EDITORIAL

Let's Learn From The Life And Death Of Big Joe Turner

Big Joe Turner died last week. He was 74 years old. Joe Turner has been called the “Boss Of The Blues” since he first burst upon a bustling Kansas City music scene in the 1920s.

Turner’s career spanned six decades and countless musical evolutions. He was the undeniable king of the blues shouters. He had a huge booming voice that he used like a tenor sax and high-energy style, the end, would prove one of the most influential in modern popular music.

Turner’s career has of late taken on almost mythic proportions. There are many stories of the six-foot-two, 250-pound singing bartender who would suddenly leap to the stage of Kansas City’s Sunset Club to jam with his buddy, pianist Pete Johnson’s. His behind classic recordings of “Honey, Hush,” “Corinne, Corinne,” “Pipe” Blue Blues” and “Shake, Rattle and Roll,” to name only a very few.

In fact, Joe Turner recorded so many cuts for so many labels that a complete and accurate discography would be virtually impossible to compile.

There’s one more thing about the career of Big Joe Turner that should not be overlooked. When Joe Turner died last week, there was no money to pay the funeral expenses.

So it seems slightly ironic that the man who contributed so much to modern music through his life, has left us with a valuable and important lesson through his death.

Turner was just another of the uncountable victims of what we must now hope are days gone by. There are thousands more like him who tried to carve out livings in an environment marred by discrimination and racism.

Turner never admitted to any anger. He swallowed the hurt suffered over sour publishing deals, unauthorized covers and a color-minded industry that relegated black artists to merely originators of the material that designated white cover artists would take nationwide.

The life and death of Joe Turner represents far more than one man’s passing. He is representative of a breed of artist that can never be directly repaid for what they contributed and what they had to go through to contribute. There are facets of Joe Turner’s career the industry would rather not remember.

So it’s important for an industry that has supposedly put its racial prejudices behind it to reflect on the extent and scope of those inadequacies that claimed Joe Turner and many others as victims.

Perhaps we need more than Little Steven’s “Sun City” project to remind us that racial discrimination is the lowest, most degrading injustice one man can inflict upon another. Perhaps it takes the death of one of the music world’s true pioneers to drive that point home.

Big Joe Turner will definitely be missed.
Two Billion Dollar Business Evolves Around VCR Sales

NEW YORK — As consumers continue to purchase videocassette recorders in record numbers, they are also spending money on video accessories and blank video tape, according to an RCA study.

"The public will spend at least $2 billion at retail on video accessories and blank video tape in 1985 in addition to nearly $7 billion for VCR's, video cameras and the like," said Edward F. Boschetti, vice president and general manager, RCA distributor and special products division. It was the result of the International Tape/Disc Association.

He said RCA expects the growth of video accessories and blank video tape to account for even greater retail sales in the coming years, "exceeding $3.4 billion by 1986. By then, the public should own more than 50 million VCR's and nearly five million, a substantial base for the continuing sales of accessories and blank tape."

Pointing to the increasing profit opportunities represented by video accessories, he said more and more dealers are taking on single source lines that provide assortment and display assistance. "Accessories require only a modest investment by the dealer, but offer a profit potential that could surpass a dealer's profit on the basic sale of a VCR," Boschetti said.

The growth of video accessories and blank video tape into a multi-billion dollar market is a result of the "freedom of choice" that consumers look for once they purchase a VCR, he said. No longer tied to fixed power sources, VCR products and accessories owners have the additional choice of where and when to use their video equipment, supplemented of course by longer play batteries and chargers, lens accessories and other items.

Kenny and Marianne Rogers Present Annual World Hunger Media Awards

NEW YORK — Kenny and Marianne Rogers, creators of "Dance to Beat the Drum," are presenting a $1 million prize to the winners of the Fourth Annual World Hunger Media Awards in a ceremony hosted by the United Nations on November 26. Honorees shared awards in seven categories and three entries were presented Judges Awards. A Special Achievement Award was presented to Bob Geldof who received $20,000.

Commenting on the World Hunger Media Awards program, Kenny Rogers said, "When we look back at 1986, we'll remember it as the year the world paid attention to world hunger. Above all, it was the members of the media who drew our attention to this complex global issue."

Produced by Marty Rogal and Harriet Sternberg, the World Hunger Media Awards were established by Mr. and Mrs. Rogers in March, 1982, "to encourage, honor and reward those members of the media who have made particularly significant contributions in bringing public attention to the critical issues of world hunger."

The 1985 World Hunger Media Awards winners are:

• Best Newspaper Coverage: James P. Gannon et al., the Des Moines Register, for Ethiopia coverage and the Iowa CARES campaign, $7,500.


• Best Television Coverage: Mohammed Alim, Viasat, and Michael Buerk, the (continued on page 35)
DIVINYS SIGN LONG-TERM MANAGEMENT DEAL — On the heels of their current album and singles success, members of Chrysalis Records’ Divinys have signed an exclusive, long-term international management deal with Denver-based Across The Pacific Management, which will work on developing the band worldwide. Pictured celebrating the deal (L-R) standing are: Susan Collins, west coast A&R manager, Chrysalis Records, Tom Sturges, creative director, USA, Chrysalis Music Group, J.J. Harris, Divinys, Richard Goodstein, Andy Cross, and Michael Preece, vice president, Across The Pacific Management. Seated in front (L-R) are: Mark McEntire, Divinys, Christina Amphlett, Divinys, and Fran Musso, west coast marketing director, Chrysalis Records.

BUSINESS NOTES

Landmark Distributors, Inc. Opens

NEW YORK — Landmark Distributors, Inc., a full-service independent record label, has formed a new label, Reflex Records, which will be launched at the start of 1986. Over the past five years, Landmark has been responsible for introducing artists such as Shannan, Open Throat, Kano and many others to the making of music in N.Y. According to Emergency president, Sergio Coscia, “Emergency has come a long way since it was founded in 1980 and during the past couple of years we’ve enjoyed a lot of success.” The first step in Emergency’s expansion is a deal with New York DJ Freddy Bastone, whose Metropolitans label is now being distributed by Emergency. Metropolitans recently achieved a good deal of attention with Rick Rhythm (featuring John Rocca) and the debut Emergency/Metropolitans release in Mystery Assignment’s cover of the Temptations’ “Cloud Nine.”

EXECUTIVES ON THE MOVE

Quinn Appointed — Diarmuid Quinn has been appointed product manager, east coast, Epic/Picture/Associated Labels, as announced by Dan Beck, vice president, product development, E/P/A. Quinn will be responsible for coordinating marketing strategies for such artists as Van Halen, Aerosmith, Dire Straits, and others. He will report to Robert Smith, director, product manager, east coast, E/P/A.

Averbach Named — Joey Averbach has been appointed to the position of west coast personnel manager for CBS Records. This new position is in addition to his present duties as west coast editor. Formerly, Averbach was assistant manager of the A&R department of CBS Records. He will report to Paul Fagan, who will continue to serve as executive vice president to ASCAP. As chief economist, Boyle will advise on the collection of license fees, the ASCAP survey system, and the distribution of royalties and will join ASCAP’s senior management group. He will report to ASCAP managing director Gloria Messinger.

Boyle Appointed — Dr. Peter Boyle has been appointed chief economist of the American Society of Composers, Authors and Publishers, it was announced by ASCAP president Hal David. Boyle replaces Dr. Paul Fagan who will continue to serve as executive vice president to ASCAP. As chief economist, Boyle will advise on the collection of license fees, the ASCAP survey system, and the distribution of royalties and will join ASCAP’s senior management group. He will report to ASCAP managing director Gloria Messinger.

Homblish Joins — Martin Homblish has been appointed director of High Fidelity products for the Sony Consumer Audio Products Division. In his new position, Homblish will be responsible for the sales, distribution, marketing and advertising of Sony’s High Fidelity products, which includes both individual components and systems. Prior to joining Sony, Homblish served as Mura Corporation’s vice president of sales and marketing for telephones and portable audio. From 1980 to 1983, he was national marketing and sales manager for Consumer Video with JVC Company of America, and from 1975 to 1980, Mr. Homblish was national sales manager for United Audio Products/Dual.

O’Brien Appointed — Dolores Petersen has been named director of music and video merchandising for Music 4 U, a newly developed home entertainment retailer based in Portland, Oregon. She was executive assistant at Motown prior to her affiliation with NBC-TV, New York and Burbank.

Blumenfeld Joins — Jane Blumenfeld has been appointed an account executive for Pamela Giddon & Company, a New York based publicity and promotion firm specializing in marketing entertainment product. In this position, Blumenfeld will work with a variety of their clients in the broadcast, cable and music fields. In addition, she will develop and execute various special events and other promotional activities for all accounts.

Peterkin Appointed — Susan K. Peterkin has joined RCA/London Records as executive assistant to the RCA Law Department from the firm of Kohn, Power, Roach and associates.

Emergency Records Announces Formation Of A New Label For 1986

NEW YORK — Emergency Records, a New York independent record label, has formed a new label, Reflex Records, which will be launched at the start of 1986. Over the past five years, Emergency has been responsible for introducing artists such as Shannan, Open Throat, Kano and many others to the making of music in N.Y. According to Emergency president, Sergio Coscia, “Emergency has come a long way since it was founded in 1980 and during the past couple of years we’ve enjoyed a lot of success.” The first step in Emergency’s expansion is a deal with New York DJ Freddy Bastone, whose Metropolitans label is now being distributed by Emergency. Metropolitans recently achieved a good deal of attention with Rick Rhythm (featuring John Rocca) and the debut Emergency/Metropolitans release in Mystery Assignment’s cover of the Temptations’ “Cloud Nine.”

Kretchmar New Chrysalis Music President

LOS ANGELES — Chrysalis Group PLC, has announced that Bruno Kretchmar, who joined Chrysalis Music in the early part of this year, has been appointed president of Chrysalis Music worldwide, following the various recent reorganization changes within the Chrysalis Group of companies. Kretchmar is based at the London Chrysalis office.

An Announcement by Chris Wright, chairman of Chrysalis Group PLC, “The changes which we have undertaken at Chrysalis Music in the past few months are fast reaping the benefits. Our standing in the most recent Gallup figures for the third quarter of the year proves that Chrysalis Music is featuring significantly within the most active publishing companies of the moment. The appointment of Bruno Kretchmar emphasizes our intention to develop further Chrysalis Music as a major force in the publishing world.”

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

NEW YORK — Pan (International Focus on the Musical Instrument of the Century) is a new quarterly dealing with the steel drum; it’s published by Poliu Assoc. Inc., 20th and 7th Ave., Box 116, Brooklyn, NY 11229. The N.Y. chapter of NARAS awarded their “Eubie” Award — for outstanding contributions to the making of music in N.Y. — to Lena Horne. The Singers Forum will present two classes for songwriters, both taught by Sheila Davis, “Mastering the Song Forms” and “Successful Lyric Writing,” beginning in Jan.; info can be had by calling (212) 254-7170. Who Writes the Songs and Who Covers Them? The A&R Approach To Picking Hits will be the topic of the next Music Publisher’s Forum, held Dec. 5 at N.Y.’s Esquire House. Ed Ecke, Nancy Jeffries, Peter Lubin, and Joe McEwen make up the panel, call (212) 370-5330 for details. The N.Y.-based Asia Society will tour seven performers of Chinese traditional music: from the Beijing Central Conservatory of Music, Feb. 18-Mar. 19; call them at (212) 288-6400 for tour details. Philip Glass will give a free lecture, “The Making of an Opera,” Dec. 3 at N.Y.’s Cooper Union. According to Emergency president, Sergio Coscia, “Emergency has come a long way since it was founded in 1980 and during the past couple of years we’ve enjoyed a lot of success.” The first step in Emergency’s expansion is a deal with New York DJ Freddy Bastone, whose Metropolitans label is now being distributed by Emergency. Metropolitans recently achieved a good deal of attention with Rick Rhythm (featuring John Rocca) and the debut Emergency/Metropolitans release in Mystery Assignment’s cover of the Temptations’ “Cloud Nine.”

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ALBUM RELEASES

OUT OF THE BOX


Miami Vice's Thomas launches his recording career with an album that is surprisingly tasty and rich with good material. Thomas' voice is somewhat limited, but the production, playing and writing here are all top notch.

ARMS AKIMBO — Blue Rat Records 001 — Producer: Don Dixon — List: None

Producer Dixon and the infamous Athletes/Winston-Salem scene continues to be fertile ground for new original bands, and Arms Akimbo's debut-recorded in another typical two day flurry - features a more angular slant on the prevalent guitar oriented rock sound.


Bronski Beat's biggest domestic hit "Smalltown Boy" is here along with "Hard Rain", "Run From Love" and others in what is a solid dance-pop collection.

HAVEN'T YOU HEARD — Paul Laurence — Capitol ST 12407 — Producer: Paul Laurence — List: 8.96 — Bar Coded

Though capturing a primarily country following, Juice Newton here makes an excellent country/pop/A/C crossover attempt with covers of "Stuck In The Middle With You" and "Feel A Whole Lot Better" as well as several strong originals.


Pleasing B/C vocalist with a knack for soulful ballads, Burrell delivers a competent LP with highlights including "Let's Pretend" and "Shelter."


An interesting mix of country tinged ballads and straight ahead rockers, Michael's debut shows off an impressive voice and something of a schizophrenic sound.


Songstress/comedienne Midler in her humor mode breezes through a topical and rauccous selection of material recorded at the Improv earlier this year.


Veteran vocalist Joyce Kennedy teams with a host of burgeoning producers on a set which peaks with the ballad "Never Let A Night Go By," "Hold On" and "Wanna Play Your Game."


Griffiths and the Gladiators have a legendarily strong following among reggae fans and in Jamaica, and this latest disc on Heartbeat strikes an appealing balance between socially pointed tracks like "Guide And Protect" and pleasant reggae workouts like "Easy Squeeze" and the title track.

FRANKENCHIRST — Dead Kennedys — Alternative Tentacles/Virus 45 — Producer: Jello Biafra — List: 8.96 — Bar Coded

The Bay Area's most infamous hardcore band Dead Kennedys have turned to vinyl with this new set of soaring sonic landscapes which sport the outraged lyrics of lead vocalist and producer Jello Biafra. Sure to be offensive to many and loved by some, "Frankenchirst" is sure to be a college radio favorite.

THIS NATION'S SAVING GRACE — The Fall — PVC 8940 — Producer: John Leckie — List: 8.96

Glam meets punk in a savage and forceful disc from cult favorites the Fall. This is a post wave rock 'n roll for the depressed teenager.
WHITNEY HOUSTON (Arista AS1-9434)
Contrasting Houston's impressionistic success with romantic ballads, "How Will I Know" is a hard funk drilling effort which again spotlights Houston's explosive vocal register and Narada Michael Walden's upfront production. A glassy sentiment of one captured by a new lover, "How Will I Know" should continue the young artist's phenomenological crossover success and add steam to her current series of live dates.

QUEEN (Capitol 9547)
One Vision (3:46) (Queen Music Ltd.-Beechwood Music/BMI) (Queen) (Producer: Queen-Mack)
Queen's hardest rocking single in years, "One Vision" seems to come out of the recent banding together of recording artists to help hunger victims. Taken from the album Eagle soundtrack, the core of the piece is Freddy Mercury at his best with the band sounding as powerful as they ever have. Should reign Queen's high profile on American pop radio.

HOTERS (Columbia 38-05730)
Establishing themselves as one of the year's most consistent and accessible rock debuts, the Hooters third single from its first LP is a straight-ahead anthemlike track which chimes with a ringing chorus. With a musical range which rises from a folk intro to an all-out pop rock peak marks this group's excellent use of dynamics and innate talent for penning hit songs full of melodic hooks.

KASHF (Capitol AS1-915)
Condition Of The Heart (4:10) (Music Corporation of America-Kashif Music/BMI) (Kashif) (Producer: Kashif)
The title track from Kashif's latest Arista effort is a sensitive ballad which profile's this producer/multi-instrumentalist's skill in the studio and vocal soul. A pleasant track which should be an automatic add on B/C radio.

PAUL YOUNG (Columbia 38-05712)
Everything Must Change (4:15) (Artsongs-Songs-Bright Music-Adm. by WB/ASCAP) (P. Young-I. Kewley) (Producer: Laurie Latham)
The third single from Young's "Secret Of Association" LP is a soul ballad similar to the number one charting "Everytime You Go Away." Young's strength is in his soulful, grooving vocal style which is prominent on this single. Already bulletting, "Everything Must Change" is sure to follow its two predecessors to the upper regions of the chart.

ATLANTIC STARR (A&M 2786)
"Secret Lovers" being the fourth single from the near gold LP "As The Band Turns," shows the more poppish soulful side of Atlantic Starr. Should do well in helping the LP stay in top 20, after 30 consecutive weeks.

PIA ZADORA (CBS ZF 05717)
Backed by the powerful accomplishment of the London Philharmonic Orchestra, Pia Zadora makes a splash with this venerable standard. Her rich, torchy alto brings new life to the tune, giving it the classic poise of years gone by. An eye-opener to the vocal talents of Zadora.

BRUCE SPRINGSTEEN (Columbia 38-05728)
My Hometown (4:33) (Bruce Springsteen/ASCAP) (Springsteen) (Producer: Bruce Springsteen-Toby Scott-Chuck Plotkin-Jon Landau-Steven Van Zandt)
A tender and somber look at the real American hometown, the seventh single from Springsteen's "Born In The U.S.A." LP is timely in its link with the continued closing of midwest and smalltown farms and factories. Evocative in rare way, only Springsteen can bring about those sort of moving images and emotions. The low key acoustic effort is backed by the famous live version of "Santa Claus Is Coming To Town."

JAMES BROWN (Scotti Bros. ZE4 06589)
The hardest working man in show business, James Brown, is back with this track from the Rocky IV soundtrack which capitalizes on the movie's — and the country's — strong patriotic mood. Marked by Brown's classic vocal fervor and a revue-style soul music background, "Living In America" whips up a whirlwind of dance energy. Produced by Dan Hartman, look for "Living In America" to be a crossover hit.

PATTI AUSTIN (Quest 7-219095)
This soft rock rocker features a stiff percussion and Austin's sparkling vocal. A prime dance tune, "Honey For The Bees" should gain considerable club play. Look for B/C radio attention for this slick new Austin product.

MAI TAI (Critic 718)
What, Where, When (3:52) (Van Tijin-Fitsltsma) (Producers: Eric Van Tijin-Jachem Fitsltsma)
Slipping into this syncopated dance power cut with a fervor, Mai Tai shows that it has the knack to consistently deliver strong dance-pop material with a new flavor. Already a successful group in the U.K., Mai Tai is just waiting to break domestically.

TODD RUNDREDD (Warner Bros. 7-28821)
Something To Fall Back On (4:13) (Humanoid-Fiction/BMI) (T. Rundgen) (Producer: Rundgen)
Rundgen's fascination with sixties soul music is obvious in this, the first single from "A Cappella." The fact that this song did not open with only makes it a curiosity, but the single stands on its own as a fine bit of shimmering pop that could give Todd his first big hit since "Hello, It's Me."

COREY HART (EMI America B-6300)
Everything In My Heart (4:15) (Liesse Pub./ASCAP) (Hart) (Producer: Phil Chapman-Jon Astley-Corey Hart)
This rhythmically pulsating track from Hart's impressive "Boy In A Box" LP is a tender romantic charmer which should expand Hart's already broad following.

GODLEY & CREME (Mirage 7-95857)
Wedding Bells (3:26) (Man-Keen/BMI) (Godley-Creme) (Producers: Kevin Godley- Lol Creme)
The surprise success of "Cry" by Godley & Creme on Polydor has prompted Mirage to re-release this track from G & C's 1981 LP, "Smack Attack." "Wedding Bells" is another G & C type-pop tune borrowing heavily from a sixties-Motown sound.

URGENT (Manhattan B50022)
Love Can Make You Cry (4:15) (Kehr Brothers Music-Jesse John Music/ASCAP) (Kehr-Kehr-Hunter) (Producer: Ian Hunter-Mick Ronson)

MINK DEVILLE (Atlantic 7-09470)
I Must Be Dreaming (4:22) (Sanpan Music/ASCAP) (DeVille) (Producer: Willy DeVille)

CURTIS AND THE BOOMBOOX (RCA JK-25156)
Let's Talk It Over In The Ladies' Room (3:54) (PSO Limited/ASCAP) (Koelewijn) (Producer: Peter Koelewijn)

O.C. SMITH (Rendezvous BDS 1019)
What's Gonna Do (3:57) (Alain Music-Figakibow-Dr. Frank Music/Welch-Frank) (Producer: Charles Waller)

JEROME CARLSON (Carlsongs Of America 8525B)
It Feels Like Love (3:18) (Carlsongs Music/BMI-Caryn/ASCAP) (Carlson-Hilley) (Producer: Danny A. Hilley)
SOLO ROSE — Former Black Uhuru head vocalist Michael Rose will be doing solo dates at the Music Machine and the Golden Bear early this month.

KPLI ON DANCING CAT — The Dancing Cat label, an offshoot of Wally Hill founded by George Winston last year is set to release "How The Elephant Got His Trunk" by Rudyard Kipling next year, with actor Jack Nicholson and vocalist Bobby McFerrin contributing narration and effects. The duo's work will also be used on a PBS half-hour special to commemorate the 100th anniversary of "The Elephant's Child." The album and itssingle "How The Elephant Got His Trunk" will be available in November.

The first album in this series was "The Velveteen Rabbit" released earlier this year with Meryl Streep doing the narration and Winston providing musical accompaniment.

STUART GOLDMAN-LIVE — Harvey Kubernik's ongoing series of spoken word performances in the L.A. area and internationally-Henry Rollins recently returned from Amsterdam where he read with William Burroughs and Linton Kwesi Johnson among others — has enjoyed a long and varied list of contributors, and the latest is journalist Stuart Goldman. A recording artist and veteran writer for various music publications, his new paper "In Sam's Shoes" has been a popular addition to Los Angeles Times, San Francisco Chronicle and currently, the L.A. Reader, Goldman is a much respected/music despatcher who should draw quite a crowd to the Lhasa Club Dec. 6. On the same bill is Drew Steele.

WEE CALLS ON SUCCESS — Peter Wolf — not the ex-J. Geils frontman — is an example of a modern day renaissance man in the music industry. Producer, writer, musician, and arranger, Wolf is currently riding high on the charts with a variety of projects. Originally from Vienna, Wolf enjoyed a recent number one with Starship's "We Built This City," a cut Wolf produced, arranged and co-wrote. Wolf also co-wrote "Knee Deep In The Hoopla" last single "Sarah." Performing keyboards and arranging Heart's latest set "Heart," credited as associate producer for the Commodores "Night Shift," LP and playing keyboards throughout Survivor's "Vital Signs" LP, Wolf is keeping busy making his mark on the pop charts.

CLOSE TO THE EDIT — Poet/vocalist Jim Carroll and ex-Doors keyboardist/co-producer Ray Manzarek are set to begin working on an album early next year... correction for last week: Rosebud's budding blues artist is Robert Craig as the Commodores' bassist Patrick O'Hearn and wife Renee have announced the birth of baby girl, Rachael Ann, born Oct. 31. So says the Commodores' band with new material from Cabaret Voltaire whose new LP "The Arm Of The Lord" is creating quite a buzz on the alternative charts.

THE PHANTOM BAND — EMI America's Phantom, Rocker and Slick, the famed knock-off from the once commercially dominating Stray Cats, is enjoying a measure of success with its self-titled debut, though the LP's single "Men Without Shame" stalled out of the pop singles chart and the record won't appear in the U.S. until later this month. Recently performing shows opening for INXS on the west coast, the band has been under some heat for its tepid live show and songwriting, yet the group seems to have the right components. Drummer Slim Jim Phantom and bassist Lee Rocker are a steady rhythm section and guitarist Earl Slick (David Bowie, John Waite) is a classic rock guitarist, yet songs seem to be the main weak point. Nevertheless, the trio has high hopes for its future, i.e., more singles and a more solid live show for a showcasing tour to take place early next year. In a recent interview, Phantom explained some of the differences working with Slick in comparison to head Stray Cat Brian Setzer: "They're both really good guitar players, I think that Rocker and I are pretty lucky to have worked with such good players. Slick is a different sort of guitarist, and I prefer his playing after experiencing them both. Slick is more rhythmic, and for me as a drummer, he keeps a stronger anchor so that allows me to play more openly. This on the album you'll hear that we've used trom-boms!" As for Setzer, the versatile guitarist/singer/songwriter has finished his EMI solo debut, entitled "The Knife Feels Like Justice," and is currently working on the LP's videos which are sure to follow the LP's street date of January 17.

McFerrin/McFerrin: "Lowdown" — I'm a real good blues player, I think that I could do anything I wanted..."#*

THE KANE GANG — go off work and come home and get together and write some songs. We thought that was, actually, a better way to do it, because we weren't so desperate to make some money at the music that we had to really compromise our style.

The first break came when they recorded "Brother Brother," and independent single that, says Branner, got the band "enthusiastic they're-going-to-be-the-next-big-thing" sort of press. All the hipper deploys on the last night shows started playing that record.

The band was signed to Kitchenware Records at home and started having a string of hits — "Smalltown Creek" and "Closest Thing To Heaven," both on "Lowdown." Soim London in Brit-ain and PolyGram, stateside, began to get interested. In answer to one of "Lowdown's" songs — "How Much Longer?" — the response has to be, "Not much." The Kane Gang seem to be ready.

I think the advantage about knowing each other for so long, says Martin Branner, "is we really can be fairly insulating to each other, and not take much offense at it. We're all friends, and if we were really going to fall apart, we would have done it before now.

Wayne Shorter Steps Out

By Lee Jeske

NEW YORK — Wayne Shorter has finally, after nearly 30 years as a leading jazz saxophonist and composer, got a band together and taken it on tour. He had done it after six years with Art Blakey's Jazz Messengers, didn't do it after six years with Miles Davis, and didn't do it during the past 14 years a co-leader of Weather Report, but now, with a Columbia LP, "Atlantis," on the charts, Wayne Shorter is on the road, at the helm of his own band. "I believe in the law of cause and effect," says the 52-year-old Shorter, "I feel that everything that happens in life there's no such thing as an accident or a coincidence. There was a lot of good planning going into this project. We spent a lot of planning and tilling the soil. And here comes the harvest now. And I think everyone is going to be much more grateful for it."

There is no denying that it comes at a good time. Over the past several years, Wayne Shorter — saxophonist and writer has grown tremendously. After years of toiling under the spell of John Coltrane, today's young tenor and soprano saxophonists are more apt to take their direction from the sound, and style, of Wayne Shorter, something Shorter acknowledges. The reunion of Blue Note, which has reissued numerous LPs this year Shorter as leader or sideman, with a new contract interest in Miles Davis' mid-'60s recordings, and the availability, on Fantasy and Blue Note, of the Art Blakey LPs with Shorter not to mention the numerous Weather Report LPs — have made the sound of Wayne Shorter omnipresent. The lines stretch down 3rd Street in Greenwich Village during Shorter's recent engagement at the Blue Note made it clear that the world was ready to welcome a post-Weather Report Shorter.

"It's on the back burner," says Shorter of Weather Report, which he co-led with Joe Zawinul, "it's in the closet. Like Natalie Wood and Robert Wagner, when they first separated and some six years went by and they got married again. You never know. Weather Report could do something again in the future, but I have a feeling that people will be getting the best of Weather Report from two individu..."
John Cougar Mellencamp: Voice of The American Heartland
By Paul Iorio

NEW YORK — Any good writer will tell you that good writing starts with a solid sense of place. Everything must happen in a place. That place could be a fire escape, a street corner, a farm mortgage office, or a town like Bloomington, Indiana, Bloomington is where John Cougar Mellencamp lives and it’s about sixty miles from Seymour, Indiana where he was born. “I was born in a small town and I live in a small town, Probably die in a small town,” Mellencamp sings in “Small Town.” His is the voice of the American heartland and of the swaggering loneliness that festers in the long, dark spaces separating this big country.

“Scarecrow” (Riva/PolyGram), his fifth LP, represents the maturation of Mellencamp’s compassionate vision of corn-and-rust-belt America. The title track, “Rain on the Scarecrow,” was one of those last minute songs that spontaneously combusted in the studio. “It was one of those things that came alive right on the set,” says “Scarecrow” co-producer Don Gehman. “The other material was already there; it was one of the last things to come in. I remember him singing it with (George M. Green’s) lyrics and getting goose bumps knowing that this song was something very special. In a half hour the band had the whole song arranged.”

Gehman has worked with Mellencamp since 1978 and he describes the singer as “very loyal.” “On ‘American Fool’ he certainly had the opportunity to get another producer because we had a lot of trouble with people not accepting that record,” says Gehman. “And he didn’t. He thought the two of us could still pull it off. Even if something’s not working he’ll keep hammering away at it until he feels comfortable with it.” Gehman engineered Mellencamp’s first hit single, “I Need a Lover,” and from that first meeting he believed Mellencamp was destined for stardom. “He was probably one of the first people I ever worked with that wasn’t a crazy, that it was going to be one,” says Gehman. “You could definitely tell right from the start. He had something different about him.” PolyGram’s senior vice president of marketing Harry Anger agrees with that assessment. “John Cougar Mellencamp is a very dedicated, creative person who has the courage of his convictions as expressed in his songs and his music,” says Anger.

Though ever the champion of small town values, Mellencamp’s appeal is evidently broad-based. “His market is certainly not limited to just middle America. His sales stretch across the country,” says Anger. “The (upcoming) Madison Square Garden show was sold out in a matter of hours. He’s going to play both the Garden and the Meadowlands and these are significant urban areas,” he adds. Mellencamp himself voices a certain affinity for big cities. “I like New York,” he said in a recent Creem magazine interview. “I just don’t want to live there. I like going there because it’s like Ma and Pa Kettle go to the big city.”

Mellencamp in fact started his musical career at age 23 in a glitter rock band called Trash, a group he admits was modelled after the New York Dolls. Ex-David Bowie manager Tony DeFries signed Mellencamp to Main in 1976 and suggested the name change to Cougar, though it wasn’t until two years later that he finally had his first hit with “I Need A Lover,” From there, Cougar recorded a self-titled LP (1979), “Nothing Matters and What If It Did” (1981), “American Fool” (1982), and “Uh Huh” (1983). How will Mellencamp follow his “Scarecrow” blockbuster? “John mentioned to me that he’d like to do a record like ‘Small Town,’” the acoustic version, says Gehman. “We also talked about putting out records with covers, doing an oldies record. But it’ll be next fall before we even think about doing something else.”

Marshall Crenshaw

“I still like listening to ‘Field Day’ now and then,” he says. “Some of the mixes aren’t that great but it was my fault. But I still felt that was a good representation of what we were coming across with at the time.” Crenshaw’s show did feature three songs from his epochal debut LP including “Someday, Someway,” which opened the set, “Mary Ann,” and “Cynical Girl,” which closed the set. “That first album was written within a short period of time, about a seven month period where I was just constantly turning out songs,” says Crenshaw. “I saw myself as kind of a one man version of Abby or Holland/Dozier/Holland. I was about 26 and at that time in your life when you’ve grown up and made it through your youth and I felt really transplanted about that.” If Crenshaw performed new songs like “Yvonne” and “Lil Wild One” with more enthusiasm than the older tracks, that’s probably because they’re often as good. One notable “Downtown” track he didn’t play was the Mitch Easter-produced “Blue is King.” “I would have liked to have done more with Easter but he was incredibly busy at the time. I would like to do more with him sometime,” he says. Crenshaw himself is incredibly busy these days. In between tour dates, he and his band made a cameo appearance in Francis Coppola’s upcoming film Peggy Sue Got Married, where they play a rock ‘n roll band (“good casting”) at a high school function. If Crenshaw performs new songs like “The Stroll” and “Let the Little Girl Dance.” Oh and he’s also planning some headline club dates where he’ll doubtless worry less about incompatibility.

FERRON TO PLAY EAST COAST — Talk about incompatibility! I followed that Thursday night (Nov. 21) AC/DC show at the Nassau Coliseum with a Ferron show the next night at Town Hall. Talk about culture shock. I half-expect Ferron to guitar-solo off a stack of speakers. They have nothing in common. AC/DC’s audience was twenty-something and male. Ferron’s audience was twenty-something and female. AC/DC (Atlantic) amplifies at Spinal Tap volume. Ferron plays so quietly that one could hear it when the audience jingled keys during a song. Nonetheless, they are both the second bands at what they do. In new folk, only Suzanne Vega surpasses Ferron. In heavy metal, only Van Halen are better. AC/DC are quite thrilling to watch and listen to, with songs like “Highway to Hell” and “For Those About To Rock” as strong as the genre gets. Ferron performed three great truly great — songs and several very good ones, with only acoustic guitar, viola and keyboard accompaniment. The three great songs were “Shadows on a Dime,” “Almost Like a Broke,” and “Snown’ in Brooklyn” (“Lucy Records, Ltd.). Unfortunately the delicate mood turned to mush when she asked the audience to sway back and forth while singing along to one song. Only then did I wish I was back dodging beer bottles at the AC/DC show.

Cash Box/December 7, 1985
“NDXE” Is In Dixie
By Jimi Fox

Opelika may not be Alabama’s best-known city, however, if H.D. Norman, Jr., manager of the new station, is correct, the city is about to become a radio listening paradise. The new station, NDXE, will begin broadcasting at 1200 kHz on May 1st, bringing new programming and a new format to the area. Norman believes that the station will be a success, citing the city’s population and the potential for new listeners.

WORLD POWERHOUSE — NDXE, with over 3 million watts from Opelika, Alabama in Dixie... A dream come true for Mr. H.D. Norman Jr.

FASTER THAN A SPEEDING BULLET... MORE POWERFUL THAN A LOCOMOTIVE...
ABLE TO LEAP TALL BUILDINGS IN A SINGLE BOUND...
U.R.B. FLIES AGAIN IN FEBRUARY

CAR COUNT CORRALS IN CARNATION CAPITAL — L.A. Okay, I know it’s real crazy and confusing on who is giving away cars — really! Belly up to any bar and the discussion and arguments aren’t about whether the Chicago Bears will remain undefeated this season or will eventually lock-up the western division. The hot topic of the day: If you handled the recent hijacking event properly and forget the summit conference in Geneva. The BIG issue is which stations in L.A. are giving away cars. Therefore allow me to set the facts straight. In alphabetical order here it is: KFOJ-AM is giving away a 1985 Chevrolet CHEVETTE, KJH-AM, the other “Car Radio” station in L.A. is giving away your choice of either a BMW, CORVETTE, JAGUAR or PORSCHE with, get this, a small bundle of cash in the drivers seat totalling $50,000. KJH-FM will award its listeners with a super screaming-fuck-sucking CAMARO. KJOI-FM not to be left out in this rubber to road rampage, is giving away not one, not two, but three MASERATI B TURBOS. KKHR-FM, who still has no clue where it should be with its image posture in the marketplace, baited its listeners with a NISSAN 300ZX. Hold it! Gas furnace resort of Mr. Summers, general manager of KLOS-FM is blowin’ up, fanning a fire in the city, and buckling up inside this: $100,000, KMGG-FM, Magic 106, the traffic tongue in cheek tease of the L.A. airwaves is offering its listeners a bonus of a turkey — which is tucked away in the glove compartment of a C35 CSI, BMW. Hello! I’m laughing so hard I’m in tears. Next KFOX-FM — no word if a rifle rack is included! What I’m waiting to see is which station in the market has the guts to offer each winner of one of these giveaway cars — a year supply of GAS. I know — I’m a sick puppy, but what did you expect from a “Brain Damaged” former programmer? Anyway there is the car count-smog filled L.A. I’d like to extend a special thanks to NBC’s Cathy Lehrfeld, Frank Comy, Roni Elliot, Gig Barton and a very special thanks to Mr. Stevie Wonder for having me over to the Hitville Studios for the airing of the “Live Album Party.” What an absolutely world of effort. Anyway, mention the name of Skip Miller from Motown. It should be noted that as well as being very sincere and caring individual, Stevie Wonder is an exceptionally funny guy. Oh yes, and talk about professionals — Roni Elliot and his wife, June. I’d like to thank you all for your cooperation.

APPLAUSE to all those who attended this year’s APPLAUSE concert, the proceeds of which will help fund the operations of the Los Angeles Times Foundation. Special thanks to all those who contributed their time and talent to the event, and to all those who supported it.

DEBELLA IN DEBAG — Radio station WMRR/Philadelphia adds ZZ Top’s new single, “Sleeping Bag,” when it was released outside the sleeping bag. Airing on the station’s new program, “The George Stone, Warner Bros. top promotion manager, Ray Melbourne, WEA Philadelphia music sales manager, John DelRiosa, Philadelphia music sales manager, WHTT-FM, Boston as national program director, Charlie!
**STATION ADDS**

Q105 - Tampa - Mason Dixon
B. Springsteen
W. Houston

K106 - Orlando - Rick Stacy
Loverboy
A-Ha
B. Springsteen
Queen
W. Houston
Ready For The World

WXKX - Birmingham - J.D. North
P. Benatar
C. Hart
B. Springsteen
W. Houston
Asia

WJZR - Charlotte - Bob Chrysler
Miami Sound Machine
Phantasm, Rocker & Stick

KSET-FM - El Paso - Jay Walker
B. Ocean
Starpoint

KLPX - Salt Lake City - Greg Ausham
Klymaxx
S. Nicks
A-Ha
C. Hart
P. Benatar

KWMD - Sacramento - Tom Chase
Miami Sound Machine
C. Hart
B. Springsteen

KQO - Tucson - Jim Gillie
Tamara & The Seen
C. Hart
P. Young

**MOST ADDED**

Miami Sound Machine
P. Benatar
W. Houston

K103 - San Diego - Mike Preston
B. Ocean
C. Hart
B. Springsteen

WZPL - Indianapolis - Cat Simon
S. Nicks
D. Warwick & Friends
Jellybean
Wham!
C. Hart
C. Clemens & J. Browne

WCZY - Detroit - Gary Berkowitz
Tamara and the Seen
Rush
W. Houston

WHY - Detroit - Gary Berkowitz
Sting
Wham!
C. Hart
P. Young
Lisa Lisa
W. Houston

WGCL - Cleveland - Tom Jeffries
Baltimore
Fortune
B. Springsteen

WXKS - Boston - Sonny Joe White
Wham!
Inxs
A-Ha
Dream Academy
Orchstral Manoeuvres in the Dark
W. Houston

WNYE - Buffalo - Jim Randall
Young
James Brown
B. Springsteen
W. Houston

WITC - Hartford - Gary Wall
Cars
Wham!
TaMara and the Seen
W. Houston

WBLI - Long Island - Bill Terry
P. McCartney
B. Streisand
W. Houston

WCAU - Philadelphia - Scott Walker
Twisted Sister
Lisa Lisa
Lips
Asia
C. Hart
B. Springsteen
E. Wilde

**THE JOB MART**

"WBZA is currently seeking a news professional to work at our winning station," says program director Jay Scott. "Applicant must be aggressive and have an adult voice." Send T&R to WBZA Radio, P.O. Box 826, Glen Falls, New York 12801. 1E0/MF. Boston's WZOU radio is on a nationwide search for a morning talent to handle its "Boston Morning Zoo." "If your specialties are writing and character voice," send your T&R to Pat McKay, WZOU, 94.5, operations mgr., 441 Stuart Street, Boston, MA 02116. 1E0/MF. KISY is looking for a mature sounding news person with experience. The station is also looking for a PM drive personality. Send T&R to programming dept., KISY, 92 W. Shamrock Drive, Pineville, LA 71360. 1E0/MF. WJRZ in New Jersey is looking for a full-time personality announcer who can do more than just time and temperature reading from a card. "It's a good salary with benefits," says Lance BeBoock, VP/ PD. Send replies to WJRZ, P.O. Box 100, Toms River, NJ 08754. 1E0/MF. WOFL is looking for an experienced jock that also has good production skills. The station is a new CHR formatted outlet in CT. T&R to WOFL, 941 Main Street, Willamantic, CT 06226. 1E0/MF. WOW in Palm Springs is looking for a female personality, to handle high-energy news for the new team. An extremely competitive salary is being offered says management. Call station at (205) 534-3521. 1E0/MF. 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. 1E0/MF. KWX is looking for a news anchor with excellent reporting skills. Send resume to the news dept., T&R to Mark Daniels, WEE/WXJ, P.O. Box 1991, Green Bay, WI 54305. 1E0/MF. An adult formatted station on the east coast is looking for a strong personality to handle high-energy news for the new team. An extremely competitive salary is being offered says management. Call station at (205) 534-3521. 1E0/MF. WFMF is looking for a 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 KFXX radio, 920 Commerce Road, Pine Bluff, AR, 71601. 1E0/MF. WMGN is looking for an evening personality, for its "beautiful music" format station. T&R goes to Magic 98, P.O. Box 2056, Madison, WI 53701. 1E0/MF. 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 2889, Springfield, IL 62708. 1E0/MF. WJXQ, Jackson's leading CHR station, is looking for a high-energy air personality. Send C&R with photo to Brian, 1700 Glenhire Dr., Jackson, MI 49201. 1E0/MF. KUAD Hit Radio in Hawaii is looking for a program director who can air-shift. "Candidates must be able to enhance the creativity of the other on-air personalities," says management, PD will also have to work hand-in-hand with the sales dept. T&R to, Dave Fransen, 913 Kancelleu Ave., Hilo, HI 96780. 1E0/MF. KROY in Sacramento is seeking morning drive personalities for its new format station. Send resumes to Ted Atkins, KROY, P.O. Box 2907, Sacramento, CA 95812. 1E0/MF. KRMG has a full-time opening for a news anchor. Applicant must also have good production skills. T&R to, Kelly Karls, Program Director, 74/KRMG, 7136 S. Yale, Tulsa, OK 74136. No calls please. 1E0/MF.

Cash Box/December 7, 1985
BLACK CONTTEMPORARY

TOP 75 ALBUMS

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<tr>
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<th>Weeks</th>
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<tr>
<td><strong>BLACK FREQUENCIES</strong> (Columbia/CBS BFZ 4094)</td>
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<tr>
<td><strong>CITY LIFE</strong> (Capitol ST 7249)</td>
<td>28 17</td>
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<td><strong>THE BOYS ARE BACK IN TOWN</strong> (Warner Bros. 1-5320)</td>
<td>34 17</td>
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<td><strong>MR. WHITE</strong> (Capitol ST 73014)</td>
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<td><strong>LisA LISA AND CULT JAM WITH FULL FORCE</strong> (Capitol SP 5031)</td>
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<td><strong>FREELOVE MUSIC FROM ORIGINAL SOUNDTRACK</strong> (Elektra 943-1)</td>
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<td><strong>ROOM 3</strong> (Warner Bros. 1-35202)</td>
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<td><strong>SOMETHING LOOSE</strong> (Capitol SP 5031)</td>
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<td><strong>COLOR OF SUCCESS</strong> (A&amp;M SP-4982)</td>
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<td><strong>WHITNEY HOUSTON</strong> (Arista AL-6537)</td>
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<td><strong>THE BOYZ</strong> (A&amp;M SP-5024)</td>
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<td><strong>AROUND THE WORLD IN A DAY</strong> (EG/ISLAND 824-6071)</td>
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<td><strong>CANT STOP THE LOVE</strong> (A&amp;M SP-5023)</td>
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<td><strong>MEMBERS ONLY</strong> (EG/ISLAND 824-6071)</td>
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<td><strong>SIX SILVER STRINGS</strong> (A&amp;M SP-5031)</td>
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<td><strong>THE JETS</strong> (Capitol SP-5001)</td>
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<td><strong>THE VISION</strong> (Capitol SP-5016)</td>
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THE CASH BOX TOP 75 BLACK CONTEMPORARY ALBUM CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

THE BEAT

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<td>WHO'S ZOOMIN' WHO</td>
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<td>EVERYBODY DANCE</td>
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<td>PART-TIME LOVE</td>
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<td>THE OAK TREE</td>
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<td>WAIT FOR LOVE</td>
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<td>THINKING ABOUT YOU</td>
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<td>I SEE YOU</td>
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<td>EMERGENCY KOCO &amp; THE JETS</td>
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<td>DIGITAL DISPLAY</td>
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<td>WHAT YOU BEEN MISSIN' STARPOINT</td>
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<td>YOUR PERSONAL TOUCH</td>
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<td>ALICE, I WANT YOU JUST FOR ME</td>
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<td>24</td>
<td>I WISH HE DIDN'T TRUST ME SO MUCH</td>
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<tr>
<td>25</td>
<td>PARTY ALL THE TIME</td>
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<td>26</td>
<td>SUN CITY</td>
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<td>27</td>
<td>IT DOESN'T REALLY MATTER</td>
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<td>28</td>
<td>GORDY'S GROOVE</td>
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<tr>
<td>29</td>
<td>SECRET LOVERS</td>
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<tr>
<td>30</td>
<td>GIRLS ARE MORE FUN</td>
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<tr>
<td>31</td>
<td>AMERICA</td>
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<tr>
<td>32</td>
<td>I CAN'T BELIEVE IT</td>
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<td>33</td>
<td>CONDITION OF THE HEART</td>
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<tr>
<td>34</td>
<td>GO HOME</td>
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<tr>
<td>35</td>
<td>YOU WEAR IT WELL</td>
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<td>36</td>
<td>LET ME PEOPLE GO</td>
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<tr>
<td>37</td>
<td>THE SWEETEST TABOO SAD</td>
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<td>38</td>
<td>I'M GONNA DO</td>
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<td>39</td>
<td>I LIKE THE WAY YOU DANCE</td>
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<td>40</td>
<td>DO YOU REALLY LOVE YOUR BABY</td>
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<td>41</td>
<td>LET ME KISS IT WHERE IT HURTS</td>
</tr>
<tr>
<td>42</td>
<td>THE POINTER SISTERS (RCA J-K 4224)</td>
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<tr>
<td>43</td>
<td>YOU AIN'T FRESH</td>
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<td>44</td>
<td>IF I RULED THE WORLD</td>
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<td>45</td>
<td>LET ME BE THE ONE</td>
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<td>46</td>
<td>WHAT A WOMAN</td>
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<td>47</td>
<td>I'LL BE GOOD</td>
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<td>48</td>
<td>MIAMI VICE THEME</td>
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<td>49</td>
<td>THE SHOW STOPPA SUPERNATURE</td>
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<tr>
<td>50</td>
<td>DO ME BABY</td>
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<tr>
<td>51</td>
<td>HAVEN'T YOU HEARD THAT LINE BEFORE</td>
</tr>
<tr>
<td>52</td>
<td>SLAVE TO THE RHYTHM</td>
</tr>
<tr>
<td>53</td>
<td>HOLD ON (FOR LOVE'S SAKE)</td>
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<td>54</td>
<td>EATEN ALIVE</td>
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<td>55</td>
<td>MR. D. J.</td>
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<td>56</td>
<td>A BROKEN HEART CAN MEND</td>
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<td>57</td>
<td>URGENT</td>
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<tr>
<td>58</td>
<td>I'M MAKING YOU AN OFFER</td>
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<tr>
<td>59</td>
<td>I CAN'T LIVE WITHOUT MY RADIO</td>
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<tr>
<td>60</td>
<td>MIDDLE OF THE NIGHT</td>
</tr>
</tbody>
</table>

**Top 100 Black Contemporary Singles Chart**

*This chart is based on a combination of radio airplay and actual pieces sold at retail stores.*

**December 7, 1985**

**ALPHABETICAL LISTING ON INSIDE BACK COVER**
## MOST ADDED

<table>
<thead>
<tr>
<th>Station</th>
<th>Market</th>
<th>Artist</th>
<th>Record Label</th>
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<tr>
<td>WLOU</td>
<td>Louisville</td>
<td>EBO</td>
<td>Fantasy</td>
</tr>
<tr>
<td>KMJQ-FM</td>
<td>Houston</td>
<td>WJAX - Jacksonville - Tony Mann</td>
<td>PD</td>
</tr>
<tr>
<td>WBMX-FM</td>
<td>Chicago</td>
<td>K104-FM - Dallas - Terri Avery - MD</td>
<td>Yarborough &amp; Peoples</td>
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<tr>
<td>WTLC</td>
<td>Indiana</td>
<td>KRNB - Memphis - Melvin Jones</td>
<td>MD</td>
</tr>
<tr>
<td>WGCI</td>
<td>Chicago</td>
<td>WUSL &quot;Power 99&quot; - Philadelphia - Jeff Wyatt</td>
<td>PD</td>
</tr>
<tr>
<td>WYLD-FM</td>
<td>New Orleans</td>
<td>KOKA - New Orleans - B.B. Davis</td>
<td>PD</td>
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<tr>
<td>WJAX</td>
<td>Jacksonville</td>
<td>WLD-FM - New Orleans - Della Spencer</td>
<td>PD</td>
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<tr>
<td>WPLZ</td>
<td>Richmond</td>
<td>WRK - Memphis - Jimmy Smith</td>
<td>MD</td>
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<td>WRH - Memphis - Jimmy Smith</td>
<td>MD</td>
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<td>WOLX</td>
<td>Columbus</td>
<td>WRAP - Norfolk - Chester Benton</td>
<td>MD</td>
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<td>WJAX</td>
<td>Jacksonville</td>
<td>WRAP - Norfolk - Chester Benton</td>
<td>MD</td>
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<td>WPLZ</td>
<td>Richmond</td>
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<td>Jacksonville</td>
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<td>WPLZ</td>
<td>Richmond</td>
<td>WRAP - Norfolk - Chester Benton</td>
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## STRONG ADDS

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<tr>
<th>Station</th>
<th>Artist</th>
<th>Record Label</th>
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<tr>
<td>Stand Back</td>
<td>Stephanie Mills</td>
<td>MCA</td>
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<tr>
<td>Go Home</td>
<td>Stevie Wonder</td>
<td>Tamla/Motown</td>
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<tr>
<td>Sweetest Taboo</td>
<td>Sade - Portrait/CBS</td>
<td>CBS</td>
</tr>
<tr>
<td>Do Me Baby</td>
<td>Melissa Morgan</td>
<td>Capitol</td>
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## STATION ADDS

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<th>Record Label</th>
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<td>WLOU</td>
<td>Bill Price</td>
<td>M. Morgan</td>
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<td>S. Mills</td>
<td>P. Bryson</td>
<td>D. Coleman</td>
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<td>Ron Atkins</td>
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<td>WJAX</td>
<td>Jacksonville</td>
<td>Tony Mann</td>
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<tr>
<td>WUSL &quot;Power 99&quot;</td>
<td>Philadelphia - Jeff Wyatt</td>
<td>PD</td>
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<td>KOKA</td>
<td>New Orleans</td>
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<td>WJAX</td>
<td>Jacksonville</td>
<td>Jimmy Smith</td>
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</tbody>
</table>

## URBAN PROGRAMMER'S PICK

**Programmer:** Elroy Smith  
**Station:** WILD-FM  
**Market:** Boston  
**Song:** "Secret Lover"  
**Artist:** Atlantic Starr  
**Label:** A&M

Comments:
- "Secret Lover" by Atlantic Starr is going great in this market. It is an excellent follow-up to "Silber Shadow," not to mention the excellent video that is also out. Another record that is looking good is Melissa Morgan's "Do Me Baby" on Capitol Records.

---

**CASHBOX**

Anything Else Is A Compromise
HOT NEW SELLER

Bedford Records — Larry Perna — Stanford, CT
Sade
Isley, Jasper, Isley, Grace Jones
New Edition
Kashif

Brown Sugar — Dallas Washington — New Orleans
Gameo
B. Bland
Bar-Kays
A. Bofill
T. Pendergrass

Gemini II — Alonzo King — Chicago
S. Wonder
F. Jackson
The Temptations
Sheila E.
W. Houston

Fortune Records — Timmy Fortune — Inglewood, CA
S. Wonder
F. Jackson
Kool & The Gang
W. Houston
Rene & Angela

Wherehouse — Arnold Turner — Culver City
S. Wonder
Starpoint
Kush Groove Soundtrack
M. Day
T. Pendergrass

Webb’s Department Store — Bruce Webb — Philadelphia
S. Wonder
B. Womack
P. LaBelle
F. Jackson
Isley Brothers

Shazada Enterprises — Jack Gordon — Charlotte
S. Wonder
F. Jackson
A. Franklin
W. Houston
B. Womack

Street Scene — Jay Robinson — Atlanta
Kush Groove Soundtrack
F. Jackson
L. Vandross
Isley, Jasper, Isley
M. Day

Hills Records — Mary Ann Saracino — Norfolk, CT
Isley, Jasper, Isley
Sade
Smoke City
New Edition
Kashif

Greensboro Record Center — Susie Chandler — Greensboro, NC
M. Day
Kush Groove Soundtrack
Rene & Angela
B. Womack
S. Wonder

V.I.P. — John Chism — Ingwood, CA
Sade
F. Jackson
G. Knight & The Pips
Starpoint
Atlantic Starr

Joe’s Swing Shop — Greta McConnell — Pacoima, CA
Atlantic Starr
Sade
Starpoint
9.9
Sheila E.

Barney’s One-Stop — Nellie Thomas — Chicago
S. Wonder

MANHATTAN MAKES ITS MOVE TO LOS ANGELES — Manhattan recording artist Bernard Wright will make his television debut on Soul Train Dec. 7. Pictured in photo with Wright are (l-r): background singer lanette LaFrance, road mgr., Lon Berlin; Wright; Gregory Thomas from Star Management; Milton Allen, from Orchid Public Relations and background singer Alicia Shonte, who will soon be releasing two singles “Boy Toy” and “Teaser” on Sugarhill records.

Massachusetts One-Stop — Ron Heaps — Boston
Kool & The Gang
Isley, Jasper, Isley
Kush Groove Soundtrack
S. Wonder

L&M Soundcenter — Malcolm McCallum — Lumberton, NC
Kush Groove Soundtrack
Atlantic Starr
M. Day
F. Jackson
S. Wonder

Fletcher’s One-Stop — Ken Fletcher — Chicago
Isley, Jasper, Isley
S. Wonder
Sheila E.
B. Womack
L. Vandross

Platter Shack — Della Wiggins — Orlando, FL
Isley, Jasper, Isley
M. Day
Isley Brothers
F. Jackson
New Edition

Record Retailer’s Pick

Tim Taylor — Sadez enterprises — Charlotte
Album: “Color Of Success”
Artist: Morris Day
Label: Warner Bros.

Comments:
“It’s a great dance album. The sales have been in our Top 10 since it’s been out. It has at least three singles on it that are definite hits.”

Cash Box/December 7, 1985
**TOP 75 12" SINGLES**

**THE BAX TRIO**

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

### 12" REVIEWS

- **STEVE MILLIS (MCA 17076)**
  - **Stand Back (7:17)** (Sturken-Rogers) (MCA Music-Baylin Beat Music/EMI) (Producer: LouieBellini) Pared down to its essential elements, this dance mix of Steve Millis' latest burner is a high energy tour de force. Considerable force also highlights the breakdown segments.
  - **A-HA (Warner Bros./Reprise 20-0410)**
    - **The Sun Always Shines** On T.V. (8:25) (Waaktaar) (ATV Music/EMI) (Producer: Alvin Townes) Featuring a feast of sonic delights, A-ha's second single takes off where "Take On Me" ended, with a leap to an even more adventurous and mixing techniques. A huge sound is augmented by Steve Townes' expert hand.
  - **ORCHESTRAL MANOEUVRES IN THE DARK (A&M 12161)**
  - **FINE YOUNG CANNIBALS (I.R.S. 23578)**
    - **Johnny Come Home** (4:54) (Steele Gift) (Virgin Music/ASCAP) (Producer: Cox-Steele-Gift) The first American entry from this U.K. trio is this three-song commercially available EP which is highlighted by the jazzy dance single "Johnny Come Home." Ominous changes and syncopated instrumentation offset the dramatic approach of the group.
  - **FREDDIE MCGREGOR (RAS 7014)**
    - **Raggamuffin (6:20)** (Lindo) (Dubplate Music) (Producer: none listed) A lush mix cue from the reggae's brightest stars, "Raggamuffin" features a haunting melody and a lightly pulsating groove sure to please reggae fans.

### MOST ACTIVE

- **80's (Columbia)**
  - **Party All The Time** — Eddie Murphy (Columbia) (Columbia)
  - **Baby Talk** — Alisha (Vanguard) (Vanguard)
  - **Like You** — Kyllia Nelson (Warner Bros.)
  - **Who Do You Love?** — Bernard Wright (Capitol)

- **90's (Columbia)**
  - **If I Ruled The World** (Warner Bros.) (Columbia)
  - **The Boy With The Thorn In His Side** (Warner Bros.)
  - **Love's Gonna Get You** — Jocelyn Brown (Warner Bros.)
  - **All Fall Down (Extended Mix)** — OLIVIA NEWTON-JONES (Warner Bros.)

### CLUB PICK

- **Love's Gonna Get You** — Jocelyn Brown — (Warner Bros.)
  - Club: Jake's
  - Pool: Indiana Record Pool
  - D.J.: Dan Schwartz
  - Location: Bloomington, IN

**COMMENTS:**

"This song is a smash. Great response on the dance floor. Should do well on the retail level. Definitely Top 10 material."
GRAND PIANISTS — George Shearing (1) was one of the pianists who joined Marian McPartland at a reception to celebrate the presentation of tapes of Piano Jazz, McPartland’s award-winning radio series, to the N.Y. Public Library’s Rodgers and Hammerstein Archives of Recorded Sound.

JAZZ

TOP 40 ALBUMS

Features

ON JAZZ

Lee Jeske, New York

POLY, WHAT A BOOZE — Just when I thought that the jazz release schedule was cooling down for the year, PolyGram — both the jazz division and PolyGram Special Imports — has unleashed a torrent of jazz issues of all descriptions. I may take some time to get to the front of all, but most of them look like worthwhile additions to a pretty good jazz year.


From Paul Del Campo’s Special Imports Section — which brings in several of the very best contemporary European labels — come “Winged Serpent,” Cecil Taylor, “You Make Me Smile,” Art Farmer, and “Tomorrow Is Now!” Fred Houn and the Afro-Asian Music Ensemble (Solo Note); Chorus; Eberhard Weber; “Without Warning,” the Everman Band (ECM); “Motherland Pulse,” Steve Coleman and “Transparency.”

Herb Robertson (Jim Kynett, Maine), the leader of the Chicago free jazz movement, has added two children, Geri Allen, and “Smash & Scattering,” Bill Frisell and Verno Reid (Minor Music); “Mississippi River Rat,” Paul Smoker; “Opus Gramus,” Grit Galaxy, and “Tuba Love Story,” Pingorn Moschner; and “The Jack Wilraith Quintet at the Umbria Jazz Festival Volume 1” and “Adamus” and “Cedar’s Blues,” Cedar Walton (Red) Wheel. ET AL — Of course, PolyGram doesn’t have the market sewn up, and several other companies have decided to pour it on for the Yuletide rush. Hat Art gives us “Perpetuum Mobile,” the Vienna Art Orchestra; “The World of Bunk Johnson,” the Specialty Band; and a repackaging of Max Roach’s duets with Anthony Braxton and Archie Shepp, “The Long March.” From India Navigation we get “Big Nick,” Big Nick Nicholas, “Riverside Dance,” Jay Hoggard, and “Clarinet Summit — Volume II,” John Carter, Alvin Batiste, David Murray, and Jimmy Hamilton. Sea Breeze waits in with “Sweet Thunder,” Janet Planet; “Roger Hamilton Spots Big Band,” and “Matt Catingub Hi-Tech Big Band.” And Pablo chimes in with “Harlem,” Duke Ellington; “Live In Japan 1975,” Count Bassie; “Pathca Patcha,” Joe Turner/Jimmy Witherspoon; “The Eternal Traveler,” Niels Henning Orsted Pedersen; and “Buddy De Franco/Greg Peterson,” “In A Sentimental Mood,” Zoot Sims. Now if there were just more hours in the day.

BOPPING AROUND — Dave Frisberg, Ernie Watts, James Williams, Tito Puente, and the Tonight Show All-Stars are the first artists penned for the five-hour “Parade of Jazz Stars” scholarship benefit, which will close the National Assoc. of Jazz Educators Conference, taking place in Anahiem, Jan. 9-12. Word is that Diane Schuur’s LPs are selling like bilins in the Soviet Union, according to GRP’s Finnish distributor, the Soviet’s can’t get enough of Schuur … John Dankworth was made an honorary member of London’s Guildhall School of Music and Drama for his “outstanding services to the world of music”; the Lord Mayor of London made the presentation. Yes, that is the great vocalist, Joe Williams, who has been popping up as Grandpa Al on The Cosby Show. Another warbler, Rosemary Clooney, will show up on an upcoming Hardcastle & McCormick. It seems that Miles “Miami Vice” Davis has started another tradition — the one where those who do are gaining early, next year’s Jazz Workshop, at Canada’s Banff Centre School of Fine Arts, will feature Mual Harris Abrams as guest composer, joining faculty members Dave Holland, John Abercrombie, Jay Clayton, Steve Coleman, Dave Liebman, Marvin “Smitty” Smith, Don Thompson, Kenny Wheeler, George Lewis, Richie Beirach, and Abraam Chaim. That’s July 14-Aug. 8 of 96 and info can be had be writing to Box 1020, Banff, Alberta, Canada T0L OCO. … For those spending New Year’s in New York, the bookings for that night of hoopla (in addition to the WBGO bash at the Village Gate) include Wynton Marsalis at the Joyce Theatre, Art Blakey and the Jazz Messengers at Sweet Basil, Ruben Blades at S.O.B.’s, and a double bill of Freddie Hubbard and Betty Carter at the Blue Note. … For those who’ll be ringing in the year at home, Public Radio will send out, live over the airwaves, the Illinois State Glee proceedings as well as Henry Threadgill and John Hicks from Boston’s Charlie’s Tap, Raw Silk and Spike Robinson from the studios of Denver’s KCFR, and Al Williams’ Jazz Society and Henry Butler from Long Beach, CA’s Jazz Safari.
HOT NEW SELLER

Mannheim Steamroller
P. Townsend
S. Nickels
Dire Straits
Gary's — Virginia
Miami Vice
ZZ Top
S. Wonder
Isley, Jasper, Isley
M. Day
J&R — New York
Sting
Talking Heads
Dire Straits
B. Streisand
S. Wonder
Mainstream — Milwaukee
S. Ray Vaughan
Heart
Iron Maiden
ZZ Top
Dre Straits
Karma — Indianapolis
J. Cougar Mellencamp
Miami Vice
ZZ Top
Sting
Handelman — Detroit
B. Springsteen
ZZ Top
Dire Straits
J. Cougar Mellencamp
Camelot Music — Cleveland
Miami Vice
ZZ Top
Heart
Alabama
Cats
Benson House of Music — Los Angeles
Heart
Iron Maiden
Miami Vice
Kiss
W. Houston
Tower Records — San Diego
Sade
S. Nickels
S. Wonder
B. Streisand
Simple Minds
Tower Records — Fresno
J. Cougar Mellencamp
ZZ Top
S. Wonder
Wasp
Tower Records — San Francisco
Sade
B. Streisand
Winter's Solstice
S. Wonder
S. Nickels
Tower Records — Campbell
B. Streisand
S. Nickels
Sade
Y & T
Sting

SHOP TALK

WEA ABANDONS TEST CD PACK — According to reports, the WEA experiment in non-jewel box CD packaging has been scrubbed. Consumer demand for jewel boxes is apparently so strong that at this point alternatives to it are not feasible. This year, WEA introduced Prince's "Around The World In A Day" and Theatre Of Pain" by Motley Crue in controversial all-cardboard packaging. Retail response was almost unanimously negative due to consumer perception of loss of value when a CD comes without a jewel box. Lou Dennis, vice president/director of sales, Warner Brothers Records stated that, "we're always looking at different types of packaging," but confirmed that at this time there are no plans to release any future CDs in the Prince-like package. He added, "Never say never," in response to a question about the future of the package, "but we have nothing on the boards at this time." LAURY'S RECORDS IN EXECUTIVE SHUFFLE — Larry Bell, president, Laury's Records, Chicago, has announced the following changes: John Unger, an 11-year Laury's veteran, moves from director, purchasing to general manager. Richard Carlson, formerly a store manager becomes the new director, purchasing. Debra Zemke has been promoted to the post of office manager.

IMPORT NEWS AND REVIEWS —

LPs
THE CLOCK COMES DOWN THE STAIRS — Microsiney — Rough Trade Rough 85 — Producer: Jamie Lane
Well, Sean O'Hagan, Blah Blah, Tom Fenner and Ed Flesce have finally coughed up the long-awaited second Microsiney LP and what a treat! Between the price of Guinness Stout, Microsiney has managed to deliver a brilliant 10-song LP.
EVENTIDE — Faith Brothers — Siren SIRENL 1 — Producer: Paul Hardiman
The Faith Brothers give "protest song" and "positive thinking" credibility again. Its two previous singles prepared us for an album full of passion and commitment, and Faith Brothers' "Eventide" LP is exactly that and more.

12"

THE WHOLE OF THE MOON — The Waterboys — Ensign/Island 12NY520 — Producers: Mike Scott, Mick Glossop, John Brand
It doesn't get much better than this! The 12" not only includes the brilliant "Whole Of The Moon" but the complete version of "Spirit" (an abbreviated version appears on "This Is The Sea"), a new song, "Medicine Jack" and the amazing live version of "Girl In The Swing." Whew!

PROSPECT STREET — The Big Dish — Virgin VS 820 12 — Producer: Steven Lindsay
The Big Dish is a working class band sharing roots with the common people. It is its second single, and The Big Dish is really coming on strong. With rich melodicism, rolling acoustic guitars and a searching romanticism, "Prospect Street" is recommended, especially for your Aztec Camera, Del Amitri, etc fans.

THIS BRILLIANT EVENING — In Embrace — Cherry Red Cherry 12 Cherry 90 — Producer: John A. Rivers
Cherry Red Records does it again! In Embrace has an LP some EPs and singles (that I know of) and this single is right up there with the best of them. Like labelmates Felt and Eyeless In Gaza, the emphasis is on atmospheric, slightly ambiguous pop. There is a wenching wistfulness in "This Brilliant Evening."

I WILL COME — The Woodentops — Rough Trade RTT169 — Producer: Swami Anada Nagara
When are these guys going to put out an LP? The Woodentops has a distinctive sound that stimulates the ear in an age when everything is beginning to sound the same. Lots of energy and drive, but listenable.

TASTY VIDEO — Craig Claibourne, world famous cooking expert, prepared a dish for enthusiastic fans at a recent appearance at Video Shack's carved place Long Island store. Claibourne's new video cassette Craig Claibourne's New York Times Video Cookbook includes the recipe he prepared and many more.

RETAILER'S PICK

Retailer
Barry Bottger
Barry's Homer's
Barry's
OMAHA

Market
OMAHA

Album: "State Of The Union"
Artist: The Long Ryders
Label: Island

Comment:
"These guys deserve to be stars. Straight ahead, no frills rock & roll. When are they going to play Omaha?"

Cash Box/December 7, 1985
NAMM DEADLINE — Industry members who wish to pre-register for the January 17-19 NAMM Winter Market (Anaheim Convention Center, Anaheim, California) must do so by December 13, 1985. NAMM members who pre-register for the show receive their badges free of charge. Badges will be sent by mail and should be received by pre-registrants no later than January 3, 1986. All pre-registrants should remember to bring with them the specially coded card-carry which accompanies all badges. This card-carry will be exchanged at the show for a badge holder and is necessary for admission to the exhibit floor. For more information on Winter Market registration, contact Cam Turner at (619) 438-8001.

LABEL WATCH — Recently released on Ralph Records of San Francisco was the first solo effort from The Tubes co-founder Bill Spooner entitled “First Chord” (RF6550). A great collection of tunes with names like “Bad Parties,” a funny account of what can happen at social gatherings, and “Only In A Dream,” a sentimental number with clean guitar lines, the album is quite diverse in musical appeal. Spooner on this album are all the guys from The Tubes (Roger Stein, Stevie Prince, etc.); retailers who sell Tubes records should see sales with this one as well. For more info call Tom Timony of Ralph Records at (415) 543-4085.

SHARP’S NEWEST — The newest full-size compact disc player from Sharp features a full-function wireless remote control and a full range of automatic functions. “The DX-620 is our most sophisticated CD player yet,” said Tom Paonezza, national audio marketing manager. “CDs are especially suited for automatic functions such as APMS (Automatic Programmable Music System), which allows listeners to virtually customize their own discs, putting the songs in any order they like.” The DX-620 includes four search functions, along with a repeat function, LCD time counter, mode indicator and track number indicator. Available in February, the DX-620 will have a suggested retail price of $299.95.

CLASSICAL NEWS — One of today’s great classical pianists joins one of today’s great conductors as pianist Vladimir Ashkenazy joins Zubin Mehta for a cycle of Beethoven piano concerti recently released on London Records. This winning duo is joined by the Vienna Philharmonic Orchestra for masterful renditions of Piano Concerto No. 1 (411 900-1, -2, -4), Piano Concertos nos. 2 & 4 (411 901-1, -2, -4), No. 3 (411 902-1, -2, -4), and No. 5 (411 903-1, -2, -4). The performances are everything one would expect from artists of this caliber. Ashkenazy plays with flawless elegance and Mehta’s direction over the Vienna Philharmonic is most thoughtful. These records should be big sellers as individuals, and as complete sets (LP: 411 899-1 LH, MC: 411 899-4 LH).

PARKER JR. USES SONY — Ray Parker Jr. and his Ameraycan studios in North Hollywood, California are in high demand these days. with artists such as Kenny Rogers, Lionel Richie and Philip Bailey being some of his clients. Parker’s choice of equipment includes the Sony JH-636 console, JH-24 multitrack recorder, JH-110-4 four-track recorder and JH-110-2 stereo mastering recorder. He has also used his Ameraycan facility to record his latest Arista release “Sex and the Single Man.”

DIEXLAND ON CD — Look for the first CD release of Dixieland jazz music from The Dukes of Dixieland. Currently touring California, the group will appear in a 90 minute national PBS special ‘Woody Herman’s Big Band Celebration on Dec. 3. Call (504) 561-0531 for info on ticket sales.

CASH BOX/December 7, 1985

WHAT’S IN-STORE

WHAT’S IN STORE
MOST ADDED
Paul McCartney — Spies Like Us — Capitol

STRONG ADDS
America — Prince and the Revolution — Paisley Park
Looking For Lewis and Clarke — The Long Ryders — Island
Silent Running — Mike and the Mechanics — Atlantic
Downtown Trains — Tom Waits — Island

PROGRAM ADDS
TV69 — Thomas Zingale — Program Director
Dead Or Alive
Depeche Mode
Triumph
The Cure
Mike and the Mechanics
Long Ryders
P. McCartney
Prefab Sprout
Echo and the Bunnymen
Divinyls
O.M.D.
P. Hardcastle
C. Cross
The Jets
Zapp

ALL HIT VIDEOS — Chuck Foster — Program Director
Bangor Maine
Rush
H. ZeGerman
Motley Crue
Wasps
Bon Jovi
Prince and the Revolution
P. McCartney
C. Hart

DANCE TV — Joe Caliro — Producer
Portsmouth, NH
Boogie Boys
P. Hardcastle
P. McCartney
Prince and the Revolution
T. Waits
Sheila E.
Long Ryders

CATCH 22 — Richard Hadley — Program Director — Anchorage
Del Fuegos
J. Hammer
Bryan Adams & Tina Turner
Divinyls
T. Shaw
M. Day
P. Townshend

NIGHT TRACKS — Bill Brummell — Program Director — Los Angeles
O.M.D.
Mike and the Mechanics
J. Taylor
B. Streisand
H. Jones
The Wrestlers
Long Ryders
Mass
9.9
Arcadia
B. Manilow

KRLR-TV21 — Bob Bell — Las Vegas — Music Director
T. Waits
P. McCartney
Prince and the Revolution
The Blow Monkeys
K. Blow
C. Hart
Bon Jovi
Triumph
Mannheim Steamroller

TV5 — Houston Hit Video — Mike Opelka — Program Director
P. Taylor
Prefab Sprout
Mike and the Mechanics
Artists United Against Apartheid

FRIDAY NIGHT VIDEOS — Bette Hisler — Program Director — New York City
Arcadia
B. Ocean
Half & Hates
Kool & the Gang
M. Jagger
S. Wonder
The Wrestlers

THE RECORD BUYERS GUIDE — Beth Comstock — Program Director
Talking Heads
Heart
‘Til Tuesday
Bronski Beat
Karen and the Waves
P. Townshend
Men At Work
Real Life
Nina
B. Dylan
E. Murphy

VIDEO PROGRAMMER’S PICK
Chuck Foster — Program Director
Bangor, MN

Video: Wipe Out
Artist: Herman ZeGerman
Label: Capitol

Comments:
“This song was great before and the updated version is even better. Good clean fun in the sun. A nice video.”

TOP 30 MUSIC VIDEOS

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

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

A FEW POINTERS FOR PERRY — During the shoot for RCA recording artist The Pointer Sisters new video, Freedom, producer Richard Perry and the sisters took time out to pose for the still camera. Perry co-directed the video, which features a $30,000 set and black and white photos of freedom fighters Martin Luther King, Abraham Lincoln and Bishop Tutu, among others. Pictured (l-r) are: Anita Pointer; Ruth Pointer; Perry; and June Pointer.
audi/vid

Gregory Dobritza, Los Angeles

VIDEO HONORS - For the second time this year, the American Video Awards (AVA) held its annual awards ceremony, this time at the recently restored Wiltern Theatre in Los Angeles. The last annual ceremony was held last May, at the Santa Monica Civic Auditorium in Santa Monica. QA. However, the awards were awarded in one ceremony. Well, it seems that since ABC decided to pick up the program, anything is possible, and, eager to become the first video awards show to air on network TV, the AVA’s, presented by The National Academy of Video Artists & Scorsors, was scheduled, with slight changes, as planned. And, as scheduled, and while it may have failed the staked juggler’s effectiveness of MTV’s Video Music Awards (held September 13), the event nevertheless was jampacked, an event — with built-in award and all. The show is produced by Scotti Bros./Syd Vinnedge Television, which, of course, has led to whispered skepticism of the awards, considering that Scotti Bros. is a CBS affiliate label. The fact that CBS was honored with 12 of the 16 awards presented didn’t help. (Nine of the 12 awards, incidentally, went to Columbia Records, including Best Pop Video, Best Urban Contemporary Video and Best Director. The show was hosted this year — uh, season, that is — by Tony Danza, of T.V. sitcom fame, who may be the one not to watch for a tape retaping of professional handling of the task. The show was hosted by American Top 40 Casey Kasem (who stayed on as executive producer and off-camera host, along with local L.A. DJ Charlie Tuna). Kasem couldn’t cut it — wrong image, and the producers made a smart move in replacing him. The choice of Danza was a little perplexing, even to Danza, who tried to explain it during the show’s introduction. The fact that he ‘d never made a video was part of the criteria he was hired under, which made him impartial, he said — which didn’t make much sense other than the fact that having a host actually in the running for an award makes Danza a little awkward. Having one who has nothing to do with music video is just odd, that’s all, but Danza did an admirable job in spite of it. Sheila E. performed — that was a definite high point. Too bad it came at the very beginning of the show. Celebrity presenters included the unstoppable Grace Jones, who feigned annoyance when Andy Taylor and Michael Des Barres of The Power Station fiddled with her silver mesh veil. “It’s my security blanket” she brayed. The award for Best Director went propitiously to Zbigniew Rybczynski, for his work with Ian Siam’s She Won Pop Video. (He was grievously overlooked-by Key Video and acclaimed by MTV). And speaking of awards, which video would you choose as best pop? A-Ha’s sensational Take On Me or Bruce Springsteen’s just above average Glory Days? Huh? Glory Days won, much to the chagrin of Audio/Video. Overall, however, this AVA was a more enjoyable and better run AVA. Technical gicks were few and far between compared to last spring’s show, and those that were in attendance, just that the Wiltern Theatre, with its dazzling art deco interior was L.A.’s answer to Radio City Music Hall (where the MTV Awards are held). Great credit goes to Rogers and Cowan for their expertise in trying to relieve the back stage shambles of the May show.

LENNON ON VIDEO— Atlantic recording artist Julian Lennon makes his home video debut on MCA Home Video in Stand By Me: A Portrait Of Julian Lennon, an hour-long biographical salute to the singer of his life, released in December. It’s a rock nightmare, made at the height of the glitter era, directed by Brian De Palma and starring Paul Williams. A classic. Also, Key Video will bring Dustin Hoffman as Lenny to home video, the much-acclaimed film about the notorious comic, directed by Bob Fosse and co-starring Valerie Perrine. Then there’s Irma La Douce, the classic Billy Wilder screen adaptation of the Broadway musical, featuring Shirley MacLaine in the title role and co-starring Jack Lemmon. Other titles from Key this month include: The Runner Stumbles (Dick Van Dyke, Kathleen Quinlan), The Song Of Bernadette (Jennifer Jones, Lee J. Cobb); and Master Of Kung Fu starring Yu Chen Yuan. All of these tapes bear the suggested retail price of $9.98. Phantom Of The Paradise is available in stereo — both binaural and stereo, and brings The Dynamic Duo, Batman and Robin to home video this month with Batman, a 1966 feature film starring Adam West and Burt Ward. The 104 minute feature movie presents a host of villains as well, including William Shatner (Barnes Meredith); The Joker (Cesar Romero); The Riddler (Frank Gorshin); and The Catwomen (Lee Meriwether). Suggested retail is $29.95 for Hi-Fi VHS and Beta. Other titles from Playhouse this month include: The Man In The Iron Mask (Richard Chamberlain, Patrick MacGoohan), The Count Of Monte Cristo (Chamberlain, Tony Curtis), The Warriors (Errol Flynn, Joanne Dru), and North To Alaska (John Wayne).

The Release Beat

Key Video brings 1974’s Phantom Of The Paradise to the small screen to headline the line-up of December releases. It’s a rock nightmare, made at the height of the glitter era, directed by Brian De Palma and starring Paul Williams. A classic. Also, Key Video will bring Dustin Hoffman as Lenny to home video, the much-acclaimed film about the notorious comic, directed by Bob Fosse and co-starring Valerie Perrine. Then there’s Irma La Douce, the classic Billy Wilder screen adaptation of the Broadway musical, featuring Shirley MacLaine in the title role and co-starring Jack Lemmon. Other titles from Key this month include: The Runner Stumbles (Dick Van Dyke, Kathleen Quinlan), The Song Of Bernadette (Jennifer Jones, Lee J. Cobb); and Master Of Kung Fu starring Yu Chen Yuan. All of these tapes bear the suggested retail price of $9.98. Phantom Of The Paradise is available in stereo — both binaural and stereo, and brings The Dynamic Duo, Batman and Robin to home video this month with Batman, a 1966 feature film starring Adam West and Burt Ward. The 104 minute feature movie presents a host of villains as well, including William Shatner (Barnes Meredith); The Joker (Cesar Romero); The Riddler (Frank Gorshin); and The Catwomen (Lee Meriwether). Suggested retail is $29.95 for Hi-Fi VHS and Beta. Other titles from Playhouse this month include: The Man In The Iron Mask (Richard Chamberlain, Patrick MacGoohan), The Count Of Monte Cristo (Chamberlain, Tony Curtis), The Warriors (Errol Flynn, Joanne Dru), and North To Alaska (John Wayne).
The Spatulas spread a little Christmas cheer.
NEW NMA DIRECTOR NAMED — Lynn Gillespie has been named executive director of the Nashville Music Association. Gillespie is currently employed by the MTM Music Group, involved in production and marketing. Prior to joining MTM, she served as special projects coordinator for the NMA. Welcoming Gillespie to her position are (+): Mary Matthews, president of the NMA; Gillespie, and David Skepner, chairman of the board of directors of the NMA.

Kenny Rogers Receives Acuff Award
By Mary Kujawa

NASHVILLE — Country-pop artist Kenny Rogers was presented the Roy Acuff Award, in recognition of his many charitable contributions to society, during a recent Country Music Foundation banquet here.

Rogers is the first recipient of the award created by the Country Music Foundation Board of Trustees, in honor of the Grand Ole Opry’s Acuff, to recognize outstanding service to mankind by country music artists.

Rogers was instrumental in forming USA for Africa, the group that recorded “We Are The World” and raised money for the African famine relief fund. During his 1984 tour, Rogers collected canned goods for local food banks in the different cities he played.

During the award banquet at the Country Music Hall Of Fame, CMF chairman Frances Preston said Rogers’ involvement in fighting hunger worldwide was extensive, and that Rogers helped the music industry “achieve a level of public service and humanitarian commitment not dreamed of only a decade ago. Band Aid, Live Aid, USA for Africa, Farm Aid are each powerful symbols of the impulse to share.”

As Rogers was called to accept the honor, Preston added that “No country superstar has done more in recent years to aid the cause of world hunger than has Kenny Rogers.”

Rogers told the audience of 100 or so Nashville music executives that the Acuff Award means much to him. “We’ve received a lot of awards, but believe me, none of them means more to me than this one,” Rogers said. I share this award with Marnie (his wife). We say to each other, “We cannot let this issue die. It’s too important.”

Rogers also announced yet another hunger fundraiser, this one to take place on Memorial Day 1986. Rogers said he plans to have 7,300,000 people join hands from the west coast to the east coast simultaneously and sing “America the Beautiful” and “We Are The World.”

Each of the participants will pay $10 to be a part of the nationwide broadcast chain of people. Rogers says he expects to raise $100 million, this time for the hungry in the United States. The Acuff award is presented with a cash stipend for the recipient to give to the charity of his choice. The monetary amount, funded by The Tennesseean, the Gannett Foundation and the CMF, is scheduled to be announced at a later date.

BARBARA SEES SPOTS — Barbara Mandrell preview the Nashville Country Holidays television public service announcements she taped for the Nashville Area Chamber of Commerce. The spots are currently airing on the Nashville Network. Pictured (+): PSA director, Ron Dunn, Mandrell; and Terry Clements, the chamber’s director of tourism.

COUNTRY PROGRAMMER’S PICK

<table>
<thead>
<tr>
<th>Programmer</th>
<th>Station</th>
<th>Market</th>
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<tbody>
<tr>
<td>Henry Jay</td>
<td>WGTO</td>
<td>Cypress Gardens</td>
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</table>

Song: “Oklahoma Borderline”
Artist: Vince Gill
Label: CBS

Comments: “A hot, little record. Has all the ingredients — hand clappin’, foot tappin’, knee slappin’ record.”
**ALBUM RELEASES**

**ON MY OWN — Lew DeWitt — Complete 671018-1 — Producers: Lew DeWitt and Chip Young**

This is former Statler Bro' Lew DeWitt’s first label LP since he suffered from Cronos disease in 1982. His “comeback” as a solo artist includes some choice cuts as “Whole Lotta Money,” the self-penned “I Love Virginia” and an early Statler hit “Flowers On The Wall.” His current single “You’ll Never Know” is off the album as well. Listeners will be happy to see (and hear) Lew is back.

**BETTER THAN EVER — Sammi Smith — Step One SOR-0008 — Producers: Ray Pennington and Bobby Bobo**

Jewel Fay Smith may not have had many songs out on radio in the past several years, but this particular album is definitely worth a listen. Sammi has maintained that “something special” in her voice that is clearly enjoyable as she travels from the modern-day “Cowboy From Wyoming” to the traditional country “You Just Hurt My Last Feeling.” The album packs a mixture of good, solid tunes, especially “Love Me All Over” and “One Away From Too Many,” written by Ray Pennington.


What a bluegrass collection! It’s sad, happy and it comes alive, sometimes when you least expect it, as in the case of “Cheyenne.” This LP, with some very familiar names in the biz, brings the talents of the individuals together and what you get are some very nice pieces. “The Old Home Town,” “Head Over Heels,” and “Cora Is Gone” are a few selections that stand out. “Talk It All Over With Him” is a gospel-bluegrass number. A lot of good pickin’ and singin’.

**NEW AND DEVELOPING**

**MARTY STUART (Columbia-38-05274)**

Arlene (3:04) (Fruit-BMI) (C. Allen) (Producer: Curtis Allen)

You could say 28-year-old Marty Stuart is a “veteran” to country music. At age 13, he was playing with the legendary Lester Flatt. In 1980, he joined Johnny Cash’s band and today he has just released his debut on Columbia. “Arlene” is the high-energy song with hints of rockabilly scattered about.

**CMA Announces 1986 Leaders**

**NASHVILLE — The Charlie Daniels Band’s Volunteer Jam, will move from its traditional location, change its early New Year date and become an outdoor summer event.**

According to CDB event producer Joe Sullivan, Volunteer Jam XII will move from its home at the 9,000-seat Municipal Auditorium here to a new entertainment facility scheduled to open in Nashville in spring, 1986. Volunteer Jam was originally planned for February 1, 1986 but now is re-set for July 12, 1986.

Sullivan said the yet-to-be-named amphitheater is a multi-million dollar facility and will provide seating for up to 10,000 people and lawn space for another 10,000 on the 360-acre tract.

The move was to “accommodate ticket demand” for the eight-hour show according to Sullivan. He added that the changes in location and time will make it possible for more people to travel long distances and the outdoor, picnic atmosphere will attract new Volunteer Jam audiences.

Though there are major changes, Sullivan said the Jam concert would remain basically the same except that it may start earlier and that reserved seating will be offered for the first time this year.

Besides the hosts, the Charlie Daniels Band, no other performers have been announced yet. Sullivan said, For Jam information, call (615) 320-7171

**SINGLE RELEASES**

**OUT OF THE BOX**

**MICKEY GILLEY (Epic 34-06544)**


Gilley’s really “bucking it out” in his new number. Perhaps one of the best releases we’ve heard from the honky-tonker in a while. Production-wise, the song is put together well and Gilley’s rich, strong vocals tie the package up right. The well-rounded use of the sax makes “Your Memory Ain’t What It Used To Be” even more appealing. Should prove to be a good choice.

**FEATURE PICKS**

**LOUISE MANDRELL (RCA JK14251)**

Some Girls Have All The Luck (3:28) (Kirshner/Anholt—ASCAP) (J. Fortgang) (Producer: R.C. Bannerm)

Mandrell’s latest, a remake of the Rod Stewart hit, makes for a fine country effort. Easy flowing and pleasant to sing along with. This one’s another off Mandrell’s “Maybe My Baby” LP which has already produced several chart toppers and what she calls a “dance album.” “Some Girls” will more than likely bring the “middle Mandrell” luck with lots of airplay.

**JIM GLASER (MCA 5747)**

If I Don’t Love You (3:00) (Southwest—BMI) (F. Knife) (Producer: Don Tolle)

Jim Glaser’s voice seems to touch every song with a little romance. This single is no exception. Soft but moving.

**RANDY TRAVIS (Warner Bros. 7-28828)**

1982 (2:58) (Grand Alliance — ASCAP/Grand Coalition—BMI) (J. Blackmon, C. Vipperman) (Producer: Kyle Lehning)

1982 could be any year and with this song, it looks like 1986 will be off to a good start for Randy Travis. The song is catchy, with a “genuine” country appeal. Travis sings about resurrecting an old love, “I’m, losin’ my mind, goin’ back in time.”

**CHRISTMAS SINGLE PICKS**

**KEITH WHITLEY (RCA JK-14238)**


A very pretty, touching song designed to stir some emotion during the holiday season.

**PINKARD & BOWDEN (Warner Bros. 7-28837)**

A Christmas Gift (2:27) (Ballouney—ASCAP) (R. Bowden) (Producers: Pinkard & Bowden)

“A Christmas Gift” is a Pinkard & Bowden “serious” song, dedicated to bowden’s grandparents; Hallie and Landon. Landon died on Christmas Day 1982, just two days after Hallie passed away. It is a narrative tribute to the couple.

**MASON DIXON (Texas TX 5511)**

O Come All Ye Faithful/Silent Night (1:04/1:08) (MDA—ASCAP) (Oakley-Wade-Mohr-Gruber) (Producer: Don Schader)

These two traditional Christmas classics are enshrined by the strong harmonies of the trio. Since both songs are included on the single release and are about a minute long with Mason Dixon wishing listeners “Merry Christmas” at the end of each tune, programmers may wish to use this record as a holiday promo piece.
### Top 30 Inspirational Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Album</th>
<th>Artist</th>
<th>Weeks On</th>
<th>Chart Position</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Blessed</td>
<td>The Williams Brothers</td>
<td>31</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Love Alive</td>
<td>Walter Hawkins</td>
<td>43</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>I Give Myself To You</td>
<td>The Range All-Fun Group</td>
<td>19</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Tomorrow</td>
<td>The Winans</td>
<td>47</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Heavy Load</td>
<td>Light LS 5867</td>
<td>37</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>Unbreakable Joy</td>
<td>Douglas Miller</td>
<td>19</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>Making A Way</td>
<td>The Winans</td>
<td>19</td>
<td>7</td>
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### Top 30 Spiritual Albums

<table>
<thead>
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<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>Satisfied</td>
<td>Le'Andra Deveaux</td>
<td>1</td>
<td>1</td>
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<tr>
<td>2</td>
<td>I'm Going Home</td>
<td>The Foremen</td>
<td>8</td>
<td>2</td>
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<tr>
<td>3</td>
<td>Have Mercy</td>
<td>Myrtle Wright</td>
<td>9</td>
<td>3</td>
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<tr>
<td>4</td>
<td>I Want To Know What Love Is</td>
<td>F. R. Williams &amp; The New Jersey Mass Choir</td>
<td>12</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Greatest Hits</td>
<td>Robert Miller</td>
<td>9</td>
<td>5</td>
</tr>
<tr>
<td>7</td>
<td>Hold On</td>
<td>The Winans</td>
<td>19</td>
<td>7</td>
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<tr>
<td>8</td>
<td>We're Waiting</td>
<td>Sandra Crouch</td>
<td>21</td>
<td>8</td>
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<tr>
<td>9</td>
<td>Humble Thyslee</td>
<td>Melle Moore</td>
<td>37</td>
<td>9</td>
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<tr>
<td>10</td>
<td>Make In Mississippi</td>
<td>The Kingdom flock</td>
<td>53</td>
<td>10</td>
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<tr>
<td>11</td>
<td>When The Gates Swing Open</td>
<td>Rev. Charles Nick's &amp; The Wol-Ferries Choir</td>
<td>37</td>
<td>11</td>
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<tr>
<td>12</td>
<td>Come Unto Jesus</td>
<td>Rev. Charles Nick's</td>
<td>13</td>
<td>12</td>
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<tr>
<td>13</td>
<td>Live In Atlanta</td>
<td>The Gospel Boys</td>
<td>9</td>
<td>13</td>
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<tr>
<td>14</td>
<td>Rough Side Of The Mountain</td>
<td>The Gospel Boys</td>
<td>9</td>
<td>14</td>
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<tr>
<td>15</td>
<td>We Sing Praises</td>
<td>The Gospel Boys</td>
<td>9</td>
<td>15</td>
</tr>
<tr>
<td>16</td>
<td>Mississippi Poor Boy</td>
<td>Canton Spirituals</td>
<td>61</td>
<td>16</td>
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<tr>
<td>17</td>
<td>Just A Rehearsal</td>
<td>Rev. Clay Evans</td>
<td>9</td>
<td>17</td>
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</tbody>
</table>

## Gospel Praise

**They're Glad** — The nation's capital was the setting for the debut of Glad's latest album project, "Champion of Love," recorded at Washington D.C.'s Omega Studios. Pictured (+) Jack Kelley, USA Today; Tom Beard, keyboardist; Ed Nalle, lead vocalist; Rob Michaels, v.p. of marketing, Benson, Art Noble, drummer; and Don Nalle, bass guitarist.

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**Cash Box Commitment To Gospel**

Elwyn Raymer's Gospel News And Views

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**Gospel Column**

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<td>1</td>
<td>Blessed</td>
<td>The Williams Brothers</td>
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<tr>
<td>2</td>
<td>Love Alive</td>
<td>Walter Hawkins</td>
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<td>3</td>
<td>I Give Myself To You</td>
<td>The Range All-Fun Group</td>
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<td>4</td>
<td>Tomorrow</td>
<td>The Winans</td>
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<tr>
<td>5</td>
<td>Unbreakable Joy</td>
<td>Douglas Miller</td>
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</tbody>
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### Top 30 Spiritual Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Album</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>Satisfied</td>
<td>Le'Andra Deveaux</td>
</tr>
<tr>
<td>2</td>
<td>I'm Going Home</td>
<td>The Foremen</td>
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<td>3</td>
<td>Have Mercy</td>
<td>Myrtle Wright</td>
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<td>4</td>
<td>I Want To Know What Love Is</td>
<td>F. R. Williams &amp; The New Jersey Mass Choir</td>
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<tr>
<td>5</td>
<td>Greatest Hits</td>
<td>Robert Miller</td>
</tr>
<tr>
<td>7</td>
<td>Hold On</td>
<td>The Winans</td>
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<tr>
<td>8</td>
<td>We're Waiting</td>
<td>Sandra Crouch</td>
</tr>
<tr>
<td>9</td>
<td>Humble Thyslee</td>
<td>Melle Moore</td>
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<tr>
<td>10</td>
<td>Make In Mississippi</td>
<td>The Kingdom flock</td>
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<tr>
<td>11</td>
<td>When The Gates Swing Open</td>
<td>Rev. Charles Nick's &amp; The Wol-Ferries Choir</td>
</tr>
<tr>
<td>12</td>
<td>Come Unto Jesus</td>
<td>Rev. Charles Nick's</td>
</tr>
<tr>
<td>13</td>
<td>Live In Atlanta</td>
<td>The Gospel Boys</td>
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<tr>
<td>14</td>
<td>Rough Side Of The Mountain</td>
<td>The Gospel Boys</td>
</tr>
<tr>
<td>15</td>
<td>We Sing Praises</td>
<td>The Gospel Boys</td>
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**Silent Partner** — Jessy Dixon — Power Discs PWRO1078 — Producer: Dana Key

**Face To Face** — Marcel MacArthur — Green Tree MH-1074 — Producer: Michael Hoogenboom

**Champion Of Love** — Glad — Green Tree MH 1076 — Producers: Ed Nalle, Bob Kautilin and Glad
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The Alamo
OF NASHVILLE
was the problem, and sadly, many of Zadora's most impressive notes were mixed to ear splitting decibels. Whatever the volume, the evening's well chosen song list made up for the sonic overkill. Gone was the disco sex kitten of years past (Zadora said she never liked those records — with the exception of last year's "When The Rain Begins To Fall," a duet with Jermaine Jackson — which happened to be in the audience). In her place stood a grown up Pia Zadora, outgrowing the Tapa That Got Away with womanly poise.

Zadora proceeded in showing Los Angeles what most people never knew, and her several national dates with this show help spread the word. She's an amazing talent, with a personality that just seems to have the scent of one, and her voice stands on its own (one resists the temptation to compare it to Judy Garland. Garland had more upper register). Detractors may sniff that her husband's money is the true stuff of Zadora's career. Her Tuesday night show here presented contrary evidence.

Gregory Dobrin

OMD'S UNIVERSAL SUCCESS — Following their recent appearance at the Universal Amphitheater in Los Angeles, members of A&M's Orchestral Manoeuvers In The Dark took a few moments to pose for photographs backstage along with label executives. Picture backstage are: back row (1-3) Rich Frankel, director of creative services, A&M; Curtis Hawkins, regional special projects representative, A&M. Front row (1-3) -- Wayne Isak, national director of publicity, A&M; Jeff Gold, executive director of creative services, A&M; Tom Coron, product manager, A&M; Aaron Jacob, frequent coast director of A&R, A&M; Andy McCluskey, OMD; Tresa Redburn, local marketing director, A&M; and Paul Humphreys, OMD.

Del Fuegos

THE PALACE, L.A. Boston's Del Fuegos are at a curious stage in their musical development. Still adhering to the garage-flavored straight-ahead rock 'n' roll that made the band's Slash/Warner Bros. debut "The Longest Day" so engaging, yet adding a keyboardist — and other session players — to fill out its sound on the recently released "Boston, Mass.," the group seems to be searching for solid ground. Admittedly, the band's members are still quite young, and it is the youthfulness that makes the group seem impervious on stage to such flux on record.

Lead vocalist Dan Ganes displayed much more confidence as a front man than in the past performances, and led the (now five-piece) group through an hour-and-a-half set which included top tracks from its debut like the title track "The Longest Day," a surprising cover of the Eagles' "Tequila Sunrise," and the group's current single, "Don't Run Wild," which gained the biggest crowd response.

Though the Del Fuegos are somewhat one-dimensional in approach, they offer up a rich variety of songs within the well crafted setlist of rock, based in youthful dissatisfaction with life in general and a searching for a true love or a good time. With keyboardist Cleve Davis giving the group's stage presence a new beatnik look as well as the group's sound a more soulful tuff, the Del Fuegos have matured considerably, yet they still seem better fitted for a smaller club than the Palace, a venue which has been known in the past to swallow up whole bands in a single night.

While "Boston Mass," saw the band sounding slicker than in the past, its recent appearance in a Schlitz beer commercial — a spot which has been shown nationally in the past few weeks — has also gained them more of a mainstream audience. Delivering the goods here with admirable heart and sometimes classic form, the Del Fuegos are still one of America's top bands to watch, and this night they were indeed a pleasure.

Opening for the Fuegos were surprised guests the Out-towners; in reality a revamped X with Dave Alvin taking over guitar chores from the recently departed Billy Zoom. Showing more exuberance on stage than in recent performances, bassist/vocalist John Doe and vocalist Exene Cervenka seemed pleased with the new sound, axin covering Zoom's basic and typical energy. The group's 40 minute set ranged from "Around My Heart" from the latest LP "I Ain't Love Grand," to favorites like "Nausea," "In This House That I Call Home" and "I See Red When I See You." Through and other songs just a temporary fixture in the group, this incarnation of one of L.A.'s most pivotal bands seems to be dureable and musically cohesive.

Peter Holder

Pia Zadora

THE BEVERLY THEATER, L.A. — CBS recording artist Pia Zadora had something to prove to L.A. during her Tuesday night show here, that much was clear. She had to prove that despite her over-publicized millions and her tell-all battered image, she is none-the-less a talented vocalist whose power and range rival some of the best. It was the revenge of a much malformed performer, and she nearly blew the roof off of the venerable Beverly Theater.

With surges of vocal magnituide, Zadora and her 4 piece orchestra, conducted by Vincent Falcone, tackled such favorites as "All Of Me," "It Had To Be You," and "Come Rain Or Come Shine." The pint-sized singer's rich and often gutty lower register boosted the energy, as Zadora assumed a languorous pose that harkened back to the glory days of elegant female singers.

And elegant she was. With her delicately tuneful orchestra for a backdrop, Zadora was swathed in a royal blue velvet gown, cut to reveal the famous Zadora cleavage. The oblong sheen of a grand piano center stage completed the picture. The woman is clearly not the same woman apparent in her initial distance, a lengthy roudn of her considerable Broadway career. This was an atmosphere that the audience expected, and the ovation Zadora seemed bent on explaining just who she was, and if there were any doubts when her hour-plus show began no one who paid attention left the theater unenlightened.

It was an evening to settle old scores, for sure. And while Zadora showed critics how well she can sing, she proved the point a bit too loudly. Over-amplification

TALENT ON STAGE

AWARDS TIME — A capacity crowd filled the Beacon Theater in New York City this month for the 1985 New Music Awards which closed OMU's Music Marathon convention. In between performances by R.E.M., the Del Fuegos, Run D.M.C. and Steven Wright, awards in 27 categories were handed out. The awards show was taped for airing as an MTV Special on Dec. 1. Picture backstages (1-3) are: Duane Vanian of The Damned, one of the presenters; Emo Phillips, whose 1980s was named comedy album of the year, and Pat Scabbi of The Damned, also a presenter.

Simple Minds

UNIVERSAL AMPHITHEATRE, LOS ANGELES — I guess now that Simple Minds has joined the Breakfast Club, it is too much to wish that they would remain the precious possession of a few faithful. On a rainy L.A. Sunday (11-24), the faithful were joined by what seemed like 10,000 fist waving rock fans screaming in impsation, guttural tones, and raucous "Minds, dude, Minds." They no doubt just traded in their Men At Work LPs to buy the 12" of "Don't You (Forget About Me)" and the newest Simple Minds LP, "Once Upon A Time.

Simple Minds is a Scottish outfit led by singer/ songwriter Jim Kerr (pronounced care). They are, perhaps more than any other band, responsible for a sound that emerged from Britain in the late 70's and early 80's. A muted imitated sound, it can be heard on records from groups as diverse as U2 and Echo And The Bunnymen. Simple Minds perfected this sound that combined raw punk energy, expansive atmospheres and lyrical acuity.

The band cut out the sound demanded that it be kept private, in cupped hands so to speak, close to the heart. To be truly appreciated, the music was never heard. Kerr, ex-Me, "Ain't it odd..." as a "cup of water under the Simple Minds bridge."

Simple Minds is enjoying the greatest success of its career. The songs contain a lot of that, even on the arena scale, in sincere and heartfelt. It is this ability of Kerr's to communicate deeply felt, personal messages that keeps Simple Minds from becoming just another faceless mega-rock group. And while some will no doubt despise the loss of the simple backwater under the Simple Minds bridge, in modern rock music they are surely paid their dues, and no one can begrudge them their due.

Stephen Padgett

HEART-FELT METAL — Capitol Records exec presents Heart with platinum discs for its self-titled label debut LP, "Heart." The band is currently on the second leg of its biggest tour to date. Picture (1-4): Howard Leese; Heart; Trudi Green; Howard Kaufman, managers; Nancy Wilson; Heart; Don Grieson, vice president of A&R, Capitol Records; Tom Zutaut, president, Capitol Records; John Zito, senior vice president marketing/promotion, Capitol Records; Pat Zimmerman, president, Capitol Records; and Danny Carmassi and Mark Andes, Heart.
Amstrad Denied
In Twin-Cassette Mktn. Campaign
By Chrissy Iley

LONDON — Amstrad has been unsuccessful in its attempt to have its marketing campaign for its new VHS video recorder declared unlawful. Amstrad appealed to the courts to reverse the decision of the British Photographic Industry (B.P.I.) that such marketing incurred buyers of such docks to do home taping — a civil offense against the consumers.

The manufacturer filed with its case in the High Court in June and has now failed another Appeal.

The Appeal judges held that the company’s conduct could amount to incitement to commit a criminal offense under the Act.

BPI legal advisor Patrick Isherwood comments, “The court has recognized the issue. November’s position was clearly a ‘strong warning to other companies in the marketing of such equipment.’”

In his written judgement, Lord Justice Lawton reviewed the facts, “BPI’s object is to protect the interests of the British recording industry. When pirate tapes have been successfully brought to court, the law has helped the industry by granting injunctions and awarding damages and other relief; but against home tapers, Amstrad has not been much use because of the expense of litigation and the difficulty of getting evidence. The recording industry has accepted that fact that direct action against home tapers is incapable. The evidence which has been produced in the case has shown how large a portion of the population owns audio machines and a substantial proportion of them have at some time been engaged in the unauthorized use of these cassettes. A source of irritation and concern to the recording industry has been the fact that some manufacturers of recording equipment have been sensible cassettes by their advertisements and promotional literature invited attention to this capability. One such manufacturer was Amstrad.”

The BPI intends to pursue its negotiations with the hardware manufacturers through their trade associations, BREMA and ICEA, in the hope that a sensible solution to the problem posed by twin-cassette recorders can be found.

BUENOS AIRES — The Year End season is viewed as a strong one by most dealers and record companies, with strong production and significant promotional campaigns and a relative price that was frozen June 15, when the Austral Plan was started, and that is considered low against the current levels of other competitive giants.

RCA has the Valeria Lynch and the Joan Manuel Serrat albums; CBS has Pimpi’s “Sopa de Iglesias” (Sopa); EMI is promoting Dyango and Jose Luis Perales (Perales comes under the Hispano banner); PolyGram(EMI) is promoting Horacio Ferraz and Sergio Denis, Mecsed Sosa and a new “Musica Total” compilation, named after the video clip TV program on Channel 2, which has been a week long, with most of the middle and upper-class population spending its extra money in a home depot, buying the Government and called “mandatory savings”: a tax-like sum of money (without most of the local store) is paid on goods sold to the Government during a five year period, at savings account interest rates. For an average recorded album, about $1,500, a month which good money here, these “savings” may cut by 40 percent his November pay; the socialists and communist must not only on their actual earnings, but also on their book value, with many companies facing a contribution of $100,000 and more.

The good news is that all this will be used against the state deficit and will allow it to fight inflation, which has been costing everybody more than these “savings” and higher taxes.

Interdisc will reportedly release a new compilation of their strongest records to the Discosa catalog. Veloz was previously released by the company headed by Ruben Apelre through the Spanish Royalty, which was to be represented by RCA when Colombia Espanola was bought by RCA in Spain. The album has been very popular here and a strong promotional campaign is being planned. As we have reported before, Discosa is a Spanish society formed by Colombia Espanola, Zafiro and Movielplay in Spain to develop their catalogs in Latin America through joint venture, but has- times in the Spanish market and poor management in some of the branches have created difficulties that probably will be surmounted.

Sicamerica is releasing a new LP by tv puppet El Topo Gigio, currently being created in Argentina. The first album by this character has sold very well during the past four months.

Miguel Smirnoff

ITALY

MILAN — Marco G. Rho, managing director of the Nowo record company, announced the group will start its own distribution system from the beginning of 1986, when the current agreement with Dischi Ricordi will expire. Nowo just signed licensing agreements with foreign labels — Capriccio from Germany, Pro Arte from U.S.A. and Gada from England — for their distribution in the Italian market, while a new label dedicated to the Italian repertoire (classical, jazz and pop). Among the groups involved in the group, specially oriented in Compact Disc releases.

Cevra — the government record company, connected to Rai — decided to enter the CD business in Italy: the first four releases are related to “La Traviata,” “The Sorcerer,” “The Visit,” “Reims,” the Rossini opera conducted by Claudio Abbado, and the other three issues are works by Beethoven, Verdi and Wagner.

Durium has just started a new broadcast line called “Deja Vu Collection,” dedicated exclusively to great stars in the jazz field. The listening repertoire: among the first 20 releases are LPs by Frank Sinatra, Louis Armstrong, Ella Fitzgerald, Ray Charles, Harry Belafonte, Marilyn Monroe and others.

Mario de Luigi

JAPAN

TOKYO — According to the Video Association of Japan, the total sales of videocassettes in this country in the six months ending June, 1985 were $5,900,00,000 yen ($260,000,000). This was up substantially, $33,000,000 yen, or 130 percent up over the prior six months and the comparable period of the previous year respectively. Breaking the over $5,000,000 yen barrier, were 16,000,000,000 yen ($76,000,000), almost even with the comparable period of the prior year showing stagnation of growth.

On the contrary, videocassettes reported high growth with 29,200,000,000 yen ($140,000,000), an up of 50 percent over the same six months of the previous year.

Kozo Otsuka

Momentum Music
Launched
By Chrissy Iley

LONDON — Nick Austin and Martin Mills of Beggars’ Banquet and Andy Heath of Heathwave Music have amalgamated their respective publishing interests. They have launched a new independent publishing venture to be called Momentum Music Ltd.

The joint partnership company will be headed by Andy Heath and will concentrate on developing their existing catalogue and new aggressive program of new talent acquisition. Such talents as Cocteau Twins, Gary Numan, Chaz and Justin. Both have acquired an interest in the publishing company, which will be called Momentum Music Ltd.

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Heath originally advised Mills and Austin on their publishing activities when they were first incorporated some 10 years ago and then went on to administer Beggars’ Banquet Music for five years. During this period they achieved top 10 music publisher status, according to trade sources. The company has gone on to establish itself as the most substantial and influential independent record company in the U.K. and Momentum Music will operate from the Beggars’ Banquet headquarters in Lon- don’s Wandsworth.

Momentum Music will have everything — catalogue, energy, credibility, independence and a genuine intention of promoting the careers of every artist and song- writer involved with the company. It will be a major new independent force in music publishing and will compete aggressively at every level,” commented Mills.
Broadway's Top Composers And Lyricists Speak Out In New Book

By Peter Berk

LOS ANGELES — For songwriters, musicians of any kind, or anyone remotely interested in the musical theatre, a new book called Notes On Broadway (published by Contemporary Books) should prove fascinating and enlightening. Written by Al Jaffa and Joel Hirschorn, who co-created the Tony-nominated musicals, the book offers conversations with over 25 of Broadway’s best writers, from Leonard Bernstein to Alan Jay Lerner to Julie Styne. Although Kasha and Hirschhorn are, in fact, best known for their songs for such films as The Poseidon Adventure and The Towering Inferno, as well as their shows, Copperfield and Seven Brides For Seven Brothers, they are also responsible for a best-selling book, If They Ask You, You Can Write A Song. In fact, it was the success of that effort which led them to write Notes On Broadway.

Hoping to offer an insight into what many consider one of America’s greatest sources of artistic pride, the two writers spent several months tracking down and interviewing a diverse group of Broadway writers. “Most of the people we contacted had never really given in-depth interviews before,” Hirschhorn commented recently. “Since we’re also songwriters, though, they seemed to feel comfortable talking to us, and expressing their feelings about their work and the theatre in general.”

After speaking to so many talented, and in some cases, legendary contributors to musical theatre, the two authors found several consistencies had emerged. “For me,” Kasha observed, “the common thread was the impact of rock and roll into the theatre world had.” While he does favor the presence of rock in musicals and touts the work (as does Hirschhorn) of such writers as Webber and Rice, Kasha feels moderation is the key. “I agree with Jerry Herman (Hello, Dolly—Make Me A Lance Aux Folies) who said, ‘a healthy Broadway is one which can have rock shows and traditional shows co-existing side by side.”

Above and beyond their dedication to musical theatre, those interviewed for Notes On Broadway also seem to share certain basic personality characteristics. Kasha and Hirschhorn found, “All these people have been considered risk-takers,” Kasha added. “They all have incredible tenacity…almost Las Vegas mentality of going for the gold, or giving themselves a wake-up call.” The book is not surprisingly, therefore contains countless stories of near disastrous gambles which paid off in huge shows, and of personal convictions in the face of critics. A perfect example is the case of director George Abbott’s initial rejection of Liza Minnelli as the star of his musical, Flora, The Red Menace. Despite this considerable obstacle, Minnelli persevered and Abbott eventually acquiesced. Soon after, the show and its star quickly caught on, and Minnelli wound up winning a Tony award for her role.

As a result of the interviews, Kasha and Hirschorn were asked to assess musical theatre today. Kasha said, “I think the quality is good, but there are certain things I’d like to see happen. I’d like to see a bigger balance between the small, intellectual musicals like Sunday In The Park With George and the big glitzy extravaganzas. We need to find a middle ground.”

Hirschhorn also cited a regretful loss of the innocence which so characterized earlier musicals, saying, “I think (composer) John Kander put it best…‘musicals should sometimes just be joyous and fun, but around 1970, people started feeling each show has to be a serious work of art.’ We need, I believe, to have at least some shows which have that innocence and aren’t necessarily contain weighty messages.”
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Around The Route
By Camille Compassio
American Vending Sales of Wood Dale, Illinois, is expanding its product roster and gradually taking on some game lines. Since its inception, the firm has concentrated mainly on vending until some months back when it became a Rowe jukebox distributor. AVS has since added Dynamo and Cinematronics to its product lineup — and, most recently, Merit. As to future plans, in the words of company proxy Frank Gumma, "we will continue to proceed cautiously."

Spoke briefly with Dave Marofski, who recently formed a new coinbiz firm called Grand Products (Cash Box, 11/16/85) with colleagues Stan Jarocki and Hank Ross. With regard to the new venture Dave noted, "Our main concern is to respond to the needs of today's market environment, which means we must be able to do a little bit of everything and develop products for all phases of the business — novelty, video, dedicated or systems. At Grand Products, we will be concentrating on all of these areas." He said the new firm will be settled into its Elk Grove Village, IL, facilities in December and fully in operation by January of 1986.

Alan Bruck, vice president of Bally
(continued on page 38)

AOE/ASI Merger Announced
CHICAGO — In a joint announcement released simultaneously from New Orleans, Louisiana and Alexandria, Virginia, the American Amusement Machine Association former sponsor of AOE, and Skybird Publishing Company former sponsor of AOE, announced plans to merge their two springtime trade shows into a single venture called the American Coin Machine Exposition. The 1986 ACME show will be held on March 7, 8 and 9 at the Expocenter/Downtown in Chicago (Cash Box, 11/30/85). The 1987 show will be held in New Orleans, Louisiana with place and dates to be announced.

The latest rounds of negotiations between AOE and ASI, which resulted in this agreement began at the recent AMOA convention held in Chicago. The negotiations continued into the following weeks with final agreement being reached on November 16, 1985.

Bob Lloyd, president of AAMA stated his pleasure in finalizing this agreement, and expressed his gratitude to the parties involved for their participation in creating the American Coin Machine Exposition for the mutual benefit of all segments of the industry.

The American Coin Machine Exposition will be owned and operated by "Skybird/AAMA Joint Venture." The joint venture will be managed by a five member executive committee. Members of the executive committee are to be finalized at a future date.

"The industry is getting healthy again, and hopefully this agreement will mark the start of a new cooperation of all segments of the industry," stated Carol Lally, president of Playmeter magazine (Skybird). "I want to see everyone pulling together to promote the industry as never before."

The American Coin Machine Exposition will be managed by William T., Glasgow, Inc., 1666 South Park Avenue, South Holland, Illinois 60473 (telephone: 312-333-9292). All interested exhibitors and attendees are urged to contact the Glasgow organization for show information.

"Coming off the momentum of the AMOA show, this new spring show should put the industry back on its feet," commented Glenn Braswell, executive director of AAMA. "The timing is right."
Around The Route

(continued from page 38)

Banner Distg., has recently taken on new responsibilities in the area of special marketing projects for the entire distribution network. Bruck will continue to be based in Bally Banner's Jenkintown, Pennsylvania facility, reporting directly to Bob Fiday, executive vice president of Aladdin's Castle; Bally Distg. As part of Bally's efforts to eliminate regional administration, the Bally Banner operations in Norwood, Philadelphia, Baltimore and Pittsburgh will be under the direction of Bill Malloy, vice president of Bally Distg.

A really great show! AMOA Expo '85 was a "fantastic" show and the "best we've ever had," according to Bally Sente proxy Bob Lundquist — and what's more, a good number of orders were written at the show! Firm is sold out on equipment for the end of '85 and looking forward to a terrific 1986! "Stompin'," which was one of their key attractions at Expo, will be available just after the first of the year. The Bally Sente "SAC Man" kit which converts Pac Man, Ms. Pac Man or Galaxian into a full Sente system game (accepting any of the 15 in their current library) was also a big selling show item for them.

And speaking of AMOA Expo, we understand Game Plan created a lot of excitement off the floor with their private showing of an outstanding new game, in their suite. The press was not invited but our spies tell us it was a monster!

A good thing! The Bally Dist. "spotlight" showings, which were originated by Ron Carrara of Bally Advance in California, have been adopted by other branches and are proving to be very effective. John Margold, Bally Midwest's Chicago branch manager, held one recently in the district's Franklin Park, IL facilities, which was very well received.

The meat of the program is to invite about a dozen key operators to come out and see maybe one or two specific pieces. Representatives of the factories are also on hand along with distrib personnel to assist the ops, in a casual atmosphere which allows for open dialogue and a one on one exchange. These gatherings are held on a regular basis, either monthly or eight or nine times a year. What they do is provide "home cooking" for John had world famous hot dogs one time around and might have tacos at the next event), nothing fancy mind you, along with soft drinks and beer. As John said, "Every so often something new comes along that you want to highlight and these small showings fit the bill."

Rock-Ola Juke Box Promo At Shillito Rikes

CHICAGO — Rock-Ola Manufacturing Corp., in conjunction with its Ohio distributor, Monroe Distributing Co., recently sponsored a promotion at 15 Shillito-Rikes department stores in Ohio and Kentucky. The promotion extended through the back-to-school days and featured a Rock-Ola 490 jukebox in each store. As part of the campaign a jukebox was given away in a drawing and the winner was Beth Hall of Cincinnati, Ohio.

During the promotion a decision was made by Shillito Rikes stores to continue to feature the Rock-Ola jukebox in several of their stores on a permanent basis, wherein the model would serve as the main theme for their advertising program at the teenage level. Advertising material was sent out to 870,000 households with Rock-Ola as the main attraction.

Pictured in the accompanying photo, which was taken in the store's downtown Cincinnati junior department are (l-r): Lou Caporale, divisional merchandise manager for juniors, Joe Horn, divisional vice president for merchandising-juniors; Bette Lockhart, executive vice president of Rock-Ola; and Tim Worchester, senior vice president of marketing and sales — with the Rock-Ola 490.

GETTIN' TOGETHER — Bally Midwest recently hosted a gathering of local operators at their new facilities in Franklin Park, Illinois and two of their factory friends also happened to be visiting for the day. Pictured are (l-r) Digital Controls' Tom Sienianiec, Dynamo's Mark Struhs, with Bally Midwest's John Margold, Jan Wabby and Jan Mitchell. The distrib really has outstanding facilities and takes advantage of every opportunity to show them off via their Bally Midwest/Chicago Spotlight Shows!
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FROM PICTURE'S FOR PLEASURE MCA 5629
DIRECTION: TIM NEECE MANAGEMENT
PRODUCED BY KEITH FORSEY
MCA RECORDS