

CASHBOX

February 15, 1986

® T.M.



**Black History Month
1986**

OUR RECORD SPEAKS FOR ITSELF—WITH MUSIC THAT SPEAKS TO EVERYONE.

Roy Ayers	Lisa Lisa and Cult Jam
Philip Bailey	Cheryl Lynn
Arthur Blythe	Sipho Hot Stix Mabuse
Clarence Clemons	Manhattans®
Jimmy Cliff	Branford Marsalis
André Cymone	Wynton Marsalis
Paquito D'Rivera	Johnny Mathis
Earth, Wind & Fire	Mission
Fishbone	Eddie Murphy
Rodney Franklin	Process and The Doo Rags
Full Force	Santana
Herbie Hancock	Skool Boyz
Rebbie Jackson	Third World
Kent Jordan	Grover Washington, Jr.
Johnny Kemp	The Weather Girls®
Hubert Laws	Weather Report
Ronnie Laws	Kirk Whalum
Ramsey Lewis	Deniece Williams
L.L. Cool J	Bill Withers

**Columbia Records.
Recording Black History
Through Music
For Over 50 Years.**

Black History Month, 1986

Knowledge Of The Past Means A Better Future

By David Adelson

LOS ANGELES — Is there a growing consciousness of black musical history by both the industry and consumer? Is there a connection between that consciousness and the ever increasing mainstream popularity of the black artist today? Of the label executives and industry veterans contacted, all agreed that there is indeed an increasing awareness of black history, though some differed as to where this was taking place. What everyone did agree on was the future: It's looking very bright for black music.

"Since the civil rights movement, there has not only been a rise in the consciousness of black music but an acceptance of the culture of black people," said Spencer R. Weston, assistant executive director of the Afro-American Historical and Cultural Museum in Philadelphia.

"When you're talking about the history of black music, you're talking about the creators and innovators of an art form. We have reached an equilibrium of how the music is perceived by the consumer," said Ernie Singleton, vice president, black music marketing, MCA Records. "If a person hears something that he or she likes, they go out and buy it. There is no longer that false illusion that there is something inferior about the people making music."

The history of black music is slowly being recognized by the public at large and that recognition, as long overdue as it was, seems to be finally acknowledged by the record labels. Though there are some who feel the labels have a long way to go.

"I think consumer awareness has been there all the time," said former Stax Records president and chairman of the board, Al Bell. "I think it will still take some time before the industry evolves to that level. In the past, some of the mechanics of the industry have prevented the proper exploitation of black product."

Bell is a pioneer in the marketing of black product. He cited the need for labels to have a greater awareness of black history and culture. "I think the companies are more interested in researching the specific culture and history of a specific artist as opposed to an entire culture," he remarked. "If you research the origin, culture and historical significance of the music it would enhance the label's ability to broaden the overall appeal of an artist it is developing."



Big Mama Thornton

"I think black music is now being considered by the industry in the way it always should have been considered, economically," said Philadelphia International's chairman of the board Kenneth Gamble. "I think it's very good to look at black music as green and the industry is starting to promote and develop black artists more now than ever before. We are making a lot of progress in that area, although a lot of progress still needs to be made."

Gamble cited a growing consciousness of black history by the consumer and noted that the recognition of some of modern music's great innovators has finally occurred. "Some of the early influences of popular music were people like Chuck Berry, Big Joe Turner and Jackie Wilson. The recognition of these people is long overdue but it really couldn't happen before now because of

get out of the way."

"We are experiencing each other more and realizing that we are all one people," said MCA's Singleton. "With black music, you're talking about innovators and creators of an art form — the Aristotles and the Einsteins of this particular industry. Fortunately people are now able to appreciate what black society has contributed and the impact it has had and will continue to have in the world."

According to Philadelphia International's Gamble, "I see nothing but good things in the future. I think music is going to play a larger role in the development of the world's consciousness. Most importantly, I think people are starting to understand that if you do not take care of the root then the whole tree will die. Black music is really starting to get its share of recognition."

According to the Afro-American Muse-



Sam Cooke

"Our music is based on black heritage. A lot of white people have generated huge incomes because of it. So it's about time some of us paid homage to our sources."

Peter Gabriel

Interview from the video, *The Making Of Sun City*

the consciousness of the people."

"Black music is becoming increasingly important. People are becoming more aware of just how long this music has been around," said Manhattan vice president, black music marketing, Varnell Johnson. "I don't think black music itself has changed, it's just being much more widely accepted."

"Now you have a lot of young radio programmers that are programming pop radio as well as BC radio and they are aware of a lot of these things," Johnson continued. "I think the general public has been ignorant. The basis for most music is black music and the gaining knowledge of that reflects what is happening in today's radio and retail market."

An interesting point was made by former Stax president Bell when he noted that there has been an increased consciousness on the part of the performer as well as the public. "For a long time, black artists were focusing on crossover, trying to appeal white audiences and trying to imitate white artists. Because of that, many black artists were losing some of their roots. That was a major disservice to themselves as well as the white artist. Historically, many of the white artists have been influenced by what happened to the black artist and we have to be aware of that in the industry."

And what about the future? Will there be an increased awareness on the part of both the industry and consumer and will this awareness be reflected in an even higher profile for black music?

"There will be an increasing awareness because black music and black history has become a way of life as opposed to a once a year type of thing," said Manhattan's Johnson. "Every month has become black history month. It's like a snow ball that keeps running down the hill. It keeps getting bigger and bigger and there's nothing you can do to stop it. Just

um's Weston, there's still a long way to go. "We haven't even begun to scratch the surface in terms of understanding the forms of music that are derived from the black experience," he said. "Until black music forms become included in the programs for our public schools, the lack

of understanding will continue. The consequences are a kind of fragmented enjoyment and appreciation of the music.

"Black music has always been a people's art," said Weston. "When you don't connect the social, political and environmental perspectives from the music, then the music kind of hangs out as just an example of some unconnected cultural manifestation. Black music is connected with the life, culture and experience of the people."

Weston's Afro-American Museum is planning a major exhibit on black music in Philadelphia, 1920-1970. Titled, "Song Power." The exhibit is scheduled to open in August of this year.



Duke Ellington

Black History Month, 1986

Jazz History Is There For The Hearing

By Lee Jeske

NEW YORK — In our disposable society the emphasis is usually on today, if not tomorrow. In the music business — the popular music business — the emphasis is frequently on the day after tomorrow. The "next big thing" is hungered after like the Fountain of Youth. The term "has been" is often applied to blemishy 20-year-olds who went from platinum last year to gold this year. Obscurity beckons like the lorelei.

In jazz, of course, this is not the case. Not the case at all. Because, no matter how it's treated by the mongers of popular music, jazz is kept alive by devoted fans, musicians, and businessmen who realize they are dealing with art. There is a simple way to tell music that is art from music that is merely popular: just listen to it a few years later. An Art Blakey record from 1961 sounds fresh, vibrant, and contemporary. A Frankie Avalon record of the same period sounds ancient, tinny, and corny. A Louis Armstrong record of 1926 is art, an Al Jolson record of 1926 is nostalgia. Jazz is art — the best of it doesn't date and isn't listened to for its ability to summon up the good old days. A Billie Holiday record sounds like it was recorded this morning, a record of the Village People made 30 years later sounds like it was waxed during the Stone Age.

The jazz record buyer in 1986 is blessed. Walk into a well-stocked jazz record department and look in the Miles Davis section. There, available for purchase, is practically every recording the trumpeter has made in his 40 year career. A breeze down the aisle, to the Charlie Parker section, will reveal the recordings the young Miles Davis made as a sideman. A few hundred dollars, and the entire recorded output of one of this century's most important musical talents is yours.

The jazz reissue business is a big one these days. In the dozen or so years since

Fantasy began its landmark series of twofers — double album reissues, originally at a \$6.98 list, of items from the Riverside and Prestige catalogues — jazz reissues have filled the record stores, much to the delight of jazz fans and musicians (though some musicians are concerned, correctly, that these vintage recordings are competing with worthy contemporary items). Items that used to exchange hands for \$20 and \$30 a copy in collector's shops are now available for as little as four bucks in the corner record store.

The two companies that deserve some award are Fantasy and PolyGram. Fantasy now has over 1,000 — 1,000!! — reissues in its catalogue: product covering the entire range of jazz, from such labels as Prestige, Riverside, Milestone, and Contemporary. When the idea of twofers began to sour, Fantasy unveiled OJCs — Original Jazz Classics — LPs in their original packages and at a midline price. Collectors liked the original covers, and costs were kept down. Fantasy still has twofers available, and they have two handsome and comprehensive boxed sets for sale: a 12-disc Miles Davis and an 18-disc Bill Evans.

PolyGram is the only major label that has approached Fantasy, and it did it by turning over its owned jazz material (labels such as Verve, Mercury/Emercy, and Limelight) to the classics department. Here, finally, was a major label using its noodle. If you expect a jazz album to sell like a pop album, you will be disappointed (a lesson that is constantly being relearned). However, if you treat jazz like classical music — where the expectations are lower, costs are lower, prestige is higher, and the things will sell forever — you will be rewarded. (A story, perhaps apocryphal. Jimmy Heath, of the Heath Brothers, ran into a member of a popular

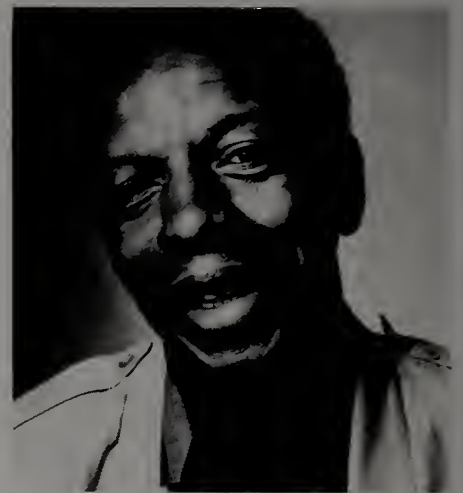
string quartet in Canada. Both groups recorded for CBS — the string quartet on Masterworks, the Heath Brothers on Columbia. "Our contract was just renewed," said the classical player. "Our's was just cancelled," said Heath. "How many copies did your last record sell?" "8,000," said the classical player. "Ours sold 40,000," said Heath.) PolyGram Jazz has put out over 250 reissues — as midlines, as twofers, even as boxed sets (imported from Japan, where jazz is treated like art). Next month, for example, PolyGram will offer four boxed sets from Japan — three featuring a total of 18 Sarah Vaughan discs, one a five-record Helen Merrill set. None of these will make the popular charts, but neither will the new Horowitz LP on Deutsche Grammophon.

Two of the other major labels — WEA and CBS — remain wishy-washy about reissuing jazz. Atlantic has kept many classic LPs in print (John Coltrane, the MJQ, Ornette Coleman) and occasionally drips out a few reissues under the Jazzlore imprint. CBS starts and stops series with abandon — Contemporary Jazz Masters, now defunct (when "The Lester Young Story Volume Five" came out, Volumes One through Three were out of print); the midline Jazz Odyssey series, now defunct; the "Jazz Masterpieces" series, now in its third year on the shelf. They've got virtually none of their classic Duke Ellington catalogue in print, though they've admirably kept all of Miles Davis's record in print. They also have Columbia Special Products, which has numerous jazz LPs available, including important material from the Commodore catalogue.

Two of the other major labels — Capitol and MCA — seem to have taken the reissue bull by the horns: Capitol by allowing Blue Note the ability to go reissue-happy; MCA by, this year, forming MCA Jazz. Capitol has been licensing a few of its jazz records to independents — like Palo Alto, Landmark, and Pausa — and MCA put out the impressive Jazz Heritage Series, culled mainly from the Decca vaults, but now these labels have in-house departments to roam through the jazz vaults. MCA Jazz, for example, is going to begin reissuing items from the Impulse catalogue this spring.

The last major label — RCA — should hang its head. A company that has the good sense to reissue Arthur Rubinstein's Chopin recordings in attractive boxed sets (eventually there will be 15 three-disc sets), to let Greg Geller loose on the catalogues of Elvis Presley and Sam Cooke, to have Thomas Z. Shepard continue to document the important theatrical works of Stephen Sondheim (including a boxed set anthology), lets seminal recordings of Duke Ellington, America's greatest composer, gather cobwebs. RCA has a rich catalogue — just check out the reissues from French RCA some time — but absolutely no jazz policy. Essential recordings by Sonny Rollins, Coleman Hawkins, and many others are unavailable. Duke Ellington's face will adorn the 22-cent stamp in April — RCA doesn't know he exists. And when independent labels offer to license the stuff, they are shown the door.

The independent labels deserve never-ending praise in keeping classic jazz material available: labels like Muse (which handles Savoy), DRG (Disques Swing),



Ornette Coleman

VSOP (such oddball labels as Tampa, Mode, Omega, and Interlude), Mosaic (boxed sets from Blue Note, Pacific Jazz, Black Lion, others), Audiophile/Circle/Jazzology/GHB Progressive, GNP (Creative World) and many others. And the Smithsonian Institution has put out a number of essential LPs, including the best Ellington sets available stateside (they've even managed to wrest some cuts from the RCA vaults).

Jazz fans, in America, can feel awfully isolated. They see the music they love caught between pop music and "serious" music. They hear lip-service being paid to this century's "classical" composers, they see honors being heaped upon the pioneers of rock and roll and country music, they see several of the great tin pan alley composers treated like icons. They know — oh do they know — that Louis Armstrong, Duke Ellington, Lester Young, Charlie Parker, Dizzy Gillespie, Miles Davis, John Coltrane, Sarah Vaughan, Thelonious Monk, Charles Mingus, Ornette Coleman, Count Basie, Eric Dolphy, and many other jazz greats will emerge, when the dust clears, as some of this century's most important cultural figures. They will line up at post offices to buy the first U.S. stamp with a jazz figure on it (though Armstrong, Sidney Bechet, and others have graced foreign stamps). And they will continue to gobble up reissues. For history — black history, jazz history — doesn't have to be stuffy and boring: it's as alive and thrilling as a Lee Morgan solo. And years hence, when heavy metal has turned to rust, when this year's platinum albums have come and gone from the cut-out bins, when the cutting edge of today's popular music turns dull, record companies will still be selling the best jazz recordings of 1986, 1976, 1956, 1946, 1936, and 1926.



Alberta Hunter



Miles Davis



WITH EACH GENERATION THE RICH HERITAGE
OF BLACK HISTORY LIVES ON.
WE AT POLYGRAM ARE PROUD OF OUR ARTISTS
WHOSE MUSIC IS A PART OF THIS CONTINUING LEGACY.

PolyGram Records™

Black History Month, 1986

From Crossed Out To Crossed Over

By Stephen Padgett

LOS ANGELES — Sam Phillips got a radio. That's a small event by most standards of historical measurement. But, from the moment Sun Record's pioneer first heard scratchy rhythm and blues crackling over southern night airwaves, popular music would never be the same. The young Phillips had a notion that *black* music would influence a music that hadn't even gotten a name yet — rock and roll. And every white artist since Elvis Presley, Sun's first big find, has owed an enormous debt to the black music Phillips heard blurring out of that radio.

Black History Month provides an opportunity to celebrate black achievement. Often, like Martin Luther King, Jr.'s national holiday, the celebration is long overdue. This is certainly true in the case of black music. True groundbreaking artists like Wynonie "Mr. Blues" Harris, Willie Mae "Big Mama" Thornton, Muddy Waters, "Big" Joe Turner, Chuck Berry, Bo Diddley and Little Richard waited a long time for theirs. But the tide is turning. The discrimination that kept these and hundreds of other artists from receiving the honor due them is little by little becoming a thing of the past.

Through perseverance, determination and belief, black artists are overcoming the prejudice that has stood in their way

for so long. Michael Johnson, national director, black music promotion EMI America, told *Cash Box*, "Black history has always been consistent with developing new skills, setting new trends. And black music is no different. It's still the forerunner and trendsetter." Black musicians, despite the odds, have kept on keeping on, changing the musical landscape as they go.

EMI America is just one company that is realizing the tremendous opportunities for black artists in today's marketplace. After lacking a presence in black music for several years, EMI has just formed a complete national black music department which Johnson heads. "The people over here (EMI America) believe that when it comes to exposing the best music worldwide, their decision is not influenced by racial or format barriers," said Johnson. This optimism on the part of EMI and others is based upon the simple fact that black music is enjoying its strongest commercial success ever. The proof is in the pudding. Lew Garrett, director music purchasing for the 180-store Camelot Music chain, commented, "Black music to us is really pop music. I mean almost all of our big records started out black. For example, our number one record, Whitney Houston, started purely black.

Our number four record is L.L. Cool J. Atlantic Starr is number six. Klymaxx is number 12. And we're not selling those in just our 20 to 25 stores that are black. We're selling those everywhere . . . in the suburban shopping malls." The improved power of black music at retail is changing the way major retailers look at their purchasing. "We take a real close look at (black music) because those records do more than they used to," said Garrett. Nine of Camelot's Top 15 records recently were black oriented acts, and according to Garrett, his buying habits have "changed to reflect that."

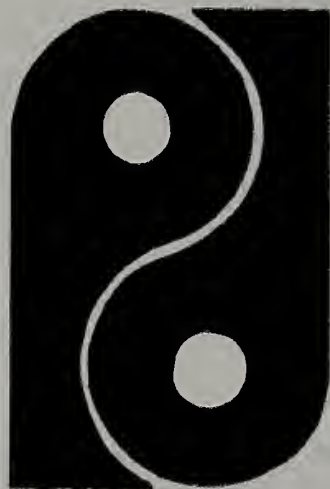
The Musicland Group, the nation's largest music retailer and a bellwether of mass merchandising trends, is seeing great gains in the acceptance of black music. "I think the Michael Jackson, Lionel Richie-type phenomenon has opened radio up to a bigger playlist. They're not categorizing music so much," commented Dick Odette, director of merchandising, pre-recorded music, The Musicland Group. "We're doing quite well with it (black music). All the rap things seem to be selling extremely well for us. Wherever you want to put Whitney Houston, Starpoint, Atlantic Starr, acts like that, they are also doing extremely well for us. We have a core group of what we call key

R&B stores, but basically they are still suburban-type locations or campus-related. Yeah, we're seeing a lot of significant action — the L.L. Cool Js are doing very well," he added.

Another giant retailer, The Record Bar, is expecting the same kind of activity with black products. Steve Bennett, vice president, purchasing, for the Durham, NC-based retail chain, stated "I think socially, the acceptance for black music is there now. It will get a lot better as some of the major record companies get actively involved in trying to market it." The Record Bar, whose stores are mall-located, share a similar market with both the Musicland and Camelot. Their southern base means they have a slightly stronger built in black consumer base. But they are still serving largely suburban, largely white consumers, said Bennett. "We've seen significant changes in the visibility within the industry of black performers over the last couple of years. I think you could say that Lionel Richie and Michael Jackson really kicked it off. But I think that what has occurred is that for what previously would have been an album only oriented to a black audience, it now seems easier to cross that record over." The interesting thing, Bennett observed, is that records without obvious

(continued on page 22)

BLACK MUSIC MAKES WORLD HISTORY



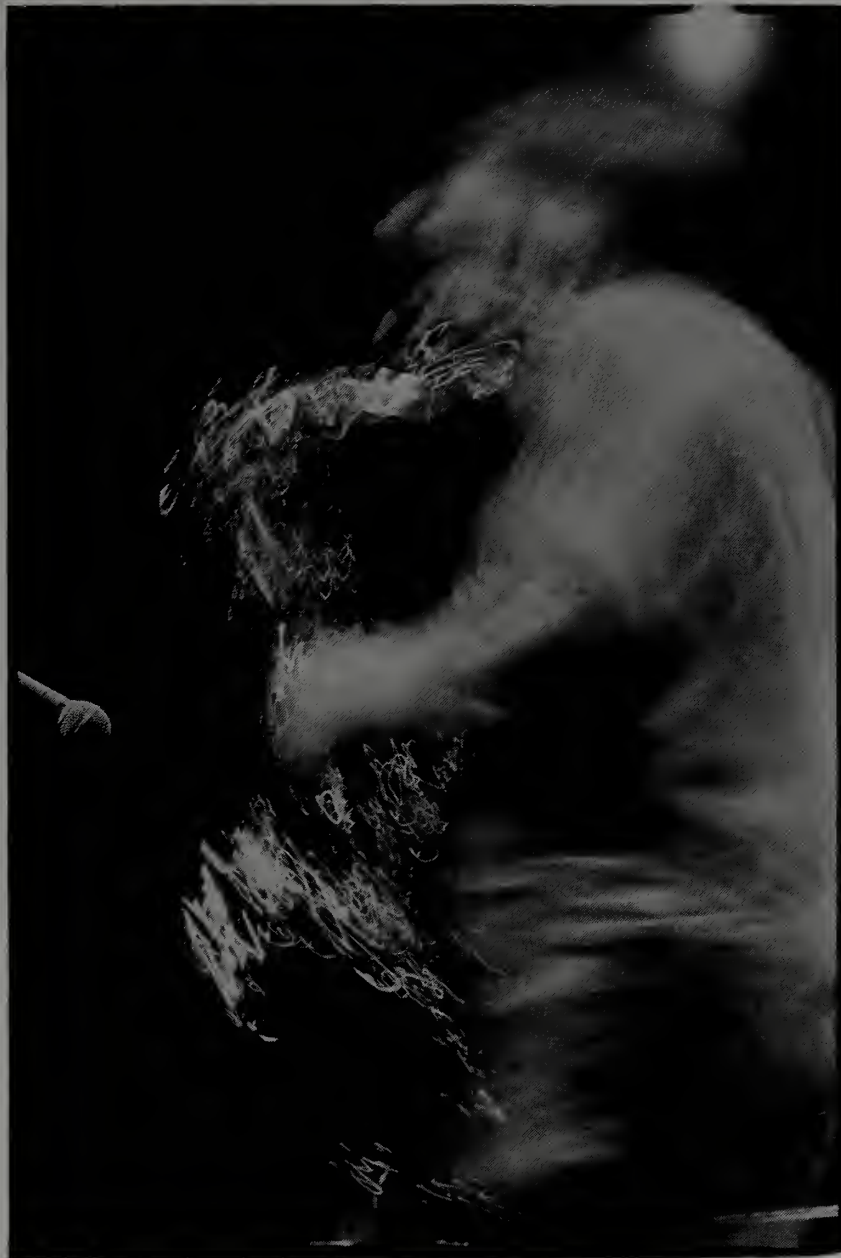
T.M.

Philadelphia International Records
309 South Broad St.
Philadelphia, Pa. 19107
215/985-0900
Telex 7106700860



The Mighty Three Music Group
309 South Broad St.
Philadelphia, Pa. 19107
215/546-3510
Telex 7106700860



BODY AND SOUL



**SADE
LUTHER VANDROSS
ISLEY JASPER ISLEY
CHERRELLE
ALEXANDER O'NEAL
PHYLLIS NELSON
JAMES BROWN**

Epic, Portrait® and The CBS Associated Labels salute our artists
who are committed to creating exciting new chapters in Black Music History today!



"Epic,"  "Portrait,"  "CBS" are trademarks of CBS Inc. © 1986 CBS Inc.

Black Music Month

Quality And Quantity: Labels Commit To Black Music Video

By Gregory Dobrin

LOS ANGELES — As the video revolution continues to unfold, exposure for videos by black artists continues to grow. The three largest outlets, *Hit City*, *New York Hot Tracks* and cable's Black Entertainment Television (BET) have helped immeasurably in promoting the black/urban video format, and as viewers tune in, records sell.

The strength of black music, and the strength of video in helping to expose it, has not been lost on the major record labels. While such companies as Atlantic, Motown, and more recently CBS, MCA, Capitol, Arista and Warner Bros. have already made firm commitments to black artists, traditionally pop/rock-oriented labels as A&M and EMI America have also taken aggressive steps toward establishing black departments.

As the labels direct new or renewed attention to black music, videos for such artist's as the Force MD's, Atlantic Starr, Freddie Jackson and Ready For The World show a marked increase in quality. "The budgets for black music videos have increased dramatically," said Jesus Garber, A&M's director of black music marketing/promotion, "Record companies are now making a commitment not just to the video but to the artist. They're saying 'we believe in this artist, and we're going to put our money where our mouth is.'"

Budgets for videos generally reflect an artist's sales record. Retailers have told *Cash Box* that black music sales are stronger now than they've ever been, and if there is any strong proof of that, it is in the commitment that major labels are making toward increased black product and better videos to accompany it.

The trend toward higher quality is also a concern of image, both for the artist and the record company. "The acts are demanding (higher quality videos)," said Marylou Badeaux, Warner Bros. Record's director of black music research. "They see the importance of it. They realize that this is the visual of their band."

Beyond the artistic and stylistic relationship between videos and acts, videos fit into a much larger picture: the very corporate image of a major record company. Said Garber, "Companies are realizing that 'wait a minute, our logo is going on to the end of this thing, and if we produce cheap videos that don't represent the artist well because we're not concerned about spending that much money, then there's going to be some kind of identification with us.'"

"The record business is a very style and flash oriented type of industry," Garber continued. "I think that good videos for

an artist, whether they're black, pop or country, is a concern from an image standpoint."

The strongest outlet for black music videos is the national cable network BET, whose *Video Soul* program reaches some 12.2 million households on some 550 cable systems. *Video Soul* producer Jeff Newman said that labels appear to be responding to black programmer's needs. "As we've been saying all along, 'give me a better product, and it'll be easier for me to program.' Now they're taking notice of it, and they see what happens in return."

Not only has the product improved, Newman told *Cash Box*, but there is more of it. "(The labels) are right there with video product coinciding with the release of singles," he said. "We see that they've made a commitment to spend more money and spend more time and effort on black music video, and it's encouraging — it's encouraging for black music in general."

From the label standpoint, BET and other black video outlets have been intrinsic in the success of black music. Increasingly, playlists have expanded to include more black product. And while most of what gets seen on MTV and other pop/rock oriented outlets tends to be of a strictly "crossover" variety, even these shows are playing more music video product from black artists than ever before.

BET, on the other hand, plays videos

by such pop artists as Wham! and Phil Collins along with its urban fare. Such programming not only exemplifies the flexibility of many video formats, it introduces black artists to pop viewers. "Someone who listens to a pop station will turn on BET and they see a Wham! video," Newman explained, "and I happen to play Yarbrough & Peoples right behind that. All of a sudden they're hip to Yarbrough & Peoples."

Despite the increase both record company personnel and programmers have noted in the number of black music videos, several of our sources said there still isn't enough product to meet the demand.

Labels are, however, making videos where none would have been made a year ago for many black artists, even as skyrocketing costs have caused a cutback in the number of videos produced overall.

"Because the black outlets are so desperate for material we get really good exposure for any and all videos that we service," said Marylou Badeaux. "The problem is that for the number of black outlets out there, does it justify the cost of doing a video unless there is some shot at getting some crossover video play?"

Considering the amount of black video product slated for production, the label's answer is affirmative. They are indeed spending more on black music video. EMI America's first black artist, Michael Henderson, will release a video this



STEVIE WONDER — Motown's Stevie Wonder is pictured on location for *Don't Drive Drunk*, a public service music video aimed at high school and college students.

month, and of the 12 prospective black signings to the label, most have been budgeted for videos. A&M has allotted a healthy budget for Tremaine Hawkins' first video as part of its revamped black department, and virtually all of the major labels have high quality black videos in the works. The genre has come of age. The label's commitment to it can be seen as well as heard.

From Crossed Off To Crossed Over

(continued from page 20)

crossover appeal are selling at a rapid pace. "We're doing extremely well with things like all the rap things. L.L. Cool J, Boogie Boys, Fat Boys, Run D.M.C., Force MDs. All that street stuff is doing extremely well and it appears that a lot of teen-age white kids are picking up on it," Bennett said.

Cindy Barr, a buyer for Spec's Music in Florida, echoes these reports. "A good indication," she said of black music's wider acceptance, "is that we've changed the way that we stock our records. We've put all the soul, which used to be separate, in the pop section."

All the excitement on the street is not lost on America's record labels. "When you look at artists on the level of Lionel Richie and Michael Jackson and Prince, it justifies the upswing, because you have these artists with these tremendous sales behind them," stated John McClain, vice president music A&R, A&M Records. The growth potential seen for black music in the past two years has convinced A&M to make an aggressive commitment to it. "The charts remind me of the '60s." McClain said, "when you had Motown Records with a lot of Top 10 records. The record companies look at that and say, 'Wow, I'm going to spend more money on the marketing and promotion of black music.' It's paying off."

Perhaps one of the more exciting developments is the wave of re-issues of classic black repertoire by many U.S. labels. Atlantic Records leads the way with its ambitious repackaging of many of its classic early masters. "Atlantic Rhythm And Blues," the seven-volume record set, includes historically important recordings by Ray Charles, Aretha Franklin, Wilson Pickett, Sam & Dave, Roberta

Flack and many others. MCA Records has purchased the rights to release the entire Chess/Checker catalog. Some of the artists that recorded for Chess over the years include Muddy Waters, Chuck Berry, Ahmad Jamal, Bo Diddley and Sonny Boy Williamson.

RCA Records boasts the successful reissue of Sam Cooke's "Live At The Harlem Square Club-1963." Gregg Geller, division vice president, A&R, is responsible for bringing this material to the public. According to Geller, RCA was able to sell 100,000 units of the Cooke record, which has prompted RCA to release what is being hailed as the "definitive" Sam Cooke collection. "The Man And His Music," which hits stores this week, contains 28 extraordinary tracks from the legendary Cooke. "I'll Come Running Back To You," "You Send Me," "Chain Gang," "Only Sixteen," "Cupid," "Wonderful World" and "Twistin' The Night Away" are but a few of the great songs contained in the package. "As you listen to this album," argued Geller, "a convincing case can be made that he is one of the truly founding fathers of contemporary black music."

Geller, who credits Japanese and European record labels for much of the re-issue work of the past, feels American companies are missing the boat — not to mention the profits — of culling their vaults for priceless material. "I think for any record company to not have music in its catalog that is of truly historic importance is wrong on many levels. It's certainly wrong from a purely financial point of view — it's stuff that we can sell. It's important to have available to the succeeding generations the music upon which the contemporary hit music is based," he posited.



Eddie Taylor



READY FOR THE WORLD — MCA's *Ready For The World* is pictured during the shoot for their video, *Digital Display*.

New Edition



"A LITTLE BIT OF LOVE" MCA-52768

From the Platinum Album **"ALL FOR LOVE"** MCA-5679

PRODUCED BY RICHARD RUDOLPH AND MICHAEL SEMBELLO. Management: Bill Dern, Rick Smith, Steven Machat

Music

That Celebrates

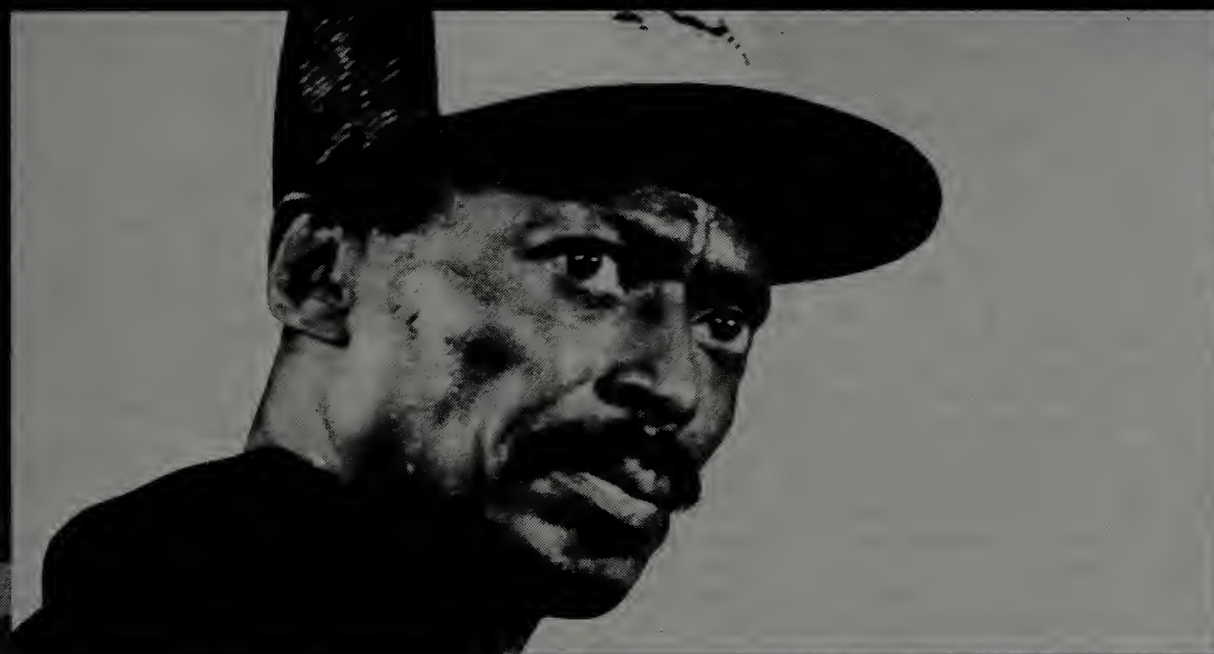
BLACK HISTORY MONTH

Every Day.



EMI-AMERICA, MANHATTAN, BLUE NOTE, AND PHILADELPHIA INTERNATIONAL RECORDS.

**BMI. MILES DAVIS HAS GONE
THE DISTANCE WITH US.**



Call and find out why you should be a BMI affiliate, too.



Wherever there's music,
there's BMI.

CASH BOX TOP 100 ALBUMS

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

February 15, 1986

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

		Weeks On 2/8 Chart
1	PROMISE ★■ SADE (Portrait FR 40263) CBS	2 11
2	THE BROADWAY ALBUM ★■ BARBRA STREISAND (Columbia OC 40092) CBS	1 13
3	BROTHERS IN ARMS ★■ 8.98 DIRE STRAITS (Warner Bros. 25264-1) WEA	4 38
4	WELCOME TO THE REAL WORLD ★■ 8.98 MR. MISTER (RCA NFL1-8045) RCA	5 26
5	MIAMI VICE ★■ 9.98 ORIGINAL TELEVISION SOUNDTRACK (MCA 6150) MCA	3 19
6	WHITNEY HOUSTON ★■ 8.98 (Arista AL8-8211) RCA	9 47
7	HEART ■ 8.98 (Capitol ST-12410) CAP	7 32
8	AFTERBURNER ★■ 8.98 ZZ TOP (Warner Bros. 25342) MCA	6 14
9	SCARECROW ★■ 8.98 JOHN COUGAR MELLENCAMP (Riva 824 865-1) POL	8 23
10	KNEE DEEP IN THE HOOPLA ★■ 8.98 STARSHIP (Grunt/RCA BXLI-5488) RCA	10 19
11	ONCE UPON A TIME ★□ 8.98 SIMPLE MINDS (A&M/Virgin 5092) RCA	11 14
12	ROCKY IV □ 8.98 ORIGINAL SOUNDTRACK (Scotti Bros. SZ 40203) CBS	18 13
13	ROCK A LITTLE ★□ 8.98 STEVIE NICKS (Modern/Atlantic 90479) WEA	13 11
14	THE DREAM OF THE BLUE TURTLES ★■ 8.98 STING (A&M SP 3750) RCA	12 33
15	WHITE NIGHTS 9.98 ORIGINAL SOUNDTRACK (Atlantic B1273) WEA	15 16
16	BORN IN THE U.S.A. ★■ — BRUCE SPRINGSTEEN (Columbia GC 38653) CBS	17 86
17	FRIENDS □ — DIONNE WARWICK (Arista AL8 8398) WEA	21 9
18	IN SQUARE CIRCLE ★ 9.98 STEVIE WONDER (Tama/Motown 6134) MCA	16 19
19	SONGS FROM THE BIG CHAIR ★■ 8.98 TEARS FOR FEARS (Mercury 824 300-1 M-1) POL	14 47
20	NO JACKET REQUIRED ★■ 9.98 PHIL COLLINS (Atlantic 81240-1) WEA	19 50
21	GREATEST HITS ★■ 8.98 THE CARS (Elektra 60464) WEA	20 14
22	RECKLESS ★■ 8.98 BRYAN ADAMS (A&M SP-5013) RCA	22 64
23	WHITE CITY — A NOVEL ★□ 8.98 PETE TOWNSHEND (ATCO 90473) WEA	24 12
24	HUNTING HIGH AND LOW ★□ 8.98 A-HA (Warner Bros. 25300) WEA	26 32
25	ROCK ME TONIGHT ■ 8.98 FREDDIE JACKSON (Capitol ST 12404) CAP	23 30
26	WHO'S ZOOMIN' WHO ★■ 8.98 ARETHA FRANKLIN (Arista AS 8276) RCA	27 30
27	UNDER LOCK AND KEY 8.98 DOKKEN (Elektra 60458) 30 10	30 10
28	HERE'S TO FUTURE DAYS ★ 8.98 THOMPSON TWINS (Arista 8276) RCA	31 19
29	LIVE AFTER DEATH □ 8.98 IRON MAIDEN (Capitol SABB-12441) CAP	29 15
30	THE DREAM ACADEMY ★ 8.98 (Reprise/Warner Bros. 25266) WEA	40 15
31	LISTEN LIKE THIEVES 8.98 INXS (Atlantic 81277) WEA	36 16

32	POWER WINDOWS ★■ 8.98 RUSH (Mercury 826 098) POL	28 15
33	READY FOR THE WORLD ■ 8.98 (MCA 5594) MCA	38 34
34	ALL FOR LOVE □ 8.98 NEW EDITION (MCA 6579) MCA	34 12
35	LOVIN' EVERY MINUTE OF IT ★ — LOVERBOY (Columbia FC 399 53) CBS	32 23
36	NERVOUS NIGHT ★□ — HOOTERS (Columbia BFC 39912) CBS	46 6
37	PACK UP THE PLANTATION—LIVE ★ 10.98 TOM PETTY AND THE HEARTBREAKERS (MCA 8021) MCA	37 10
38	MIKE & THE MECHANICS 8.98 (Atlantic 81287) WEA	50 9
39	SO RED THE ROSE ■ 9.98 ARCADIA (Capitol SC-12428) CAP	25 10
40	COME OUT AND PLAY ★□ 9.98 TWISTED SISTER (Atlantic 81275) CAP	41 9
41	LITTLE CREATURES ★□ 8.98 TALKING HEADS (Sire 25305-1) WEA	43 36
42	THAT'S WHY I'M HERE ★ — JAMES TAYLOR (Columbia FC 40052) CBS	33 14
43	HOW COULD IT BE □ — EDDIE MURPHY (Columbia FC 39952) CBS	35 18
44	COLOR OF SUCCESS ★□ 8.98 MORRIS DAY (Warner Bros. 25320) WEA	32 17
45	SEVEN THE HARD WAY ★ — PAT BENATAR (Chrysalis OV 41507) CBS	44 11
46	MEETING IN THE LADIES ROOM 8.98 KLYMAXX (Constellation/MCA 5529) MCA	51 43
47	DONE WITH MIRRORS 8.98 AEROSMITH (Geffen GHS 24091) WEA	42 13
48	THEATRE OF PAIN ★■ 9.98 MOTLEY CRUE (Elektra 60418-1) WEA	45 32
49	AS THE BAND TURNS 8.98 ATLANTIC STARR (A&M SP-5019) RCA	63 20
50	EMERGENCY ★■ 8.98 KOOL & THE GANG (De-Lite 822 943-1) POL	49 43
51	SUN CITY 8.98 ARTISTS UNITED AGAINST APARTHEID (Manhattan ST-53019) CAP	47 14
52	MAKE IT BIG ★■ — WHAM! (Columbia FC 39595) CBS	53 52
53	CUPID & PSYCHE '85 8.98 SCRITTI POLITTI (Warner Bros. 25302) WEA	48 29
54	STRENGTH ★ 8.98 THE ALARM (IRS-5666) MCA	52 14
55	PICTURES FOR PLEASURE 8.98 CHARLIE SEXTON (MCA 5629) MCA	61 8
56	BIOGRAPH ★ — BOB DYLAN (Columbia C5X 38830) CBS	55 12
57	ASTRA ★ 8.98 ASIA (Geffen 24072) WEA	57 12
58	DIAMOND LIFE ★■ — SADE (Portrait BFR 39581) CBS	64 51
59	SHEILA E. IN ROMANCE 1600 □ 8.98 (Paisley Park/Park Bros. 25317) WEA	65 23
60	LIKE A VIRGIN ★■ 8.98 MADONNA (Sire 25157-1) WEA	59 54
61	THE LAST COMMAND 8.98 W.A.S.P. (Capitol ST-12435) CAP	60 14
62	BOY IN THE BOX □ 8.98 COREY HART (EMI America 17161) CAP	62 31
63	GREATEST HITS VOLUME I & II ★■ — BILLY JOEL (Columbia 40121) CBS	58 31
64	HOUNDS OF LOVE ★ 8.98 KATE BUSH (EMI America 17171) CAP	56 19
65	KRUSH GROOVE ★ 8.98 ORIGINAL SOUNDTRACK (Warner Bros. 25295) WEA	54 15

66	HOW TO BE A ZILLIONAIRE ★ 8.98 ABC (Mercury 824 904-1)	68 20
67	ICE ON FIRE ★ 8.98 ELTON JOHN (Geffen 24077) WEA	67 13
68	UNDER A RAGING MOON ★ 8.98 ROGER DALTRY (Atlantic 81269) WEA	66 19
69	SOUL TO SOUL ★ — STEVIE RAY VAUGHN AND DOUBLE TROUBLE (Epic FE 40036) CBS	69 21
70	RESTLESS ★ 8.98 STARPOINT (Elektra 60424) WEA	73 24
71	DOG EAT DOG 8.98 JONI MITCHELL (Geffen GHS 24074) WEA	71 14
72	PRIMITIVE LOVE ★ — MIAMI SOUND MACHINE (Epic BFE 40131) CBS	81 12
73	ASYLUM ★ 8.98 KISS (Mercury 826 099-1) POL	72 20
74	DO YOU □ 8.98 SHEENA EASTON (EMI America 17173) CAP	70 13
75	9012 LIVE—THE SOLOS 8.98 YES (Atco 90474) WEA	75 12
76	STAGES — TRIUMPH (MCA 2-8020) MCA	79 14
77	CARAVAN OF LOVE — ISLEY, JASPER, ISLEY (CBS Associated BFZ 401180) CBS	78 18
CHARTBREAKER		
78	THE ULTIMATE SIN — OZZY OSBOURNE (CBS Associated OZ 40026) CBS DEBUT	
79	SLAVE TO THE RHYTHM 8.98 GRACE JONES (Manhattan/Island ST-53021) CAP	77 12
80	STEREOTOMY ★ 9.98 THE ALAN PARSONS PROJECT (Arista AL9-8384) RCA	95 13
81	MANILOW ★ 8.98 BARRY MANILOW (RCA AFLI-7044) RCA	76 11
82	SWEET DREAMS ★ 9.98 ORIGINAL SOUNDTRACK (MCA 6149) MCA	74 15
83	MEAN BUSINESS 8.98 THE FIRM (Atlantic 7-81628) WEA	DEBUT
84	THE HEAD ON THE DOOR 8.98 THE CURE (Elektra 60435) WEA	80 22
85	RADIO — L.L. COOL J (Def Jam/Columbia BFC 40239) CBS	97 8
86	THE HEART OF THE MATTER — KENNY ROGERS (RCA AJLI-7023) RCA	84 15
87	SOUL KISS ★ 8.98 OLIVIA NEWTON-JOHN (MCA 6151) MCA	82 16
88	DECEMBER ★■ 9.98 GEORGE WINSTON (Windham Hill 1025) RCA	86 12
89	7 WISHES ★■ 8.98 NIGHT RANGER (MCA 5593) MCA	88 37
90	RIPTIDE ★ 8.98 ROBERT PALMER (Island 90471) WEA	91 13
91	LOVE 8.98 THE CULT (Sire 25359) WEA	100 4
92	DIFFERENT LIGHT — BANGLES (Columbia BFC 40039) CBS	108 2
93	HERO — CLARENCE CLEMONS (Columbia BFC 40010) CBS	93 13
94	BE YOURSELF TONIGHT ★■ 8.98 EURYTHMICS (RCA AJL 1-5429) RCA	89 39
95	PRIVATE DANCER ★■ 8.98 TINA TURNER (Capitol ST-12330) CAP	90 88
96	CONTACT ★■ 9.98 POINTER SISTERS (RCA ALF 1-8056) RCA	92 29
97	CHRISTMAS ★ 8.98 ALABAMA (RCA ASLI-7014) RCA	85 12
98	TA MARA & THE SEEN 6.98 (A&M SP 6-5078) RCA	98 15
99	DEAD MAN'S PARTY 8.98 OINGO BOINGO (MCA 5665) MCA	96 15
100	FACE VALUE ★■ 8.98 PHIL COLLINS (Atlantic 16029) WEA	99 68

THE TERM CHARTBREAKER REFERS TO THE HIGHEST DEBUTING LP IN THE TOP 100.

Cash Box Top 200 Albums / 1986

February 15, 1986

		Weeks On	2/8 Chart			Weeks On	2/8 Chart			Weeks On	2/8 Chart
101	CRUSH	8.98		133	BOSTON MASS.	8.98		166	SO MANY RIVERS	8.98	
	ORCHESTRAL MANOEUVERS IN THE DARK (A&M/Virgin SP 5077) RCA	101	31		THE DEL FUEGOS (Slash/Warner Bros. 25339) WEA	133	16		BOBBY WOMACK (MCA 5617) MCA	158	24
102	CUT THE CRAP	—		134	MISPLACED CHILDHOOD	8.98		167	RAIN DOGS	8.98	
	THE CLASH (Epic FC 40017) CBS	83	11		MARILLION (Capitol ST-12431) CAP	118	24		TOM WAITS (Island 90299) WEA	160	16
103	INVASION OF YOUR PRIVACY ★■	—		135	STREET CALLED DESIRE★	8.98		168	THE POWER STATION★□	8.98	
	RATT (Atlantic 81257-1) WEA	102	35		RENE AND ANGELA (Mercury 824 607-1) POL	135	32		(Capitol SJ-12380) CAP	165	45
104	SEVENTH STAR	8.98		136	EATEN ALIVE★	8.98		169	ELIMINATOR★■	8.98	
	BLACK SABBATH Featuring TONY IOMMI (Warner Bros. 25337-1) WEA	DEBUT			DIANA ROSS (RCA AFLI-5422) RCA	120	18		ZZ TOP (Warner Bros. 23774-1) WEA	169	147
105	THE SECRET OF ASSOCIATION ★□	—		137	7800 FAHRENHEIT★□	8.98		170	LISA LISA AND CULT JAM WITH FULL FORCE★	—	
	PAUL YOUNG (Columbia BFC 39957) CBS	104	38		BON JOVI (Mercury 824 509-1) POL	136	41		(Columbia BFC 40135) CBS	170	25
106	A WINTER'S SOLSTICE	9.98		138	ANOTHER PLACE	—		171	MASK OF SMILES	8.98	
	VARIOUS ARTISTS (Windham Hill 1045) RCA	106	9		HIROSHIMA (Epic BFE 39936) CBS	140	14		JOHN WAITE (EMI America ST-17164) CAP	159	26
107	THE NIGHT I FELL IN LOVE★■	8.98		139	JEWEL OF THE NILE	9.98		172	SMOKE SIGNALS	8.98	
	LUTHER VANDROSS (Epic FC 39882) CBS	105	46		ORIGINAL SOUNDTRACK (Jive/Arista JL9-8406) RCA	149	3		SMOKEY ROBINSON (Tamlam/McTown 6156TL) MCA	DEBUT	
108	ST. ELMO'S FIRE★□	9.98		140	ISLAND LIFE	8.98		173	NO LOOKIN' BACK★	8.98	
	ORIGINAL SOUNDTRACK (Atlantic 81261-1) WEA	87	33		GRACE JONES (Island 90491) WEA	154	4		MICHAEL McDONALD (Warner Bros. 2591-1) WEA	161	25
109	MADONNA★■	8.98		141	MASTERPIECE	8.98		174	BACK TO THE FUTURE★□	9.98	
	(Sire 23867) WEA	103	125		THE ISLEY BROTHERS (Warner Bros. 25347) WEA	129	10		ORIGINAL SOUNDTRACK (MCA 6144) MCA	162	29
110	THE NEW ZAPP IV U	8.98		142	THE FAT BOYS ARE BACK □	8.98		175	THE GIFT	—	
	ZAPP (Warner Bros. 25327) WEA	121	13		THE FAT BOYS (Sutra 1016) IND	142	27		MIDGE URE (Chrysalis BFV 41508) CBS	DEBUT	
111	CATCHING UP WITH DEPECHE MODE	8.98		143	AROUND THE WORLD IN A DAY★■	9.98		176	SONGS TO LEARN AND SING	8.98	
	(Sire 25346) WEA	110	11		PRINCE AND THE NEW POWER GENERATION (Paisley Park/Warner Bros. 25266-1) WEA	124	41		ECHO & THE BUNNYMEN (Sire 25360) WEA	176	8
112	THIS IS BIG AUDIO DYNAMITE	—		144	MARCHING OUT★	8.98		177	CAN'T SLOW DOWN★■	8.98	
	BIG AUDIO DYNAMITE (Columbia BCT 40220) CBS	112	14		YNGWIE J. MALMSTEEN'S RISING FORCE (Polydor B25 733-1) POL	113	25		LIONEL RICHIE (Motown 6059ML) MCA	178	124
113	SPORTS★■	—		145	CRUZADOS	8.98		178	I HAVE A PONY	—	
	HUEY LEWIS AND THE NEWS (Chrysalis FV 41412) CBS	111	115		(Arista AL8-8383) RCA	133	15		STEVEN WRIGHT (Warner Bros. 25335) WEA	DEBUT	
114	THAT'S THE STUFF★	8.98		146	DARYL HALL & JOHN OATES LIVE AT THE APOLLO with DAVID RUFFIN & EDDIE KENDRICK★□	8.98		180	THE FAMILY	8.98	
	AUTOGRAPH (RCA AFLI-7009) RCA	94	13		(RCA AFLI-7035) RCA	123	22		THE WHO (MCA 5641) MCA	166	10
115	VOCALESE★	8.98		147	COSI FAN TUTTI FRUTTI	8.98		181	WHAT IF	8.98	
	THE MANHATTAN TRANSFER (Atlantic 81266-1) WEA	107	28		SQUEEZE (A&M 5085) RCA	125	22		TOMMY SHAW (A&M SP 5097) RCA	167	16
116	PHANTOM, ROCKER & SLICK	8.98		148	MAVERICK ■	8.98		182	TIM	8.98	
	(EMI America 17172) CAP	114	16		GEORGE THOROGOOD AND THE DESTROYERS (EMI America ST-17143) CAP	131	53		THE REPLACEMENTS (Sire 25330) WEA	185	14
117	MAURICE WHITE★	—		149	SACRED HEART★□	8.98		183	LITTLE BAGGARIDDIM	8.98	
	(Columbia FC 39883) CBS	115	21		DIO (Warner Bros. 25291-1) WEA	146	25		UB40 (A&M/Virgin SP-6-5090) RCA	168	28
118	THE WRESTLING ALBUM	—		150	FOLLIES IN CONCERT★	19.98		184	STANDING ON THE EDGE★	—	
	(Epic BFE 40223) CBS	116	11		VARIOUS ARTISTS (RCA HBC2-7128) RCA	163	3		CHEAP TRICK (Epic FE 39592) CBS	177	27
119	THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS	—		151	GREATEST HITS—VOLUME 2★	—		185	FLY ON THE WALL★□	8.98	
	(Columbia FC 40101) CBS	117	13		HANK WILLIAMS JR. (Warner Bros. 25328) WEA	151	12		AC/DC (Atlantic 81263) WEA	174	30
120	ROCKIN' WITH THE RHYTHM★	8.98		152	PATTI LABELLE	—		186	TWITCH	—	
	THE JUDDS (RCA AHLI-7042) RCA	119	12		(Philadelphia Int'l./CBS FZ 40020) CBS	152	29		ALDO NOVA (Portrait 40001) CBS	172	10
121	DOWN FOR THE COUNT	8.98		153	BUILDING THE PERFECT BEAST★■	8.98		187	UNGUARDED★□	8.98	
	Y&T (A&M SP 5101) RCA	109	13		DON HENLEY (Geffen 24026) WEA	147	62		AMY GRANT (A&M SP 5060) RCA	184	35
122	TO LIVE AND DIE IN L.A.	8.98		154	ALONG THE AXIS	8.98		188	DOWNTOWN	8.98	
	WANG CHUNG (Geffen GHS 24081) WEA	122	15		THE JON BUTCHER AXIS (Capitol ST-12425) CAP	144	20		MARSHALL CRENSHAW (Warner Bros. 25319) WEA	183	20
123	FINE YOUNG CANNIBALS	8.98		155	FABLES OF THE RECONSTRUCTION★	—		189	THE ROSE OF ENGLAND	—	
	(IRS-5683) MCA	137	5		R.E.M. (IRS-5592) MCA	150	34		NICK LOWE AND HIS COWBOY OUTFIT (Columbia FC 39958) CBS	182	21
124	LIVING IN THE BACKGROUND	6.98		156	DELIRIOUS NOMAD	—		190	BORN TO RUN★■	—	
	BALTIMORA (Manhattan SQ 53020) CAP	139	5		ARMORED SAINT (Chrysalis 41516) CBS	145	11		BRUCE SPRINGSTEEN (Columbia JC 33785) CBS	180	26
125	LUXURY OF LIFE	8.98		157	SAY YOU LOVE ME	—		191	TWO WHEELS GOOD★	—	
	5 STAR (RCA NFL 1-8052) RCA	128	21		JENNIFER HOLLIDAY (Geffen GHS 24073) WEA	155	24		PREFAB SPROUT (Epic BFE 40100) CBS	189	15
126	OUT OF AFRICA	9.98		158	PREMONITION	8.98		192	DREAM INTO ACTION★	—	
	ORIGINAL SOUNDTRACK (MCA 6152) MCA	141	3		PETER FRAMPTON (Atlantic 81290-1) WEA	171	2		HOWARD JONES (Elektra 60390-1) WEA	181	45
127	WHAT A LIFE	—		159	SOLDIERS UNDER COMMAND	—		193	DURELL COLEMAN	8.98	
	DIVINYLS (Chrysalis BFV 45114) CBS	130	8		STRYPER (Enigma 72077) IND	157	20		(Island 90293) WEA	187	22
128	A CHORUS LINE — THE MOVIE★	10.98		160	LIGHTING UP THE NIGHT	8.98		194	A CAPPELLA	8.98	
	ORIGINAL SOUNDTRACK (Casablanca 826 306-1) POL	138	4		JACK WAGNER (Qwest 25318) WEA	148	19		TODD RUNDGREN (Warner Bros. 25218) WEA	190	20
129	PLAY DEEP★	—		161	FABLES	8.98		195	THE BIG CHILL★■	8.98	
	THE OUTFIELD (Columbia BFC 40027) CBS	143	18		JEAN LUC PONTY (Atlantic 81276) WEA	153	17		ORIGINAL SOUNDTRACK (Motown 6062ML) MCA	192	120
130	FRANK ZAPPA MEETS THE MOTHERS OF PREVENTION	—		162	PSYCHOCANDY	8.98		196	"YOUTHQUAKE"★	—	
	(Barking Pumpkin ST-74203) CAP	127	10		THE JESUS AND MARY CHAIN (Reprise/Warner Bros. 25383) WEA	173	2		DEAD OR ALIVE (Epic BFE 401190) CBS	188	33
131	WORLD WIDE LIVE★□	8.98		163	GREATEST HITS VOL. 2	8.98		197	GETTIN AWAY WITH MURDER	8.98	
	SCORPIONS (Mercury 824 344-1) POL	126	32		RONNIE MILSAP (RCA AHLI-5425) RCA	156	19		PATTI AUSTIN (Qwest 25276) WEA	191	13
132	A CLASSIC CASE	8.98		164	BLACK CODES (From The Underground)	—		198	BOYS AND GIRLS★	8.98	
	JETHRO TULL & THE LONDON SYMPHONY ORCHESTRA (RCA ARL1-7057) RCA	134	5		WYNTON MARSALIS (Columbia FC 40009) CBS	164	19		BRYAN FERRY (Warner Bros. 25082) WEA	194	35
				165	BORN YESTERDAY	8.98		199	GO WEST★	—	
					THE EVERLY BROTHERS (Mercury 826-142-1 M-1) POL	175	2		(Chrysalis FC 41496) CBS	198	44
								200	VOICES CARRY★	—	
									TIL TUESDAY (Epic BFE 39458) CBS	199	46

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

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

ABC	66	Daltrey, Roger	68	Houston, Whitney	6	Mitchell, Joni	71	Sade	158	W.A.S.P.	61
AC/DC	185	Day, Morris	44	Inxs	31	Motley Crue	48	Scorpions	131	Wham!	52
Adams, Bryan	22	Dead Or Alive	196	Iron Maiden	29	Mr. Mister	4	Scritti Politti	53	White, Maurice	117
Aerosmith	47	Del Fuegos	133	Isley Bros.	141	Murphy, Eddie	43	Sexton, Charlie	55	Who, The	179
A-Ha	24	Depeche Mode	111	Isley, Jasper, Isley	77	New Edition	34	Shaw, Tommy	181	Williams, Hank Jr.	151
Alabama	97	Dio	149	Jackson, Freddie	25	Newton-John, Olivia	87	Simple Minds	119	Winston, George	108
Alarm	54	Dire Straits	3	Jesus & Mary Chain	162	Osbourne, Ozzy	13	Springsteen, Bruce	16, 190	Winter Solstice	86
Arcadia	39	Divinyls	127	Jethro Tull	132	Night Ranger	89	Squeeze	147	Womack, Bobby	166
Armored Saint	156	Dokken	27	Joel, Billy	63	Nova, Aldo	186	Starpoint	70	Wonder, Stevie	18
Artists United	51	Dream Academy	30	John, Elton	67	Oingo Boingo	99	Starship	10	Wrestling Album	118
Asia	57	Dylan, Bob	56	Jones, Grace	79, 140	O.M.D.	101	Sting	14	Wright, Steven	178
Atlantic Starr	49	E, Sheila	59	Jones, Howard	192	Osbourne, Ozzy	78	Streisand, Barbra	2	Young, Paul	105
Austin, Patti	197	Easton, Sheena	74	Judds	120	Outfield	129	Stryper	159	Y&T	121
Autograph	114	Echo & The New Power Generation	176	Kiss	73	Palmer, Robert	90	Talking Heads	41	Yes	75
Baltimora	124	Eurythmics	94	Klymaxx	46	Parsons, Alan	80	Ta Mara & The Seen	98	Zappa	110
Bangles	92	Eylerly Brothers	165	Kool & The Gang	50	Petty, Tom	37	Taylor, James	42	Zappa, Frank	130
Benatar, Pat	45	Family, The	160	LaBelle, Patti	152	Phantom, Rocker & Slick	116	Tears For Fears	19	ZZ Top	8, 169
Big Audio Dynamite	112	Fat Boys	142	Lewis, Huey & News	113	Pointer Sisters	96	Thompson Twins	28		
Black Sabbath	104	Ferry, Bryan	198	Lisa Lisa	170	Ponty, Jean-Luc	161	Thorogood, George	148		
Bon Jovi	137	Fine Young Cannibals	123	L.L. Cool J	85	Power Station	168	Til Tuesday	200		
Bush, Kate	64	Firm, The	83	Loverboy	35	Prefab Sprout	191	Townshend, Pete	26		
Butcher, Jon	154	5 Star	125	Lowe, Nick	189	Prince	143	Triumph	73		
Cars	21	Frampton, Peter	158	Madonna	60, 109	Ratt	103	Turner, Tina	95		
Cheap Trick	184	Franklin, Aretha	26	Malmsteen, Yngwie	144	Ready For The World	33	Twisted Sister	40		
Clash	102	Go West	199	Manhattan Transfer	115	R.E.M.	155	U2	183		
Clemons, Clarence	93	Grant, Amy	187	Manilow, Barry	81	Rene & Angela	135	Ure, Midge	175		
Coleman, Durrell	193	Hall & Oates	146	Marillion	134	Replacements	182	Vandross, Luther	107		
Collins, Phil	20, 100	Hart, Corey	62	Marsalis, Wynton							

SHOP TALK

Stephen Padgett, Los Angeles

WEA TO REPRESENT SONY — The massive distribution network of the Warner/Elektra/Atlantic Corp. is about to be tapped by Sony Corp. in a distribution agreement entered into by the two companies, it was announced Jan. 31. **Russ Bach**, executive vice president, WEA Corp and **John Briesch**, president of Sony Consumer Audio Products Division, have disclosed that the two companies have established an unprecedented marketing/distribution agreement. Sony Corp. of America selected WEA Corp to distribute a popularly-priced range of Sony headphones and accessories to WEA's customer base. The Sony product package to be marketed by WEA encompasses a wide range of products and accessories that have been developed to support key Walkman and Compact Disc categories. The program, to be launched the first week of February, will be supported by an extensive in-store merchandising campaign. "The music retailer presents an excellent vehicle for the sales of accessory items due to the compatible customer base. We find that WEA's marketing and distribution strength provides Sony with the unique opportunity to improve our market share in the rapidly expanding accessory business," stated Briesch.

MEMTEK LAUNCHES MAJOR CAMPAIGN — Beginning the middle of January, Memtek Products debuted a dramatically new multi-

million dollar TV and print campaign for **Memorex** brand audio and video tapes. "Is It Love . . ." a 30-second commercial for new top-line Memorex "Pro Hi-Fi" video tape, began a heavy run in key national markets on January 20. In addition, two full-page print ads supporting new Memorex "CDX II" audio cassettes will premier in the February issues of a variety of key consumer magazines.

20/20 VIDEO CHAIN — Five-year old **20/20 Video** experienced its most successful month in terms of video tape sell-through in December, 1985. 20/20, which consists of six superstores in the greater Los Angeles area, sold over \$100,000 worth of pre-recorded video tapes in December — 20 percent of the chain's total gross for the month. Chairman **Mike Shab** commented, "We plan to continue our efforts to increase tape sell-through. Eventually, we hope to reach a 50/50 point between tape sales and rentals. This last month certainly demonstrates that we're well on our way to that goal."

LIEBERMAN BANKING ON VIDEO — Lieberman Enterprises expects to take \$200,000,000 annually by 1990, according to reports out of the Minneapolis-based rack. '86 looks like a \$50,000,000 year. Records are still nearly 70 percent of Lieberman's total picture.

THE PULSE OF THE INDUSTRY — **Tower Records** unveils its new format for **Pulse Magazine**, a leaner, meaner, more *Rolling-Stone-ish*



SKI PIZZA — The phrase, "It's all down hill from here" took on a positive meaning for Licorice Pizza recently. L.A.-based retail chain had a booth at the Ski Dazzle Convention. The consumer ski show attracted 80,000 and Licorice Pizza sold WEA's Top 25 cassettes and Top 10 CDs. Pictured (l-r): Mike Abercrombie, Sony Corp.; and from Licorice Pizza, Randy Gerston, marketing director, Ruth Sims, sr. vice president; Wayne Wong, World Champion Freestyle Skier; and George Briner, marketing manager, Licorice Pizza.

look. The magazine is a favorite with Tower's customers. I mean, where else can you find articles on **Soul Asylum**, **Roger Whittaker**, **Mink DeVille** and **Bennie Wallace** in one publication? Except for maybe *Cash Box!* Tower Records, the record store that still loves records, serves its customers as well as the record industry with *Pulse's* informative articles. Written in a "have-you-heard-the-latest-from . . ." style, *Pulse* is very aggressive in its coverage of new product. Best of luck to Executive Publisher **Russ Solomon** and Editor & Publisher **Mike Ferrace** on their new format. **MCA IN WEIRD SCIENCE PROMOTION** — **MCA Home Video** is initiating a *Weird Science* Sweepstakes to coincide with the February 6 release of the popular teen comedy from writer/director **John Hughes**. The sweepstakes, which will culmi-

nate in an awards drawing April 10, allows consumers, retailers and distributors to share in a number of valuable prizes. The grand prize is a two-week European holiday for two valued at \$10,000. Those retail outlets whose names are stamped on the entry forms of the top five winners will receive \$500. Retailers can also win Apple II computers by submitting a separate retail entry form along with a photograph of their *Weird Science* promotional display and the name of their MCA Home Video distributor/sales representative. Entry forms and additional sweepstakes materials were sent to video outlets January 17. To be eligible for the April 10 sweepstakes drawing, applicants must be eighteen or older and all entry forms must be received by MCA Home Video no later than March 27. *Weird Science* will carry a \$79.95 price tag.

TOP 40 COMPACT DISCS

		Weeks On 2/8 Chart			Weeks On 2/8 Chart
1 BROTHERS IN ARMS ★	DIRE STRAITS (Warner Bros. 25264-2) WEA	15.98	1	38	
2 THE BROADWAY ALBUM	BARBRA STREISAND (Columbia CK 49092) CBS	—	2	8	
3 PROMISE	SADE (Portrait RK 40263) CBS	15.98	3	5	
4 NO JACKET REQUIRED	PHIL COLLINS (Atlantic 81240-2) WEA	—	5	41	
5 MIAMI VICE	ORIGINAL TELEVISION SOUNDTRACK (MCA MCAD-6150) MCA	—	4	13	
6 THE DREAM OF THE BLUE TURTLES	STING (A&M CD 3750) RCA	—	6	29	
7 BORN IN THE U.S.A.	BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	—	8	75	
8 AFTERBURNER	ZZ TOP (Warner Bros. 25342) WEA	15.98	7	12	
9 POWER WINDOWS ★	RUSH (Mercury 826 098) POL	—	9	5	
10 SCARECROW	JOHN COUGAR MELLENCAMP (Riva 824 865) POL	—	12	17	
11 SONGS FROM THE BIG CHAIR	TEARS FOR FEARS (Mercury 824 300-2) POL	—	10	44	
12 THE DARK SIDE OF THE MOON	PINK FLOYD (Capitol CDP-46001) CAP	15.98	13	75	
13 WHITE CITY-A NOVEL	PETE TOWNSHEND (Atco 90473) WEA	—	17	3	
14 DIAMOND LIFE	SADE (Portrait RK 39581) CBS	—	14	41	
15 ROCK A LITTLE	STEVIE NICKS (Modern/Atlantic 90479) WEA	15.98	21	3	
16 GREATEST HITS VOLUME I & II	BILLY JOEL (Columbia J2K 40121) CBS	—	11	24	
17 IN SQUARE CIRCLE ★	STEVIE WONDER (Tamla/Motown TAMD 06134) MCA	—	15	15	
18 THAT'S WHY I'M HERE	JAMES TAYLOR (Columbia CK 40052) CBS	—	16	4	
19 HEART	HEART (Capitol CDP-46157) CAP	—	28	2	
20 WELCOME TO THE REAL WORLD	MR. MISTER (RCA PCD 1-7180) RCA	—	24	4	
21 DECEMBER	GEORGE WINSTON (Windham Hill CD 1025) RCA	—	18	15	
22 WHITNEY HOUSTON	(Arista JRCD-8221) RCA	—	19	21	
23 LITTLE CREATURES	TALKING HEADS (Sire 2-25305) WEA	15.98	20	28	
24 ONCE UPON A TIME	SIMPLE MINDS (A&M/Virgin 5092) RCA	—	22	8	
25 BIOGRAPH	BOB DYLAN (Columbia 38830) CBS	—	27	4	
26 GREATEST HITS	THE CARS (Elektra 60464) WEA	15.98	23	5	
27 SEVEN THE HARD WAY	PAT BENATAR (Chrysalis VK 41507) CBS	—	26	4	
28 RIPTIDE	ROBERT PALMER (Island 90471-2) WEA	15.98	30	2	
29 ICE ON FIRE	ELTON JOHN (Geffen 24077) WEA	15.98	29	3	
30 DEJA VU	CROSBY, STILLS, NASH & YOUNG (Reprise 19118) IND	—	31	11	
31 RECKLESS	BRYAN ADAMS (A&M CD-5013) RCA	—	25	55	
32 CHRONICLES	CREEDEnce CLEARWATER REVIVAL (Fantasy FCD 623-CCR2) IND	—	34	23	
33 ASTRA ★	ASIA (Geffen 24072) WEA	15.98	32	3	
34 KNEE DEEP IN THE HOOPLA	STARSHIP (Grunt/RCA 5488) RCA	—	36	13	
35 BLACK CODES (FROM THE UNDERGROUND)	WYNTON MARSALIS (Columbia CK 40009) CBS	—	DEBUT		
36 HERE'S TO FUTURE DAYS	THOMPSON TWINS (Arista JRCD-8276) RCA	—	33	9	
37 HUNTING HIGH AND LOW	A-HA (Warner Bros. 25300) WEA	15.98	35	14	
38 BE YOURSELF TONIGHT	EURYTHMICS (RCA PCD1-5429) RCA	—	37	29	
39 PRIVATE DANCER	TINA TURNER (Capitol CDP-46041) CAP	—	38	72	
40 SOUL TO SOUL	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE (Epic RK 40036) CBS	—	39	8	

★ INDICATES FULL DIGITAL RECORDING

VIDEO NEWS

TOP 40 VIDEOCASSETTES

	Weeks On 2/8 Chart		Weeks On 2/8 Chart
1 PALE RIDER Warner Home Video 11475	1	8	
2 BEVERLY HILLS COP Paramount Home Video 1134	2	14	
3 GREMLINS Warner Home Video 11388	3	10	
4 GHOSTBUSTERS RCA/Columbia Pictures Home Video 60413	4	15	
5 MASK MCA Dist. Corp. 80173	10	4	
6 PRIZZI'S HONOR Vestron Home Video VA 5106	15	4	
7 FLETCH MCA Dist. Corp. 80190	5	5	
8 THE EMERALD FOREST Embassy Home Entertainment 2179	6	12	
9 A VIEW TO A KILL CBS/Fox Video 4730	7	8	
10 BREWSTER'S MILLIONS MCA Home Video 80194	8	12	
11 EXPLORERS Paramount Home Video 1676	11	3	
12 CODE OF SILENCE Thorn/EMI/HBO Video TVA 2985	9	10	
13 VISION QUEST Warner Home Video 11459	14	12	
14 D.A.R.Y.L. Paramount Home Video 1810	16	3	
15 MAD MAX—BEYOND THUNDERDOME Warner Home Video 11519	22	2	
16 LIFEFORCE Vestron Home Video	19	3	
17 BERRY GORDY'S THE LAST DRAGON CBS/Fox Video 6294	20	3	
18 AMADEUS Thorn/EMI/HBO Video TVA 2997	13	19	
19 RAMBO: FIRST BLOOD PART II Thorn/EMI/HBO Video TVA 3002	DEBUT		
20 THE BREAKFAST CLUB MCA Dist. Corp. 80167	17	21	
21 JUST ONE OF THE GUYS RCA/Columbia Pictures Home Video 20493	21	8	
22 THE BEST OF JOHN BELUSHI Warner Home Video 34078	12	8	
23 THE HEAVENLY KID Thorn/EMI/HBO Video TVA 3261	23	4	
24 MY SCIENCE PROJECT Touchstone Home Video 360	30	2	
25 LOST IN AMERICA Warner Home Video 11468	24	11	
26 LADYHAWKE Warner Home Video 11464	18	14	
27 DEF-CON 4 New World Video 8424	26	5	
28 AMERICAN NINJA MGM/UA Home Video 800705	DEBUT		
29 PERFECT RCA/Columbia Pictures Home Video 20494	25	10	
30 THE KILLING FIELDS Warner Home Video 11419	27	23	
31 POLICE ACADEMY 2, THEIR FIRST ASSIGNMENT Warner Home Video 20020	28	18	
32 GODZILLA 1985 New World Video 8522	33	3	
33 THE SURE THING Embassy Home Entertainment	29	22	
34 DESPERATELY SEEKING SUSAN Thorn/EMI/HBO Video TVA 2992	31	23	
35 THE KARATE KID RCA/Columbia Pictures Home Video 60406	32	38	
36 GOTCHA! MCA Dist. Corp. 80186	34	16	
37 SECRET ADMIRER Thorn/EMI/HBO Video TVA 2990	36	14	
38 A NIGHTMARE ON ELM STREET Media Home Entertainment M 796	37	30	
39 MISSING IN ACTION 2 - THE BEGINNING MGM/UA Home Video MB 800658	39	18	
40 BABY, SECRET OF THE LOST LEGEND Touchstone Home Video 269	39	15	

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

AUDIO/VIDEO

Gregory Dobrin, Los Angeles

MUSIC STARS BUMPED FROM THE TUBE — The fact that two recording artists, Capitol's **Melba Moore** and Columbia's **Gladys Knight**, were signed up to star as regulars on two prime time TV sitcoms was unusual enough. The fact that the two shows, CBS' *Melba* (in the 8 pm slot) and *Charley & Co.* (at 8:30) shared the same hour of programming was equally odd, but the fact that both shows — *Melba* having only aired once — were cancelled simultaneously is really strange. So much for music and video. Of the two shows, *Melba* was probably the least palatable, but *Charley & Co.* wasn't much better. The strength of character that shines so brilliantly in Knight's singing falls flat in her acting, and **Flip Wilson**, who co-starred as Knight's husband, seemed dour and strangely mirthless. In fact, the only good thing about the show I saw was **Della Reese**, who can do no wrong, as far as I'm concerned. She was enjoyable (but not great) as Knight's dotting aunt.

MTV ABROAD — It has been reported that MTV plans to air approximately an hour per month of foreign videos. Word apparently was let loose at the recent MIDEM in Cannes that the channel plans to program videos from non-English-speaking countries around the world, possibly with sub-titles, beginning in June. No official word from the company has been released, but reports credit MTV vice president of programming **Les Garland** with coming up with the idea on his way to the MIDEM festival. He was attracted by the high quality of many foreign videos, so the story goes. A drawback to the idea is the fact that much of the music aired in the clips will not be available to the U.S., which could lead to frustration among viewers. Hell hath no fury like a frustrated viewer.

THE LENNON LEGACY — Showtime is planning an evening for Lennon fans next month that should help ease some of their frustrations. On March 14 the channel will run a slew of Lennon programming grouped under the heading, *The Lennon Legacy: John and Julian*. The shows include: *John Lennon Live In New York City* (8 pm), *Stand By Me: A Portrait of Julian Lennon* (9 pm), along with *The Toronto Bed-In Documentary* and *Imagine — The Film*. The evening's opener, *John Lennon Live in New York City*, chronicles Lennon's 1972 New York City concert, while *Stand By Me: A Portrait of Julian Lennon* follows the young artist on his first North American tour. The other two shows, *Imagine — The Film* and *The Toronto Bed-In Documentary* are short programming to be seen in excerpts.

GROWING FORTUNES — Vestron video had a banner fourth quarter in sales, earnings and earnings per share for 1985. The indie home video supplier's revenues grew 67 percent over last year to a whopping \$41 million.

HOME VIDEO REVIEW — Health conscious home videophiles should take heed of the home video companion to nutritionist **Dr. Stuart Bergers'** immune power diet, *You Are What You Eat*. While the title "Immune Power Diet" has a ring of disease-of-the-week capitalism, this one-hour tape is a sober, good sense approach to allowing our bodies to function at peak efficiency without continual poisoning from common bad eating habits. Through a methodical system of detoxification, Dr. Berger and his assistants lead the viewer through a daily program of diet and stress control. Definitely a tape for 80s' urbanites. From MGM/UA Home Video, \$29.95.



ELVIS ON VIDEO — New from Media Home Entertainment's Music Media label is *Elvis — One Night With You*, 53 minutes of the king in concert.

TOP 15 MUSIC VIDEOCASSETTES

	Weeks On 2/8 Chart
1 MADONNA LIVE — THE VIRGIN TOUR Madonna (Warner Music Video 38105)	1 11
2 MOTOWN 25: YESTERDAY, TODAY, FOREVER (MGM/UA Home Video 300302)	2 10
3 PRINCE AND THE REVOLUTION LIVE! Prince And The Revolution (Warner Music Video 38102)	3 27
4 ARENA Duran Duran (Thorn/EMI/HBO Video TVF 2789)	5 8
5 THE BEATLES LIVE — READY STEADY GO! (Sony Video 97W50091)	4 15
6 NO JACKET REQUIRED Phil Collins (Atlantic Video 50104)	6 14
7 WHAM! THE VIDEO Wham! (CBS-Fox Video Music 3048)	7 31
8 THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS Elvis Costello And The Attractions (CBS/Fox Video 7093)	10 3
9 TINA LIVE-PRIVATE DANCER TOUR Tina Turner (Sony Video 97W 50090)	8 26
10 MADONNA Madonna (Warner Music Video 3-38101)	9 31
11 WHITE CITY Pete Townshend (Vestron Music Video 1025)	13 2
12 HUEY LEWIS & THE NEWS VIDEO HITS Huey Lewis And The News (CBS-Fox Video 6941)	11 4
13 SCENES FROM THE BIG CHAIR Tears For Fears (MusicVision 6-20534)	15 2
14 LIVE AFTER DEATH Iron Maiden (Sony Video 96W50114)	14 4
15 FLY ON THE WALL AC/DC (Atlantic Video 50102)	12 11

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

The Release Beat

RCA/Columbia Pictures Home Video's February releases are led by *Silverado*, the new-age Western featuring **Kevin Kline** and **Linda Hunt**. The film was written by **Lawrence** and **Mark Kasdan**, directed by Lawrence Kasdan, and comes fresh from its theatrical release late last year. Suggested retail is \$79.95, VHS and Beta Stereo Dolby Surroundsound. Another recent theatrical from RCA/Columbia this month is *Real Genius*, a teen comedy-drama featuring **Val Kilmer** and **Jonathan Gries**, also in VHS and Beta Dolby Stereo Surroundsound, also for \$79.95. The most critically acclaimed of RCA/Columbia's releases this month is *Ship Of Fools*, which boasts a glowing cast that includes such legends as **Simone Signoret**, and **Vivien Leigh**. In black and white, the film is available in VHS and Beta HiFi for a suggested \$59.95. . . . MCA Home Video brings the 1985 comedy *Weird Science* to the small screen this month. The film, which features the hit **Oingo Boingo** single of the same name, retails for a suggested \$79.95 in Beta and VHS HiFi Stereo Surround (for VHS, Dolby B on regular tracks). Another top title from MCA this month is *Thoroughly Modern Millie*, the '20s spoof that stars **Julie Andrews**, **Mary Tyler Moore** and **Carol Channing**. The tape bears a suggested retail of \$59.95. MCA also brings music to home video this month with *Olivia — Soul Kiss*, a compilation of five new **Olivia Newton-John** videos for a suggested retail price of \$19.95.

FILMUSIC

Peter Berk, Los Angeles

WHAT!!!!!! — "Sister" from *The Color Purple* . . . good song, good choice, no argument here. "Say You, Say Me" from *White Nights* . . . as exciting as an evening of vacuuming, but an expected nominee. "Power Of Love" from *Back To The Future* . . . terrific song, works perfectly in the context of the movie, great choice. "Separate Lives" also from *White Nights* . . . powerful ballad, melodically and lyrically rich, totally deserving. But "Surprise, Surprise" from *A Chorus Line*?

BEST SONG??? I still think it's some kind of mistake, or the Academy's idea of a little joke. Was I so wrong to consider this a pretty terrible song? I never even considered the possibility it might be nominated. **BEST SONG???** The only thing surprising about it is that it was accepted for the movie in the first place. I think I'd almost rather hear 12 inch versions of "Look For The Union Label" and "Go See Cal." This vicious commentary isn't exactly going to endear me to the song's composer **Marvin Hamlisch** (not that he gives a hoot about my opinion anyway), but the truth is I regard him usually as a truly brilliant writer. He and lyricist **Edward Kleban** created a fabulous score for the original *A Chorus Line*, and his theme from *The Way We Were* remains one of the best film songs ever. "Surprise, Surprise" isn't even that bad really (although "Let Me Dance For You" (although "Let Me Dance For You"



A HIT IN THE MAKING — Steven Spielberg (surprisingly absent from the list of Oscar nominees in the best director category) discusses a scene in *The Color Purple* with Whoopie Goldberg. Quincy Jones' Oscar-nominated score is being released by his Qwest Records label in a two-record set.

the other new song in *A Chorus Line* is better). It's just such an incredibly innocuous song to have stood out among Academy voters. **BEST SONG???** It's difficult not to get angry when guessing which songs may have been displaced by this one. In any case, the two *White Nights* songs still seem to have the overall edge, although "Say You, Say Me" unfortunately may wind up the ultimate winner with it all, especially if its recent Golden Globe victory was any indication. In the original score category, I think **John Barry** will be honored for his music for *Out Of Africa*, and deservedly so.

ODDS AND ENDS — RCA has released what may well become one of this year's better selling soundtracks, *Youngblood*. The album features cuts by such diverse artists as **Mr. Mister**, **Starship**, **Autograph**, **Marc Jordan**, **John Hiatt**, **Mickey Thomas**, **Nick Gilder** and **Glenn Jones**. Not a bad line-up of talent . . . **Little Richard** is garnering a good deal of attention right now as a result of his supporting role in **Paul Mazursky's** *Down And Out In Beverly Hills*. In the film, Mr. Penniman plays Orvis Goodnight, a record producer, and in one scene, he sings a song called "Great Gosh A'mighty (It's A Matter Of Time)," which he wrote with **Billy Preston**. The song (also billed as the title tune from *Down And Out*) is the lead track on MCA Record's soundtrack from the new feature. Other cuts feature such performers as **David Lee Roth**, **Randy Newman**, the **Police** and **Andy Summers** . . . Members of the group **Queen** are currently writing and recording music for the upcoming film, *Highlander*, which stars **Sean Connery** and **Christopher Lambert**. The movie's director, **Russell Mulcahy**, is no stranger to rock music; he's been at the helm of music videos for **Kim Carnes**, **Billy Joel**, the **Rolling Stones**, **Spandau Ballet**, **Fleetwood Mac** and **Elton John**. Not surprisingly, he's set to direct a Queen video which will coincide with the release of the film. **Michael Kamen** is providing the picture's orchestral score . . . Principal photography begins next month on *Just Around The Corner To The Light Of Day*, formerly titled *Born In The U.S.A.* The new title also comes from a **Bruce Springsteen** song, one he's written expressly for the **Paul Schrader** movie (which features **Joan Jett** and **Michael J. Fox**) . . . **Alan Freed**, the pioneer disc jockey (who's credited with having coined the term "rock 'n' roll") is the subject of a major documentary currently in pre-production. The project is being timed to coincide with the 20th anniversary of Freed's death. Producing the film are Oscar-winner **Paul Wagner** and **Rachel Freed** (his niece) . . . **Al Jarreau** and **Melissa Manchester** have recently completed a vinyl and video version of "The Music Of Good-bye (Love Theme from *Out Of Africa*)," which was written by composer John Barry and lyricists **Alan** and **Marilyn Bergman**. MCA will release the single, which will be included on future pressings of the film's soundtrack (which up to now contained the song's melody but not its just added lyrics). **Robbi Buchanan** produced the new song, and he's certainly done well with film music before, having produced a current Oscar-nominated song ("Separate Lives") and a past Oscar-winning song ("Up Where We Belong") . . . **Speaking of Oscars, and who in the entertainment industry isn't just now, Academy Award-winner John Williams** will compose the score for *SpaceCamp*, a 20th Century Fox release due out in June.



THE NEW BREAKFAST CLUB? — Annie Potts (center) listens intently as Molly Ringwald verbally battles with Jon Cryer in this scene from Paramount Picture's upcoming feature, *Pretty In Pink*. A&M is releasing the soundtrack, which could easily be as lucrative for the label as *The Breakfast Club* was last year.

'Pink' Soundtrack Is Sitting Pretty At A&M Records

By Peter Berk

LOS ANGELES — Last year, the collaboration between writer/director John Hughes and A&M Records yielded for the label one of its most successful film soundtracks ever; *The Breakfast Club*. Now, with the imminent release of the latest Hughes-A&M effort, *Pretty In Pink*, one of this year's more popular soundtracks may well be just around the corner.

Pretty In Pink, on film and on vinyl, will go public February 28, but the LPs first single, OMD's "If You Leave," and its accompanying video are already out and no doubt headed for the top of their respective charts. The soundtrack also contains tracks by such lofty artists as Jesse Johnson, Suzanne Vega, INXS, the Psychedelic Furs, New Order, Belious Some, the Smiths, Echo and the Bunnymen and the Danny Hutton Hitters. With a musical line-up like that, it's entirely possible the soundtrack from *Pretty In Pink* will catch on with record-buyers whether or not the film itself catches on with movie-goers.

In order to discuss the soundtrack in depth, *Cash Box* last week spoke with David Anderle, A&M's director of film music. "From the beginning, it was clear *Pretty In Pink* was a natural for pop music," he first commented. In the film, Molly Ringwald stars as a high school student who works at a record store after school, a plot point which facilitated the use of three of the soundtrack's songs. Anderle also described the film's closing scene, revolving around the school prom, during which the song by Orchestral Manoeuvres In The Dark is employed.

"All the songs heard during the film are either sourced on the radio where and when they would be played, or are used in montage sequences," Anderle continued. "I think it's very important to the artists and to the audience that music is used properly." As he sees it, young movie-goers can quickly recognize when contemporary music is being utilized solely for its commercial value and not for any artistic relevance to what's on the screen. "Furthermore," Anderle commented, "John Hughes (who wrote and produced but didn't direct *Pretty In Pink*) respects his young audiences, and thinks

in terms of music. Artists are aware of that, and enjoy writing material for his films."

Asked what sort of music he was looking, or more accurately, *listening* for, when putting the soundtrack together for *Pretty In Pink*, Anderle said, "I wanted to have the kinds of songs which would reflect what the main characters in the film represent. You have the rich kids, who would listen to their own brand of music; and you have the left of center kids, who would be listening to new music. Most of all, I wanted to choose music which high school students would really be listening to."

At the suggestion of the film's director, Howie Deutch (who had previously directed music videos for such performers as Stewart Copeland, Billy Idol, and Billy Joel), Oscar winning composer Michael Gore (*Fame*) was brought in to write the orchestral score. Anderle then went about gathering the songs, most of which were written specifically for *Pretty In Pink*.

For Anderle, the long hours spent on this project were definitely worthwhile. "We feel this soundtrack doesn't sound like a bunch of random songs thrown together, but more like a legitimate record. The songs clearly stand on their own, and I feel very fortunate so many of the acts came through. It wasn't just a case of their writing good songs for the film, but they also wrote songs which sound terrific outside of the film. The *Pretty In Pink* soundtrack truly plays like a complete album."

A&M Records is planning a full-scale assault with *Pretty In Pink*. Along with the OMD song the film's title song (performed by the Psychedelic Furs) will also soon be available as a single. Moreover, tentative plans call for the release to dance clubs of New Order's "Shell Shock," with a CHR version of the song possibly to follow.

Anderle is currently working on the musical material for *Ferris Bueller's Day Off*, a film which Hughes did direct, and has high hopes for that soundtrack as well. Given the A&M-Hughes 'track' record, he unquestionably has every reason to feel pretty optimistic.

TOP 50 ALBUMS

Title, Artist, Label, Number, Distributor	Weeks On Chart	2/8 Chart
1 THE HEART OF THE MATTER ★□ KENNY ROGERS (RCA AFL1 7023)	1	13
2 ROCKIN' WITH THE RHYTHM THE JUDDS (RCA AHL1-7042)	4	12
3 SWEET DREAMS (MUSIC FROM THE MOTION PICTURE SOUNDTRACK) ★ PATSY CLINE (MCA MCA-6149)	3	15
4 WON'T BE BLUE ANYMORE DAN SEALS (EMI-America ST-17166)	5	19
5 SOMETHING SPECIAL ★ GEORGE STRAIT (MCA 5605)	2	22
6 LIVE IN LONDON ★ RICKY SKAGGS (Epic FE 40103)	6	11
7 I HAVE RETURNED RAY STEVENS (MCA 5635)	8	16
8 GREATEST HITS VOL. 2 ★ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25328)	9	11
9 THERE'S NO STOPPING YOUR HEART MARIE OSMOND (Capitol/Curb ST-12414)	7	21
10 HALF NELSON WILLIE NELSON (Columbia FC 39990)	11	18
11 THE FORESTER SISTERS THE FORESTER SISTERS (Warner Bros. 1-25314)	10	21
12 HANG ON TO YOUR HEART ★ EXILE (Epic BFE 40000)	13	16
13 40 HOUR WEEK ★■ ALABAMA (RCA AHL1-5339)	12	53
14 GREATEST HITS EARL THOMAS CONLEY (RCA AHL1-7032)	15	13
15 SHAKIN' SAWYER BROWN (Capitol/Curb ST-12438)	16	17
16 OLD FLAME ★ JUICE NEWTON (RCA AHL1-5493)	17	10
17 ANYTHING GOES GARY MORRIS (Warner Bros 1-25279)	18	24
18 RHYTHM AND ROMANCE ★■ ROSANNE CASH (Columbia FC-39463)	14	34
19 GREATEST HITS VOL. 2 RONNIE MILSAP (RCA AHL 1-5425)	19	43
20 PARDNERS IN RHYME THE STATLER BROTHERS (Mercury 422-824 420-1)	21	41
21 STREAMLINE ★□ LEE GREENWOOD (MCA 5622)	24	21
22 PARTNERS, BROTHERS AND FRIENDS THE NITTY GRITTY DIRT BAND (Warner Bros. 1-25304)	20	25
23 FIVE-O ★ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25267)	22	21
24 WHO'S GONNA FILL THEIR SHOES GEORGE JONES (Epic FE 39598)	25	21
25 AMBER WAVES OF GRAIN ★ MERLE HAGGARD (Epic FE 40224)	23	11
26 LIFE'S HIGHWAY STEVE WARINER (MCA 5672)	26	10
27 GREATEST HITS ★□ GEORGE STRAIT (MCA 5567)	28	47
28 ME & THE BOYS ★ THE CHARLIE DANIELS BAND (Epic-39878)	30	9
29 THAT'S WHY I'M HERE ★ JAMES TAYLOR (Columbia FC 40052)	27	8
30 HIGHWAYMAN W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056)	32	39
31 STAND UP MEL McDANIEL (Capitol ST-12437)	29	16
32 CHASIN' RAINBOWS CONWAY TWITTY (Warner Bros. 25294)	33	10
33 HOWARD AND DAVID THE BELLAMY BROTHERS (MCA/Curb-5586)	35	30
34 STEP ON OUT ★ THE OAK RIDGE BOYS (MCA 5555)	36	46
35 THE VERY BEST OF JANIE JANIE FRICKE (Columbia FC 40165)	34	13
36 GREATEST HITS ★ LEE GREENWOOD (MCA 5582)	37	41
37 SONGS YOU KNOW BY HEART ★ JIMMY BUFFETT (MCA 5633)	39	7
38 GET TO THE HEART BARBARA MANDRELL (MCA 5619)	40	19
39 RESTLESS HEART RESTLESS HEART (RCA CPL1-5369)	31	42
40 SOUTHERN PACIFIC SOUTHERN PACIFIC (Warner Bros. 25206)	38	34
41 TURN THE PAGE WAYLON JENNINGS (RCA AHL 1-5428)	41	28
42 IT'S JUST A MATTER OF TIME GLEN CAMPBELL (Atlantic America 90483-1)	42	6
43 BIGGEST HITS CHARLY McCLAIN (Epic FE 40186)	44	7
44 DREAMLAND EXPRESS JOHN DENVER (RCA 5458)	45	4
45 TOKYO, OKLAHOMA JOHN ANDERSON (Warner Bros. 1-25211)	43	29
46 BIG RIVER ROGER MILLER (MCA 6147)	48	3
47 A MEMORY LIKE YOU JOHN SCHNEIDER (MCA 5668)	DEBUT	
48 ME AND PAUL WILLIE NELSON (Columbia FC 40008)	46	37
49 DALLAS (THE MUSIC STORY) VARIOUS ARTISTS (Warner Bros. 25325)	49	4
50 WELCOME TO RAY PRICE COUNTRY RAY PRICE (Step One SOR-007)	47	5

HOT CUTS

- GEORGE STRAIT — In Too Deep — Dance Time in Texas — (Something Special)
- DAN SEALS — Everything That Glitters — (Won't Be Blue Anymore)
- GLEN CAMPBELL — Cowpoke — Gene Autry, My Hero — (It's Just a Matter of Time)
- RAZZY BAILEY — Shine, Shine, Shine — (Arrival)
- CONWAY TWITTY — Lay Me Down Carolina — (Chasin' Rainbows)
- HANK WILLIAMS Jr. — New Orleans — (Five-O)
- ANNE MURRAY — My Life's A Dance — (Something To Talk About)
- THE SHOPPE — Like A Rose In The Sand — (The Shoppe)
- EXILE — Proud To Be Her Man — (Hand On To Your Heart)
- JUICE NEWTON — One Touch — (Old Flame)
- LEE GREENWOOD — Streamline — (Streamline)
- RICKY SKAGGS — I've Got A New Heartache/Rockin' The Boat — (Live In London)
- STEVE WARINER — Life's Highway — (Life's Highway)

NASHVILLE FORUM

Tom McEntee, Nashville

(The following was written by Lynn Gillespie, the executive director of the Nashville Entertainment Association)

ENTERTAINMENT . . . What an all-encompassing word: film, theatre, dance, video, and music (pop, jazz, rock, R&B as well as country).

And Nashville, Tennessee offers a diverse array of professional talent in all facets of entertainment. For proof, you need only turn on the television to spot Nashville actors or Nashville videos, turn on your radio and listen to songs by Nashville writers and performers, or visit 42nd Street in New York City and enjoy a Broadway play with a score composed by a Nashville legend.

A city with such an awe-inspiring offering of talent should be recognized as a total entertainment mecca. However, because of our colorful history as the home of COUNTRY MUSIC, Nashville talent is just now beginning to fill the non-country columns in *Cash Box* and other trades . . . and even the *Wall Street Journal*.

There is no question as to the unlimited talent and production facilities available in our city. The question is, and has been for some time, how to successfully combine all the divergent components of the entertainment industry and then successfully promote that sleeping giant.

Enter the Nashville Entertainment Association, a non-profit organization founded in 1980 as the Nashville Music Association. Led by a board of directors containing individuals who have been in the forefront of the battle for Nashville's national recognition, the association has a goal: the promotion of Nashville as a total entertainment center.

The membership has united under one banner to spread a message to the rest of the world that Nashville is ready, willing and able to take on any film, television production, commercial or music project that needs a city with talent and expertise. They are organized and ready to go for it . . . to successfully compete with larger cities more and more frequently.

Next week, we will host the second annual entertainment banking conference. For one full day of panels and workshops, we will bring together the creative genius of Nashville and the financial wizards that can turn imaginative dreams into lucrative realities. The Nashville Entertainment Association is confident that the rapport developed between the entertainment and banking communities that day, will help close production deals in the future.

The Nashville Entertainment Association has been and will continue to assist in fund raising events for worthy causes. Assistance is also available through the NEA office to any film or video producer looking for a professional team and acting support. It is well known that Nashville and the surrounding area has hosted numerous major motion picture projects in the recent past. The city offers an abundance of talent in addition to beautiful locations, professional support crews . . . at a fraction of the cost typically expended in larger cities.

Nashville is hot right now . . . very hot! New York, Los Angeles, and the world are watching our every move . . . they're watching Nashville wake the sleeping giant. And the Nashville Entertainment Association is helping that giant wake to its fullest potential and become the entertainment center of the United States.

We would love to hear from you. The next time you consider working on a project in Nashville, give us a call at 615-321-5662. We would be pleased to tell you more about our dynamic and exciting city.

Lynn A. Gillespie



THE OUTLAWS — Believability as outlaws is not a problem these three actors face. (From l-r): Kris Kristofferson stars as Jesse James, David Allan Coe is Bill "Whiskey Head" Ryan and Johnny Cash plays Frank James in the NBC movie "The Last Days of Frank and Jesse James." The movie is scheduled to air February 17th. Parts of the film were shot in downtown Nashville as well as at one of Nashville's nightclubs, The Cannery.

TOP 100 COUNTRY SINGLES

February 15, 1986

		Weeks On 2/8 Chart			Weeks On 2/8 Chart		Weeks On 2/8 Chart
1	YOU CAN DREAM OF ME STEVE WARINER (MCA 52721)	1	14	33	NEVER BE YOU ROSEANNE CASH (Columbia 38-05621)	28	20
2	MAKIN' UP FOR LOST TIME CRYSTAL GAYLE/GARY MORRIS (Warner Bros. 7-28856)	2	12	34	CAJUN MOON RICKY SKAGGS (Epic 34-05748)	39	5
3	THERE'S NO STOPPING YOUR HEART MARIE OSMOND (Capitol/Curb B-5521)	4	15	35	MEMORIES TO BURN GENE WATSON (Epic 34-05633)	20	18
4	THE ONE I LOVED BACK THEN GEORGE JONES (Epic 34-05698)	6	12	36	SHE AND I ALABAMA (RCA PB-14281)	41	4
5	COME ON IN (YOU DID THE BEST YOU COULD DO) THE OAK RIDGE BOYS (MCA 52722)	7	13	37	(BACK TO THE) HEARTBREAK KID RESTLESS HEART (RCA PB-14190)	21	16
6	HURT JUICE NEWTON (RCA PB-14190)	5	15	38	I SURE NEED YOUR LOVIN' JUDY RODMAN (MTM PB-72061)	30	14
7	THINK ABOUT LOVE DOLLY PARTON (RCA PB-14218)	14	11	39	EVERYDAY JAMES TAYLOR (Columbia 38-05681)	37	10
8	I LOVE YOU BY HEART SYLVIA & MICHAEL JOHNSON (RCA PB-14217)	13	13	40	SWEETER AND SWEETER THE STATLER BROTHERS (Mercury 884 317-7)	44	5
9	JUST IN CASE THE FORESTER SISTERS (Warner Bros. 7-28875)	8	16	41	STILL HURTIN' ME THE CHARLIE DANIELS BAND (Epic 34-05699)	38	11
10	IT'S JUST A MATTER OF TIME GLEN CAMPBELL (Atlantic-America 7-99600)	11	13	42	WE'VE GOT A GOOD FIRE GOIN' DON WILLIAMS (Capitol B-5526)	52	5
11	OLD SCHOOL JOHN CONLEE (MCA 52695)	3	17	43	YOU'RE SOMETHING SPECIAL TO ME GEORGE STRAIT (MCA 52764)	56	5
12	DOWN IN TENNESSEE JOHN ANDERSON (Warner Bros. 7-28855)	12	13	44	ONLY IN MY MIND REBA McENTIRE (MCA 52691)	42	20
13	FAST LANES AND COUNTRY ROADS BARBARA MANDRELL (MCA 52737)	16	11	45	NOTHING BUT YOUR LOVE MATTERS LARRY GATLIN & THE GATLIN BROTHERS (Columbia 38-05764)	53	4
14	I TELL IT LIKE IT USED TO BE T. GRAHAM BROWN (Capitol B-5524)	10	18	46	GOODBYE MARIE KENNY ROGERS (Liberty B-1526)	48	5
15	I COULD GET USED TO YOU EXILE (Epic 34-05699)	17	11	47	SHE DON'T CRY LIKE SHE USED TO JOHNNY RODRIGUEZ (Epic 34-05732)	49	8
16	WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS) JOHN SCHNEIDER (MCA 52723)	19	9	48	MISSISSIPPI BREAKDOWN TONI PRICE (LUV/NSD 114)	50	8
17	BOP DAN SEALS (EMI America B-8239)	9	22	49	NOW AND FOREVER (YOU AND ME) ANNE MURRAY (Capitol B-5547)	58	3
18	YOU SHOULD HAVE BEEN GONE BY NOW EDDY RAVEN (RCA PB-14250)	22	10	50	SHE STRING MEL McDANIEL (Capitol B-5544)	62	4
19	THE DEVIL'S ON THE LOOSE WAYLON JENNINGS (RCA PB-14215)	15	14	51	ONCE IN A BLUE MOON EARL THOMAS CONLEY (RCA PB-14282)	64	2
20	HOME AGAIN IN MY HEART THE NITTY GRITTY DIRT BAND (Warner Bros. 7-28897)	18	11	52	IF I DON'T LOVE YOU JIM GLASER (MCA/Noble Vision MCA 52748)	54	8
21	OKLAHOMA BORDERLINE VINCE GILL (RCA PB-14216)	24	12	53	MORNING DESIRE KENNY ROGERS (RCA PB-14194)	40	18
22	PERFECT STRANGER SOUTHERN PACIFIC (Warner Bros. 7-28870)	23	14	54	I HAD A BEAUTIFUL TIME MERLE HAGGARD (Epic 34-05782)	66	3
23	YOUR MEMORY AIN'T WHAT IT USED TO BE MICKY GILLEY (Epic 34-05744)	29	9	55	FEELIN' THE FEELIN' THE BELLAMY BROTHERS (MCA/Curb MCA-52747)	63	2
24	DREAMLAND EXPRESS JOHN DENVER (RCA PB-14227)	27	9	56	HEART DON'T FALL NOW SAWYER BROWN (Capitol/Curb B-5548)	74	3
25	YOU ARE MY MUSIC, YOU ARE MY SONG CHARLY McCLAIN & WAYNE MASSEY (Epic 34-05693)	26	12	57	GOT MY HEART SET ON YOU MASON DIXON (TEXAS TX-5510)	59	7
26	IN OVER MY HEART T. G. SHEPPARD (Columbia 38-05747)	32	8	58	ARLENE MARTY STUART (Columbia 38-05724)	60	7
27	100% CHANCE OF RAIN GARY MORRIS (Warner Bros. 7-28823)	34	6	59	EVERY NIGHT PAKE McENTIRE (RCA PB-14220)	69	4
28	DON'T UNDERESTIMATE MY LOVE FOR YOU LEE GREENWOOD (MCA 52741)	35	7	60	THIS NIGHT MIGHT TAKE US TO FOREVER MARTY CRAWFORD & GARY HOLMES (Spectrum of Sound SOS-007)	61	5
29	PLEASE BE LOVE MARK GRAY (Columbia 38-05695)	31	13	61	DON'T FALL IN LOVE WITH ME LACY J. DALTON (Columbia 38-05759)	65	5
30	SOME GIRLS HAVE ALL THE LUCK LOUISE MANDRELL (RCA PB-14251)	33	8	62	TONIGHT WE RIDE MICHAEL MARTIN MURPHEY (Warner Bros. 7-28797)	73	2
31	BURNED LIKE A ROCKET BILLY JOE ROYAL (Atlantic-America 7-99609)	25	16	63	SEXY YOUNG GIRL MAC DAVIS (MCA 52765)	72	3
32	1982 RANDY TRAVIS (Warner Bros. 7-28828)	36	8	64	THE BALLAD OF THE BLUE CYCLONE RAY STEVENS (MCA 52771)	70	3
				65	THE LONELINESS IN LUCY'S EYES JOHNNY LEE (Warner Bros. 7-28839)	67	4
				66	CHARTBREAKER ONE LOVE AT A TIME TANYA TUCKER (Capitol B-5533) DEBUT		
				67	WORKING WITHOUT A NET WAYLON JENNINGS (MCA 52776) DEBUT		
				68	THOSE MEMORIES OF YOU PAM TILLIS (Warner Bros. 7-28806)	75	3
				69	EASY TO PLEASE JANIE FRICKE (Columbia 38-05781)	77	3
				70	WHEN YOU WERE BLUE AND I WAS GREEN JOE STMPLEY (Epic 34-05758)	78	2
				71	GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS) THE JUDDS (RCA PB-14290) DEBUT		
				72	LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY GIRLS NEXT DOOR (MTM PB-72059)	79	3
				73	I MISS YOU BYRON WHITMAN (RCA B2374)	68	7
				74	JUST A WOMAN LORETTA LYNN (MCA 52766)	83	2
				75	YOU BEAT ALL I'VE EVER SEEN ROGER MARTIN (NLT-FL 1988)	84	2
				76	COME ON SUNDAY MORNING BACK BEHIND THE BARN BOYS (TRI-ART TAS 1985-45)	86	2
				77	"BORDERLINE" THE RED HORSE BAND (A.M.I. 1933 AA)	87	2
				78	IN LOVE WITH HER ADAM BAKER (Avista AV 8610)	88	2
				79	SAFE DEPOSIT BOX APRIL & THE AMICKS (Prairie Dust PD 1185)	89	2
				80	EVEN WHEN I RIDE IN THE RAIN GEARY HANLEY (Kansas 627)	80	3
				81	AN AMERICAN SATURDAY NIGHT BC AND THE DARTZ (Track 45-103)	81	3
				82	PLEASE BY PASS THIS HEART JIMMY BUFFETT (MCA 52752) DEBUT		
				83	MIAMI, MY AMY KEITH WHITLEY (RCA PB-14285) DEBUT		
				84	AIN'T NO TELLIN' LEWIS STOREY (Epic 34-05786) DEBUT		
				85	OLD BLUE YODELER RAZZY BAILEY (MCA 52701)	57	10
				86	HOLD ON ROSEANNE CASH (Columbia 38-05794) DEBUT		
				87	BABY WHEN YOUR HEART BREAKS DOWN THE OSMOND BROTHERS (EMI America/Curb B-8298)	76	10
				88	TELL ME DEAR JACK FOX (Dale DR5A) DEBUT		
				89	NORTH TO ALASKA THE GOLD RUSH IS GONE NORMAN WADE (NCR 326-A) DEBUT		
				90	LONELY DAYS, LONELY NIGHTS PATTY LOVELESS (MCA 52694)	45	12
				91	PAINTED LADIES CROSSROADS (Moore MR-1933) DEBUT		
				92	NOW I'VE GOT A HEART OF GOLD SONNY CURTIS (STEEM ST 110185)	91	3
				93	BABY I'M MOVIN' ON JOHN BAILEY (Motion MOT-1022)	92	2
				94	WHAT WE GONNA DO GUS HARDIN (RCA-PB-14255)	71	7
				95	THE BEST THERE IS CHARLIE PRIDE (RCA PB-14265)	85	5
				96	WITH MY LOVE ALL OVER YOU CLARK WELLS (Great GR-119-NSD)	93	2
				97	WHY YOU BEEN GONE SO LONG BRENDA LEE (MCA 52720)	51	9
				98	THE CHAIR GEORGE STRAIT (MCA 52667)	43	22
				99	IT'S FOUR IN THE MORNING TOM DONLIS (Mercury 884 252-7)	46	13
				100	FIVE FINGERS RAY PRICE (Step One SOR 350)	47	10

ALPHABETICAL LISTING ON INSIDE BACK COVER

MOST ADDED



STRONG ADDS

Working Without A Net — Waylon Jennings — MCA
Grandpa (Tell Me 'Bout The Good Old Days) — The Judds — RCA
Please Bypass This Heart — Jimmy Buffett — MCA
Miami, My Amy — Keith Whitley — RCA

STATION ADDS

WTSO — Madison — Pat Martin
 R. Travis
 M. Davis
 L. Storey
 The Judds (Pick)
 W. Jennings
 R. Cash
Dark Horse: T. Tucker

WVAM — Altoona — Rocky McCumbee
 J. Lee
 J. Buffett
 K. Whitley (Pick)
 B. Lace
 Southern Comfort
 D. Peters
 Candy
Dark Horse: P. Tillis

WWVA — Wheeling — Bill Berg
 M. Haggard
 S. Brown
 J. Buffett
 The Judds
 W. Jennings (Pick)
 R. Cash
Dark Horse: L. Storey

WMMK — Destin — Skip Davis
 K. Rogers
 The Judds
 W. Jennings
 R. McEntire
 T. Tucker
 B.J. Thomas
Dark Horse: Crawford & Holmes

WOKQ — Dover — Dan Lunnie
 The Bellamy Brothers

M.M. Murphey
 R. McEntire
 J. Taylor (Pick)
Dark Horse: J. Buffett

WOW — Omaha — Bill Cory
 P. McEntire
 M.M. Murphey
 L. Storey
 The Judds (Pick)
 W. Jennings
 T. Tucker
 J. Conlee
 R. Cash
Dark Horse: J. Buffett

KJBS — Bastrop — Lisa Hale
 C. Wells
 J. Hollier
 Southern Comfort
 J. West
 B. Lace
 M.M. Murphey (Pick)
 J. Fricke
 J. Buffett
 L. Storey
Dark Horse: B. Clements

WJLM — Roanoke — David Hurst
 K. Rogers
 M.M. Murphey
 K. Whitley
 W. Jennings (Pick)
 T. Tucker
 J. Conlee
 R. Cash
 B.J. Thomas
Dark Horse: The Almost Brothers

WACO — Waco — Bob Kirby
 R. Martin
 The Judds (Pick)
 W. Jennings
 T. Tucker
 R. Cash
 J. Bailey
 S. Raye
 C. Wells
 E. Bivens
 J. West
 C. Meece
Dark Horse: S. Smith

WLAS — Jacksonville — Allen Bailey
 The Judds
 W. Jennings
 T. Tucker (Pick)
 J. Conlee
 R. Cash
 B.J. Thomas
 S. Raye
Dark Horse: J. Hollier

WRNS — Coastal — Kevin O'Neil
 The Judds
 W. Jennings
 T. Tucker
 B.J. Thomas
 H. Williams, Jr.
 K. Rogers
 The Almost Brothers
Dark Horse: J. Taylor

KROW — Reno — Jim Crose
 T. Tucker
 R. Cash
Dark Horse: The Trux



NASH-ANGELES???? — Nashville songwriter Eddie Reasoner recently introduced his "Nash-Angeles" style of music to a special gathering of Beverly Hills VIPs. The soiree was co-hosted by beauty consultant Beverly Sasson and Carol Connors. Highlighting the evening was Reasoner's performance. Shown from (l-r) are: Billy Davis Jr., Alex Trebeck, Marilyn McCoo, Beverly Sasson and Reasoner.

HOT PHONES

THE ONE I LOVED BACK THEN — GEORGE JONES — EPIC
THERE'S NO STOPPING YOUR HEART — MARIE OSMOND — CAPITOL/
 CURB
1982 — RANDY TRAVIS — WARNER BROS.
You Can Dream Of Me — Steve Wariner — MCA
She And I — Alabama — RCA
Come On In (You Did The Best You Could Do) — The Oak Ridge Boys — MCA
Makin' Up For Lost Time — Crystal Gayle/Gary Morris — Warner Bros.

KVEG — Las Vegas — Andy Carr
 J. Lee
 L. Gatlin & The Gatlin Bros.
 J. Fricke
 The Red Horse Band
 L. Storey
 W. Jennings (Pick)
 C. Meece
 B. Lace
 Southern Comfort
 Candy
Dark Horse: A. Baker

WDLW — Waltham — Nina Ryder
 L. Mandrell
 W. Jennings
 T. Tucker
 R. Case (Pick)
Dark Horse: K. Whitley

WGTO — Cypress Gardens — Henry Jay
 J. Buffett
 L. Storey
 The Judds (Pick)
 W. Jennings
Dark Horse: The Everly Bros.

KNSS — Reno — Tom Phifer
 M. McDaniel
 E.T. Conley
 S. Brown
 J. Fricke
 C. Gray (Pick)
 Candy
Dark Horse: Back Behind The Barn Boys

KRZY — Albuquerque — Jerry Hardin
 The Statler Bros.
 D. Williams
 E.T. Conley
 M. Haggard (Pick)
 S. Brown
Dark Horse: None

WOWW — Pensacola — Kris O'Kelly
 L. Gatlin & The Gatlin Bros.
 M. Stuart
 J. Lee
 M.M. Murphey
 J. Fricke (Pick)
Dark Horse: L. Storey

COUNTRY PROGRAMMERS' PICK

Larry Dean KAKA/Monticello **Whoever's In New England** — Reba McEntire — MCA
Dark Horse: One Love At A Time — Tanya Tucker — Capitol

Tim Mack KCKN/Roswell **One Love At A Time** — Tanya Tucker — Capitol
Dark Horse: Born Yesterday — The Everly Brothers — Mercury

Bob Orf KFEQ/St. Joseph **Working Without A Net** — Waylon Jennings — MCA
Dark Horse: One Love At A Time — Tanya Tucker — Capitol



HOW MUCH IS THAT D.J. IN THE WINDOW? — Ken Morss, afternoon personality at WWWW-Detroit broadcasts from the display window at Sears. The broadcasts were part of W4 Country's Holiday Crusade For Kids in which over \$12,000 worth of toys were collected for Detroit area underprivileged children in 12 days this past Christmas.

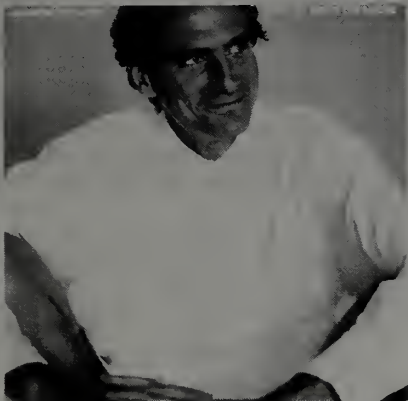
ALBUM RELEASES

KEITH WHITLEY L.A. TO MIAMI



L.A. TO MIAMI — Keith Whitley — RCA CPL 1-7043 — Producer: Blake Mevis

Whitley's second LP effort on RCA contains cuts penned by hit writers Dean Dillon, Hank Cochran, Troy Seals, Don Schlitz, etc. His current single release "Miami, My Amy" highlights the offering, while other choice cuts include "Nobody In His Right Mind," "On The Other Hand" and "I Get The Picture."



THAT'S WHY I'M HERE — James Taylor — Columbia FC 40052 — Producers: James Taylor and Frank Filipetti

Pop artist James Taylor has recently made his mark on the country charts with the single "Every Day." This LP is also on the country charts and features eight Taylor-penned tunes. Highlights include the title cut, "Only One," "Only A Dream In Rio" and "Going Around One More Time."



BORN YESTERDAY — The Everly Brothers — Mercury 422-826-142-1 — Producer: Dave Edmunds

An especially good LP. Emotional lyrics are strong and paint vivid pictures as in the case of "Always Drive A Cadillac" and "Don't Say Goodnight." The Everly Brothers show their versatility as they move freely from a country-type ballad to a '50s style number to an easy pop cut. Their first single off the LP is the title cut. Definitely worth a listen.

Country Radio Seminar Approaching

NASHVILLE — Registration for the 17th annual Country Radio Seminar, scheduled for March 6-8 at the Opryland Convention Center here, is up more than double over this time last year.

According to CRS officials there is a limited time left to register at the advance registration rate of \$229 per person. The cut-off date for the advance registration is February 14. After this date, the late fee of \$299 per person goes into effect.

"The Country Radio Seminar has become "the" broadcasting event for country music radio stations," says Mike Oatman, president of the Country Radio Broadcasters, Inc. "This is a three day working seminar which addresses major topics and problem areas to country broadcasters. The seminar attracts station

owners, managers, program directors, music directors, sales managers and air personalities and there is a learning and sharing experience at the seminar for everyone attending."

The format of the CRS XVII has changed somewhat this year with the inclusion of four long-form panels on "Personal Management," "Country Programming," "Developing A Marketing Plan" and "Management." Each will run three hours.

Additionally, the seminar will include eight regular-length panel discussions; six MIPS sessions as well as the annual Artist/Attendee cocktail reception and the New Faces Banquet and Show.

For additional CRS information contact Frank Mull at (615) 327-4488.



SHOP TALK — At a recent BMI reception honoring the new television show "You Write The Songs" are (l-r): Sam Riddle, producer of the show, BMI's vp, Joe Moscheo; Ray Stevens; and John Hartford, talking about what else? Songwriting.



MURPHEY SIGNS WITH WB — Recording artist Michael Martin Murphey recently signed a recording deal with Warner Bros. in Nashville. Shown (l-r): John Frankenheimer, Murphey's attorney; Murphey, Jim Ed Norman, executive vice-president Nashville division, Warner Bros. Records and Gary Borman, Murphey's Manager.

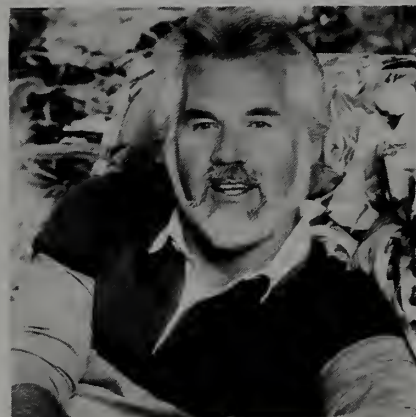
SINGLE RELEASES

OUT OF THE BOX

KENNY ROGERS (RCA JK-14298)

Tomb Of The Unknown Love (4:02) (Seventh Son/If Eyes/Garbo/Koppelman/Bandier/R.L. August—ASCAP) (M. Smotherman) (Producer: George Martin)

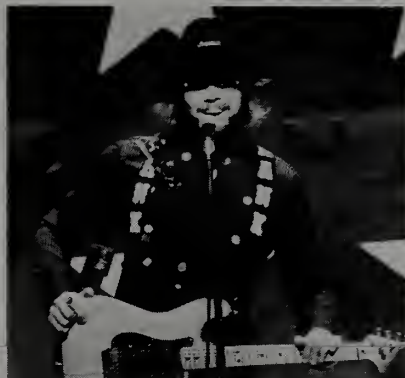
Rogers has made his way around again to releasing another sad tale told through song. His "Tomb Of The Unknown Love" single brings alive the tale of a young man who kills the girl he loves. Add this number to a future Kenny Rogers greatest hits LP. Country listeners will enjoy!



HANK WILLIAMS, JR. (Warner Brothers 7-28794)

Ain't Misbehavin' (3:27) (Intersong/Mills—ASCAP) (F. Waller) (Producers: Jimmy Bowen and Hank Williams, Jr.)

"Ain't Misbehavin'" is a sophisticated, bluesy piece which highlights Hank Jr.'s versatility in the studio. Setting the mood with some nice piano arrangement, Bocephus delivers this latest effort in a solid country fashion but with a little different flair than usual. Very, very nice.



FEATURE PICKS

TOMMY ROE (MCA 52778)

Radio Romance (3:25) (Hall-Clement—BMI) (K. Bell, M. Buckins) (Producer: Nelson Larkin)

Uptempo, '50s style flavor highlighting the "remember whens." Nice beat and good work on sax.

REBA MCENTIRE (MCA 52767)

Whoever's In New England (3:20) (Silverline/W.B.M.—BMI/ASCAP) (K. Franceschi, Q. Powers) (Producers: Jimmy Bowen and Reba McEntire)

This genuine country cheatin' song is the first release off Reba's new LP by the same name. Pure, clear vocals.

THE EVERLY BROTHERS (Mercury 884428-7)

Born Yesterday (4:00) (Tropicbird—BMI) (D. Everly) (Producer: Dave Edmunds)

Easy flowing country effort from the Everlys about a love that's faded. Pick it up!

EMMYLOU HARRIS (Warner Brothers 7-28770)

I Had My Heart Set On You (3:09) (Coolwell/Granite/Irving—ASCAP/BMI) (R. Crowell, P. Kennerley) (Producers: Emmylou Harris and Paul Kennerley)

Penned by Rodney Crowell and Emmylou's new hubby Paul Kennerley, her first release of the new year mixes pretty lyrics and powerful production techniques.

INDIE SPOTLIGHT

BOBBI LACE (GBS 730)
You've Been My Rock For Ages (2.30)
 (G.I.D.—ASCAP) (M. Miller) (Producer:
 Dave Hooten, Gary Cason and Welden
 Myrick)

Bobbi Lace possesses a strong, genuine country appeal in her voice and this particular single helps to showcase her talent nicely. Fast moving, vibrant and a real toe-tapper, "You've Been My Rock for Ages" is a super effort. Love to hear more!



**Special Thanks from
 JACK FOX
 &
 DALE RECORDS for
 "Tell Me Dear"**
 DR 5A



Promotion Team:

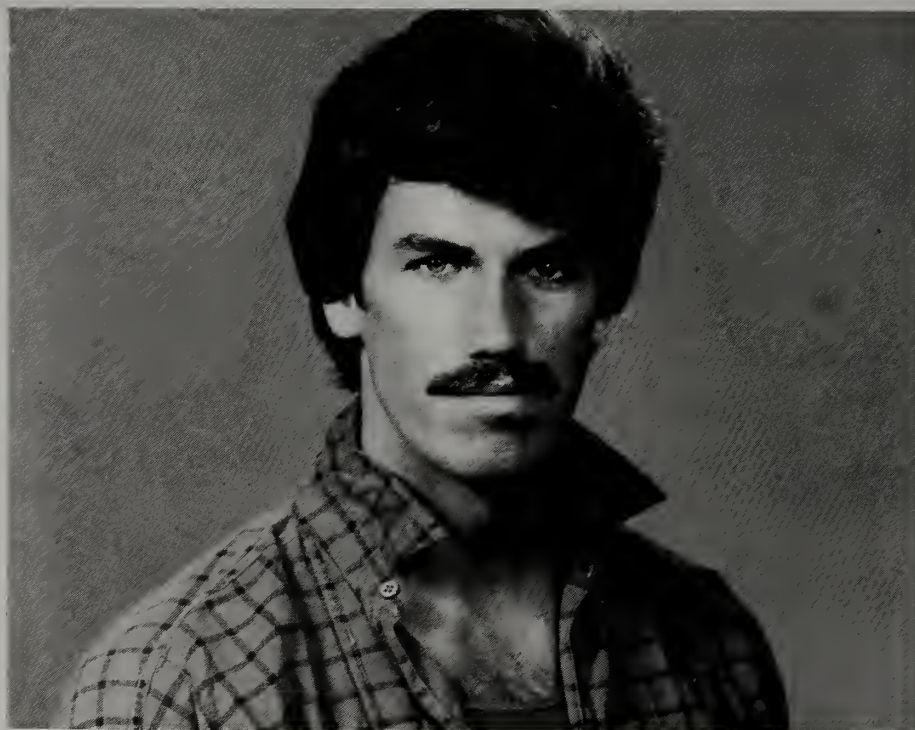
Opal Maier — In House
 Chuck Dixon
 Craig Morris Promotions
 Bob Witte
 Mike Borchetta
 Dave Segel



TOP INDIE SINGLES

	Weeks On 2/8 Chart		Weeks On 2/8 Chart
1 MISSISSIPPI BREAKDOWN TONI PRICE (Luv/NSD 114)	1 4	11 FIVE FINGERS RAY PRICE (Step One SOR 350)	3 4
2 THIS NIGHT MIGHT TAKE US TO FOREVER MARTY CRAWFORD & GARY HOLMES (Spectrum Of Sound SOS-007)	2 4	12 TELL ME DEAR JACK FOX (Dale DR5A)	DEBUT
3 GOT MY HEART SET ON YOU MASON DIXON (TX-5510)	4 3	13 NORTH TO ALASKA THE GOLD RUSH IS GONE NORMAN WADE (NCR 326)	DEBUT
4 YOU BEAT ALL I'VE EVER SEEN ROGER MARTIN (NLT-FL 1988)	7 2	14 I JUST CAN'T TAKE THE LEAVING ANYMORE SUSAN RAYE (Westexas America EHM-SR-1)	DEBUT
5 COME ON SUNDAY MORNING BACK BEHIND THE BARN BOYS (TRI-ART TAS 1985-45)	8 2	15 PAINTED LADIES CROSSROADS (Moore MR-1933)	DEBUT
6 BORDERLINE THE RED HORSE BAND (A.M.I. 1933)	9 2	Up and Coming	
7 IN LOVE WITH HER ADAM BAKER (Avista AV 8610)	10 2	THE WORLD IS ROUND Doug Peters (Comstock COM 1789)	
8 SAFE DEPOSIT BOX APRIL & THE AMICKS (Prairie Dust PD 11185)	11 2	BIGGER THE FIRE THE BIGGER THE FOOL Candy (Intro 10085)	
9 EVEN WHEN I RIDE IN THE RAIN GEARY HANLEY (Kansa-KA 627)	5 3	YOU'VE BEEN MY ROCK FOR AGES Bobbi Lace (GBS 730)	
10 AN AMERICAN SATURDAY NIGHT BC AND THE DARTZ (Track 45-103)	6 3	WE GOT TO START MEETING LIKE THIS Jerry West (LUV-111)	
		GOT TO MEET ME A WOMAN Suthern Comfort (Door Knob DK 85-242)	

Thanks Radio For Your Encouraging Response . . .



Byron Whitman
"I Miss You" U-14825
B/W "Once In A Lifetime"

Bill Wence
 promotions

(615) 776-2060
 P.O. Box 110829
 Nashville, Tennessee 37222-0829

Bookings:
Total Artist Group
 (918) 665-6200

Management & Direction
CLAY ARTISTS, INC. 3830 Old Jennings Road
 Middleburg, Fla. 32068 (904) 282-0716



RCI RECORDS, INC.
 P.O. Box 126
 Elmsford, N.Y. 10523
 (914) 592-7983

GOSPEL ALBUM REVIEWS



RICH MULLINS — Rich Mullins — Reunion 7-01-000912-0 — Producer: Reed Arvin

Rich Mullins' new self-titled and mostly self-penned LP is made up of fresh musical ideas and a soft rock style. "Live Right" which features an appearance by Amy Grant is inspiring; "A Place To Stand" is sure to cheer up anyone beaten down by the world, "These Days" describes how much we need Jesus now; "Elijah" addresses death and "Save Me" sums up Rich's message. What a lyricist!



JUST DARYL — Daryl Coley — Plumline 7012 — Producer: Daryl Coley

"Just Daryl," which demonstrates Daryl Coley's wide range of vocals is well-produced and covers a lot of spiritual territory with "Closer," an upbeat song about closeness with the Lord and with "II Chronicles," a very meaningful song. Other highlights are "Caught Up" and "I've Been Born Again."

GOSPEL PICKS

A MIGHTY FORTRESS — Steve Green — Birdwing BWR 2079 — Producer: Greg Nelson

BETTER THAN BLESSED — Louise "Candy" Davis and Faith — Malaco MAL 4405 — Producer: Franklin Williams

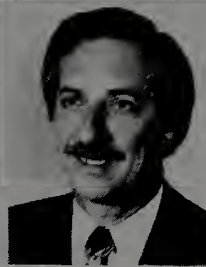
NEW FACES TO WATCH

Take emotion-tearing lyrics and combine them with the influence of Bruce Springsteen, a Keith Green conveyance and some hot guitar and you've got Geoff Moore music — a blend of today's Christian rock. Moore's latest LP "Over The Edge" is gaining international recognition in the gospel music world, enabling the 24-year-old Michigan native to sing before European audiences two months ago. Though his family was not musically inclined, Moore began writing material while in college studying business. After graduating and working in a Texas steel mill, Moore got the "calling" to spread the Lord's word through music. Within six months after moving to Nashville, Moore was signed to the Benson record label and ended up as their only male rock solo artist at the time. Now, two albums and almost a year and a half later, Moore is working toward reaching his goal in the music industry. "I want to try and affect and reach as many people as I can," he says. "The reason for that is that music



Geoff Moore

can be a channel to direct people to the ultimate source, the ultimate answer to people's problems — the Lord."



Elwyn Raymer's

**Gospel News
And
Views**

The Crossover Myth

(B.R. Hearn is president of the Sparrow Corporation and is considered one of the earliest innovators of contemporary Christian music. In addition to his Sparrow responsibilities, Hearn is involved in a broad range of industry and community activities. He is the past-chairman of the board of the Gospel Music Association and a member of the Gospel Screening Committee for the National Academy of Recording Arts & Sciences.)

By Billy Ray Hearn

For as long as I've been producing contemporary Christian music, I've been hearing a lot of unintentionally back-handed compliments. Comments like: "Gosh, that's good. Now if you could just get that record to crossover to pop radio."

Or: "Do you know how much money you'd make if you could get some of those records on the pop charts? And of course: "If you just make that message a little more subtle, it'll sound just like an ordinary love song and be a pop hit."

While the entire industry pushes for that one hit that will move us over to Easy Street, I've been enjoying the "old neighborhood" I chose in the first place.

I founded Sparrow Records to serve the Christian community. I felt a definite need for truly contemporary product and started addressing that need through traditional Christian market channels.

When Sparrow first sought mainstream distribution through MCA, it was "not" because I felt some great need to put us in a position to crossover. Instead it was to make us more efficient at reaching the vast majority of Christians who, as surveys tell us, continue to buy at the local record shop rather than the Christian bookstore. And our recent move to Capitol had the same motivation.

Don't get me wrong, if somebody likes our product enough to give it the pop airplay, chart push and anything else that's necessary to make it a mainstream hit, I'll not only graciously accept it, I'll get very aggressive in turning every honest stone to make it happen. But I have no intention of compromising our product to make it more "acceptable to the masses," or attempting to change an



Billy Ray Hearn

artist's basic commitment for the secular market.

As my son has said: "There's always the danger of crossing over the artist instead of the message. And in the Christian record business, the message is the priority."

I'm not in the business of making crossover records. I make the best contemporary Christian records I can — then leave the judgement as to whether or not they can be pop hits to others.

However, I do have a commitment to a reverse kind of "crossover" we're about to launch. Deniece Williams is about to make her Sparrow album debut and it will be our task to cross this artist over from the pop to the Christian market.

All it should take is the proper introduction. All of the other elements are already in place. I don't have to change a thing. And, I don't have to wait for the next backhanded compliment.



BENSON AND TYSCOT AGREEMENT — Bill Taylor (r), exec. vp of the Benson Company, Nashville has agreed on a new commitment for increased marketing and distribution with Dr. Leonard Scott (l), pres. of Tyscot Records, Indianapolis. More than ten albums are expected to be released in 1986 under this new agreement.

CASH BOX

**WE TALK TO
PEOPLE THAT COUNT**

U.K. Indies To Form United Front

By Chrissy Iley

LONDON — After 10 years out on their own, the independent labels are grouping together to present a united front on key issues.

This move coincides with much speculation about the UK indie industry with many sources complaining that lack of support for the independents has brought about the demise of many labels where they were once seen as the forerunners of British talent.

Prime movers behind the new body are Brenda Kelly, editor of indie magazine *The Catalogue*, and Cherry Red, managing director, Iain McNay. They say it has been formed because of the need for a collective stance on several matters — such as disproportionately low airplay for indie records and the potential reorganization of the independent charts.

McNay says, "We have had two meetings so far. The second was attended by 65 people from everywhere from Mute, Rough Trade, Red Rhino right down to labels that have only ever put out one

single. We discussed the charts, airplay, the structure of a possible organization, distribution." At the meeting, an ad hoc committee of six was elected who will work out issues to be discussed at the next meeting in March.

A massive breakthrough was achieved by organizing a meeting with Radio One controller Johnny Beerling. The possibility of increased airplay for indie records was discussed.

As well as providing a lobbying function, Kelly hopes it will also provide a simple opportunity for labels to meet and talk to each other.

She says, "We don't want to get over-bureaucratic, people are just talking to one another about issues that need to be tackled."

The indie labels themselves seem very happy about the new organization. Edward Christie who runs Abstract comments, "I just think its a good idea to have one central committee that can talk to PRS, MCPS, BPI, Radio One and the TV companies."



GALLIC PACT — Phonogram France recently penned a licensing agreement with Chrysalis records. Here, raising a glass of the bubbly in celebration, are (l-r): Mike Allen, international director, Chrysalis; Celia Baird Smith, international marketing manager, Chrysalis; Doug D'Arcy, managing director, Chrysalis; Jean Paul Commin, general manager, Phonogram France; Jacquest Callart, managing director, Phonogram France; Christophe Magny, label manager, Chrysalis, and Jose Covo, business affairs, PolyGram France.

Fourth Quarter U.K. Market Shares Revealed

By Chrissey Iley

LONDON — The results of the market share placings for the last quarter of 1985 have just been announced. Rivalry between CBS and WEA is pronounced: both companies have reversed places in both the singles and albums chart.

CBS displaces WEA in the singles sector—climbing from third place to first, (with 20.5 percent). WEA finished fourth with 9.4 percent. In the album category WEA triumphed with 13 percent, rising from third place in the previous quarter and relegating the usual hero, CBS, to equal second with EMI (both with 12.4 percent). This means EMI was the most consistent company, remaining second in both quarters for albums and singles with 11.9 percent. Virgin crept into third place for singles, with 10.5 percent, and fourth place in albums with 9.6 percent.

The leading label for the fourth quarter was CBS. Top three singles artists for the final 85 quarter were Jennifer Rush (CBS), Wham! (Epic,) and Feargal Sharkey (Virgin). The top three album artists were Dire Straits (Phonogram), George Benson (K-tel and WEA), and Madonna (WEA).

In music publishing, Warner Bros. retained one top slot in the individual category, followed by CBS Songs and EMI Music Publishing. In the corporate list WB

was forced into second place by CBS Songs with EMI Music Publishing third. The improved placings for CBS Songs reflects the fact that ATV Music is now under its banner.

United Kingdom

LONDON — From now on, finding information on UK sound recordings will be much easier, thanks to an agreement between the British Library National Sound Archive and the Mechanical Copyright Protection Society. They are going to develop a national discography. This will be the first ever centralized, comprehensive source of data on all sound records commercially available in this country.

The first phase of the project will be completed in four years. By 1990 the national discography will cover all current UK-produced singles, albums, picture discs, music videos and compact discs, as well as most imported material and all deletions and reissues. In the longer term the discography will extend to include the back catalogue of all commercial sound recording produced prior to 1986.

The National Archive already stocks the

largest UK collection of recordings, with over one million items.

Those who will benefit include radio producers, film and video producers, advertising producers, retailers, compilers of charts and of compilation albums, music colleges, critics and journalists. In fact, it has been set up to meet the needs of anyone in the music industry who seeks information about any commercial material — available or deleted.

The discography will be run by National Discography Ltd, a wholly-owned subsidiary of the MCPS, an influential industry organization and music publishers. It will be jointly administered and financed by MCPS the National Sound Archive.

It has the full support of all the record companies, who will supply all copies of all product they release. This support will enable the discography to produce the most comprehensive data base of recordings information in the UK.

The National Discography will provide the NSA with a comprehensive, continually-updated, computer-indexed facility which will make its recordings more accessible for public use. This will help improve the overall efficiency of the industry, since organizations will no longer have to waste time and money contacting a number of different sources in order to obtain the information they require.

Bob Montgomery, who has been managing director of MCPS since 1976 is to be chairman of National Discography Ltd.

The general manager's position goes to Malcolm Tibber, who has spent the last ten years at WEA reforming the copyright department and introducing a computerized royalty system.

Chrissy Iley

Argentina

BUENOS AIRES — A very successful press conference was staged by RCA at the Bauen Hotel following the return to Argentina of chanteuse Valeria Lynch after winning the main award at the Yamaha Song Festival in Tokyo. RCA's topper Jorge Schutt had additional good news: the latest album recorded by Valeria, which has been at the top of the local charts for several weeks, reached the Double Platinum status, equaling 120,000 units. It was also mentioned that Valeria will star on a soap opera on Channel 9, during the summer.

Ruben Aprile, president, and Bernado Bergeret, international director of Interdisc, returned from a trip that covered several Latin American countries and will result in agreements for the release of the Interdisc and CDA product in these countries. The company has been strengthening its position in the neighbour countries and now will promote its cast in Peru, Ecuador and Colombia, considering that Argentinian rock has a future there.

Miguel Smirnoff

INTERNATIONAL BESTSELLERS

Italy

TOP TEN 45s

- 1 I'm Your Man — Wham! — CBS/Epic
- 2 Take On Me — A-Ha — WEA/Warner Bros.
- 3 Election Day — Arcadia — EMI Parlophone
- 4 Questione Di Feeling — Mina E Riccardo Cocciante — Virgin
- 5 That's What Friends Are For — Dionne & Friends — RCA/Arista
- 6 Alive & Kicking — Simple Minds — Virgin
- 7 Bad Boy — Den Harrow — Baby
- 8 Sugar Sugar — Lorella Cuccarini — Ricordi
- 9 Part Time Lover — Stevie Wonder — RCA/Motown
- 10 Diamond — Via Verdi — WEA

TOP TEN LP's

- 1 Le Più Belle Canzoni Di Frank Sinatra — Frank Sinatra — WEA
- 2 Il Mare Del Papaveri — Riccardo Cocciante — Virgin
- 3 Mixtime N. 2 — Various Artists — EMI
- 4 Promise — Sade — CBS/Epic
- 5 So Red The Rose — Arcadia — EMI/Parlophone
- 6 Casanova — Rondo Veneziano — Baby
- 7 Like A Virgin — Madonna — WEA/Sire
- 8 Bimbo Mix (3) — Various Artists — Baby
- 9 Chansons D'Amour — Richard Clayderman — RCA
- 10 Finalmente Ho Conosciuto Il Conte Dracula — Mina — PDU Musica e Dischi

United Kingdom

TOP TEN 45s

- 1 Only Love — Nana Mouskouri — Carrera
- 2 The Sun Always Shines On T.V. — A-Ha — Warner Brothers
- 3 When The Going Gets Tough, The Tough Get Going — Billy Ocean — Jive
- 4 Borderline — Madonna — Sire
- 5 Suspicious Minds — Fine Young Cannibals — London
- 6 Walk Of Life — Dire Straits — Vertigo
- 7 Broken Wings — Mr. Mister — RCA
- 8 System Addict — 5 Star — RCA
- 9 Living In America — James Brown — Scotti Brothers
- 10 Phantom Of The Opera — Sara Brightman and Steve Harley — Polydor

TOP TEN LP's

- 1 Brothers In Arms — Dire Straits — Vertigo
- 2 Hunting High And Low — A-Ha — Warner Brothers
- 3 Dream Of The Blue Turtles — Sting — A&M
- 4 The Broadway Album — Barbra Streisand — CBS
- 5 World Machine — Level 42 — Polydor
- 6 Island Life — Grace Jones — Island
- 7 High Priority — Cherelle — Tabu
- 8 Promise — Sade — Epic
- 9 Whitney Houston — Whitney Houston — Arista
- 10 Go West — Go West — Chrysalis

—Melody Maker

Argentina

TOP TEN 45s

- 1 Esa Mujer — Dyango — EMI
- 2 Cantare, Cantaras — Hermanos — CBS
- 3 Los Muchachos De Hoy — Luis Miguel — EMI
- 4 Do They Know It's Christmas? — Band Aid — PolyGram
- 5 Eddle Espanol — Laura Branigan — WEA
- 6 Lobo Hombre En Paris — La Union — WEA
- 7 Diario De Una Mujer — Mari Trini — Music Hall
- 8 Contractura — Metropoli — Interdisc
- 9 Little Town Boy — Bronski Beat — WEA
- 10 I Want Rock — Twisted Sister — WEA

TOP TEN LP's

- 1 El Sur Tambien Existe — Juan Manuel Serrat — Ariola
- 2 Para Cantarle A La Vida — Valeria Lynch — RCA
- 3 Por Amor Al Arte — Dyango — EMI
- 4 Lucia Y Joaquin — Pimpinela — CBS
- 5 Musica Total — Various Artists — PolyGram
- 6 El Tren — El Topo Gigio — Music Hall
- 7 20 Grandes Hits — Jose Velez — Discosa
- 8 El Fenomeno — Juan Ramon — Microfon
- 9 20 Great Hits — Creedence Clearwater Revival — Interdisc
- 10 Corazon Viajero — Miguel Gallardo — RCA

—Prensario

Proposed Settlement In Suits On GE-RCA Merger

NEW YORK — RCA Corporation and General Electric Company have entered into a memorandum of understanding with the plaintiffs in 16 lawsuits filed in Delaware in connection with the proposed merger of RCA and a GE subsidiary.

The proposed settlement, which is subject to court approval, provides that the exercise price of the options held by GE to purchase a total of 28,300,000 shares of RCA common stock will be increased from \$53.125 to \$59.75 per share, the closing price on the NYSE of the RCA common stock on December 11, 1985, the date the boards of both companies approved the merger.

In addition General Electric is waiving, effective immediately, its right to exercise the options if a third party commences any solicitation of proxies with respect to RCA common stock. The options continue to be exercisable by General Electric if a third party acquires or makes a tender offer for 20 percent or more of the common stock of RCA or if certain other triggering events occur.

The lawsuits allege, among other things, that the options are invalid, are improper "lock-up" options and were entered into in breach of the RCA directors' fiduciary duties. RCA and General

Electric continue to believe the options are valid. However, General Electric said its decision to agree to the proposed settlement was motivated by the recent decision of the United States Court of Appeals for the Second Circuit in *SCM vs. Hanson Trust* invalidating certain forms of asset option agreements granted in the context of an acquisition.

It is anticipated that a court hearing with respect to approval of the proposed settlement will be held this Spring. The special meeting of the RCA shareholders to consider the merger is scheduled for February 13.

Until the proposed settlement is approved, the options will continue to be exercisable at \$53.125 per share. If the options are exercised prior to court approval and court approval is obtained and the settlement becomes final, GE would pay RCA the difference between \$59.75 per share and \$53.125 per share in respect of each share purchased upon such exercise.

The proposed settlement is also subject, among other things, to the approval of RCA's and General Electric's boards of directors and the plaintiffs' determination, after competing their discovery, that the settlement is fair and reasonable.

MCA Home Video In Canadian Distribution Agreement

NEW YORK — MCA Home Video Canada and Cineplex Odeon Corporation have entered into a distribution agreement whereby MCA Home Video Canada will distribute home video product made available through Cineplex Odeon Corporation's theatrical motion picture distribution division.

The agreement gives MCA Home Video Canada exclusive distribution rights to Cineplex Odeon Home Video product effective February 1, 1986. The cassettes will bear the newly established "Cineplex Odeon Home Video" label.

In making the announcement, Garth Drabinsky, Cineplex president and C.E.O., stated, "We at Cineplex Odeon are extremely happy to enter into this agreement with MCA. We believe that Cineplex Odeon Home Video cassettes for 1986 will carry significant appeal in the home entertainment marketplace. We are firmly established in the business of acquiring

motion picture films for both theatrical and home video release. By following the theatrical release of a film with timely nation-wide video cassette distribution through MCA Home Video, we are confident that we can ensure maximum penetration of pictures into both the theatrical and the home entertainment marketplace."

Eric Pertsch, MCA/Canada, executive vice-president and general manager, commented, "I believe MCA Home Video is uniquely suited to bring Cineplex Odeon Home Video product to the consumer. With a fully-staffed marketing department, with six branch locations and sales coverage in every province, MCA Home Video can ensure maximum coverage of its customer base. We are impressed with the roster of 1986 Cineplex Odeon Home Video pictures and look forward to introducing them into the marketplace."



DELEON STARS ON 'AMERICA' — Little DeLeon Richards, the youngest Gospel artist signed to a recording contract, appeared on a recent episode of TV's America show with the stars of the Bob Newhart Show, Peter Scolari and Julia Duffy. DeLeon, known as "God's little helper," sang selections from Myrrh Records album, "DeLeon."

David Kerschenbaum: The Innovative Producer Behind "Big World"

By Paul Iorio

NEW YORK — David Kerschenbaum is the producer behind the paradox of Joe Jackson's upcoming "Big World" LP. The first paradox is that, though the album was recorded live, it is not a 'live' album ("You won't hear the audience or anything between the takes," he says). The second one is that, almost impossibly, the album was actually mixed and mastered *before* it was recorded. Kerschenbaum explains: "We mastered the record before we even cut it. We had all the mixes programmed before we even did the record itself. So the last thing we did was the performance which is backwards from the way it's normally done."

Kerschenbaum says he had wanted to do such a 'live' album with Jackson for years. Not only has he produced every Jackson album except "Jumpin' Jive" ("my favorite"), but he discovered Jackson in 1978 while Kerschenbaum was doing A&R for A&M in England. Jackson's original demo tape, containing several songs from his "Look Sharp" debut, impressed Kerschenbaum so much that

he brought Jackson into the studio within a week to make an album.

"I'm only as good as what's given to me," he says. "Any producer really is. It's like playing tennis: you get a guy like Joe on the other side and he gives you a good game." He says that a producer needs to know when to step in and when not to step in during a recording session. "It's all timing. If you see something that's totally wrong and you think it's wrong, you've got to point it out. But it's *when* you point it out and *how* you point it out."

Kerschenbaum has shown his magic on other artists' projects as well. His production of the "Diamonds and Rust" album turned that into Joan Baez's all-time biggest seller. He has also produced Duran Duran, Hoyt Axton, Peter Frampton, Cat Stevens, the Ozark Mountain Daredevils, Graham Parker, and Supertramp. Currently he's working on an album with Boomerang, formerly the Coconuts of Kid Creole's band.

1985 Was A Banner Year For Sales Of VCRs

LOS ANGELES — With sales of video-cassette recorders topping 1.9 million units — the equivalent of more than 60,000 per day — VCRs enjoyed their strongest month ever in December, the Electronic Industries Association's Consumer Electronics Group reported last week.

VCR sales during 1985 amounted to 11.8 million units, a 55 percent jump over 1984's 7.6 million. That total surpassed EIA's forecast that 11.5 million would be sold to dealers in 1985. At its recently concluded Winter Consumer Electronics Show in Las Vegas, EIA predicted that, in view of the fact that VCRs are now in 30 percent of American households, sales in 1986 are expected to grow at a more modest rate to approximately 12.5 million units.

Color TV sales in 1985 numbered nearly 17 million units, easily the best year in the 32-year history of that product. With 5.7 percent growth, color TV sales far exceeded the 16.1 million unit figure posted in 1984.

25 Years Ago In Cash Box

February 11, 1961, — RCA Victor Records has just signed a 19-year old singer-actress **Ann-Margaret** to an exclusive contract, it was announced by **Dick Pierce**, manager of pop A&R Productions in the West Coast. Ann Margaret, until recently a member of **George Burns'** act which toured cross-country, is the subject last week of an eight-page picture spread in *Life* magazine. The story gives a complete rundown of her career to-date, with special emphasis on her screen test for 20th-Century Fox which resulted in a long-term contract with the movie company . . . **Sid Bernstein**, who produced the record-breaking Brooklyn Paramount teen show last Christmas, is almost set for his Easter show at the theatre. He has already signed headliner **Jackie Wilson**, plus **Maxine Brown**, the **Capris** and **Little Anthony & The Imperials**. He is now negotiating with various other stars to provide a second headliner. These include **Frankie Avalon**, **Fabian**, **Brenda Lee**, **Ricky Nelson** and **James Darren** . . . After 12 weeks in the British charts, "Goodness Gracious Me," recorded by **Peter Sellers** and **Sophia Loren** on Parlophone is to be released in the United States on Capitol . . . If anyone should have any doubts as to how great the year of 1961 will be for country music, says **Slick Norrls**, they wouldn't have that doubt if they'd been in San Antonio Jan. 22. A **Hubert Long** package promoted by radio station KENS drew 12,000 fans with over 4,000 turned away. The show headlined **Ferlin Husky**, **Faron Young**, **Roy Drusky**, **Buck Owens**, **Skeeter Davis**, **Cowboy Copas**, **George Jones**, **Johnny Seay** and **Darrell McCall** . . . **Rose Maddox** and **Buck Owens** have just cut a session together on the coast . . . **Candid's Bob Aitshuler** back from the road tells us that distributor reaction to the label's first six LPs surpassed his expectations. He's now readying a second release which will probably be comprised of four albums. Among them will be the first dinking by the **Charles Marlaro-Toshiko** group . . . Number one pop single: "Calcutta," **Lawrence Welk**.



THE IN CROWD — Capitol Records labelmates and acquaintances Tina Turner and Dobie Gray spent a few moments together backstage prior to Turner's sold out concert in Murfreesboro (just outside Nashville), Tennessee. Gray, who recorded the classics "Drift Away" and "In Crowd," has been living, writing and recording in Nashville for the past seven years. His first release for Capitol, produced by Harold Shedd, is scheduled for early 1986.

AROUND THE ROUTE

by Camille Compasio

As you will read elsewhere in this issue, Bally corporate announced the sale of its amusement machine distributing business. At presstime, negotiations were "going along very well" for the purchase of Bally Midwest-Chicago by **Frank Gumma**, president of American Vending Sales of Wood Dale, Illinois, according to **Maurice Ferchen**, president of Bally's Amusement Game Division. It is our feeling that by the time this column makes print, an agreement will have been reached. As to a few of the other remaining offices, particularly San Francisco, Phoenix and Boston, Ferchen reports that negotiations are in progress and Bally is looking at a number of offers. These are the specific offices we questioned him about because of persisting rumors that they had already been sold — but we're just going to have to wait it out, so keep tuned.

Coming soon. "We hope to be able to show the first models of our CD jukebox at the ACME convention," advised Seeburg exec **Bob Breither**. Now that the factory has signed an agreement with Sony for the CD mechanism, they plan to have their first prototype run ready in early February. Seeburg is in the process of working out arrangements for subsequent production —

(continued on page 46)

Bally Sells Distributing Offices

CHICAGO — Roger N. Keesee, executive vice president and chief operating officer of Bally Manufacturing Corporation, announced that the corporation was divesting itself of its distributing business by selling its remaining offices.

According to Maurice Ferchen, president of Bally's Amusement Game Division, "Bally feels that a strong network of already established independent distributors will be able to serve the company's needs very effectively."

"This move does not effect in any way the manufacturing arm of Bally's Amusement Game Division — Bally Midway Manufac-

turing Co. and Sente, or the arcade division, Bally's Aladdin's Castle, Inc.; nor the employees of those groups," Ferchen stated.

This action is a result of Bally's downsizing of its Amusement Game Division which began late in 1984. "However, in no way should this move be construed as any sign that Bally is leaving the coin-op amusement business," said Ferchen. "This step will make Bally a stronger and much more successful competitor in the amusement game area," he added.

Bally at the height of the video boom in 1982 had 22 distributing offices, but recently was operating with 11 offices.

Rochetti Named At Taito

CHICAGO — Taito America Corp. has appointed Rick Rochetti to the position of sales manager. Rochetti brings to the post five years of distribution experience in the coin-op industry. He most recently served as sales manager for Bally Midwest where he had regional, national and international responsibility. His prior professional experience has been in the areas of marketing and communications.

"Rick's management expertise, dedication and understanding, coupled with his extensive industry experience, makes him ideally suited for the position," commented Paul Moriarity, Taito America's president. "He has earned respect in the coin-op community at every level of operation and his capabilities will only serve to further strengthen our position in the field."

In commenting on his new appointment Rochetti stated, "I'm very excited about joining Taito America and Paul's team. They

have some of the best products in the marketplace and I'm proud to represent them."



Rick Rochetti

Industry News 46

AROUND THE ROUTE

(continued from page 45)

and if all goes well, initial production is targeted for May. A name for the new model has not been confirmed as yet, however, the name "Crusader" is under consideration.

Loewen adds distributors. Loewen America prexy **Rus Strahan** announced the addition of two new distributors to their network — namely, Mondial International in Springfield, NJ and Banner Specialty in Pittsburg, Pa. . . . With sales of the NSM "Concert 240" phono doing so well in the American market, Rus happily notes that there's quite a number of orders waiting the next shipment from Germany!

Feedback. Regarding the recently held ATEI (London) convention we received varied reports from returning traders, ranging from "very good" to "mediocre," with most feeling that, while there were not as many new coin-op products as expected, the show brought in an attendance that was equal to or maybe a little bit higher than last year. The majority felt the show was worth attending and made special note of the upbeat atmosphere. Following is a recap of some of the products on exhibit that were mentioned to us: Data East's "Express Raider" and Konami's

"Iron Horse" (which were very similar to each other, as we heard); Nintendo's "Super Mario Bros."; Konami's "Jailbreak" and Premier's "Hoopz" basketball game. Williams showed "Comet" at ATEI and then premiered their hot "High Speed" in grand style at IMA with a cocktail party on Wednesday (1/22) at the Canadian Pacific Plaza Hotel in Frankfurt. On the following day, as veepee **Joe Dillon** proudly related "Hans (Rosenzweig of Nova Automaten) wrote up 2000 orders for "High Speed" — which is the largest order for a single piece of equipment ever taken in the history of IMA! This says a lot, not only for "High Speed" but for pins, in general, as Joe was quick to point out. Incidentally, U.S. shipments of "High Speed" are currently in progress — and, needless to say, there's a ton of orders for it in this market! . . . Bally Sente prexy **Bob Lundquist** said that Bally Sente enjoyed a terrific ATEI and wrote up some business. They showed their equipment (including the British "Trivial Pursuit") through their distrib, Electracoin, Bob's now gearing up for the March 7-9 ACME show where Bally Sente will unveil their latest piece of software for the SAC I. Incidentally, "Stompin'" is scheduled for shipment shortly after ACME . . . "Super Mario Bros.," is the latest VS System piece from Nintendo could possibly develop into the "best thing we've ever done. . . ." according to veepee **Frank Ballouz**. Even better than "Donkey Kong!" The "how to play" books ranked #1 and #7 on the best seller list in Japan! Nintendo plans to start sample shipping around ACME time or shortly thereafter . . . Konami veepee **Steve Kaufman** items that shipments are in progress on the "Jailbreak" kit that was premiered at ATEI. Firm's prexy **Ben Har El** along with Mr. **Kozuki**, president of Konami Ind. Ltd. (Japan) were in attendance at ATEI.

AAMA Issues Statement On Parallel Imports

CHICAGO — While the amusement game industry has been exerting extensive efforts to stem the flow of illegal games and put an end to pirating, another problem has come to light — that of "parallel imports." As defined by the American Amusement Machine Association, in a recent statement circulated to its membership, "parallel imports" involves "the unlawful importation and distribution of video games (audio visual works) legally manufactured but shipped into the United States in violation of exclusive distribution agreements and copyrights held by the legitimate United States importers of these games." The purpose of the AAMA statement is to provide enlightenment regarding the legal remedies available under present copyright law which would subject those trading in "parallel imports" to substantial civil and criminal penalties.

What AAMA wants to convey to the industry is that when a U.S. firm obtains exclusive rights to a particular game (or components for the game) from a foreign manufacturer, said U.S. firm is protected under the copyright act against an unauthorized third party who would import these goods into the U.S. Likewise, if there is an infringement, the unauthorized importer along with others in the chain of distribution (such as distributors and operators) would be subject to criminal penalty dictated by the copyright act.

To date AAMA has achieved an enviable record for seeking out and bringing to justice game pirates. The association has worked closely with law enforcement authorities and the FBI in this regard. The FBI has success-

fully conducted three sting operations, confiscated over three million dollars in counterfeit games and arrested illegal importers and distributors — some of whom have been convicted and sentenced to prison. The most publicized case involved Tim O'Reilly, the 23-year old Canadian citizen who was convicted of copyright infringement and received the maximum prison sentence of five years, and was also ordered to pay restitution to the copyright holder.

A 1982 amendment to the copyright act increased the maximum fine to \$250,000 and the maximum prison sentence to 5 years.

As stated by AAMA, "As the successful sting operations and convictions of video game pirates have shown, copyright laws do indeed provide 'teeth' with which to put convicted pirates in jail. The courts recently have shown an understanding of the devastation upon the video game industry from pirates, and have been willing to impose maximum sentences where warranted." The question is, can these same penalties be imposed on parallel importers, and indeed they can. According to AAMA, "parallel importers do constitute infringement of the U.S. copyright and the purchaser, the illegal distributor, as well as the importer, are subject to criminal penalties."

The AAMA statement was lengthy and very thorough and it stressed that the copyright act "provides substantial sanctions, including prison sentences, to importers, distributors and buyers of 'parallel goods'."

For further information and to secure copies of the full statement contact AAMA at 205 The Strand, Suite 3, Alexandria, Virginia 22314.

Industry Calendar

- Mar. 7-9: **American Coin Machine Exposition**; Expocenter/Downtown, Chicago, IL; AOE/ASI joint nat'l. conv.
- Mar. 21-23: **NAMA Western Convention**; Anaheim Convention Center, Anaheim, CA; vending trade conv.
- May 15-18: **Wisconsin Amusement & Music Operators**; Embassy Suites Hotel, Green Bay, WI; annual state conv. & exhibit.
- Sept. 18-20: **Michigan Coin Machine Operators Assn.**; Flint Hyatt Regency, Flint, MI; annual state conv.

CASH BOX

Anything Else Is A Compromise

South Dakota Tournament A Great Success

CHICAGO — "It was a terrific tournament! Everybody had a great time and we (the operators) were all pleased with the turnout and the player response," declared Roy Gruenewald of D & E Music (Mitchell, So. Dakota), who served as Tournament Co-Director at the first annual team dart tournament sponsored by the South Dakota Music and Vending Association. "We're already looking forward to next year!"

The tournament was open exclusively to members of the state association. Among SDMVA operators who participated were

Dean Schroeder and tournament co-director Steve Schroeder of Musicvend Enterprises (Sioux Falls); Bill Crase of Crase Amusement (Beresford); Don Casey of Casey's Music (Yankton); Ron Manolis of Manford Music (Huron); Doyle Hicks of Hicks Enterprises (Brookings); Jim Koehler of Hub Music & Vending (Aberdeen) and Tom Gates of Gates Amusement (Mitchell).

The All-American dart machines used in the tournament were provided by IDEA and Hanson Dist. (Bloomington, MN) with Custom Events International assisting in

coordinating and running the tournament.

Cash prizes, ranging from \$400 for 1st place to \$100 for 4th place were awarded to the top four teams in the two divisions. The "A" division had 29 four-person teams competing and the "B" division had 30 four-person teams. Other awards included \$100 each for the first "6 dart out" (which, unfortunately went unclaimed); \$50 for a "7 dart out" and \$5 each for the forty-seven players who shot a hat trick (three bullseyes in one turn) during tournament play. As a side event, every player entered in the tournament was allowed to play

four games of "Hi-Score" and \$100 was divided among the four players who won in this category.

The accompanying photos depict some of the excitement of this Jan. 18 event, which was the forerunner of more to come. South Dakota operators were enthusiastic in their support of the tournament and gratified by the tremendous player response to this first time effort. As you can see (photo 3) Ron and Naomi Manolis of Manford Music are completely caught up in the heat of the competition!





"THESE SONGS ARE TO
NEGRO CULTURE WHAT THE
WORKS OF THE GREAT POETS
ARE TO ENGLISH CULTURE.
THEY ARE THE SOUL OF
THE RACE MADE MANIFEST."

PAUL ROBESON

JUNE 15

1934



WARNER BROS.
RECORDS AND
ITS AFFILIATED
LABELS SALUTE
BLACK
HISTORY
MONTH
AND THE
HERITAGE
OF
BLACK
MUSIC

