all of these guys for years; they've all been very supportive of my career, and it's just a lot of fun to get together to play everyone's music."

Though the four dates which have been

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Master Sound Astroria: The Only Limitation Is People's Imagination

By Paul Iorio

NEW YORK — What separates the brand new Master Sound Astoria studio from other recording studios are the possibilities. In addition to its state-of-the-art recording facilities, it houses a full mixing theatre, a projection booth for film scoring, a satellite link-up, and is next door to two radio stations and a major film studio. "The whole Kaufman Astoria Studio complex is a look ahead into what multi-media is really about," says Maxine Chrein, co-founder of the MSA studio. The general concept was to place the studio in close proximity to several different mediums so as to maximize potential cross-utilization. "How many studios are right next door to two broadcast radio stations?" asks Chrein. Not only that but the studio was built as much as a shooting area as a recording area. To that end they've installed a pipe grid system for lighting and left the room white so mood changes could be effected on

caliber of Patricia Rushen, Alphonso, and
drummer Ndugu Chander.

MEETING THE MEETING — This some-
time all-star fusion group includes (l-r) saxophonist Ernie Watts, keyboardist Patricia Rushen, bassist Alphonso John-
son and drummer Leon Ndugu Chander.

25 Years Ago In Cash Box —

December 3, 1980 — Everyone up at Scepter Records expecting the Shirelles' latest, "Will You Love Me Tomorrow," to top the sales figures on their "Tonight's The Night" powerhouse. The infant label also feels that Joey Dee's "Face Of An Angel" will follow suit... Jazz critic Leonid Feather, author of New Encyclopedia of Jazz, now making his home on the west coast... Olave Davis has been appointed to attorney at Columbia Records legal department, the label's general attorney has announced. He succeeds Jerome Talbert, who recently joined the William Morris Agency. Davis was most recently associated with Remick, and Kaye... Recognizing the popularity of original cast and soundtrack albums as Christmas gifts, Capitol Records Distributing Corp. is offering dealers a month-long one-for-ten program on 11 Capitol show albums. The program offers dealers, rack jobbers, and distributors one free show album with every 10 purchased... Mitch Miller has evidently repeated his LP sing-along success on TV. Beginning on Jan. 27, Sing Along With Mitch will become a regular feature on the NBC network, alternating every other Friday with the Bell Telephone Hour... A standardization of disk speed to 33 rpm took a giant-step forward last week with the announcement of RCA Victor's Jan. debut of its seven-inch compact disc... Columbia Records is saluting composer Aaron Copland's 60th birthday with three LPs... They're still talking about the standing ovation Red Foley received from a jam-packed Ryman Auditorium (Nashville) when he sang "Just A Closer Walk With Thee" on the show's birthday outing. We haven't gotten over the thrill yet either... Number one single: "Are You Lonesome Tonight?" Elvis Presley.

RETURN WITH US NOW TO THOSE THRILLING DAYS OF YESTEREAR AS...

U.R.B. RIDES AGAIN

IN JANUARY
ROLL 'EM — And the clips keep coming, despite the usually year-end record release siesta. Profile Records, of whom we haven't heard much lately in the area of video, with the release of their Vancouver-based Moey, and one from Pete Taylor, a recent signing to the famed indie. Moey's video is called Took Out The Lace, the first single from the band's album, "Dusk And Desire." Dave Chochrane directed this fantasy clip. The Taylor video is called One More Heartache (a remake of the Marvin Gaye hit) and features a live performance at the late Peppermint Lounge in New York City. Edward Barbin directed. Other indie product to look for is Jane Wiedlin's Blue Kiss video, from IRS, directed by Jonathan Dayton and Valerie Faris. It was shot in the canyons of Los Angeles. The majors are bustling with new clips, such as Sade's Sweetest Taboo from Portrait and the new Lionel Richie hit Say You Say Me for Motown (from the film White Nights).

These are a sampling of the enormous amount of releases still feeding the outlets, but one thing is clear: videos are constant, and the public appetite at present remains substantial. It's arguable among the end of another year of this relatively new promotion and programming medium, the industry has not lost stride. We have spawned a production company of Square Cinema, that churns out videos at a rate that rivals that of the Hollywood boom days. One such production company, L.A.'s Pendulum Productions, has reached the 100 mark in its output of videos (They'll be celebrating with a large bash at West Hollywood's Ruxy nightclub, December 5) 100 that's a lot of videos! Even the smaller companies, such as L.A.'s High Five Productions, have clocked in with around 30 videos to date. Holy mass production! And still... still there is quality. Last week's Audio Video discussed the maturation of tastes in the home video realm. Well, the same can be said of the music clips. Of special note is the new Tom Waits video, Downtown Train, directed by Jean-Baptiste Mondino (Don Henley's Boys Of Summer, the MTV Best Video Award winner this year). It's got that... oh, you know... that French feel to it — call it French new wave, or just call it good videomaking (the French are always on a new wave of some sort). As clips proliferate, it's a great deal easier to tell the cream from the crap, but clips like Mondino's are what videophiles a generation from now will look back upon as classics.

SPEAKING OF CLASSICS — The fabled Hollywood Roosevelt Hotel will be open for business by the end of the year after having been completely restored and slightly renovated. The Hollywood Boulevard relic is available for location shooting, from its cabana-lined pool (very I Love Lucy, very 50's) to its beamed and balconied ballroom, circa 1927. For more information, reach Gene Harries, director of special markets for the hotel, at (213) 466-7000.

GIVING ON Cable — On Thanksgiving night, appropriately enough, MTV will air the television special We Are The World: A Year Of Giving. The show has already aired on network television (Nov. 19, CBS). The event which made 1985 "the year of giving" are chronicled, including "Do They Know It's Christmas?" "We Are The World," and the Live Aid Farm Aid concerts. Ken Kragen and Ken Yates of Kragen Productions served as executive producers for the non-profit hour-long program.

The Release Beat

Music from CBS/Fox Video Music means Huey Lewis and the News this month. Chronically calling the band's best in video, Huey Lewis and the News Video Hits includes The Heart of Rock & Roll, I Want A New Drug, Back In Time, If This Is It and many more. Also featured is an as yet untitled version of The National Anthems, sung at Oakland's baseball stadium before a sell-out crowd. A 30-second commercial will air in support of this title during December. Four-color pop materials will also be available for retailers. The cassette retails at $29.95 in VHS Hi-Fi and Beta Hi-Fi, both in stereo format. The Key video this month comes Under A Wood Wall, starring Elizabeth Taylor, Richard Burton and Peter O'Toole. This is the screen adaptation of Dylan Thomas' stage play, set in the Welsh countryside. The tape retails for $19.95 in Hi-Fi and $18.98 in Hi-Fi Supreme, and VHS. Other titles from Key this month include Loose Shoes, with Buddy Hackett and Bill Murray, The April Fool, with Jack Lemmon and Catherine Deneuve; and Soldier In The Rain, with Jackie Gleason and Steve McQueen; Gimme An F, End of the Road, with Stacy Keach and James Earl Jones; The Attic, with Carrie Snodgress and Ray Milland; and The Girl Can't Help It, with Jane Mansfield and Edmond O'Brien.
S. Easton  
C. Cross  
Divinyls  
Sting  
Motley Crue  
Echo and the Bunnymen  
Long Ryders

NIGHT TRACKS — Bill Brummel —  
Program Director — Los Angeles  
Artists United Against Apartheid  
T. Waits  
Prince and the Revolution  
S. Easton  
The Blow Monkeys  
A. Aimeau  
Wire Train

RADIO 1990 — Nancy Henry —  
Associate Producer — New York City  
Scritti Politti  
C. Cross  
J. Hammer  
Del Fuegos  
Starpoint  
The Cult  
The Fatboys

HEART LIGHT CITY — Janet Williams —  
Associate Producer  
G. Frey  
Mr. Mister  
L. Hill  
Sting  
Ashford & Simpson  
D. Frenter

TVS — Houston Hit Video — Mike Opelka —  
Program Director — Los Angeles  
T. Waits  
Long Ryders  
Propaganda  
D. Foster  
The Cult  
Sting  
Simple Minds  
Pointersisters  
Prince  
O.M.D.  
S. Easton  
Motley Crue  
J. Cougar Mangelcamp  
Rush  
Scorpions

VIDEO 22 — Linda Rosenfeldt —  
Program Director — Los Angeles  
T. Waits  
Long Ryders  
Propaganda  
D. Foster  
The Cult  
Sting  
Simple Minds  
Pointersisters  
Prince  
O.M.D.  
S. Easton  
Motley Crue  
J. Cougar Mangelcamp  
Rush  
Scorpions

V66 — Roxy Myaz — Producer  
Framingham, MN  
L. Richie  
C. Sexton  
Sade  
Platinum Blonde  
The Wrestlers  
Divinyls  
Pointersisters  
Baltimore  
Miami Sound Machine  
S. Easton  
Big Audio Dynamite

PHIL GLILES

MUSIC VIDEO

MOST ADDED

Do It For Love — Sheena Easton —  
(EMI America)

STRONG ADDS

Love Is The Seventh Wave — Sting —  
(A&M)  
Freedom — Pointer Sisters —  
(Plan B)  
Downtown Trains — Tom Waits —  
(Island)  
Charm The Snake — Christopher Cross —  
(Warner Bros.)

PROGRAM ADDS

CATCH 22 — John Frost — Program Director — Anachorage  
K. Bush  
G. Frey  
S. Wonder  
T. Shaw  
Sheila E.  
Y&T  
Sting  
Armory Show  
M. Crenshaw

DANCE TV — Joe Caliro — Producer — Portsmouth, NH  
Pointer Sisters  
Shelby E.  
T. Waits  
M. McDonald  
5 Star  
Long Ryders

US8 — Steven Leeds — Program Director — New York City  
Motive  
S. Hart  
Bon Jovi  
Cruzados  
Triumph  
Depeche Mode  
The Cure  
OMD  
J. Anderson  
Adam Bomb  
J. Butcher Axis  
Herman Z. German  
D. P. and the Graves  
Bombs  
Lee Aaron

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

VIDEO PROGRAMMER'S PICK

PD  
Steven Leeds

Program  
U68

Market  
New York City

Video: Party At Ground Zero  
Artist: Fishbone  
Label: Columbia

Comments:  
"Colors, strange images and fast editing contribute to this assault on the visual and aural senses. Play it, or else!"

EASTON TAKES A BREAK — During the shooting of her latest video, Do It For Love, EMI America recording artist Sheena Easton takes "five" with the video's director, Ed Griles. the video was shot on location in San Francisco.

TOP 30 MUSIC VIDEOS

1 YOU BELONG TO THE CITY Glenn Frey (MCA)  
2 PERFECT WAY Scritti Politti (Warner Bros.)  
3 SEPERATE LIVES LOVE THEME FROM WHITE NIGHTS Phil Collins and Marilyn Martin (Atlantic)  
4 BROKEN WINGS Mr. Mister (RCA)  
5 PART-TIME LOVER Stevie Wonder (Motown)  
6 BE NEAR ME ABC (EMI America)  
7 RUNNING UP THAT HILL Kate Bush (EMI America)  
8 SOUL KISS Olivia Newton-John (MCA)  
9 SAY YOU LOVE ME Lionel Richie (Motown)  
10 TAKE ON ME A-HA (Warner Bros.)  
11 THE OAK TREE Morris Day (Warner Bros.)  
12 SO IN LOVE Orchestral Manoeuvres in the Dark (A&M)  
13 TO LIVE AND DIE IN L.A. Wang Chung (Gruff)  
14 SUN CITY Artists United Against Apartheid (Manhattan)  
15 OH SHEILA Ready For The World (MCA)  
16 IT'S ONLY LOVE Bryan Adams & Tina Turner (A&M)  
17 FORTRESS AROUND YOUR HEART Sting (A&M)  
18 STAY UP LATE Talking Heads (Sire)  
19 LIFE IN A NORTHERN TOWN Dream Academy (Warner Bros.)  
20 LOVE IS THE SEVENTH WAVE Sting (A&M)  
21 ONE OF THE LIVING Tina Turner (Capitol)  
22 STRENGTH THE ALARM (R.S.)  
23 WE BUILT THIS CITY Starship (Grunt)  
24 EVERY STEP OF THE WAY John Waite (EMI America)  
25 ALIVE AND KICKING Simple Minds (A&M)  
26 I'M GONNA BE YOUR LADYIN (This/MCA)  
27 THIS TIME INXS (Mercury)  
28 NEVER Heart (Capitol)  
29 PARTY ALL THE TIME Eddie Murphy (Columbia)  
30 WALK OF LIFE Dire Straits (Warner Bros.)

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

Weeks On 11/23 Chart

1 YOU BELONG TO THE CITY Glenn Frey (MCA)  
2 PERFECT WAY Scritti Politti (Warner Bros.)  
3 SEPERATE LIVES LOVE THEME FROM WHITE NIGHTS Phil Collins and Marilyn Martin (Atlantic)  
4 BROKEN WINGS Mr. Mister (RCA)  
5 PART-TIME LOVER Stevie Wonder (Motown)  
6 BE NEAR ME ABC (EMI America)  
7 RUNNING UP THAT HILL Kate Bush (EMI America)  
8 SOUL KISS Olivia Newton-John (MCA)  
9 SAY YOU LOVE ME Lionel Richie (Motown)  
10 TAKE ON ME A-HA (Warner Bros.)  
11 THE OAK TREE Morris Day (Warner Bros.)  
12 SO IN LOVE Orchestral Manoeuvres in the Dark (A&M)  
13 TO LIVE AND DIE IN L.A. Wang Chung (Gruff)  
14 SUN CITY Artists United Against Apartheid (Manhattan)  
15 OH SHEILA Ready For The World (MCA)  
16 IT'S ONLY LOVE Bryan Adams & Tina Turner (A&M)  
17 FORTRESS AROUND YOUR HEART Sting (A&M)  
18 STAY UP LATE Talking Heads (Sire)  
19 LIFE IN A NORTHERN TOWN Dream Academy (Warner Bros.)  
20 LOVE IS THE SEVENTH WAVE Sting (A&M)  
21 ONE OF THE LIVING Tina Turner (Capitol)  
22 STRENGTH THE ALARM (R.S.)  
23 WE BUILT THIS CITY Starship (Grunt)  
24 EVERY STEP OF THE WAY John Waite (EMI America)  
25 ALIVE AND KICKING Simple Minds (A&M)  
26 I'M GONNA BE YOUR LADYIN (This/MCA)  
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29 PARTY ALL THE TIME Eddie Murphy (Columbia)  
30 WALK OF LIFE Dire Straits (Warner Bros.)

Cash Box/November 30, 1985
The Capitol
Live After Death — Iron Maiden

**HOT NEW SELLER**

**MUSIC PLUS IN L.A. CLIPPERS/TDK PROMO** — A cross-promotion involving The Los Angeles Clippers NBA Basketball team (who won their first five games, only to drop the next seven), TDK blank tape manufactured and Music Plus is under way in the Los Angeles market. The promotion is designed to be an umbrella for a number of ventures between the companies. Each week in Hoop Magazine, the Clippers fans magazine, Music Plus advertises specials on TDK products as well as selected prerecorded product. The primary focus of the promotion requires people to mail in cards available at Music Plus stores to the Clippers. Random drawings of the cards will select a different person for each of 82 Clipper home games. The person then becomes a winner of TDK prizes on the basis of The Clipper score — under 100 points, 101-125 points and over 125 points all determine different prizes — and is entered in a grand prize drawing at the end of the season. If the Clippers win, there is a $10 bonus. If the Clippers are playing The Lakers, that other A. basketball team, all the stakes are doubled.

Grand prizes at the end include a VHS HiFi and other audio components. According to Elaine Perliss of Music Plus, this is the second year the three companies have joined together and she reports that the response has been terrific. In other Music Plus news, Alan Schwartz reports that video business has shown a marked improvement during a time when audio sales were somewhat sluggish. Whether this upturn can be attributed to an ambitious new television campaign, now in its third week, is too early to say, according to Schwartz. Speaking of video, Schwartz said that the week of Nov. 25-24 will mark a Thanksgiving promotion aimed at highlighting movies that were "Turkeys" at the box office but are good rental items.

**THE TOWER OF LONDON** — Russ Solomon, president of Tower Records, reports that Tower Records' foray into the London retail community is about to become a reality. According to Solomon, a 4,500 square-foot location on Kensington High Street should be open within 7-10 days. Solomon called this store a "practice store", which is intended to prepare the company for their major penetration into UK retailing when they open a huge 25,000 square-foot store on Piccadilly Square next summer. That store, which is under construction, will encompass four levels with a concourse opening out to the London subway. The Kensington High location will be "mostly a rock and roll store", said Solomon. The Piccadilly store will be the more usual Tower common in the U.S. with complete classical, jazz and video holdings.

**SPEC'S MUSIC — RETAILER PROFILE** — The history of Spec's Music begins in 1948 when Martin Spector opened a combination record and camera shop south of Miami. He sold 78s. From this humble beginning grew one of Florida's major retailing forces. "Our present store was moved a few years later, where it's still located on South Dixie Highway across from the University of Miami. Four years ago we were able to buy the building next door and that's when we added the video. We combined the building and now we have a 9,000 square-foot facility that has a video department, a classical department and a regular records and tape department," said Ann Lieff, president of Spec's Music and Mr. Spector's daughter. In the past 11 years Spec's had opened a total of 8 stores in regional, large malls, two free standing stores and eight in strip shopping centers. The new stores will be in strip centers because of the convenience for video rental. Spec's has distinguished itself as an aggressive merchandiser with a very high profit in the video department. The plan is designed to be showplaces — very comfortable shopping environments. The biggest news around Spec's these days is the public offering of stock that just became available October 18. 600,000 shares of Common Stock have gone on the market. The public offering is expected to radically change the future for Spec's. The plan calls for an additional 12 stores over the next two years. "The reason we decided to take the company public," stated Lieff, "was that we felt that with compact discs and video coming on so strong now it's really like a new business. And being well known in Florida which is a big growth area in the marketplace, we're going to be well known and our name and our reputation and go after it while the market is hot." The market is getting competitive with several national chains moving in to the Florida area. None of the competition will "run us out of business according to Lieff, but they all take a little piece. The cash infusion from the public offering should go far in establishing Spec's as a force to be dealt with in Florida record retailing.
### TOP 40 COMPACT DISCS

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks On</th>
<th>11/23 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 BROTHERS IN ARMS</td>
<td>15.98</td>
<td>1 27</td>
</tr>
<tr>
<td>2 NO JACKET REQUIRED</td>
<td>PHIL COLLINS (Atlantic 81264-2) WEA</td>
<td>2 30</td>
</tr>
<tr>
<td>3 BORN IN THE U.S.A.</td>
<td>BRUCE SPRINGSTEEN (Columbia KC 36835) CBS</td>
<td>3 64</td>
</tr>
<tr>
<td>4 SCARECROW</td>
<td>JOHN COUGAR MELLENCAMP (Reprise 43384) PDL</td>
<td>4 8</td>
</tr>
<tr>
<td>5 THE DARK SIDE OF THE MOON</td>
<td>PINK FLOYD (Capitol CDP-46001) CAP</td>
<td>5 64</td>
</tr>
<tr>
<td>6 SONGS FROM THE BIG CHAIR</td>
<td>TEARS FOR FEARS (Mercury 834 002-2) PDL</td>
<td>6 33</td>
</tr>
<tr>
<td>7 IN SQUARE CIRCLE</td>
<td>STEVIE WONDER (Tami/Motown TAM 06134) MCA</td>
<td>9 9 4</td>
</tr>
<tr>
<td>8 LITTLE CREATURES</td>
<td>TALKING HEADS (Sire 2-23508) WEA</td>
<td>8 18</td>
</tr>
<tr>
<td>9 GREATEST HITS VOLUME I &amp; II</td>
<td>BILLY JOEL (Columbia JK 40121) CBS</td>
<td>10 13</td>
</tr>
<tr>
<td>10 RECKLESS</td>
<td>BRYAN ADAMS (A&amp;M CD-6121) RCA</td>
<td>11 43</td>
</tr>
<tr>
<td>11 WHITNEY HOUSTON</td>
<td>(Arista JRCD-8321) RCA</td>
<td>7 10</td>
</tr>
<tr>
<td>12 THE DREAM OF THE BLUE TURTLES</td>
<td>STING (A&amp;M CD 3390) RCA</td>
<td>12 18</td>
</tr>
<tr>
<td>13 BE YOURSELF TONIGHT</td>
<td>EURYTHMICS (RCA PCD1-5429) RCA</td>
<td>14 18</td>
</tr>
<tr>
<td>14 SPORTS</td>
<td>TINA TURNER (Capitol CDP-40041) CBS</td>
<td>15 61</td>
</tr>
<tr>
<td>16 MIAMI VICE</td>
<td>ORIGINAL TELEVISION SOUNDTRACK (MCA MCAD-6140) MCA</td>
<td>22 2</td>
</tr>
<tr>
<td>17 CHRONICLES</td>
<td>CREDENCE CLEARWATER REVIVAL, Fantasy FCD 633 (C3) IND</td>
<td>17 13</td>
</tr>
<tr>
<td>18 MAKING MOVIES</td>
<td>DIRE STRAITS (Warner Bros. 34363) WEA</td>
<td>19 5</td>
</tr>
<tr>
<td>19 LIKE A VIRGIN</td>
<td>MADONNA (Sire 25137-2) WEA</td>
<td>18 53</td>
</tr>
<tr>
<td>20 HOUNDS OF LOVE</td>
<td>KATE BUSH (EMI America CPF7 46154) CAP</td>
<td>21 5</td>
</tr>
</tbody>
</table>

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### WHAT'S IN STORE

**KURZWEIL AT NARAS FORUM**  
One of the many hardware and software manufacturers at the 1985 NARAS (National Academy of Recording Arts & Sciences) Digital Synthesizer Forum was Kurzweil Music Systems, Inc. The Kurzweil 250 was on display — the same keyboard that is used by Stevie Wonder, Patrick Moraz, and others. And one of the best “user friendly seminars” that was given during the two-day event (November 2nd and 3rd at A&M Studios, Hollywood) was Dr. Robert Moog's presentation entitled “Synthetic Sounds and Real Music.” Moog, now chief scientist at Kurzweil Music, gave a fascinating lecture which overviewed the history of the synthesizer from its beginning to the present; synthesizers have become one of today’s big-sellers in the marketplace. Moog is one of the reasons why. For more information on Kurzweil Music Systems and their exciting line of synthesizers call 1-800-447-2245.

**LET’S BE SHURE** — The Shure SM48 is a low-impedance, dynamic vocal microphone equipped with an outstanding new Shure cartridge. The SM48 is priced at $66.67.

**FREE TAPE OFFER**  
Consumers who purchase AudioVision by Technics through December 31, 1985 are eligible to receive a case (10 pieces) of Panasonic Hi-Grade Hi-Fi T-1200 blank video cassettes. AudioVision, Model AV-500, is a multi-featured, fully-integrated audio-video system. The promotion, “Enjoy 60 Hours of Video on Technics,” requests only that the customer mail in a coupon, available at the site of purchase, along with a clear copy of the purchase receipt. “With this offer of free Hi-Fi VHS tape we are allowing the consumer to immediately enjoy the flexibility and versatility that has been created in this complete entertainment center,” said Technics general manager Michael Aguilar. AudioVision, which incorporates a wireless remote control which operates virtually every component. This includes the TV, VCR, AM/FM stereo tuner, cassette deck, and turntable. The AV-500 carries a suggested retail price of $3,500.

**BERLIN EXPLODES** — Bassist Jeff Berlin is currently touring with a group of excellent musicians in support of his latest album on Passport Records. Entitled “Champion” (P188004), the album was produced by Ronnie Montrose and features an amazing cast of musicians including drummers Steve Smith of Journey and Neil Peart of Rush, guitarist Scott Henderson of Jean-Luc Ponty’s band, and keyboard-extraordinary T. Lavitz. The album is a must for in-store play at locations where jazz-rock is a potential sell. The touring band of Berlin, guitarist Frank Gambale (who will have his own LP out soon), keyboardist Ron Rheinhard and drummer Tris Imboden (still with Kenny Loggins) put on an incredible show at Hop Singh’s in Marina del Rey, CA; this tour should spur LP sales.

---

**EMI Reissues “Reggae Classics”**

A & R Execs Talk Radio

Mary Kujawa

NASHVILLE — The accent was on targeting younger audiences, as representatives from five major record labels discussed the direction of country music during a forum titled "A & R and You," at the Music Row Club recently.

The panel consisted of Roger Sovine, BMI (Moderator), Terry Crisp, Capitol; Steve Buckingham, CBS; Tony Brown, RCA; Mary Martin and Mark Wright, RCA; and Barry Becket, Warner Brothers.

Fielding questions from a standing-room-only crowd of music publishers, songwriters and interested others, the panel mostly addressed such mundane matters as the methods to getting a song published, heard and/or accepted.

However, many concerns were raised as to the outcome of the "music flux" that many think the country music industry is currently going through.

While other members of the panel talked about the problem itself, Wright looked toward a combination of musical styles to come out of this flux, styles that are currently being "tested" by new country music influences coming from such places as the west coast.

"I see a new type of music," Wright explained, "a combination of what we’re doing; rock and roll, R & B, country...with country lyrics."

In reference to this new type of music, Crisp suggested it should boost lagging record sales in the country market. He acknowledged that there is a definite need to reach and to appeal to the record buyers — usually the teen and young adult audiences.

"The old record buyers are starting to dwindle off," he said. "We need to get the younger buyer into the music. We need a younger, fresher approach to our music."

The panel looked at the effect of this "fresher approach" at radio level, where reaction is divided. While some stations are wholeheartedly welcoming new styles, not all program directors are agreeing to play newcomer material.

Buckingham said there’s a dividing line as to what type of music radio will play.

"One radio station will say ‘Give me more Ricky Skaggs and George Jones, more country. Forget Roseanne Cash and Rodney (Crowell).’ But another station will want Roseanne and Rodney. So really it’s a split fence.

"If you’ve got a great traditional act then you do the best you can to go after the radio audiences and demographic audiences, ‘cause there are different audiences now. There are different demographics in audiences. What you hope for is to bring in a younger demographic act like Roseanne Cash and Rodney, hopefully they (the younger audience) will get interested for George Jones too. Get them to want both.

Buckingham added that it will be necessary for demographics to come down in order for the country music industry to survive. Buckingham suggests that "radio and record people sit down together” and talk about the music and how best to promote it.

"I don’t think country music radio has a very bright future, yet," Wright commented. "You hear Restless Heart followed by a Porter and Dolly song." He suggested that radio stations continue to play a lot of the “twenty-year-old” songs, the appeal to the younger, record buying audience is still strong for George Jones.

As to the future of the country music industry, a more positive attitude prevails.

"I think it’s going to get better,” Chote said. "I look for a rosy future for country music, ‘cause there’s a lot of fresh ideas coming in.”

Buckingham agreed, crediting incoming talent with a more positive image for the music. "We’re going to see Nashville turn into a center for more ‘American’ music," he said.

Everybody’s goal is to lower demographics, and with that, sales go up. The influx of other musicians and writers from places like Los Angeles can’t help but direct the way we’re going, then lets to artists, gets to the record, gets to radio and that sets a trend.

"I see a real bright, future," Brown added. "I know it looks bleak now but I see more and more talented people here. There’s an excitement here. I think the industry is fixin’ to explode,” Becket agreed. We’ve already seen the bottom. There’s so much concentrated talent. It’s not like this in L.A. or New York. There’s no reason we can’t come back, assuming we have the cooperation with radio that we can get the kind of music we want out.”
<table>
<thead>
<tr>
<th>Week(s)</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>TOO MUCH ON MY HEART</td>
</tr>
<tr>
<td>2</td>
<td>I DON'T MIND THE THORNS (IF YOU'RE READING THIS)</td>
</tr>
<tr>
<td>3</td>
<td>LIE TO YOU FOR LOVE</td>
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<tr>
<td>4</td>
<td>NOBODY FALLS LIKE A FOOL</td>
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<td>5</td>
<td>I'LL NEVER STOP LOVING YOU</td>
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<td>6</td>
<td>THE CHAIR</td>
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<tr>
<td>7</td>
<td>YOU MAKE ME FEEL LIKE A MAN</td>
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<td>8</td>
<td>STAND UP</td>
</tr>
<tr>
<td>9</td>
<td>HAVE MERCY</td>
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<tr>
<td>10</td>
<td>SOMEBODY ELSE'S FIRE</td>
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<tr>
<td>11</td>
<td>DONCHA</td>
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<tr>
<td>12</td>
<td>BETTY'S BEIN' BAD</td>
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<tr>
<td>13</td>
<td>MORNING DESIRE</td>
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<tr>
<td>14</td>
<td>ME AND PAUL</td>
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<tr>
<td>15</td>
<td>DESPERADOS WAITING FOR A TRAIN</td>
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<td>16</td>
<td>HANG ON TO YOUR HEART</td>
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<tr>
<td>17</td>
<td>BREAK AWAY</td>
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<td>18</td>
<td>THIS AIN'T DALLAS</td>
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<td>19</td>
<td>IF THE PHONE DOESN'T RING, IT'S ME</td>
</tr>
<tr>
<td>20</td>
<td>A WORLD WITHOUT LOVE</td>
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<tr>
<td>21</td>
<td>HOME AGAIN IN MY HEART</td>
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<td>22</td>
<td>NEVER BE YOU</td>
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<td>23</td>
<td>ONLY IN MY MIND</td>
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<tr>
<td>24</td>
<td>THEY NEVER HAD TO GET OVER YOU</td>
</tr>
<tr>
<td>25</td>
<td>IT'S TIME FOR LOVE</td>
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<tr>
<td>26</td>
<td>CANT'T KEEP A GOOD MAN DOWN</td>
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<tr>
<td>27</td>
<td>BOP</td>
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<tr>
<td>28</td>
<td>MEMORIES TO BURN</td>
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<tr>
<td>29</td>
<td>OLD SCHOOL</td>
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<tr>
<td>30</td>
<td>GET BACK TO THE COUNTRY</td>
</tr>
<tr>
<td>31</td>
<td>THE LEGEND AND THE MAN</td>
</tr>
<tr>
<td>32</td>
<td>I WANNA SAY YES</td>
</tr>
<tr>
<td>33</td>
<td>(BACK TO THE) HEARTBREAK KID</td>
</tr>
<tr>
<td>34</td>
<td>SHE TOLD ME YES</td>
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<tr>
<td>35</td>
<td>JUST IN CASE</td>
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<tr>
<td>36</td>
<td>I FEEL THE COUNTRY CALLING' ME</td>
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<tr>
<td>37</td>
<td>SOME FOOLS NEVER LEARN</td>
</tr>
<tr>
<td>38</td>
<td>I DON'T WANT TO GET OVER YOU</td>
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<tr>
<td>39</td>
<td>I TELL IT LIKE IT USED TO BE</td>
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<tr>
<td>40</td>
<td>RIVER IN THE RAIN</td>
</tr>
<tr>
<td>41</td>
<td>YOU CAN DREAM OF ME</td>
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<tr>
<td>42</td>
<td>ANGEL IN YOUR ARMS</td>
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<tr>
<td>43</td>
<td>FEED THE FIRE</td>
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<tr>
<td>44</td>
<td>THERE'S NOT STOPPIN' YOUR HEART</td>
</tr>
<tr>
<td>45</td>
<td>RUNAWAY GO HOME</td>
</tr>
<tr>
<td>46</td>
<td>MAKIN' UP FOR LOST TIME</td>
</tr>
<tr>
<td>47</td>
<td>BURNED LIKE A ROCKET</td>
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<tr>
<td>48</td>
<td>DID YOU NEED YOUR LOVIN'</td>
</tr>
<tr>
<td>49</td>
<td>IT'S JUST A MATTER OF TIME</td>
</tr>
<tr>
<td>50</td>
<td>WOULDN'T IT BE GREAT</td>
</tr>
<tr>
<td>51</td>
<td>COME ON IN (YOU DID THE BEST YOU COULD DO)</td>
</tr>
<tr>
<td>52</td>
<td>I'M GONNA HURT HER ON THE RADIO</td>
</tr>
<tr>
<td>53</td>
<td>THE DEVIL'S ON THE LOOSE</td>
</tr>
<tr>
<td>54</td>
<td>SAFE IN THE ARMS OF LOVE</td>
</tr>
</tbody>
</table>

**ALPHABETICAL LISTING ON INSIDE BACK COVER**
A MINNIE-READING — Grand Ole Opry star Minnie Pearl entertains youngsters with a reading from her book, Christmas At Grinder's Switch, as part of Opryland's "Country Christmas" festival, which began this week and will continue through December 23rd.

COUNTRY PROGRAMMER'S PICK

<table>
<thead>
<tr>
<th>Programmer</th>
<th>Station</th>
<th>Market</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bill Corey</td>
<td>WOW</td>
<td>Omaha, Nebraska</td>
</tr>
</tbody>
</table>

Song: "Timberline"
Artist: Emmylou Harris
Label: Warner Bros.

Comments:
"One of the real few, traditional country records out now."

BREAD 'N' JAM — Emmylou Harris (l) and singers Mary Ann Kennedy and Pam Ross are pictured onstage at a recent benefit concert in Nashville sponsored by Entertainers Against Hunger, a new non-profit group which is planning additional 'Bread 'n Jam' concerts and other events to combat hunger. Proceeds from "Bread 'n Jam I" (which featured performances by 16 noted singer/songwriters) are going to USA For Africa and Nashville's Second Harvest Food Bank. (photo: Debbie Tippett)
The Most Believable Romantic Voice in the World is... Tony Alamo

Best Singer Award

NEW RELEASE!
SINGLE 45 RPM
NO.334 A-B

"Something"
B/W "The Dreamer"

Everyone Says "IT'S A HIT!"

Endorsed By George Jones, Johnny Lee, H.B. Barnum, Larry Hagman and a host of people that know, including the American Disc Jockey Association. That says Tony Alamo is the BEST SINGER in 1985!

(615) 256-9727
325 BROADWAY
Nashville, Tennessee 37201
ALBUM RELEASES

GREATEST HITS VOLUME IV — Don Williams — MCA-5671 — Producers: Don Williams, Garth Fundis

The fourth time around proves magic for country boy Don. His last LP release on MCA (he's with Capitol now) includes such favorites as "Love Is On A Roll", "Stay Young" and his current "It's For Love, Not For Wealth". Not much left out.

TODAY'S COUNTRY CLASSICS — Various Artists — MCA-4689 — Producers: Various

It's that time of year again when "Greatest Hits" and the "Best Of" LP's are being released. This one compiles some very big hits and the artists that made 'em. Includes CMA award winners George Strait, Reba McEntire and Lee Greenwood. Of course there's a Barbara Mandrell tune and a hit from John Schneider, Ray Stevens, the Oaks, Razzle, Warner and Atlanta. A good mixture.

CHRISTMAS ALBUM PICKS

ALABAMA CHRISTMAS — Alabama — RCA ASL-7014 — Producers: Harold Shedd and Alabama

Everything these guys put out seems to turn to platinum. No exception is this Alabama Yuletide package, one of the super-hot sellers of the season. All of the cuts herein are newly-written and most deal with secular themes (the exceptions being "Joseph and Mary's Boy" and perhaps "Tonight Is Christmas"). Other cuts include "Thistlefarin the Christmas Bear" and the group-penned "Christmas In Dixie", as well as Amy Grant and Gary Chapman's popular new item, "Tennessee Christmas."

LEE GREENWOOD — Lee Greenwood — MCA 5623 — Producer: Jerry Crutchfield

While the lion's share of Christmas albums tend to supply muted backdrops for the holiday party scene, this first seasonal release by Lee Greenwood will undoubtedly earn a place on the turntable for some plain quiet listening. Comprised mostly of original material, including the title cut "Christmas To Christmas (Lovin' You)", there are also a few chestnuts for roasting by the open fire. Among the latter, is an excellent cut on Mel Torme's classic "Christmas Song" and a beautiful "Oh Holy Night."

TENNESSEE CHRISTMAS — Various Artists — MCA 5670 — Producers: Various

Ten cuts, ten artists in this Christmas compilation offered by MCA Records. Original material is offered by Steve Wariner ("Tennessee Christmas"), Jimmy Buffett ("Christmas In The Caribbean"), Nicolle Larson ("One Bright Star"), John Schneider ("Please Come Home For Christmas") and the Oak Ridge Boys ("Christmas Is Paintin' The Town"). Classics are by Loretta Lynn ("The First Noel"), Barbara Mandrell ("Winter Wonderlands"), Reba McEntire ("Away In A Manger") and Brenda Lee ("The Christmas Song").

MCA Scheduled To Debut Label

NASHVILLE — MCA is scheduled to debut a new record label, "The Master's Series", slated for February, according to A&R executive Tony Brown.

"The Master's Series will be a boutique label and combine the likes of Sugar Hill and Windham Hill labels," Brown explained. The product will emphasize esoteric music, with both instrumental and vocal releases. Brown said instrumentalists Jerry Douglas and Edgar Meyer have already been signed but will not disclose the vocalist who recently inked a contract.

"It's an area that's been left void in the Nashville record industry", Brown said. "There's a lot of music being made here that needs to be documented."

SINGLE RELEASES

OUT OF THE BOX


With a hint of gutsy blues in this fast-moving tune, Barbara sings about leaving the fast pace of the city life for the simplicity and quietness of the country. Hard, strong vocals in the traditional Mandrell-style make this single appealing. With one top ten hit off the album "Get to the Heart", Barbara should fare well with this new release too.

FEATURE PICKS


Merle's effective tribute to the historical "building of dreams" across America. A smooth waltz.


One record you'll enjoy immensely the first time through. Strong vocals, consistent rhythm.

JOHN SCHNEIDER (MCA-52732) What's A Memory Like You (Doing In A Love Like This) (3:21) (Deajamus/Alabama-Ascap) (C. Quillen, J. Jarrard) (Producer: Jimmy Bowen)

Love it! It's strong. Believable. John sings about a memory that haunts a new relationship. If you can relate, this slow song will have you crying. A superb effort with solid vocals.

CON HUNLEY (Capitol 5525) What Am I Gonna Do About You (3:54) (Tapadero/Alli/Songs — BMI) (Simon, Gilmore, Allison) (Producer: Norvo Wilson)

Hunley proves he still has what it takes to belt out a sad, blue-tinted number.

CARL JACKSON (Columbia-36-05645) You Are The Rock (And I'm The Rolling Stone) (3:30) (Jack and Gordon) (I. Kelley) (Producers: Marshall Morgan, Carl Jackson)

Nice mid-tempo song with "genuine" country flavor. Jackson's voice is convincing and pleasing.

CHRISTMAS SINGLE PICKS

ALABAMA (RCA PB-14219) Joseph and Mary's Boy (4:07) (Cross Keys—ASCAP/TREE-BMI) (Cook—Whitely)

If you don't add this Alabama offering to your holiday playlist, you may wind up with irate listeners. A taste of a solo Randy Owen surfaces here and there, amid the group's super harmonies, in this modern day application of long familiar themes.

ANNE MURRAY (Capitol B-553B) Go Tell It On The Mountain (2:48) (Jensong—ASCAP/Balmur—CAPAC) (Arr: Jim Ed Norman)

Anne Murray's husky sound gives this traditional spiritual tune new life. Then, producer Jim Ed Norman adds to that vocal a smoky piano and some funky gospel-like background voices to make it a whale of a Christmas offering.

STATLER BROTHERS (Mercury 884-320-7) Christmas Eve (Kodiah's Theme) (3:12) (Statler Brothers—BMI) (D. Reid/D. Reid/ H. Reid)

The Statler's offering to this year's seasonal programming fare is a self-penned ballad dealing with the personal relationships aspect of the holidays. Pretty strings, courtesy of Bergan White.

THE JUDDS (RCA PB-14240) Who Is This Baby (2:50) (Sheep In Tow—BMI) (Potter)

Plaintive hallelujahs highlight the Judds' first Yuletide single while Brent Maher gives us a sensitive, low-key production around this tasteful Don Potter composition.

MICHAEL JOHNSON (RCA PB-14239) There's A New Kid In Town (3:35) (Tree—BMI/Cross Keys—ASCAP) (Putnam/ Cook/Whitely)

Sit back and take notice of this Michael Johnson Christmas session. Were it not for the mentions of the Messiah and a number of other biblical references, it might easily be taken for a typically commercial effort and a good one at that. Melody and production can stimulate feelings similar to those generated by "The Little Drummer Boy," giving the song considerable appeal as a perfect vehicle for Christmas (and possibly beyond).
BARONI JOINS CALVARY MUSIC GROUP

NASHVILLE — Nelson S. Parker, Jr., president of the Calvary Music Group, and LifeStream recording artist David Baroni recently announced a publishing agreement that has resulted in the formation of Torchbearer Music (ASCAP) and Seeker of the Light Music (BMI). Baroni will manage both companies, while administrative and licensing will be handled by Calvary.

In making the announcement, Parker said, "The Calvary Music Group is privileged to have David as a staff writer. With his track record of top contemporary Christian songs, I believe his future is unlimited." Baroni is the co-writer of the Grammy-winning song "Keep The Flame Burning" and writer of the Dove-nominated "Soldier Of The Light." Artists such as The Imperials, Debi diplomat and Phil Driscoll have recorded Baroni compositions. Baroni's current LifeStream album is "Cary The Torch."

Wayne Hilton

Baroni Joins Calvary Music Group

Mary Kilwage

CELEBRATION — Shirley Caesar — Rejoice 7-01-500128-4 — Producers: Dave Lehman, Shirley Caesar Williams and Ken Harding

CHANGE THE WORLD — Dallas Holm and Praise — Dayspring 7-01- 413801-4 — Producers: Neal Joseph and Smitty Price

RUSTY GOODMAN — Hits — Canaan — 7-01-994813-8 — Producer: Andy Toibird

PASSAGE PACT — John Moore (I) Sales and Distribution for Lexicon Music, Inc. and Wayne Hilton (r) of the Passage Corporation sign a distribution agreement for Passage Records. The label will add its product of Southern Gospel and Middle of the Road music to the growing family of Lexicon Distribution.

Christy Lane has been the first in music history to earn gold albums for the same record on three different labels, according to her manager Lee Stoller.

"One Day At A Time" is approaching three million in sales and has gone gold for Stoller Marketing, Inc. records and Dominion Music, a division of K-Tel. Meanwhile the Stoller and L.S. versions have turned platinum...over $57,000 was raised for WNAZ Treccewa Nazarene College's Christian radio station recently. It was the second of six Days Of Prayer fundraiser held in Nashville. Pastor Joel Stockey and his gospel group Bodywork have released a Christmas single to country radio stations. "For Christmas" deals with an alcoholic, department store Santa Claus who discovers that the little girl on his knee is the daughter he hasn't seen for years. He fulfills her wish by having her daddy home for Christmas. The single can be ordered from Select Station Services P.O. Box 162, Richboro PA 18954 ... Kelly Nelson Thompson's first solo album "Praise Him" Now on the Word-Nashville label was recorded digitally at Woodland Sound Studios in Nashville ... Lu Lu Roman's gospel video on Word-Nashville, Shopping List has debuted. It's a view of how many times prayers are a list of things people want. The single/ video comes from the album "Take Me There" ... Another Hee Haw humorist, Jerry Clower has made a movie depicting his life story beginning in 1926, through his Mississippi years and the first time he "saw the light", as well as following his career. Release date is set for Spring 1986 as he will be marketed to churches, prisons, schools and other groups ... "Gospel Rap" has been released by the Rap'sures and is full of rap music, a first for the Christian music community ... Wayne Hilton is branching the scope of his ministry, the Sparrow Record label to one which will encompass all christian music from MOR to Southern Gospel. The Passage Corporation, which is the parent company of Passage Records, will also be expanding the publishing and recording of two new businesses, Safe Passage Music (BMI) and Clear Passage Music (ASCAP) ... On Tour: Scott Wesley Brown will be in D.C. the 13th of this month for a show while Steve Camp visits friends north of the border in Kelowna, British Columbia on New Year's Eve ... Steve Taylor II be in the warmer climate as he heads for Jacksonville Beach, Florida and Fort Lauderdale the 29th and 31st of this month ... Meanwhile Sheila Walsh performs on the west coast, in Salinas, California.
The Waterboys

THE BACK DOOR, SAN DIEGO STATE UNIVERSITY, SD — The thundering, impassioned rock and roll show of The Waterboys hit southern California's conservatory San Diego Friday night (11/8). The Waterboys, led by Scotsman Mike Scott, deliver a swirling, dizzy mix of American spirituals and pop, and a driving, guitar-oriented rock and the combined ethos of W. B. Yeats, C. S. Lewis and Chet Ayrton. The largely student audience, up for a Friday night rock show, was eventually mesmerized by Scott's gentle, yet white hot, spirit.

Mike Scott's music draws heavily from the disparate influences of writers like Yeats and Lewis, the spiritual wisdom of the American Indians and the musical vision of Van Morrison and Bob Dylan. In a show that featured much of the material contained on The Waterboys' third Island LP, "This Is The Sea," these various influences were apparent. From the opening strains of "Don't Bang The Drum" to the encore that featured the unreleased Bob Dylan outtake, "Death Is Not The End," mystical, visionary themes prevailed.

The Waterboys seem on the verge of something big, and this sense of anticipation energized the show. And whether the "something big" is huge commercial success or just the next epic moment of the concert, the listener is there on the edge of a frontier and Scott is the guide. Scott has this knack of invoking names, or inserting phrases from one song into another, in a way that compounds the meanings of his songs. He put this ability to good use in San Diego. By duplicating songs to Petty Smith ("A Girl Called Johnny"), "that singer fellow from U2" ("Spirit") and Iggy Pop ("The Whole Of The Moon") one came away from those songs with a deeper appreciation for their meaning. During "Spirit" he inserted a line from last year's "Church Not Made With Hands" — "Bye, bye shadow land, the term is over."

"Savage Earth Heart," in Scott's own assessment one of his best songs, he dropped in a line from "The Pan Within" — "Come with me on a journey under the skin/To the savage Earth heart." The effect of Van Morrison on Scott's work was felt to an even greater degree than this during last year's tour with U2. "The

Trouble Funk

MYRON'S BALLROOM, L.A. CA — For west coasters, the go-go movement has been something of a virtual bonus, but last weekend's Trouble Funk show proved that there is substance to all the press and hype. The Minneapolis-based band, whose groups like Trouble Funk and Chuck Brown & The Soul Searchers may not have the all-permeating influence that rap has had, there is good slice of dance music here delivered in a very entertaining way. The premise for the show was in and of itself interesting. The first go-go group to play L.A., set to perform starting at midnight right on the heels of a popular ballroom dancing session every Friday night at Myron's for you years. The unlikely mix of L.A. street hip music fans and elderly ballroom dancers — many in the most formal of attire — made for a sort of culturally clashing this (ballroom dance to Grace Jones latest "Save The Rhythm"), yet there were a nice blend of similar ensembles for much different cultures.

That enthusiasm was matched and then doubled several times with the arrival of the twelve-piece Trouble Funk to the stage in the person of Tony Fisher leading the surge of musical momentum and crowd call-and-response tactics. Trouble Funk got off to a rousing start, sweeping the crowd into its pure immediacy. While the rock solid grooves established by the band-with three percussionists — are nothing ground-breaking, a spiced mix of classic soul-riffing, biting rap energy and showcase entertainment value, they are undeniably infectious. The sound is refreshing after the deadening drum beat which is becoming more and more prevalent in popular music.

With blistering and often times varied extended versions of tracks from its latest LP "Saturday Night Live," the band has since been praised. The band's innovative use of classic musical themes into already established songs, this playfulness and willingness to manipulate the standard song and perform "Trouble Funk meets a rock, a soul..." "Get some bamba and bussa nova into the politically-charged rock era.

"Sort of the new wave show in a rock mode — fronting his six-piece Banda Nova — but he was most effective when he shed the band in favor of an acoustic guitar and stool. With band members wandering on and off — adding a cuica, an acoustic guitar there — his performance was spell-binding intensity. He is a charismatic, sexy performer — in a Mick Jaggerish way — and he possesses a clear, high, beautiful voice that not only put over his own material well — and such songs as "Minha Vida, Minha Voz" and "Luz Do Sol" are among the finest of contemporary Brazilian pop compositions — but managed to bring new insights to such unlikely material as "Samba" and "Get Out Of Town" — both receiving funny, yet sensual, readings — and a "Billie Jean" featuring an undercurrent of Brazilian rhythms. By the time Veloso brought the full Banda Nova back at the end of the concert, the audience was his, a warm, uniquely Brazilian warmth was established, and, despite some rather self-indulgent soloing from the band, he, like Gil, Costa, and others before him, had Carnegie Hall on its feet.

Above Casteno Veloso got out of town, he waxed an album for Nonesuch, due early next year. The sounds of Rio and environs are poised to take off statewide. Stay tuned.

Lee Jeske

The Roches

THE BEVERLY THEATRE, L.A. — The charming, witty, wonderful world of the Roches sisters descended on Los Angeles last night for the delight of a sold out Beverly Theatre audience Sunday evening, Oct. 27. The 22-song set featured material from the Roches' latest release, "A renowned for their unique musical and entertainment sources which have gone before, it is also a tapping of new energy with roots based in a blistering dance sound.

Peter Holden

Catarina Veloso

CARNegie HALL, N.Y.C. — The Brazilian invasion — which has seen N.Y. perfor- 

ders like Milton Nascimento, Djavan, Gil Costi, Gilberto Gil, Alceu Valenca, Antonio Carlos Jobim, Martinho Da Vila, Carlinhos Brown, and in the past year-a-half — continued with the Carnegie Hall appearance of Catarina Veloso. Veloso, like Gil, was a prize force throughout his career. His voice is as much tender as it is goopy, down-to-earth demeanor shatters any pretense that may linger on vinyl.

While the great moments from albums past, the appreciative audience bellowed approval for classics such as "Commuter Train," "Hammond Song" and "Mr. Sellack." Particularly noteworthy was "Ireland" in which the three sisters sustained a round for what seemed an eternity all the while changing their rhythm and the words repeatedly.

Four standing ovations and three encores (sort of) seemed to genuinely touch the group. At one point, after performing their last song and taking bows, the women hung around on stage to start their encore, Suzy remarking, "It doesn't make sense to walk all the way off stage, just to come back out again. And the crowd roared.

They closed their second-to-last encore with "Radiate Around" from the latest album. The song, which ought to be a single, brought a hushed silence over the crowd. It was a powerful moment in an evening full of powerful moments. The show closed with the cute "Maggie And Terre And Suzy," their signature piece of sorts, a fitting end to a charming evening.

Stephen Padgett

STRAIGHT SHOOTING — George Strait (center, with guitar) is pictured above taking direction from Marc Ball (far right) during the shooting of the music video for Strait's single, "The Chair."
signed autographs. He even — according to one CBS source — made the tapes that provided the party music: tapes of Johnny Ray, Woody Guthrie, Jimmie Rodgers, Ray Charles, and, every fifth song, Bob Dylan.

This seems to be a good time for Bob Dylan. "Biography," the raison d'etre for the Whitney gala, is a summing up on one of the most extraordinary recording artists in a short history of rock and roll: its five records providing a sort of Dylan's greatest hits, the Dylan uninitiated, going in a smattering of previously-unreleased material for the collector (though there is much, much more material still in the Columbia vaults — the bootleg record was practically written for Dylan 20 years ago). At the same time, Alfred Knopf has just issued Lyrics 1962-1968, an updated version of the 1973 Writings and Drawings, which includes all of Dylan's lyrics, including many of the songs made by 1968, but have still not officially been released on record. Bob Dylan, in 1985, seems to be willing to look at his past as he has never done before. "Biography" includes a booklet with unusual introspective comments by Dylan and he has even reluctantly consented to his first interview (including one with 20/20).

But 1985 will not only be remembered as the year Dylan looked back. After all, this year he released "Empire B" and "Empire B" was his best LP since "Three," walked through a number of music videos, and participated in USA for Africa, Live Aid, ABC (FBO), and "Sun City." But Bob Dylan has always been active, has never just rested on his laurels. Although he went through some critical and commercial hard times during his Christian period, he's constantly chugged out new albums. And although the "We Are The World" crowed seemed to treat him as merely the grandfathers of protest rock, Dylan has never stopped protesting. "Mike Tyson," for instance, was his own skeptical self-help, and his similarity to the controversy surrounding "George Jackson," or the recently-vindicated "Hurricane,"? He's also never stopped being unable to second-guess. More than any other artist, he carves a niche for himself, presenting Bob Dylan with an array of gifts — including a plaque and a Woody Guthrie drawing and songbook — at the Whitney bash in celebration of "Biography."

"Biography" Released

Way And I'll Go Mine," "Tombstone Blues," etc.) and others. And while "Biography" is not a completely comprehensive collection of Dylan's best work, it does provide a sizable chunk of rarities such as new versions of classics like "Tangled Up In Blue" and "The Mighty Quinn," unreleased songs, and even "Empire B" — tracks like "Percy's Song," "Pocket," written by Dylan and recorded by Joan Baez, "All Along the Watchtower," and "Bleach" recorded by the Byrds as well as B-side previously unavailable on LP.

Though only two weeks in the stores, "Biography" has already taken off as a hot Christmas season item, debuting this week on Cash Box's LP chart at #147. Columbia's Jeff Jones recently explained "Biography's" evolution to Cash Box: "We felt that we chose songs that would indicate the variety of Dylan's range, and the selection of previously unreleased material was made to put the various instrumental versions of songs available on bootlegs. I think the greatest thing about the album, however, is to be able to sit down with the record and listen to songs like 'Tambourine Man' and read what Bob has to say about each song. He doesn't explain away the ambiguity and the precise meaning behind the writing, but you get a feel for where he was coming from when he wrote them."

The whole package has been digitally remastered, and consequently, the music is several generations closer to the original than an analog reproduction. Columbia, R.T.L. — another thing Dylan has to do — what he did — and I ended up catching the extravaganzas three times — was what rock stars always talk about doing: hitting the road mainly for fun. Those four-hour ragtime musical vaudeville sets were a hit. (continued from page 27)

It's December and the air is cold outside. Inside, the Christmas tree is lit up with twinkling lights. The fireplace crackles and the scent of pine fills the room. A warm blanket is draped over the couch, perfect for curling up with a good book. The perfect winter's night.

And then there's Dylan. The legendary singer-songwriter, whose music has spanned generations and continues to this day. "Biography," released this year, is a collection of his greatest hits, spanning the decades of his career. The album features songs such as "Like a Rolling Stone," "Mr. Tambourine Man," and "Like a Virgin." Dylan's words are as relevant today as they were when he first wrote them.

But "Biography" isn't just a collection of songs. It's a celebration of Dylan's artistry, a tribute to his influence on music and culture. The album includes previously unreleased material, providing a glimpse into the depths of Dylan's creative process. With "Biography," fans can experience the magic of Dylan's music in a new way.

So this December, sit back and enjoy the warmth of the fireplace. Pour yourself a cup of hot cocoa and lose yourself in the world of Bob Dylan. "Biography" is the perfect companion for a winter's night.
INTERNATIONAL

Virgin Joins Profits, Expansion
As Label and Retail Outlet
By Chrissy Iley

LONDON — Virgin Group, which was last week hailed by John Simonon of the Confederation of British Industry, has consolidated its success with an announcement that turnover from £30 million to £200 million in three years. Profits over the same period increased at an even greater rate.

Although there are no immediate plans to go public, the company recently secured £25 million in cash investments from four sources: Kleinwort Benson, the New York financial houses of Salomon Brothers & Co. and Greenspan & Co., and the London's weekday television station. Virgin chief Richard Branson does not seem terribly keen on the idea. "I don't want to spend the £30 million that's being talked about," he says.

This week Virgin officially opened its 28,000 square feet Megastore in London's Oxford Street. For the next few months, until the new Tower Records opens, it will be the country's biggest store. In May, Tower is planning to open its 30,000 square foot conversion of the Swan and Edgar store in London's Piccadilly. Tower's Stephen Smith quips, "I'm not concerned with being the biggest, just the best."

"We're going to have the biggest selection of Virgin's product," says Dave Jones, manager of the Oxford Street store. "We're opening at 9 a.m. and closing at 10 p.m. We're going to have 12 cashiers and eight tills."

United Kingdom

LONDON — The Clash have surprised the music world with the news that they plan to change their lineup once again. Only day after the release of their latest album, "The Cost, The Crab," was released, founding members Joe Strummer and Paul Simonon have parted company with the three new group members — J. J. Burnel, Paul Simonon and Simonon.

"It isn't a split because that implies a row. Everyone in the group agreed to do it, we all looked forward to it," Strummer said.

Strummer and Simonon are working together on film scores. Strummer stresses that there will still be a group called the Clash. He also admits that he and Simonon recently met up with former Clash guitarist Mick Jones, who was sacked from the group for being "unapproachable." At the moment, Strummer refuses to comment on speculation that the original lineup is to reunite on record. "That has no weight at all."

GANGING UP — CBS Records executives from the U.S., Canada, continental Europe, Australia, and Japan recently descended on the southern English community of Elstbourne to attend the annual U.K. sales/marketing conference. A highlight of the three-day event was the closing night banquet at which a number of CBS Records artists joined with CBS executives for an evening of fun, conversation and picture taking. Pictured are CBS Records artists in attendance who gathered for a formal portrait, including Paul Young, Alison Moyet, King, Bonnie Tyler, Philip Bailey and members of Wham! and The Clash.

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s
1. Esclarion — D Fryano — EMI
2. Felix Exclusivo — del Regalo — RCA
3. Lobo En Vivo En Paris — La Union — WEA
4. Solfield — Loco — WEA
5. Diario De Una Mujer — Mill Trini — Music Hall
6. Los Muchachos De Hoy — Luis Miguel — EMI
7. Strassner — Argentina — PolyGram
8. Cuatro Estrellas — Alejo Lerner — Intercord
9. I Want To Rock — Twiststed WEA
10. Trench Top — Rockstar — WEA

Japan

TOP TEN 45s
1. Kamikaze — Akiko Kobayashi — Fun House
2. Kamisama Hapi — Cheekers — Canary
3. Auyi Hitominoo Elce — Anzenchisai — Kitty
4. Solfield — Loco — WEA
5. Oyoshini Nattteno Teacher — No Eni — Canary
6. Kart No Soga — Apsy — Canary
7. Ushinsuyoki Sazaiyuk — Ushinsuyoki Skaqangluj — Canary
8. Amenno — Akiko Kobayashi — Fun House
9. Uruzuhi — Akiko Kobayashi — Fun House
10. Sh CHARLOTTES — Tunes — Victor

TOP TEN LPs
1. Kuruca Maria — Southwark All Stars — Victor
2. Angami — Happy — Sinua
3. El Fenomeno — Juan Ramirez — Micafon
4. Adder — Southwark All Stars — Victor
5. Por Amor Al Arte — D Fryano — EMI
6. Ador — Southwark All Stars — Victor
7. Corje — Vierdelo — PolyGram
8. La Risa — Southwark All Stars — EMI
9. WEA Originals — Various Artists — Intercord
10. Como La Primera Yez — Sandra Mihanovich — RCA

United Kingdom

TOP TEN 45s
1. A Good Heart — Feargal Sharkey — Virgin
2. I'm Your Man — Wham! — Epic
3. Don't Break My Heart — UB40 — DEEP International
4. Wine — Queen — EMI
5. Nilek — Elnon John — Rock
6. The Power Of Love — Charly Records
7. SISTERS ARE DOING IT FOR THEMSELVES — Fuyumichi & Arata
8. Slawton — Tunes — Victor
10. Something About You — Level 42 — Polydor

Japan

TOP TEN LPs
1. Promise — Sade — Epic
3. The Love Songs — George Benson — K-tel
4. Once Upon A Time — Sinua
5. Hounds Of Love — Kate Bush — EMI
6. The Singles Collection — Spandau Ballet
7. The Songs To Learn & Sing — Echo and The Bunnymen
8. Teddy Thompson — London Calling
10. The Singles 1981-85 — Simple Joe — Motel

Argentina

Buenos Aires — INTERDISC'S International director, Bernardino Bergeret, reported to Cash Box that his company has signed a representation contract with Discos CBS del Perú, which will allow several albums by local artists to be released in Peru in the near future. The agreement also covers the CDA product, an indie label, and will start with a compilation of Charly Garcia's greatest hits, and an album by rock group Arma. "Mother is the first label of convenience. We have no interest in usual business practice, the bands on Mother will not be signed to Mother. We want to provide a proper vehicle for new music without options, contracts, lawyers and dotted lines.

The Mother label now has a worldwide deal with Island and will be based at Island's London office.
Retailer's Yuletide Optimism

(continued from page 1)

"Thriller," Prince's "Purple Rain" and "Can't Slow Down" by Lionel Richie were almost single handedly responsible for the past two Christmas-record-breaking success. Most retailers agreed that there are no records this year with that kind of strength, but all cited "Miami Vice: Original Soundtrack" and "Afterburner" by ZZ Top as the brightest prospects for a profitable season.

Unlike years past, a consumer revolution in home entertainment hardware, particularly VCRs and CDs, presents the greatest challenges to retailers. According to Nato Wolk, vice president marketing and operations, Great American Music/Wax Museum, the expectation is an "increasing demand for VCRs, directly related to increases in CD sales.

"We have dominant penetration into this market in CDs. We expect to do 5 to 10 percent over last year, mostly in CDs. There are a number of strong records out now, but no one that carries the day. I think it's going to be a strong catalog," Christmas," commented Wolk. Garrett at Camelot also is very bullish on CD, "They're very big. They're about 20 percent of our music business right now."

If shortages will affect his overall picture through the holiday, Garrett responded, "I don't think it will affect our total outlook, because I think what's happening now is the guy looking for Dire Straits, The B-52s, Scorpions and something else." The Record Bar's King minimizes the effect CDs will have on this Christmas. He stated, "If we could get a hold of an unlimited supply, I have to believe it would increase our sales 5 to 10 percent in the CD area, but overall it may mean a percentage point or two."

When you're coming off Michael Jackson and Prince and the Lionel Richie that was out during those periods, it's going to take a whole hell of a lot of CDs to make up those losses.

The forecast for the major rack jobbers is bright as well, according to David Liebel, vice-chief of business enterprises, "The biggest factor for the mass merchandiser this year," Liebelman, said, "is that there is no competition from toys. There's no Cabbage Patch doll this year."

The relatively soft record market this year has King concerned that record buying as a trend is not as strong as in years past. "The biggest obstacle we have is it's just a real soft year. We don't see any kind of a major trend for the biggest record buying records which would translate into buying records as gifts," said King. At Great American Music/Wax Museum, though, buying patterns are reported as strong. "We've seen a good consumer buying pattern," stated Wolk.

The general picture that emerges from retailers is one of qualified optimism. The continued success of CD, even with supply shortages, is going to be a definite retail factor, through Christmas and into January. "As far as CDs go, they could be the critical item for us in January," stated Wolk. Video is another big consumer interest this year. The huge response to Beverly Hills Cop should sustain both retail and business enterprises for the holiday. Other video product expected to bolster revenues are The Best Of John Bolushi and The Jane Fonda Workout. "We think it will be a very big season. We're walking loaded. We're loaded up and ready to go," enthused Garrett.

Labels Look For Holiday Sales

(continued from page 7)

Meanwhile, RCA expects its current crop of hit albums to keep growing sales-wise over the holiday season, with an upcoming Barry Manilow release augmenting the successes of albums by Whitney Houston, Kenny Rogers, Mr. Mister and Starship.

"We're looking forward to having a really successful holiday season," says Harry Anger, senior vice president of marketing at PolyGram. Their strong suits in the next month will be Rush's "Power Windows" and "Scorpions," Tears For Fears "Songs From The Big Chair," and Kool And The Gang's "Emergency." RCA national publicist, Mr. Mister and Starship echos this optimism, claiming that "this has been the biggest year in the history of RCA records." MCA's "Miami Vice" sound- track, currently number one, will "continue to be successful over the holiday season," he says. Some of the LPs McAile cites as MCA's strongest are Ready For The World's LP, Olivia Newton-John's "Soul Kiss," Stevie Wonder's "In Square Circle," and the soundtracks for the plays Big River and Fool For Love.

EMI/Capitol says that its strongest selling holiday LPs will be Sheena Easton's "Do You," Aaple At The Wheel's new LP and Kate Bush's "Hounds Of Love." They will be closing out this quarter with the compact discs "Weirdos From Another Planet" by Robin Gibb and Johnny Winter's major label comeback LP. Warner Brothers sees ZZ Top's "Afterburner," A-Ha's "Hunting High And Low," and Dire Straits "Brothers In Arms," as bringing in the most holiday sales. Strong action is also seen for Elton John's newly released "Ice On Fire." (Getfen).

CRYSFAL GLOBE CBOYTERS — CBS recording artist Loverboy has become the 18th recipient of the Crystal Globe award for career sales exceeding five million albums and tape units outside their country of origin. Loverboy becomes the first Canadian artist to receive the Crystal Globe award. The five group members were presented with their awards in ceremonies held in New York City. The presentation was made jointly by Walter Yentoff, president, CBS Records Group and John Tennant, Deputy Consul General of Canada based in New York. Pictured at the presentation are (standing l-r): Paul Adams, Canadian Consul Official in charge of cultural affairs; Loverboy member Doug Johnson; Yentoff; Loverboy member Mike Reno; and Tennant. Seated (l-r): Loverboy members Paul Dean, Matthew Frenette and Scott Smith.

VCRs Post Sales Increases

LOS ANGELES — October was a solid sales month for Music, video products, the Electronic Industries Association's Consumer Electronics Group reported last week.

VCR sales in October topped one million units, a 45 percent improvement over October 1984. A year-to-date basis, VCR sales stand at approximately 8.5 million units, up 55 percent over the first ten months of 1984. EIA's Consumer Electronics Group has predicted that the year-end total will reach 11.5 million VCRs, as compared with 7.6 million sold during calendar 1984.

Video camera sales declined in October, slipping 38 percent. Year-to-date sales (not including "camcorders") are running 11 percent behind last year's levels.

Ex-Supreme Files Suit

LOS ANGELES — Ex-Supreme Mary Wilson has filed suit in Los Angeles Superior Court against the Motown Record Corporation and MGM/UA Entertainment Co. The suit, which has been filed in excess of $20 million, concerns the recent release of the home video version of the television special Atterbury Entertainment presents Forever, in which Wilson is reunited with Diana Ross. The singer claims her performance appears without her consent. "She is claiming common law dam-

Behind the Bullets

(continued from page 7)

sota and Cuyavaga, Buffalo. Top 10 reports are in from Scott's One-Stop, Indianapolis. Tower Records, Sacramento; Harmony House, Detroit; Han- dleman, Milwaukee and Gary's, Rich- mond, VA. The Record Theatre, Cincinnati; Peachtree, Cincinnati; Tow- er Records, Los Angeles; Richman Brothers, Philadelphia; The Greensbo- ro Record Center, Greensboro, NC; Seaport One-Stop, Portland, OR and Strawberries, Boston all show the record Top 30 or better.

Astor Sound

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two walls in my office," says Chrein. She helped conceive the plan for the studio two years ago with Ben Rizzi, now the studio president, who designed it. "Ben and I were operating another studio in Long Island in 1972. Ron Alexenburg brought us in as part of another business venture here. And that's when we were introduced to George Kaufman." They soon brought in Charlie Believo, a certified LEDE designer, as acoustician. Says Rizzi, "Charlie did a wonderful job of making what I helped design work."
Duran Duran Pulls The Plug

In their statement of withdrawal, Duran Duran said, "The band's management have bowed out, in accordance with the contract, with Trans World's understanding, Duran Duran were dissolved at the outcome, as they were looking forward to performing together after many months of work on... solo ventures. In light of what's transpired, the band will be meeting in the near future to formulate the scheduling of upcoming Duran Duran projects.

The Meeting

scheduled are the extent of the current project's involvement. We have five dates next summer, a live album to be culled from the upcoming performances and possibly a studio date. But to each member, the goal right now is just to have fun and to hone the originals that the members have written for the group. Chanler noted, 'With this group, it is a total democracy. We don't have to write for just one person and we don't have to aim the music specifically for some market. It is what we all feel and what we all shape.' Tracks which will be showcased at the west coast dates include...
AROUND THE ROUTE

By Camille Compasio
As of November 15, a final decision was reached by the parties involved to combine forces and present one spring trade show in 1986! Isn't that good news! AOE and ASI will now become the American Coin Machine Exposition, under sponsorship of Skybird/AAMA joint venture and the dates of the convention are March 7, 8 and 9 at Expocenter/Downtown in Chicago. The show will be managed by an executive committee composed of 5 members (3 from AAMA and 2 from Skybird.) We understand the 1987 convention will be held in New Orleans, with dates and site to be announced. This agreement brings to a close a lengthy period of negotiations and satisfies a main concern of both groups, which was to represent one major spring trade show! Cash Box will have more information as further details are revealed. The negotiating parties are to be commended for their efforts and persistence in securing an arrangement that will better serve the industry.

A good cause. The first annual United Cerebral Palsy Pinball Tournament, brainchild of Broadway Arcade's Steve Epstein, gets underway December 2

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Kel-Chad Starts Production On 'Bank Shuffleboard'

CHICAGO — Kel-Chad, Inc. is a new company formed in August, 1985 by Fred Kelley, owner/operator of Nomac Ltd. in Algonquin, Illinois (producer of the popular Pub Time darts), and his associates John Zimka and Greg Knickrehm.

The firm, which is based in Crystal Lake, Illinois, recently commenced production on "Bank Shuffleboard," a unique concept in this game category. The unit is different, not only in physical appearance from the traditional shuffleboard table, but in dimensions as well. It requires only 38 sq. ft. of play area, which is about 58% less floor space than required by conventional shuffleboards.

The game has many operator features, including adjustable time and price, score correction button, "no pay, no play" barrier, an exclusive computer "multiple game override for tournament play" and is of smooth fiberglass construction.

Kel-Chad has set up modern, new facilities in Crystal Lake, Illinois and is currently in the process of establishing a distributor network in the U.S. Firm also plans to arrange for production and distribution in Canada. Further information may be obtained by contacting Kel-Chad at 990 Lutter Drive, Crystal Lake, IL 60014.

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**Coin Machine**

**AMOA EXPO REVISITED**

To follow-up last week's coverage, here are a few more photos taken during the Oct. 31-Nov. 2, 1985 AMOA convention. This year's show drew close to 7500 attendees, which is a slight increase over 1984. Putting numbers aside, Expo '85 saw a vastly improved attitude on the part of those attending and a renewed enthusiasm not seen for the past couple of years, which are good signs that things are starting to get better and coinbiz is definitely on the road to recovery. (Photos by Joe Gino).

**AROUND THE ROUTE**

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Manhattan. While play will be held exclusively in New York, competition is open to anyone who wishes to participate, according to Steve. Semi-finals will take place in the Broadway Arcade and finals, on January 5, 1986, in the Sheraton Center. For more details contact Steve at (212) 247-3725. Proceeds, by the way, go to United Cerebral Palsy, and if this event is as successful as expected, the tournament will expand into other areas of the country.

Bon Voyage. Andy Ducay, formerly Bally Midway service chief, departs for Europe 12/1 on a ten day trip, during which time he plans to visit with coin buddies Roger Lambrechts in Antwerp and Barry Thompson in London.

'Tis the season for post-AMOA distributing showings and, indeed, the number of these events seems to be increasing every year. More details next week.

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**BETSON HOSTS SHOWING** — Betson Pacific recently hosted a catered showing of new product in Los Angeles. Pictured (l-r) at the festive event are: Photo 1: John Lotz, director of marketing, Betson Pacific; Ko Adachi, president of Nichibutsu U.S.A.; and David Siller, sales manager for Nichibutsu U.S.A.; Photo 2: Bob Lloyd, president of Data East.
New Equipment

Bottles Or Pins

CHICAGO — With "Alley Cats" Williams Electronics provides a new flexibility in shuffle alley play, a flexibility that makes this new model ideal for all locations.

For the first time ever, the operator is given the option of choosing the traditional pin for standard-playing locations, or bottle-shaped targets for a more novel approach. In addition, the unique, sleek silhouette of the newly streamlined cabinet makes Alley Cats even more appealing.

The theme of Alley Cats, with its fun-loving characters and clever cartoon graphics is animated with exciting new sound effects and speech. And, in addition to Regulation, Triple Strike, Strike-90 and Flash, players can now go for Super Strike, the latest way to play. With Super Strike, scoring a strike earns 90 points and activates the flash value for up to 800 points on the second shot.

Williams' shuffles have always been reliable as 6-player profit earners and offer easy front-door accessibility for game adjustments, diagnostics and bookkeeping functions. With Alley Cats Williams has gone even further to support the operator by providing the versatility to tailor-make a game to specific location needs.

The new model will be available through factory distributors. Further information may be obtained by contacting Williams at 3401 N. California Ave., Chicago, Illinois 60618.

'New Look' Pin

CHICAGO — At the recent AMOA convention in Chicago, Premier Technology unveiled their "new look" in pinball with the introduction of "Rock." Part of this "new look" is the improved cabinet design, which utilizes a single fluorescent tube for backglass illumination. Combined with a new artwork process, the result is a sharper, more vibrant image.

However, the most exciting breakthrough on this new model is Premier's completely redesigned sound system. A second speaker was added to capture the "rock and roll" sounds of songwriter Ken Haie.

In addition to the exciting combination of outstanding visuals and sounds, "Rock" offers an abundance of play features that will appeal to pinball enthusiasts of all skill levels. The new model is available through authorized factory distributors and further information may be obtained by contacting Premier Technology, 759 Industrial Drive, Bensenville, IL 60106.

Time Counts

CHICAGO — "Beat The Clock," the new pinnngame from Bally Midway, provides a unique, new twist for pinball players in that the only way to win is to Beat The Clock. Based on playing time instead of the number of balls, players are challenged by the ominous ticking clock located on the playfield.

Each player receives an unlimited number of balls but only until time runs out to use them. The pressure builds as the clock ticks faster, the lights speed up and the sound accelerates. Play time is operator adjustable to suit the needs of each location.

Beat The Clock's fast moving playfield action revolves around three flippers and three thumper-bumpers, along with a top rollover lane, top and side saucers, drop targets, "stop" targets, a multiplier lane and a "play again" feature.

The new model reflects Bally Midway's all new electronic hardware, which increases reliability and reduces maintenance time. In addition, it provides easy, quick access to a front mounted key pad, which offers "the most flexible and complete diagnostic and accounting display to be seen on a pinball," according to the factory.

"We've provided the features operators have told us they want," stated Bally Midway president Maury Ferchel, "and early test results have shown great response from the players. Beat The Clock looks like a winner on all counts!"

Further information about the new game may be obtained through factory distributors or by contacting Bally Midway at 10601 W. Belmont Ave., Franklin Park, IL 60131.
They're ready to come out and play for you!

Look for Twisted Sister on tour with special guests, running starting January '81:

January 8: Binghamton, NY/10: Pocono, PA/11: Lancaster, PA/12: Philadelphia, PA
23: Largo, MD/24: Wilkes-Barre, PA/25: Pittsburgh, PA/26: Cleveland, OH/27: Detroit, MI
28: Indianapolis, IN/29: Chicago, IL/30: St. Louis, MO/31: Kansas City, KS
February 1: Oklahoma City, OK/2: Dallas, TX/3: Austin, TX/4: San Antonio, TX
5: Los Angeles, CA/6: Las Vegas, NV/7: Phoenix, AZ/8: San Bernadino, CA
9: Salt Lake City, UT/10: Seattle, WA/11: Vancouver, BC/12: Portland, OR

Twisted Sister on Atlantic Records and cassettes.