

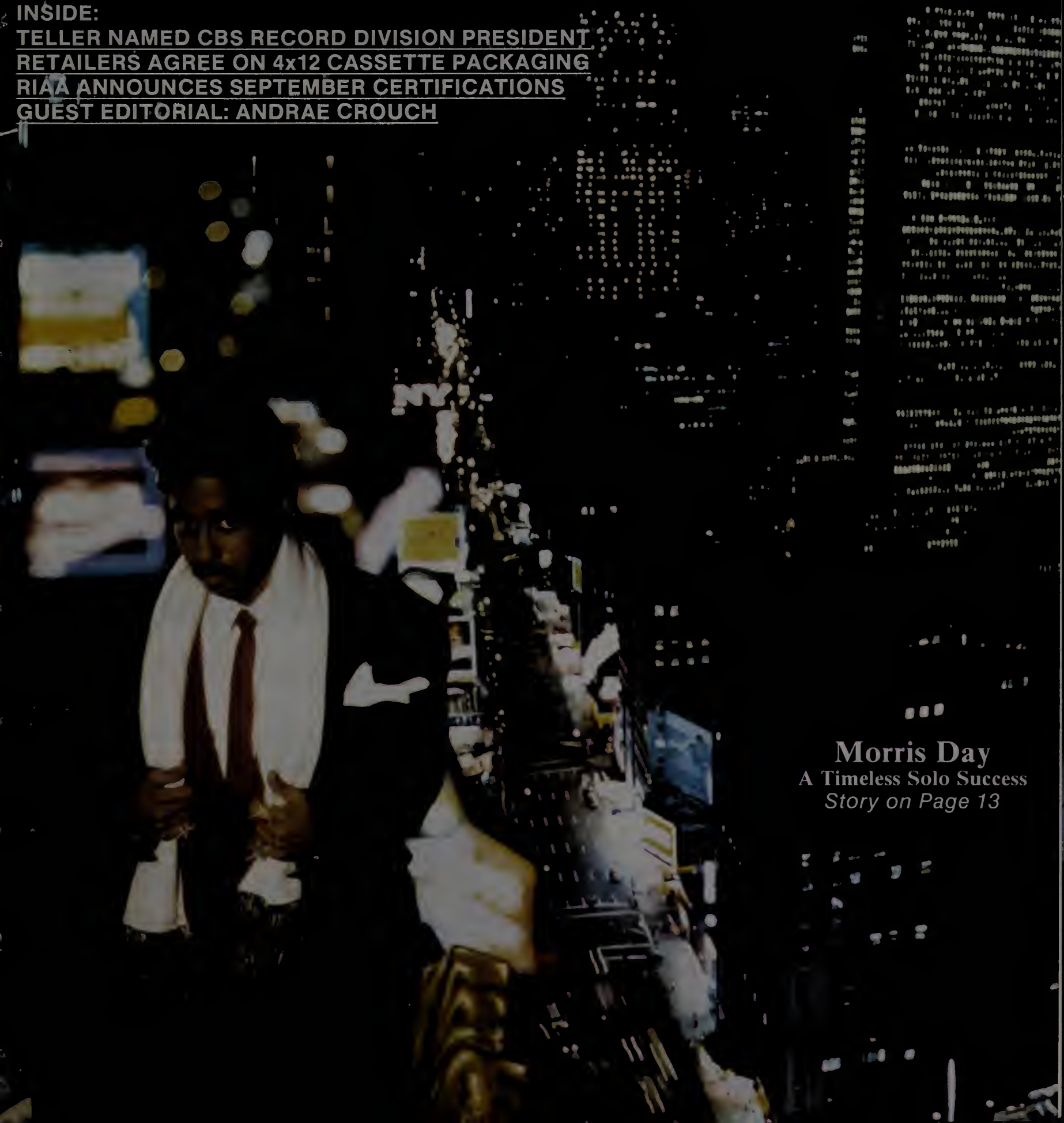
CASH BOX

October 12, 1985

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RIAA ANNOUNCES SEPTEMBER CERTIFICATIONS
GUEST EDITORIAL: ANDRAE CROUCH



Morris Day
A Timeless Solo Success
Story on Page 13

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VOLUME XLIX — NUMBER 18 — October 12, 1985

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Guest Editorial

Gospel: No Time To Lose In Preparing For The Future

By Andrae Crouch

When I first started writing songs, like most other artists, I just wanted to develop my own unique style. Although raised the son of a preacher, I knew I wanted to try and "contemporize" the traditional Gospel music sound that I and so many others listened to and sang as children.

So, in the early seventies, with my group the Disciples, I set out to try and do something different, and along with artists such as Love Song, Barry McGuire and Larry Norman, we became the musical messengers of the "Jesus Movement." The Gospel record industry as we know it today was only its embryonic stages when I was finally signed to Light Records and released my first album, "Take The Message Everywhere."

In retrospect, being a pioneer and purveyor has had its rewards and drawbacks. In 1975, I was blessed with being the first Gospel artist to perform to a sold-out audience at Carnegie Hall, and also the first to perform at the Royal Albert Hall in London and the Sydney Opera House in Australia. But it wasn't until 1982 that I finally was allowed to play Radio City Music Hall.

Although I've won six Grammy awards and have sold records and performed around the world, few pop or R&B stations have ever played my music. In addition, I, along with other black Gospel artists that I've been privileged to work with, and in some cases help develop, such as Walter Hawkins, the Winans and Sandra Crouch, have struggled for radio acceptance on Gospel stations which have traditionally only played "white" Gospel music.

But times have changed, and what started off as a vehicle for a few artists trying to spread the Gospel or "good news", has evolved into a multi-million dollar, highly-sophisticated business. Gospel music has spawned its first generation of true superstars, thanks to the discovery and growth of other artists such as Amy Grant, Petra, Leon Patillo and born-again who've embraced Gospel music, such as Donna Summer, Phillip Bailey and Deniece Williams.

Record and box-office sales are at an all-time high, and for the first time in history, Gospel music and some of its artists are being marketed, promoted and advertised with budgets that are competitive with other contemporary music artists in the rock, pop, R&B and country fields.

However, in order for Gospel music to continue to broaden its share of the marketplace and gain its ultimate acceptance as a viable contemporary music form, there are still many barriers that have to be broken and many problems that we will have to address and resolve.



Andrae Crouch is a pioneer and leading purveyor of contemporary Gospel music.

I feel that the first step in this direction is for the Gospel community to unite, to realize that we are all pursuing the same course — the spreading of the Gospel. Instead, we have divided ourselves into so many different categories: Contemporary Christian, Black Gospel, White Gospel, etc. How can we expect record companies and radio programmers, let alone the public, to listen to our music objectively and on its own merits when we ourselves do not set that example? It's a reality that black Gospel artists are played only on black Gospel stations, and that white Gospel artists are played only on white Gospel stations. If we are to bring our music and our message to everybody we must first set that example for others to follow.

Radio remains the key in bringing Gospel music to the people. What I have always strived for in creating my music was to present the Lord's message in a way that all people could enjoy and appreciate. Yet even while many Gospel artists are producing music that I feel is truly contemporary and that new audiences could respond to if given a chance, program directors at the CHR, AOR, and Adult Contemporary stations are largely dismissing our music in a way that says, "That's Gospel music. We can't play it. That's for the Gospel

programmers." However, with only minimal radio support, Gospel artists are proving that they can make inroads to mainstream acceptance. Amy Grant has been certified gold and artists such as Donna, Deniece and Phillip are getting the Gospel across in ways that are clearly palatable and acceptable to most popular radio formats.

Yet there are still those in the Gospel community, both artists and audiences, who are looking askance at the music that some of us are creating and the contemporary image that some of us are putting forth. I have always maintained that there is nothing wrong with creating contemporary Gospel music, and I ask that the Gospel community as a whole support myself and my fellow Gospel artists in our attempt to be more creative and expressive in bringing Gospel music to audiences that might otherwise never hear it.

The beauty of Gospel music is in its message and I hope that the music industry as a whole, record companies, radio stations, wholesalers and retailers will continue to be more receptive to spreading the "good news" regardless of the musical format. Hopefully, there'll come a time when Gospel music and all genres of music will be listened to and considered on its individual merit, by open ears and with open minds.

TOP POP DEBUTS

SINGLES	87	KAYLEIGH — Marillion — Capitol
ALBUMS	25	MIAMI VICE — Original Television Soundtrack — MCA

POP SINGLE	WINNER'S CIRCLE	POP ALBUM
#1 MONEY FOR NOTHING Dire Straits Warner Bros.	Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.	#1 BROTHERS IN ARMS Dire Straits Warner Bros.
B/C SINGLE		B/C ALBUM
#1 YOU ARE MY LADY Freddie Jackson Capitol		#1 ROCK ME TONIGHT Freddie Jackson Capitol
COUNTRY SINGLE	<p>STEREO JK-14136 (PB-14136) PB-14136-A Warner-Tamela Pub. Corp. Entire Music Div. 4:29</p>	COUNTRY ALBUM
#1 MEET ME IN MONTANA Marie Osmond (Duet with Dan Seals) Capitol		#1 HIGHWAYMAN W. Nelson, K. Kristofferson, J. Cash, W. Jennings Columbia
JAZZ		MUSIC VIDEO
#1 HARLEQUIN Dave Grusin & Lee Ritenour GRP	#1 TAKE ON ME A-Ha Warner Bros.	
COMPACT DISC	BROKEN WINGS (from the "Welcome to the Real World" album NFL1-8045) (R. Page-S. George-J. Lang) MR. MISTER Warner-Tamela Pub. Corp. Entire Music Div. 4:29	12" SINGLE
#1 BROTHERS IN ARMS Dire Straits Warner Bros.	#1 THE SHOW/LA-DI-DA-DI Doug E. Fresh Reality/Danya/Fantasy	

CASH BOX TOP 100 SINGLES

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

October 12, 1985

	Weeks On 10/5 Chart		Weeks On 10/5 Chart		Weeks On 10/5 Chart
1 MONEY FOR NOTHING DIRE STRAITS (Warner Bros. 7-28950)	1	14			
2 TAKE ON ME A-HA (Warner Bros. 7-29011)	4	12			
3 OH SHEILA READY FOR THE WORLD (MCA 52636)	5	13			
4 CHERISH KOOL & THE GANG (De-Lite/PolyGram 880 869-7)	3	15			
5 SAVING ALL MY LOVE FOR YOU WHITNEY HOUSTON (Arista AS1-9381)	8	9			
6 PART-TIME LOVER STEVIE WONDER (Tama/Motown 1808TF)	12	6			
7 DRESS YOU UP MADONNA (Sire 7-28919)	7	9			
8 DANCING IN THE STREET MICK JAGGER/DAVID BOWIE (EMI America B-8288)	9	7			
9 "MIAMI VICE" THEME JAN HAMMER (MCA 52666)	15	6			
10 LONELY OL' NIGHT JOHN COUGAR MELLENCAMP (Riva/PolyGram 880 984-7)	11	9			
11 I'M GOIN' DOWN BRUCE SPRINGSTEEN (Columbia 38-05603)	16	6			
12 FORTRESS AROUND YOUR HEART STING (A&M AM-2767)	14	8			
13 ST. ELMO'S FIRE (MAN IN MOTION) JOHN PARR (Atlantic 7-89541)	2	16			
14 HEAD OVER HEELS TEARS FOR FEARS (Mercury 880 899-7)	19	5			
15 WE DON'T NEED ANOTHER HERO (THUNDERDOME) TINA TURNER (Capitol B-5491)	6	15			
16 CRY GODLEY & CREME (Polydor 881 786-7)	17	12			
17 FREEDOM WHAM! (Columbia 38-05409)	10	12			
18 LOVIN' EVERY MINUTE OF IT LOVERBOY (Columbia 38-05569)	20	8			
19 I'M GONNA TEAR YOUR PLAYHOUSE DOWN PAUL YOUNG (Columbia 38-05577)	23	6			
20 C-I-T-Y JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Brothers/CBS ZS4 05452)	21	10			
21 DON'T LOSE MY NUMBER PHIL COLLINS (Atlantic 7-89536)	13	13			
22 SUNSET GRILL DON HENLEY (Geffen 7-28906)	26	7			
23 THE WAY YOU DO THE THINGS YOU DO/MY GIRL DARYL HALL/JOHN OATES (RCA PB-14178)	25	7			
24 ONE NIGHT LOVE AFFAIR BRYAN ADAMS (A&M AM-2770)	27	5			
25 YOU BELONG TO THE CITY GLENN FREY (MCA 52651)	29	5			
26 FOUR IN THE MORNING (I CAN'T TAKE ANY MORE) NIGHT RANGER (MCA 52661)	28	8			
27 WE BUILT THIS CITY STARSHIP (Grunt/RCA FB-14170)	31	6			
28 BE NEAR ME ABC (Mercury 880 626-7)	30	8			
29 LAY YOUR HANDS ON ME THOMPSON TWINS (Arista AS1-9396)	33	4			
30 WHO'S ZOOMIN' WHO ARETHA FRANKLIN (Arista AS1-9410)	39	3			
31 AND WE DANCED HOOTERS (Columbia 38-05568)	34	10			
32 BOY IN THE BOX COREY HART (EMI America B-8287)	35	5			
33 NEVER HEART (Capitol B-5512)	36	5			
34 YOU ARE MY LADY FREDDIE JACKSON (Capitol B-5495)	37	6			
35 COMMUNICATION THE POWER STATION (Capitol B-5511)	38	6			
36 SEPARATE LIVES (LOVE THEME FROM WHITE NIGHTS) PHIL COLLINS AND MARILYN MARTIN (Atlantic 7-89498)	45	2			
37 POWER OF LOVE HUEY LEWIS AND THE NEWS (Chrysalis VS4 42876)	18	16			
38 LOVE THEME FROM ST. ELMO'S FIRE DAVID FOSTER (Atlantic 7-89528)	41	8			
39 ONE OF THE LIVING TINA TURNER (Capitol B-5518)	50	2			
40 SO IN LOVE ORCHESTRAL MANOEUVRES IN THE DARK (A&M AM-2746)	46	6			
41 DARE ME POINTER SISTERS (RCA PB-14126)	22	14			
42 WINNER'S CIRCLE BROKEN WINGS MR. MISTER (RCA PB-14136)	57	4			
43 WEIRD SCIENCE GINGO BOINGO (MCA 52633)	47	7			
44 EVERY STEP OF THE WAY JOHN WAITE (EMI America B-8282)	24	10			
45 TONIGHT IT'S YOU CHEAP TRICK (Epic 34-05431)	49	11			
46 SOUL KISS OLIVIA NEWTON-JOHN (MCA 52686)	59	2			
47 YOU WEAR IT WELL EL DeBARGE with DeBARGE (Gordy/Motown 1804GF)	48	7			
48 POP LIFE PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-28998)	32	12			
49 ALL OF ME FOR ALL OF YOU 9.9 (RCA PB-14082)	54	7			
50 THE NIGHT IS STILL YOUNG BILLY JOEL (Columbia 38-05657)	67	2			
51 I GOT YOU BABE UB40 WITH CHRISSIE HYNDE (A&M AM-2758)	43	11			
52 PERFECT WAY SCRITTI POLITTI (Warner Bros. 7-28949)	63	5			
53 GIRLS ARE MORE FUN RAY PARKER JR. (Arista AS1-9352)	73	2			
54 FREEWAY OF LOVE ARETHA FRANKLIN (Arista AS1-9354)	40	17			
55 RUNNING UP THAT HILL KATE BUSH (EMI America B-8285)	61	6			
56 INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN) PAT BENATAR (Chrysalis VS4 42877)	42	15			
57 LIKE TO GET TO KNOW YOU WELL HOWARD JONES (Elektra 7-69598)	69	3			
58 STAND BY ME MAURICE WHITE (Columbia 38-05571)	64	5			
59 YOU'RE ONLY HUMAN (SECOND WIND) BILLY JOEL (Columbia 38-05417)	44	14			
60 THERE MUST BE AN ANGEL (PLAYING WITH MY HEART) EURYTHMICS (RCA PB-14160)	51	11			
61 BORN IN EAST L.A. CHEECH & CHONG (MCA 52655)	68	4			
62 I MISS YOU KLYMAXX (Constellation/MCA 52606)	76	3			
63 SHOUT TEARS FOR FEARS (Mercury 880 294-7)	52	17			
64 AFTER THE FIRE ROGER DALTRY (Atlantic 7-89491)	71	4			
65 SMOKIN' IN THE BOYS ROOM MOTLEY CRUE (Elektra 7-69625)	56	14			
66 SUMMER OF '69 BRYAN ADAMS (A&M AM-2739)	53	16			
67 NO LOOKIN' BACK MICHAEL McDONALD (Warner Bros. 7-28960)	55	12			
68 SHAME THE MOTELS (Capitol B-5497)	58	10			
69 NEVER SURRENDER COREY HART (EMI America B-8268)	60	19			
70 IF YOU LOVE SOMEBODY SET THEM FREE STING (A&M AM-2738)	62	19			
71 AND SHE WAS TALKING HEADS (Sire 7-28917)	79	3			
72 LOVER COME BACK TO ME DEAD OR ALIVE (Epic 34-05607)	74	4			
73 OBJECT OF MY DESIRE STARPOINT (Elektra 7-69621)	81	3			
74 THE SCREAMS OF PASSION THE FAMILY (Paisley Park/Warner Bros. 7-28953)	82	3			
75 EVERYTIME YOU GO AWAY PAUL YOUNG (Columbia 38-04867)	65	23			
76 SPANISH EDDIE LAURA BRANIGAN (Atlantic 7-89531)	66	12			
77 PARTY ALL THE TIME EDDIE MURPHY (Columbia 38-05609)	88	2			
78 HURTS TO BE IN LOVE GINO VANNELLI (CBS Associated ZS4 05586)	86	2			
79 I'LL BE GOOD RENE & ANGELA (Mercury 884 009-7)	87	2			
80 EATEN ALIVE DIANA ROSS (RCA PB-14181)	80	4			
81 HARD TIMES FOR LOVERS JENNIFER HOLLIDAY (Geffen 7-28958)	89	2			
82 BLUE KISS JANE WIEDLIN (I.R.S./MCA 52674)	90	2			
83 WHAT ABOUT LOVE? HEART (Capitol B-5481)	70	20			
84 LIFE IN ONE DAY HOWARD JONES (Elektra 7-69631)	72	15			
85 TEST OF TIME THE ROMANTICS (Nemperor/CBS ZS4 05587)	75	7			
86 I WONDER IF I TAKE YOU HOME LISA-LISA AND CULT JAM WITH FULL FORCE (Columbia 38-04886)	77	19			
87 CHARTBREAKER KAYLEIGH MARILLION (Capitol B-5493)					DEBUT
88 TO LIVE AND DIE IN L.A. WANG CHUNG (Geffen 7-28891)					DEBUT
89 THE OAK TREE MORRIS DAY (Warner Bros. 7-28899)					DEBUT
90 EYE TO EYE GO WEST (Chrysalis VS4 42903)					DEBUT
91 DO YOU WANT CRYING KATRINA AND THE WAVES (Capitol B-5450)	78	12			
92 ALL FALL DOWN FIVE STAR (RCA PB-14100)	92	5			
93 WHEN YOUR HEART IS WEAK COCK ROBIN (Columbia 38-04875)	83	17			
94 YOU LOOK MARVELOUS BILLY CRYSTAL (A&M AM-2764)	91	12			
95 DOWN ON LOVE FOREIGNER (Atlantic 7-89493)	84	9			
96 WISE UP AMY GRANT (A&M AM-2762)	85	7			
97 LOVE & PRIDE KING (Epic 34-04917)	93	24			
98 FIRST NIGHT SURVIVOR (Scotti Brothers/CBS ZS4 05579)	94	9			
99 GET IT ON (BANG A GONG) THE POWER STATION (Capitol B-5479)	95	19			
100 YOU SPIN ME ROUND (LIKE A RECORD) DEAD OR ALIVE (Epic 34-04894)	96	20			

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BMI: The Two-Thirds Majority.



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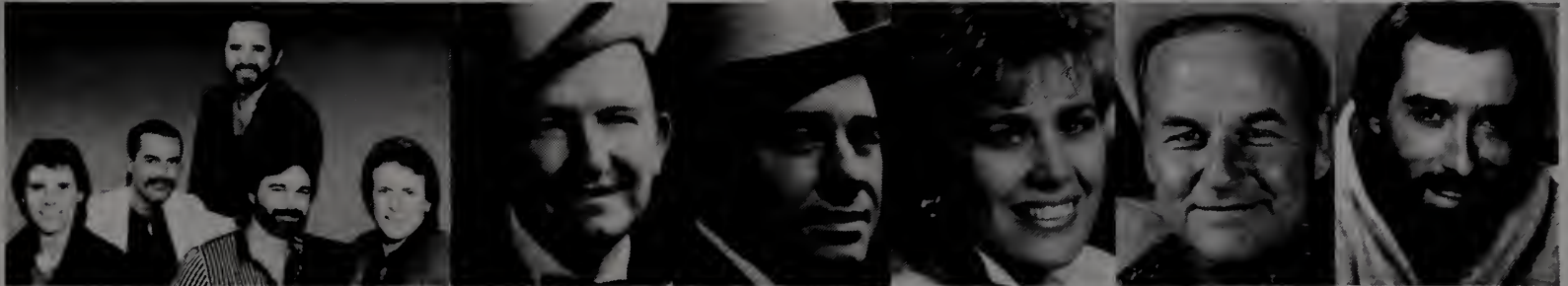
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Moe Bandy

Rosanne Cash

Ray Charles

Floyd Cramer



Exile

Lester Flatt and Earl Scruggs

Janie Fricke

Johnny Gimble

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Homer and Jethro (Kenneth Burns and Henry Haynes)

Waylon Jennings

The Judds

Kris Kristofferson

Barbara Mandrell



Bob McDill

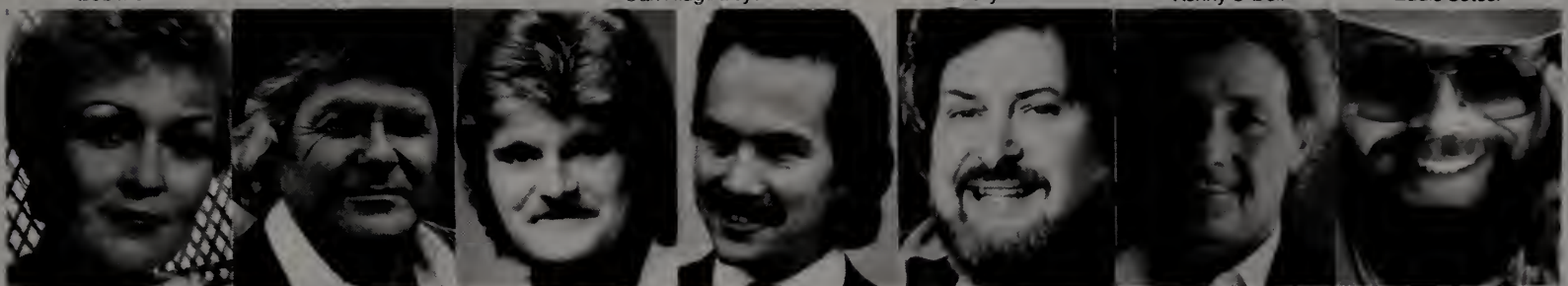
Willie Nelson

Oak Ridge Boys

Dolly Parton

Kenny O'Dell

Eddie Setser



Darlene Shafer

Sanger D. (Whitey) Shafer

Ricky Skaggs
and
The Ricky Skaggs Band

Jon Small

Joe Stampley

Tom Thacker

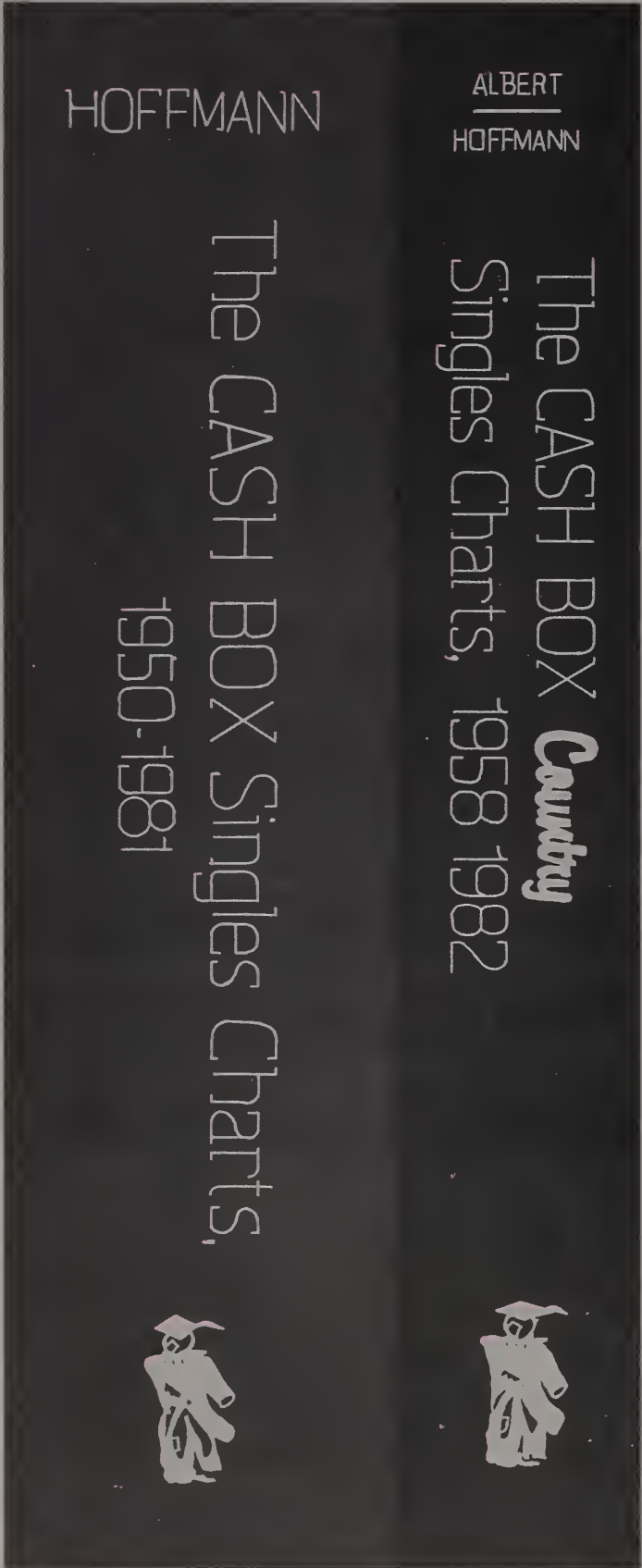
Hank Williams, Jr.

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THEY'RE JUST WILD ABOUT HARRY — Deborah Harry has been signed to Geffen Records for North America. Harry's first Geffen release will be "Feel The Spin," included on the Warner Bros. Records soundtrack to the film *Krush Groove*. The song was produced by John "Jellybean" Benitez. Her Geffen album debut will be released in 1986. Pictured (l-r): Stanley S. Arkin, manager/attorney for Deborah Harry; Geffen Records' president Ed Rosenblatt; Deborah Harry and John David Kalodner, Geffen Records' A&R.

RIAA Gold And Platinum Awards Light In September Eurythmics, Collins, Petty Score

NEW YORK — The RIAA's certifications for gold, platinum, and multi-platinum albums went to only 18 titles in September. The Pointer Sisters' "Contact" was the only album with a dual certification — going simultaneously gold and platinum. Platinum awards also went to "Be Yourself Tonight," Eurythmics; "Face Value," Phil Collins; "Southern Accents," Tom Petty and the Heartbreakers; "Rock Me Tonight," Freddie Jackson; and "Heart," Heart.

Gold albums were also awarded to "Unguarded," Amy Grant; *Back to the Future* Soundtrack; "Two Hearts," Men At Work; "Voices Carry," 'Til Tuesday; "Remain In Light," "Fear of Music," Talking Heads; and "Branigan 2," Laura Branigan.

Multi-platinum awards went to "Born in the U.S.A.," Bruce Springsteen (eight million); "Suddenly," Billy Ocean; "Beverly Hills Cop Soundtrack;" "Brothers In Arms," Dire Straits; and "The Big Chill Soundtrack" (two million each).

In the non-theatrical video category, platinum awards went to *Takin' In Off*, Redd Foxx; *Video In A Plain Brown Wrapper*, *Benji's Very Own Christmas*, *The Girls of Penthouse*, *Kathy Smith's Ultimate Video Workout*, *Gulag*, and *Boltron Battles Planet Doom*. Gold awards went to *Rainbow Brite*, *Peril in the Pits*, *Jack Nicklaus: Golf My Way*, and

Voltron: Castle of the Lions and the Five Secret Keys.

In the theatrical category, simultaneous gold and platinum awards were given to *The Killing Fields*, *The Flamingo Kid*, *Ghoulies*, *The Care Bears Movie*, *The Falcon and the Snowman*, *The Breakfast Club*, *Desperately Seeking Susan*, and *Amadeus*.

Gold theatrical video awards went to *Torchlight*, *This Is Spinal Tap*, *The Exterminator*, *Death Stalker*, *Savage Streets*, *Tomboy*, *The Final Terror*, *Perils of Gwendoline in the Land of the Yik Yak*, *Last House on The Left*, *Mutant*, and *Dungeonmaster*.

Behind The Bullets This Week's Charts Are "Vice" Ridden

By David Adelson

Vice fever has struck. Those two dashing young lawmen from Southern Florida have managed to get their mugs on more magazines than Reagan or Gorbachev and NBC reports initial ratings for the new season are going through the roof. So it should come as little surprise that the original television soundtrack to *Miami Vice* is the highest debut on *Cash Box's* Pop LP chart. In fact, the album is the highest debut on that chart since Prince's "Around The World In A Day" first hit the shelves.

Officially titled, "*Miami Vice*, Original Motion Picture Soundtrack" (MCA 6150), the project has received an unusual amount of first week number one reports at retail. Among the reporters giving it the top spot are: Peaches, Kansas City; National Record Mart, Pittsburgh; Strawberries, Boston; Tower, Campbell (CA); Tower, Seattle and Tower, Atlanta.

Top five reports were received across the board and included: Tower, San Francisco, Los Angeles, San Diego; Record Theatre, Cincinnati; Gary's Records, Virginia and Homer's, Atlanta.

What is propelling the *Miami Vice* soundtrack to such great first week heights are the performances of the project's first two singles. This week,

Jan Hammer's "*Miami Vice Theme*" becomes the album's first top ten single, jumping from 15 to 9 in its sixth week on the chart. Among the stations reporting major jumps are: Z93, Atlanta (5 to 2); Y100, Miami (1 to 1); WOKI, Knoxville (4 to 1); KMEL, San Francisco (10 to 3); KKHR, Los Angeles (8 to 3); KKRZ, Portland (5 to 2); WHTX, Pittsburgh (11 to 5); Z100, Newark (15 to 10) and B 104, Baltimore (10 to 7).

Hammer's single is also making itself known on the BC singles chart. This week, the single bullets from 73 to 56 in its third week on the chart. The album debuts at 57 on the BC album chart.

The second single released from the soundtrack, Glenn Frey's "You Belong To The City," is making a strong showing in its fifth week on the Pop Singles chart. This week, the song bullets from 29 to 25 and, as evidenced by radio reports, it has plenty of steam left in it.

Among the *Cash Box* stations reporting big jumps for Frey are: WGFM, Schenectady (17 to 13); WAVA, Washington D.C. (22 to 16); WNYS, Buffalo (26 to 19); WHOT, Youngstown (28 to 15); WLS AM-FM, Chicago (27-15); BJ105, Orlando (30-19); Y100, Miami (21-14); KSKD, Salem OR (22-15) and KFES, Boise (23 to 12).

It's 4 x 12 For Cassettes Retailers, Manufacturers Finally Agree

By Stephen Padgett

SAN DIEGO — Retailers and manufacturers, agreeing that the full marketing and merchandising potential for cassettes has not been reached, decided here to go ahead with plans to package cassettes in a 4"x12", or "long box" format. The decision was reached at the annual meeting of the National Association of Record Merchandisers Retailers Advisory Committee with the Manufacturers Advisory Committee at the Hyatt Islandia Hotel here, Oct. 1-3.

In spite of several points upon which both retailers and manufacturers agreed, areas of sharp disagreement were aired, the two most controversial being this discussion of cassette packaging and a range of issues concerning compact disc.

The Wednesday, Oct. 2 morning meeting adjourned with no consensus of opinion on whether or how soon the industry should adopt new packaging. Ralph King, representing Record Bar, was perhaps most vocal in pushing for the adoption of the 4"x12". The strongest negative voice was heard from those

retailers who would incur major costs in refixturing stores. Some estimate the cost to be as high as \$20,000 per store.

There was unanimous agreement that the 4"x12" was an attractive package. Both the WEA package (debuted earlier this year with the Motley Crue cassette) and the similar CBS package (on display at the meeting with Cyndi Lauper and Billy Joel), it was agreed, presented greater merchandising potential. Still, those retailers who have fixtures designed for the smaller Norelco box were opposed to bearing the brunt of an industry-wide shift toward the new size.

However, over-night hallway diplomacy prevailed, and in a straw poll taken Thursday morning all but one major retailer agreed with qualification to let the manufacturers proceed with the new format.

In another matter, retailers reiterated concern over continued CD shortages. Ned Berndt of Q Records & Tapes, Miami, said, "We won't beat that dead horse, we just hope you're doing all you can to fix it." The manufacturers representatives

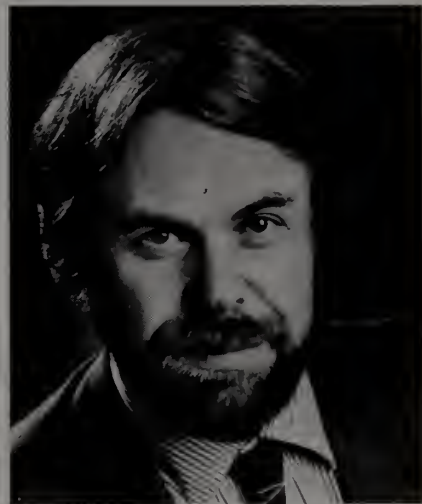
(continued on page 40)

Teller Named President, CBS Records Division

LOS ANGELES — Walter R. Yetnikoff, president, CBS Records Group has announced the appointment of Alvin N. Teller as president of CBS Records Division, the group's U.S. record company.

Teller will have complete responsibility for overseeing the U.S. A&R, marketing and other functions of the Columbia and Epic/Portrait/Associated Labels, as well as business affairs, sales, distribution and finance for the CBS Records Division (U.S.).

Teller has been senior vice president and general manager of Columbia Re-



Alvin N. Teller

cords since 1981. Under his leadership the label has scored such successes as Bruce Springsteen's "Born In The U.S.A.," now the best selling album in Columbia's history, the *Footloose* soundtrack, now the best-selling soundtrack in CBS Records history, "Toto Four," winner of eight Grammy Awards in 1983, the most RIAA Platinum Certifications of any record label during this period, including albums by Billy Joel, Barbra Streisand, Journey, Neil Diamond, Judas Priest, Paul McCartney, Julio Iglesias, Mick Jagger, Earth, Wind & Fire, Marvin Gaye and Steve Perry. Columbia has been named the No. 1

(continued on page 40)



YOU LOOK ... — A&M Records' co-chairman Herb Alpert recently teamed up with Billy Crystal at the label's national field staff meetings in Los Angeles to close the annual gathering with a verbal roast. Alpert's partner conjured numerous characters from his debut album, "Mahvelous," to entertain the A&M group at the convention's closing dinner.



THEY MEET AGAIN — Ken Kragen stopped backstage at the Pacific Amphitheatre in Costa Mesa, Ca., recently, to congratulate Harry Belafonte on his recent performance there.



BOOK AID — Capitol Recording artist Billy Squier (c) joined forces with Live Aid organizer and recording artist Bob Geldof (r) to celebrate the recent release of the "Live Aid" concert book at NY's Hard Rock Cafe, during the taping of NBC's Live At The Hard Rock syndicated radio show last week. Along with Unicorn Publishing's William McGuire (l) Squier was more than happy to purchase his copy. All proceeds will go to the Ethiopian relief fund.

BUSINESS NOTES

Live Aid Spawns Charity Projects

NEW YORK — Bob Geldof and Unicorn Publishing House hosted a press luncheon at the Hard Rock Cafe September 30 to announce the release of the *Live Aid World-Wide Concert Book* (Unicorn Press/\$9.95). All of the publisher's profits beyond the printing costs for the 192-page souvenir book will be donated to Live Aid.

The Live Aid concert has spawned several other projects directed toward African famine relief. Fashion Aid, a clothing exhibition by major international designers, will take place November 5 at Royal Albert Hall in London. A Sports Aid program is also in the works, with athletes from many countries participating.

Live Aid, together with Band Aid, has raised \$62 million, says Geldof. Twenty percent of those funds was earmarked for emergency relief, another 20 percent was allotted for food transportation and 60 percent went to long-term products. Despite the success of the concert and related projects, Geldof says there are no plans to launch a Live Aid II.

BMI Honors PRS Writers/Publishers

NEW YORK — Two songs by PRS writers were specially honored Oct. 3 for having achieved multi-million performance figures as BMI saluted writer and publisher members of the British Performing Rights Society. The two songs credited with over 2,000,000 performances each were Ewan MacColl's "First Time Ever I Saw Your Face" and John H. Rojill's "If You Love Me Let Me Know." In addition, four songs were cited for having joined the charmed circle of Million Performance songs: "All Out Of Love," "Woman," "Every Breath You Take," and "You Won't See Me." In all, 13 writers and eight publishers of 16 songs received awards in luncheon ceremonies at the Inn on the Park, London, presided over by BMI president Edward M. Cramer.

Inclusive of the four new Million Performance songs, 74 song creations by PRS writers have attained this status. A million performances means that, given an average length of about three minutes, an award song has been on the air at least 50,000 hours. BMI performance figures are determined from logged reports of some 500,000 hours submitted annually by United States radio and television networks, plus local TV, AM and FM outlets.

In addition to the Million Performance songs, BMI honored the writers and publishers of 10 songs which were among the most performed during the calendar year of 1984: "All Time High," "Nobody Told Me," "Don't Answer Me," "Owner Of A Lonely Heart," "It's a Miracle," "Prime Time," "Karma Chameleon," "Stay Young," "What's Love Got To Do With It," and "Wrapped Around Your Finger."

NARAS Seeks Full-Time President

NEW YORK — NARAS is seeking a full-time paid national president for the first time in its history and is accepting resumes for the newly created post.

Mike Green, national president stated that applicants should have extensive high level executive and administrative experience, a thorough working knowledge of the music and record industries, verifiable organizational and people skills, be able to travel, and to locate in the Los Angeles, California area.

"This is one of the many new programs that will see the Academy step into a new era. We feel that it is vital that we have the full time services of a dynamic individual as president to increase awareness of the organization and to promote academy programs," he added. Greene noted that his own title of national president will be re-named "chairman of the board" when the paid president is hired.

A special presidential search committee, created by the Board of Trustees, will report its findings to the Board. Qualified applicants should send resumes and support materials to the Presidential Search Committee, National Academy of Recording Arts and Sciences, 303 North Glenoaks Boulevard, Suite 140, Burbank, California 91502. Green assured that all applications will be held in the strictest confidence and added that the move is so important to NARAS that "we will keep the position open until we have found the right candidate."

EXECUTIVES ON THE MOVE



McClain



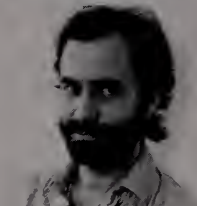
Katz



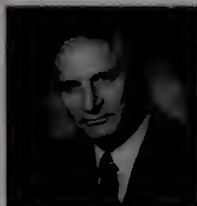
Green



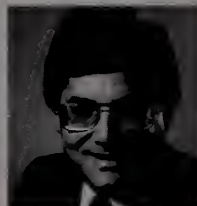
Brodsky



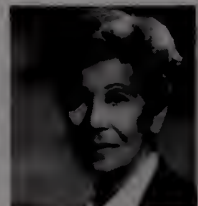
Fraboni



Brown



Cohen



Silver

McClain Promoted — Jordan Harris, vice president of A&R at A&M Records has announced the promotion of John McClain to vice president of black A&R. McClain has been at A&M as national director of black A&R since he joined the company in 1983.

Katz Named — PolyGram Records has announced the appointment of Beverly Katz to senior vice president, legal affairs, for the company. Katz was previously vice president, legal affairs, at the label.

Green Appointed — Ted Green has been appointed senior vice president, business affairs, at PolyGram Records. Green was previously vice president of business affairs for PolyGram. He held that position since joining the company in October 1982. Prior to joining PolyGram Green was director of business affairs for CBS Records.

Brodsky Promoted — Greg Brodsky has been promoted to the position of product manager. The announcement was made by Alan Grunblatt, product director, RCA Records, to whom he reports. Brodsky will be responsible for creating and implementing marketing plans for the following RCA recording artists: Pop singers Deborah Allen and Glenn Jones, rock acts New Regime, Gary O' and Mass, and Los Angeles-based keyboardist Greg Phillinganes.

Fraboni Named — Chris Blackwell, founder of Island Records, has announced the appointment of Rob Fraboni to the position of director of A&R, based in New York. Fraboni previously served as an independent producer working with artists The Band, Eric Clapton, Joe Cocker, Bob Dylan, and Bonnie Raitt.

Brown Named — Richard C. Marquardt, president and chief executive officer of WEA Manufacturing Inc., has announced the appointment of David L. Brown to the position of senior vice-president, marketing. He will have responsibility for the marketing and sales services aspects of WEA Manufacturing.

Brown formerly held the position of executive vice president and General Manager of Allied Record Company, WEA's west coast pressing facility.

Cohen Elected — The board of governors of the Academy of Home Video Arts & Sciences has elected Joseph Cohen as executive director, it was announced by Jon Peisinger, chairman of the organization. Cohen had been overseeing the Academy's early development as managing consultant. In his new position as AHVAS's executive director, Cohen will be responsible for managing the day to day operations of the new Academy, with the primary focus on producing a live, nationally televised home video awards show.

Silver Promoted — Robert E. Trivers, president of the New York companies of Reeves Communications Corporations has announced that former vice president and general manager, Joan V. Silver, has been promoted to president of Reeves A/V Systems, Inc., a Manhattan-based company which has become one of the largest broadcast and industrial video equipment sales and service dealerships in the United States under Silver's direction.

Stephens Promoted — Larry R. Stephens has been appointed to the position of vice-president and director of the law department for Motown Record Corporation; it was announced by Elliot Chaum, general counsel of the label.

Cerami Forms Paulstarr — Record industry veteran Joe Cerami has announced the formation of Paulstarr Enterprises Inc., a new national record and tape distribution service with offices and warehouse facilities in California, Minnesota and Wisconsin. Most recently, Cerami served as vice president and general manager of Dominion Music, a subsidiary of K-Tel; he resigned that post in June.

Burkheimer Joins — Don Burkheimer has been appointed to the international operations staff of the worldwide RCA/Ariola International joint venture. He will report directly to John Mangini, vice president, international operations in the New York headquarters staff and will be assigned to the global implementation of the RCA/Ariola International enterprise.

Adams Joins — Jim Adams has joined the William Morris Agency as an agent in the music department. The announcement was made by Dennis Arfa and Phil Citron, co-heads of the Agency's New York Music Department.

Changes At MTV & VH-1 — Roberta Cruger has been promoted to director, talent relations, MTV: Music Television and VH-1/Video Hits One and Laurie Zaks has been appointed director, talent relations, MTV and VH-1, it was announced by John Sykes, vice president, Programming, MTV and VH-1. Cruger and Zaks will both manage the networks' relationship with the music industry.

Green Promoted — Bill Green has been promoted to director of music publishing for the Columbia Pictures Music Group, it was announced by Robert Holmes, senior vice president-general manager of the group. Green's new responsibilities will include overall operation and development of the Columbia Pictures Music Publishing companies, as well as the acquisition, management and exploitation of copyrights and songwriting talent.

Dunbar Elevated — Suisse International has announced the promotion of Maura Dunbar to vice president of corporate affairs. Dunbar has been elected to the board of directors of the company.

ASCAP Meet & Greet



Jermaine Jackson with Karen Sherry, ASCAP Asst. to the President/Director of Public Relations, in New York City during the Jackson's Victory Tour.



Smokey Robinson with Hal David, ASCAP President, backstage at Broadway's Gershwin Theatre.



ASCAP Membership Representative Vivian Scott (left) with Heart's Ann Wilson and Nancy Wilson at Radio City Music Hall in New York City.



Phil Collins (right) with Rick Morrison, ASCAP Communications Coordinator, following Collins' Radio City Music Hall performance.



Todd Brabec, ASCAP Western Regional Executive Director (left) and Ilan Bailer, ASCAP Western Regional Director of Business Affairs (right) with Elton John (second from left) and Davey Johnstone at the Forum in Los Angeles.



John Briggs, ASCAP Membership Representative (left) with Don Henley and Merlin Littlefield, ASCAP Southern Regional Associate Director (right) at the Greek Amphitheater in Los Angeles.

(ADVERTISEMENT)

ALBUM RELEASES

COLOR OF SUCCESS — Morris Day — Warner Bros. 1-25320 — Producer: Morris Day — List: 8.98 — Bar Coded

The long-awaited Morris Day solo debut is everything you might expect: good grooves and a basketful of character and ego. From the title track which provides a spoken context for Day to take off from to the already established single "The Oak Tree," Day is a self-assured artist who makes a statement out of funk and entertainment. Classic soul chording is augmented by rich instrumentation and Day's vocal work on an album which is sure to be a crossover success.



THE HOUNDS OF LOVE — Kate Bush — EMI America St 17171 — Producer: Kate Bush — List 8.98 — Bar Coded

Kate Bush makes records that are richly textured, musically challenging, cryptic and emotional. "The Hounds" satisfies on these many levels. Her muse is sometimes desperate, sometimes ecstatic, always at the peak of an emotion. This record is magical and mystical, pleasurable and terrifying — all at the same time.



Hounds Of Love

KRUSH GROOVE — Original Motion Picture Soundtrack—Warner Bros. 1-25295 — Producer: various — List: 9.98 — Bar Coded

Soundtrack for the modern DOR craze which combines the talents of the Fat Boys, Kurtis Blow, and more mainstream artists such as Chaka Khan—who has the LP's first single— Sheila E. and Debbie Harry. "Krush Groove" is a strong soundtrack offering which can definitely stand on its own whether the film succeeds or not. Sure to be a top Christmas season seller.



JANE WIEDLIN — I.R.S. 5638 — Producer: George Massenburg-Bill Payne-Russ Kunkel — List: 8.98 — Bar Coded

Surprisingly sophisticated and engaging songwriting marks this debut by Ex-Go-Go Jane Wiedlin. Cuts like "East Meets West" and "One Hundred Years of Solitude" — just two of the LP's eleven tracks mark Wiedlin's depth, and the charm of the single "Blue Kiss," "Where We Can Go" and others follow naturally. With top musicianship from producers Bill Payne and Russ Kunkel along with Randy Jackson, Benjamin Bossi and others, "Jane Wiedlin" is a winner.



GET OUT OF MY ROOM — Cheech & Chong — MCA 5640 — Producer: Jeff Eyrich — Peter Kaye — List: 8.98 — Bar Coded

With a strong boost from the single "Born In East L.A.," Cheech & Chong's latest LP features some musical fare and some strictly comedic sketches, all well put together with the help of producer Jeff Eyrich. Look for a strong retail presence by this comedy-rock crossover.

WHAT IF — Tommy Shaw — A&M 5097 — Producer: Tommy Shaw — Richie Cannata — List: 8.98 — Bar Coded

Tommy Shaw's solo debut "Girls With Guns" established the ex-Styx guitarist as a viable rock artist, and "What If" continues in the same hard pop vein. An AOR audience is guaranteed.

MAD NOT MAD — Madness — Geffen 24079 — Producer: Clive Langer — Alan Winstanley — List: 8.98 — Bar Coded

From its ska roots to the success of out and out pop songs like "Our House," Madness is known for its distinctive vocal arrangements and song structures, as well as its quirky musicalness. From the chiming title track and "I'll Compete," to the playful "White Heat," Madness are entertaining and fun with a good commercial following behind them.

THE WISHING CHAIR — 10,000 Maniacs — Elektra 60428-1 — Producer: Joe Boyd — List: 8.98 — Bar Coded

Long touted as one of the top street-level bands in America, 10,000 Maniacs' Elektra release features the production of Joe Boyd (R.E.M.) and material based in the mundane/mythic imagery of America. Natalie Merchant's twirling lyrics and folksy vocals along with guitarist Robert Buck's ethereal twinings are highlights of this evocative and often moving effort.

T. REXTASY — THE BEST OF T. REX, 1970-1973 — Warner Bros. 25333-1 — Producer: Tony Visconti — List: 8.98 — Bar Coded

The production is dirty, the performances are flawed, but the real soul of rock is here. New bands can learn a lesson from these T. Rex and Tony Visconti productions taken from the fruitful career of T. Rex. Classics like "Get It On (Bang A Gong)," "Jeepster" and the band's first single "Ride A White Swan" are all here plus more. Glam rock before it got trashed.

... UNDONE — The Lucy Show — A&M 6-5088 — Producer: Lovell-Power — The Lucy Show — List: 8.98 — Bar Coded

One of the most appealing of the current crop of British imports, The Lucy Show can be ethereal as on "The Twister" and "Ephemeral (This Is No Heaven)" and also rocking as a well-directed guitar band as on "Resistance." Excellent songs and vocal performances.

THE DREAM ACADEMY — Warner Bros. 25265 — Producers: David Gilmour-Nick Laird-Clowes-Alan Tarney — List: 8.98 — Bar Coded

The Dream Academy combines late-'60s hippy sensibilities with rich and smooth modern melodicism. The result is a tantalizing debut which has already rendered one U.K. smash, "Life In A Northern Town".

CONQUEST — Brass Construction — Capitol ST-12423 — Producer: Randy Muller — List: 8.98 — Bar Coded

"Conquest" is a new direction for Brass Construction, probably because of the fact that Randy Muller, who's known for his work with Skyy, produced and wrote several cuts on the album.

FULL BLOWN — Johnny Reno and The Sax Maniacs — Rounder 9001 — Producer: Johnny Reno-T-Bone Burnett — List: 8.98

Riffing on a set of blistering originals, this Rounder set from Reno and his Sax Maniacs is a roots rock burner, gaining much from T-Bone Burnett's studio expertise. Hard rocking, danceable and fun.

A PERFECT MENTAL PICTURE — Pop Art — Stonegarden 267 — Producer: Ethan James — List: 8.98

Richly lyrical rock colored with mandolins and acoustic guitars makes up the atmosphere on Pop Art's second disc. Strong songwriting with lead vocals from a versatile Dave Steinhart make this LP notable.

A COLLECTION . . . — The Birthday Party — Missing Link/Suite Beat 22 — Producer: various — List: 8.98

Featuring Nick Cave on lead vocals, the Birthday Party leads into a dark bliss. This collection of unreleased and older tunes is a seminal mark in the new music book.

THE BEST OF QUINCY JONES VOLUME 2 — Quincy Jones — A&M 3278 — Producer: Quincy Jones — Ray Brown — Creed Taylor — Phil Ramone — List: 6.99 — Bar Coded

THE BEST OF CHUCK MANGIONE — Chuck Mangione — A&M 3282 — Producer: Chuck Mangione — List: 6.99 — Bar Coded

STROKE — Omni 7 90296-1 — Producer: Terry Price — List: 8.98 — Bar Coded

NIGHT OF THE CRIME — Icon — Capitol 12395 — Producer: Eddie Dramer — List: 8.98 Bar Coded

SEX FREAK — Ru Paul — Freak 23 — Producer: Wee Wee Pole — List: no list

BRINGIN' IT ON HOME TO DADDY — Now Explosion — King 23 — Producer: Brant Mewborn — List: no list

FLASHBACK — THE BEST OF THE J. GEILS BAND — EMI America 17174 — Producer: Seth Justman — List: 8.98 — Bar Coded

WHAT ABOUT ME? — Nicole — Portrait 40019 — Producer: Lou Pace — List: 8.98 — Bar Coded

NEWBIRTH — Mass — RCA 8055 — Producer: Tony Platt — List: 8.98 — Bar Coded

DJAVAN — Columbia 39973 — Producer: Djavan-Ronnie Foster — List: no list — Bar Coded

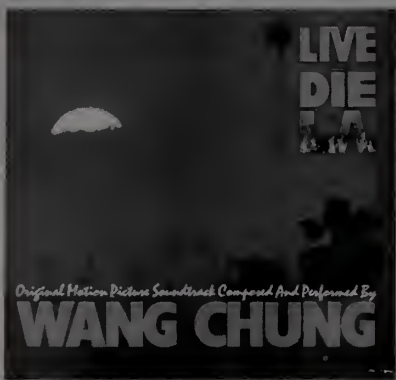
CONFESS IT BABY — Prime Time — Total Experience 6-5712 — Producer: Jimmy Hamilton-Maurice Hayes — List:8.98 — Bar Coded

THE CUTS — Doris, Joyce & Rita 001 — Producer: The Cuts — Mark Spencer — List: no list

SINGLE RELEASES

WANG CHUNG (Geffen 7-28891)
To Live And Die In L.A. (3:48) (Chong Music-WB Music/ASCAP) (Wang Chung) (Producer: Tony Swain-Steve Jolley)

This peculiar tune from another UK band with a transplanted sense of Los Angeles melds its own synth dance fusion with a clear cut pop sensibility which is alluring and ultimately triumphant. Capturing the city's sense of 'loneliness within a maze of people,' Wang Chung nicely blends guitars and keyboards on what should be another top-charting single for the band.



KATRINA AND THE WAVES (Capitol B-5528)

Que Te Quiero (3:20) (Carbert Music-Megasongs Ltd./BMI) (rew) (Producer: Katrina and The Waves-Pat Collier)

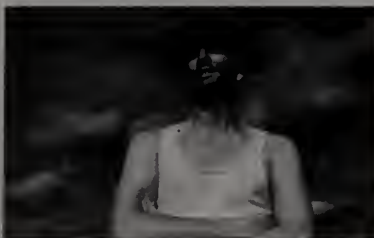
Already gaining college and AOR radio play, "Que Te Quiero" is a south-of-the-border accented straight ahead rocker which makes good use of Katrina Leskanich's vocal dynamics and guitarist Kimberly Rew's songwriting and guitar playing. With a soaring chorus hook and a driving rhythm line, this cut could be another winner for one of Capitol's biggest winners of 1985.

LAURA BRANIGAN (Atlantic 7-89496)
Hold Me (5:16) (Kaela Music-Bill Dough Bean Music/ASCAP) (B. Anderson-B. Bodine) (Producers: Jack White-Harold Faltermeyer)

An urgent ballad with a surging rock feel, "Hold Me" showcases the Branigan voice in all its many textured volume. With sharp hooks and a hummable melody, the tune could mean another chart racer for one of pop's favorite singers.



PREFAB SPROUT



when love breaks down

PREFAB SPROUT (Epic 34-05464)

When Love Breaks Down (3:35) (Blackwood Music/BMI) (McAloon) (Producer: Phil Thornally)

Prefab Sprout's Epic debut "Two Wheel's Good" has spawned this melodic and richly textured slice of British pop fare that has already begun to gain good requests and pop adds. Not the typical synth — funk, CHR blend, "When Love Breaks Down" reveals a subtlety of image and musicianship that is sophisticated and yet intimate. A pleasant surprise for pop fans and programmers a like.

INXS (Atlantic 7-89497)

This Time (3:06) (no publisher listed) (Farriss) (Producer: Chris Thomas)

Full of drama and force, INXS's first single from "Listen Like Thieves" is an excellent guitar rocker which draws from American pop music and the band's own Australian musical heritage. A ringing chorus kicks this one in.

SHEILA E. (Paisley Park/Warner Bros. 7-28890)

A Love Bizarre (3:46) (Sister Fate Music/ASCAP) (Sheila E./Prince) (Producer: Sheila E./Prince)

Though Sheila E.'s latest has not taken off like her debut "The Glamorous Life," this percolating jam is indicative of the artist's cavalier sense of pop music. A terrific dance groove that should retain Sheila E.'s crossover audience.

TEDDY PENDERGRASS (Asylum 7-69595)

Never Felt Like Dancin' (3:58) (Walpergus Music-WB Music Corp.-Monty Seward Publishing Co/ASCAP) (D. Matkosky-M. Seward) (Producer: Teddy Pendergrass)

Pendergrass sets forth superlative dance music with this slickly produced light funk-tune. With the Pendergrass voice in legendary full throttle, the singer is sure to break through with this powerful cut. A B/C winner.

MOTLEY CRUE (Elektra 7-69591)

Home Sweet Home (3:51) (Warner-Tamerlane Pub.-Nikki Sixx Music-Vince Neil Music-Tommy Lee Music/BMI) (Sixx-Neil-Lee) (Producer: Tom Werman)

After establishing itself as a singles force through the cover of "Smokin' In The Boy's Room," Motley Crue turns to a peculiar lyric theme for its next outing. With a slow-rocking groove and a surprisingly melodic verse and chorus, "Home Sweet Home" is a pleasant metal outing.

EUGENE WILDE (Philly World 7-99608)

Don't Say No Tonight (4:15) (Philly World Music/BMI) (Broomfield-Horton) (Producer: Donald R. Robinson)

Philadelphia phenom Eugene Wilde continues to make good on his potential with this romancing ballad which makes use of a subtle groove and sweetly hanging melody. Look for a fast B/C response.

CIRCUIT II (Electra 7-69596)

Fool For You (4:10) (Young Howard Music — Eleksylum Music — Warner Tamerlane Pub./BMI — Simple Simon Music/ASCAP) (Rossiter-Bryant-Baker) (Producer: Howard Smiley) (Remix: Arthur Baker-Michael Baker)

Set for a big push from Elektra, Circuit II's "Fool For You" is a mid-tempo soul-rocker with vocal layering that crosses Michael McDonald/System lines effortlessly. Look for a good B/C singles pace.

TONY ALAMO (Alamo 333)

Quiet Nights Of Quiet Stars (3:20) (Duchess Music/BMI) (Jobim-Lees) (Producer: none listed)

This classic Carlos Antonio Jobim cut is here covered wonderfully by vocalist Alamo in a rich and resonant baritone. Sure to be an A/C favorite for playlists looking for classics.

SHANNON (Mirage 7-99602)

Urgent (3:55) (Somerset Songs-Evansongs Ltd./ASCAP) (M. Jones) (Producers: Mark Liggett-Chris Barbosa)

Dance diva Shannon gives the feminine touch to this familiar tune once taken to the top of the charts by Foreigner. With increased danceability, Shannon is sure to mine gold with her own version, which is fresh for B/C and club playlists.

PATTI AUSTIN (Qwest 7-28935)

Honey For The Bees (3:45) (J&S Music-Almo Music Corp./ASCAP) (S. Jolley-T. Swain-A. Moyet) (Producer: Tony Lipuma)

Light funk synthesizers give this latest single (from one of the most vital dance vocalists around) instant airplay appeal. Ripe for B/C, "Honey For The Bees" is a club snaker as well.

THE WEATHER GIRLS (Columbia 38-05536)

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

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

MEN AT WORK (Columbia 38-05649)

Hard Luck Story (3:47) (April Music/ASCAP) (Producer: Bob Clearmountain) (Remix: Francois Kervorkian-Ron St. Germain)

LAID BACK (Sire 7-28886)

One Life (3:32) (Sing A Song/WB Music Corp.—ASCAP) (Stahl-Guldberg) (Producer: Laid Back-The Dwarfs)

BILLY JOE ROYAL (Atlantic America 7-99599)

Burned Like A Rocket (2:21) (Garwin Music-Blue Moon Music-Famous Music/ASCAP) (Burr) (Producer: Nelson Larkin)

CON FUNK SHUN (Mercury 884 189-7)

Tell Me What (4:17) (Sky Pilot Music-National League Music-Van Ross Redding Music-Platinum Gold Music/ASCAP-BMI) (Martin-Ross Redding-Madden) (Producer: Larry Smith)

BALTIMORA (Manhattan 50018)

Tarzan Boy (3:49) (Screen Gems-EMI Music/BMI) (Hackett-Bassi) (Producer: Maurizil Bassi)

STEVE ARRINGTON (Atlantic 7-89499)

Turn Up The Love (3:55) (Konglather Music/BMI-Motor Music-Cheyenne Pub.-Anis Music/ASCAP) (Arrington-Arrington-Johnson) (Producer: Keg Johnson-Wilmer Raglin)

JOE LYNN TURNER (Elektra 7-69593)

Endlessly (3:40) (Jolt Music-Colgems-EMI Music/ASCAP) (Turner-Newman) (Producer: Roy Thomas Baker)

BROKEN YOYO (Rude Records 004-85)

Send Your Money (3:26) (Totally Rude Pub.) (Cannel-Mercatante) (Producer: none listed)

POINTS WEST

EASTERN IMPRESSIONS, OR HOW I GOT OUT OF NYC ALIVE — Though it was at the expense of missing the riotous L.A. Street Scene, *Points West* headed east for the New Music Seminar Sept. 25-28, as much to survey the New York City club situation as to attend the hectic gathering of industry types. Clearly, the week's lineup of groups was assembled to show all those in power what is available insofar as new bands from around the country and the world goes, and as a result the scene was more fruitful than usual; I don't think you could normally see **10,000 Maniacs**, **Shriekback** and **Midnight Oil** together as a normal bill at the Ritz. Nonetheless, the scope and quality of the artistry was impressive. From the new rock of bands like **Dumpruck** (from Boston, on Big Time) to the surprising music of unsigned Belgian bands **Front 242** and **TC Matic** to the trendy **Gene Loves Jezebel** and the **Lucy Show** to the reggae of **Freddie McGregor**, **June Lodge** and **Peter Boggs** to the enchanting **Philip Glass**, there was something for everyone and so much going on that you always felt you were missing something, somewhere.



ROOTS 'N' ROCK — Dire Straits' Mark Knopfler joined J.J. Cale at Mill Valley's Sweetwater club Saturday, Sept. 13 after Dire Straits' Concord Pavilion show. Shown onstage at the Sweetwater is Knopfler (right).

where you have no money and *must* fly home.

TAKE NOTE — Bits and pieces picked up while at the NMS (and other places) include **Husker Du** going to Warner Bros. Its latest SST album "Flip Your Wig" has just shipped, but it looks like one of the most highly touted street bands in America is going with the hottest label in town. Also rumoured is that **Bob Mould**, guitarist for the band, will be producing some projects for the Metal Blade label....new releases picked up that either don't fit (or can't) into the normal C/B agenda are the **Lyres'** latest. Produced again by **Richard Harte** and out on the Ace of Hearts label from Boston is this three song 12" which picks up where "On Fyre" left off continuing to smolder like the instantly classic music that it is. **Jeff "Monoman" Conolly** is clearly addicted to the "singles" approach to recording and this record works like very few others. Some may bitch about the lack of songs, but no list price is attached so it will probably be in the stores at a good price. Cuts include "Someone Who'll Treat You Right Now," "She Pays The Rent" and "You've Been Wrong." . . . another strong EP project featuring, among others, ex-Television guitarist **Richard Lloyd**, comes from the Swedish label Mistlur. Including cuts from **First Cab**, **Imperiet**, **Lolita's Pop** and **Lloyd**, Mistlur is establishing itself as another Scandinavian label to watch. Lloyd was strong in his performances at the Peppermint Lounge - sort of a pared down vintage **Stones** sound via 1971-72 with a hint of Television friskiness. Lloyd also has dates coming up at the Music Machine in West L.A. . . . last note, a **Meat Puppets** film is in the works.

AS PROMISED — For those of you who have not heard **Augustus Pablo's** "King Tubby Meets The Rockers Uptown" from many, many years ago, you'll have a chance to hear the dub-master -originator for real, real soon. Pablo has already performed some shows on the east coast, his next scheduled show is Oct. 10 in Chicago, and will be on this side of the world later in the month. The Shanachie recording artist will be backed by the **Wailers** and **Jimmy Riley**. Also look for Shanachie artist **Yabby You** to tour soon. **Mutabaruka** just finished a west coast series of poetry readings . . . on that front, you can hear the latest incarnation of the **Celluloid-Bill Laswell-Material** force on **Yoko Ono's** latest — the single "Hell In Paradise" and the album "Star-peace," both on Polydor.

THIS ISN'T ON THE WEST COAST

EITHER, BUT... — Peter Dyer, co-founder of the famed DB label down in Georgia has started his own label, entitled Press Records. The label will sign and release American product as well as serving as an outlet for music from his mother country, England. First release will be from Athens' own **Art In The Dark** called "The Icons."

CLOSE TO THE EDIT — As for the famed Street Scene, it seems things got so hectic that **Fear** cancelled in the face of a rising tide of "punk" chaos. PolyGram's metal gals **Precious Metal** even had to interrupt their interview with **Rodney Bingenheimer** due to the out-of-handedness. Sounds like fun is being had on both coasts!...though Peter Case's latest LP has been quietly redirected by Geffen, the **Plim-solo** will be at downtown club Charlie's Obsession Oct. 12 with the **Dream Syndicate** and **Dream 6** . . . **Lost Pilots** are set to be produced by **Henry Lewy**, he of **Joni Mitchell**, **Van Morrison**, **Joan Armatrading**, **Leonard Cohen** fame . . . **Sire** has signed the **Cult** out of the U.K.

Almost as impressive as the talent lineup was the array of clubs; venues where avant bands like **Savage Republic** can play just upstairs from **Billy Bragg**. Though the admission prices are high, the amount of possibilities lends credence to the claim that NY is once again on its way to being at the top of the music scene internationally. Among the other highlights of this marathon of music were the **Marti Jones** show (see *East Coastings*) and the Human Beat Box contest not to mention the **Marianne Faithfull/Artist Panel** which fell into a disarray of disparate attitudes, ideas and motivations. Nonetheless, a good time was had by all. By the way, the key to getting out of the City alive is drinking, dancing and partying to the point



SUPERVISED CIRCLE JERK — Circle Jerks Greg Hetson, Snake Rambo, Keith Morris and Keith Clark are seen getting an eyeful from the man at L.A.'s Street Scene.

NEW FACES TO WATCH

Oh sure — you've heard about Santa Claus and Mrs. Claus and the reindeers and the elves. Patsy Maharam — just call her Patsy — has heard about them, too. But Patsy, being something of an investigative singer/songwriter, has uncovered Holly Nicole Clause, or, if you will, "Kid" Santa Claus.

"Holly is Santa's kid," says Patsy, "but he's kept her in the closet a while. After all these years, I didn't change Santa Claus, but it's a natural. Rather than hearing the same story of Santa Claus over and over again, or rather than 'Santa Claus Visits the Cabbage Patch Kids,' it's a brand new Christmas character. Why not?"

Why not, indeed? The Long Island-born Patsy — who records for Roperry Records and who previously has had some success with "Joggin'," "Teach Me Teacher," and other more adult-minded material — has visions of the young Miss Claus on Broadway, in TV specials, on T-shirts, toys, and what not. The Roperry record is just the beginning.

"I've been writing music since I was about 12 years old," says Patsy. "I started on a train to Florida — I figured it would be fun for a change. I started writing a song called "Hang Ten," a little surfing, Beach Boys-type song.

The years between "Hang Ten" and "Kid" Santa Claus" have included classical piano lessons, cheer leading awards, a degree from Adelphi University, and the aforementioned Roperry pop records. But Patsy is aiming for a dual career — pop recording star and Broadway composer.

"That's really what I'd love to go for," she says, "Broadway, as well as pop records. When I'm making an album, I'm making individual songs, but when I'm doing a show, it's fun following a format and a story line. And I write everything. I've completed two musi-



Patsy

cals — the score for "Kid" Santa Claus" and something called *The Yellow Pad* — and I've just started a third one. I want to do both — like Roger Miller now is on with *Big River* and Rupert Holmes is coming to Broadway with *The Mystery of Edwin Drood*. Being from New York, I've always gone to musical theatre. And I've done pop music, written commercials, done radio work, and performed. So it all melds together."

Patsy has also written "Single Again," the Roperry debut of Joey Latini, and has a new pop album, "An Open Invitation," in the works for next year.

In the meantime, move over Johnny Marks and "Rudolph The Red-Nosed Reindeer," Irving Berlin and "White Christmas," Mel Torme and "The Christmas Song," and Franz Gruber and "Silent Night" . . . here comes Patsy and "Kid" Santa Claus."

"Most people who heard it or heard the concept," says Patsy of Holly Nicole Clause, said, "Why didn't I think of that?"

The Motels: Back In The Saddle With 'Shock'

By Gregory Dobrin

LOS ANGELES — The Motels are survivors. In the six years since they were signed to Capitol Records, the band has seen delirious highs, debilitating lows and recovery periods. There have been setbacks, both personal and professional — a stiffed record here, a serious illness there, and acrimony that might well have led to the demise of the band altogether. The Motels have faced problems that only the strong survive.

And while the band has seemingly been beset by more than their share of bad times, the good times have been very good. There have been gold records, enormous critical acclaim, and a top ten hit, "Only The Lonely," that propelled The Motels to national prominence in 1982.



SURVIVORS — Despite personal and professional setbacks, Capitol's Motels are back in stride with a new contract and fresh vinyl.

This summer's release of "Shock," is The Motels first album in two years, signalling a full recovery from their near break-up following a disastrous tour promoting their last LP, "Little Robbers." The tour eventually lost up to \$60,000 a week. Added to that pressure were management problems and an increasing amount of media attention paid lead vocalist Martha Davis. And while Davis has always shunned such publicity, she is the photogenic lead vocalist and primary songwriter for the band and a natural focal point. "I never even wanted to use my face on the album covers," Davis told *Cash Box*.

Nevertheless, Davis' growing personal fame drove a wedge into the band's infrastructure long before Davis herself became aware of it. "I was working" she said, "and sometimes you get so wrapped up in your work that you don't see things clearly. I wasn't that aware of how bad everyone was feeling."

The surprise shook her to her roots. Today, Martha Davis makes a clean point in her interviews that she and The Motels are one and the same. "I don't want a solo career. I'm in a band."

And while Davis is determined to keep The Motels a unified musical entity, the movie industry beckons for her to act in films. She has expressed interest in making the "right" movie, and the scripts come and go (she turned down *Flashdance*). What she'd really like to do is scoring. "Talk about flexing your musical mus-

(continued on page 40)

Cover Story



Morris Day

Creating The Color Of Solo Success

By Peter Berk

LOS ANGELES — He's been described as a wildly innovative musician, just an imitator of former partner Prince, a charmer, a clown, an egotist, a sexist and a highly promising young actor. These days, however, Morris Day is more than willing to be called just about anything, because he knows at last he *alone* is responsible for how people perceive him. All he's ever really wanted is to be in control of his own musical destiny, and having recently gone solo after serving as lead singer for The Time, he finally is. With the release of his first solo album, "Color Of Success" (Warner Bros. Records), which contains the charting crossover single, "The Oak Tree," it's obvious Day made the right move at the right time.

Like most musicians, Morris Day paid his dues. Born in Illinois but raised in Minneapolis, he knew from age 12 that music would shape the course of his life. Hooking up with the like-minded Prince and Andre Cymone in school, Day set out to break into the local music scene. Trapped in a labyrinth of small dives and poor-paying club dates, he soon however left for greener pastures. As it turned out, there was no place like home, for when Day returned to Minneapolis in 1979, everything finally fell into place.

Forming a band called The Time, Day soon found himself an increasingly popular local figure. So impressive was the band that Prince, by then Minneapolis' favorite musical son, helped secure a recording deal with Warner Bros. Records for it. With Prince playing a vital creative role, The Time went on to release three hit albums, and several chart-topping singles. The last of these LP's was "Ice Cream Castles," which displayed the band's crossover appeal and greatly furthered Day's prestige in the music community. Adding to his visibility the most, however, was Day's engaging, widely touted performance in *Purple Rain*, which earned him a three picture deal with 20th Century Fox.

In a recent interview with *Cash Box*, Day discussed his new career as a solo performer. "Up until now," he commented, "I wasn't responsible for the music as much, and never had the opportunity to produce or see a song through to completion. On the new album, it was all up to me. I didn't have a crutch to lean on." Anxious to have that long-elusive control, Day wrote, produced, arranged, sang and provided percussion tracks for all six of the cuts on "Color Of Success." "At first, I was definitely frightened," he admitted. "All these musicians (including Greg Phillinganes and Howie Rice) were looking at me, and for a while I didn't quite know what to tell them or how to begin."

Day needn't have been concerned, for he's produced an album which does exactly what it was intended to do; namely to establish Morris Day, not as a band's lead singer or a star's protege, but as a considerable talent in his own right. While Prince chose to conquer new, avant-garde musical territories, and ex-Time guitarist Jesse Johnson has become a major creator of keyboard-oriented, funk-dominated music, Day offers a more straight-ahead, personalized R&B sound. His lyrics are admittedly autobiographical, particularly those to "Color Of Success" and "The Character," and his melodies have a substantial quality not always associated with dance songs.

"Since the record," Day remarked, "I have noticed fewer and fewer comparisons between me, Prince and Jesse Johnson. Of course, their names come up, and that's not even something I'm trying to get away from. I just want people to recognize me as an individual."

Morris Day's image as a zoot-suited, free-spirited, funny performer is one he hopes to forge indefinitely. However, after his upcoming tour (no details of which have as yet been finalized), Day does hope to tackle film roles which show different sides of his personality. "I've grown to be my own person," he said. "I'm a lot more comfortable these days. I definitely know who I am now."

EAST COASTINGS

East Coastings wishes CBS International recording artist **Sipho Mabuse** a safe return to South Africa after his courageous and poignant participation on the New Music Seminar's apartheid panel.

AMERICAN BEAUTY — Marti Jones' (A&M) September 27 performance at Irving Plaza immediately and unquestionably established her as one of the great female interpretative singers of the 80's. Jones' vocals were cool and understated as her band rolled a white-hot thunder over the crowd in a tour de force of texture. Marti, looking a bit like actress **Teri Garr**, sang with the grown-up vulnerability of **Christine McVie**, the breath control of **Chrissie Hynde**, and an aching and longing all her own. Some might prefer the Joplinesque abandon of **Maria McKee** or the avant-



BREATH AIRINGS — Frances Preston, BMI senior vice president, performing rights (I) and Stanley Catron, BMI vice president, Performing Rights, New York, presented **Sting** with a special award in recognition of "Every Breath You Take" reaching Million-Air status. The presentation took place at Radio City Music Hall before one of the seven sold out shows **Sting** gave in New York.

Drummer **Ted Lyons** and bassist **Chris Stamey** turned "Rhythm of Shallow Breathing" into a veritable salsa extravaganza, and **Mary Mack's** keyboard stylings were atmospheric and evocative. By the time they closed with Jones' single "(If I Could) Walk Away," there were few skeptics in the audience. "Walk Away" is the stuff great pop songs are made of, a song about the human heart in conflict with itself, a song with an emotionally direct and eloquent chorus: "If I could walk away from him/I would run away with you." By all rights that tune should take Marti from CHR to AOR to MSG in no time. One wishes Jones and Dixon and the rest of the band unlimited studio budgets, sensitive promotion campaigns and no tax problems. Like the Blue Ridge Mountains, **Creedence Clearwater Revival** and the Bar Harbor coast, Marti Jones is American beauty at its best. Congratulations to A&M's **David Anderle** for signing her, and to A&M A&R director **Nancy Jeffries** for developing this huge talent.

STINGMANIA! — The girls love him! They jump on stage! Kiss him! Hand him flowers! Interrupt him in the middle of songs! Make him miss whole verses! No one notices! Everyone shrieks! It's **Sting!** Without the **Police!** Packing Radio City Music Hall for seven nights! With a six-piece jazz band! Playing guitar! Playing new songs! Asking the crowd to quiet down so they can hear the nuance! Plenty of nuance! A shriek for every nuance! He dances with **Branford Marsalis!** He shows a little shoulder! Shrieks! Like the **Fab Four!** His band is hot! The pianist won't stop! The drummer solos! Virtuosity, vision and popular appeal for \$17.50 a head! He gospels-up "Every Breath You Take!" It's authentic! Everyone's convinced! The critics, the fans, the skeptics, the ushers! They demand encores! They rush the stage for "Roxanne!" They shriek during "Message in a Bottle!" Sting's all alone onstage! Just how they want him! Sting sings "Happy Birthday" to the keyboardist! It too is a hit! He can do no wrong! His band is flawless! His voice is masterful! Superlatives fly! Quality art gets appreciated! Girls shriek!

GLASS + RITZ = MAGIC — **Philip Glass** and the **Philip Glass Ensemble** performed at the Ritz September 26 on the heels of the release by CBS of a recording of his opera "Satyagraha." Glass's eight-piece ensemble performed five pieces that created alternately hypnotic and jarring moods. His minimalist aesthetic was best represented by the second piece in which three keyboard players set up the patented Glass whirlpool sound over which Glass played discordant notes that evoked an urban landscape of car horns and sirens. Glass encored with a piece from his landmark opera "Einstein on the Beach." Also performing at this showcase was salsa king **Ruben Blades** whose performance redefined or, more accurately, crystallized the new progressive salsa sensibility. For most music lovers, salsa is that stuff you hear in Central Park on Sunday afternoons. But Blades takes it one step further. He articulates over his four man rhythm section, telling stories of the street in a compellingly demonstrative fashion. His rhythm section was nonpareil; one percussionist worked with a triple layer of instruments to fine effect. Ruben currently stars in the Miramax feature film *Crossover Dreams*.

COASTING AWAY — Scant hours before the onslaught of Hurricane Gloria, MCA Records threw a party on the Circle Line that cruised around Manhattan for ninety minutes. Silver Blue/CBS recording artist **Robey**, dressed provocatively, was at the party and told East Coastings that a follow-up single to her dance club smash "One Night in Bangkok" was being readied for release. . . . **Bob Geldof** and Unicorn Press held a press luncheon at the Hard Rock Cafe September 30 to announce the release of the "Live Aid World-Wide Concert Book" (Unicorn Press/\$9.95). In a brief press conference, Geldof said that he was working on several other charity projects but had no plans to launch a Live-Aid 2.

Paul Iorio



NEW YORK STATE OF MIND — Pictured above are **Billy Joel** (l) with WNEW-FM's **Scott Muni** (r) when the recording star paid a recent on-air visit to the station.

MOST ADDED



Go West
T. Shaw
Marillion

WBEN — Buffalo — Roger Christian
F. Jackson
P. Collins and M. Martin
T. Turner
Scritti Politti
R. Parker, Jr.

Q107 — Washington D.C. — Randy Lane
Hooters
P. Collins and M. Martin
T. Turner
Klymaxx

STRONG ADDS

WLRS — Louisville — Christopher Lyons
Scritti Politti
H. Jones

One Of The Living — T. Turner — Capitol
Broken Wings — Mr. Mister — RCA
Girls Are More Fun — R. Parker, Jr. — Arista
Soul Kiss — O. Newton-John — MCA

Z93 — Atlanta — John Young
T. Turner
Scritti Politti
R. Parker Jr.
Klymaxx

STATION ADDS

94Q — Atlanta — Jim Morrison
Rene And Angela
Wang Chung

KMEL — San Francisco — Steve Rivers
P. Collins and M. Martin
T. Turner
Mr. Mister
O. Newton-John
Cheech and Chong
Family

BJ105 — Orlando — Thomas Wright
Heart
P. Collins and M. Martin
T. Turner
9.9
Mr. Mister
Family
J. Wagner

KITS — San Francisco — Richard Sands
P. Collins and M. Martin
Oingo Boingo
T. Turner
Mr. Mister
M. Day

KHTR — St. Louis — Dave Robbins
P. Collins and M. Martin
T. Turner
Mr. Mister

KHTX — Reno — John Chommie
P. Collins and M. Martin
Oingo Boingo
O. Newton-John
M. White
R. Parker, Jr.
J. Holliday

WGRD — Grand Rapids — Swart Stevens
Mr. Mister
H. Lewis

KSKD — Salem — Len E. Mitchell
P. Collins and M. Martin
Rene and Angela
J. Wiedlin
Katrina and the Waves
L. Branigan
Baltimora

KKRD — Wichita — Jack Oliver
D. Foster
R. Parker, Jr.

WGFM — Schenectady — Tom Parker
Scritti Politti
L. Branigan

WHOT — Youngstown — Dick Thompson
P. Collins and M. Martin
O. Newton-John
Klymaxx
M. Day
T. Shaw

WKRZ — Wilkes-Barre — Brock Sheridan
T. Turner
Klymaxx
Talking Heads

WECK Buffalo's top rated MOR station is in the market for a topnotch program director/operations manager. "It's a station that plays a lot of nostalgia music," says **Chuck Musialowski**. Send resume and tape to **WECK Radio**, 2900 Genesee Street, Buffalo, New York 14225. EOE/MF . . . a newperson is needed at **WSUL** for the 3-11 p.m. shift. Send T&R to **Bill James**, 250 Broadway, Monticatio, New York 12701 EOE/MF . . . **KISS-FM** in San Antonio is looking for an experienced AOR personality who has been around. No beginners please! T&R to **Lee Wallace**, KISS-FM, 1100 N. Maine Street, San Antonio, Texas 78212. EOE/MF . . . "If you have at least two years of radio experience then there is an immediate opening for you at our FM resort station in Rehoboth Beach," says **Phil Krauss**. T&R to **WGMD Radio**, P.O. Box 530, Rehoboth Beach, Delaware 19971. EOE/MF . . . **KMHT** is seeking a "hot afternoon drive personality who can also give good production." The station format is adult contemporary. T&R to **Paul James** P.O. Box AA, Marshall TX 75670. EOE/MF . . . **Q99** in Jackson is looking for a "smooth talker for our middays, we have the bucks if you have the voice that we are looking for," says **Brock Boulette**, program director. Experienced only need apply, T&R to **Q99-FM**, 1855 Lakeland Dr. Building-D, Jackson MS 39216 EOE/MF . . . **WCGQ** Columbia's most listened to station is still in the market searching for a morning news anchor. According to the PD, "you better hurry and apply it won't last too long." P.O. Box 6000, Medford OR 97501 EOE/MF . . . **KTAW** is seeking an up and coming air-personality. One year of experience is required for the position. T&R to **Danny Austin**, 3808 Old College Road, Bryan, TX 77801 EOE/MF . . . **Bob Gordon** says, "announcers are needed for immediate and future positions at the number #1 station in Kingport, TN," T&R goes to **Bob Gordon**, P.O. Box 9, Kingport, TN 37662. EOE/MF . . . **WOWW, 107-FM** is looking for a female personality to compliment it's top-rated morning show," says **Jay Christopher**. T&R to P.O. Box 2788, Pensacola, FL 32513. EOE/MF . . . **WLAN** is looking for air-talent "that has style." The station is also in the market for news talent. T&R to **M. Scott**, 252 N. Queen Street, Lancaster, PA 17603. EOE/MF . . . **WLW** in Cincinnati is looking for an, "outstanding production whiz," says **Alan Furst**. Send cassette with your best commercial works on it along with your hottest promos to **WLW**, Alan Furst, 3 East 4th Street, Cincinnati, OH 45202 . . . **KZEL** is currently accepting tapes and resumes for part time positions that will be available soon. T&R to **KZEL Radio**, Ken Martin, 2100, W, 11th Street, Eugene, OR 97402. EOE/MF . . . **CHR** formatted **Z101** is in the market looking for an aggressive sales manager for the station. "Applicant must have a track record already behind him and have drive," says **Jim Clark** gen. mgr. **WZYX Radio**, P.O. Box 665, Fairmont, NC28340. EOE/MF . . . "We're listening to tapes for future openings," says **Leo Davis** of **Q104**. T&R to **Leo Davis**, Q104, 752 Chestnut Street, Gadsen, AL 35901 EOE/MF . . . **99FM** Montgomery's new CHR formatted station is looking for a, "ambitious air talent with the ability and enthusiasm." T&R to **Mike Rainer**, 4740 Radio Road, Al 36116. EOE/MF . . . **KQYT** in Phoenix has an opening for an announcer/production person. T&R to **David McCay**, 840 N. Central Ave., Phoenix, AZ 85004. EOE/MF . . . **KWPC** is seeking a jock for it's country formatted station for the shift of seven to midnight. "The position needed to be filled as of yesterday," said **Steve Bridges**. T&R goes to **Steve Bridges**, 3218 Mulberry Muscatine, IA 52761. EOE/MF . . . **KIMN AM 95** has an opening for its afternoons, "It's a very rare opening, and we offer some of the best radio shows in town," says **Doug Erickson**, operations manager. Send T&R to **KIMN**, 1095S. Monaco Parkway, Denver, CO 80224. EOE/MF . . . a Santa Monica station is looking for talent to handle its drive slots, both morning and afternoons are open. It is an immediate opening if you have the talent and experience. T&R **KSNI-FM**, P.O. Box 1240, Santa Monica, CA 93456. EOE/MF . . . **KVMT** is seeking a hard working jock to fill in for it's afternoon slot. T&R to **Doug Hammond**, 2271 N. Frontage Road, Vail, Co 81657. EOE/MF.

Darryl Lindsey

POP PROGRAMMER'S PICK

Programmer	Station	Market
Bob-A-Lou	Q94	Richmond
Song: "Party All The Time"		
Artist: Eddie Murphy		
Label: Columbia		

Comments:

"The guy's a superstar. He's teamed with another superstar, Rick James, to form a great combination. This single will be number one in an hour. Great phones and great sales for two weeks out."



IT'S NOT HOW YOU FEEL — IT'S HOW YOU LOOK — Billy Crystal dropped by the studios of **WLUP**, Chicago to promote his "Mahvelous" LP. Pictured (l-r): **Johnathon Brandmeier**, **WLUP**; **Al Cafaro** and **Bob Tarantino**, **A&M Records**; **Greg Solk**, **WLUP** program director; and **Crystal**.

AIRPLAY

CHANGES — Chris Collier has been named as the new program director at **WOW AM&FM, Omaha**. Collier comes to the station from **KFDI, Wichita**, where he served as program director for two years . . . **John Jenkins** has gotten the nod as the new program manager at **WMJJ, Birmingham**. Jenkins had been assistant program manager at the station since 1984 . . . "**The Bearman**" has been elevated to program director at **Taft's** highly successful album rock **WFBQ, Indianapolis**. The Bearman, whose real name is **Kevin Schutts**, had been music director at the station. He replaces **John Roberts** who recently departed the station to program **WLLT, Cincinnati** . . . Longtime album radio programmer **Trip Reeb** has landed the program directorship at **KISS, San Antonio**. Reeb was most recently at the helm of **WCMF, Rochester**, and programmed **WMET, Chicago** . . .

Back at **WCMF**, Dave Kane has resigned as music director to devote more time to his airshift . . . **Tony Kilbert** has been appointed to program director at **KBLX, Berkeley-San Francisco**. Kilbert is currently the afternoon drive personality . . . Programming assistant and music director **Bobby Cook** moves up to program director at **WWKX, Nashville** . . . Another assistant program director who has moved up to take on the programming reins is **Bill Jackson** who does the trick at **KCNR, Portland** . . . **KUBB, Merced, CA** has a new program director. He is **Glenn Fox** formerly of **KZUN, Modesto, CA** . . . **Paul Marcu** is the new program director of **KRKE-AM, Albuquerque**. He was last employed by **KDKO, Denver** . . . **Mike Sirianni** has been upped to the program director of **WJFM, Grand Rapids**. The station is one of the country's most powerful signals, broadcasting with 320,000 watts . . . **Charlie Ochs** is now the general manager for **KCBQ AM&FM, San Diego**. **Dave Mason** has been named station manager at **WTAE & WHTX, Pittsburgh**. Mason was formerly the program director of **KRPM, Seattle**. He comes to the station from **KCBQ AM&FM San Diego** where he served as operations manager . . . **Bob Bedi** moves up. He was program director of **WNOR, AM&FM, Norfolk** and now will serve as the stations operations manager . . . **John Marks** heads for **Salt Lake City** where he is set to program **KKAT** . . . **Gary Blum** has become the new general sales manager at **WPIX, New York** . . . In other general sales manager promotions, **Mark Gross** is named at **WBMW, Washington**, and **Jon Horton** gets the nod at **KMGG, Los Angeles** . . . **Louis Seiberlich** is the new general manager at **KEWI & KGMO, Cape Girardeau, MO** . . . **Steve Strick** has stepped down as music director at **WFNX, Lynn, MA** to join the airstaff at **WBCN, Boston** . . .



DRESS YOU UP — **KMET, San Francisco** recently auctioned **Madonna's "Like a Virgin"** wedding dress from the star's recent tour. The dress raised \$5,000 for charity. Shown modelling the dress is **China Kantner**, daughter of **Grace Slick** and **Paul Kantner**.

The Associated Press has named two broadcast executives, **Michele Records** will handle Alaska, Oregon, and Washington; and **John Seidel** will be AP broadcast executive for Pennsylvania, New Jersey, and Delaware . . . **Sharon Wienzveg** has been named sales manager of **Hillier, Newmark, Wechsler & Howard** in the Los Angeles office . . . **Republic Radio** announces that **Bruce R. Hoban** has been named director of research . . .

STERN BUMPED — **WNBC, New York** has cancelled the **Howard Stern Program** effective last Monday, September 30th. It was announced by **John P. Hayes, Jr.**, vice president and general manager of the station. "Conceptual differences exist between Stern and the management of NBC Radio as to the program," said Hayes. Stern had joined the station in August of 1982 and held down the afternoon drive slot . . .

NEW RECORD — With more than 225 radio stations cleared, the **Westwood One Radio Networks'** September 28th **Phil Collins** concert simulcast with **Home Box Office** set a new record as the largest recorded simulcast in history, topping the previous record of 211 set by a **Westwood One/Showtime** broadcast of **Huey Lewis and the News** last May. The concert which lasted one hour was recorded by Westwood One's mobile studios last May in Dallas and the video portion was directed by **Jim Yukich**, who is responsible for the **No Jacket Required** videos . . .

SUNGROUP BUYS THREE — **Nashville based Sungroup Inc.** has agreed to acquire three Texas radio stations. They are **KEAN AM&FM, Abilene**, and **KYKX, Longview**. The reported purchase price is \$8,250,000. Sungroup now owns and operates **WERC & WKXX, Birmingham**, and **WBRY, Woodbury, Tenn.** . . .

HOT LIPS — In an interview with **NBC** correspondent **Rona Elliot** that aired last Wednesday (25), **Tina Turner** was asked to compare her lips to those of

famed **Rolling Stone, Mick Jagger**. **Elliot**: "Really, and inside answer: who has better lips, you or Mick Jagger?" **Turner**: (laughs) "I think we should do that one off camera. (laughs again). I think my lips are bigger, his are looser." **Elliot**: "And whose are better?"

Turner: "Mine are better. I've had mine longer. Mine are wiser." The interview was taped after Tina's September 11th concert in Chicago. So far there has been no reply from Mick who along with **David Bowie** is currently bulleted at number 8 on the **Cash Box** top 100 singles with "Dancing in the Street". Not to be outdone, Tina races from 50 to 39 with her latest "One of the Living." If this keeps up, could a "Battle of the Superstar Lips" TV special be in the near future?

Bob Shulman



PARTY TIME — At the recent **Radio 85** convention in Dallas, **Westwood One** hosted the opening night cocktail party. Pictured (l-r): **Carl Hirsch**, president **Malrite Communications**; **Dean Thacker**, general manager of **WHTZ, New York**; **Norman Pattiz**, chairman of **Westwood One**; **Aidan Day**, director of **Westwood One's London office**; and **Johnny Beerling**, controller of **BBC Radio One**.

Satellite Music Network Will Launch Fifth Live Format In November

LOS ANGELES — Satellite Music Network, has announced that it will premiere its fifth full-service live radio programming format in November. "Heart and Soul" will join **Country Coast-to-Coast**,

StarStation, **Stardust**, and **Rock 'N' Hits** on the list of formats offered by the rapidly expanding radio programming network.

"Heart and Soul fills a major void that has been consistently underserved by the traditional music formats," said Satellite Music Network vice president programming **Robert G. Hall**. "It cuts across old format definitions to create an entirely new sound." Hall went on to explain that **Heart & Soul's** target audience is females 18 to 49, with a core target of adults 25 to 44, and the new format would program approximately 70 percent classics and 30 percent currents and recurrenents. "We'll be playing **Sam Cooke**, the **Drifters**, and the **Shirelles**; **Stevie Wonder**, the **Righteous Brothers**, **Aretha Franklin**, and **Creedence Clearwater Revival**; **Diana Ross**, **Smokey Robinson**, **Hall and Oates**, **Roberta Flack**, **Barry White**, **Manhattan Transfer**, **Lionel Ritchie** and the **Commodores**," Hall said.



TIME OUT — **Warner Bros. recording artist Morris Day** paid a visit to **Scott Shannon** at **Z100's Morning Zoo headquarters** in New Jersey. Day was in town to promote his forthcoming LP, "**The Color of Success**." On hand were (l-r): **Day**; **Shannon**; **Traci Jordan**, Day's press agent; **Valerie Goodman**, **Warner Bros./N.Y. pop promotions manager**.

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

(Act of October 23, 1962, Section 4369, Title 39, United States Code)

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MOST ADDED



Rush — The Big Money — Mercury/PolyGram

STRONG ADDS

INXS — This Time — Atlantic
 PLANTOM, ROCKER & SLICK — Men Without Shame — EMI
 R. DALTREY — Under A Raging Moon — Atlantic
 WANG CHUNG — To Live And Die In L.A.

STATION ADDS

KZAP — Sacramento, CA — Bill Prescott
 RUSH — The Big Money
 CRUZADOS — Hangin' Out In California
 R. DALTREY — Under A Raging Moon

91X — San Diego, CA — Mad Max
 THE ALARM — Strength
 KATE BUSH — Running Up That Hill
 SQUEEZE — Hits Of The Year
 THOMPSON TWINS — Lay Your Hands On Me
 PREFAB SPROUT — When Love Breaks Down
 INXS — This Time

KFMG — Albuquerque, NM — Michael Davis
 J.C. MELLENCAMP
 RUSH — The Big Money
 INXS — This Time
 STING — Love Is The Seventh Wave
 SAXON — Broken Heros
 P. COLLINS — Take Me Home
 THE ALARM — Strength
 EDDIE & THE TIDE — Just Need A Little Rock

WYNF — Tampa, FL — Ron Diaz
 J.L. TURNER — Endlessly
 PHANTOM, ROCKER & SLICK — Men Without Shame
 SQUEEZE — Hits of the Year
 RUSH — The Big Money

KBCO — Boulder, CO. — Doug Clifton
 WANG CHUNG — To Live And Die In L.A.
 INXS — This Time
 WIRE TRAIN — Skills Of Summer

STAPLE SINGERS — Are You Ready
 D. CAMERON — Mona With The Children
 DEL FUEGOS — Don't Run Wild
 DEL AMITRI — Heard It Through A Wall
 TANGERINE DREAM — Bolisdeboulogne
 PREFAB SPROUT — When Love Breaks Down
 J.L. PONTY — Various
 M. MARSHALL — Various
 W. SHORTER — Various

WUOG — Athens, GA — Dave Stewart
 KATE BUSH — The Big Sky, Hounds Of Love
 HUSKER DU — Games
 10,000 MANIACS — Scorpio Rising
 MADNESS — Burning The Boat
 M. CRENSHAW — Blues Is King
 THOMPSON TWINS — Roll Over
 J. WIEDLIN — Where We Can Go
 GRAPES OF WRATH — Misunderstanding
 JAMES BROWN

KLOL — Houston, TX — Rick Lambert
 S. RAY VAUGHAN — Change It
 NIGHT RANGER — Four In The Morning
 LOVERBOY — Lovin Every Minute Of It
 RUSH — The Big Money

WRZK — Spring Lake, NC — David Gillis
 BLACK & BLUE — Bombastic Plastic, Rockin on Heavens Door
 ICON — Naked Eyes, Danger Calling
 MASS — Watch Her Walk, Too Far Gone
 PHENOMENON — Dance With The Devil
 HAMMERS GOUL — After The Battle, Castle Walls
 ATTACKER — Slayers Blade, Battle At Helms Deep
 SAXON — Broken Hero, Gonna Shout
 DUKE JUPITOR — Dancing On The Ice
 T. SHAW — This Is Not A Test
 RUSH — The Big Money
 CHEAP TRICK — Little Sister
 A. VEGA — On The Run

WDIZ — Orlando, FL — Rad Messick
 RUSH — The Big Money
 INXS — This Time
 STING — Love Is The Seventh Wave
 WANG CHUNG — To Live And Die In L.A.
 PHANTOM, ROCKER & SLICK — Men Without Shame
 PLATINUM BLONDE — Crying Over You
 BLACK & BLUE — Miss Mystery

WWCT — Peoria, IL — Bill Manicki
 PHANTOM, ROCKER & SLICK — Men Without Shame
 R. DALTREY — Under A Raging Moon
 TALKING HEADS — Stay Up Late
 RUSH — The Big Money
 T. TURNER — One Of The Living

DARE TO BE DIFFERENT — For over 15 years KLOS and KMET have been located next to each other on the Los Angeles dial, battling for that elusive album rock listener. In recent years, it seemed that you couldn't tell the two stations apart, unless you actually heard the call letters mentioned, or had a digital tuner.

Six months ago, **Tim Kelly** left **WLS AM&FM, Chicago** to take over the KLOS programming duties from **Tommy Hedges**. One of Kelly's major goals was to make KLOS unique. "When I first got to the market," explained Kelly, "one of the problems I had was that KLOS and KMET were both playing the same music and doing the same things. They sounded exactly alike. You would listen to whoever was playing the best song at the moment. What I've tried to achieve in the last couple



Tim Kelly

of months is to develop and incorporate systems so we would sound unique, and separate ourselves as far away as possible from KMET. I'm trying to create a different sound and atmosphere on the station."

One of the major adjustments made by Kelly has been the music policy. He has freshened up the scope of the current playlist and is constantly overhauling the oldies library. "We are going on current tracks that are geared for the 18-34 year old male maybe a little sooner than KMET does and I think it makes us sound fresher. When **George Harris** was in there...(as program director of KMET)...he was concentrating mostly on oldies. They were probably 80 percent oldies to 20 percent current. We run approximately

50-50 and I think that we have a better balance than they have. We are using the oldies to target the station. During the day, the 25-34 year old males are much more available, so we focus on those types of oldies; and at night we lean more toward the 18-24 area." Kelly exercises a close watch over the oldies by adding and deleting titles to the list on a regular basis. He explains, "We try and maintain every oldie on the station as an 'oh wow!' oldie. Some people overplay their strongest testing oldies and burn the hell out of them. In call out research, a song like 'Stairway To Heaven' tests out phenomenally well, but that doesn't mean that somebody wants to hear that song every day. For our currents, we are looking for artists that have a broad based appeal for the 18-34 year old male. We want something with tempo, but not necessarily a grinding chainsaw edge to it. We do play metal, but it is dayparted." The station has supported local music with its long running Sunday night local music show. If that music fits the sound of the radio station, it's not been unknown for the music to make it onto the station's regular rotation.

All of this positioning seems to be paying off for the ABC owned station. In the recent summer Arbitrons just released, KLOS jumped from a 3.6 to a 4.4 in the 12+ while KMET held steady at 3.3, KROQ also stayed at its 3.1, while market leader KIIS-FM dipped slightly from a 9.0-8.8, with it's pop hit format. "We have a philosophy like the one at KIIS-FM," continued Kelly, "keep it simple, stupid". . . we have simplified the station, and now it's understandable and easy to listen to. The music flows a lot better. When you tune in there are natural hills and valleys as opposed to jarring changes. We don't want people reaching for the button saying 'god, that's irritating.'" The latest Birch numbers were even more encouraging showing KLOS leaping from a 6.9 to an 8.3, second to KIIS-FM's 10.8-9.9 move and decisively beating KMET who went from a 5.6-4.9. "We are a great alternative to KIIS-FM," says Kelly, "they have done an excellent job in the marketplace but I think we have become more appealing to their 18-34 year old men, and especially their 25-34 year old men. I don't think that the AOR's were doing a super job of serving the 18-34 year olds but we've become more compatible with those demos and we are starting to see an erosion of . . . (KIIS-FM's) numbers."

Since arriving at the station Kelly has changed the attitude and direction of the promotion policy. "Instead of doing ten things at a time we are doing one thing and doing it well," remarked Kelly. "It's not doing extraordinary things, it's doing ordinary things extraordinarily well. We like to do promotions that are in line with the sound of the station and the lifestyle of the listener. We are currently running a promotion where the winner gets to be an extra on 'Miami Vice,' one of the hottest shows on TV for the 18-34 year old male." The station is also in the beginning stages of their biggest ever "Rocktober" promotion. In addition to playing 955 songs commercial free (the number coincides with their frequency), they plan to give away a new Porsche 944 each week during the month. The promotion was begun with the KLOS jocks broadcasting their shows from the Los Angeles Coliseum, the site of the four Bruce Springsteen shows. "The timing of the Springsteen concerts was a godsend," exclaimed Kelly. "What Springsteen has done is to take rock and roll and put it back on the front page of the newspapers and on the TV news. It has heightened people's awareness of rock and roll, and we capitalize on that opportunity . . . 86,000 people a night for four nights — that's over a quarter of our cume, and those are potential KLOS listeners."

Kelly acknowledges the tough job ahead of him. "One of the biggest things that I have to work on inside the station is the communication among the different people in the different departments so everybody feels a part of the station. There must be open lines of communication so that when the jocks go on the air they know exactly how to present things."

The current station line up includes: **Shana**, 6-10AM; **Bob Coburn**, 10-2PM; **Geno Mitchellini**, 2-6PM; **Steve Downes**, 6-10PM; **Jim Ladd**, 10-2AM, and **Joe Benson**, 2-6AM. Weekenders include assistant program director **Kurt Kelly** and **Rita Wilde**.

Bob Shulman

ROCK PROGRAMMER'S PICK

Programmer
 Dave Stewart

Station
 WUOG

Market
 Athens, GA.

Song: The Big Sky

Artist: Kate Bush

Label: EMI America

Comment:

"The new LP from Kate Bush, 'Hounds of Love' is much deeper than the single 'Running Up That Hill.' Check out 'The Big Sky' and beat the record company to the punch. This could be the next single."

THE BEAT

IS IT REAL TO REEL OR MEMOREX? — Some say that "too many cooks spoil the soup," but that old cliché didn't hold up when the most sought after writing/producing team of **Jimmy "Jam" Harris** and **Terry Lewis** wrote and co-produced "Can You Treat Me" with **Leon Sylvers, III** for **Real to Reel**, a local Los Angeles band. After having such talent behind them it wasn't a surprise when out of the box their record bolted into charts across the nation, which led to their famed appearance on *Soul Train*. It was there where the record buying fans first saw the group's charisma and sex appeal, which started a tremendous buzz in the industry for the group and Arista Records. Says **Don Cornelius** host of *Soul Train*, "The things that first came to mind about them Real to Reel were that the kids were very responsive to them. The group showed a great deal of poise and charisma, and with Jimmy, Terry and Leon producing, they have an outstanding chance of bringing home hit after hit."



REAL TO REEL — Artists such as **Jesse Johnson**, **Jimmy Jam** and **Terry Lewis** laid tracks for their forthcoming album for Arista. (l to r) **Daniel Morgan, Jr.**, **Isias Gamboa**, **Peter Leslie**, **Matthew Leslie**, **Billy Smith** and **Dominic Leslie**.

sessions and lengthy periods of waiting for the album release. They will finally have their chance to show that Real to Reel's sound is live, not tape.

MINNEAPOLIS BLACK MUSIC AWARDS, AND THE WINNERS WERE — When thinking of prestigious music awards shows in this industry the first to come to mind is the ultimate dream for an artist, the **Grammy**. Closely following would probably be the **American Music Awards**, but for a few artists, receiving a (**MBMA**) would be almost the equivalent. Thursday, September 27th at the **Carlton Room** in Minneapolis on a clear summer night of 31°, presenters and recipients included **Wendy**, **Lisa**, **Bobby Z**, **The Doc** and **Mark Brown** of the **Revolution**, **Suzanne**, of **The Family**, **Jimmy Jam**, **Terry Lewis**, **Monte Moir** of **Flyte Time Productions**, **Deck Dickerson**, **Andre Cymone** and his all female group **The Girls**, **Michael Baker**, **Tim Bradley**, **Mark Cardenas**, **Bobby Vandell**, **Gerry Hubbard** and **Jesse Johnson** of the **Revue**, the **Jets** and **Giorgio Petis**, **Hubert Eaves** and **Bobby Lyle**. If that alone isn't enough of who's who in Minneapolis, missing the show because of other previous obligations were **Alexander O'Neal**, **Morris Day**, **Jerome Benton**, **Jellybean Johnson**, **Paul "St. Paul" Peterson** and his purple badness, **Prince**.

Hosting the evenings affairs was **BET's Video Soul** host **Donnie Simpson**. There were winners in such categories as gospel, jazz, classical, blues, third world, urban contemporary and a special recognition award. After the ceremonies **Jesse Johnson's Revue** treated the audience with a full show of 90 minutes in thanks for their continued support. The 4th annual event was again put on by **Pete Rhodes**, who continues to support local musicians in their pacesetting trend happening worldwide. Afterwards all participants were invited to the after-party celebration at the **Metro Studios** where all finally had the chance to talk about the old neighborhood.

Rumor has it that **Prince** has two LP's in the can and anywhere from 2 to 3 groups will be released to the world at anytime, and, of course, they will all be on his label **Paisley Park**.

SHORT TAKES — **Bill Withers** will join **Sheryl Lee Ralph** to co-host the eighth annual (**CEBA**) **Communications Excellence to Black Audiences** awards show presentation at the Grand Ballroom of the New York Hilton on October 24 at 5:30 PM. More than 1,500 executives from across the country are expected to attend the yearly ceremonies. In addition to the co-hosting talents of **Withers** and **Ralph**, the show will feature other entertainers such as gospel singer **Tremaine Hawkins**; *Soul Train's* **Don Cornelius**; former Miss America **Vanessa Williams** and jazz pianist **Dr. Billy Taylor**. The 1985 **CEBA** awards co-chairmen are **Louis T. Hagopian**, Chairman of **N.W. Ayer Inc.**, and **Keith E. Lockhart**, president of **Lockhart & Pettus Inc.** . . . **Total Experience Records** reports that within the next quarter they will release products from **Gap Band**, **Yarborough & Peoples**, **Dorian**, **Joe Stonestreet**, **Pattie Howard**, **Eddie "E.T." Towns**, **Will King's 12"** club mix, **Prime Time**, and **Billy and Baby Gap**. . . most of the artists featured on **Priority Records'** new compilation LP, "Kings of Rap" will be featured in a new movie directed by **Michael Schultz** whose credits include "Car Wash", "Cooley High" and "Berry Gordy's *The Last Dragon*." The movie, entitled "Krush Groove," will feature such rappers and human beat boxes as **The Fat Boys**, and **Whodini**, and making their acting debut are **Run DMC's** own **Joseph "Run" Simmons** and **Daniel "DMC" McDaniels**. As **DMC** says, "being the stars of the film wasn't our idea, but we're going along with it."

HOMETOWN BOY DOES GOOD — **Johnson** received the **Most Valuable Player** award in the category of **Urban Contemporary** in front of longtime friends in **Minneapolis, MN**.



HOMETOWN BOY DOES GOOD — **Johnson** received the **Most Valuable Player** award in the category of **Urban Contemporary** in front of longtime friends in **Minneapolis, MN**.

Darryl Lindsey

TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor

★ = Available on Compact Disc

■ = Platinum (RIAA Certified)

□ = Gold (RIAA Certified)

Weeks On 10/5 Chart

Weeks On 10/5 Chart

1	ROCK ME TONIGHT ■ FREDDIE JACKSON (Capitol ST 12404)	1	24	38	ALEXANDER O'NEAL (Tabu/CBS FZ 39331)	38	27
2	WHITNEY HOUSTON ★■ (Arista AL8-8212)	2	26	39	DIAMOND LIFE ★■ SADE (Portrait/CBS 39581)	33	34
3	SINGLE LIFE ★ CAMEO (Atlanta Artists/PolyGram 824 546-1)	3	15	40	ONLY FOR YOU ★ MARY JANE GIRLS (Gordy/Motown 6092GL)	39	32
4	READY FOR THE WORLD (MCA 5594)	5	21	41	WATCHING YOU WATCHING ME ★ BILL WITHERS (Columbia FC 39887)	40	13
5	THE NIGHT I FELL IN LOVE ★■ LUTHER VANDROSS (Epic FE 39882)	4	29	42	MODERN MAN CHARLIE SINGLETON (Arista AL8-8389)	52	4
6	WHO'S ZOOMIN' WHO ★ □ ARETHA FRANKLIN (Arista AL8-8286)	6	13	43	WRAP YOUR BODY ONE WAY (MCA 5552)	41	12
7	SO MANY RIVERS BOBBY WOMACK (MCA 5617)	9	6	44	THE VISION HOWARD JOHNSON (A&M SP-4982)	44	8
8	PATTI LABELLE (Philadelphia Int'l/CBS FZ 40020)	7	11	45	COOLIN' OUT DENNIS EDWARDS (Gordy/Motown 6148GL)	49	11
9	THE FAMILY (Paisley Park/Warner Bros. 25322-1)	10	7	46	DANCIN' IN THE KEY OF LIFE STEVE ARRINGTON (Atlantic 7-81245-1)	42	27
10	STREET CALLED DESIRE RENE & ANGELA (Mercury/PolyGram 824-6071 M-1)	13	17	47	SPACE IS THE PLACE NEWCLEUS (Sunneyview Sun 4903)	43	9
11	EMERGENCY ★■ KOOL & THE GANG (De-Lite/PolyGram 822 943-1 M-1)	12	45	48	MEETING IN THE LADIES ROOM KLYMAXX (Constellation/MCA 5529)	45	43
12	AROUND THE WORLD IN A DAY ★■ PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1)	11	18	49	KING OF ROCK ★ □ RUN D.M.C. (Profile PRO 1205)	46	41
13	THE FAT BOYS ARE BACK THE FAT BOYS (Sutra 1016)	8	9	50	WE COME IN PEACE WITH A MESSAGE OF LOVE CURTIS MAYFIELD (CRC 2001)	58	3
14	BANGING THE WALL BAH-KAYS (Mercury/PolyGram 824 727-1)	16	7	51	WORLD CLASS THE WORLD CLASS WRECKIN' CRU (Kru-Cut KC 004)	51	13
15	CITY LIFE THE BOOGIE BOYS (Capitol ST 12409)	15	9	52	AL JARREAU IN LONDON (Warner Bros. 25331)	57	3
16	RESTLESS STARPOINT (Elektra 9-60424)	18	8	53	DURELL COLEMAN (Island/Atlantic 7-90293-1)	54	5
17	CONTACT ★ □ POINTER SISTERS (RCA AFL 1-8056)	17	12	54	EATEN ALIVE DIANA ROSS (RCA AFL1-5422)	DEBUT	
18	LISA LISA AND CULT JAM WITH FULL FORCE (Columbia BFC 40135)	19	7	55	DARYL HALL & JOHN OATES LIVE AT THE APOLLO WITH DAVID RUFFIN & EDDIE KENDRICKS (RCA AFL 1-7035)	56	3
19	AS THE BAND TURNS ATLANTIC STARR (A&M SP-5019)	21	23	56	AMERICA KURTIS BLOW (Mercury/PolyGram 826 141-1)	DEBUT	
20	JESSE JOHNSON'S REVUE ★■ (A&M SP 6-5024)	14	30	57	MIAMI VICE ORIGINAL TELEVISION SOUNDTRACK (MCA-6150)	DEBUT	
21	SHEILA E. IN ROMANCE 1600 (Paisley Park/Warner Bros. 25317-1)	23	5	58	THE COMPLETE STORY OF ROXANNE . . . THE ALBUM (Compleat/PolyGram 671014-1)	48	14
22	CAN'T STOP THE LOVE □ MAZE featuring FRANKIE BEVERLY (Capitol ST 12377)	20	31	59	FULL FORCE (Columbia FC 40117)	DEBUT	
23	ELECTRIC LADY CON FUNK SHUN (Mercury/PolyGram 824 345-1 M-1)	24	23	60	DREAM OF A LIFETIME MARVIN GAYE (Columbia FC 39916)	47	20
24	9.9 (RCA NFL 1-8049)	27	10	61	SONGS FROM THE BIG CHAIR ★■ TEARS FOR FEARS (Mercury/PolyGram 824 300-1)	50	7
25	MAURICE WHITE (Columbia FC 39883)	36	4	62	TA MARA & THE SEEN (A&M AM SP 6-5078)	DEBUT	
26	HOT SPOT DAZZ BAND (Motown 6149ML)	22	8	63	RAP 2 (Profile PRO-1207)	53	8
27	IN SQUARE CIRCLE STEVIE WONDER (Tamla/Motown 6134TL)	DEBUT		64	MAKE IT BIG ★■ WHAM! (Columbia FC 39595)	55	39
28	A.C. ANDRE CYMONE (Columbia FC 40037)	31	5	65	THE DREAM OF THE BLUE TURTLE ★ STING (A&M SP 3750)	67	13
29	LOVE FOREVER O'JAYS (Philadelphia Int'l./Manhattan ST 53015)	32	6	66	WILD ROMANCE HERB ALPERT (A&M SP-5802)	59	5
30	SUDDENLY ★■ BILLY OCEAN (Jive/Arista JLB-8213)	29	67	67	CONQUEST BRASS CONSTRUCTION (Capitol ST 12423)	60	6
31	SAY YOU LOVE ME JENNIFER HOLLIDAY (Geffen GHS 24073)	34	6	68	IT'S GONNA BE ALRIGHT CHERYLL LYNN (Columbia FC 40024)	62	13
32	A LITTLE SPICE LOOSE ENDS (MCA 5588)	25	22	69	TAKE NO PRISONERS PEABO BRYSON (Elektra 9-60427)	63	16
33	RHYTHM OF THE NIGHT ★ □ DeBARGE (Gordy/Motown 6123GL)	30	30	70	THE PLEASURE SEEKERS THE SYSTEM (Mirage/Atlantic 7-90281-1)	64	13
34	LUXURY OF LIFE 5 STAR (RCA NFL 1-8052)	37	10	71	NEW EDITION ★■ (MCA 5515)	69	43
35	GLOW RICK JAMES (Gordy/Motown 6135 GL)	28	23	72	PADLOCK GWEN GUTHRIE (Garage/Island 2001)	68	9
36	U.T.F.O. (Select SEL 21614)	26	20	73	NO JACKET REQUIRED ★ □ PHIL COLLINS (Atlantic 7 81240-1)	72	21
37	SOME OF MY BEST JOKES ARE FRIENDS GEORGE CLINTON (Capitol ST-12417)	35	14	74	MATERIAL THANGZ THE DEELE (Solar/Elektra 9-60410)	66	17
				75	HORSIN' AROUND CARRIE LUCAS (Constellation/MCA 5513)	65	13

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

TOP 100 BLACK CONTEMPORARY SINGLES

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

October 12, 1985

	Weeks On 10/5 Chart		Weeks On 10/5 Chart		Weeks On 10/5 Chart
1		YOU ARE MY LADY FREDDIE JACKSON (Capitol B 5495)	1	10	
2		PART-TIME LOVER STEVIE WONDER (Tamla/Motown 1808TF)	5	6	
3		I WISH HE DIDN'T TRUST ME SO MUCH BOBBY WOMACK (MCA 52624)	3	10	
4		OH SHEILA READY FOR THE WORLD (MCA 52636)	2	13	
5		CHERISH KOOL & THE GANG (De-Lite/PolyGram 880 869-7)	4	13	
6		OBJECT OF MY DESIRE STARPOINT (Elektra 7-69621)	7	12	
7		THE SCREAMS OF PASSION THE FAMILY (Paisley Park/Warner Bros. 7-28953)	9	12	
8		THE DANCE ELECTRIC ANDRE CYMONÉ (Columbia 38-05436)	8	11	
9		SINGLE LIFE CAMEO (Atlanta Artists/PolyGram 884-010-7)	11	7	
10		STAND BY ME MAURICE WHITE (Columbia 38-05571)	12	9	
11		I'LL BE GOOD RENE & ANGELA (Mercury/PolyGram 884 009-7)	14	6	
12		THE OAK TREE MORRIS DAY (Warner Bros. 7-28699)	23	5	
13		THE SHOW DOUG E. FRESH and THE GET FRESH CREW (Reality/Dana/Fantasy D-242)	17	7	
14		ALL FALL DOWN FIVE STAR (RCA PB-14108)	16	12	
15		YOUR PLACE OR MINE BAR-KAYS (Mercury/PolyGram 880-966-7)	15	11	
16		SAVING ALL MY LOVE FOR YOU WHITNEY HOUSTON (Arista ASI-9361)	6	13	
17		HARD TIMES FOR LOVERS JENNIFER HOLIDAY (Geffen 7-28958)	22	9	
18		SILVER SHADOW ATLANTIC STARR (A&M AM 2765)	21	8	
19		I MISS YOU KLYMAXX (Constellation/MCA 52606)	10	12	
20		ALL OF ME FOR ALL OF YOU 9.9 (RCA PB-14082)	13	17	
21		POP LIFE PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 7-29398)	18	11	
22		WHO'S ZOOMIN' WHO ARETHA FRANKLIN (Arista ASI-9410)	38	4	
23		YOU WEAR IT WELL EL DeBARGE with DeBARGE (Gordy/Motown 1804GF)	32	5	
24		STAND UP HOWARD JOHNSON (A&M AM 2752)	25	11	
25		MAKE YOUR MOVE ON ME BABY CHARLIE SINGLETON (Arista ASI-9386)	30	6	
26		TRAPPED COLONEL ABRAMS (MCA 52638)	31	8	
27		EVERYBODY DANCE TA MARA AND THE SEEN (A&M AM 2756)	37	5	
28		WE DON'T NEED ANOTHER HERO (THUNDERDOME) TINA TURNER (Capitol D-5491)	19	14	
29		HOT SPOT DAZZ BAND (Motown 1800MF)	20	11	
30		JUST ANOTHER LONELY NIGHT THE O'JAYS (Philadelphia Int'l./Manhattan 50013)	34	9	
31		FLY GIRL THE BOOGIE BOYS (Capitol B 5498)	24	15	
32		MYSTERY LADY BILLY OCEAN (Jive/Arista JS1-9374)	26	14	
33		DARE ME POINTER SISTERS (RCA PB-14126)	27	13	
34		I'M LEAVING BABY CON FUNK SHUN (Mercury/PolyGram 880 914-7)	28	14	
35		FREEWAY OF LOVE ARETHA FRANKLIN (Arista ASI-9354)	29	18	
36		I WANT TO FEEL I'M WANTED MAZE featuring FRANKIE BEVERLY (Capitol B 5510)	41	6	
37		I WANT MY GIRL JESSE JOHNSON'S REVUE (A&M AM 2749)	33	14	
38		THERE'S NOTHIN' OUT THERE PEABO BRYSON (Elektra 7-6312)	39	6	
39		PRIVATE PROPERTY CARL CARLTON (Casablanca/PolyGram 880 949-7)	43	7	
40		ROCK ME TONIGHT (FOR OLD TIME'S SAKE) FREDDIE JACKSON (Capitol B 5459)	35	29	
41		CARAVAN OF LOVE ISLEY, JASPER, ISLEY (CBS ASS. Z54 05611)	57	4	
42		EATEN ALIVE DIANA ROSS (RCA PB-14181)	54	3	
43		COOLIN' OUT DENNIS EDWARDS (Gordy/Motown 1805GF)	47	6	
44		PARTY ALL THE TIME EDDIE MURPHY (Columbia 38-05609)	48	5	
45		SOMEBODY TOOK MY LOVE DURELL COLEMAN (Island/Atlantic 7-99605)	49	6	
46		STRONGER TOGETHER SIANNON (Mirage/Atlantic 7-99631)	36	11	
47		I WONDER IF I TAKE YOU HOME LISA LISA AND CULT JAM with FULL FORCE (Columbia 38-04486)	40	21	
48		MY SECRET (DIDJA GETIT?) NEW EDITION (MCA 52627)	42	14	
49		DANCIN' IN THE KEY OF LIFE STEVE ARRINGTON (Atlantic 7-89535)	44	15	
50		(KRUSH GROOVE) CAN'T STOP THE STREET CHAKA KHAN (Warner Bros. 7-28925)	58	5	
51		WAIT FOR LOVE LUTHER VANDROSS (Epic 34-05610)	72	2	
52		JAM MASTER JAMMIN' RUN DMC (Profile-Pro 5080)	62	5	
53		A LITTLE BIT OF HEAVEN NATALIE COLE (Modern/Atlantic 7-99630)	45	12	
54		SHAKE 'EM DOWN DIMPLES (RCA PB-14157)	60	4	
55		BULLET PROOF GEORGE CLINTON (Capitol B 5504)	55	6	
56		"MIAMI VICE" THEME JAN HAMMER (MCA 52608)	73	3	
57		SPEND THE NIGHT WITH ME RICK JAMES (Gordy/Motown 1805GF)	64	4	
58		BABY I'M SORRY R.J.'S LATEST APPROVAL (Atlantic 7-89510)	67	4	
59		DANCING ON THE JAGGED EDGE SISTER SLEDGE (Atlantic 7-89520)	59	6	
60		THE WAY YOU DO THE THINGS YOU DO/MY GIRL DARYL HALL/JOHN OATES (RCA PB-14178)	66	4	
61		I CAN'T BELIEVE IT MELBA MOORE (Capitol B 5520)	70	4	
62		ARE YOU READY STAPLE SINGERS (Private I/CBS Z54 05595)	63	5	
63		GOTTA BE A WINNER HUEY "BABY" HARRIS (Profile Pro-5075)	69	4	
64		STOP PLAYING ON ME VIKKI LOVE (4th & Broadway/Island 418)	71	4	
65		THE ROCK 450SL (Golden Buy GB 7126 B)	65	5	
66		YOU LOOK GOOD TO ME CHERRELLE (Tabu/CBS 34-5606)	79	3	
67		HARD CORE REGGAE THE FAT BOYS (Sutra SUS 147)	74	3	
68		SHE'S NOT A SLEEZE PAUL LAJUNCE (Capitol B-5507)	75	3	
69		ROCK THE NATION BILLY & BABY GAP (Total Experience/RCA TES-2424-AS)	76	3	
		CHARTBREAKER			
70		GIRLS ARE MORE FUN RAY PARKER, JR. (Arista ASI-9352)			DEBUT
71		SISTER FATE SHEILA E. (Paisley Park/Warner Bros. 7-28953)	51	11	
72		FALL DOWN (SPIRIT OF LOVE) TRAMAINÉ (A&M AM 2763)	83	2	
73		I'M GONNA TEAR YOUR PLAYHOUSE DOWN PAUL YOUNG (Columbia 38-05577)	81	3	
74		SAY I'M YOUR NO. 1 PRINCESS (Next Plateau 50035)	87	2	
75		WHO DO YOU LOVE? BERNARD WRIGHT (Manhattan B50011)	84	2	
76		THIS IS FOR YOU THE SYSTEM (Mirage/Atlantic 7-99607)			DEBUT
77		MORE THAN FRIENDS, LESS THAN LOVERS ONE WAY (MCA 52699)	86	2	
78		PICKIN' UP PIECES BRENDA K. STARR (Mirage/Atlantic 7-99618)	78	3	
79		EYE TO EYE GO WEST (Chrysalis VS4 42603)	82	6	
80		DREAMS SMOKE CITY (Epic 34-05448)	80	3	
81		DON'T SAY NO TONIGHT EUGENE WILDE (Philly World/Atlantic 7-99608)			DEBUT
82		AMERICA KURTIS BLOW (Mercury/PolyGram 884-079-7)	89	2	
83		SKOOL-OLGY (AIN'T NO STRAIN) ROSIE GAINES (Epic 34-05589)	90	2	
84		SUSPICIOUS THE DEELE (Solar/Elektra 7-68616)	61	6	
85		STIR IT UP PATTI LABELLE (MCA 52517)	46	16	
86		CURIOSITY THE JETS (MCA 52682)			DEBUT
87		BABY IT'S YOU CURTIS MAYFIELD (CRC/Paula-001A)	77	6	
88		NEVER FELT LIKE DANCIN' TEDDY PENDERGRASS (Elektra 7-89596)			DEBUT
89		BIG BOSS MAN B.B. KING (MCA 52675)			DEBUT
90		BRAND NEW BEAT KOKO-POP (Motown 1803MF)			DEBUT
91		ATTACK ME WITH YOUR LOVE CAMEO (Atlanta Artists/PolyGram 880 744-7)	52	17	
92		HELLO STRANGER CARRIE LUCAS (Constellation/MCA 52602)	53	13	
93		IT'S OVER NOW LUTHER VANDROSS (Epic 34-04944)	56	18	
94		IF YOU WERE HERE TONIGHT ALEXANDER O'NEAL (Tabu/CBS Z54-05418)	50	18	
95		WILD AND CRAZY LOVE MARY JANE GIRLS (Gordy/Motown 1789GF)	68	15	
96		CHOOSE ME LOOSE ENDS (MCA 52637)	85	9	
97		SHOUT TEARS FOR FEARS (Mercury/PolyGram 880 294-7)	88	7	
98		VICTIM OF DESIRE VERONICA UNDERWOOD (Philly World/Atlantic 7-99632)	91	8	
99		STRANGER IN THE NIGHT OSBORNE & GILES (Red Label 71000)	92	9	
100		PADLOCK GWEN GUTHRIE (Garage/Island 21)	93	15	

ALPHABETICAL LISTING ON INSIDE BACK COVER

MOST ADDED



STRONG ADDS

Girls Are More Fun — Ray Parker Jr. — Arista
This Is For You — The System — Mirage
Curiosity — The Jets — MCA
Never Felt Like Dancin' — Teddy Pendergrass — Elektra

STATION ADDS

WEDR — Miami — George Jones — PD

Isley, Jasper, Isley
Princess
M. Moore
B.B. King
E. Murphy
R. Goodman & Brown
L. Hill
P. Austin
Sweet Trio
Kid Fresh
E. Wilde
Trouble Funk
R. Parker, Jr.

WHRK — Memphis — Jimmy Smith — MD

Tears For Fears
The System
Conquest
T. Turner
Billy & Baby Gap
Go West
E. Wilde

WENN — Birmingham — Mychael Starr — MD

E. Wilde
B. Wright
R. Parker, Jr.
W. Houston
T. Pendergrass
Billy & Baby Gap

KPRS — Kansas City — Dell Rice — PD

The Jets
Kool Mo-De
J. Hammer
R. Lewis
Concept
System
R.J.'s Latest Arrival
M. Moore
R. Ayers
G. Howard
M. Wycoff
Ta Mara & The Seen
P. Wright
G. Clinton
Tramaine
R. Parker, Jr.
T. Davis
Frederick
Fat Boys
Chi-Lites

WPLZ — Richmond/Petersburg — Phil Daniel — MD

V. Love
E. Wilde
Cherrelle
P. Laurence
L. Vandross
P. LaBelle
Ta Mara & The Seen

WRKS — New York — Tony Quartarone — PD

El DeBarge
Star
D. Ross

WGCI — Chicago — Graham Armstrong — PD

Cherrelle
Run DMC
The Jets

WDIA — Memphis — Bobby O'Jay — PD

L. Vandross
Ray, Goodman & Brown
Tramaine
Trouble Funk

WLUM — Milwaukee — Bob Collins — PD

Cherrelle
M. Moore
Zapp
J. Holliday
P. Collins
Chi-Lites
Fat Boys
B.B. King
Val Young

WJAX — Jacksonville — Tony Mann — PD

A-Ha
J. Hammer
C. Khan
C. Hart
G. Frey
R. James
T. Pendergrass
E. Wilde

WILD-FM — Boston — Elroy Smith — PD

P. Young
The Jets
Val Young
V. Love
E. Wilde

WBMX — Chicago — Lee Michaels — PD

R. James
C. Singleton
The System
N. Hendryx
K. Blow
T. Pendergrass
J. Hammer
The Jets

WDAO — Dayton — Lankford Stevens — PD

R. Parker, Jr.
T. Pendergrass
One Way
P. LaBelle
T. Turner
E. Wilde
Weather Girls
R.J.'s Latest Arrival
Slave

WRBD — Ft. Lauderdale — Charles Mitchell — PD

E. Wilde
Full Force
Cherrelle
Princess
T. Pendergrass
Zapp
V. Young
Orie Way

WDJY — Washington D.C. — Brute Bailey — PD

N. Hendryx
B. Wright
G. Howard
Red Hot Chili Peppers
Run DMC
Grandmaster Melle-Mel
Baby Huey Harris

KDKO — Denver — Jay Johnson — PD

R. Parker, Jr.
Cherrelle
A. Bofill
Fat Boys
D. Ross

WAMO — Pittsburgh — Chuck Woodson — PD

Princess
P. Austin
C. Khan
P. Young
L. Vandross

WUSL — Philadelphia — Jeff Wyatt — PD

H. Baby Harris
The System
B. Womack
Cherrelle
Go West
L. Vandross
B. Withers

XRHM — San Diego — Duff Lindsey — MD

T. Turner
Ray Parker, Jr.
R.J.'s Latest Arrival
Lushus Daim & The Pretty Vain
The System
Full Force
KoKo Pop
The Jets

WOKB — Orlando, FL — Rodney Baltimore — PD

V. Young
Ta Mara & The Seen
R. Parker, Jr.
L. Vandross
D. Ross
Go West
R. Shante
System
E. Wilde
Staple Singers
T. Turner
Run DMC
T. Pendergrass

WRAP — Norfolk — Chester Benton — PD

Red Hot Chili Peppers
Run DMC
Tramaine
P. Laurence
J. Tyzik
The System
C. Lynn
Ta Mara & The Seen
M. Moore
L. Vandross

URBAN PROGRAMMER'S PICK

Programmer	Station	Market
Robert Wideman	KUKQ	Phoenix

Song: "Thinking About You"
Artist: Whitney Houston
Label: Arista

Comments:

"After two number one singles the third single off the album is just as strong as the previous ones, and it's destined for top 10 action. The immediate response has been real good and she's been added in light rotation."



A HAND FULL — Ken Allen WZAK, Cleveland air personality, Bobby Womack MCA recording artist, and Lynn Tolliver WZAK's program director smile for a group shot in the studio of WZAK. Bobby Womack was in town for a concert September 7th at the State Theatre.

BLACK/URBAN RETAIL

HOT NEW SELLER



Stevie Wonder — In Square Circle — Motown

STRONGEST SALES

F. Jackson — Capitol
W. Houston — Arista
Cameo — Atlanta Artists/PolyGram
Ready For The World — MCA

STORE REPORTS

L&M Sound Center — Lumberton, NC
— Malcolm McCallum

F. Jackson
Atlantic Starr
L. Vandross
Fat Boys
Ready For The World

Shazada Enterprises — Charlotte — Jack Gordon

F. Jackson
B. Womack
M. White
Lisa-Lisa And Cult Jam
Starpoint

Platter Shack — Orlando — Della Wiggins

F. Jackson
C. Mayfield
B. Womack
Atlantic Starr
M. White

Street Scene — Atlanta — Jay Robinson

F. Jackson
S. Wonder
Rap 2
U.T.F.O.
Ready For The World

Gil's Records And Tapes — Houston — Gil Bultron

F. Jackson
A. O'Neal
Maze
O'Jays
N. Cole

Skippy White's — Boston — Marc Siegel

F. Jackson

P. LaBelle
Cameo
W. Houston
Rene & Angela

Sikhulu's Record Shack — New York — Sikhulu Shange

S. Wonder
W. Houston
Kool & The Gang
L. Vandross
Rene & Angela

Webb's Department Store — Philadelphia — Bruce Webb

Atlantic Starr
F. Jackson
L. Vandross
Rene & Angela
W. Houston

Karma Records — Indianapolis — Mike Smith

W. Houston
F. Jackson
Cameo
Ready For The World
S. Wonder

Barney's One-Stop — Chicago — Nellie Thomas

P. LaBelle
F. Jackson
Cameo
W. Houston
Ready For The World

Joe's Swing Shop — Los Angeles — Greta McConnell

Atlantic Starr
L. Vandross
W. Houston
B. Womack
F. Jackson

V.I.P. Records — Inglewood, CA — John Chism

F. Jackson
L. Vandross
Starpoint
S. Wonder
Ready For The World

Benson's House Of Music — Los Angeles — Robert Palacios

Sheila E
Rene & Angela
The Family
USA For Africa
F. Jackson

Tower Records — Sacramento — Jeanie Banuaar

S. Wonder
W. Houston
F. Jackson
Miami Vice
Five Star

Greensboro Record Center — Greensboro — Susie Chandler

Atlantic Starr
P. LaBelle
Rene & Angela

C. Mayfield
A. Franklin

Music Liberated — Baltimore — Larry Jeter

W. Houston
S. Wonder
F. Jackson
Starpoint
C. Lucas

Birdland Records — Stanford, CT — Larry Perna

S. Wonder
F. Jackson
B. Womack
P. LaBelle
L. Vandross

Hill's Stereo — Norwalk, CT — Mary Ann Saracino

B. Womack
B.B. King
Ready For The World
The System
A. Franklin

Record Theatre — Cincinnati — Marianne Morgan

S. Wonder
Cameo
A. Franklin
Miami Vice
W. Houston

Music Master — Chicago — Yvonne Mason

F. Jackson
L. Vandross
W. Houston
P. LaBelle
Sade

Scott's Wholesale — Indianapolis — Cheryl Gregory

F. Jackson
W. Houston
B. Womack
Hall & Oates
P. LaBelle

Fletcher's One-Stop — Chicago — Ken Fletcher

S. Wonder
L. Vandross
P. LaBelle
F. Jackson
W. Houston

Massachusetts One-Stop — Boston — Ron Heaps

W. Houston
F. Jackson
Cameo
Ready For The World
A. Franklin

LaGreen's — Detroit — Steve Holsey

S. Wonder

P. LaBelle
B. Womack
A. Franklin
F. Jackson

Fortune Records — Inglewood, CA — Timmy Fortune

F. Jackson
Cameo
W. Houston
Ready For The World
Kool & The Gang

H&W One Stop — Dallas — Walter Jackson

B. Womack
Bar-Kays
Cameo
F. Jackson
World Class Wreckin' Cry

Tara One-Stop — Atlanta — Jean Chapman

W. Houston
F. Jackson
Ready For The World
B. Womack
Rene & Angela

CML One-Stop — St. Louis — Tim Coggeshall

F. Jackson
W. Houston
Kool & The Gang
Ready For The World
A. Franklin

Gemini II Records — Chicago — Alonzo King

A. Franklin
L. Vandross
P. LaBelle
W. Houston
F. Jackson

The Warehouse — Culver City, CA — Arnold Turner

F. Jackson
Cameo
Kool & The Gang
Sheila E
The Family

Delicious Records — Inglewood, CA — Tommy Johnson

Atlantic Starr
F. Jackson
Cameo
The Family
A. Franklin

Jones & Harris — Richmond, CA — Robin Harris

F. Jackson
W. Houston
S. Wonder
L. Vandross
A. Franklin

URBAN RETAILER'S PICK

Retailer Arnold Turner **Store** The Warehouse **Market** Culver City, CA (#59)

Album: "Street Called Desire"
Artist: Rene & Angela
Label: Mercury/PolyGram

Comments:

"The album is doing well because of local radio play. They definitely could use some extra promotion because the album is stronger than it is showing. A dance-oriented album, it's also a great listening album. Strong cuts are "I'll Be Good," their current single, and "Your Smile."



A WINNING TEAM — Patti LaBelle teamed up with Ashford & Simpson on her soon-to-be-released MCA album, "Winner." Ashford & Simpson wrote and produced "There's A Winner In You" from their musical in progress. Pictured at the 39th Street Recording studios (l-r): Nick Ashford, La Belle and Valerie Simpson.

TOP 75 12" SINGLES

	Weeks On 10/5 Chart		Weeks On 10/5 Chart		Weeks On 10/5 Chart
1 THE SHOW/LA-DI-DA-DI (EXTENDED VERSION)/6:40 & 4:40 DOUG E. FRESH AND THE GET FRESH CREW (Reality/Danya/Fantasy D242)	1	25 EATEN ALIVE (HOT EXTENDED DANCE MIX)/5:51 DIANA ROSS (RCA PB-14183-A)	34	51 STOP PLAYING ON ME (EXTENDED MIX) VIKKI LOVE (4th & B'way/Island 418)	60
2 DRESS YOU UP/SHO-O-BEE-DOO (REMIX & INSTRUMENTAL)/6:15 & 4:36 MADONNA (Sire/Warner Bros. 0-20369)	3	26 STAND UP/SO TUFF (SPECIALLY REMIXED VERSION)/6:26 & 4:50 HOWARD JOHNSON (A&M SP-12137)	28	52 EIGHT ARMS TO HOLD YOU (BONUS BEAT & DUB)/6:45 & 3:00 GOON SQUAD (Epic 49-05247)	41
3 OH SHEILA (EXTENDED VERSION & DUBSTRUMENTAL)/6:48 & 4:00 READY FOR THE WORLD (MCA 23572)	2	27 BAD BOYS (VOCAL & DUB MIX)/5:54 & 5:44 BAD BOYS featuring K. LOVE (Starita/Fantasy D-240)	18	53 THE ROOF'S ON FIRE (SCRATCHIN' & JIVIN')/3:16 & 3:13 ROCK-MASTER SCOTT AND THE DYNAMIC 3 (Reality/Fantasy D 239)	42
4 POP LIFE/HELLO (FRESH DANCE MIX)/6:16 & 6:38 PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 0-20357)	4	28 PICKIN' UP THE PIECES (EXTENDED VERSION & DUB MIX)/6:38 & 6:28 BRENDA K. STARR (Mirage/Atlantic 0-96873)	19	54 SOME PEOPLE (EXTENDED VERSION) BELOUIS SOME (Capitol V-8649)	DEBUT
5 THE SCREAMS OF PASSION/YES (EXTENDED VERSION)/6:45 & 4:27 THE FAMILY (Paisley Park/Warner Bros. 0-20360)	5	29 DARE ME/I'LL BE THERE (EXTENDED & INSTRUMENTAL VERSION)/6:16 & 4:21 POINTER SISTERS (RCA PW 14127)	25	55 CHRISH (REMIX)/FRESH/MISLED (SPECIAL MIX)/5:40 & 6:10 KOOL & THE GANG (De-Lita/PolyGram 880947-1)	44
6 ALL FALL DOWN (EXTENDED VERSION) FIVE STAR (RCA PW-14109)	6	30 SISTER FATE/SAVE THE PEOPLE (EXTENDED VERSION)/5:45 & 8:28 SHEILA E (Paisley Park/Warner Bros. 0-20359)	22	56 EYE TO EYE (REMIX) GO WEST (Chrysalis 4V9-42900)	DEBUT
7 THE DANCE ELECTRIC/RED LIGHTS (LONG VERSION)/5:31 & 4:57 ANDRE CYMONE (Columbia 44-05249)	7	31 DON'T LOSE MY NUMBER (EXTENDED VERSION)/6:32 PHIL COLLINS (Atlantic DMD 872)	24	57 STIR IT UP (EXTENDED VERSION & EDIT)/7:13 & 5:25 PATTI LABELLE (MCA 23567)	45
8 TRAPPED COLONEL ABRAMS (MCA 23568)	16	32 SHOUT (U.S. & U.K. REMIX)/8:02 & 7:41 TEARS FOR FEARS (Mercury/PolyGram 880-929-1)	29	58 INVINCIBLE (REMIX & INSTRUMENTAL)/5:29 & 4:23 PAT BENATAR (Chrysalis 4V942878)	46
9 DANCING IN THE STREET (EXTENDED DANCE MIX & DUB)/4:40 & 4:41 DAVID BOWIE & MICK JAGGER (EMI-America V-19200)	9	33 FREEWAY OF LOVE (ROCK MIX & EXTENDED REMIX)/4:40 & 6:28 ARETHA FRANKLIN (Arista AD I-9355)	27	59 ROMEO (PART I & II)/ROXANNE'S GROOVE THE REAL ROXANNE with HITMAN HOWIE TEE (Select FMS 62260)	47
10 BE NEAR ME (MUNICH & ECSTASY MIX)/5:48 & 4:45 ABC (Mercury/PolyGram 884-052-1)	12	34 TOO TURNED ON (EXTENDED & DUB VERSION)/6:17 & 3:00 ALISHA (Vanguard SPV-82)	32	60 MAIMI VICE THEME (EXTENDED REMIX)/6:52 JAN HAMMER (MCA-23575)	DEBUT
11 YOU ARE MY LADY (SPECIAL THEME VERSION)/4:42 & 4:35 FREDDIE JACKSON (Capitol V-8650)	11	35 I'M GONNA TEAR YOUR PLAYHOUSE DOWN (SPECIAL YA YA MIX)/6:15 PAUL YOUNG (Columbia XSM 174580)	43	61 STRONGER TOGETHER (LONG & DUB MIX)/4:57 & 5:03 SHANNON (Mirage/Atlantic DMD 859)	49
12 PARTY ALL THE TIME (INSTRUMENTAL VERSION)/7:04 EDDIE MURPHY (Columbia 44-05280)	33	36 I WANT MY GIRL (EXTENDED VERSION)/4:46 JESSE JOHNSON'S REVUE (A&M SP-12144)	36	62 BITE IT (EXTENDED & DUB VERSION)/3:35 & 5:08 U.T.F.O. with FULL FORCE (Select FMS 62262)	52
13 CONGA (EXTENDED VERSION & INSTRUMENTAL)/6:00 & 4:52 MIAMI SOUND MACHINE (Epic 49-05253)	13	37 HELLO STRANGER (EXTENDED VERSION)/5:50 CARRIE I LUCAS (MCA 23589)	37	63 CRY GODLEY & CREME (Polydora 881-786-1)	58
14 OBJECT OF MY DESIRE (EXTENDED VERSION)/5:40 STARPOINT (Elektra 0-66891)	15	38 THE POWER OF LOVE (JELLYBEAN REMIX & INSTRUMENTAL)/7:10 & 4:12 HUEY LEWIS & THE NEWS (Chrysalis 4V9 42889)	35	64 RASPBERRY BERET/SHE'S ALWAYS IN MY HAIR (NEW MIX)/7:25 & 6:48 PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 0-20355)	51
15 NEEDLE TO THE GROOVE/JAMMING ON THE GROOVE (CLUB & DUB VERSION)/6:27 & 4:45 MANTRONIX (Sleeping Bag SLX-00015X)	17	39 SILVER SHADOW (EXTENDED VERSION) ATLANTIC STARR (A&M SP 12148)	50	65 IF YOU LOVE SOMEBODY SET THEM FREE/ANOTHER DAY (Jellybean Remix)/8:00 & 3:59 STING (A&M SP-12132)	54
16 THE OAK TREE (EXTENDED VERSION & INSTRUMENTAL)/9:06 & 4:32 MORRIS DAY (Warner Bros. 0-20379)	26	40 ANGEL/INTO THE GROOVE (EXTENDED DANCE MIX)/6:15 & 4:40 MADONNA (Sire/Warner Bros. 0-20335)	38	66 IT'S NOT TOO LATE/NOT TOO LATE TO (DUB & EXTENDED VERSION)/5:50 & 6:55 SEQUAL (Joey Boy ID5003)	56
17 FLY GIRL/CITY LIFE (EXTENDED VERSION)/4:36 & 5:48 THE BOOGIE BOYS (Capitol V-0645)	8	41 RUNNING UP THAT HILL (EXTENDED VERSION) KATE BUSH (EMI-America V-7865)	53	67 19/THE ASYLUM (IT'S WEIRD) (EXTENDED & DESTRUCTION MIX)/5:11 & 7:08 PAUL HARDCASTLE (Chrysalis 4V9 42875)	61
18 I'LL BE GOOD (SPECIAL MIX & INSTRUMENTAL)/7:25 & 5:25 RENE & ANGELA (Mercury/PolyGram 884009-1)	20	42 HEAD OVER HEELS (EXTENDED VERSION) TEARS FOR FEARS (Mercury 880-929-1)	DEBUT	68 FUZZ DANCE (EP) VARIIOUS ARTISTS (Sire/Warner Bros. 1-25273)	62
19 ALL OF YOU FOR ALL OF ME (REMIX VERSION)/4:57 & 7:05 9.9 (RCA W14083)	21	43 GOOD-BYE BAD TIMES (EXTENDED VERSION & INSTRUMENTAL)/6:30 & 5:20 PHILIP OAKLEY & GIORGIO MORODER (A&M SP-12141)	40	69 YOU SPIN ME ROUND (LIKE A RECORD) (MURDER MIX) MISTY CIRCLE (EXTENDED VERSION)/8:00 & 9:10 DEAD OR ALIVE (Epic 49-05206)	65
20 I WONDER IF I TAKE YOU HOME (RAP, CULT JAM DUB & EXTENDED VERSION)/12:09 & 6:04 LISA LISA AND CULT JAM with FULL FORCE (Columbia 44-0520)	10	44 WEIRD SCIENCE (EXTENDED DANCE VERSION)/6:38 OINGO BCINGO (MCA 23574)	39	70 WE DON'T NEED ANOTHER HERO (THUNDERDOME) TINA TURNER (Capitol V-8655)	67
21 SINGLE LIFE (EXTENDED VERSION)/6:30 CAMEO (Atlanta Artists/PolyGram 884 010-1)	23	45 WHO'S ZOOMIN' WHO (DANCE MIX)/8:36 ARETHA FRANKLIN (Arista ADI-9411)	DEBUT	71 FREEDOM/HEARTBEAT (LONG MIX & INSTRUMENTAL)/6:16 & 5:10 WHAM! (Columbia 44-05238)	66
22 FALL DOWN (SPIRIT OF LOVE) TRAMAINÉ (A&M SP-12146)	30	46 HARD TIMES FOR LOVERS (EXTENDED DANCE REMIX)/7:00 & 6:45 JENNIFER HOLLIDAY (Gaffan/Warner Bros. 0-20368)	59	72 PADLOCK (LONG & SHORT VOCAL)/6:54 & 3:53 GWEN GUTHRIE (Garage/Island ITG-2001)	63
23 (KRUSH GROOVE) CAN'T STOP THE STREET (EXTENDED DANCE MIX & INSTRUMENTAL)/5:15 & 6:01 CHAKA KHIAN (Warner Bros. 0-20367)	31	47 YOU WEAR IT WELL (CLUB & DUB MIX)/6:55 & 5:06 EL DeBARGE with DaBARGE (Gordy/Motown 4545GG)	DEBUT	73 GIRL IF YOU TAKE ME HOME/LET'S DANCE AGAINST THE WALL (FUNKY FRESH DEF MIX)/5:56 & 5:46 FULL FORCE (Columbia 44-05232)	64
24 THE FAT BOYS ARE BACK (EXTENDED VERSION & INSTRUMENTAL)/6:10 & 5:42 FAT BOYS (Sutra SUD 034)	14	48 ONE LIFE/IT'S THE WAY YOU DO IT (VELVER SPIKE MIX)/6:05 & 4:02 LAID BACK (Sire/Warner Bros. 0-20358)	48	74 YOU LOOK MARVELOUS (DUB & EXTENDED VERSION)/7:21 & 7:31 BILLY CRYSTAL (A&M SP 12147)	69
		49 I MISS YOU (EXTENDED VERSION & INSTRUMENTAL)/5:58 & 5:32 KLYMAXX (Constellation/MCA 23587)	55	75 LOVE & PRIDE (EXTENDED & DUB MIX)/6:14 & 4:05 KING (Epic 49-05236)	68
		50 SAY I'M YOUR NUMBER ONE (EXTENDED VERSION) PRINCESS (Naxi Plateau NP50035)	57		

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

12" REVIEWS

YOKO ONO (Polydora 883 455-1)
Hell In Paradise (6:52) (Ono) (Ono Music/BMI) (Producer: Bill Laswell-Yoko Ono) (Remix: John Luongo)

Taken from her upcoming LP "Starpeace", this Bill Laswell/Material produced Yoko Ono track is spurred on by African percussion and richly droning synth chording. Ono's vocals cue in perfectly, and club jocks should have fun mixing this club version. Already taking off on the east coast, "Hell in Paradise" features Nona Hendryx on vocals and Sly & Robbie.

BOOK OF LOVE (Sire 0-20381)
I Touch Roses (5:43) (Ottaviano) (I Squared Music-Warner-Tamerlane Pub. Corp.—Dorafla Music/BMI) (Producer: Ivan Ivan)

Book of Love debuted strongly with its four-song EP, and this Ivan Ivan track should do even better with a hard rock feel in the rhythm guitar and lilting melody which ties in the spectacular Ivan Ivan mix.

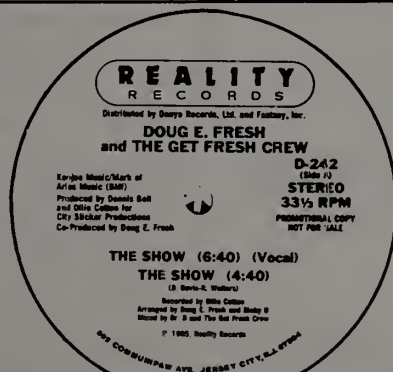
BAD MANNERS (Portrait 4R9-05274)
What The Papers Say (5:28) (Trendie-Cook-Marson-Tuitt) (no publisher listed) (Producer: Steve Thompson-Mike Barbiero)

One of the many creative entities which came out of the British ska scene, Bad Manners vaults itself into the current DOR rage with this horn-punctuated and infectious cut. Buster Bloodvessel's lead vocal recalls a sixties soul rap, and the mix is booming.

JANE WIEDLIN (I.R.S. 23585)
Blue Kiss (6:30) (Kirsch-Wiedlin) (Kirsch Kett Pub/ I before E music-ASCAP) (Producer: George Massenburg-Bill Payne-Russ Kunkel)

This lightweight single is here turned into a fully pulsating dance track courtesy of thick percussion overdubs and nice vocal edits. Though not an urban club cut, this is sure to be a popular mainstream buy.

MOST ACTIVE



STRONG ACTIVITY

Party All The Time — (Columbia) — Eddie Murphy
Dress You Up — (Sire/Warner Bros.) — Madonna
The Oak Tree — (Warner Bros.) — Morris Day
Trapped — (MCA) — Colonel Abrams

CLUB PICK

"The Boy With The Thorn In His Side" — The Smiths — Sire/Warner Bros.
Club: Mobile
Disc-Jockey: Richard Sherman
Location: Bloomington, IN

Comments:
"More upbeat than "How soon is now." Should do well in clubs, but better retail. The Smiths are one of my favorites and their style is getting better every record."

RETAILER'S PICK

You Ain't Fresh — Boogie Boys — Capitol
Store: Massachusetts One-Stop
Manager: Angelina Santa Maria
Location: Boston

Comments:
"Everybody is asking for the record. Sales are great. Everything about the record is good. Good music and rap."

CASH BOX TOP 100 ALBUMS

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

October 12, 1985

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

	Weeks On 10/5 Chart		Weeks On 10/5 Chart
1 BROTHERS IN ARMS ★■ 8.98 DIRE STRAITS (Warner Bros. 25264-1) WEA	1	20	
2 THE DREAM OF THE BLUE TURTLES ★ 8.98 STING (A&M SP 3750) RCA	2	15	
3 SONGS FROM THE BIG CHAIR ★■ 8.98 TEARS FOR FEARS (Mercury 824 300-1 M-1) POL	3	29	
4 BORN IN THE U.S.A. ★■ — BRUCE SPRINGSTEEN (Columbia QC 38653) CBS	4	69	
5 SCARECROW ★ 8.98 JOHN COUGAR MELLENCAMP (Riva 824 865-1) POL	6	5	
6 RECKLESS ★■ 8.98 BRYAN ADAMS (A&M SP-5013) RCA	5	46	
7 WHITNEY HOUSTON ★ 8.98 (Arista AL8-8221) RCA	8	29	
8 NO JACKET REQUIRED ★■ 9.98 PHIL COLLINS (Atlantic 81240-1) WEA	7	32	
9 GREATEST HITS VOLUME I & II ★ — BILLY JOEL (Columbia 40121) CBS	9	13	
10 THEATRE OF PAIN ★ 9.98 MOTLEY CRUE (Elektra 60418-1) WEA	10	14	
11 HEART □ 8.98 (Capitol ST-12410) CAP	12	14	
12 LIKE A VIRGIN ★■ 8.98 MADONNA (Sire 25157-1) WEA	11	36	
13 SACRED HEART 8.98 DIO (Warner Bros. 25292-1) WEA	13	7	
14 HUNTING HIGH AND LOW 8.98 A-HA (Warner Bros. 25300) WEA	19	14	
15 MAKE IT BIG ★■ — WHAM! (Columbia FC 39595) CBS	15	36	
16 INVASION OF YOUR PRIVACY ★■ 9.98 RATT (Atlantic 81257-1) WEA	14	17	
17 WORLD WIDE LIVE □ 8.98 SCORPIONS (Mercury 824 344-1) POL	17	14	
18 READY FOR THE WORLD 8.98 (MCA 5594) MCA	20	16	
19 THE SECRET OF ASSOCIATION ★□ — PAUL YOUNG (Columbia BFC 39957) CBS	18	21	
20 LOVIN' EVERY MINUTE OF IT — LOVERBOY (Columbia FC 399 53) CBS	27	5	
21 EMERGENCY ★■ 8.98 KOOL & THE GANG (De-Lite 822 943-1) POL	21	26	
22 ROCK ME TONIGHT □ 8.98 FREDDIE JACKSON (Capitol ST 12404) CAP	25	22	
23 LITTLE CREATURES ★□ 8.98 TALKING HEADS (Sire 25305-1) WEA	16	16	
24 WHO'S ZOOMIN' WHO ★□ 8.98 ARETHA FRANKLIN (Arista AS 8286) RIA	23	12	
25 CHARTBREAKER MIAMI VICE 9.98 ORIGINAL TELEVISION SOUNDTRACK (MCA-6150) MCA		DEBUT	
26 NERVOUS NIGHT ★ — HOOTERS (Columbia BFC 39912) CBS	30	22	
27 BACK TO THE FUTURE ★ 9.98 ORIGINAL SOUNDTRACK (MCA 6144) MCA	24	11	
28 AROUND THE WORLD IN A DAY ★■ 9.98 PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1) WEA	22	23	
29 IN SQUARE CIRCLE 9.98 STEVIE WONDER (Tamla/Motown 6134) MCA		DEBUT	
30 BOY IN THE BOX □ 8.98 COREY HART (EMI America 17161) CAP	26	13	
31 MASK OF SMILES 8.98 JOHN WAITE (EMI America ST 17164) CAP	35	8	
32 BE YOURSELF TONIGHT ★□ 9.98 EURYTHMICS (RCA AJL 1-5429) RCA	31	21	

33 NO LOOKIN' BACK 8.98 MICHAEL McDONALD (Warner Bros. 25291-1) WEA	37	7
34 THE POWER STATION 331/3 ■ 8.98 THE POWER STATION (Capitol SJ-12380) CAP	32	27
35 ST. ELMO'S FIRE ★ 9.98 ORIGINAL SOUNDTRACK (Atlantic 81261-1) WEA	28	14
36 CONTACT ★ 9.98 POINTER SISTERS (RCA AFL 1-8056) RCA	29	11
37 DARYL HALL & JOHN OATES LIVE AT THE APOLLO with DAVID RUFFIN & EDDIE KENDRICK 8.98 (RCA AFL1-7035) RCA	47	4
38 THE FAT BOYS ARE BACK 8.98 THE FAT BOYS (Sutra 1016) IND	44	9
39 LISA LISA AND CULT JAM WITH FULL FORCE — (Columbia BFC 40135) CBS	43	7
40 LITTLE BAGGARIDDIM 6.98 UB40 (A&M SP-6-5090) RCA	38	10
41 OLD WAYS 8.98 NEIL YOUNG (Geffen GHS 24068) WEA	41	7
42 BUILDING THE PERFECT BEAST ★■ 8.98 DON HENLEY (Geffen GHS 24026) WEA	40	44
43 7 WISHES ★□ 8.98 NIGHT RANGER (MCA 5593) MCA	33	19
44 THE FAMILY 8.98 (Paisley Park/Warner Bros. 25322) WEA	49	7
45 FABLES OF THE RECONSTRUCTION ★ 8.98 R.E.M. (IRS-5592) MCA	42	16
46 FLY ON THE WALL ★□ 8.98 AC/DC (Atlantic 81263) WEA	34	13
47 SOUL TO SOUL — STEVIE RAY VAUGHAN AND DOUBLE TROUBLE (Epic FE 40036) CBS	59	3
48 DIAMOND LIFE ★■ — SADE (Portrait BFR 39581) CBS	36	33
49 SHEILA E. In ROMANCE 1600 8.98 (Paisley Park/Warner Bros. 25317) WEA	54	5
50 DREAM INTO ACTION ★ 8.98 HOWARD JONES (Elektra 60390-1) WEA	39	27
51 THE NIGHT I FELL IN LOVE ★■ — LUTHER VANDROSS (Epic FE 39882) CBS	46	28
52 "YOUTHQUAKE" — DEAD OR ALIVE (Epic BFE 40119) CBS	45	15
53 STANDING ON THE EDGE ★ — CHEAP TRICK (Epic FE 39592) CBS	58	9
54 JESSE JOHNSON'S REVUE ★□ — (A&M SP 6-5024) RCA	48	31
55 SINGLE LIFE ★ 8.98 GAMEO (Atlantic Artists 824 546-1) POL	52	15
56 SUDDENLY ★■ 8.98 BILLLY OCEAN (Jive/Arista JL8-8213) RCA	50	57
57 CRUSH 8.98 ORCHESTRAL MANOEUVRES IN THE DARK (A&M SP 5077) RCA	62	13
58 DARE TO BE STUPID ★ — "WEIRD AL" YANKOVIC (Rock 'n' Roll Records FZ 40003) CBS	53	15
59 MARCHING OUT 8.98 YNGWIE J. MALMSTEEN'S RISING FORCE (Polydor 825 733-1) POL	64	7
60 UNGUARDED 8.98 AMY GRANT (A&M SP 5060) RCA	51	18
61 THE HISTORY MIX VOL. I ★ 8.98 GODLEY & CREME (Polydor 825 981-1) POL	66	8
62 PATTI LABELLE — (Philadelphia Int'l. CBS FZ 40020) CBS	56	11
63 FLASH ★ — JEFF BECK (Epic 39483) CBS	55	13
64 ASYLUM 8.98 KISS (Mercury 826 099-1) POL	84	2
65 COSI FAN TUTTI FRUTTI 8.98 SQUEEZE (A&M 5085) RCA	74	4

	Weeks On 10/5 Chart		Weeks On 10/5 Chart
66 CITY LIFE 8.98 THE BOOGIE BOYS (Capitol SF-12409) CAP	72	7	
67 SPORTS ★■ — HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	61	97	
68 SHOCK 8.98 THE MOTELS (Capitol SJ-12378) CAP	57	9	
69 HOLD ME 8.98 LAURA BRANIGAN (Atlantic 81265) WEA	69	10	
70 MAVERICK ■ 8.98 GEORGE THOROGOOD AND THE DESTROYERS (EMI America ST-17143) CAP	70	35	
71 BEVERLY HILLS COP ★■ 9.98 ORIGINAL SOUNDTRACK (MCA 6143) MCA	60	42	
72 SOME GREAT REWARD ★ 8.98 DEPECHE MODE (Sire 25194) WEA	63	32	
73 7800 FAHRENHEIT ★ 8.98 BON JOVI (Mercury 824 509-1) POL	73	23	
74 HOW TO BE A ZILLIONAIRE 8.98 ABC (Mercury 824 904-1) POL	89	2	
75 PRIVATE DANCER ★■ 8.98 TINA TURNER (Capitol ST-12330) CAP	75	70	
76 VOCALESE ★ 8.98 THE MANHATTAN TRANSFER (Atlantic 81266-1) WEA	76	10	
77 OPEN FIRE 8.98 Y&T (A&M SP 5076) RCA	68	13	
78 TAO ★ 9.98 RICK SPRINGFIELD (RCA AJ1-5370) RCA	65	25	
79 AIN'T LOVE GRAND 8.98 X (Elektra 60430) WEA	67	10	
80 SO MANY RIVERS 8.98 BOBBY WOMACK (MCA 5617) MCA	95	6	
81 VOICES CARRY ★ — TIL TUESDAY (Epic BFE 39458) CBS	71	28	
82 KNEE DEEP IN THE HOOPLA 8.98 STARSHIP (GrunT/RCA BXLI-5488) RCA		DEBUT	
83 WIDE AWAKE IN AMERICA 4.98 U2 (Island 90279-1-A) WEA	77	17	
84 WELCOME TO THE REAL WORLD 8.98 MR. MISTER (RCA NFL1-8045) RCA	92	8	
85 TOUGH ALL OVER ★ — JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Bros. FZ 39405) CBS	85	19	
86 MADONNA ★■ 8.98 (Sire 23867) WEA	83	108	
87 RHYTHM OF THE NIGHT ★■ 8.98 DeBARGE (Gordy/Motown 6123GL) MCA	79	30	
88 BANGING THE WALL 8.98 BAR-KAYS (Mercury 824 727-1) POL	99	7	
89 MAURICE WHITE — (Columbia FC 39883) CBS	100	3	
90 GO WEST ★ — (Chrysalis FC 41496) CBS	90	27	
91 LIBRA — JULIO IGLESIAS (Columbia FC 40180) CBS	97	7	
92 VITAL SIGNS ★■ — SURVIVOR (Scotti Brothers FZ 39578) CBS	78	50	
93 BOYS AND GIRLS ★ 8.98 BRYAN FERRY (Warner Bros. 25082) WEA	82	17	
94 MAD MAX-BEYOND THUNDERDOME 9.98 ORIGINAL SOUNDTRACK (Capitol SWAV-12429) CAP	87	9	
95 CENTERFIELD ★■ 8.98 JOHN FOGERTY (Warner Bros. 25203-1) WEA	81	38	
96 A LITTLE SPICE 8.98 LOOSE ENDS (MCA 5588) MCA	86	14	
97 EMPIRE BURLESQUE ★ — BOB DYLAN (Columbia FC 40110) CBS	80	17	
98 HOUNDS OF LOVE ★ 8.98 KATE BUSH (EMI America 17171) CAP		DEBUT	
99 SHAKEN 'N' STIRRED ★□ 8.98 ROBERT PLANT (Es Paranza 90265-1) WEA	88	19	
100 U.T.F.O. 8.98 (Select SEL 21614) IND	91	18	

Cash Box Top Albums / 101 to 200

October 12, 1985

		Weeks On 10/5 Chart			Weeks On 10/5 Chart			Weeks On 10/5 Chart				
101	SOUTHERN ACCENTS ★■ TOM PETTY AND HEARTBREAKERS (MCA 5486) MCA	8.98 96	27	135	FIVE-O ★ HANK WILLIAMS (Curb/Warner Bros. 25267-1) WEA	8.98 115	22	169	TOOTH AND NAIL ★ DOKKEN (Elektra 60376-1) WEA	8.98 154	53	
102	MISPLACED CHILDHOOD MARILLION (Capitol ST-12431) CAP	8.98 113	6	136	LUXURY OF LIFE 5 STAR (RCA NFL 1-8052) RCA	— 148	3	170	WHEELS ARE TURNIN' ★■ REO SPEEDWAGON (Epic QE 39593) CBS	— 162	46	
103	FACE VALUE ★■ PHIL COLLINS (Atlantic 16029-1) WEA	8.98 103	50	137	WILD CHILD THE UNTOUCHABLES (Stiff/MCA 5364) MCA	8.98 137	4	171	RISING FORCE ★ YNGWIE MALSTEEN (Polydor 825 324-1) POL	8.98 —	171	22
104	KING OF ROCK ★□ RUN D.M.C. (Profile PRO-1205) IND	8.98 104	28	138	UNDER A RAGING MOON ROGER DALTRY (Atlantic 81269) WEA	8.98 —	DEBUT	172	RHYTHM AND ROMANCE ★ ROSANNE CASH (Columbia FC 39463) CBS	— 157	15	
105	LONE JUSTICE ★ (Geffen GHS 24060) WEA	8.98 98	24	139	DANCING IN THE SUN GEORGE HOWARD (TBA/Palo Alto 205) IND	8.98 131	22	173	CRAZY FROM THE HEAT ■ DAVID LEE ROTH (Warner Bros. 25222-1) WEA	5.99 160	34	
106	THE HEAD ON THE DOOR THE CURE (Elektra 60435) WEA	8.98 123	4	140	MAGIC TOUCH ★ STANLEY JORDAN (Blue Note BT 85101) CAP	8.98 133	24	174	PURPLE RAIN ★■ PRINCE AND THE REVOLUTION (Warner Bros. 25110-1) WEA	8.98 164	68	
107	COCK ROBIN ★ (Columbia BFC 39582) CBS	— 107	10	141	THE ROSE OF ENGLAND NICK LOWE AND HIS COWBOY OUTFIT (Columbia FC 39958) CBS	— 141	3	175	THE CONFESSOR ★ JOE WALSH (Full Moon/Warner Bros. 25281-1) WEA	8.98 158	22	
108	AL JARREAU IN LONDON (Warner Bros. 25331) WEA	8.98 118	4	142	DOWNTOWN MARSHALL CRENSHAW (Warner Bros. 25319) WEA	8.98 153	2	176	THE HURTING ★ TEARS FOR FEARS (Mercury 811 039) POL	8.98 159	13	
109	ONLY FOUR YOU MARY JANE GIRLS (Gordy/Motown 6092GL) MCA	8.98 93	31	143	STREET CALLED DESIRE RENE AND ANGELA (Mercury 824 607-1) FOL	8.98 144	14	177	CAN'T STOP THE LOVE MAZE featuring FRANKIE BEVERLY (Capitol ST-12377) CAP	8.98 166	30	
110	RHYTHM ROMANCE THE ROMANTICS (Nemperor/CBS FZ 40106) CBS	— 120	4	144	DREAMLAND EXPRESS JOHN DENVER (RCA AFL1-5458) RCA	8.98 116	14	178	A VIEW TO A KILL ORIGINAL SOUNDTRACK (Capitol SJ-12413) CAP	9.98 167	18	
111	BROTHER WHERE YOU BOUND ★ SUPERTRAMP (A&M SP-5014) RCA	8.98 94	20	145	THE ALLNIGHTER ★□ GLENN FREY (MCA 5501) MCA	8.98 119	24	179	TWO HEARTS ★ MEN AT WORK (Columbia FC 40076) CBS	— 168	17	
112	RESTLESS STARPOINT (Elektra 60424) WEA	8.98 128	6	146	HARLEQUIN ★ DAVE GRUSIN & LEE RITENOUR (GRP 1015) IND	— 146	17	180	SKIN DIVE MICHAEL FRANKS (Warner Bros. 25275-1) WEA	8.98 180	18	
113	LAST MANGO IN PARIS JIMMY BUFFETT (MCA 5600) MCA	8.98 102	16	147	CUPID & PSYCHE '85 SCRITTI POLITTI (Warner Bros. 25302) WEA	8.98 150	11	181	GO OUT AND GET IT EDDIE AND THE TIDE (Atco 90289-1) WEA	8.98 170	7	
114	MAHVELOUS! BILLY CRYSTAL (A&M 5096) RCA	8.98 126	5	148	RED SAILS IN THE SUNSET MIDNIGHT OIL (Columbia BFC 39967) CBS	— 121	11	182	CAN'T SLOW DOWN ★■ LIONEL RICHIE (Motown 6059ML) MCA	8.98 174	100	
115	KATRINA AND THE WAVES (Capitol ST-12400) CAP	8.98 101	26	149	THE RHYTHMATIST STEWART COPELAND (A&M SP 5084) RCA	8.98 147	8	183	THE BIG CHILL ★■ ORIGINAL SOUNDTRACK (Motown 6062ML) MCA	8.98 176	103	
116	DURELL COLEMAN (Island 90293) WEA	8.98 129	4	150	WEIRD SCIENCE ORIGINAL SOUNDTRACK (MCA 6146) MCA	9.98 151	4	184	BREAKOUT ★■ POINTER SISTERS (Planet BEL 1-5410) RCA	9.98 178	105	
117	LOW LIFE NEW ORDER (Qwest/Warner Bros. 25269-1) WEA	8.98 105	20	151	NIGHTSHIFT ★□ COMMODORES (Motown 6124ML) MCA	8.98 122	36	185	BIG BAM BOOM ★■ DARYL HALL & JOHN OATES (RCA AFL 1-5309) MCA	9.98 182	51	
118	HERE'S TO FUTURE DAYS THOMPSON TWINS (Arista 8276) RCA	8.98 —	DEBUT	152	THE UNFORGETTABLE FIRE ★■ U2 (Island 90231-1) WEA	8.98 132	52	186	THE FIRM ★■ (Atlantic 81239) WEA	8.98 181	30	
119	SAY YOU LOVE ME JENNIFER HOLDAY (Geffen GHS 24073) WEA	8.98 127	6	153	ALF ★ ALISON MOYET (Columbia BFC 39956) CBS	— 130	15	187	1999 ★■ PRINCE (Warner Bros. 23720-1) WEA	12.98 188	53	
120	SUZANNE VEGA (A&M SP 6-5072) RCA	6.98 106	11	154	ALONG THE AXIS THE JON BUTCHER AXIS (Capitol ST-12425) CAP	8.98 165	2	188	SHE'S THE BOSS ★■ MICK JAGGER (Columbia BFC 39940) CBS	8.98 185	35	
121	SPOILED GIRL CARLY SIMON (Epic FE 3997C) CBS	— 111	13	155	A.C. ANDRE CYMONE (Columbia FC 40037) CBS	— 134	4	189	ESCAPE ■ WHODINI (Jive/Arista JL8-8251) RCA	8.98 172	44	
122	WE ARE THE WORLD ★■ USA FOR AFRICA (Columbia USA 40043) CBS	— 112	26	156	FREAKY STYLEY THE RED HOT CHILI PEPPERS (EMI America 17168) CAP	8.98 169	2	190	ALTERNATING CURRENTS ★ SPYRO GYRA (MCA 5606) MCA	8.98 173	16	
123	THE COMPLETE STORY OF ROXANNE... THE ALBUM (Compleat/PolyGram 671014-1) POL	6.98 110	12	157	THE BEACH BOYS ★ (Caribou/Epic BFZ 39964) CBS	— 135	15	191	AN INNOCENT MAN ★■ BILLY JOEL (Columbia QC 3873) CBS	— 194	114	
124	STEPS IN TIME KING (Epic BFE 40061) CBS	— 124	11	158	BLACK CODES (From The Underground) WYNTON MARSALIS (Columbia FC 40009) CBS	— —	DEBUT	192	LONG WAY TO HEAVEN HELIX (Capitol 4XT-12411) CAP	8.98 177	17	
125	9.9 (RCA NFL 1-8049) RCA	8.98 136	3	159	BLACK CARS GINO VANNELLI (HME 40077) CBS	8.98 155	18	193	I FEEL FOR YOU ★■ CHAKA KHAN (Warner Bros. 25162-1) WEA	8.98 192	52	
126	FEAR NO EVIL GRIM REAPER (RCA AFL1-5431) RCA	8.98 108	14	160	40 HOUR WEEK ★■ ALABAMA (RCA AHL 1-5339) RCA	8.98 156	33	194	ELIMINATOR ★■ Z.Z. TOP (Warner Bros. 23774-1) WEA	8.98 197	129	
127	SOLDIERS UNDER COMMAND STRYPER (Enigma 72077) IND	— 143	2	161	BORN TO RUN ★ BRUCE SPRINGSTEEN (Columbia JC 33785) CBS	— 152	8	195	ELECTRIC LADY CON FUNK SHUN (Mercury/PolyGram 824 345-1M-1) POL	8.98 179	22	
128	AIR SUPPLY ★□ (Arista AL8-8283) RCA	8.98 109	17	162	WHAT IS THIS ERIC CLAPTON (MCA 5598) MCA	8.98 163	3	196	WRAP YOUR BODY ONE WAY (MCA 5552) MCA	8.98 183	8	
129	VOX HUMANA ★ KENNY LOGGINS (Columbia FC 39174) CBS	— 114	27	163	GLOW RICK JAMES (Gordy/Motown 6135) MCA	6.98 138	23	197	MEAT IS MURDER THE SMITHS (Sire 25269) WEA	8.98 198	33	
130	MEETING IN THE LADIES ROOM KLYMAXX (Constellation/MCA 5529) MCA	8.98 139	30	164	BEHIND THE SUN ★ ERIC CLAPTON (Duck/Warner Bros. 25165-1) WEA	8.98 140	29	198	HIGHWAYMAN W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056) CBS	— 196	18	
131	HOT SPOT DAZZ BAND (Motown 6149 ML) MCA	8.98 125	7	165	GREATEST HITS VOL. 2 RONNIE MILSAP (RCA AHL1-5425) RCA	8.98 175	2	199	UNDER THE BLADE TWISTED SISTER (Atlantic 81256) WEA	6.98 187	11	
132	A CAPPELLA TODD RUNDGREN (Warner Bros. 25128) WEA	8.98 161	2	166	DREAM OF A LIFETIME MARVIN GAYE (Columbia FC 39916) CBS	— 142	19	200	PEOPLE ARE PEOPLE DEPECHE MODE (Sire 25124) WEA	8.98 191	13	
133	BARKING AT AIRPLANES KIM CARNES (EMI America SO-17159) CAP	8.98 117	15	167	AGENT PROVOCATEUR ★■ FOREIGNER (Atlantic 81999-1) WEA	8.98 149	41					
134	BEHAVIOUR SAGA (Portrait BFR 40145) CBS	— 145	3	168	LIGHTING UP THE NIGHT JACK WAGNER (Qwest 25318) WEA	8.98 —	DEBUT					

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

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

ABC	74	Dazz Band	131	Henley, Don	42	Marillion	102	Roth, David Lee	173	Vandross, Luther	51
AC/DC	46	Dead Or Alive	52	Highwayman	198	Marsalis, Wynton	158	Roxanne	123	Vannelli, Gino	159
Adams, Bryan	6	DeBarge	87	Holiday, Jennifer	119	Mary Jane Girls	109	Rundgren, Todd	132	Vaughan, Stevie Ray	47
A-Ha	14	Denver, John	144	Hooters	26	Maze	177	Run D.M.C.	104	Vega, Suzanne	120
Air Supply	128	Depeche Mode	200	Houston, Whitney	7	McDonald, Michael	33	Sade	48	Wagner, Jack	168
Alabama	160	Dio	13	Howard, George	139	Mellencamp, John	5	Saga	134	Waite, John	31
Bar-Kays	88	Dire Straits	1	Iglesias, Julio	91	Men At Work	179	Scorpions	17	Walsh, Joe	175
Beach Boys	157	Dokken	169	Jackson, Freddie	23	Midnight Oil	149	Scritti Politti	147	Wham!	15
Beck, Jeff	63	Dylan, Bob	97	Jagger, Mick	188	Milsap, Ronnie	165	Simon, Carly	121	What Is This	162
Bon Jovi	73	E, Sheila	49	James, Rick	163	Motels	68	Smiths	197	White, Maurice	89
Boogie Boys	66	Eddie & The Tide	181	Jarreau, Al	108	Motley Crue	10	Springfield, Rick	78	Whodini	189
Branigan, Laura	69	Eurythmics	32	Joel, Billy	9	Moyet, Alison	153	Springsteen, Bruce	4, 161	Williams, Hank Jr.	135
Buffett, Jimmy	113	The Family	44	Johnson, Jesse	54	Mr. Mister	84	Spyro Gyra	190	Womack, Bobby	80
Bush, Kate	98	Fat Boys	38	Jones, Howard	50	New Order	117	Squeeze	65	Wonder, Stevie	29
Butcher, Jon	154	Ferry, Bryan	93	Jordan, Stanley	140	Night Ranger	43	Starpoint	112	X	79
Cafferty, John	85	Firm	186	Katrina And The Waves	115	9.9	125	Starship	82	Yankovic, "Weird Al"	58
Cameo	55	5 Star	193	Khan, Chaka	193	Ocean, Billy	56	Sting	2	Young, Neil	41
Carnes, Kim	133	Fogerty, John	95	King	124	O.M.D.	57	Stryper	127	Young, Paul	19
Cash, Rosanne	172	Foreigner	167	Kiss	64	One Way	196	Supertramp	111	Y&T	77
Cheap Trick	53	Franklin, Aretha	24	Klymaxx	130	Petty, Tom	101	Survivor	92	ZZ Top	194
Clapton, Eric	164	Franks, Michael	180	Kool & The Gang	21	Plant, Robert	99	Talking Heads	23		
Cock Robin	107	Frey, Glenn	145	LaBelle, Patti	62	Pointer Sisters	36, 184	Tears For Fears	3, 176		
Coleman, Durell	116	Gayle, Marvin	166	Lewis, Huey & News	67	Power Station	34	Thompson Twins	118		
Collins, Phil	8, 103	Godley & Creme	61	Lisa Lisa	39	Prince	28, 174, 187	Thorogood, George	70		
Commodores	151	Go West	90	Loggins, Kenny	129	Ratt	16	Til Tuesday	81		
Con Funk Shun	195	Grant, Amy	60	Lone Justice	105	Ready For The World	18	Turner, Tina	75		
Copeland, Stewart	149	Grim Reaper	126	Loose Ends	96	Red Hot Chili Peppers	156	Twisted Sister	199		
Crenshaw, Marshall	142	Grusin, Dave & Ritenour, Lee	146	Loverboy	20	R.E.M.	45	UB40	40		
Crystal, Billy	114	Hall & Oates	37, 185	Lowe, Nick	141	Rene & Angela	143	The Untouchables	137		
The Cure	106	Hart, Corey	30	Madonna	12, 86	REO Speedwagon	170	U2	83, 152		
Cymone, Andre	155	Heart	11	Malmsteen, Yngwie	59, 171	Richie, Lionel	182	U.T.F.O.	100		
Daltrey, Roger	138	Helix	192	Manhattan Transfer	76	Romantics	110	USA For Africa	122		

TOP 40 VIDEOCASSETTES

	Weeks On Chart		Weeks On Chart
1 THE KILLING FIELDS Warner Home Video 11419	6 5	21 PLACES IN THE HEART CBS/Fox Video 6836	17 11
2 DESPERATELY SEEKING SUSAN Thorn/EMI/HBO Video TVA 2992	1 5	22 THE MEAN SEASON Thorn/EMI/HBO Video TVA 2981	27 10
3 A SOLDIERS STORY RCA/Columbia Pictures Home Video 60408	2 11	23 PINOCCHIO Walt Disney Home Video 239V	24 10
4 THE KARATE KID RCA/Columbia Pictures Home Video 60406	3 20	24 TUFF TURF New World Video 8501	19 7
5 STARMAN RCA/Columbia Pictures Home Video 20412	4 16	25 THE SLUGGER'S WIFE RCA/Columbia Pictures Home Video 60486	28 2
6 STICK MCA Dist. Corp. 80139	5 7	26 KING DAVID Paramount Home Video 1284	20 5
7 MRS. SOFFEL MGM/UA Home Video MV 800600	9 6	27 MICKI & MAUDE RCA/Columbia Pictures Home Video 20456	21 19
8 FALCON & THE SNOWMAN Vestron Home Video VA 5073	8 11	28 JOHNNY DANGEROUSLY CBS/Fox Video 1456	26 12
9 THE SURE THING Embassy Home Entertainment	16 4	29 2010 THE YEAR WE MAKE CONTACT MGM/UA Home Video MB 800 591	25 16
10 A PASSAGE TO INDIA RCA/Columbia Pictures Home Video	13 3	30 AMERICAN DREAMER CBS/Fox Video 7082	23 5
11 RUNAWAY RCA/Columbia Pictures Home Video 60469	7 11	31 PARIS, TEXAS CBS/Fox Video 1457	35 2
12 THE TERMINATOR Thorn EMI Video TVA 2535	10 24	32 CITY HEAT Warner Home Video 11433	29 20
13 THE FLAMINGO KID Vestron Home Video VA 5072	12 12	33 PROTICAL Warner Home Video 11454	30 16
14 THE BREAKFAST CLUB MCA Dist. Corp. 80167	32 2	34 MISSING IN ACTION MGM/UA Home Video MV 800557	31 18
15 AMADEUS Thorn/EMI/HBO Video TVA 2997	DEBUT	35 DUNE MCA Dist. Corp. 80161	34 20
16 BLOOD SIMPLE MCA Dist. Corp. 80190	11 7	36 BODY DOUBLE RCA/Columbia Pictures Home Video 6-20411	33 22
17 A NIGHTMARE ON ELM STREET Media Home Entertainment M 790	14 12	37 THE CARE BEARS MOVIE Vestron Home Video VA 5082	36 20
18 THE PURPLE ROSE OF CAIRO Vestron Home Video 7082	18 4	38 GHOULIES Vestron Home Video VA 5081	38 16
19 TURK 182 CBS/Fox Video 7082	22 4	39 THE RIVER MCA Dist. Corp. 80160	37 16
20 INTO THE NIGHT MCA Home Video 80170	15 11	40 THE COTTON CLUB Embassy Home Entertainment 1714	39 21

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

TOP 15 MUSIC VIDEOCASSETTES

1 PRINCE AND THE REVOLUTION LIVE! Prince And The Revolution (Warner Music Video 38102)	1 9
2 TINA LIVE-PRIVATE DANCER TOUR Tina Turner (Sony Video 97W 50090)	2 8
3 RATT THE VIDEO Ratt (Atlantic Video 50101)	4 4
4 WHAM! THE VIDEO Wham! (CBS-Fox Video Music 3048)	3 13
5 SADE: DIAMOND LIFE VIDEO Sade (CBS-Fox Video Music 7091)	6 8
6 MADONNA Madonna (Warner Music Video 3-38101)	5 13
7 WE ARE THE WORLD - THE VIDEO EVENT USA For Africa (MusicVision 6-20475)	7 13
8 FIRST STING Scorpions (Sony Video 97W00086-7)	10 4
9 DANCE ON FIRE The Doors (MCA Dist. Corp. 80157)	8 8
10 TONIGHT! Kool & The Gang (MusicVision 6-20368)	12 3
11 PRIVATE DANCER Tina Turner (Sony Video 97W50066-7)	9 13
12 SING BLUE SILVER Duran Duran (Thorn/EMI/HBO Video 2852)	11 13
13 ANIMALIZE LIVE UNCENSORED Kiss (MusicVision 6-20445)	13 12
14 U2 LIVE AT RED ROCKS U2 (MCA Dist. Corp. 80067)	14 13
15 ALL NIGHT LONG Lionel Richie (MusicVision 6-20420)	15 13

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



WE TALK TO
PEOPLE THAT COUNT

AUDIO/VIDEO

WTBS HAS POWER — According to producer **Tom Lynch** of L.A.-based **Lynch/Biller Productions**, **WTBS'** weekly video show *Night Tracks* outstrips **MTV** in ratings with its *Chartbusters* segment. In the Saturday 11 p.m. to 12 midnight time slot, a **WTBS** chart shows *Chartbusters* with a 1.7 rating and 3.1 share, while **MTV** trails with a mere .9 rating and 1.9 share for the first quarter of 1985. The second 1985 quarter on the **WTBS** chart shows **MTV** slipping even more, falling behind to an .8 rating and a 1.6 share while *Chartbusters* beats the pants off **MTV** with a 1.7 rating and a 3.7 share. **MTV** was not available for comment at press time. Now, all this talk of ratings and shares and what-not may not mean a great deal to you, but to the producers of *Night Tracks* it means that the time has come



TWO REDHEADS ARE BETTER THAN ONE — Atlantic recording artist *The Manhattan Transfer's* Cheryl Betyne is pictured with Lucille Ball, whom she portrays in an *I Love Lucy* sketch from the group's *Blee Blop Blues* video.

who developed the original concept with partner **Gary Biller**, also said that *Power Play* will not just feature the hits: breaking acts such as **Marillion** (*Kayleigh*) will also be included in the show. Asked if *Power Play* and yea, *Night Tracks* in general did not fly in the face of the **WTBS** hearth and home image, Lynch concurred, somewhat. "They come to us when they want the unusual," he joked. "It's younger than a lot of the other programming," added Biller. "It's light and fun." Actually, light and fun does describe what Lynch/Biller has done with *Power Play*. Its graphics (not computer) were done in-house by Lynch/Biller's **Jimmy Como**. The show has none of the inherent cynicism of **MTV**, and it is, well, bright, light and fun looking. The best part about *Power Play*, however, is the scope of music video it covers and the new artists it features. It's plainly more comprehensive a show than anything else out there.

BOWIE TAPE — There's a special tape for **David Bowie** fanatics from **Passport Music Video**, the relatively new music video label marketed by New Jersey-based **Jem Records**. The tape is called *Ricochet* (after the song) and it follows the thin white duke on some of his travels in the far east during the *Serious Moonlight* tour of last year. Bowie chose filmmaker **Jerry Troyna** to direct the footage, and he chose well: *Ricochet* is a masterful documentary of one of rock's artist figures on a tour through areas of the planet that have influenced him most. It's **David Bowie** in his element, on the loose in the orient from Hong Kong to Singapore to Bangkok. Troyna has captured, a la **Roeg**, the otherworldliness of this most mysterious of performers as he relates to the world at street level. Acute snatches of asian life as it revolves around the traditional and pop cultures give that innate alien quality a downright earthiness. We're left with an oddly sensitive private portrait of a world-class entertainer/pop star. It's endearing, and highly listenable, too, as Bowie is filmed on stage during several concerts. *Ricochet* has another outstanding feature going for it, its price, which is \$29.95 list. Worth every penny, we might add.

NEW LABEL — **Karl Lorimar** has recently pacted with the British video marketer **Caryvision** for distribution in the United States, according to the company. Eight original movies will reach U.S. dealers in November. **Caryvision's** films will be marketed under six thematically-oriented categories, including *Secret Lives*; *Murder, Mystery and Revenge*; *For Women Only*; *Midnight Theatre*; *Best Sellers*; and *True Story*. At least 100 titles are planned over the next five years.

Gregory Dobrin

The Release Beat

The big release for October comes from **RCA/Columbia Pictures Home Video** with the release on videocassette of *Ghostbusters*, the box office "buster" featuring the hit tune by **Ray Parker, Jr.** It's said to be the highest grossing family motion picture of all time, grossing an estimated 200 million dollars. Featured in the film are **Dan Aykroyd**, **Sigourney Weaver**, **Bill Murray**, **Harold Ramis** and **Rick Moranis**. The cassette is released in stereo, duplicated on TDK high standard videotape with closed captioning. It lists for \$79.95 . . . **Karl Lorimar** has announced the release of the latest **Jane Fonda** workout tape, this one entitled *Jane Fonda's New Workout*. The stereo HiFi tape retails for a suggested \$39.95, and features expanded aerobics, new music, and various "state-of-the-art" fitness techniques, which the label says were developed by exercise physiologists and doctors of sports medicine. . . . And speaking of glamorous women, October is the month that **Paramount Home Video** launches its **Joan Collins** - endorsed videocassettes. No, these aren't torture tapes. It's a series of movies, which the publicity says were hand-picked by the voluptuous TV star herself. It's called *The Joan Collins Video Selection*, and it features some steamy titles like **Jacqueline Susann's** *Once Is Not Enough* and *The Last Tycoon*, as well as **Harold Robbins' The Carpetbaggers**. Tapes Alexis Colby might choose, each retailing for \$59.95. **Atlantic Video Ventures** is responsible for the concept. . . . **Embassy Home Entertainment** leads off its October releases with the Spanish film *Camila*, the critically acclaimed Oscar winner for Best Foreign Film. It lists for \$59.95.

TOP 30 MUSIC VIDEOS

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

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



AT THE ZOO — Pacific Arts Video Records president Robert Fead is pictured with Dr. Veryl Rosenbaum and David Miller, producers and writers of the video label's recent release, Zoo-opolis. Pictured (l-r) celebrating the release are: Miller; Rosenbaum; and Fead.

MOST ADDED



Morris Day — The Oak Tree — Warner Bros.

T. Waite
Tears For Fears
Cameo
The Smiths
Sawyer Brown
D. Coleman
D. Ross

NIGHT TRACKS — Bill Brummell — Program Director — Los Angeles
Platinum Blond
Eddie And The Tide
Night Ranger
P. Collins and M. Martin
D. Ross
Marillion
N. Kershaw
Smash Palace
M. Franks

VIDEO 22 — Linda Rosenfield — Producer — Los Angeles
The Smiths
Black and Blue
Wang Chung
What Is This
Night Ranger
T. Petty
The Jets
REM
The Alarm
B. Ferry
Tears For Fears
Cameo
Eddie And The Tide
Talking Heads

TV 5 — Houston Hit Video — Mike Opelka — Program Director
E. Murphy
Simon F
J. Waite
M. White
Dio
Sting
G. Vannelli

KRLR-TV21 — Bob Bell — Music Director — Las Vegas
J. Waite
K. Bush
N. Rodgers

TV69 — Lisa Roach — Playlist Information — Atlanta
D. Bowie & M. Jagger
J. Waite
Night Ranger
Fatboys
Rene & Angela
The Truth
The Dream Academy
J. Lennon
M. Day
T. Petty
K. Bush
O. Newton-John
WASP

CATCH 22 — John Frost — Program Director — Anchorage
The Family
M. Day
B. Ferry
E. Martin
The Armoury Show
What Is This
UB40
Lonnie Hill
Eddie And The Tide
Supertramp

STRONG ADDS

Four In The Morning — Night Ranger — MCA
Every Step Of The Way — John Waite — EMI America
One In A Million — Eddie And The Tide — Atlantic
This World — The Dream Academy — Warner Bros.

PROGRAM ADDS

U68 — Steven Leeds — Program Director
N. Lowe
Mosquitoes
K. Blow
Cameo
Heaven
Vandenberg
J. Waite
Talking Heads

DANCE TV — Joe Caliro — Producer
Talking Heads
M. White
Cameo
The Dream Academy
M. Day
Data
N. Rodgers

RADIO 1990 — Nancy Henry — Associate Producer — New York City
ABC
Night Ranger
April Wine
Heaven
Mr. Mister
Kiss

THE RECORD BUYERS GUIDE — Beth Comstock — Program Director
X
Lone Justice
Adam Ant
G. Myrick
Fury
Prefab Sprout
Hall & Oates

HEART LIGHT CITY — Janet Williams — Associate Producer
H. Jones
F. Jackson

VIDEO PROGRAMMER'S PICK

PD Linda Rosenfield Program Video 22 Market Los Angeles

Video: Strength
Artist: The Alarm
Label: I.R.S.



Comments:
"This is a great video. The performance is great and the black and white photography is fantastic. This is the Alarm's strongest song to date."

HOT NEW SELLER



Todd Rundgren — A Cappella — Warner Bros.

STRONGEST SALES

Dire Straits — Warner Bros.
Sting — A&M
A-Ha — Warner Bros.
J. Cougar Mellencamp — Riva

STORE REPORTS

Tower Records — Fresno

Dire Straits
The Cure
S. Wonder
Sting
S. Ray Vaughan

Tower Records — San Francisco

S. Wonder
B. Springsteen
Dire Straits
Miami Vice
B. Joel

Benson's House Of Music — Los Angeles

Sheila E
Sting
Motley Crue
F. Jackson

Tower Records — Sacramento

B. Springsteen
Dire Straits
W. Houston
J. C. Mellencamp
B. Joel

Homers Records — Omaha

J. C. Mellencamp
Dire Straits
Miami Vice
S. Wonder
S. Ray Vaughan

Mainstream Records — Milwaukee

Kiss
Dire Straits
J. C. Mellencamp
Heart
Motley Crue

Harvard Coop — Boston

Talking Heads
S. Wonder
Dire Straits

M. Crenshaw
The Roches

Tower Records — Sacramento

S. Wonder
W. Houston
F. Jackson
Miami Vice
J. Johnson

Tower Records — Seattle

Miami Vice
S. Wonder
Dire Straits
Tears For Fears
Sting

CML o/s — St. Louis

Sting
Dire Straits
W. Houston
B. Adams
Tears For Fears

Strawberries — Boston

Miami Vice
Dire Straits
S. Wonder
W. Houston
Tears For Fears

Karma Records — Indianapolis

Motley Crue
Dire Straits
Sting
Loverboy
Tears For Fears

Scott's Wholesale — Indianapolis

Dire Straits
Sting
W. Houston
B. Springsteen
B. Joel

Record Theatre — Cincinnati

Miami Vice
S. Wonder
B. Joel
Sting
J. C. Mellencamp

N.R.M. — Pittsburgh

Miami Vice
Dire Straits
W. Houston
Loverboy
J. C. Mellencamp

Richman Bros. — Philadelphia

Dire Straits
Tears For Fears
B. Springsteen
W. Houston
B. Adams

Peaches — Cincinnati

B. Springsteen
J. C. Mellencamp
P. Collins
Dire Straits
H. Lewis

Peaches — Kansas City

Miami Vice
S. Wonder
J. C. Mellencamp
S. Ray Vaughan
Dire Straits

SHOP TALK

CAMELOT MUSIC, N. CANTON, OH — The half-way point has been reached in Camelot's first eight-week management training course. The program for all Managers-In-Training was instituted to fill the need for uniform training for Camelot store managers. Doug Holder and Dan Denino designed the program which covers every area of store management. Personnel management (communication, leadership skills, policy, procedure, pay grades, hiring, firing, product knowledge, etc.), Marketing, Advertising, Security and Store Finances are all taught via intensive training sessions. The course combines classroom learning and in-store experience in the five Canton-area Camelot stores. Candidates for training are recruited by four directors from among college graduates with degrees in business, communications or liberal arts. Candidates must be willing to relocate to Canton for the eight weeks of class. At the mid-point in the first class, Holder reports that the course has "exceeded our wildest expectation." The first class has eight students, and, according to Holder, Camelot can accommodate up to 15 at a time in future sessions.

NAVARRE CORP., MINNEAPOLIS, MN — Navarre Corp. has agreed to help Project Support. The University of Minnesota's Agricultural Extension Service has implemented Project Support for rural families who need financial planning, stress management and support during these difficult financial times. In a program called "Not Just A Dime A Dozen," Navarre will donate 10 cents from the sale of selected LPs to Project Support. Navarre Corp. is one of the midwest's largest record and tape wholesalers and distributors.

JAZZ RECORD MART, CHICAGO — The JRM will play host to a series of six jazz concerts on Sunday nights from Oct. 6 through Nov. 10. The loop record store benefits from the extra exposure they get for product as concert patrons browse between sets. Jazz luminaries such as **Lester Bowie, Ben Wallace, Arthur Blythe** and others will be featured. The concerts, promoted by a local promoter, are held after business on Sundays and cost \$7. An added bonus — parking is free and plentiful on weekend evenings.

Stephen Padgett

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

RETAILER PROFILE

Store: **Sound Waves**

Market: **Greater Baltimore**

Manager: **Kris Gerhardt**

Sound Waves' Towson Town Center location is one of seven in a growing chain of retail stores in Maryland. Four stores serve the Baltimore area, while another three are in outlying areas. Manager Kris Gerhardt runs the Towson store. Customer service, compact discs and new music are the elements in his success.

"A lot of it is a store personality; friendly, helpful," said Gerhardt describing Sound Waves. He emphasizes to his staff that treating customers decently, in a manner that they themselves would like to be treated, is crucial. A sign in the store reads, "Special orders taken gladly." This is a major component of Gerhardt's customer service policy. "A lot of stores in this area don't take the time to do that," he said. "Our specialty is compact discs. We do the largest volume of any store in this area, including our other stores," stated Gerhardt. He attributes this success to Sound Waves' early entrance in the CD market. The upper-middle class, professional clientele in the area has made marketing CDs a natural. To get an early jump on the competition, Gerhardt started a "Customer Service Book." The book contains the name, phone number and musical taste of every CD player owner who purchases a CD from Sound Waves. "So, we've got an idea of what people want when something comes out. Now I know how to order. I can call them ahead of time so that when my order gets here they can be here too." Gerhardt said. A phone call adds a personal dimension, and provides the customer with information about not only new releases, but other CDs he may have been wondering about. Gerhardt reports that in at least half of the cases, the customer will ask about some other CD he's been looking for. When the customer finds out Sound Waves has it, he comes down to buy it.

Gerhardt stated that the Towson location has been a strong venue for the exposure of new music. "Tears For Fears broke here before anywhere else. The first album, we would sell tons of it by actually just playing it in the store," said Gerhardt. The store will often get behind a new artist and promote them. Currently, The Dream Academy and Del Amitri are benefitting from this extra push. The store is also a strong presence for import records. Independent domestic hardcore does well, too, as bands like Black Flag, Suicidal Tendencies and Agent Orange are consistent sellers.

Aggressive advertising is done via print and radio. The Sunday *Baltimore Sun* and the free arts and entertainment tabloid *City Paper* are the two main print outlets. Rock music is promoted on 98ROCK, while pop is pushed on B104 and K106 and R&B on V103.

"People find our store very familiar, easy to walk into, because we're friendly . . . I can give you a list of customers who have turned out to be personal friends after being a customer," said Gerhardt. His and his staff's commitment to customer service will ensure a continued success for Sound Waves.

RETAILER'S PICK

Retailer
Bobby Hall

Store
Harvard Coop

Market
Boston

Album: **A Cappella**
Artist: **Todd Rundgren**
Label: **Warner Bros.**

Comment:

"I found the album quite interesting due to the lack of conventional instruments. Todd has always had good cult following but this LP is bringing in some new fans."

California Store, Flea Market Raided, Bootleggers Fined

NEW YORK — The Marin City Flea Market in Sausalito, California was raided on September 21, 1985 where a total of 2,171 alleged counterfeit cassette tapes were seized by the Marin County Sheriff's Department. Three market vendors were arrested and charged with violating the True Name and Address and Fraudulent Product Statutes. Arrested were Ion Nistoran of San Leandro, Ghulam Mohammad of Union City and Gul Ahmad of Fremont. Mohammad and Ahmad were joint operators of a booth from which 584 alleged counterfeit cassette tapes were seized. Nistoran had 1,587 alleged counterfeit cassettes seized from his booth.

The San Francisco police department, assisted as were the Marin County police by Recording Industry Association of America Anti-Piracy personnel, seized 115 alleged counterfeit cassettes on September 11, 1985 from L.A. Connection, a general merchandise store on 29th Street in San Francisco. The Store was

operated by Mordehai Beneshai who was arrested and released charged with violation of the California True Name and Address Statute. The seized cassettes were being sold at L.A. Connection for \$4.95 each and consisted of works by top 40 American recording artists. In another case, Richard Fooks and Robert Marin have agreed to pay \$22,600 in fines and penalties as a result of their 1982 sales of bootleg recordings by the Beatles and Black Sabbath to an undercover investigator of the RIAA.

The case prosecuted by Department City Attorney Arthur Walsh of the Los Angeles City Attorney's Special Trial Section, originally named four defendants: Rhino Records, Inc., Sounds Good Import Company, a record importer; Richard Fooks; and Robert Marin. Fooks, the president of Rhino Records, and Marin, sales manager for Rhino, as well as part owner of Sounds Goods Import Company, entered pleas to two counts of misdemeanor sales of bootleg records in the Los Angeles Municipal Court where Judge Michael Pastor imposed the \$11,300 fines on each. Charges against both corporations were dropped following the pleas of the individuals.

The criminal complaint had alleged that Fooks, Marin and two accomplices had sold a total of 11 bootleg records to investigators during a public warehouse sale at Rhino Records' Los Angeles office. A subsequent search of the office disclosed over 650 alleged bootleg records by popular stars such as; David Bowie, The Who, Linda Ronstadt, Elvis Presley, The Talking Heads and Bob Dylan. Walsh said that in 1982 mere possession for sales of a bootleg record was not unlawful and therefore criminal charges were brought on the 11 records actually sold. The law has since been changed to make possession for sale illegal, Walsh added.



ORO EN VENEZUELA — Executives of CBS Records International recently held a series of Latin American regional meetings in Caracas, Venezuela. During a break in one of the sessions, Julio Iglesias stopped by to say hello. CBS Records Venezuela presented the artist with a Gold record "Libra." Pictured are Iglesias (l) and Gonzalo Pena, managing director, CBS Records Venezuela.

WHAT'S IN-STORE

NAMM NEWS — Exhibitors should save considerable money in freight charges, while buyers won't be burdened with armloads of product literature — thanks to a new badge system being introduced by NAMM at the January 17-19 Winter Market, Anaheim, California. The new badges are plastic with embossed lettering, just like a standard credit card. Information on each badge will include name, telephone, company name and complete address. Each NAMM exhibitor, using a special show badge imprint machine, will be able to instantly record a visiting dealer's name and address. This information can be used after the show to follow up with mailings of product literature or personal communication. "The new badges will eliminate the need for exhibitors to ship vast quantities of product literature to the trade show," said Larry Linkin, NAMM executive vice president. "Material mailed after the show is likely to be studied more thoroughly and kept as a reference, rather than discarded after a day or two. The new system also should relieve buyers of having to cart around shopping bags full of brochures." The deadline for Winter Market '86 pre-registration is December 13, 1985. NAMM members pre-register free; non-members, \$25 per attendee. For more info call (619) 438-8001.

THE CRUSADE CONTINUES — MCA recording artists Joe Sample and Wilton Felder have united once again as the Crusaders are touring the country. The tour features music from Sample's album "Oasis" (MCA-5481), which is currently bulleting up the Cash Box Jazz Chart, Felder's top-selling album "Secrets" (MCA-5510), and old Crusaders and solo tunes. The show at the Greek Theatre in Los Angeles was first-class; many fans would have liked to hear more but time had to be made for co-headliner Miles Davis. Retailers, this tour should spur album sales. In-store play is recommended.

CD PLAYER FROM SHARP — An advanced, reliable laser pick-up system and auto program locate device (APLD) are two of the fourth-generation highlights in a new full-size compact disc player Sharp Electronics Corporation introduced recently at its regional sales meetings. The DX-610 (BK) also includes a thin drawer-type front-loading disc table. An LCD time counter, mode indicator and track number indicator are other state-of-the-art features for ease of operation. The unit matches most current audio systems. Due to quartz accuracy, wow and flutter are unmeasurable. Level fluctuation is too low to be measurable, and total harmonic distortion at 1 kHz is only 0.005 percent. The player's dynamic range spans 96 dB. Available in November, the DX-610 (BK) will carry a suggested retail price of \$259.95.



DIGITAL CONTROL — The newest top-of-the-line compact disc player from Sharp, model DX-610 (BK), is simple to use, yet quite sophisticated (see story below).

Ron Rosenthal

TOP 40 COMPACT DISCS

Title, Artist, Label, Number, Distributor	Weeks On 10/5 Chart		Weeks On 10/5 Chart
1 BROTHERS IN ARMS DIRE STRAITS (Warner Bros. 25264-2) WEA	15.98 1	20	
2 BORN IN THE U.S.A. BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	3	57	
3 NO JACKET REQUIRED PHIL COLLINS (Atlantic 81240-2) WEA	15.98 2	23	
4 SONGS FROM THE BIG CHAIR TEARS FOR FEARS (Mercury 824 300-2) POL	— 5	26	
5 THE DARK SIDE OF THE MOON PINK FLOYD (Capitol CDP-46001) CAP	— 6	57	
6 GREATEST HITS VOLUME I & II BILLY JOEL (Columbia J2K 40121) CBS	— 7	6	
7 LITTLE CREATURES TALKING HEADS (Sire 2-25305) WEA	15.98 4	9	
8 RECKLESS BRYAN ADAMS (A&M CD-5013) RCA	— 8	36	
9 THE DREAM OF THE BLUE TURTLES STING (A&M CD 3750) RCA	— 9	11	
10 SPORTS HUEY LEWIS AND THE NEWS (Chrysalis VK 41412) CBS	— 10	17	
11 BE YOURSELF TONIGHT EURHYTHMICS (RCA PCD1-5429) RCA	— 11	12	
12 BUILDING THE PERFECT BEAST DON HENLEY (Geffen 24026-2) WEA	15.98 12	37	
13 LIKE A VIRGIN MADONNA (Sire 25157-2) WEA	15.98 14	46	
14 CHRONICLES CREEDENCE CLEARWATER REVIVAL (Fantasy FCD 623-CCR2) IND	— 17	5	
15 THE SECRET OF ASSOCIATION PAUL YOUNG (Columbia CK-39957) CBS	— 18	10	
16 THE UNFORGETTABLE FIRE U2 (Island 2-90231) WEA	15.98 13	9	
17 7 WISHES NIGHT RANGER (MCA MCAD 5593) MCA	— 19	4	
18 A DECADE OF STEELY DAN (MCA MCAD-5570) MCA	— 15	18	
19 FABLES OF THE RECONSTRUCTION R.E.M. (I.R.S. D 5592) MCA	— 16	6	
20 FLASH JEFF BECK (Epic EK 39483) CBS	— 23	2	
21 BEVERLY HILLS COP ORIGINAL SOUNDTRACK (MCA MCAD-5553) MCA	— 20	24	
22 CONTACT POINTER SISTERS (RCA PCD1-5487) RCA	— 21	6	
23 WHITNEY HOUSTON (Arista JRCD-8221) RCA	— 24	3	
24 THE WALL PINK FLOYD (Columbia C2K 36183) CBS	— 22	20	
25 DIAMOND LIFE SADE (Portrait RK 39581) CBS	— 26	23	
26 PRIVATE DANCER TINA TURNER (Capitol CDP-46041) CAP	— 27	54	
27 CENTERFIELD JOHN FOGERTY (Warner Bros. 25203-2) WEA	15.98 25	33	
28 HARLEQUIN DAVE GRUSIN & LEE RITENOUR (GRP 1015) IND	— 30	3	
29 WHO'S ZOOMIN' WHO ARETHA FRANKLIN (Arista ARCD-8286) RCA	— 31	2	
30 CAN'T SLOW DOWN LIONEL RICHIE (Motown 6059MD) MCA	— 32	57	
31 LOVE SONGS STEVIE WONDER (Tamla/Motown TAMD-6144) MCA	— 34	2	
32 MAKE IT BIG WHAM! (Columbia CK 39595) CBS	— 33	33	
33 AROUND THE WORLD IN A DAY PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-2) WEA	15.98 28	20	
34 DREAM INTO ACTION HOWARD JONES (Elektra 2-60390) WEA	15.98 29	16	
35 FRESH AIRE III MANNHEIM STEAMROLLER (American Gramophone AGCD-365) IND	— 37	2	
36 BROTHER WHERE YOU BOUND SUPERTRAMP (A&M CD 5014) RCA	— 35	17	
37 WISH YOU WERE HERE PINK FLOYD (Columbia CK 33453) CBS	— 38	21	
38 FRESH AIRE V MANNHEIM STEAMROLLER (American Gramophone A6CD-385) IND	— 39	19	
39 VOICES IN THE SKY — THE BEST OF THE MOODY BLUES THE MOODY BLUES (Threshold 820 155-2) POL	— 40	33	
40 INVASION OF YOUR PRIVACY RATT (Atlantic 2-81257) WEA	15.98 36	7	

TOP 40 ALBUMS

★ AVAILABLE ON COMPACT DISC

	Weeks On 10/5 Chart		Weeks On 10/5 Chart
1 HARLEQUIN ★ DAVE GRUSIN & LEE RITENOUR (GRP 1015)	2 27	22 MUSICAN ERNE WATTS (Qwest/Warner Bros. 25283)	16 13
2 SKIN DIVE MICHAEL FRANKS (Warner Bros. 25275-1)	3 18	23 GRAVITY KENNY G & G FORCE (Arista AL8-8282)	19 22
3 DANCING IN THE SUN GEORGE HOWARD (TBA TB205)	1 24	24 STRAIGHT TO THE HEART ★ DAVID SANBORN (Warner Bros. 25150-1)	24 36
4 MAGIC TOUCH ★ STANLEY JORDAN (Blue Note BT 85101)	4 31	25 SOARING THROUGH A DREAM AL DI MEOLA (Manhattan ST-53011)	25 6
5 VOCALESE ★ THE MANHATTAN TRANSFER (Atlantic 81266-1)	5 10	26 HOT HOUSE FLOWERS ★ WYNTON MARSALIS (Columbia FC 39530)	21 54
6 ALTERNATING CURRENTS ★ SPYRO GYRA (MCA 5606)	6 16	27 SKY DANCE RODNEY FRANKLIN (Columbia FC 39962)	27 18
7 AL JARREAU IN LONDON AL JARREAU (Warner Bros. 25331)	9 4	28 20/20 GEORGE BENSON (Warner Bros. 9 25176-1)	26 37
8 MAISHA SADAO WATANABE (Elektra 60431-1)	7 13	29 SILENT WITNESS SKYWALK (Zebra ZR 5004)	29 11
9 OASIS JOE SAMPLE (MCA 5481)	11 8	30 FIND OUT! THE STANLEY CLARKE BAND (Epic FE 40040)	30 16
10 YOU'RE UNDER ARREST ★ MILES DAVIS (Columbia FC 40029)	10 20	31 STREETSHADOWS DAVID DIGGS (TBA 207)	31 28
11 SODA FOUNTAIN SHUFFLE ★ EARL KLUGH (Warner Bros. 25262-1)	8 25	32 NEW FACES ★ DIZZY GILLESPIE (GRP 1012)	26 13
12 WHITE WINDS ★ ANDREAS VOLLENWEIDER (CBS FM 39963)	12 34	33 LIVE AT SWEET BASIL VOL. 1 ★ DAVID MURRAY BIG BAND (Black Saint BSR 0085)	32 15
13 OPENING NIGHT KEVIN EUBANKS (GRP A-1013)	13 11	34 TOGETHERING KENNY BURRELL/GROVER WASHINGTON JR. (Blue Note BT 85106)	34 32
14 AMERICAN EYES RARE SILK (Palo Alto PA 8086)	14 27	35 WARNING BILLY COBHAM (GRP-A-1020)	DEBUT
15 JUNGLE GARDEN DAVE VALENTIN (GRP 1016)	15 15	36 LIVE FROM SAN FRANCISCO MAYNARD FERGUSON (Palo Alto PA 8077)	53 9
16 BLACK CODES (From The Underground) WYNTON MARSALIS (Columbia FC 40009)	DEBUT	37 HIGH CRIME ★ AL JARREAU (Warner Bros. 25106)	35 13
17 HIGH VISIBILITY VICTOR FELDMAN'S GENERATION BAND (TBA TB208)	17 10	38 AUTUMN ★ GEORGE WINSTON (Windham Hill/A&M WH-1012)	37 31
18 JUST FEELIN' McCOY TYNER (Palo Alto PA 8063)	18 10	39 DECEMBER ★ GEORGE WINSTON (Windham Hill/A&M WH-1025)	39 49
19 ATLANTIS WAYNE SHORTER (Columbia FC 40055)	22 3	40 MODERN MANNERS ★ SPECIAL EFX (GRP 1021)	38 13
20 WILD ROMANCE HERB ALPERT (A&M SP-5082)	20 7		
21 DIGITAL WORKS ★ AHMAD JAMAL (Atlantic 81258)	23 4		

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

FEATURE PICKS

OUT OF THE BLUE (O.T.B.) — Blue Note BT 85118 — Producer: Michael Cuscuna — List: 8.98 — Bar Coded

The idea was to find six of the hottest young players in the country and to toss them together in a band that, perhaps, would recreate the feeling of the classic Blue Notes of the '60s. Mike Mossman, Kenny Garrett, Ralph Bowen, Harry Pickens, Bob Hurst and Ralph Peterson are the guys and, amazingly, they sound tight and compatible. An impressive, contemporary hard-bop effort.

HEARTS AND NUMBERS — Don Grolnick — Hip Pocket HP 106 — Producer: Don Grolnick — List: 8.98 — Bar Coded

A lean, tough effort from ex-Steps Ahead keyboardist Grolnick. Michael Brecker has a lot of featured space here and he and several other fusion/studio veterans — Peter Erskine, Clifford Carter, Will Lee, etc. — help make this a solid, tuneful, jazzwise effort from a distinguished piano/synthesizer man.

HIGHLIGHTS IN JAZZ 12th ANNIVERSARY CONCERT — Various — Stash ST 254 — Producer: Bernard Brightman — List: 8.98

Jack Kleinsinger has been presenting organized mainstream jam sessions for a baker's dozen years and this LP captures the looseness, the bonhomie, and the downright swinging fun of one of those concerts. Phil Bodner, Doc Cheatham, Marty Napoleon, Carrie Smith and other veteran traditionalists do their thing, and their thing swings.

FABLES — Jean-Luc-Ponty — Atlantic 81276-1 — Producer: Jean-Luc-Ponty — List: 8.98 — Bar Coded

The French fusion fiddler's work has been becoming more and more minimalist over the years. This is a pared-down project in a sort of neo-fusion vein — Ponty's been paying attention not only to the minimalists but to the "new age" specialists, yet the sound is distinctive and not without a bit of muscle. There are a lot of ears that this should appeal to.

ON JAZZ

BREAKING GROUND — What can a million dollars buy in 1985? Happiness? Eternal life? A pair of Bruce Springsteen tickets? Well, for \$900,000 — that's \$100,000 change from your million — you can fund **WBGO-FM**, the Newark station that blankets the New York area with around-the-clock jazz, in their current effort to finally build themselves a permanent broadcast facility. Amazing, considering the fine work they've done in what they term "makeshift" quarters.

Enough can not be said about **WBGO** (88.3). Not only do they play jazz recordings — and, truthfully, everything from **Bunk Johnson** to **Cecil Taylor** (though I wouldn't hold my breath waiting for either to be played on any given day) — they are live concerts from clubs, on-air interviews with jazz figures, and a number of interesting special features. Their audience is 200,000 per week, which puts them in the National Public Radio's Top 10.

The ground work has begun — as you read this, work people are pounding away at Newark's 54 Park Place, with initial support from the Howard Savings Bank and Mutual Benefit Life — but all the money is not in the coffers. What **WBGO** plans, then, is a three year campaign of trying to get capital pledges from listeners, regional corporations, and foundations.

"Now that the permanent studios are finally under construction," says **Bob Ottenhof**, **WBGO**'s general manager, "We look again to the diverse community we serve for financial support as we continue to build our reputation as a ground-breaking station, committed to excellence and to preserving America's classical heritage of jazz music."

Sounds like a good investment — an investment in good sounds.

A HOOT WITH HOOTIE — The "New Jazz at the Public" series has initiated a number of jazz commissions this year. The first project will feature the great **Jay McShann** — the quintessential Kansas City pianist and bandleader — in a rare big band appearance. "Hootie," as McShann is known, has been commissioned to write and arrange new music for a 14-piece band and re-arrange some of his old Kansas City book. On Oct. 21 McShann will unveil the fruits of his labor at a pair of concerts at NY's Public Theatre. **Grover Mitchell** will be the musical director, and the eclectic ensemble will include **Major Holley**, "Fiddler" **Claude Williams**, **Hamiet Bluiett**, **Craig Harris**, **Teo Macero**, **Norris Turney**, **Doug Lawrence**, **Clarence Bream**, **Cecil Bridgewater**, **Earl Gardner**, and **Steve Turre**. Sounds like an evening that will truly "jump your blues away."

BASIL IN SEASON — There doesn't seem to be any doubt that the NY club closest to the cutting edge of today's sounds — though with three fingers and a thumb in the entire history of jazz — is Sweet Basil, which sits on Greenwich Village's Jazz Row, Seventh Ave. South. Three records have recently been released that were recorded live at the club — thanks to Basil's in present **Horst Liepolt** — and they deserve mention. "Gil Evans and the Monday Night Orchestra Live at Sweet Basil" is a terrific double album that captures the brilliant Evans at home — he's at the club every week — in front of a typically titanic big band. It's a loose, freewheeling album, and it's not easy to come by (it's on the Japanese Electric Bird label, a subsidiary of King). "Art Blakey and the Jazz Messengers Live at Sweet Basil" is also hard to come by (it's on Paddle Wheel, another King offshoot), but it's a good representation of the current Messengers, who plow through some Blakey standards. "Fresh Heat," by the **Gunter Hampel N.Y. Orchestra** (Birth), is easier to get a hold of; it features that vibist's fresh, fun contemporary big band and it's got all the ambience of a night at Basil. The measure of the way musicians feel about clubs is where they do their recording. Enough said.

BOPPING AROUND — **Duke Jordan**, one of the original bebop pianists and a longtime expatriate, has moved back to NYC. A welcome return . . . N.Y. Jazztour Inc. (2 King St., New York, NY 10012) is planning to take packages of jazz hungry tourists to Dakar (12/28-1/4/86, in association with **WBGO**), and to a slew of '86 European jazz festivals; get in touch if you want to get on board . . . "Latindia" is the name of an interesting tape which combines the sounds of South America and India; it's a project of **Chuck Jonkey** (663 W. California Ave., Glendale, CA 91203) . . . Another interesting new tape (and CD) is **Keith Foley's** "Music for Christmas," which features synthesized versions of familiar carols, for a "new age" Yule (DMP) . . . Carlos I, which has been a restaurant at 10th St. and 6th Ave. for a while, has initiated a music policy: **Carrie Smith** inaugurates the room (10/8-13), with **Dakota Staton** (10/15-20) on her heels . . . **Gary Owens**, hand placed squarely over ear, now hosts a morning drive time show over L.A.'s all-jazz **KKGO-FM** (105) . . . S.O.B.'s is getting jazzy this month — the N.Y. nightclub will host **Sun Ra** (10/3) and **Azymuth**, whose Brazilian fusion fits more into the club's usual patterns (10/15) **Amy Duncan** and **Brass Tacks**, featuring **Randy Brecker**, will bring their brassy business for the Blue Note . . . For those who plan way, way ahead — **Wynton Marsalis** will be trumpeting at the Joyce Theatre, the cozy Chelsea venue, Dec. 27-29, 31, and Jan. 3-5, in an engagement booked by Radio City Music Hall Productions. That's 14 shows (!!) for the trumpeter, who has not quite gotten his band together yet after being stung earlier this year and after planning for that, it's not too early to pick up tickets for **Chick Corea's** Feb. 25 Town Hall gig with the **Philharmonia Virtuosi** (he'll be playing **Mozart** and **Corea**) Brooklyn's Williamsburgh Music Center's Sun. afternoon series offers **Patrick Brennan & Soup** (10/13), **Joe Ford** (10/20), **Reynold Scott** (10/27), the **Williamsburgh All-Stars** (11.3), **Newman Baker** (11/10), **Gerry Eastman** (11/17), **Zane Massey** (11/24), **Walter Thompson** (12/1), **Charles Burnham** (12/8), and **David Sidman** and **Speak to the Sun** (12/15); (718) 330-0002 gets details.

Lee Jeske



DOING BIG WITH DIZ — ASCAP member **Dizzy Gillespie**, who recently performed at New York's Blue Note is greeted backstage by ASCAP's **Lauren Iossa** (l), editor of the *ASCAP Magazine*, **ASCAP In Action**, and **Rick Morrison** (r), communications coordinator.

Forum On Home Taping Issue

By Bill Fisher

NASHVILLE — A blue ribbon panel of music industry notables and politicians will convene in Nashville next week to address the problem of audio home taping. Sponsored by the Country Music Association (CMA) and the National Music Publishers Association (NMPA) in conjunction with the Coalition to Save America's Music (SAM), the meeting is scheduled for Oct. 15 from 2:30 to 4:30 p.m. at the Vanderbilt Plaza hotel. The gathering has been dubbed "Fast Forward March."

The forum's main thrust will be an explanation of HR 2911, a bill sponsored by Congressmen Moorhead (R-California) and Morrison (D-Connecticut) and now pending before Congress. The proposed legislation is "not an attempt to outlaw home taping, but rather to insure that the creators of music receive the royalties due them," according to the CMA, which also describes HR 2911 as "an attempt to prevent loss of income to record retailers, distributors, rack jobbers,

manufacturers, pressers, printers and suppliers." The core of HR 2911 and a companion Senate bill to be introduced shortly would provide for the gathering of royalties on blank audio tape and home taping hardware. Coordinator Margie Berman of SAM's Washington, D.C. headquarters said last week that the collection of these royalties would be overseen by the Federal copyright office and then distributed to copyright owners. Berman added that the proposed legislation allows for exemptions for non-profit and educational organizations and businesses such as recording studios which regularly use blank audio tapes.

The sponsoring congressmen will reportedly be present for "Fast Forward March," as well as Tennessee politicians, artists Louise Mandrell and Roger Miller, George David Weiss of the Songwriters' Guild, Ralph Peer of the Peer-Southern Organization and Stanley Gortikov, president of the Recording Industry Association of America.

CMA/NARM Fall Campaign Begun

Bill Fisher

NASHVILLE — The National Association of Record Merchandisers (NARM) and the Country Music Association (CMA) have begun the third annual joint sponsorship of a promotional campaign designed to "establish higher visibility for the October 14 CMA Awards Show while boosting sales and awareness of country music both before and after the show," according to the CMA public information office. To those ends, NARM has shipped nearly 900,000 point-of-purchase items to some 3,000 rack jobbers and retailers participating in the push, which uses the theme, "Bring Home Country's Brightest Stars."

Promotional items include two posters: one features the 1985 Entertainer of the Year finalists, the other reproduces the covers of this year's Album of the Year nominees. CMA finalists and winners will also be targeted with divider cards,

product stickers, bin toppers, bin cards, banners, shelf talkers, bag stuffers and display flats. Graphics for this year's campaign were designed by Bill Barnes, a Nashville-based artist who has incorporated the logos of the CMA and Kraft (sponsor of the awards show) in addition to NARM's "Give the Gift of Music" slogan. The design features a large, multi-colored star.

NARM is also conducting two display contests, one for retailers and one for rack jobbers. The first prize in each division is \$1,000; four second place prizes of \$100 and 10 third place prizes of \$50 will be given in each category. The deadline for entering the display contest is Nov. 15, 1985.

The 19th annual CMA Awards Show will be telecast live from the Grand Ole Opry House on CBS-TV, Oct. 14 at 7:30 eastern time.



FOR THE FARMERS— FarmAid leaders are pictured above at a press meeting during the benefit concert. From left: Willie Nelson, David Allen Coe, Loretta Lynn, John Cougar Mellencamp.



NEW FACES TO WATCH

The Tradition
Continues

TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor	Weeks On 10/5 Chart	Weeks On 10/5 Chart
★ = Available on Compact Disc ■ = Platinum (RIAA Certified) □ = Gold (RIAA Certified)		
1 HIGHWAYMAN W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056)	2 21	
2 PARTNERS IN RHYME THE STATLER BROTHERS (Mercury 422-824 420-1)	3 23	
3 GREATEST HITS VOL. 2 RONNIE MILSAP (RCA AHL1-5425)	1 25	
4 FIVE-O ★ HANK WILLIAMS, JR. (Warner Bros. 1-25267)	4 22	
5 RHYTHM AND ROMANCE ★ ■ ROSANNE CASH (Columbia FC-39463)	5 16	
6 KERN RIVER MERLE HAGGARD (Epic FE 39602)	6 26	
7 LAST MANGO IN PARIS □ JIMMY BUFFETT (MCA-5600)	10 12	
8 GREATEST HITS ★ GEORGE STRAIT (MCA-5567)	8 29	
9 HOWARD AND DAVID THE BELLAMY BROTHERS (MCA/Curb-5586)	9 12	
10 ANYTHING GOES GARY MORRIS (Warner Bros. 1-25279)	15 6	
11 40 HOUR WEEK ★ ■ ALABAMA (RCA AHL1-5339)	7 35	
12 PARTNERS, BROTHERS AND FRIENDS THE NITTY GRITTY DIRT BAND (Warner Bros. 1-25304)	17 7	
13 RADIO HEART CHARLY McCLAIN (Epic FE 39871)	13 18	
14 ME AND PAUL WILLIE NELSON (Columbia FC 40008)	12 29	
15 SAWYER BROWN SAWYER BROWN (Capitol/Curb ST 12391)	11 35	
16 GREATEST HITS ★ LEE GREENWOOD (MCA 5582)	14 23	
17 RESTLESS HEART RESTLESS HEART (RCA CPL1-5369)	18 25	
18 TURN THE PAGE WAYLON JENNINGS (RCA AHL1-5428)	22 11	
19 MY TOOT-TOOT ROCKIN' SIDNEY (Epic B5E-40153)	24 11	
20 TOKYO, OKLAHOMA JOHN ANDERSON (Warner Bros. 1-25211)	16 12	
21 WHY NOT ME ★ □ THE JUDDS (RCA/Curb AHL1-5319)	19 48	
22 STREAMLINE LEE GREENWOOD (MCA 5622)	33 3	
23 SOMETHING SPECIAL GEORGE STRAIT (MCA 5605)	34 4	
24 GREATEST HITS ★ BARBARA MANDRELL (MCA 5566)	25 29	
25 THE FORESTER SISTERS THE FORESTER SISTERS (Warner Bros. 1-25314)	36 3	
26 STEP ON OUT THE OAK RIDGE BOYS (MCA 5555)	20 28	
27 HIGH COUNTRY SNOWS DAN FOGELBERG (Full Moon/Epic FE 39616)	21 19	
28 KENTUCKY HEARTS EXILE (Epic FE 39424)	29 52	
29 HAVE I GOT A DEAL FOR YOU REBA McENTIRE (MCA 5585)	23 7	
30 THERE'S NO STOPPING YOUR HEART MARIE OSMOND (Capitol/Curb ST-12414)	38 3	
31 SOMEBODY ELSE'S FIRE JANIE FRICKE (Columbia FC-39975)	27 12	
32 FRIENDSHIP RAY CHARLES (Columbia FC 39415)	26 62	
33 TRYIN' TO OUTFRIN THE WIND JOHN SCHNEIDER (MCA 5583)	28 23	
34 LET IT ROLL MEL McDANIEL (Capitol-EMI ST-12402)	30 31	
35 DON'T CALL HIM A COWBOY CONWAY TWITTY (Warner Bros. 9-25207-1)	31 27	
36 LIVIN' ON THE EDGE T. G. SHEPPARD (Columbia FC 40007)	32 16	
37 TIME STOOD STILL VERN GOSDIN (Complast 671012-1)	42 19	
38 #1'S EDDIE RABBITT (Warner Bros. 1-25278)	39 14	
39 ONE GOOD NIGHT DESERVES ANOTHER STEVE WARINER (MCA 5545)	37 33	
40 NOBODY WANTS TO BE ALONE CRYSTAL GAYLE (Warner Bros. 1-25154)	35 27	
41 SOUTHERN PACIFIC SOUTHERN PACIFIC (Warner Bros. 25206)	48 3	
42 REAL LOVE DOLLY PARTON (RCA AHL1-5414)	40 35	
43 WON'T BE BLUE ANYMORE DAN SEALS (EMI-America ST-17166)	59 2	
44 WHO'S GONNA FILL THEIR SHOES GEORGE JONES (Epic FE 39598)	49 3	
45 LOVE IS WHAT WE MAKE IT KENNY ROGERS (Liberty LO51157)	41 26	
46 THE BALLAD OF SALLY ROSE EMMYLOU HARRIS (Warner Bros. 9-25205-1)	43 33	
47 MAYBE MY BABY LOUISE MANDRELL (RCA AHL1-5454)	44 19	
48 HEART OVER MIND ★ ANNE MURRAY (Capitol SJ-12363)	45 51	
49 TILL I MADE IT WITH YOU MAC DAVIS (MCA 5590)	47 5	
50 HE THINKS HE'S RAY STEVENS RAY STEVENS (MCA 5517)	46 48	
51 DOES FORT WORTH EVER CROSS YOUR MIND □ GEORGE STRAIT (MCA 5518)	50 51	
52 THE THINGS THAT MATTER VINCE GILL (RCA CPL1-5348)	52 11	
53 LANE BRODY LANE BRODY (EMI-America ST-17160)	51 5	
54 ONE STEP CLOSER SYLVIA (RCA AHL1-5413)	53 32	
55 TWO HEART HARMONY THE KENDALLS (Mercury 824-250-1 M-1)	54 24	
56 GET TO THE HEART BARBARA MANDRELL (MCA 5619)	DEBUT	
57 COUNTRY BOY ★ RICKY SKAGGS (Epic FE 39410)	56 52	
58 TREADIN' WATER EARL THOMAS CONLEY (RCA AHL1-5175)	57 51	
59 BLUE HIGHWAY JOHN CONLEE (MCA 5521)	55 48	
60 FEELS SO RIGHT BRENDA LEE (MCA 5626)	DEBUT	
61 MY KIND OF COUNTRY REBA McENTIRE (MCA 5516)	58 48	
62 PLAIN DIRT FASHION NITTY GRITTY DIRT BAND (Warner Bros. 9-25113-1)	60 62	
63 THE BEST OF REBA McENTIRE REBA McENTIRE (Mercury 824-342-1 M-1)	61 30	
64 MAJOR MOVES HANK WILLIAMS, JR. (Warner Bros./Curb 9-25088-1)	65 69	
65 ATLANTA BLUE ★ THE STATLERS (Mercury/PolyGram 818-652-1)	62 73	
66 DARLIN', DARLIN' DAVID ALLAN COE (Columbia FC 39717)	63 34	
67 GREATEST HITS VOLUME 2 CHARLEY PRIDE (RCA AHL 1-5426)	64 18	
68 KEITH STEGALL KEITH STEGALL (Epic AL 39892)	67 17	
69 SOMETIMES WHEN WE TOUCH TAMMY WYNNETTE (Epic FE 39971)	66 25	
70 YOU'VE GOT A GOOD LOVE COMIN' LEE GREENWOOD (MCA 5488)	69 69	
71 GREATEST HITS 2 ★ □ OAK RIDGE BOYS (MCA 5496)	68 59	
72 CITY OF NEW ORLEANS WILLIE NELSON (Columbia FC 39145)	70 61	
73 WHOLE NEW WORLD THE WHITES (MCA/Curb MCA-5562)	72 27	
74 CENTERFIELD ★ ■ JOHN FOGERTY (Warner Bros. 9-25203)	71 32	
75 TOO GOOD TO STOP NOW JOHN SCHNEIDER (MCA 5495)	73 59	

TOP 100 COUNTRY SINGLES

October 12, 1985

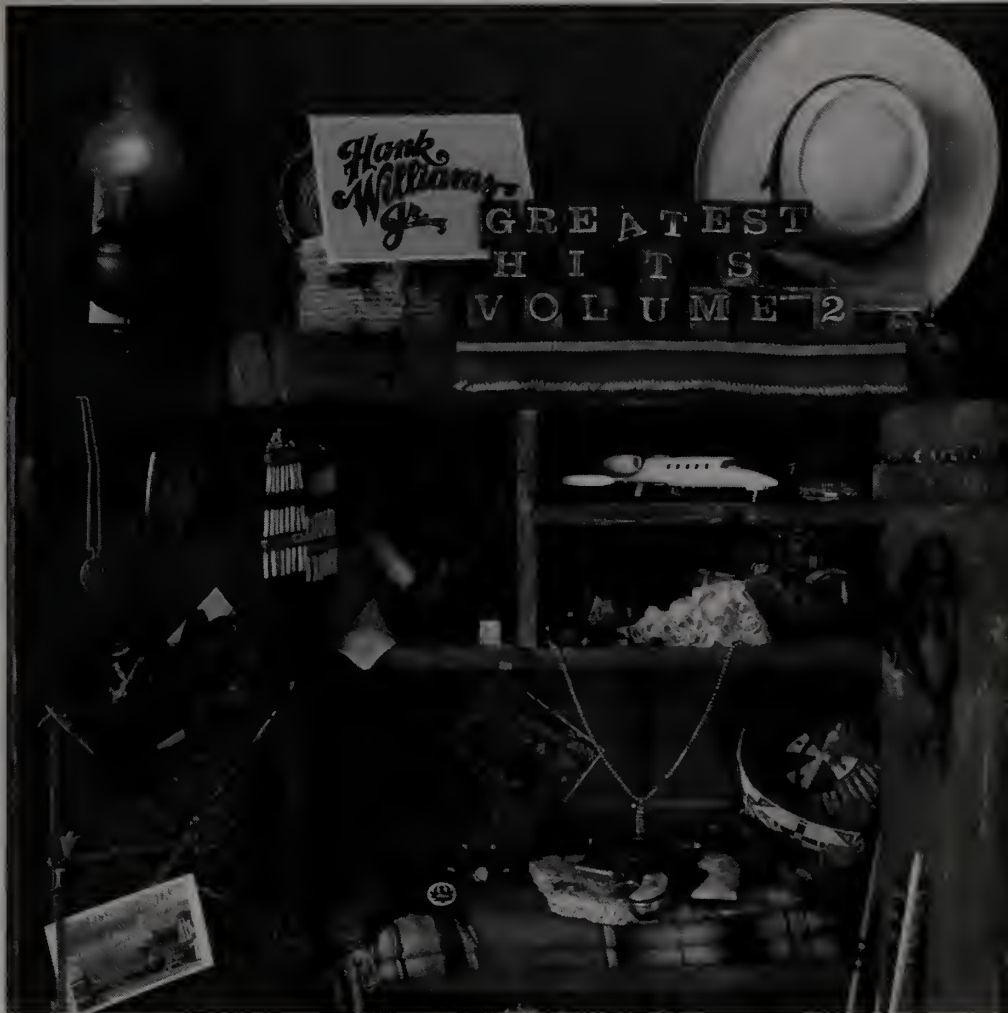
	Weeks On 10/5 Chart		Weeks On 10/5 Chart		Weeks On 10/5 Chart
1 MEET ME IN MONTANA MARIE OSMOND (Duet with DAN SEALS) (Capitol B-5478)	3	13	33 BETWEEN BLUE EYES AND JEANS CONWAY TWITTY (Warner Bros. 7-28966)	21	15
2 YOU MAKE ME WANT TO MAKE YOU MINE JUICE NEWTON (RCA PB-14139)	5	13	34 NOBODY FALLS LIKE A FOOL EARL THOMAS CONLEY (RCA PB-14172)	39	5
3 LOST IN THE FIFTIES TONIGHT (In The Still of The Night) RONNIE MILSAP (RCA PB-14135)	1	14	35 YOU'RE GONNA MISS ME WHEN I'M GONE JUDY RODMAN (MTM B-72054)	24	11
4 TOUCH A HAND, MAKE A FRIEND THE OAK RIDGE BOYS (MCA 52646)	7	11	36 KERN RIVER MERLE HAGGARD (Epic 34-05426)	31	15
5 SOME FOOLS NEVER LEARN STEVE WARINER (MCA 52644)	8	12	37 USED TO BLUE SAWYER BROWN (Capitol B-5477)	32	18
6 I FELL IN LOVE AGAIN LAST NIGHT THE FORESTER SISTERS (Warner Bros. 7-28988)	2	16	38 THE CHAIR GEORGE STRAIT (MCA 52667)	44	4
7 I WANNA HEAR IT FROM YOU EDDY RAVEN (RCA PB-14164)	11	10	39 I KNOW THE WAY TO YOU BY HEART VERN GOSDIN (Compleat CP-145)	41	6
8 CAN'T KEEP A GOOD MAN DOWN ALABAMA (RCA PB-14165)	10	8	40 STAND UP MEL McDANIEL (Capitol B-5513)	46	5
9 LOVE TALKS RONNIE McDOWELL (Epic 34-05404)	9	13	41 HEART DON'T DO THIS TO ME LORETTA LYNN (MCA 52621)	34	14
10 WHO'S GONNA FILL THEIR SHOES GEORGE JONES (Epic 34-05439)	13	11	42 ME AND PAUL WILLIE NELSON (Columbia 38-05597)	50	5
11 A LONG AND LASTING LOVE CRYSTAL GAYLE (Warner Bros. 7-28963)	14	10	43 MODERN DAY ROMANCE NITTY GRITTY DIRT BAND (Warner Bros. 7-29027)	38	19
12 I'LL NEVER STOP LOVING YOU GARY MORRIS (Warner Bros. 7-28947)	16	8	44 DOWN IN THE FLORIDA KEYS TOM T. HALL (Mercury 884 017-7)	40	8
13 ANGEL IN YOUR ARMS BARBARA MANDRELL (MCA 52645)	17	8	45 SOMEBODY ELSE'S FIRE JANIE FRICKE (Columbia 38-05617)	53	4
14 HANG ON TO YOUR HEART EXILE (Epic 34-05580)	19	9	46 IN ANOTHER MINUTE JIM GLASER (MCA/Noblevision MCA-52672)	54	4
15 IF IT WEREN'T FOR HIM VINCE GILL (RCA PB-14140)	15	13	47 IF THE PHONE DOESN'T RING, IT'S ME JIMMY BUFFETT (MCA 52664)	56	4
16 I'M GONNA LEAVE YOU TOMORROW JOHN SCHNEIDER (MCA 52648)	18	10	48 LOVIN' UP A STORM BANDANA (Warner Bros. 7-28939)	58	5
17 WITH JUST ONE LOOK IN YOUR EYES CHARLY McCLAIN (with WAYNE MASSEY) (Epic 34-05398)	4	15	49 BLUE HIGHWAY JOHN CONLEE (MCA 52625)	42	15
18 I WANNA SAY YES LOUISE MANDRELL (RCA PB-14151)	22	8	50 I DON'T KNOW WHY YOU DON'T WANT ME ROSANNE CASH (Columbia 38-04809)	43	19
19 IF IT AIN'T LOVE ED BRUCE (RCA PB-14150)	20	11	51 BABY'S EYES LANE BRODY (EMI-America B-8283)	60	5
20 TOO MUCH ON MY HEART THE STATLER BROTHERS (Mercury 884 016-7)	23	8	52 THE HAIRCUT SONG RAY STEVENS (MCA 52657)	55	3
21 I DON'T MIND THE THORNS (IF YOU'RE THE ROSE) LEE GREENWOOD (MCA 52656)	25	7	53 HOLDIN' THE FAMILY TOGETHER THE SHOPPE (MTM B-72056)	59	5
22 THING ABOUT YOU SOUTHERN PACIFIC (Warner Bros. 7-28943)	26	10	54 BREAK AWAY GAIL DAVIES (RCA PB-14184)	65	3
23 YOU'VE GOT SOMETHING ON YOUR MIND MICKEY GILLEY (Epic 34-05460)	28	8	55 DOWN THE ROAD/MOUNTAIN PASS DAN FOGELBERG (Full Moon/Epic 34-05446)	45	7
24 THIS AIN'T DALLAS HANK WILLIAMS, JR. (Warner Bros./Curb 7-28912)	30	6	56 CRY JUST A LITTLE BIT SYLVIA (RCA PB-14107)	47	17
25 SHE'S COMIN' BACK TO SAY GOODBYE EDDIE RABBITT (Warner Bros. 7-28976)	6	15	57 I'LL STILL BE LOVING YOU JOE STAMPLEY (Epic 34-05592)	64	3
26 TOKYO, OKLAHOMA JOHN ANDERSON (Warner Bros. 7-28916)	27	9	58 I'VE GOT THE HEART FOR YOU KEITH WHITLEY (RCA PB-14173)	66	4
27 DRINKIN' AND DREAMIN' WAYLON JENNINGS (RCA PB-14094)	12	17	59 RIVER IN THE RAIN ROGER MILLER (MCA 52663)	68	3
28 TWO OLD CATS LIKE US RAY CHARLES (with HANK WILLIAMS, JR.) (Columbia 38-05575)	29	7	60 BETTY'S BEIN' BAD SAWYER BROWN (Capitol/Curb B-5517)	69	2
29 LIE TO YOU FOR YOUR LOVE THE BELLAMY BROTHERS (MCA/Curb MCA-52668)	33	6	61 HAVE MERCY THE JUDDS (RCA/Curb PB-14193)	72	2
30 DESPERADOS WAITING FOR A TRAIN JENNINGS, NELSON, CASH, KRISTOFFERSON (Columbia 38-05594)	35	5	62 THEY NEVER HAD TO GET OVER YOU JOHNNY LEE (Warner Bros. 7-28901)	71	2
31 YOU MAKE ME FEEL LIKE A MAN RICKY SKAGGS (Epic 34-05585)	37	5	63 LOVE IS ALIVE THE JUDDS (RCA/Curb PB-14093)	48	19
32 DONCHA T. G. SHEPPARD (Columbia 38-05591)	36	6	64 AMBER WAVES OF GRAIN MERLE HAGGARD (Epic 34-05659)	74	2
			65 I'LL DANCE THE TWO STEP SHELLY WEST (Warner Bros./Viva 7-28909)	67	5
			66 MY HEART HOLDS ON HOLLY DUNN (MTM B-72057)	73	2
			67 NEVER BE YOU ROSANNE CASH (Columbia 38-05621)	76	2
			68 TIL A TEAR BECOMES A ROSE LEON EVERETTE (Mercury 884 040-7)	75	3
			69 CHARTBREAKER HOME AGAIN IN MY HEART THE NITTY GRITTY DIRT BAND (Warner Bros. 7-28897) DEBUT		
			70 UP ON YOUR LOVE KAREN TAYLOR-GOOD (Mesa NSD/M-111)	77	3
			71 HAVE I GOT A DEAL FOR YOU REBA McENTIRE (MCA 52604)	49	18
			72 IT'S TIME FOR LOVE DON WILLIAMS (MCA 52692) DEBUT		
			73 ONLY IN MY MIND REBA McENTIRE (MCA 52691)	82	2
			74 I'M TAKIN' MY TIME BRENDA LEE (MCA 52654)	52	7
			75 SHE'S SINGLE AGAIN JANIE FRICKE (Columbia 38-04896)	57	23
			76 AMERICAN FARMER THE CHARLIE DANIELS BAND (Epic 34-05638) DEBUT		
			77 RUNAWAY GO HOME LARRY GATLIN AND THE GATLIN BROTHERS (Columbia 38-05638)	85	2
			78 BARROOM ROSES MOE BANDY (Columbia 38-05438)	61	8
			79 HE WON'T GIVE IN KATHY MATTEA (Mercury 880-867-7)	62	13
			80 I NEVER MADE LOVE (Till I Made It With You) MAC DAVIS (MCA 52573)	63	19
			81 REAL LOVE DOLLY PARTON (Duet with KENNY ROGERS) (RCA PB-14058)	51	21
			82 TWO HEART HARMONY THE KENDALLS (Mercury 884 140-7) DEBUT		
			83 ONCE IN A LIFETIME THING CINDY ROBYNS (Evergreen EV-1035)	78	3
			84 I WANNA BE A COWBOY 'TIL I DIE JIM COLLINS (White Gold WG 22252)	79	7
			85 AN OFFER I COULDN'T REFUSE SAMMI SMITH (Step One SOR-347) DEBUT		
			86 ONE MORE NIGHT DON MALENA (Comstock COM 1793)	87	2
			87 TIRED OF THE SAME OLD THING DAVID WALSH (Charta CH-198) DEBUT		
			88 CALIFORNIA ROAD MEL TILLIS (RCA PB-14175)	80	5
			89 I FEEL THE COUNTRY CALLIN' ME MAC DAVIS (MCA 52669) DEBUT		
			90 DROWNING IN MEMORIES T. GRAHAM BROWN (Capitol B-5499)	70	9
			91 OUT OF SIGHT OUT OF MIND NARVEL FELTS (Evergreen EV-1034)	81	6
			92 THE FIREMAN GEORGE STRAIT (MCA 52586)	83	20
			93 I'M LOOKIN' FOR SOMEONE LOOKIN' FOR LOVE BOBBY G. RICE (Door Knob DK 85-234)	84	3
			94 WHEN YOU SEE IT FOR YOURSELF JOHN REX REEVES (Socagee SC-114)	86	3
			95 SMOOTH SAILING (ROCK IN THE ROAD) MARK GRAY (Columbia 38-05403)	88	12
			96 HIGHWAYMAN W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia 38-04881)	89	23
			97 I'M NOT LEAVING (I'M JUST GETTING OUT OF YOUR WAY) RAY PRICE (Step One SOR-344)	90	8
			98 I WANT EVERYONE TO CRY RESTLESS HEART (RCA PB-14086)	91	20
			99 DON'T TELL ME LOVE IS KIND ALMOST BROTHERS (MTM B-72053)	92	9
			100 CRAVIN' YOUR LOVE SIDEWINDER (Wilow Wind WWR 0392)	96	4

ALPHABETICAL LISTING ON INSIDE BACK COVER

With *GREATEST HITS*,
VOLUME 2, Hank
Williams, Jr. offers another
roundup of his country
classics, including "All My
Rowdy Friends Are
Coming Over Tonight,"
"Honky Tonkin" and his
duet with Ray Charles,
"Two Old Cats Like Us."

Produced by Jimmy Bowen, Billy Sherrill and Hank
Williams, Jr. Available Oct. 14 on Warner/Curb
Records, Cassettes and Compact Discs. (1/4-25328)

James D. Smith
Management



CLASSIC HANK

NEW CONWAY



CHASIN' RAINBOWS is
the new Conway Twitty LP
and it sounds like he's found
his pot of gold. Includes the
single "The Legend And
The Man" (7-28866) as well as
"Baby I'm A Want You"
and "Keep On Chasin'
Rainbows."

Produced by Conway Twitty, Dee Henry and
Ron Treat. Available on Warner Bros. Records
and Cassettes. (1/4-25294)



ALBUM RELEASES

THE VERY BEST OF JANIE — Janie Fricke — Columbia FC 40165 — Producer: Bob Montgomery

Some of the hits included on this album are "He's A Heartache," "Your Heart's Not In It," "It Ain't Easy Bein' Easy," "The First Word In Memory Is Me" and the recent "She's Single Again." Also included is Fricke's duet with Merle Haggard, "Ridin' High." An attractively packaged collection for the holiday buying season.



STAND UP — Mel McDaniel — Capitol ST-12437 — Producer: Jerry Kennedy

Mel McDaniel came into his own this year with "Baby's Got Her Blue Jeans On," and this album is a strong follow-up to "Let It Roll." McDaniel's voice works very effectively against the album's guitar-oriented production, from slower songs such as "Reminders" and "Love Is Goin' 'Round" to the more uptempo cuts such as "Thank You Nadine" and the Bob McDill-penned "Whatever Gets You Through The Night." "Stand Up" could easily become McDaniel's best-selling album to date.

I FEEL GOOD (ABOUT LOVIN' YOU) — Mickey Gilley — Epic FE 40115 — Producers: Norro Wilson, Mickey Gilley

The refreshing, upbeat presence of The Masters Five on the first cut of this album, "Have A Little Faith," is the precursor of several gospel-influenced cuts which follow, including "You Need A Lady In Your Life," a swaying ballad, and the title cut, "I Feel Good About Lovin' You." Gilley's voice throughout is charged with the bluesy conviction of a performer who is sure of his ground and in touch with his audience.



JUDY — Judy Rodman — MTM ST-71050 — Producer: Tommy West

Rodman is a singer of exceptional talent, and she is an adept songwriter also. The album includes the hits "I've Been Had By Love Before" and "You're Gonna Miss Me When I'm Gone." "She Thinks That She'll Marry" and "I Sure Need Your Lovin'" were co-written by Rodman, and "Do You Make Love As Well As You Make Music" is her composition. This debut album, the first for Nashville's new MTM label, is a fine showcase for a woman who is going to be a top attraction before very long.

FEATURE PICKS

THE SHOPPE — The Shoppe — MTM ST-71051 — Producer: Fred Foster

The high-quality vocal sound of this sextet is primarily exhibited by the slow songs on this album, and the arrangements are consistently interesting while allowing the voices to stand out. There are uptempo cuts here also (such as the single, "Holdin' The Family Together"), and, overall, The Shoppe seems to be well-stocked with potential.

ALL IS CALM, ALL IS BRIGHT — B.J. Thomas — Columbia PC 40148 — Producer: Pete Drake

Thomas sings mostly traditional Christmas hymns and carols, including "Silent Night," "Away In A Manger," "The First Noel" and "O Come, All Ye Faithful."

TAKE A STAND — Anne Romaine — Flying Fish FF323 — Producers: Jerry Shook, Aashid Himmons, Anne Romaine

A songwriter and folk performer, Anne Romaine combines four of her own songs with other blues and folk tunes old and new on a politically and artistically unified album.

SINGLE RELEASES

OUT OF THE BOX

CONWAY TWITTY (Warner Bros. 7-28866)

The Legend And The Man (3:53) (Tree—BMI; Cross Keys—ASCAP) (C. Putman, R. Hellard, B. Jones) (Producers: Conway Twitty, Dee Henry, Ron Treat)

From Conway's just-shipped "Chasin' Rainbows" album, "The Legend And The Man" explores the "lonely world of difference" between the public image of an adored entertainer and the real person. The song is not autobiographical, but Conway Twitty has certainly experienced the same kinds of conflicts presented here, and his performance reflects wisdom gained. A sure bet for the Top Five.



FEATURE PICKS

JOHN CONLEE (MCA-52695)

Old School (3:53) (MCA/Don Schlitz—ASCAP) (D. Schlitz, R. Smith) (Producer: Bud Logan)

A song about high school sweethearts who went separate ways (and how life turned out for both of them), "Old School" is a well-written song that Conlee sings in a musing, gently declarative voice. From the just-released "Greatest Hits, Volume 2" on MCA.

THE WHITES (MCA-52697)

I Don't Want To Get Over You (3:28) (Tree/Rockin' R/Posey—BMI) (B. Braddock, R. VanHoy, D. Allen) (Producers: Ricky Skaggs, Marshall Morgan)

Sharon White sings a mountain-style torch song highlighted by Ricky Skaggs' mandolin and Jerry Douglas' dobro. The harmonies of Buck and Cheryl are sweet, simple and very effective. An expertly produced, traditional country cut from the "Whole New World" LP.

KEITH STEGALL (Epic 34-05643)

Feed The Fire (3:20) (Diro/19 Street—BMI; Alabama Band—ASCAP) (B. Mason, J. Jarrard) (Producer: Kyle Lehning)

"Feed The Fire" has changes and harmonies that call to mind the sounds of popular bands such as Alabama and Exile. The lyrics contain just about every familiar turn of phrase that the title suggests they might (using words like fire, flame, higher, desire, etc.), but Stegall's singing is fine and the song definitely fits country formats.

BILLY BURNETTE (MCA-52710)

Who's Using Your Heart Tonight (3:53) (Billy Beau—ASCAP; Tapadero—BMI) (B. Burnette, S. Cropper) (Producer: Richard Podolor)

From Burnette's excellent "Try Me" album, this song is more country-sounding than "Ain't It Just Like Love," the previous single. Burnette's voice has a unique edge and lots of power; this one should do well on the chart.

CHANCE (Mercury 884 178-7)

She Told Me Yes (2:46) (Courtland/Artin—BMI) (R. Crosby) (Producer: Buzz Arledge)

"She Told Me Yes" is upbeat and happy from the opening guitar to a short but exuberant sax fill and through two key changes (upward, of course). It's the group's best single thus far.

TONY ALAMO (Alamo 333)

Quiet Nights Of Quiet Stars (3:20) (Duchess—BMI) (C.A. Jobim, G. Lees) (Producer: not listed)

This award-winning pop song is given an almost orchestral treatment by Alamo, whose label is headquartered at 324 Broadway, Nashville, TN 37201.



USED TO HITS — Jim Foglesong (center), head of Capitol-EMI America in Nashville, congratulates Mark Miller (left) of Sawyer Brown and Fred Knobloch of the Writers Group on the success of "Used To Blue," which Fred wrote with Bill LaBounty. Other recent hits for the year-old Writers Group publishing company include the number one country singles "Modern Day Romance" and "I Fell In Love Again Last Night."

MOST ADDED



STRONG ADDS

It's Time For Love — Don Williams — MCA
Have Mercy — The Judds — RCA
American Farmer — The Charlie Daniels Band — Epic
Two Heart Harmony — The Kendalls — Mercury

STATION ADDS

KASE — Steve Gary — Austin
 Nitty Gritty Dirt Band
 D. Williams
 G. Watson
 T. Fogleberg

KILT — Debbie Pipia — Houston
 M. Haggard
 Jennings, Nelson, Cash, Kristofferson
 J. Fricke
 D. Fogelberg
 J. Lee

WWWW — Kevin Herring — Detroit
 L. Mandrell
 M. Gilley
 M. McDaniel

KRAK — Rick Stewart — Sacramento
 M. McDaniel
 R. Skaggs
 W. Nelson
 J. Glaser

WHIM — Jim O'Brien — Providence
 The Judds
 J. Lee
 The Charlie Daniels Band
 M. Davis

WDLW — Nina Ryder — Waltham,
MAKAKA — Larry Dean —
 Monticello, AR
 D. Williams

T. Gibbs
 Buckeye
 M. McDaniel
 S. Smith
 D. Walsh
 The Judds

KMIX — Ed Nickus — Modesto
 Jennings, Nelson, Cash, Kristofferson
 M. Haggard
 W. Nelson
 The Judds
 L. Gatlin & the Gatlin Bros.
 The Charlie Daniels Band

WDAT — Al Risen — Ormand Beach
 L. Brody
 S. West
 K. Whitley
 S. Smith
 Buckeye
 L. Everette
 M. Crawford
 D. Walsh
 K. Rogers

WACO — Ray Welch — Waco
 D. Williams
 R. Cash
 K. Rogers
 The Kendalls
 L. Gatlin and the Gatlin Bros.
 Nitty Gritty Dirt Band
 M. Davis
 R. McEntire
 The Charlie Daniels Band
 E. Rabbitt
 M. Haggard
 S. LeBlanc
 D. Walsh
 Fernando
 100% Marvelous and Half Nelson
 Buckeye

KFQX — Don Register — Abilene
 D. Walsh
 Buckeye
 S. Smith
 L. Everette
 G. Hanley

WWVA — Bill Berg — Wheeling
 R. McEntire
 E. Rabbitt
 L. Everette
 Nitty Gritty Dirt Band
 R. Cash
 L. Gatlin and the Gatlin Brothers
 R. Stevens

KFRM — Randy Hooker — Salina
 K. Whitley
 S. Smith
 J. Lee
 Buckeye
 R. McEntire
 The Kendalls
 D. Walsh
 R. Cash
 G. Hanley



BARN DANCE RE-BORN — WNOX/Knoxville, Tennessee recently revived the famous Tennessee Barn Dance, which was once the springboard to stardom for entertainers such as Chet Atkins and Kitty Wells. From the newly-dedicated Lowell Blanchard Auditorium, The New Tennessee Barn Dance, hosted by Archie Campbell and featuring new and developing talent, will broadcast live every Friday evening. Pictured above at the microphone during the premiere show warm-up: Chet Atkins (l) and Archie Campbell.

KFAY — J. L. Fisk — Fayetteville, AR
 H. Dunn
 S. Smith

KJBS — Lisa Hale — Bastrop, LA
 R. Cash
 Charlie Daniels Band
 Weird Al Yankovic
 E. Rabbitt
 J. Lee
 Sawyer Brown
 N. Young
 R. Miller
 Jennings, Nelson, Cash, Kristofferson
 Buckeye
 D. Walsh
 B. Jenkins
 S. LeBlanc
 G. Hanley
 S. Smith

KFGO — Don Roberts — Fargo
 J. Lee
 N. Young
 T.G. Brown
 B.J. Royal

KUGN — Tom Edwards — Eugene
 T.G. Sheppard
 L. Brody
 J. Fricke
 M. Haggard
 E. Rabbitt
 The Judds
 Nitty Gritty Dirt Band
 G. Davies
 Sawyer Brown
 Charlie Daniels Band
 K. Rogers

THE COUNTRY MIKE

STATION PROFILE — KMIX-FM/Modesto is a primary country music outlet for the central California valley, covering an area from the Sierra Nevadas to the San Andreas area. The Radio Associates-owned station is the #1 country broadcaster in the predominantly agricultural market with a population of approximately 350,000. Music director **Ed Nickus** describes the station's music as being "country music growing into the 1980's. There are a lot of people not into electronic hand claps that are still pop-oriented, but also like country . . . We're not predominantly crossover oriented, but we do use a lot of that." Both Nickus and program director **Ron Stevens** are new to KMIX. The general manager is **Bob Sammons**. The KMIX air lineup consists of Ron Stevens from 6-9 a.m., Ed Nickus from 9 a.m. to 2 p.m., and **Kenny Roberts** from 2-6 p.m. **Mark James** takes the evening shift from 6 p.m. to midnight and the overnight slot is manned by **Kurt McClure**. KMIX is currently involved in Country Music Month by featuring a different artist every day and two artists per day on weekends.

STATION CHANGES — WWVA/Wheeling and the Wheeling Broadcasting Company have had several personnel changes recently. WWVA nightman **Stan Davis** has moved to the 6-10 a.m. slot, replacing **Bud Forte**. **Zane Baxter**, music director for Wheeling Broadcasting's "Jamboree U.S.A.," has joined the sales staff as an account executive at WWVA/WOVK. **Terri Phillips**, formerly assistant director of publicity and advertising, has assumed the duties of advertising director, filling the position recently vacated by **Debby Price** . . . **WMZQ AM-FM**/Washington, D. C. has announced that **Robert McNeill** has been named operations manager for WMZQ-FM. McNeill had served as program director for the Viacom station during 1982 and 1983. Also announced were WMZQ's plans for an oldies/bluegrass program for WMZQ-AM and the beginning of a weekly live broadcast of the Grand Ole Opry. **Katy Daley**, who announced for WMZQ-FM during the past five years, will move to the AM station for the 10 a.m.-3 p.m. shift . . . Elf Communications, licensee of **WVOK**/Birmingham, has announced the appointment of **Dave Edmunds** to the position of program director of the 50,000-watt station. Edmunds comes to WVOK from the morning drive slot on sister station **WLTB-FM** and has also served with **WQUS**/Birmingham and **WZYP**/Huntsville. Edmunds will be succeeded on **WLTB** by **Don McGregor**. McGregor has previously worked with **KLIF**, **KOMA**, and **WTIX**.



Byron Wynkoop

COUNTRY PROGRAMMER'S PICK

Programmer	Station	Market
Marc Hahn	KTOM	Salinas, CA

Song: "Break Away"
 Artist: Gail Davies
 Label: RCA

Comments:

"We need more up tempo songs like that . . . we need it for the sake of the format."

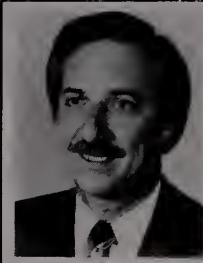
TOP 30 ALBUMS

Inspirational

	Weeks On Chart	10/5 Chart
1 UNGUARDED AMY GRANT (Myrrh 7-01-680606-5) Open	1	21
2 MEDALS RUSS TAFF (Myrrh 7-01-679206-4) Open	2	13
3 LET THE WIND BLOW THE IMPERIALS (Myrrh 7-01-682006-8)	3	27
4 CHOOSE LIFE DEBBY BOONE (Lamb And Lion LLR 3008)	4	23
5 BEAT THE SYSTEM PETRA (Starsong 7012057881)	5	29
6 COMING ON STRONG CARMAN (Myrrh 7016807051)	6	29
7 SONGS FROM THE HEART SANDI PATTI (Impact RO3884) None	7	45
8 SEVEN DAVID MEECE (Myrrh 7016812065)	12	11
9 ON THE FRITZ STEVE TAYLOR (Sparrow SPR-1105) Open	9	11
10 LOOK WHO LOVES YOU NOW MICHELLE PILLAR (Sparrow SPR 1095) Title Cut	8	35
11 MICHAEL W. SMITH 2 MICHAEL W. SMITH (Reunion 000412-9) "Hosanna"	11	79
12 WHAT A WAY TO GO BILLY SPRAGUE (Reunion SPCN 701008124) Open	10	29
13 COMMUNICATION DEGARMO AND KEY (Benson 01073)	13	29
14 HE HOLDS THE KEY STEVE GREEN (Sparrow SPR 1104)	16	9
15 SHEEP IN WOLVES CLOTHING MYLON LEFEBVRE & BROKEN HEART (Myrrh 7-01-6790-06-1/Word) Open	17	9
16 HOTLINE WHITEHEART (Home Sweet Home 7010001391) Open	18	9
17 POWER OF PRAISE PHIL DRISCOLL (Sparrow SPR 1102)	19	11
18 I'VE JUST SEEN JESUS LARNELLE HARRIS (Impact RO 3732) Open	15	11
19 KINGDOM OF LOVE SCOTT WESLEY BROWN (Sparrow 1081) Open	14	49
20 STRAIGHT AHEAD AMY GRANT (Myrrh 675706-4) "Angels"	20	85
21 THE WONDERS OF HIS LOVE PHILIP BAILEY (Myrrh SPCN 7-01-679609-X) "No Wise Cast You"	21	35
22 BENNY FROM HERE BENNY HESTER (Word SPCN 9-01-638357-35)	24	5
23 HAVE YOURSELF COMMITTED BRYAN DUNCAN (Light LS 5871/Lexicon)	27	3
24 DON'T HIDE YOUR HEART SHEILA WALSH (Sparrow 1101)	26	3
25 ART OF THE STATE A.D. (Kerygma KRR5401)	25	11
26 BY HIS SPIRIT SILVERWIND (Sparrow SPR 1097)	29	3
27 THE YELLOW AND BLACK ATTACK STRYPER (Enigma EC1064)	23	11
28 HEART & SOUL KATHY TROCCHI (Reunion SPCN 7-01-000512-5) Open	22	55
29 TENDER HEART MICHAEL JAMES MURPHY (Milk and Honey MH 1055)	28	35
30 MORE THAN WONDERFUL SANDI PATTI (Impact R3819) Open	30	121

Spiritual

	Weeks On Chart	10/5 Chart
1 BLESSED THE WILLIAMS BROTHERS (Malaco 4400)	1	23
2 LOVE ALIVE III WALTER HAWKINS (Light LS 5857) "Battle's Over"	2	35
3 I GIVE MYSELF TO YOU THE RANGE ALLEN GROUP (Myrrh 7-01-678406-1)	4	11
4 TOMORROW THE WINANS (Light 5857) "Secret Place"	3	39
5 CHOSEN VANESSA BELL ARMSTRONG (Onyx 3825) "What He's Done"	5	45
6 NO TIME TO LOSE ANDRAE CROUCH (Light LS 5863) "Right Now"	6	57
7 HEAVY LOAD REV. MARVIN YANCY (Nashboro NA 8656)	10	29
8 MAKING A WAY THE TRUTHETTES (Malaco 4397)	9	11
9 I WANT TO KNOW WHAT LOVE IS NEW JERSEY MASS CHOIR (Prelude PRL 14113)	7	11
10 MADE IN MISSISSIPPI JACKSON SOUTHERNAIRS (Malaco 4372) "No Tears In Heaven"	8	55
11 UNSPEAKABLE JOY DOUGLAS MILLER (Light 5876)	15	11
12 I AM GOING ON COMMISSIONED (Light 5861)	14	11
13 ANGELS WILL BE SINGING EDWIN HAWKINS & THE SEMINAR MASS CHOIR (Birthright BRS 4045) Open	11	53
14 WE SING PRAISES SANDRA CROUCH (Light-5825) Open	13	105
15 HUMBLE YOURSELF MATTIE MOSS CLARK (DME 7772)	12	29
16 DeLEON DeLEON RICHARDS (Word 7-01-680406-2)	16	29
17 SAILIN' SHIRLEY CAESAR (Myrrh SPCN 7-01-673206-1) Open	17	65
18 DEDICATED NICHOLAS (Command CRN 1003)	20	6
19 LIVE AT THE WASHINGTON TEMPLE C.O.G.I.C. TIMOTHY WRIGHT (Gospel PL-16021)	22	7
20 THE WONDERS OF HIS LOVE PHILIP BAILEY (Myrrh 7-01-679606-X)	19	29
21 ROUGH SIDE OF THE MOUNTAIN REV. F.C. BARNES & REV. JANICE BROWN (Atlanta International 10059) Open	18	129
22 PERFECT PEACE KEITH PRINGLE (Onyx RO 3784) Open	21	39
23 TRUST IN GOD AL GREEN (Myrrh SPCN 7-01-678306-5) Open	23	49
24 WHAT HE'S DONE FOR ME REV. CLAY EVANS (Savoy SL 14762) "God Said He Would"	24	53
25 I'M GONNA HOLD OUT THE GEORGIA MASS CHOIR (Savoy 7038) Open	26	35
26 HAVE MERCY EDWIN HAWKINS (Light 5887) Open	—	1
27 LIVE IN ATLANTA JAMES CLEVELAND & THE GMWA (Savoy 7090) Open	—	1
28 REV. CHARLES NICKS PRESENTS REV. CHARLES NICKS & THE WOLFERINES CHOIR (Sound Of Gospel SOG 145) Open	—	1
29 WHEN THE GATES SWING OPEN OTIS CLAY (Jewel 1200)	—	1
30 MIRACLE "LIVE" REV. MILTON BRUNSON/THOMPSON COMM. CHOIR (Myrrh 6763)	29	29



Elwyn Raymer's

Gospel News
And
Views

The Christian Artists' Music Seminar — Tradition Of Innovation

By Cam Floria

(Editor's Note: This week our guest writer is Cam Floria, president of Christian Artists Corporation, which sponsors the Christian Artists' Music Seminar.)

Now in its eleventh year of operation, the Christian Artists' Music Seminar has earned a reputation as one of the most unique and far-reaching annual events in the contemporary Christian music industry. Held amid the stunning grandeur of the Rocky Mountains at Estes Park, Colorado, in late July and early August, the seminar yearly unites both established and aspiring musicians, songwriters and performers, label, booking and management executives, theologians, music ministers and anyone else with an abiding interest in the practical and spiritual aspects of modern gospel music. It is, simply put, a wholly original concept in (or outside) gospel music: an opportunity for Christian artists, industry insiders, and music ministers of every stripe to gather and exchange ideas and inspiration.

At the 1985 meeting, over 250 classes, workshops, seminars, panel discussions and rap sessions were offered, covering a full gamut of topics from the technical aspects of songwriting and recording to television ministry, worship leading and comedy and drama. Eight major Christian artists performed each night, including Sandi Patti, Amy Grant, Steve Taylor, Dino, The Imperials and Phil Driscoll. Industry executives including Ralph Carmichael and Billy Ray Hearn were among the featured speakers and clinicians, and a special seminar for artists' wives highlighted the broad-based approach of the music seminar. Overseeing the Music Leadership classes were both Elwyn Raymer and George Baldwin. Executive seminars were coordinated by Hal Spencer, while songwriting and performance competitions were handled by Ron Harris and Bill Freeman respectively.

"The Christian Artists' Music Seminar is designed with a number of needs and goals in mind," said Jim Chaffee, recently appointed vice-president/general manager of Christian Artists Corporation. "The concept of a retreat where artists can gather, discuss problems and share their vision is, of course, of prime importance. But we're also sensitive, in many of the various classes and discussions, to the needs and aspirations of the younger artist — that songwriter or performer just starting a ministry who might need the input and direction of more experienced members of the gospel music family."

The Estes Park event provides more than just encouragement and advice for



Cam Floria

emerging Christian artists. Various national competitions, open to seminar registrants, provide an invaluable showcase for young talent as well as industry talent scouts. Contests include vocal, instrumental and group competitions, and the winner of the popular songwriting contest has his or her composition orchestrated and performed by a major artist during the seminar.

The seminar is not just a national event, however. A European Christian Artists' Music Seminar, held at DeBron, Holland, is now entering its seventh year of uniting Christian artists from several countries together in a common vision, providing an invaluable cultural exchange between American performers and their continental counterparts. Promising young musicians from the DeBron event are regularly sent to Estes Park to further this trans-Atlantic handshake. In 1982 Christian Artists Corporation held its first Asian seminar in Singapore, providing exposure for Australian, Malaysian and Indonesian artists to such American gospel staples as Sandi Patti, Larnelle Harris and Steve Camp. In 1987, Asian activities are scheduled for expansion with three separate seminars in Hong Kong, Singapore and the Philippines. Finally, CAC has recently announced plans to hold a Christian Artists' Music Seminar in South Africa during Christmas of 1985. The event will be interracial in both audience and artist lineup.

From South Africa to Holland, from Singapore to the Rockies, the Christian Artists' Music Seminar is creating a global network of ministry-minded gospel talent and helping — with a wholly original approach — to meet the Christian music challenge of the '80s.

GOSPEL PICKS

JESUS IS COMING SOON — Our Brothers' Keepers Quartet — Alamo 1942 — Producer: H.B. Barnum

This southern gospel quartet has been getting airplay with "The Holy Ghost" from this album, which is a collection of fairly straightforward, traditional styles. The best of the other cuts are Chris Christian's "Sail On" and the Marijohn Wilkins composition "Scars In The Hand Of Jesus."

CASH BOX

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

Record Bar Execs Set The Record Straight Reports Of Problems 'Not Completely True'

By Stephen Padgett

SAN DIEGO — Widespread reports early last week that record retail giant Record Bar was in hot financial water were "not completely true," according to Ralph King, general manager of the company. Flat sales and problems with the new Record Bar distribution center were cited by King as placing "a cash flow pressure" on the corporation. Reports of store closings, said King, were inaccurate. Most reports failed to mention that these stores were moved, not closed.

Reports circulated the industry last week that up to seven stores faced imminent shuttering while another 30 faced a similar fate in the near future. The truth, said King, is "we moved four stores and consolidated into one two others." According to King, the five stores recently closed had been scheduled for closure for up to two years. The stores in question had run to the end of their leases and were always seen as temporary. Asked if the closings were in reaction to a cash crisis, owner Barrie Bergman responded, "No, because if you look at what a store closing does from a cash standpoint, it doesn't help your cash anyway. We are always trying to close some stores."

There is, however, a cash problem. It is the result, said King, of commitments made on growth projections that did not take place. Moreover, the problem was exacerbated by the failure of the newly opened distribution center to function properly. "We moved into the facility and the day the system was supposed to go up it didn't work," stated Bergman. Bergman expects the center to be oper-

ational, at least manually, going into the holiday buying season.

"Last summer," stated King, "the combined weekly sales of the top three titles averaged 12,000 to 17,000, with some peak weeks as good as 25,000. This summer, our best week was something like 6,000."

King said the cash flow problem will "take us nine to 12 months to straighten out. That's very clear. We've got a plan put together based on current sales trends." This plan did necessitate lay-offs in the home office to reduce overhead and, "clean house," King stated. "But as far as finances go, we're current with all the manufacturers. So, it's not the doom and gloom it tends to be portrayed as," he said.

Ron Cruickshank, president of Record Bar, commenting on the lay-offs said, "Nobody wants to have to do that. We're a company that loves to grow, we love the things that come with quick growth . . . but when the business stops you've got to stop doing it. You've got to quit spending when the bucks stop rolling." Asked about Record Bar's current cash flow problem and his assessment of their financial health, Cruickshank said, "We've already turned the corner. The real cornerstones for us have been our cash flow, and then our warehouse, and then of course our sales. The cash flow has already been taken care of, we've been refinanced by our bank. Everything's tight because we don't have a lot of sales, but we're certainly not where we were . . . we're certainly in a posture of making it through Christmas. Give us a couple of hot records, this will all go away real quick."

Home Taping Act Introduction Pending In Senate

By Lee Jeske

NEW YORK — The Home Audio Recording Act, H.R. 2911, that seeks to provide compensation to music copyright holders for home taping of records and tapes, was expected, at presstime, to be introduced to the U.S. Senate this week by Senator Charles McC. Mathias of Maryland, the act's sponsor. A slightly different version of the act was introduced to the House last June by Representatives Bruce A. Morrison and Carlos J. Moorhead. Hearings in the Senate are expected to commence later this fall.

The numbers tell the story of the perceived need for the act: Alan Greenspan, former chairman of the president's council of economic advisors, estimates that the U.S. music industry loses over \$1.5 billion of sales each year due to home taping. And a recent survey that tried to determine how many additional records and tapes would have been bought by home tapers if they couldn't tape revealed that an additional 325 million LPs and tapes may have been bought. Many in the industry point to home taping as the major cause of the drastic decline in new releases since 1978.

The bill provides for protection from copyright infringement for anybody who makes an audio tape — and this bill only addresses audio recording — for private use, including individuals who make more than one tape of a single item — say, one for the home and one for the car. It also would provide a license to distributors of blank tape for home use, standard recording equipment for home use, and dual cassette recorders, enabling them to distribute their products in the U.S.

The specifics are these: ten percent of

the wholesale price of standard home audio recording equipment would go to royalty payments, with 25 percent allotted from the wholesale price of dual cassette recorders. Home tape royalties would be one cent per minute of playing time. The only exemptions would be for tape that was found "unsuitable" for home taping of recorded music — presumably low fidelity tapes that would be purchased by business men for dictation, journalists for taping interviews, etc. — and for equipment or tape that was used "in a trade or business."

Importers and manufacturers would be expected to file a notice and statement of account, and deposit royalty fees with the Register of Copyrights, which that office would transfer to the U.S. Treasury for deposit in interest-bearing U.S. securities pending subsequent distribution, with interest, to copyright holders. Any owner of copyright of a musical work or sound recording that was transmitted over radio or television, or sold in the form of records, tapes, and compact discs, during the pertinent period would be entitled to claim royalty fees.

Dispersal of monies would be as follows: tape and recorder manufacturers and importers would pay into the royalty pool, as described above, and the royalty pool would divide the monies between record company and music publisher copyright owners. The record company copyright owners would then disperse the monies to record companies, unions, and recording artists; while the music publisher copyright owners would divide the monies between songwriters and music publishers.



CATCHING FISH — Capitol execs congratulate Marillion lead singer Fish on the success of their third Capitol LP "Misplaced Childhood." Pictured are: Dwayne Welch, marketing manager, international div., EMI U.K.; Fish; Don Grierson, vice president, A&R; Ray Tusken, vice president, A&R, rock division.

L.A.'s Mayor Bradley Sides With Musical Majority On Ratings Issue

By Peter Berk

LOS ANGELES — At a press conference in City Hall last Monday (Sept. 30), Los Angeles' Mayor Tom Bradley officially stated his alliance with the recently formed Musical Majority in opposition to any form of rating records. In siding with the ad hoc group formed by Gold Mountain Records' owner Danny Goldberg (under the auspices of the American Civil Liberties Union), Bradley has thus further set back the efforts of the Parents Music Resource Center (PMRC) to implement a method of judging the sexual and moral lyrical content of contemporary songs.

Mayor Bradley has also emerged as the first elected official to denounce the PMRC (which is supported by the Parent Teachers Association). Several prominent members of the music industry (a few of whom flanked the Mayor at the press conference) have already lent support to the Musical Majority's cause. Among this ever-increasing community are MCA Records' chairman Irving Azoff; David Geffen and Gary Gersh of Geffen Records; A&M Records' president Gil Friesen; and Miles Copeland, who heads up IRS Records. Among the artists who have rallied in an effort to thwart the PMRC are Kim Carnes, Steve Perry, Billy Squier, John Hall, Daryl Oates and Glenn Frey.

Mayor Bradley, "hoarse from yelling during Sunday's Bruce Springsteen concert," wasted no time in lashing out against the PMRC, much as he did before a Senate Committee on September 19. "(The PMRC) is trying to impose censorship on the multi-billion dollar record industry in this country," Bradley asserted last week. Citing how previous attempts to censor musical and lyrical content (as in the case of Little Richard) have only led to increased sales, Bradley said, "Censorship doesn't work, it's un-American, and against the constitution . . ." Emphasizing his point, he asked if books would next fall prey to such a ratings system.

According to the Mayor, the PMRC has taken a very limited number of questionable songs and attempted to make a general case against the entire record industry. As he sees it, parents should make the final decisions if they feel a lyric is too suggestive or explicit. "We need to oppose any erosion of our constitutional rights of free speech," the Mayor commented, "and any effort such as this . . .

is an attack upon the rights of free speech. Any effort of this kind that has been tried in the past has been doomed to failure and we hope the hearings now going on in the Congress of the United States will result in a failure one more time."

Musical Majority leader Goldberg also spoke, proclaiming his disgust at the "naked attempt to impose an atmosphere of blacklisting. We're a business that has done its best to contribute good to the public." Goldberg also challenged the PMRC's comparison between rating records and rating films, claiming lyrics are purely subjective whereas films have specifics such as nudity and profanity to evaluate. Goldberg also praised the Mayor for his support, saying, "I have a feeling he's only the first of many public officials who are going to stand up for American music and American freedom of expression. We thank him very much."

Another vital ally in the anti-ratings cause is Irving Azoff, who has refused not only to comply with any ratings system, but has said MCA will absolutely not go along with voluntary labeling either.

Speaking at the press conference, Azoff said, "We're investigating the possibility, especially with new cassette packages being planned, of being able to include lyrics with every cassette or record and possibly offering lyrics to each store to keep in a master file." In this way, Azoff explained, parents would have the opportunity to check out the lyrical content of a recording and judge its suitability for their children. As Carnes and Power Station's Michael Des Barres nodded in agreement, Azoff added, "It seems most artists would like to have their lyrics seen and read anyway . . . and we at our record company feel this is the only intelligent approach."

In a related event, the RIAA membership met last Tuesday in New York in a regularly scheduled gathering. Although other topics were on the agenda, the labels' positioning on the sticking issue was a major topic of discussion. No one from the RIAA or the labels would comment on the meetings but one source told *Cash Box* that A&M's and MCA's are strong positions against labeling.

The RIAA has said it will release official information on the meeting later this week, but according to one RIAA staffer, "It will not be shocking."

Dire Straits

RADIO CITY MUSIC HALL, N.Y.C. —

(First Person): Dire Strait's Radio City Music Hall performance proved that the seventeen minute jam is back with a vengeance. Mark Knopfler took a big chance in assuming his audience would have patience with extended displays of virtuosity, and he made it work.

(Second Person): Maybe so, but after "Money for Nothing" and "Sultans of Swing" most of the audience lost interest. I didn't see anyone dancing.

(First Person): Dire Straits isn't supposed to be primarily dance music; it's meant to be listened to. Knopfler is unmatched as a mellifluous, flowing guitarist.

(Second Person): And boring. Knopfler is a master of a repetitive, exact guitar-picking style that is so precise, so literal that it leaves no room for suggestion. Is he covering up the fact that he doesn't have any great songs?

(First Person): How about "Romeo and Juliet," "Wild West End," "Money for Nothing"? They've got plenty of good songs.

(Second Person): Good but not great. There's ten pounds of technique to every one ounce of song in their shows.

(First Person): Who says that songs are the only vehicle to carry emotion with? Dire Strait's musicianship carries more emotional weight than most conventional songs.

(Second Person): But bands like the Ramones can get to the same point in two minutes and with more thrilling effect.

(First Person): Bands like the Ramones could learn a lot about mood development and musicianship from Dire Straits. Knopfler knows how to take his time with a song, to water and let it bloom.

(Second Person): — to drag it out and beat it into the ground.

(First Person): No, they like to let a song breathe. They have Springsteen's way of giving you an evening with a musical personality, as opposed to just a knocked-off set.

(Second Person): The show was like methadone Springsteen, a substitute for Boss addicts. Actually it was more like the Grateful Dead.

(First Person): Actually more like Traffic. Dire Straits might be reverting to techniques used by 'old wave' bands but

they do it with the lessons learned by the new wave explosion they were a part of. The Dead used to jam endlessly and aimlessly; Dire Straits jams interestingly, with purpose and inspiration.

(Second Person): But it was repetitive. At least five tunes followed the same pattern: Knopfler starts in solo ballad fashion and is gradually joined by the rest of the band. Then the songs end with an extended jam and a Springsteen-like sax-guitar finale.

(First Person): Every band has influences. What sets Dire Straits apart is that they can synthesize rock with jazz with folk with country and create magical and original sound. And that's just what they did at Radio City.

Paul Iorio

Manhattan Transfer

THE GREEK THEATRE, L.A. — There are no easy labels for Atlantic recording act the Manhattan Transfer, though jazz is their most obvious forte. With tremendous care and sentiment, however, the vocal quartet led its closing night Greek Theatre audience through a variety of music — from jazz to swing to R&B — with all the deference given cherished songs from a closetful of studiously worn out records. An evening's worth of favorites — about 2½ hours — is what this lively, showy group of performers gave to their vociferously adoring Sunday crowd.

Jazz artists are not known for their stage shows, which is one of the ways the Manhattan Transfer shatters any assumptions about bands who play jazz. Opening brightly with the spirited, "Four Brothers," the group proved from the outset that here was an act whose sense of showmanship rivals that of their sense of finely honed scat — both a marvel to behold.

Scooting briskly through three uptempo tunes, including a delightful rendition of Quincy Jones' "Benny Baily," featuring Cheryl Bentyn's searing solo, the group arrived at a subdued and jazzed version of the venerable "Route 66."

Because their thrilling voices often zip through certain tunes at a break-neck pace, songs, as the group's Tim Hauser told the audience, needed some explanation. Consequently, most songs were at least introduced, if not completely explained, and often humorously.

Humor is one of the Manhattan Transfer's many performance assets.



MR. MISTER GOES UNIVERSAL — RCA's Mr. Mister recently played the Universal Amphitheatre in Los Angeles opening up for Don Henley. Pictured after the show (l-r): **Back Row** — Steve George, Mr. Mister; Pat Mastelotto, Mr. Mister; Jill West, Q105; Rick Williams, KYTD program director; Tim Kelly, KLOS program director; Richard Page, Mr. Mister; local comic, Michael Crabbe; Steve Farris, Mr. Mister; Steve Leavitt, west coast regional promotion, RCA; Pam Edwards, music director, KMET; Greg Phifer, local promotion, L.A., RCA; **Front Row** — Kurt Kelly, music director, KLOS; former major league catcher and current manager, national album promotion west for RCA, Jeff Naumann.

They laugh at themselves ("Me and my dress thank you" joked Bentyn.) they laugh at each other ("Does that hairdo get HBO?") and they laugh at the audience ("You brought binoculars for the front row? Do you want to see in our pores?"). What they don't laugh at is the music, creating just enough levity and seriousness to balance the show and make for a thoroughly entertaining evening.

Fat Jones' moody melodic "To You" was covered with languor, a down beat which was soon sparked by the ebullience of Clifford Brown's "Sing Joy Spring," featuring a soaring solo by alto Janice Siegal and the astonishing acoustic guitar of Wayne Johnson.

For sheer production value, Sunday's high point came with "Killer Joe," a tune about a cooler-than-thou hep cat from the rough side of town. Clad in an outrageous version of the classic zootsuit (featuring a pork pie hat and a dizzyingly patterned knee-length tie) the group's Tim Houser opened the segment with a wise characterization of the mythic tough guy. His paranoid "Killer Joe" gait was truly hilarious.

The singers were backed by a tight ensemble of top notch players, led by musical director and keyboardist Yron Gershovsky. Don Roberts' saxophone was exhilarating on several R&B and Rock 'n' Roll numbers. Alex Blake's bass was also superb. Strict percussion was kept by drummer Buddy Williams, who drove the Manhattan Transfer's varying musical genres with nary a lapse. The group was joined at midshow and during a final encore by Frankie Valli, whose sometimes off-key lead of "Sherry" and "Let's Hang On" was hard-pressed to compete with Alan Paul's nose bleed vocal altitudes on tunes like "Gloria." In fact, there is so much to be enjoyed from the Manhattan Transfer — both musically and theatrically — there is little room, and certainly no need, for any added surprises.

Gregory Dobrin

Motley Crue

FORUM, LOS ANGELES — Standing on stiletto heels at the top of their class of heavy metal merchants, Motley Crue had a wonderful homecoming at the Los Angeles Forum. Fresh from the success of

a top ten album and top twenty single, pretty exclusive territory for headbangers, the Crue sold 15,000 tickets in twenty four hours for their return to the scene of the crime.

Less than three years ago Motley Crue hammered away at local digs with sheets slung over their amps displaying their pentagram logo. Now they can afford most any frill. This show began with Vince Neil (somewhat free of legal entanglements by donating the night's proceeds to the Palmer Drug Abuse Center) entering from a descending staircase to the welcome cheers and accolades of the faithful who came dressed in every shade of black. Once the high-pitched Neil's vocals had careened around the home turf one time the party was on and all bets were off.

Only too proud to rub it in, Motley Crue had come home to pound a few new selections into their already solid collection of live hooks. The opener "She's Got Looks That Kill" started the innuendo and from there the subject matter remained rather constant while the party increased. Fashion plates of heavy metal that they are, Motley Crue has a reputation as bad boy partyers as well as made-for-perfection looks to maintain. So when one obligatory solo began each member scurried to change into another outfit to highlight the occasion. The one time where outrage was upstaged by function came when Tommy Lee's drum kit slowly lurched forward until he reached his final crescendo at a ninety-degree angle to the audience, giving each and every paid customer a bird's eye view of the spectacle.

Musically the Crue cruised through 16 songs hardly missing a favorite. The locals enjoyed "Shout At The Devil," "Ten Seconds To Love," "Piece Of Your Action," "Louder Than Hell," "Too Young To Fall In Love," "Live Wire," "Knock 'Em Dead" and finally "Smokin' In The Boys Room."

For the pure partyers the show was equal to all expectations but for the more discerning metal merchants it was a chance to appreciate a band for its attitude rather than musical expertise. Motley Crue has always been a band that stood for rebellion as much as for rock and roll. On this night the party was the glory and outrage was king. Despite the fact there may be a couple dozen more talented bands in L.A. on this night the underdogs with the hooks came out king.

Jon Sutherland



WHAM! PACKS 'EM IN — Columbia recording artists Wham! concluded their SRO U.S. stadium tour with a capacity date at Philadelphia's Veterans Stadium recently. On hand to congratulate them backstage following the show are (from l): Columbia VP, national A&R Mickey Eichner; promotion VP Ray Anderson; George Michael of Wham!; CBS Records Division president Al Teller; and Andrew Ridgeley of Wham!

Phonogram Fined By BPI For Chart-Hyping

By Chrissy Iley

LONDON — Phonogram has been fined £7,500 by the BPI for breaching the code of chart conduct. This is the first time in a year that a company has been punished for chart hyping.

The incident took place earlier this summer, before David Simone took over as Phonogram MD and before BPI chairman Maurice Oberstein took over as overall head of parent company Phonogram Leisure. No specific details have as yet been released, but it is known that the fine stems from a rep offering a record to a chart shop with its catalogue number stickered over with the number of another single that was genuinely climbing the 200-100 section of the chart.

The records involved are thought to be "Broken Years," by Hipsway, and Jeff Lorber's "Best Part Of The Night" which is thought to be the single with the altered number. It entered at 80 on June 29 and dropped to 86 the next week, then disappeared completely. "Broken Years" entered at 76 on July 6, then rose to 72, then dropped out on July 27.

David Simone refused to comment on which records were involved, or give any details as to whether or not they had been subsequently fired from Phonogram. All he would say was, "This was an isolated

incident. There was no conspiracy. There was not official involvement whatsoever. The incident happened before either I or Maurice Oberstein joined the company.

"I believe in running an honest strike force and playing within the rules. We employ a lot of people and sometimes one of them will do something stupid. We have been punished for it, and to my mind the punishment more than fits the crime."

The fine imposed on Phonogram is the smallest since WEA had to pay £6,000 in April 1984 for offering free copies of Van Halen's "1984" to the Gallup panel shops.

In 1981 WEA was fined £30,000 — a record amount at the time — and in September of last year IDS was fined £12,500 after a rep made false entries into a Gallup dataport machine. That was the last fine imposed by the BPI for a breach of the chart code.

After announcing the Phonogram fine, the BPI issued a statement saying, "Both the BPI and Gallup are confident that the security systems developed over the past two years are effective, although it remains important for who has information at any time on alleged chart hyping activity to report this to Gallup without delay."



WHAM! UP BLUE JAYS' WAY — CBS recording artists Wham! brought their North American tour to Toronto. Before the concert, CBS executives presented Wham! with a dazzling array of Platinum and Gold discs including a 5xPlatinum plaque for the album "Making It Big," plus singles awards for "Wake Me Up Before You Go Go" (Platinum), "Careless Whisper" (Platinum) and "Everything She Wants" (Gold). Pictured at the presentation are: Jazz Summers, Nomis Management; Bernie DiMatteo, president, CBS Records Canada; Wham! member George Michael; Simon Napier Bell, Nomis Management; Wham! member Andrew Ridgeley; and Dave Platel, director, national marketing, CBS Records Canada.

EMI's Jamieson Warns Distrib. Arm

By Chrissy Iley

LONDON — EMI Records managing director, Peter Jamieson took the unprecedented step of warning his company's distribution arm that if the standard of the service did not improve, EMI product might be distributed by another company.

This move will no doubt delight many dealers who have become increasingly frustrated with the service. In a speech at the EMI annual sales conference he said "There is no longer any time for making excuses. Improvement has to come right now because EMI Records can not afford to jeopardize the careers of its artists."

Jamieson said that the manufacturing and distribution service had faced many problems including "market growth" and EMI's own market share increase.

He went on "The management of EMI MADS has been made aware that EMI Records will not shirk from exercising its facility to move the distribution of its product from Hayes and distribute through another source. Unless distribution through Hayes is improved between now and Christmas serious moves will be made in the new year to explore other means. There is no question that by this time next year, distribution will pose any

problem to EMI Records."

EMI MADS managing director Ted Harris admitted that there were problems but they had been caused by a lot of positive factors, including a vast increase in EMI's business. "Since Live Aid everything has gone through the roof."

Jamieson also used his speech to reply to the speculation in the city pages about the future of EMI Records within the Thorn EMI group. "EMI Records is still the jewel in the crown of EMI Music. There is no doubt in my mind that we will continue to grow and be successful."

United Kingdom

LONDON — Picture Music International, after recently announcing a new campaign with big price reductions, has two major video releases in November. "John Lennon's Imagine" and "The Making Of USA For Africa." Both are described as very important projects.

The 60-minute Lennon video was originally filmed in New York, Tokyo and London just before he left the UK for the last time. It includes all the tracks on the classic "Imagine" album and was directed by Lennon and Yoko Ono.

"The Making Of USA For Africa" is a half-hour documentary depicting the US version of Band Aid. Springsteen, Diana Ross, Stevie Wonder and Bob Geldof all feature in it; Jane Fonda provides the commentary. PMI will be making a contribution to Live Aid for each video sold, although dealers are not being asked to forfeit their margins.

P.P. Arnold who had two massive hits in the '60s with "First Cut Is The Deepest," and "Angel Of The Morning," was recently signed to 10 Records, where she will release a single titled "A Little Pain." Twenty years ago she was one of the Ikettes, touring continuously with Ike and Tina Turner. Her first trip to London came in 1966, supporting The Rolling Stones; recently she has been appearing in Andrew Lloyd Webber's "StarlightExpress." The new single was penned by China Burton, who wrote Julian Lennon's latest single "Jesse," and produced by Dexter Wansell.

Simple Minds are soon to release their long-awaited eighth album, following the highly successful "Sparkle In The Rain." At the moment the album still does not have a title. The single "Alive And Kicking" marks the first self-penned product to be released from SM since March 1984. During this time the band has toured extensively and undergone a reshuffle with the departure of bass player Derek

Forbes — replaced by John Gibling — and had their first US number one with their single "Don't You Forget About Me."

The album brings together producers Jimmy Iovine and Bob Clearmountain on their first collaboration. SM are currently in the US where they are working on a documentary of themselves and doing some touring.

Chrissy Iley

Tears Are Not Enough Documentary Set For Release

By Grant Lawrence

TORONTO — *Tears Are Not Enough*, a feature length documentary produced by the Canadian Broadcasting Corporation and directed by Oscar winner John Zaritsky, was released October 2 across Canada. The film features 53 of Canada's top performers and artists participating in the concert to raise funds for the famine stricken in Africa.

Northern Lights For Africa Society anticipates that the combined efforts of Cineplex Odeon Theatres, CBC TV, CBC Enterprises, Film Arts, Pan-Canadian Distribution and many others will generate another million dollars for the relief fund. These dollars will be raised through the Canadian theatrical release, home video cassette sales, the premiere telecast and the fund raising gala.

INTERNATIONAL BESTSELLERS

Italy

TOP TEN 45s

- 1 Into The Groove — Madonna — WEA/Sire
- 2 L'Estate Sta Finendo — Righeria — CGD
- 3 Dancing In The Street — D. Bowie & M. Jagger — EMI
- 4 19 — Paul Hardcastle — RCA/Chrysalis
- 5 Duel — Propaganda — Ricordi/ZTT
- 6 Money's Too Tight — Simply Red — WEA
- 7 Girl's Got A Brand New Toy — TXT — CBS
- 8 A View To A Kill — Duran Duran — EMI/Parlophone
- 9 L'Ultima Poesia — M. & G. Bella — CBS
- 10 Lover Come Back To Me — Dead Or Alive — CBS/Epic

TOP TEN LPs

- 1 La Vita E' Adesso — Claudio Baglioni — CBS
- 2 Cosa Succede In Citta' — Vasco Rossi — Carosello
- 3 The Dream Of The Blue Turtles — Sting — PolyGram/A&M
- 4 Born In The U.S.A. — Bruce Springsteen — CBS
- 5 Like A Virgin — Madonna — WEA/Sire
- 6 Quelli della Notte — Renzo Arbore — Fonit Cetra
- 7 Kalwanna — Edoardo Bennato — Ricordi
- 8 Centocitta' — Antonello Venditti — Heinz Music
- 9 Festivalbar '85 — Various Artists — CGD
- 10 Boys And Girls — Bryan Ferry — PolyGram/EG

— Musica E Dischi

Japan

TOP TEN 45s

- 1 Kanashimi Sayonara — Anzanchitay — Kitty
- 2 Melody — Southern All Stars — Victor
- 3 Hatsukoy! — Yuki Sayito — Canyon
- 4 Anatao Motto Shiritakute — Hiroko Yakushimaru — Toshiba EMI
- 5 Natsuzakari Honojigumi — Toshi & Naoko — Canyon
- 6 Namida No Jasumin Love — Sonoko Kawayi — CBS Sony
- 7 Salor Fukuo Nugasanayide — Onyanko Club — Canyon
- 8 Tsubasa No Oreta Angel — Ayumi Nakamura — Hamming Bird
- 9 Lucky Chanceo Moolichido — CCB — Polydor
- 10 Kareyinaru Kake — Toshihiko Tawara — Canyon

TOP TEN LPs

- 1 Mainichii! — Checkers — Checkers-Canyon
- 2 D 404 ME — Akina Nakamori — Warner Pioneer
- 3 Greatest Hits Volume I & II — Billy Joel — CBS Sony
- 4 Be True — Ayumi Nakamura — Hamming Bird
- 5 Yume Juwa — Hiroko Yakushimaru — Toshiba EMI
- 6 Complete — Junyichi Inagaki — Toshiba EMI
- 7 Sound Of My Heart — Seiko — CBS Sony
- 8 Hungry — Go Nagabuchi — Toshiba EMI
- 9 Traumatic Kyokutotanteyldan — Masayoshi Takahana — Toshiba EMI
- 10 Best Collection — Of Course — Toshiba EMI

—Cash Box of Japan

United Kingdom

TOP TEN 45s

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

TOP TEN LPs

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

—Melody Maker

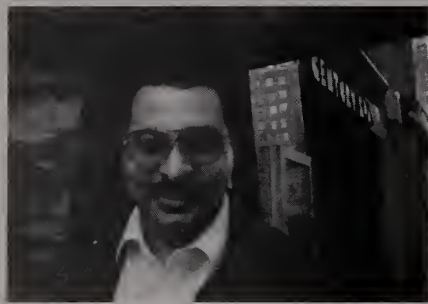
Street Level

A Customer Survey

By Jude Lyons

Location: Crazy Eddies
West 57th St., N.Y.C.
Day: Wednesday, Sept. 11
Time: 12:00 Noon

Age: 27
Number of Purchases Per Month: Ten
Titles Purchased: "Scarecrow," John Cougar Mellencamp; "Cock Robin," Cock Robin
Configuration: Album
Comments: "I saw their videos on MTV and heard their music on WNEW-FM. I liked it very much so I wanted to buy their albums."



Age: 35
Number of Purchases Per Month: Two or Three
Titles Purchased: Original cast of *Carousel*
Configuration: Album
Comments: "I love musicals. Although I had no real intention of buying anything, this caught my eye once I was in the store."

Age: 29
Number of Purchases Per Month: None
Titles Purchased: None
Comments: "I was looking to buy something, but nothing really caught my eye."



Age: 27
Number of Purchases Per Month: Five to Ten
Titles Purchased: Various Black Contemporary
Configuration: Album
Comments: "I buy them to tape for my own collection and for my friends."

Age: 31
Number of Purchases Per Month: One or Two
Titles Purchased: "Jacques Brel Is Alive And Well And Living In Paris"
Configuration: Compact Disc
Comments: "It's a very difficult situation because I find myself replacing things that I already have because I got a CD player. Since I'm not into the new music, it's hard because not everything I want is available on CD."



Age: 27
Number of Purchases Per Month: None
Titles Purchased: "Emergency," Kool & The Gang
Configuration: Album
Comments: "I just love Kool & The Gang and theirs are the only records I ever buy."



BILLING IN — RCA/Current Records Toronto-based recording group *Parachute Club* is shown backstage at N.Y.C.'s Ritz on their premier tour of America, promoting their album "At The Feet Of The Moon." Pictured (from left, top row): John Ford, division vice president, U.S.A. and Canada; Jerry Young, manager and director of current records; Billy Bryans, drummer. Pictured (from left, bottom row): Margo Davidson, sax and percussion; Laurie Conger, synthesizers and keyboards; Lorraine Segato, lead vocals; Julie Masi, percussion and vocals; Keir Brownstone, bass; and Dave Grey, guitar.

BMI Grants \$15,000 In 1986 Student Composers Competition

NEW YORK -- The 34th annual BMI Awards to Student Composers competition will award \$15,000 to young composers. The deadline for entering the 1985-86 competition will be February 18, 1986. BMI established the awards program in 1951 in cooperation with music educators and composers. The contest is designed to encourage young composers in the creation of concert music and, through cash prizes, to aid in continuing their musical education. The prizes, which vary from \$500 to \$2,500, are awarded at the discretion of the final judging panel. To date, 304 students, ranging in age from eight to 25 have received BMI awards.

The 1985-86 competition is open to students who are citizens or permanent residents of the Western Hemisphere including North, Central and South American and Caribbean Island nations, and who are enrolled in accredited secondary schools, colleges or conservatories or are engaged in private study with recognized and established teachers anywhere in the world. Contestants must be under 26 years of age on December 31, 1985. There are no limitations as to instrumentation, stylistic consideration or length of work submitted, but students may enter no more than one composition.



HOLDING HER — As part of her current cross-country concert tour, Atlantic recording artist *Laura Branigan* recently played a sold-out show at the Universal Amphitheatre in Los Angeles. Branigan's itinerary coincides with her new Atlantic album, "Hold Me," and its first single, "Spanish Eddie." Shown backstage in L.A. are (l-r): Atlantic president Doug Morris, Laura Branigan, and Atlantic senior vice president/west coast general manager Paul Cooper.

New Music Seminar Was More Than Just Music

Political Concerns Dominate

By Paul Iorio

NEW YORK — The big picture of social and political concerns was in full view this year at the sixth annual New Music Seminar. Panels on narrow musical topics were broadened to include discussions on related political subjects as well. Even ostensibly non-political panels turned into political brawls as most panelists championed, to varying degrees, the anti-apartheid and anti-censorship causes.

Frank Zappa and Solar Records chairman Dick Griffey gave the Seminar's keynote addresses on apartheid and censorship. Zappa said that "there is some strange national effort to bring censorship first to the rock 'n roll industry, then to the video industry. Then the National Council of Churches wants to have ratings on normal television programming. Then they'll get to books. Then we'll all be wearing the same color clothes."

Danny Goldberg of Gold Mountain Records spoke as a panelist on this theme of encroaching censorship claiming that the president of the Parents Music Resource Center (PMRC) called Bruce Springsteen's "I'm On Fire" a "dirty song" and that the National Council of Violence on Television objected to the clothing Barbara Streisand wore in one of her videos. "Clearly," said Goldberg, "the next thing they want to do is regulate clothing in video." Goldberg also drew a distinction between film rating and the proposed record rating system: "Film ratings are based on objective criteria — is there nudity, are there four letter words? Song lyrics are poetry and as such are based on interpretation."

On the Trades and Tipsheets panel, Joe Loris, publisher of *Impact Magazine*, said that he "doesn't see anything wrong with sexual lyrics." *Cash Box* vice president Spence Berland said he was "adamantly opposed to censorship" adding that he

(continued on page 40)



SEMINAR KEYNOTERS — Frank Zappa (l) and Solar Records chairman Dick Griffey (r) giving keynote addresses at the New Music Seminar. Zappa spoke on censorship and Griffey spoke on apartheid.

Guidelines For Indies Discussed

By Peter Holden

LOS ANGELES — While the topical emphasis of the sixth New Music Seminar held in New York September 25-28 was on politics, at home over the possible rating of records and abroad over the suggested boycotting of South Africa by the American music industry, the basis for

the seminar has been and continued to be independent labels and the alternative music scene.

While many of the bands and labels that helped bring about the first NMS have since been taken into the fold of various major labels, one thing which was made clear was that the American independent scene is as healthy as ever, with strong product coming from a number of regions, yet the lack of commercial radio airplay and, in general, sales, still remains a problem. Seminars such as the New Label Business Workshop, College Radio, American Rock Independents, International Licensing and the Record Deal Basic Workshop all addressed themselves to small labels and bands, creating a forum for discussion and making productive connections as well as educating and informing the participants.

Though, as was the case with many of the panels, the discussion sometimes turned inward, centering around disputes between the panelists themselves, much of the discussion did lend itself toward furthering the financial stability of the alternative industry which has often been characterized by failed efforts and often dim business senses. Though no specific panel was centered around independent distribution—ironically, as that is one of the most essential and most battered links in the alternative music chain, reps from the various larger American distributors were on hand, some participating in the American Rock Independent gathering which included Landslide's Pam Kent, Big Time's Mark Kates and David Ferguson

(continued on page 40)

ABC To Air Video Awards

By Gregory Dobrin

LOS ANGELES — ABC Television has announced plans to carry the National Academy of Video Arts and Sciences (NAVAS) American Video Awards ceremony, marking the first time a broadcast network has aired a full-blown video awards show.

The 4th Annual American Video Awards will be taped at L.A.'s historic Wilton Theatre November 20, 1985 to be shown on ABC affiliates, nationwide, according to ABC vice president of special programs, John Hamlin. "We think videos have become an important entertainment medium," Hamlin told *Cash Box*, and we hope to create the kind of show that will grow to become an annual event."

Neither an air date or a host has been finalized, according to Hamlin, but the producers, Scotti Bros./Syd Vinnedge Productions, have said they will not use last year's host Casey Kasem as expected. Kasem serves as executive producer for the show with Syd Vinnedge and Tony Scotti.

The one-hour program will honor videos from all areas of the video field, including best home video. Nominations are voted upon by the record companies and by the 500 members of NAVAS, whose membership has been restricted to include only those professionals who have been involved with two or more video projects.

Nik Kershaw Eyes U.S.: Wouldn't It Be Good

By Stephen Padgett

LOS ANGELES — This has been a year unlike others for Nik Kershaw. His career began with the release of the well-received "Human Racing" LP two years ago. He has since been catapulted into international prominence with the release earlier this year of "The Riddle," his second LP for MCA Records. The double-platinum U.K. LP spawned three Top 10 singles in England.

Kershaw's appearance on the Live Aid telecast in July brought him face to face with millions. "There was a totally great feeling all day," enthused Kershaw. He has twice toured the U.S. this year, once in support of fellow Brit, Paul Young. In late spring, Kershaw and his band visited Japan, Australia and New Zealand for the first time.

Yet, in spite of this dazzling display internationally, Kershaw has been denied a hit in the U.S. With a "try again" attitude, MCA has decided to re-release Kershaw's first smash U.K. single, "Wouldn't It Be Good." "The Riddle" LP was re-packaged for the U.S. to include this song which originally appeared on both the U.S. and U.K. versions of "Human Racing."

"It's nice that it's happening slowly," Kershaw assessed, "because this place (the U.S.) is going to get a better idea of what we're about . . . everyone else had an instant coverage of press and photos and all that garbage and I wasn't particularly ready for any of it." Hidden here is the desire on Kershaw's part to be taken seriously as a musician and artist, something he feels is possible in the U.S. Fans in this country have not been deluged with the teen magazine image that other parts of the world were subjected to almost from

the outset.

Kershaw's plight parallels somewhat Paul Young's turbulent start in the U.S. Both Kershaw and Young were the number one acts for the British divisions of American record companies (Kershaw MCA, Young CBS). Both were at first denied the sort of success in the U.S. they had achieved in their homeland. Paul Young, of course, went on to score a number one single here with "Everytime You Go Away." It is thus ironic that Kershaw became the opening act for the hugely successful final leg of Young's American tour. Kershaw is hoping the parallel remains consistent and he reaps a similar reward. Sales of "The Riddle" have soared in cities on the tour, and "Wouldn't It Be Good" has only just reached radio stations.

With his spirit undiminished, Kershaw returns to England to begin work on album number three. "We'll be recording during the winter . . . the album should be finished in the U.K. by about February."



BROTHERS GO PLATINUM — To celebrate the success of "Brothers In Arms," the Warner Bros. album from Dire Straits featuring the single "Money For Nothing," the company recently threw a combined party/platinum album presentation to honor the R.I.A.A. double-platinum certification of "Brothers In Arms." Pictured (l-r): Guy Fletcher, Dire Straits keyboardist; Paul Cummings of Dire Straits management; Dire Straits founder Mark Knopfler; Dire Straits manager Ed Bicknell; Warner Bros. Records' chairman Mo Ostin; Warner Bros. Records president Lenny Waronker; LP presenter Jonas Livingston; Jack Sonni, Dire Straits guitarist; Alan Clark, Dire Straits keyboardist; Chris White, Dire Straits saxophone; Terre Williams, Dire Straits drummer and John Illsley, Dire Straits bassist.

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4x12 Cassette Packaging

(continued from page 7)

vowed that all that could be done was being done. No one on either side of the table wasn't being hurt by this problem.

Heated discussions arose between the groups on the nature and time-frame of the vinyl-disc's eventual obsolescence. "We don't want to lose the black vinyl," commented John Farr of Target, "the consumer will decide for us when the vinyl disc should die." Farr and others protested moves by some record companies to alter discounts and return policies, putting black vinyl at a disadvantage with cassette and CD. The companies tried to assure retailers that if they will hold onto their record inventories and sell down, that the unnatural and costly death of 8-track could be avoided with records. Retailers were concerned that they will lose business as demand for records diminishes coupled with an increase in demand for CDs, which demand is impossible to meet with current supply problems.

One suggestion called for slowing demand by reducing promotion of CD until supply can meet demand. Most agreed this wouldn't work. A CD hungry consumer (about one million strong) has

already demonstrated their voracious appetite for the new technology. One retailer stated, "We've overpromoted something we can't deliver. CD is eating into our other formats." PolyGram's Harry Anger replied, "I don't think the LP's decline is directly related to CD." Indeed, added Paul Smith of CBS, "CD is not bringing replacement business. People are buying 30 CDs who haven't bought a record in years. This is clearly found business."

Another bone of contention was the discovery by some retailers that new, non-traditional retailers were being solicited by record companies to become CD accounts. These retailers include video stores, specialty shops and others not traditionally a part of record retailing. "I don't like hearing, at a time when our CD fills are so miserable, that you have salesmen out beating doors for new business for CDs," stated one retailer. "We've stood by you and your products all these years and we just want to have the first shot when you're selling CDs," he said. For the manufacturers on hand, this information was news and came as a surprise. "We will look into it," promised Henry Droz of WEA.

Al Teller (continued from page 7)

record label in virtually every musical category in the year-end polls of *Cash Box* magazine.

"Al Teller is a superb all-around record man who brings a tremendous amount of creativity and energy to the job," Yetnikoff remarked. "I'm confident that under this direction our U.S. company will continue to maintain its leadership in the American record industry."

Teller began his career in 1969 as assistant to the president, CBS Records Division, and in 1970 he went to Playboy Enterprises as director of corporate development. In 1971, Teller returned to CBS Records as director of marketing development, and subsequently became vice president of merchandising, CBS Records. In 1974, he was named president of United Artists Records, where he signed such artists as Kenny Rogers,

E.L.O. and the Greatful Dead. In 1976, Teller established his own financial and marketing consulting firm, and in 1979 joined Windsong Records as president. He returned to CBS Records in January, 1981 as vice president of operations staff, deputy president and chief operating officer.

Motels

(continued from page 12)

cles!," she commented. "Think about *Psycho* without the soundtrack."

The "Shock" album marks a new beginning for The Motels. It is their first outing with producer Richie Zito, and it is a project they feel has been blessed with enormous positive energy. It is also the first project for their new, self-created management team, self control management.

Politics At The New Music Seminar

(continued from page 39)

sensed pro-censorship fervor from within and without the music industry. "Two record company presidents in the past ten days have said to me, 'I might sell a few records with those little labels on there,'" he said. Barry Fiedel of *Hitmaker* was the only panelist expressing disapproval of album cover art and lyrics that he considers objectionable.

The PMRC, the group of public officials and their wives that is spearheading the censorship movement (dubbed the Washington Wives), came under fire on the artists panel as well. Yoko Ono said that "John (Lennon) and I were persecuted for such a long time over censorship and I fear that once again they're going to repress us." Yoko Ono also said that the record rating proposal may be a blessing in disguise. "They're coming out in the open about it and they would like for us to do it (censor) for them," said Ono. "That means they're asking us for something. Therefore we can have a clear dialogue." The topic also evoked a lively exchange

between Marianne Faithfull and other panelists. At one point the very vocal Faithfull asked, "What kind of kids do these Washington Wives have?" to which moderator Haoui Montaug quipped "I think their kids must be like your kids and that's what scares them so much."

The other central social issue at the seminar was apartheid. Dick Griffey spoke out vehemently against the system of racial segregation in his keynote speech: "If I tried to put a seminar like this together in South Africa, they'd put all of you in jail. I think it's time for this industry to stand up against apartheid. The people of South Africa need to be free. I think we have a responsibility not only to write great lyrics and melodies but we must communicate what's going on in South Africa as well." The apartheid panel explored the subject in reader detail. Little Steven, who had recently returned from a trip to South Africa, screened a video he is in the process of finishing on the making of his "Sun City" record.

Guidelines For Indies

(continued from page 39)

of CD presents. Reps from both Important and Dutch East India made it clear that the best way to get independent product into the stores and have it stay there is constant communication with the distributors. A point brought up time and time again in many such meetings was the need for initiative on the part of the label, the band and the manager. Twin/Tone's Paul Stark added, "As a label, the band we sign must have three things together. Management, booking, and of course, the music. We don't care if those three things are done by the lead singer or whoever, but those areas must be held under control by the band."

On the more concrete business side of things, the International Licensing panel, which included Celluloid's Jean Karakos, Sergio Cossa from Emergency, and British reps Graham Fletcher from Independent International and Alan Cowderoy from Stiff, gave a somewhat hopeful view to American indies looking for financing through licensing. Though the outlook

was tenuous — "unless you know someone in the country who can make sure the company is doing what the contract calls for" — Cossa, the possibilities for new money and greater exposure were deemed outstanding for the right product. Cases where the whole label is covered internationally through various licensing deals include Celluloid and Big Time, two of the more healthy indies in America. Many British and European reps were at the seminar looking simply for American product to license, the lure obviously being that many such records can be had for a fraction of the production cost of the original label.

Other workshops dealing with the practices of small labels and recording artists covered the fundamentals of record deals — i.e. points, recoupable costs and the finer points of contract negotiating — as well as the essential need for organization within the label to adequately cover the areas of promotion, press and touring.

AROUND THE ROUTE

by Camille Compasio

At present, it does not appear likely that AOE and ASI will present a joint trade show in 1986. Negotiations were still in progress in mid-September when we reported that ASI officials had issued a new proposal to AOE (*Cash Box*, 9/21/85). "We've had no response", said **Glenn Braswell**, executive director of AAMA (sponsor of the ASI convention) and this is being interpreted as a "lack of desire", he added. So, ASI is going on with their plans for a 1986 trade show during the period of March 7-9 at the ExpoCenter/Downtown in Chicago. The wheels are in motion, as Glenn pointed out, and ASI '86 will be doing something a little different this time around in that the convention will be open to the general public on Sunday, the final day of the show, when a general admission fee of \$5 per person will be charged with proceeds donated to charity . . . AOE officials are also going on with their plans for next year's show. Dates are February 6-9 (which is during Mardi Gras) at the Sheraton New Orleans. **Joe Vanderhaar**, director of AOE '86 (and general manager of Playmeter, the show's sponsor) told *Cash Box* that he felt a joint convention

(continued on page 42)

Big Turnout At Dynamo's \$40,000 Table Soccer Championships In Dallas

CHICAGO — Over 500 table soccer players from the U.S., Canada and Europe traveled to Dallas for the 1985 Dynamo \$40,000 World Championships of Table Soccer, held August 30 - September 2 at the Hyatt Regency Dallas Hotel. The 4-day competition featured 17 categories of play, including events for both professional and novice players.

The action took place on 70 new Dynamo soccer tables set up in the hotel's ballroom. Events began on Friday evening, with an official opening ceremony taking place on Saturday at noon. Dynamo's vice president of sales and marketing Mark Struhs, welcomed all of the players to Dallas and introduced several of Dynamo's top distributors who were on hand to witness the excitement. These included Jim Frye of Brady Distributing, Jim Fernella and Rick Rochetti

of Bally Midwest, Dave Meyers of Betson Enterprises, and Bob Donnelly of Bally Northeast.

The big event of the weekend, the Open Doubles category which offered \$5,000 for first place, began at 1 p.m. Saturday afternoon. The number of participants matched last year's outstanding turnout, with 101 teams entering the event. The Novice Doubles category, which offered two new Dynamo tables as top prize, pulled in 103 teams. Seventy-two teams also signed up for an intermediate category of play called Limited Pro Doubles, which had a first place prize of \$2000.

World Records Set

Several history-making events took place

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CHAMPIONSHIP EXCITEMENT — The excitement of the World Championships culminates in the final match of Open Doubles. Here (l-r): Tony Bacon and Don Chalifoux battle Mike Green and Johnny Horton for the \$5,000 first-place prize.

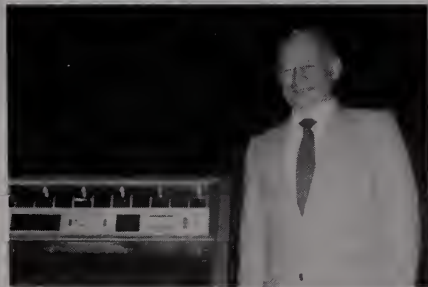
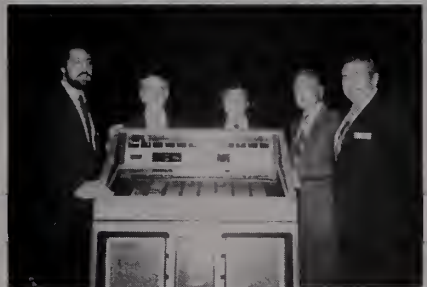
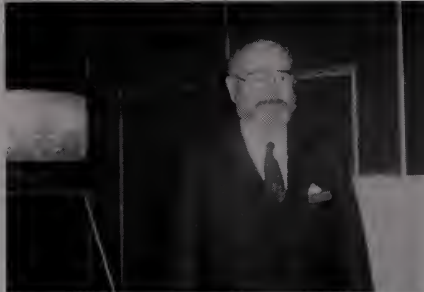


SQUARING OFF — Squaring off in the Women's Doubles final are Cindy Head (l) and partner Gina Harris (not shown) against Tina Rhoton (center) and Lori Schranz. Head and Harris won the match.

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Coin Machine



AT THE ROWE DISTRIB MEETING — Dave Lerner (photo 1; l-r) of Rowe-Syracuse and Al Kress of Coin Machine Dist. are pictured in the lobby of the Hamilton in Itasca, IL just prior to the opening of Rowe's annual distribs meeting, which took place Sept. 19-20. A highlight, of course, was the introduction of the new Rowe R-90 phonograph, which is pictured here with Rowe prexy Gil King (photo 2:). Rowe's marketing veepee Ed Wiler (photo 3:.) served as emcee and the Cash Box photo shot this photo just as he was preparing to go onstage. Here we have Rowe's board chairman Merrill Krakauer (photo 4: l-r) chatting with Bob LeBlanc of Rowe-Dedham. Surrounding the new R-90 are members of the American Vending sales team, including (photo 5: l-r) Frank Gumma Jr., John Neville, Frank Gumma Sr., Ron Gergovich and Dan Sullivan. Rowe's veepee - distributing Jerry Gordon (photo 6:.) proudly poses with the new model, which drew rave reviews from attending distribs. And here are the

Bally Banner guys (photo 7: l-r) chairman Al Rodstein and prexy Alan Bruck. Ted Lloyd of Rowe-Grand Rapids (photo 8:.) sparked the opening day's program with his down to earth "Let's get out and sell" presentation, which was delivered with some humor and a lot of 'makes sense' dialog. This annual Rowe event saw an outstanding turnout of distribs and a program that focused on the are as of marketing and factory/distributor relationship with emphasis on the newly introduced model as well as the V/MEC video jukebox. "We must all be concerned about the future and look for new and expanding marketing bases," said chairman Merrill Krakauer during his address. As spelled out by prexy Gil King. "We are going to challenge our distributors to generate more business." Distrib enthusiasm for the new R-900 was apparent from the moment it was unveiled. Many said they anticipate a banner sales year for Rowe!

AROUND THE ROUTE

(continued from page 41)

would be good for the industry (and this point was also made by AAMA's Glenn Braswell), however, "all we want is an equitable agreement," he stressed. He told us AOE has "better than 1000" hotel rooms reserved at the Sheraton New Orleans and has arranged special discount rates with Delta Airlines for persons attending the convention . . . That's about the size of things right now. Both of these organizations feel that a joint trade show would be in the best interests of the industry — and we got the impression that the door is still open for 1987.

Dateline Norcross, GA — home of Digital Controls, where the big focus right now is on "Ghosts 'N Goblins", licensed from Capcom of Japan and being marketed in the U.S. via a joint venture between Digital Controls and Taito America. A distribs showing of the new piece was recently held in Atlanta — the turnout was big — the response was terrific! This game, a hit in Japan, is al-

ready doing big numbers in the U.S., in terms of earnings. DC advised that advance sales topped the thousand mark even before the Atlanta meeting; and the piece has done much to help strengthen their distributor network. Capcom prexy Kenzo Tsujimoto, with an entourage of about 8-10 (including the game's designer, programmer, et al) attended the meeting and said that many companies had competed for the rights to "Ghosts 'N Goblins" and that Taito America prexy Paul Moriarity and Taito Japan played major roles in influencing his decision. The game will be featured at AMOA Expo '85 and is expected to be a hit of the show!

A Beauty! The gorgeous new Rowe R-90 phono was the star attraction at a Sept. 25 showing hosted by American Vending Sales in their Wood Dale, IL facilities. Firm's John Neville said they had a terrific op turnout and the new model was indeed very well received — which is no surprise to us. Cash Box attended Rowe's recent annual distribs meeting, where the R-90 was unveiled, to a very enthusiastic distrib audience! As John further noted, "this has to be a banner year for Rowe".

Dynamo's Soccer Championship

(continued from page 41)

throughout the weekend. Never before in the fifteen year history of the pro tour has one player made it to the finals in all three pro division events (Open Doubles, Open Singles and Mixed Doubles). This year, two players did just that. Tony Bacon from Seattle and Johnny Horton from Tampa turned in outstanding performances throughout the weekend and had to face each other in three grueling final matches that had a total of over \$12,000 at stake.

In both the Open Doubles and Mixed Doubles, Horton defeated Bacon and his partners to take the World Champion titles. Bacon won the Open Singles title.

An important aspect of the World Championships is the opportunity for players from various nations to meet and discuss the advancement of the sport. Sidi Airouss, a player from Belgium and the director of the International Confederation of Table Soccer, attended a board meeting of the United States Table Soccer Assn. Just prior to the tournament. The USTSA directors voted unanimously to be the tenth nation to join the International Confederation. Goals of this group include standardization of rules and equipment as well as a push for recognition by the International Olympic committee. As

a result of meetings held during the weekend the 1986 Dynamo Tour will include two \$15,000 European stops, one in Belgium and one in Luxembourg. Both are scheduled to take place next September.

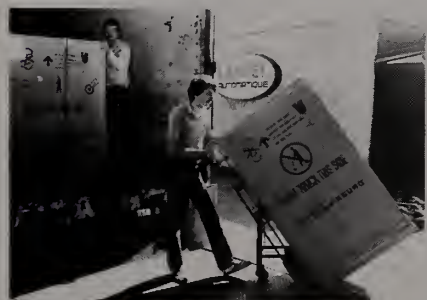
Not Enough of Support

When asked if the sport of table soccer is experiencing growth in the U.S., Kathy Brainard, Dynamo's promotional consultant, replied in the affirmative but added that it is slow due to a "lack of support from the established operators."

As Brainard explained, "what we are witnessing right now in almost every major city of the U.S. is a trend of players becoming operators out of sheer frustration with the existing operators. The sport would definitely be growing much faster if some of the major operators got behind it . . ."

The USTSA will sponsor the 1985 - 1986 International Table Soccer League this fall, with play scheduled to begin in October.

Plans are now being made for a major tour stop this fall during the Thanksgiving holiday weekend (Las Vegas and Chicago are possible sites), as well as for the 1986 table soccer tour, which will include the European tournaments and a \$50,000 World Championships. That's it let me know when I can send again . . .



PRELUDES HEADIN' NORTH — Volume shipments of the Seeburg "Prelude" phonograph to Laniel Automatique Machines of Montreal Quebec began in mid June, followed by additional trailer loads in July, August and September. Pictured (photo 1:.) is the first load being trucked into Laniel's shop. Operator response has been excellent, according to Jean Coudu, vice president of Laniel Automatique, who expressed his delight over Seeburg's decision to continue production of the "Prelude" through the introduction of the SCD-1000 Compact Disc phonograph. In the (photo 2:), Seeburg's director of marketing Bob Breither joyously points out that "another load of Seeburg Preludes are leaving the Addison, Illinois plant, headed for Laniel."

SINGLE RELEASES

"With the amount of singles sent to us each week, the Singles Releases page shows me at a quick glance which records I should definitely check out, which in the long run saves me excessive reviewing time."

Tom Smith, Music Director
WANS Radio — Greenville, SC



WE TALK TO PEOPLE THAT COUNT

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

After The (Eel Pie) 64	First Night (Rude—BMI/WB/Easy Action—ASCAP) 98	Money For (Chariscourt LTD. adm. by Almo/ Virgin—ASCAP) 1	Stand By (Rightsong/Trio adm. by Unichappel/ADT Enterprises—BMI) 58
All Fall (Blue Mer/Virgin—ASCAP) 92	Fortress (Magnetic rep. by Regatta/Illegal adm. by Atlantic—BMI) 12	Never (Makiki adm. by Arista/Strange Euphoria/ Know—ASCAP) 33	Summer Of (Adams Communications/Calypto Toonz—PROC/irving—BMI) 66
All Of Me (Dat Richfield Kat—BMI/Songs Can Sing—ASCAP) 49	Four In (Kid Bird/Rough Play—BMI) 26	Never Surrender (Liesse—ASCAP) 69	Sunset Grill (Cass County/Kortchmar—ASCAP) 22
And She (Index/Bleu Disque adm. by WB—ASCAP) 71	Freedom (Chappell—ASCAP) 17	No Lookin' (Genevieve/Milk Money/ Edspose—ASCAP) 67	Take On Me (ATV—BMI) 2
And We Danced (Dub Notes/Human Boy—ASCAP) 31	Freeway (Gratitude Sky/Polo Grounds—BMI) 54	Object Of (AdeKayode/Philesto/Harrindur/Keith Dia- mond/Willesden—BMI) 73	Test Of (Forever Endeavor—ASCAP) 85
Be Near (Neutron/10 adm. by Nymph—BMI) 28	Get It On (Tro-Essex—ASCAP) 59	Oh Sheila (Ready For The World/Excalibur Lace/Trix- ie Lou—BMI) 3	The Night (Joel Songs—BMI) 50
Blue Kiss (Kirsch Kett/I before E—ASCAP) 82	Girls Are (Flaydiola—ASCAP) 93	One Night (Adams Communications/Calypto Toonz—PROC/irving—BMI) 24	The Oak Tree (Ya D Sir—ASCAP) 89
Born In (Bruce Springsteen/Los Guys—ASCAP) 61	Hard Times (Black Lion/RC Songs/ Matak—ASCAP) 81	One Of The (Makiki adm. by Arista—ASCAP) 39	The Screams (Controversy—ASCAP) 74
Boy In (Liesse—ASCAP) 32	Head Over (Virgin adm. by Nymph—BMI) 14	Part-Time (Jobete/Black Bull—ASCAP) 6	The Way You (Jobete—ASCAP) 23
Broken Wings (Warner-Tamerlane/Entente—BMI) 42	Hurts To Be (Black Keys—BMI) 78	Party All (Stone City—ASCAP) 77	There Must Be (RCA/Blue Network—ASCAP) 60
C-I-T-Y (John Cafferty—BMI) 20	I Got You (Cotillon/Chris Marc—BMI) 51	Perfect Way (Jouissance/WB—ASCAP) 52	To Live (Chong adm. by WB—ASCAP) 88
Cherish (Delightful—BMI) 4	I Miss (Spectrum VII—ASCAP) 62	Pop Life (Controversy—ASCAP) 48	Tonight It's (Adult—BMI/April—ASCAP) 45
Communication (Bungalow adm. by Ackee/Tritec/ Virgin—ASCAP) 35	I Wonder (Personal—ASCAP/Mokojumbi—BMI) 86	Power Of (Hulex/Red Admiral—BMI) 48	We Built (Little Mole/Zomba/Petwolf/Inter- song—ASCAP/Tuneworks adm. by Arista—BMI) 27
Cry (Mar-Ker—BMI) 16	If You Love (Magnetic Rep. by Regatta adm. by Illegal—BMI) 70	Running Up (Colgems—EMI—ASCAP) 57	We Don't (Irving—BMI/Myaxe—PRS) 15
Dancing In The Street (Jobette/Stone Agate—ASCAP/BMI) 8	I'll Be Good (A La Mode—ASCAP) 79	Saving All (Prince Street—ASCAP/Screen Gems/ EMI—BMI) 5	Weird Science (Music Corp. of America/ Maestro—BMI) 43
Dare Me (WB/Bob Montgomery/Restless Heart—ASCAP) 41	I'm Goin' Down (Bruce Springsteen—ASCAP) 11	Separate Lives (Stephen Bishop/Gold Horizon—BMI/ Pun Music—ASCAP) 36	What About (Welbeck/irving/Calypto Toonz—ASCAP/BMI/PRO) 83
Do You Want (Screen Gems—EMI/ Megasongs—BMI) 91	I'm Gonna Tear (Irving—BMI) 19	Shame (Clean Sheets—BMI) 68	When Your (Edwin Ellis/Nurk Twins—BMI) 93
Don't Lose (Phil Collins/Pun/Warner Bros.—ASCAP) 21	Invincible (Makiki/Arista/Rare Blue—ASCAP) 56	Shout (Virgin/10 Music adm. by Nymph—BMI) 63	Who's Zoomin' (Gratitude Sky—ASCAP/ Bellboy—BMI) 30
Dress You (House Of Fun—BMI) 7	Kayleigh (Marillion/Chappell—ASCAP) 87	Smokin' In The (Big Leaf—ASCAP) 65	Wise Up (River Oaks/Tree Group—BMI/Meadow- green/Tree Group—ASCAP) 96
Down On (Somerset Songs/Evansongs/Stray Notes—ASCAP) 95	Lay Your (Zomba—ASCAP) 29	So In (Virgin—ASCAP/Charisma/ Unichappel—BMI) 40	You Are My (Stone Jam/Burnin' Bush—ASCAP) 34
Eaten Alive (Gibb Brothers adm. by Unichappel/Mij- ac adm. by Warner Bros.—BMI) 10	Life In (Howard Jones/Warner-Tamerlane/Warner Bros.—BMI) 84	Soul Kiss (Music Corp. of America/ Fleedle—BMI) 46	You Belong (Red Cloud/Night River—ASCAP) 25
Every Step (House of Cards adm. by Walk On Moon—BMI) 44	Like To (Howard Jones/Warner Bros. adm. by Warner- Tamerlane—BMI) 57	Spanish Eddie (Glory—ASCAP) 76	You Look (Fame—BMI/Postvalda—ASCAP) 94
Everytime (Unichappel/Hot Cha—BMI) 75	Lonely Ol' (Riva—ASCAP) 10	St. Elmo's Fire (Gold Horizon/Foster Frees—BMI) 13	You Spin (Chappell—ASCAP) 100
Eye To Eye (ATV—BMI) 90	Love & Pride (April—ASCAP) 97		You Wear (Jobete—ASCAP) 47
	Love Theme (Gold Horizon/Foster Frees—BMI) 38		You're Only (Joel—BMI) 59
	Lover Come Back (Chappell—ASCAP) 72		
	Lovin' Every (Zomba—ASCAP) 18		
	"Miami Vice" (MCA—ASCAP) 9		

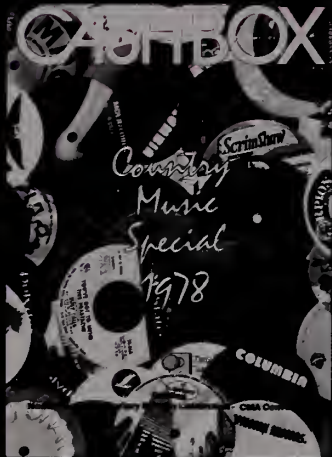
ALPHABETIZED TOP COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Long (Almo/Prince Street—ASCAP/Screen Gems/ EMI—BMI) 11	He Won't (Muiberry Street—ASCAP) 79	If The Phone (Coral Reefer/Willin' David/Blue Sky/ Rider/Coconutley—ASCAP/BMI) 47	Smooth Sailing (Warner House/Down 'N' Dixie/ Irving—BMI) 95
Amber Waves (Mt. Shasta—BMI) 64	Hear Don't (Songcastle/Lionsmate/MCA—ASCAP) 41	In Another (Tree/Cross Keys—BMI/ASCAP) 46	Some Fools Never (Sweet Babb—BMI) 5
American Farmer (Hat Band—BMI) 76	Highwayman (White Oak—ASCAP) 96	It's Time (Hall-Clement/Hardscuffle—BMI) 72	Somebody Else's (Love Wheel—BMI) 45
An Offer (Andite/Simonton—BMI/ Southwing—ASCAP) 85	Holdin' The (Collins Court—ASCAP) 53	Kern River (Mt. Shasta—BMI) 36	Stand Up (Old Friends/Crosskeys/Tree—BMI/ ASCAP) 40
Angel (Song Tailors—ASCAP/I've Got The Music—BMI) 13	Home Again (W/E/A/Morage/Screen Gems/EMI/ Moon And Stars—BMI) 69	Lie To (Rare Blue/Bellamy Bros./Steeple Chase—BMI/ASCAP) 29	The Chair (Tree/Larry Butler—BMI) 38
Baby's Eyes (El Body—BMI) 51	I Don't Know (Chelcail/Atlantic—BMI/Coolwell- Granite—ASCAP) 50	Lost In (Lodge Hall/Two Sons/Warner Bros.—ASCAP/LEE—BMI) 13	The Fireman (Tree—BMI) 92
Barroom Roses (Dejamus/Made Belieuv/ WB—ASCAP/Royalhaven—BMI) 78	I Don't Mind (Warner Tamerlane/Duck Songs/ Pullman—BMI) 21	Love Is Alive (Irving—BMI) 63	The Haircut (Ray Stevens/Michael Nuen—BMI) 52
Betty's Bein' (Tall Girl—BMI) 60	I Feel (Lander/Roberts—BMI) 89	Love Talks (Cross Keys—ASCAP/Tree/ O'Lyric—BMI) 9	They Never (Rick Hall—ASCAP) 62
Between Blue (Hall-Clement/Lionel Delmore—BMI) 33	I Fell (Lynn Schawn/Guyasta—BMI) 6	Me And Paul (Willie Nelson—ASCAP) 42	This About You (Gone Gator—ASCAP) 22
Blue Highway (Cross Keys/Oven Bird—ASCAP) 49	I Know (Blue Lake/Hookit—BMI) 39	Meet Me In Montana (Bridge IV—BMI) 1	Thing Ain't Dallas (Bocephus—BMI) 24
Break Away (Cross Keys/April/Ideas of March—ASCAP) 54	I Never (Hall-Clement—BMI) 80	Modern Day (Golden Bride/Mota—ASCAP) 43	'Til A Tear (April/Shallowfork—ASCAP) 68
California Road (Cedarwood—BMI) 88	I Wanna Be A Cowboy (Baray—BMI) 84	My Heart (Lawyer's Daughter—BMI) 66	Tired Of The Same (Jason Dee—BMI) 87
Can't Keep (Sabal—ASCAP) 8	I Wanna Hear (Silver Rain/Dejamus—ASCAP) 7	Never Be (Gone Gator—ASCAP) 67	Tokyo, Oklahoma (Cedartown/John Anderson—BMI) 26
Cravin' Your (Song Pantry/So Sumi—BMI) 100	I Wanna Say (Warner-Tammerlane/Three Ships—BMI) 18	Nobody Falls (April/New and Used—ASCAP/ Blackwood/Land of Music—BMI) 34	Too Much On (Statler Brothers—BMI) 20
Cry Just (EMI—ASCAP) 56	I Want Everyone (Warner-Tam'lane/Writers—BMI/ WB/B. Montgomery—ASCAP) 98	Once In (Jack and Bill—ASCAP) 83	Touch A Hand (Irving/East/Memphis—BMI) 4
Desperados Waiting (Chappell, World Song—ASCAP) 30	I'll Dance (WB/Made Belieuv—ASCAP/ Beckeroo—BMI) 65	One More Night (Captain Kidd—BMI) 86	Two Heart (Nashlon—BMI/Dejamus—ASCAP) 82
Don't Tell Me (Uncle Arnie—ASCAP) 99	I'll Never (MCA—BMI/Leeds/Patchwork—ASCAP) 12	Only In My (Jack and Bill/Reba McEntire—ASCAP) 73	Two Old Cats (WB/Two Sons—ASCAP) 28
Doncha (Rick Hall—ASCAP) 32	I'll Still (Mullet/Tapadaro—BMI) 57	Out Of Sight (KAHL—BMI) 91	Up On Your Love (Music City—ASCAP) 70
Down In The Florida (Hallnote—BMI) 44	I'm Gonna (Chappell—ASCAP/Unichappel—BMI) 16	Real Love (Debdave—BMI/Mallven/ Cottonpatch—BMI) 81	Used To Blue (Montage-ASCAP/Captain Crystal—BMI) 37
Down The Road (CBS Unart—BMI/Hickory Grove/ April—ASCAP) 55	I'm Lookin' (Door Knob—BMI) 93	River In (Tree/Roger Miller—BMI) 59	When You See (Second Base/Socagee—BMI) 94
Drinkin' And (WB/Two Sons—ASCAP/Blue Lake—BMI) 27	I'm Not Leaving (Tree/Larry Butler—BMI/ Southwing—ASCAP) 97	Runaway Go Home (Larry Gatlin—BMI) 77	Who's Gonna (WB/Two Sons—ASCAP/ Tree—BMI) 10
Drowning In (Cross Keys/Choskee Bottom—ASCAP) 90	I'm Takin' (Silverline—BMI/Bait and Bear—ASCAP) 74	She's Comin' (Debdave/Briarpatch—BMI) 25	With Just One (Tapadero/Little Shop of Morgansongs—BMI) 17
Hang On (Tree/Pacific Island—BMI) 14	I've Got (Make Belieuv/WB—ASCAP) 58	She's Single (Blackwood—BMI/April/New & Used—ASCAP) 75	You Make Me (Hall-Clement/Ricky Skaggs/ Welk—BMI) 31
Have I (Song Media/Friday Night—BMI) 71	If It Ain't (Banjo Man/Music Corp. of America—BMI) 19		You Make Me Want (Leeds/Patchwork—ASCAP) 2
Have Mercy (Irving—BMI) 61	If It Weren't (Benefit/Monster Beach/ Atlantic—BMI) 15		You're Gonna Miss (Lawyer's Daughter—BMI) 35
			You've Got (Blackwood/Easy Day/Tom Collins/ Silverline—BMI) 23

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

A Little (Irving/Buchanon Kerr—BMI) 53	Freeway (Gratitude Sky—ASCAP/Polo Grounds—BMI) 35	My Secret (MCA a division of MCA/Bobby Hart—ASCAP) 48	Stand By Me (Rightsong/Trio/ADT ENT/BMI) 10
All Fall Down (Blue Mer/Virgin—ASCAP) 14	Girls Are More (Raydiola—ASCAP) 70	Mystery Lady (ZOMBA Enterprise/Willesden) 32	Stand Up (Hojo/irving—BMI/Almo/ Crimson—ASCAP) 24
All Of Me For All (Dat Richfield Kat—BMI/Songs Can Sing—ASCAP) 20	Gotta Be A Winner (Pro-toons) 63	Never Felt Like (Not listed) 88	Stir It (Uncity/No Pain No Gain/Off Backstreet/ Streamline Modern—ASCAP/BMI) 85
America (Kuwa—ASCAP) 82	Hard-Core Reggae (Amber Pass/Kuwa—ASCAP/ Fools Pray—BMI) 67	Oh Sheila (Ready For The World/Excalibur Lace/ Trixie Lou—BMI) 4	Stop Playing On Me (Not listed) 64
Are You Ready (Hexagram/Modern—BMI) 62	Hard Time (Black Lion/RC Songs/ Matak—ASCAP) 17	Object Of (AdeKayode/Philesto/Harrindur/Keith Dia- mond/Willesden—BMI) 6	Stranger In The Night (Red Writer/Billy Osborne/ Captain Z—ASCAP) 99
Attack Me (Larry Jr.—BMI/All-Seeing- Eye—ASCAP—King Kendrick—BMI) 91	Hello Stranger (Cotillon/Bruintree/Loveland—BMI) 92	Padlock (Wakefield—ASCAP) 100	Stronger Together (Fragile—BMI/Shapiro Bernstein & Co./Green Star—ASCAP) 46
Baby I'm Sorry (Arrival—BMI) 58	Hot Spot (Jobete/Dazzberry Jam Music—ASCAP/ Stone Diamond/Be Dazzled—BMI) 29	Part-Time Lover (Jobete/Black Bull—ASCAP) 2	Suspicious (Deele Reel/Inner Rhythm/Hip Trip/ Midstar—BMI) 84
Baby It's You (MM & M—BMI) 87	I'll Be Good (A La Mode—ASCAP) 11	Party All The Time (Stone City—ASCAP) 44	There's Nothin' (Pub. Johnny Yuma/Hoodoo—BMI/ St. Winevelyn/Outer Snake/Overdue/WB Music Corp./Peabo—ASCAP) 38
Big Boss (Conrad Music a division of Arc/CBS Unart Catalog—BMI) 89	I'm Gonna Tear Your (Irving—BMI) 73	Pickin' Up (Matak/Black Lion—ASCAP) 78	The Oak Tree (Ya D Sir—ASCAP) 12
Bullet Proof (Bridgeport—BMI, Yeldarps—ASCAP) 55	I Can't Believe (Stone Jams/Burnin' Bush—ASCAP) 61	Private Property (Music Minded—BMI) 39	The Rock (Rimpau and Aloa—BMI) 65
Can't Stop (Stone City Adm. by National League—ASCAP) 50	I Miss You (Spectrum VII—ASCAP) 19	Pop Life (Controversy—ASCAP) 21	The Show (Keetje/Mark of Aries—BMI) 17
Caravan Of Love (April/Iji—ASCAP) 41	I Want My Girl (Crazy People/Almo Corp.—ASCAP) 37	Rock Me Tonight (Stone Jame/Burnin' Bush—ASCAP) 40	The Screams of Passion (Controversy—ASCAP) 7
Cherish (Delightful—BMI) 5	I Want To Feel (Amazement—BMI) 36	Rock The Nation (Temp Co.—BMI) 69	The Way You Do (Jobete—ASCAP) 60
Choose Me (Virgin/Brampton Ltd.—ASCAP) 96	If You Were Here (Flyte Tyme/Avant Garde—ASCAP) 94	Saving All My Love (Prince Street—ASCAP/Screen Gems EMI—BMI) 16	This Is For (Science Lab/Green Star—ASCAP) 76
Coolin' Out (Jobete/Wese/Nannacub—ASCAP/ Tuneworks—BMI) 43	If You Love (Flyte Tyme/Avant Garde—ASCAP) 94	Say I'm Your No. 1 (Terrace—ASCAP) 74	Trapped (Moonwalk—ASCAP) 26
Curiosity (Almo/Crimson/irving—BMI) 86	I'm Leaving Baby (Bee-Germaine—BMI) 34	Shake 'Em Down (Pat Richfield/Kat Music—BMI/ Songs can sing) 54	Victim of Desire (Philly World—BMI) 98
Dance Electric (Controversy—ASCAP) 8	I Wonder (Personal—ASCAP/Mokojumbi—BMI) 47	She's Not (Stone Jame/Burnin' Bush—ASCAP) 68	Wait For Love (Uncle Ronnie's/April/ Dillard—BMI) 51
Dancin' In The Key (Konglather—BMI/Motor Music/ Cheyenne—ASCAP) 49	It's Over (April/Uncle Ronnie's/Thriller Miller/adm. by MCA Music—ASCAP) 93	Shout (Virgin/10 Music adm. by Nymph—BMI) 97	We Don't Need (Irving—BMI/Myaxe—PRS) 28
Dancing On (Ardavan/Sakana/admin. by Yellow Brick Road/Song of the Lorelei—ASCAP) 59	I Wish He Didn't Trust (Pea Pod/Pass It On/Skrabue/ Legs—ASCAP) 3	Silver Shadow (Almo/Jodaway—ASCAP) 18	Wild And Crazy Love (Stone City/Adm. by National League—ASCAP) 95
Dare Me (WB/Bob Montgomery/Restless Heart—ASCAP) 33	Jam Master Jammin' (Pro-toons/ Rushgroove—ASCAP) 52	Single Life (Larry jr.—BMI/All Seeing Eye—ASCAP) 9	Who Do You Love (Bernard Wright/ Mchoma—BMI) 75
Don't Say No (Philly World Music—BMI) 81	Just Another Lonely (Downstairs/Piano—BMI) 30	Skool-ology (Big Train—ASCAP) 83	Who's Zoomin' Who (Gratitude—ASCAP/ Bellboy—BMI) 22
Eaten Alive (Gibb Brothers adm. by Unichappel/Mij- ac adm. by Warner Bros.—BMI) 42	Make Your Move (Wun Tun—ASCAP) 25	Sister Fate (Toy Box—ASCAP) 71	You Are My Lady (Stone Jame/Burnin' Bush—ASCAP) 1
Dreams (Marie—BMI) 80	Miami Vice Theme (MCA—ASCAP) 56	Somebody Took (Ackee/Upward Spiral/Security Hog—ASCAP) 45	You Look Good (Flyte Time Tunes—ASCAP) 66
Everybody Dance (Crazy People/Almo Corp.—ASCAP) 27	More Than Friends (Duchess MCA/Perk's—BMI) 77	Spend The Night (Stone City/Adm. by National League Music—ASCAP) 57	You Wear It Well (Jobete—ASCAP) 23
Eye To Eye (ATV Music Group—BMI) 79			Your Place (Bar-Kays/Warner-Tammerlane—BMI) 15
Fall Down (Almo/IPM—ASCAP) 72			
Fly Girl (Lito/Yeldarps—BMI/ASCAP) 31			

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