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# CASH BOX

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## GUEST EDITORIAL

### Handling Stress In Radio And Records

By Dr. Keith C. Ferdinand

Health is a state of mental, physical, and social well-being; it is not merely the absence of disease. Stress may indeed be the number one cause of unhealthiness today. Americans are constantly subjected to stressful situations: job dissatisfaction, economic insecurity, family conflict, and threats of physical attack.

Men and women working in the communications industry have a high level of work-related stress. Stress takes a heavy toll on the mind and body and sometimes appears as unexplained sleep disturbances, headaches, loss of appetite, compulsive binge-eating, obesity, muscle tension, and a long list of diseases. Peptic ulcer disease, mucous colitis, bronchial asthma, neurodermatitis, anxiety, depression, menstrual cycle disorders, balding, impotence, alcohol and drug addiction, suicide and homicide are all examples of diseases which are in some way related to the psychophysiological responses to stress. In the radio and record industry, secretaries, clerical workers, music professionals, technicians, and management at all levels feel the physical and psychological effects of stress.

"This job makes me sick!" The reason: people in jobs with little control or decision-making authority often feel trapped in a helpless, hopeless situation. Under the time and work demands, they often feel that their particular suggestions and needs on how and when the work is produced are not being given full consideration. Job factors which are most irritating include an unsupportive employer, excessively high production schedules, monotonous tasks, and most importantly a lack of power or control over what goes on in their own work place.

#### What is stress?

Stress is a widely used and often poorly understood term. Stress can be defined as any reaction in the body to forces, usually of the harmful nature, that tend to upset the body's normal psychophysiological balance or equilibrium. Stress is commonly identified with the fight or flight syndrome. A cornered rat, too common in some homes in poor communities, will often escape (flight) if possible or will attack (fight) if necessary. It is important to know that all stress isn't bad. Anything that requires us to change, even pleasant events, can produce stress. All stress cannot be avoided. However, learning how to handle the harmful effects of stress will enable you to successfully deal with daily struggle.

#### Identify Job Stress

Take an objective look at your job in order to identify correctly and modify stress at the work place. If you have feelings of loneliness, isolation, frequent conflicts with co-workers, hostility, anger, and feel disrespected or treated unfairly by managers, then job-related stress is a problem for you. The communications industry is a fast-paced demanding business. Certainly job turn-over in the radio and record industry is exceedingly high. This job insecurity also contributes to stress. If you don't know if you're going to have a job tomorrow, it is often worse than being unemployed, when at least the situation is clear.

#### Coping With Stress

Identification and isolation factors that are causing stress and discomfort

in your daily life is the first action to take in treating stress. If your work place is impossible to deal with you may need a job change or at least a change in schedule. Request a meeting with your boss after writing down and outlining the problems that you see in your work place. Have available suggestions for possible solutions. Blowing off steam or "acting crazy" is no substitute for a reasoned and constructive suggestion session. This also indicates to those in greater authority that you have an ability to demonstrate control and maturity. If you cannot make positive changes in your work place, consider other options, such as transferring to another area, changing jobs, or even starting your own business. If you have evaluated your alternatives realistically, then you have an idea of how far you can go in trying to change your present situation.

#### Clean Up Your Diet

Your diet affects your well-being. Eat more natural foods, whole-grains, fresh vegetables and fruits. Watch and avoid hidden drugs (colas, coffee, and additives.) Cigarette smoking is a number one cause of this nation's leading killer, heart disease. Nicotine addiction, overconsumption of alcohol, and dependence on tranquilizers are all negative ways to cope with stress and actually can contribute to the progression of stress-related disease.

#### Relaxation Response

Try to reduce your stress by relaxing. The relaxation response is a scientific anti-stress technique similar to what is commonly called

meditation. The essentials of relaxation are not new and have been known for centuries in Africa and the Orient. For Americans who experience a great deal of stress and tension, the traditional method of meditation can be taught without contradicting or conflicting the individual's religion or lifestyle.

Establish a quiet environment with minimal distractions. The bathroom early in the morning or late in the evening may be the quietest, most secure room in the house. Wear loose, comfortable clothing which will help you avoid physical distractions. Assume any sitting position in any comfortable chair or even on the floor. Various yoga positions are unnecessary. The main point is to reduce muscle tension. Don't force the feeling. The response occurs almost automatically and you should not worry about being successful.

The relaxation response has been shown to reduce heart rate, blood pressure, and respiratory rate. For most people, the response is pleasurable and can greatly reduce the frequency of headaches, functional disturbances and other stress related conditions. Obtain assistance from a therapist or trained listener if necessary.

Coping with stress in the radio and record industry means taking constructive action to improve your mental, physical, and social well-being. Next time you're standing around the coffee pot telling your co-worker that "this job makes me sick," consider taking constructive ways to improve stress-producing work conditions and relieve anger, fear, and tension. The reward for coping with stress is a sense of well-being, lessened anxiety, decreased dependence on drugs, greater effectiveness at work and more joy in play.



Keith C. Ferdinand, M.D., F.A.C.C., is a Doctor of internal medicine and cardiology in New Orleans, Louisiana

## TOP POP DEBUTS

SINGLES	76	ROCK ME AMADEUS — Falco — A&M
ALBUMS	108	DIFFERENT LIGHT — Bangles — Columbia
POP SINGLE		WINNER'S CIRCLE
#1	THAT'S WHAT FRIENDS ARE FOR Dionne & Friends Arista	Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.
B/C SINGLE		POP ALBUM
#1	THE SWEETEST TABOO Sade Portrait	#1 THE BROADWAY ALBUM Barbra Streisand Columbia
COUNTRY SINGLE		B/C ALBUM
#1	YOU CAN DREAM OF ME Steve Wariner MCA	#1 PROMISE Sade Portrait
JAZZ		COUNTRY ALBUM
#1	MAGIC TOUCH Stanley Jordan Blue Note	#1 THE HEART OF THE MATTER Kenny Rogers RCA
COMPACT DISC		MUSIC VIDEO
#1	BROTHERS IN ARMS Dire Straits Warner Bros.	#1 LIFE IN A NOTRHERN TOWN Dream Academy Reprise
		12" SINGLE
		#1 LIVING IN AMERICA James Brown Scotti Bros.

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# CASH BOX TOP 100 SINGLES

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

February 8, 1986

		Weeks On 2/1 Chart
<b>1</b>	<b>THAT'S WHAT FRIENDS ARE FOR</b> DIONNE & FRIENDS (Arista AS1-9422)	1 14
<b>2</b>	<b>BURNING HEART</b> SURVIVOR (Scotti Brothers/CBS ZS4 05663)	3 15
<b>3</b>	<b>I'M YOUR MAN</b> WHAM! (Columbia 38-05721)	5 11
<b>4</b>	<b>TALK TO ME</b> STEVIE NICKS (Modern/Atlantic 7-99582)	4 13
<b>5</b>	<b>WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING</b> BILLY OCEAN (Jive/Arista JS1-9432)	8 11
<b>6</b>	<b>SAY YOU, SAY ME</b> LIONEL RICHIE (Motown 1819MF)	2 14
<b>7</b>	<b>MY HOMETOWN</b> BRUCE SPRINGSTEEN (Columbia 38-05782)	7 10
<b>8</b>	<b>HOW WILL I KNOW</b> WHITNEY HOUSTON (Arista AS1-9431)	12 10
<b>9</b>	<b>KYRIE</b> MR. MISTER (RCA PB-14258)	14 8
<b>10</b>	<b>SPIES LIKE US</b> PAUL McCARTNEY (Capitol B-5537)	11 12
<b>11</b>	<b>LIVING IN AMERICA</b> JAMES BROWN (Scotti Brothers/CBS ZS4 05682)	16 10
<b>12</b>	<b>GO HOME</b> STEVIE WONDER (Tamla/Motown 1817TF)	13 12
<b>13</b>	<b>LIFE IN A NORTHERN TOWN</b> THE DREAM ACADEMY (Warner Bros. 7-28841)	15 11
<b>14</b>	<b>THE SWEETEST TABOO</b> SADE (Portrait/CBS 37-05713)	18 11
<b>15</b>	<b>PARTY ALL THE TIME</b> EDDIE MURPHY (Columbia 38-05609)	6 19
<b>16</b>	<b>WALK OF LIFE</b> DIRE STRAITS (Warner Bros. 7-28878)	10 15
<b>17</b>	<b>SARA</b> STARSHIP (GrunT/RCA FB-14253)	24 7
<b>18</b>	<b>SILENT RUNNING</b> MIKE & THE MECHANICS (Atlantic 7-89488)	23 11
<b>19</b>	<b>CONGA</b> MIAMI SOUND MACHINE (Epic 34-05457)	22 17
<b>20</b>	<b>SIDEWALK TALK</b> JELLYBEAN (EMI America B-8297)	21 13
<b>21</b>	<b>ALIVE &amp; KICKING</b> SIMPLE MINDS (A&M/Virgin AM-2738)	9 17
<b>22</b>	<b>KING FOR A DAY</b> THOMPSON TWINS (Arista AS1-9450)	31 4
<b>23</b>	<b>BROKEN WINGS</b> MR. MISTER (RCA PB-14136)	17 21
<b>24</b>	<b>A LOVE BIZARRE</b> SHEILA E. (Paisley Park/Warner Bros. 7-28890)	28 13
<b>25</b>	<b>THESE DREAMS</b> HEART (Capitol B-5541)	33 4
<b>26</b>	<b>IT'S ONLY LOVE</b> BRYAN ADAMS/TINA TURNER (A&M AM-2791)	20 12
<b>27</b>	<b>THE SUN ALWAYS SHINES ON T.V.</b> A-HA (Warner Bros. 7-28846)	29 11
<b>28</b>	<b>SECRET LOVERS</b> ATLANTIC STARR (A&M AM-2788)	38 7
<b>29</b>	<b>TARZAN BOY</b> BALTIMORA (Manhattan/Capitol B 50018)	32 17
<b>30</b>	<b>RUSSIANS</b> STING (A&M AM-2799)	35 4
<b>31</b>	<b>I MISS YOU</b> KLYMAXX (Constellation/MCA 52606)	25 20
<b>32</b>	<b>STAGES</b> ZZ TOP (Warner Bros. 7-28810)	36 4
<b>33</b>	<b>NIKITA</b> ELTON JOHN (Geffen/Warner Bros. 7-28800)	37 4
<b>34</b>	<b>SANCTIFY YOURSELF</b> SIMPLE MINDS (A&M/Virgin AM-2810)	41 3

		Weeks On 2/1 Chart
<b>35</b>	<b>THIS COULD BE THE NIGHT</b> LOVERBOY (Columbia 38-05765)	43 4
<b>36</b>	<b>HE'LL NEVER LOVE YOU (LIKE I DO)</b> FREDDIE JACKSON (Capitol B-5535)	39 9
<b>37</b>	<b>ANOTHER NIGHT</b> ARETHA FRANKLIN (Arista AS1-9453)	46 4
<b>38</b>	<b>DAY BY DAY</b> HOOTERS (Columbia 38-05730)	42 9
<b>39</b>	<b>R.O.C.K. IN THE U.S.A. (A SALUTE TO 60's ROCK)</b> JOHN MELLENCAMP (Riva/PolyGram 884 455-7)	48 2
<b>40</b>	<b>DIGITAL DISPLAY</b> READY FOR THE WORLD (MCA 52734)	44 9
<b>41</b>	<b>TONIGHT SHE COMES</b> THE CARS (Elektra 7-69589)	19 15
<b>42</b>	<b>SEPARATE LIVES (LOVE THEME FROM WHITE NIGHTS)</b> PHIL COLLINS AND MARILYN MARTIN (Atlantic 7-89498)	26 19

## WINNER'S CIRCLE

		Weeks On 2/1 Chart
<b>43</b>	<b>WHAT YOU NEED</b> INXS (Atlantic 7-89460)	56 4
<b>44</b>	<b>GOODBYE IS FOREVER</b> ARCADIA (Capitol B-5542)	60 2
<b>45</b>	<b>(HOW TO BE A) MILLIONAIRE</b> ABC (Mercury/PolyGram 884 382-7)	51 4
<b>46</b>	<b>NIGHT MOVES</b> MARILYN MARTIN (Atlantic 7-89485)	55 4
<b>47</b>	<b>NO EASY WAY OUT</b> ROBERT TEPPER (Scotti Brothers/CBS ZS4 05750)	64 3
<b>48</b>	<b>GOODBYE</b> NIGHT RANGER (MCA 52729)	27 14
<b>49</b>	<b>EVERYTHING IN MY HEART</b> COREY HART (EMI America B-8300)	30 11
<b>50</b>	<b>SOMEWHERE (FROM "WEST SIDE STORY")</b> BARBRA STREISAND (Columbia 38-05680)	50 10
<b>51</b>	<b>YOU'RE A FRIEND OF MINE</b> CLARENCE CLEMONS AND JACKSON BROWNE (Columbia 38-05660)	34 16
<b>52</b>	<b>EVERYBODY DANCE</b> TA MARA & THE SEEN (A&M AM-2768)	40 16
<b>53</b>	<b>BEAT'S SO LONELY</b> CHARLIE SEXTON (MCA 52715)	58 8
<b>54</b>	<b>CARAVAN OF LOVE</b> ISLEY, JASPER, ISLEY (CBS Associated ZS4 05611)	54 8
<b>55</b>	<b>LET'S GO ALL THE WAY</b> SLY FOX (Capitol B 5463)	68 4
<b>56</b>	<b>GO</b> ASIA (Geffen/Warner Bros. 7-28872)	45 10
<b>57</b>	<b>FACE THE FACE</b> PETE TOWNSHEND (Atco/Atlantic 7-99590)	47 14
<b>58</b>	<b>SEX AS A WEAPON</b> PAT BENATAR (Chrysalis VS4 42927)	49 12
<b>59</b>	<b>EMERGENCY</b> KOOL & THE GANG (De-Lite/PolyGram 884 199-7)	53 16
<b>60</b>	<b>NEEDLES AND PINS</b> TOM PETTY AND THE HEARTBREAKERS WITH STEVIE NICKS (MCA 52772)	76 2
<b>61</b>	<b>SMALL TOWN</b> JOHN COUGAR MELLENCAMP (Riva/PolyGram 884 202-7)	52 15
<b>62</b>	<b>ELECTION DAY</b> ARCADIA (Capitol B-5501)	57 16
<b>63</b>	<b>LOVE IS THE SEVENTH WAVE</b> STING (A&M AM-2787)	59 14
<b>64</b>	<b>CALLING AMERICA</b> ELECTRIC LIGHT ORCHESTRA (CBS Associated ZS4 05766)	85 2
<b>65</b>	<b>OBJECT OF MY DESIRE</b> STARPOINT (Elektra 7-69621)	62 20

		Weeks On 2/1 Chart
<b>66</b>	<b>MANIC MONDAY</b> BANGLES (Columbia 38-05757)	78 3
<b>67</b>	<b>I'M NOT THE ONE</b> THE CARS (Elektra 7-69569)	83 2
<b>68</b>	<b>OWN THE NIGHT</b> CHAKA KHAN (MCA 52730)	61 7
<b>69</b>	<b>WE BUILT THIS CITY</b> STARSHIP (GrunT/RCA FB-14170)	63 23
<b>70</b>	<b>ONE VISION</b> QUEEN (Capitol B-9547)	67 10
<b>71</b>	<b>SECRET</b> ORCHESTRAL MANOEUVRES IN THE DARK (A&M/Virgin AM-2794)	71 8
<b>72</b>	<b>BOP</b> DAN SEALS (EMI America B-8289)	81 2
<b>73</b>	<b>PERFECT WAY</b> SCRITTI POLITTI (Warner Bros. 7-28949)	65 22
<b>74</b>	<b>NEVER</b> HEART (Capitol B-5512)	66 22
<b>75</b>	<b>LEADER OF THE PACK</b> TWISTED SISTER (Atlantic 7-89478)	70 11

## CHARTBREAKER

		Weeks On 2/1 Chart
<b>76</b>	<b>ROCK ME AMADEUS</b> FALCO (A&M AM-2821)	DEBUT
<b>77</b>	<b>SUPERBOWL SHUFFLE</b> THE CHICAGO BEARS SHUFFLIN' CREW (Red Label/Capitol B-71012)	87 2
<b>78</b>	<b>I'D DO IT ALL AGAIN</b> SAM HARRIS (Motown 1829MF)	86 2
<b>79</b>	<b>TENDER LOVE</b> FORCE M.D.'S (Warner Bros. 7-28818)	DEBUT
<b>80</b>	<b>DO ME BABY</b> MELISSA MORGAN (Capitol B-5523)	88 2
<b>81</b>	<b>LIVE IS LIFE</b> OPUS (Polydor/PolyGram 883 730-7)	90 2
<b>82</b>	<b>PLEASURE AND PAIN</b> DIVINYLS (Chrysalis VS4 42916)	82 3
<b>83</b>	<b>ADDICTED TO LOVE</b> ROBERT PALMER (Island 7-99570)	DEBUT
<b>84</b>	<b>STRENGTH</b> THE ALARM (IRS/MCA 52736)	80 4
<b>85</b>	<b>SUN CITY</b> ARTISTS UNITED AGAINST APARTHEID (Manhattan/Capitol B 50017)	75 15
<b>86</b>	<b>SLEEPING BAG</b> ZZ TOP (Warner Bros. 7-28884)	69 20
<b>87</b>	<b>JUST ANOTHER DAY</b> OINGO BOINGO (MCA 52726)	79 8
<b>88</b>	<b>LIFE'S WHAT YOU MAKE IT</b> TALK TALK (EMI America B-8303)	DEBUT
<b>89</b>	<b>LYING</b> PETER FRAMPTON (Atlantic 7-89463)	DEBUT
<b>90</b>	<b>JIMMY MACK</b> SHEENA EASTON (EMI America B-8309)	DEBUT
<b>91</b>	<b>BABY TALK</b> ALISHA (Vanguard SPV 89)	84 7
<b>92</b>	<b>EVERYTHING MUST CHANGE</b> PAUL YOUNG (Columbia 38-05712)	72 12
<b>93</b>	<b>THE BIG MONEY</b> RUSH (Mercury 884 191-7)	73 13
<b>94</b>	<b>COUNT ME OUT</b> NEW EDITION (MCA 52703)	74 14
<b>95</b>	<b>WRAP HER UP</b> ELTON JOHN (Geffen/Warner Bros. 7-28873)	77 16
<b>96</b>	<b>YOU BELONG TO THE CITY</b> GLENN FREY (MCA 52651)	91 22
<b>97</b>	<b>TO LIVE AND DIE IN L.A.</b> WANG CHUNG (Geffen/Warner Bros. 7-28891)	89 18
<b>98</b>	<b>DO IT FOR LOVE</b> SHEENA EASTON (EMI America B-8295)	92 16
<b>99</b>	<b>WHO'S ZOOMIN' WHO</b> ARETHA FRANKLIN (Arista AS1-9410)	93 20
<b>100</b>	<b>HEAD OVER HEELS</b> TEARS FOR FEARS (Mercury 880 899-7)	95 22

## It's PolyGram's Turn Label Intros Latest Pay For Play Policy

By Gregory Dobrin

LOS ANGELES — With February 1 as a designated starting date, PolyGram Records sent letters recently to video outlets informing them that the label has officially joined CBS Records and WEA in charging for the use of their artist's videos.

Programmer's have been informed of a three-tiered price scale for the videos, with a ceiling of \$125. A spokesman for the label said that pricing would be based, as it is with both CBS and WEA, on an outlet's viewership and its overall ability to pay.

The intention, the spokesman told *Cash Box*, is not to make money from the clips, but to cover the cost of duplication and mailing. "We're trying to establish the principal that 'Hey, there are costs involved!' Nothing's for free . . . you just can't give things away without knowing what you're getting in return."

The policy is open to negotiation, said the spokesman, and that PolyGram will work with the outlets to accommodate their individual needs where possible. An attitude of flexibility is the company's nearly apologetic position on a move

(continued on page 36)

## Willie Nelson Leads Winners At AMA

By Gregory Dobrin

LOS ANGELES — The 13th Annual American Music Awards, representing the votes of the American record buying public, were recently held at the Shrine Auditorium in Los Angeles and hosted by Diana Ross. During a three-hour "live" ABC television broadcast produced by Dick Clark Television Productions, nominees derived from the year-end *Cash Box* polls competed for AMA trophies in categories of Pop/Rock, Soul/R&B and country.

Of the artists honored with awards, country singer Willie Nelson walked off with the most awards, four in all — two for his work with "Highwayman" collaborators Kris Kristofferson, Johnny Cash, and Waylon Jennings, plus Favorite Single ("Forgiving You Was Easy") and Favorite Male Vocalist in the Country category. He was also given a special Award of Appreciation for his creation of Farm Aid.

The most honored Pop/Rock artist was Bruce Springsteen, whose three awards included Favorite Album, Favorite Male Vocalist and Favorite Male Video Artist.

Two awards each went to Whitney Houston, Huey Lewis And The News, Aretha Franklin, Stevie Wonder, Kool & The Gang, Alabama, The Highwayman and Chrystal Gayle.

The show included satellite hook-ups with Aretha Franklin in Detroit, "Highwaymen" Kris Kristofferson, Johnny Cash and Waylon Jennings (Nelson was absent due to ill health) from Tuscon, and a host of British music stars, including Paul McCart-

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### Behind The Bullets

## Mike & The Mechanics Score

By Stephen Padgett

There must be something about playing in Genesis. The members of that quintessential art-rock band cum pop legend all seem driven. The exploits of drummer Phil Collins are too numerous to mention. Keyboardist Tony Banks is about to emerge from the Genesis proving ground on the soundtrack to *Quicksilver*. The latest Genesis member to venture beyond

the safety of multi-platinum success into the solo wars is guitarist/bassist Mike Rutherford. And, as expected from Genesisists, he is finding the battle to his liking.

Rutherford is engaging his attack on the charts as Mike & The Mechanics. The self-titled LP on Atlantic took a tremendous 20 point jump from 70 to 50 bullet this

(continued on page 35)

ling their glory days. At the stroke of midnight, two of the inductees into the newly-established Rock and Roll Hall of Fame — Chuck Berry and Jerry Lee Lewis — took the stage at the Waldorf-Astoria Ballroom, January 23, and proceeded to rock the hell out of the old place. As many of their luminous progeny — Keith Richards, Ron Wood, John Fogerty, Billy Joel, Stevie Winwood, and Neil Young — dove for spare guitars and keyboards, Lewis and Berry launched into "Roll Over Beethoven." By the time the jam ended, some 45 minutes later, the assembled audience of record industry big-wigs — who paid up to \$1,000 per ticket — heard a mini-history of rock and roll, 1955-1969. "Roll Over Beethov-

(continued on page 36)



**COUNTRY GARDEN** — Mercury/PolyGram recording group Big Country was greeted by a coterie of admirers following their recent performance at New York's Madison Square Garden. The group is currently working on their next album, due for release in March. Pictured backstage are (l-r): Stuart Adamson, Big Country; Julian Lennon; Jim Lewis, senior vice president, international repertoire, PolyGram Records; Bruce Watson, Mark Brzezicki, both of Big Country; Ian Grant, Grant/Edwards Management; Tony Butler, Big Country; and Dick Asher, president and chief executive officer, PolyGram Records.

## Roll Over Beethoven, Rock And Roll Has A Hall Of Fame

By Lee Jeske

NEW YORK — It was nothing like an induction at Cooperstown where grey-haired gentlemen accept placques recal-



**A.M.A. AWARDS** — Last week's American Music Awards proved both a success in execution as well as television ratings. The ABC-TV broadcast garnered a 20.5 rating with a 30 share. Seen after the ceremony are: (Photo One): Whitney Houston (l) with Apollonia Kotero who presented her with an American Music Award when her "Saving All My Love For You" was named Favorite Soul/Rhythm & Blues Video Single. Houston's "You Give Good Love" was also named Favorite Soul/Rhythm & Blues Single. (Photo

Two): Jeff Cook of Alabama is seen with Michael Martin Murphey who presented Cook with an award when the group's "40 Hour Week" was named Favorite Country Album. (Photo Three): Michael Jackson (far left) and Lionel Richie (far right) arrive at the ceremony where they were named recipients of special awards for having composed "We Are The World." Joining them were Elizabeth Taylor and Richie's wife Brenda.

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GERMANY #2  
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HOLLAND #4**

**U.S. RELEASE — FEB. 12**



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**LET'S HEAR IT FOR THE GIRL** — Sparrow Records has signed an exclusive production agreement with Gateway Music House, Inc., for contemporary gospel releases on the Sparrow label by pop recording artist Deniece Williams. "God Is Truly Amazing," Williams' first LP for Sparrow, is scheduled for a May release. Pictured following the signing at the Sparrow offices in Los Angeles are (l-r): Sparrow president Billy Ray Hearn; Williams; Gateway's Brad Westering; and Sparrow's senior vice president, marketing, Bill Hearn.

## BUSINESS NOTES

### Major Indonesian Manufacturer Pleads Not Guilty To Pirating

NEW YORK — Anthony Dharmawan Setiano (aka "Anthony Dharmawan"), of Djarkarta, Indonesia, was arrested by U.S. Customs Agents on December 13, 1985, as he was leaving the Indonesian Consulate in New York, trying to enter an official limousine. He was indicted by the Federal Grand Jury on January 6, 1986, and charged with six felony counts of copyright infringement and violation of U.S. Customs Laws. At preliminary hearings on December 16, 1985, Setiano posted a \$100,000 cash bond and was released in the custody of the Indonesian Government. His passport was confiscated at that time to prohibit him from leaving the country.

Setiano is co-owner of P.T. Inexco Graha Kirana in Djarkarta. Inexco manufactures and distributes pirate and counterfeit cassettes. The company allegedly has the capacity to produce 2.6 million of these tapes per month at their plant in Djarkarta and has distribution outlets around the world. Setiano had offered 360,000 alleged illicit recordings for sale at \$1.45 each to a dummy import/export corporation based in New York. The New York company was run by Recording Industry Association Anti-Piracy undercover operatives, posing as businessmen. The recordings offered for sale were on the Joker, Galaxy, King and "Billboard" labels — which are all well-known pirate and counterfeit labels in Indonesia and Singapore. Samples of the allegedly illicit product (plus P.T. Inexco catalogues and insert cards), were shipped via diplomatic pouch through the Indonesian Consulate in New York. Approximately 5,000 cassettes were seized by U.S. Customs at JFK airport accompanied by fraudulent documentation pertaining to its nature and value. The alleged counterfeit tapes were listed as blank cassettes.

Edward Parapat, Commercial Attache at the Indonesian Consulate, was allegedly involved in negotiating the deal for Setiano and was promised a "commission" by Setiano for his role in the negotiations. Although Parapat was with Setiano at the time of his arrest, Parapat was not arrested.

At arraignment hearings in Federal Court, Eastern District on Friday, January 17, 1986, Setiano pleaded "not guilty" to all charges. The case is being prosecuted by Assistant U.S. Attorney, Laurence Shtasel.

### PolyGram Files MGM/UA Suit

LOS ANGELES — PolyGram has filed a complaint in Los Angeles Superior Court charging MGM/UA Entertainment Co. with allegedly failing to honor a contract giving the company rights to the MGM trademark on specific albums and royalties on designated soundtracks.

The contract was made as part of the purchase of MGM Record Co. in 1972, and rights to "available" soundtracks for the same period. If the soundtracks were "unavailable," PolyGram would receive royalties.

Among the films the company claimed were "improperly" trademarked are: *Fame*, *The Champ* and *Voices*. The company also charged that it was not paid proper royalties for those films or from the soundtrack to the film, *Pennies From Heaven*.

PolyGram is seeking \$1,000,000 in damages as well as \$10,000,000 in punitive damages.

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

NEW YORK — The Songwriters Guild Foundation is accepting applications for its spring series of workshops; call Bob Leone at (212) 686-6820 for details. That same organization will sponsor a seminar, Feb. 3, with L.A. Congressman Howard L. Berman, who will discuss copyright issues. The invitation-only meeting will be at the Beverly Wilshire Hotel . . . "Audio for Video" Automating the Sound Sweetening Process" is the name of a seminar sponsored by the Society of Professional Audio Recording Studios, Feb. 13, at Universal City, CA's Sheraton Premiere Hotel; a call to (213) 466-1244 gets info . . . RCA's Greg Geller has received *Goldmine* Magazine's "Goldie" Award, rewarding "superior skills in achieving outstanding performance in their music or music-related idiom," for his work on "Elvis Presley: A Golden Celebration" . . . The Smithsonian Institution will present a symposium, Feb. 7 & 8, on "Black American Popular Music: Rhythm & Blues, 1945-1955," featuring several panel discussions and performances by Ruth Brown, the Orioles, and the Paul "Hucklebuck" Williams Band; a call to (202) 357-4176 or 357-1729 gets the full report . . . In American Federation of Musicians news: The AFM's international headquarters has moved to 1501 Broadway, Suite 600, New York, NY 10036. Also, Wynton Marsalis and Huey Lewis have joined Willie Nelson and Billy Joel in the AFM's radio campaign supporting school music programs.

## EXECUTIVES ON THE MOVE



Young



Ganis



Velasquez



Carr



Schmitt



Pictaggi



Kenswil



Finn

**Young Promoted** — Lee Young, Jr. has been appointed to the newly created position of executive vice president of the Motown Music Group. Young, formerly vice president of business affairs and general counsel, will now oversee the worldwide business affairs for the group, the creative division for the label and have direct operation of the group.

**Two Named At Atlantic** — Atlantic Records has announced two appointments in its national singles promotion department. Andrea Ganis, formerly associate director, has been promoted to director of national singles promotion. At the same time, Lisa Velasquez, formerly manager, has been upped to associate director of national singles promotion. Both are based at the company's New York headquarters.

**Carr To Capitol** — Tim Carr has been appointed to the position of manager, A&R for Capitol Records. Carr will be responsible for acquiring talent as well as monitoring studio and club activity on the east coast. Prior to joining Capitol he operated TJC Special Projects, an independent management, booking, consultation and promotion agency.

**Schmitt Promoted** — Theodore J. Schmitt has been promoted to senior vice president of acquisitions and programming for the MCA Home Entertainment Group which handles MCA's home video and pay television operations. Previously, Schmitt was vice president of acquisitions and programming for the group.

**Pictaggi Promoted** — Phil Pictaggi has been promoted to senior vice president of operations and strategic planning for the MCA Home Entertainment Group. In 1985, Pictaggi was named vice president of operations and strategic planning for the group. Previously, he was the group's vice president of operations, a position he took over in 1982 after being affiliated with the group's home video activities since 1977. Pictaggi has worked at MCA in various capacities since 1971.

**Kenswil Promoted** — Lawrence Kenswil has been promoted to the position of director, business and legal affairs for MCA Records. In his new position, Kenswil will negotiate contracts with artists, producers, production companies and associated labels involved with MCA as well as counsel the label on legal matters.

**Finn Named** — Bobby Finn has been appointed director, editorial services, CBS Masterworks. Finn will be responsible for the preparation and editing of written materials for all Masterworks product, including libretti, liner notes, and translations to and from foreign languages.

**Giacco Company Bows** — Joe Giacco has announced the formation of the Joe Giacco Company, Inc., a full service national R&B radio promotion firm with full marketing capabilities. Giacco was most recently a principal in the NY-based firm Pro Motion. Giacco has also announced that Karen Kohn — who worked with him previously — has joined the firm as marketing director. The Joe Giacco Company is located at 200 West 57th Street, Suite 910, NYC, 10019 (212) 757-8190.

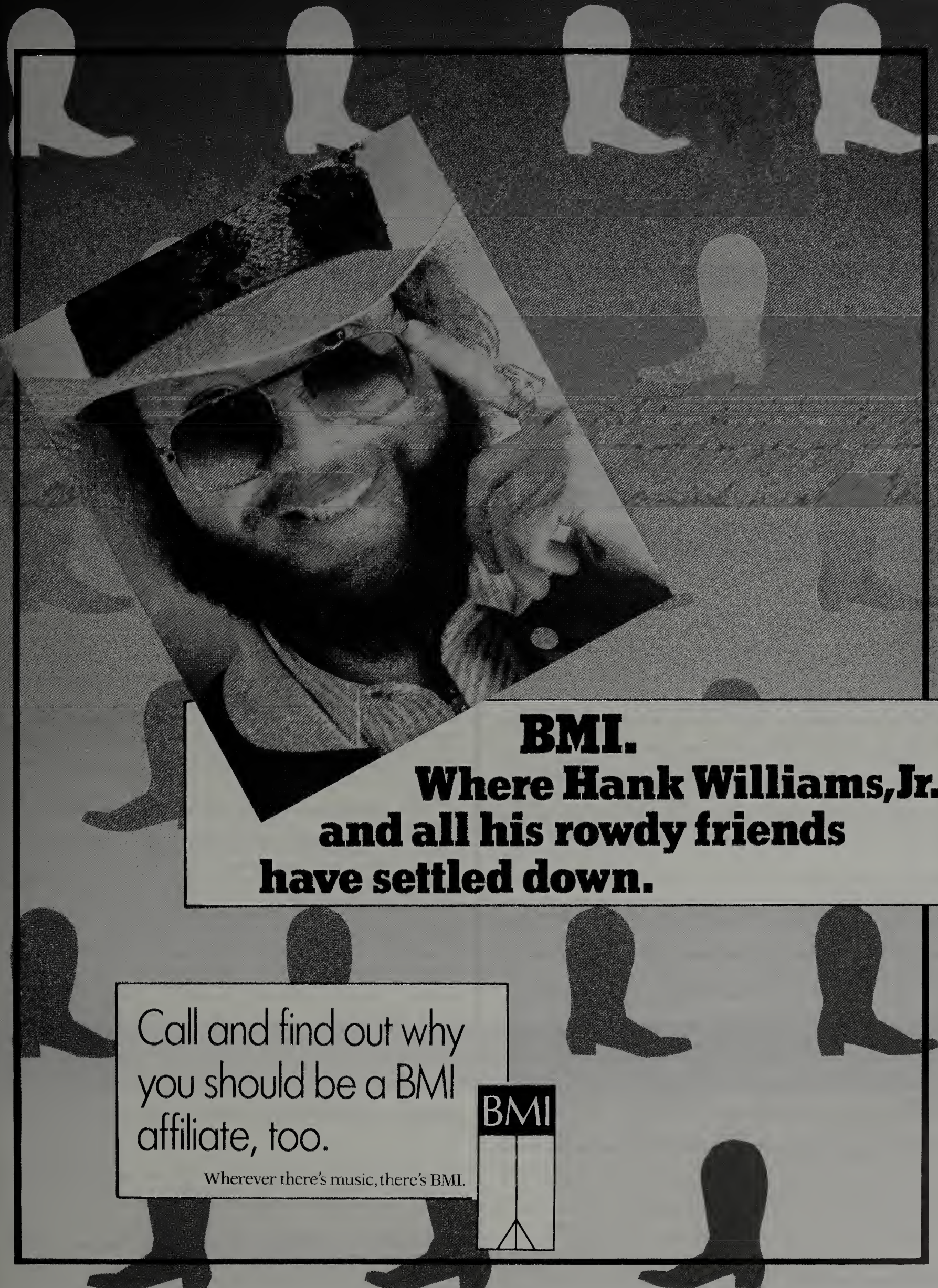
**Changes At Prism** — Joseph Petrone has been named national sales manager for Prism Entertainment. Petrone joined Prism from Sony Video Software company where his most recent position was national sales manager. He had previously spent 20 years with Capitol Records in various capacities, including vice president sales and marketing for EMI/America-Liberty Records. The company also announced the appointment of Mary Ann Parent to the newly created post of marketing representative for the company's Canadian subsidiary, Prism Entertainment (Canada) Ltd. She will be responsible for field liaison between Prism's Toronto Office and its Canadian distribution network.

**Eales Appointed** — Marylou Eales has been appointed to professional manager for Mismanagement Inc.'s songwriting division, Redhead Music. Her duties will include overseeing the Redhead Music catalogue of the Mismanagement staff writers as well as co-ordinating the acquisition of new writers. She has worked for the last four years at Mismanagement as an assistant to Kenny MacPherson and Dave Margereson.

**Niles Joins** — Chuck Niles joins Morgan & Morgan Public Relations, North Hollywood, as a part-time "field representative" for the company. Well known as KKKO deejay, voice-over talent, concert producer and writer, Niles has varied music industry background and substantial experience in the business world. He also holds degrees in psychology and sociology.

**Wild Named** — Arista Records has announced the promotion of Philip Wild to the position of senior attorney and assistant secretary for the corporation. In his new capacities Wild will continue to work on contractual negotiations and drafting, litigation supervision and rendering legal opinions. Wild has been with Arista since 1984 and most recently held the position of Attorney.

**Baird To Halsey** — Ron Baird has joined the Jim Halsey Company as vice president of Big Sky, Southwest and Midwest Territories and will be based in the company's Tulsa office. Baird worked for the Jim Halsey Company in 1978-1979 as an agent. He then worked for the Good Music Agency in Minneapolis, Minnesota where he helped develop the national department for three years from 1979-1982. He has booked artists nationwide and while heading Baird and Associates in Missoula, Montana successfully worked to develop the new national agency from 1982-1986.



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# ALBUM RELEASES

**THE ULTIMATE SIN — Ozzy Osbourne — CBS Associated OZ40026 — Producer: Ron Nevison — No List — Bar Coded**

Ozzy is back with a set of trademark metal muscle flexings. The cover art, recent publicity and Osbourne's outrageous reputation should all aid sales of this record. Headbanger heaven may even contain a pop single with the title track. Jake E. Lee's guitar playing is superb.



**THE GIFT — Midge Ure — Chrysalis BFV 41508 — Producer: Midge Ure — List: 8.98 — Bar Coded**

The former Ultravox leader and unsung co-writer of "Do They Know Its Christmas" has delivered a varied, interesting record for his first solo effort. A track like "If I Was" — already a smash in England and elsewhere — will recapture fans won through Ultravox hits like "Reap The Wild Wind" and "Vienna," while some of the experimental electronic stuff on Side Two will challenge new listeners.



**PRETTY IN PINK — Original Motion Picture Soundtrack — A&M SP-5113 — Producers: Various — List: 8.98 — Bar Coded**

A&M should repeat its big success of last year's *Breakfast Club* soundtrack with this strong pop collection for the film *Pretty In Pink*. Standout tracks are delivered by OMD, Suzanne Vega (with assistance from Joe Jackson), Jesse Johnson, Psychedelic Furs (a remake of its classic for which this film gets its title), New Order, Echo & The Bunnymen and The Smiths.



**FEARGAL SHARKEY — A&M SP-6-5108 — Producer: David A. Stewart — List: 6.98 — Bar Coded**

Continuing a trend whereby optimistic American record companies, this time A&M, release hits from England, "Feargal Sharkey" this week becomes a latest bid. The voice is familiar to Undertones and Assembly fans. The brittle, vibratoed tenor had a Number One hit in England with this LP's "A Good Heart." Eurythmic's Dave Stewart lends an able production hand. A great song selection includes Pretender's Chrissy Hynde's "Made To Measure," The Rolling Stones' "It's All Over Now," a handful of originals and some Stewart songs.



**CONTROL — Janet Jackson — A&M SP-5106 — Producers: Jimmy Jam-Terry Lewis — List: 8.98 — Bar Coded**

Modern, high-tech, high-heat production highlight this burning set of dancefloor energy. The Minneapolis sound courtesy of Jimmy Jam and Terry Lewis could bring Jackson a big hit.

**MODERN MARRIAGE — The Zummos — A&M S-5099 — Producers: Joe Jackson-Vinnie Summo-Janice Zummo — List: 8.98 — Bar Coded**

Joe Jackson's guitarist, Vinnie Zummo, and his wife, Janice, make a strong debut with "Modern Marriage." Crafty songwriting, good production from Jackson and Ms. Zummo's lively voice recommend the record.

**WAITING FOR THE ROAR — Fastway — Columbia BFC 40268 — Producer: Terry Manning — No List — Bar Coded**

Hard hitting pop/metal from Fastway will score with those who like a little melody with their cannon drum sounds and throbbing guitar.

**MACALLA — Clannad — RCA NFL1-8063 — Producer: Steve Nye — List: 8.98 — Bar Coded**

Reminiscent of Fairport Convention, Clannad, from Ireland, are startlingly unique. From the opening a cappella strains of "Caislean Oir" to the richly textured "In A Lifetime" — with a guest appearance by U2's Bono — the record is deeply satisfying.

**DO ME BABY — Meli'sa Morgan — Capitol ST-12434 — Producer: Paul Laurence — List: 8.98 — Bar Coded**

Sultry vocalist Morgan is burning up the BC chart with her first single, the Prince-penned "Do Me Baby." Cool production from Paul Laurence compliments Morgan's singular voice throughout.

**STOP PRETENDING — Pandoras — Rhino RNLP 70857 — Producer: Bill Inglot — List: 8.98 — Bar Coded**

L.A.'s favorite female psychedelic club act hopes to broaden its appeal with the release of "Stop Pretending." Strawberry Alarm Clock meets The Seeds in a skirt — quirky, but interesting.

**CONFRONTATION — Face To Face — BFE 39999 — Producers: Arthur Baker-Ed Stasium — No List — Bar Coded**

Strong songs, tough Arthur Baker production and singer Laurie Sargent's convincing vocals make this a real promising outing.

**FLIP — Private I/CBS BFZ 40136 — Producers: Peter Collins-Colin Thurston-Eric Stewart-Flip — No List — Bar Coded**

A solid debut from England's Flip.

**TALKING IN CODE — Glen Burtnick — A&M SP-6-5114 — Producer: Richard Landis — List: 6.98 — Bar Coded**

Singer/guitarist Burtnick makes a strong debut with crisp songwriting, expressive singing and full production.

**WILD CHILD — E.G. Daily — A&M SP-6-5081 — Producers: Various — List: 6.98 — Bar Coded**

*Valley Girls* star E.G. Daily takes a stab at music with a respectable debut. An innocent vocal sound disarms the listener and reveals a powerhouse singer underneath.

**3 — Falco — A&M SP-5105 — Producers: Rob Bolland-Ferdi Bolland — List: 8.98 — Bar Coded**

Falco will attempt to recreate his chart phenomenon of a few years back, "Der Kommissar." This album has *more* Deutsch rap, featuring the two European hits "Rock Me Amadeus" and "Vienna Calling."

**DESIRE — Gene Loves Jezebel — Relativity EMC 8075 — Producers: Michael Aston-John Leckie — List: 6.98**

Gene Loves Jezebel has a considerable following in the U.S. through strong import sales. It is a college radio favorite and this record should fuel the already growing fire for Gene Loves Jezebel.

**OF TIME AND RIVERS FLOWING — Mason Williams — Skookum SK 1001 — Producer: Don Ross — List: 8.98**

We haven't heard Williams in a while, but he's back with what appears to be the history of river songs. A beautiful package that should appeal to New Age Music lovers into Windham Hill and folk music fans ala Van Dyke Parks.

**JIMMY BARNES — Geffen GHS 24089 — Producer: Mark Opitz — List: 8.98 — Bar Coded**

**FADE TO BLACK — Sidewinder — Executive SW 5000 — Producers: John Falzone — Cummins Meband — No List**

**A SPECIAL STYLE — The Stylistics — Streetwise SW 3305 — Producer: Maurice Starr — List: 8.98**

**12 JEALOUS ROSES — Dancing Hoods — Relativity EMC 8055 — Producer: Dancing Hoods — List: 8.98**

**OBVIOUS — Amherst AMG 53300 — Producer: Dwight Marcus — List: 8.98 — Bar Coded**

**THE Z100 MORNING ZOO GREATEST HITS (VOLUME ONE) — Arista AL8-8413 — Producer: J.R. Nelson — List: 8.98 — Bar Coded**

**EPIC PRESENTS THE UNSIGNED — Epic BFE 40258 — Producers: Robert K. Haber-Joanne Abbot Green — No List — Bar Coded**

## RECORDS TO WATCH



# SINGLE RELEASES

**SHEENA EASTON** (EMI America B-8309)  
**Jimmy Mack** (3:45) (Jobete/ASCAP) (B. Holland-L. Dozier-E. Holland) (Producer: Nile Rodgers)

Easton steps back from the sexually provocative stance of "Sugar Walls" and lands somewhere closer to "Morning Train," her first big hit. The Holland-Dozier-Holland song is sprightly and features Easton's soaring soprano. Watch for strong CHR and AC action.



SHEENA EASTON  
*Jimmy Mack*

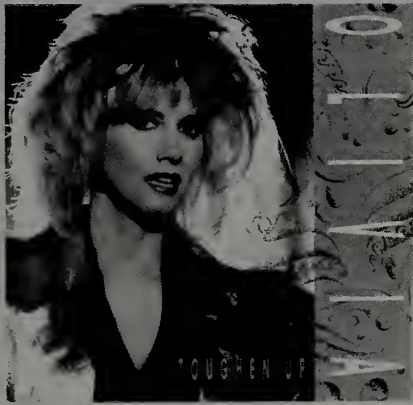


**NEW EDITION** (MCA 52768)  
**A Little Bit Of Love (Is All It Takes)** (3:29) (House Of Champions/ASCAP) (R. Wyatt, Jr.-C. Perren) (Producers: Richard Rudolph-Michael Sembello)

A punchy groove from heartthrobs New Edition should follow its previous outings up the charts. The romantic yearning of this song should score with New Edition's legions of teen fans and translate to the airwaves as well. Watch for instant BC and CHR.

**OLIVIA NEWTON-JOHN** (MCA 52757)  
**Toughen Up** (3:47) (Chappell-Myaxe-Irving/ASCAP-BMI) (T. Britten-G. Lyle) (Producer: John Farrar)

A pop reggae beat percolates under a classic Newton-John vocal delivery. Bright synthesizers bracingly drive this tune which should be a hit for the Aussie singer. Already receiving a strong radio response.



**PETE TOWNSHEND** (Atco 7-99577)  
**Give Blood** (3:20) (Eel Pie/BMI) (Pete Townshend) (Producer: Chris Thomas)

Townshend's stunning LP "White City-A Novel" contains this strong paean to world peace. Producer Chris Thomas (Pretenders) adds powerful sounds to this most promising Townshend single in recent memory. The record will connect instantly with album rock stations, but should certainly cross to CHR as well.

**RAY PARKER, JR. AND HELEN TERRY** (Atlantic 7-89456)  
**One Sunny Day/Dueling Bikes From Quicksilver** (3:21) (Wolt Tunes/ASCAP-Pitchford/BMI) (Bill Wolfer-Dean Pitchford) (Producer: Ray Parker, Jr.)

This upbeat tune from the movie *Quicksilver* finds Parker teaming up with Helen Terry, whose voice has graced a few Culture Club hits.

**TWISTED SISTER** (Atlantic 7-89445)  
**You Want What We Got** (3:45) (Snidest-Zomba/ASCAP) (D. Snider) (Producer: Dieter Dierks)

The second single from Twisted Sister's "Come Out And Play" contains more of the feel and sentiment of the band's first hit single, "We're Not Gonna Take It." Thunderous drums and Snider's scowling, turned-lip vocal predominate.

**ROBERT PALMER** (Island 7-99570)  
**Addicted To Love** (3:59) (Bungalow Music N.V. Adm. by Ackee Music/ASCAP) (R. Palmer) (Producer: Bernard Edwards)

Robert Palmer lays down some burning tracks here with this highly flammable, driving rock tune.

**DOKKEN** (Elektra 7-69563)  
**In My Dreams** (4:01) (WB-Megadude-E/A/ASCAP) (Dokken) (Producers: Neil Kernon-Michael Wagener)

Dokken's single could bring it attention from a wider audience. This pop/metal workout in the Def Leppard tradition could be this year's metal hit.

**JERMAINE STEWART** (Arista AS1-9424)  
**We Don't Have To Take Our Clothes Off** (3:57) (Bellboy/BMI-Chappell/ASCAP) (Preston Glass-Narada Michael Walden) (Producer: Narada Michael Walden)

The spirited production of Narada Walden and Stewart's fragile, urgent voice will connect with BC audiences and CHR demos.

**L.L. COOL J** (Def Jam/Columbia 38-05665)  
**I Can't Live Without My Radio** (4:12) (no pub. listed) (J. Smith) (Producer: Rick Rubin)

A Rapper getting a lot of attention lately, L.L. Cool J rocks hard on this tribute to his radio.

**THE ZUMMOS** (A&M 2813)  
**An Obsession (Over You)** (4:05) (Bug Face/ASCAP) (The Zummos) (Producers: Joe Jackson-Vinnie Zummo-Janice Zummo)

The Zummos could be the surprise of the new year. This is engaging pop.

**THE FIRM** (Atlantic 7-89458)  
**All The King's Horses** (3:15) (No pub. listed/ASCAP) (Rodgers) (Producers: Jimmy Page-Paul Rodgers-Julian Mendolsohn)

Supergroup The Firm combines more than famous names in this track from its new album "Mean Business." Paul Rodgers' voice is strong and gritty and Jimmy Page's thick chording drives "All The Kings Horses."

**TREVOR HORN, PAUL MORLEY, WITH THE ART OF NOISE** (Island PR 831)  
**Moments In Love** (4:40) (Perfect-Unforgettable adm. by Island/BMI) (A. Dudley-T. Horn-J.J. Jeczalik-G. Langan-P. Morley) (Producers: Trevor Horn-Paul Morley-The Art Of Noise)

This record is two years old, but starting to get strong urban and club play leading to sales in some markets. Island has, for this reason, re-issued it.

**EURHYTHMICS** (RCA JK-14284)  
**It's All Right (Baby's Coming Back)** (4:25) (RCA-Blue Network/ASCAP) (Lennox-Stewart) (Producer: David A. Stewart)

The latest single from Eurythmics' "Be Yourself Tonight" carries on the soul groove of earlier outings.

**ROBERTA FLACK** (Atlantic 7-89440)  
**We Shall Overcome** (4:28) (Janee/not listed) (Public domain-Deborah McDuffie) (Producer: Deborah McDuffie)

Flack gives an emotional and silky reading to a song long associated with the Rev. Dr. Martin Luther King, Jr.

**CHRISTOPHER CROSS** (Warner Bros. 7-28804-A)  
**Every Turn Of The World** (3:41) (Pop 'n' Roll Music/See This House Music/John Bettis Music/ASCAP) (Cross-Omartian-Bettis) (Producer: Michael Omartian)

From Cross' latest album of the same name, this single once again affirms his mastery as both a composer and singer.

**THE BOOGIE BOYS** (Capitol B-5546)  
**Party Asteroid** (3:29) (Lifo Music-Yeldarps Music/BMI/ASCAP) (W.D. Stroman-D. Spradley) (Producer: Ted Currier)

The Boogie Boys let loose with some serious space-age rap on this tune, dominated by a mesmerizing beat. This is dance music for danceaholics.

**NONA HENDRYX** (RCA JB-14275)  
**I Need Love** (3:45) (Eat Your Heart Out/BMI-Hot Boy/ASCAP) (Nona Hendryx-Jean Beauvoir) (Producer: Arthur Baker)

A solid, soulful groove from one of the great voices.

## RECORDS TO WATCH

**BILLY ALWAYS** (Waylo 3005)  
**I Do Don't You** (3:53) (Jack/Ratch/ASCAP-Poppa Willie/BMI) (A. Jackson-W. Mitchell) (Producer: Willie Mitchell)

**QUARTERFLASH** (Geffen 7-28894)  
**Walking On Ice** (3:45) (Narrow Dude-Bonnie Bee-Good-WB/ASCAP) (M. Ross) (Producer: Steve Levine)

**E.T.** (Total Experience TES1-2433)  
**Best Friends** (3:49) (Blue Tear Drop-TEMP/BMI) (E.T.) (Producer: E.T.)

**LEVEL 42** (Polydor 883 362-7)  
**Something About You** (3:48) Chappell/ASCAP-Island/BMI) (M. Lindup-P. Gould-M. King-W. Badarou) (Producers: Wally Badarou-Level 42)

**COCK ROBIN** (Columbia 38-05720)  
**The Promise You Made** (3:52) (Edwin Ellis Music Nurk Twins Music/BMI) (P. Kingsberry) (Producer: Steve Hillage)

**THE OUTFIELD** (Columbia 38-05796)  
**Your Love** (3:22) (Warning Tracks/ASCAP) (J. Spinks) (Producer: William Wittman)

**MENTAL AS ANYTHING** (Columbia 38-05798)  
**Live It Up** (3:45) (Syrray/not listed) (G. Smith) (Producer: Richard Gottenthrer)

**MAVIS STAPLES** (Warner Bros. 7-28765)  
**Show Me How It Works From Wildcats** (3:26) (WB/ASCAP-Warner-Tamerlane/BMI) (H. Wolinski-James Newton Howard-David Pack) (Producers: Hawk Wolinski-James Newton Howard)

**EXPOSE** (Arista AS1-9440)  
**Exposed To Love** (3:20) (Pantera/BMI-Panchin/BMI) (Lewis A. Martinee) (Producer: Lewis A. Martinee)

**BON JOVI** (Mercury 884 299)  
**Silent Night** (4:29) (Famous-Bon Jovi/ASCAP) (J. Bon Jovi) (Producer: Lance Quinn)

## POINTS WEST

David Adelson, Los Angeles

**SHORT CUTS** — Looks like I.R.S. has signed Austin's **Timbuk 3**. You may remember them as the modern day musical family: A man, a woman and a beat box. Look for a late spring release . . . Also look for the first solo album from former **Blaster Gene Taylor**. The disc is being produced by L.A.'s **Bill Bentley** (guess he belongs to Texas also) and will be released this spring on Austin's **Spindletop Records** . . . Speaking of Spindletop, keep an eye and an ear out for some other strong releases like "I Never Said That," by **Skank**, "Forbidden Tones," by **Lou Ann Barton** and "Homecoming," by **Eddie Harris** and **Ellis Marsalis** . . . Also speaking of the **Blasters**, the band is currently in the studio working with producer **Nick Lowe**. As things stand right now, it's up in the air whether Warner Bros./Slash is going to do another project. If they decline, then it would be up to Slash alone to take the record. If Slash declines then . . . Speaking of Slash, as you read this, the new **Jerry Harrison** produced **Violent Femmes** album should be on the street. From every indication, this one is sizzling. Slash is also very high on the upcoming **Bodeans** project, produced by **T-Bone Burnette**. That one's a couple of months down the line . . . **Golden-Voice**, the very successful concert promoter, catering to a still flourishing Los Angeles musical underground, has been particularly active lately. This time the company's inhabited **Fenders** in Long Beach and is putting on such shows as: **Red Hot Chili Peppers, Meat Puppets** and **Dead Milkmen**, Feb. 7; **Bad Manners, Fishbone, Question** and **Jaywalkers**, Feb. 8; **Circle Jerks, Bad Religion** and **Gang Green**, Feb. 14. The company is also doing the **Flesh For Lulu** at the **Roxy**, Feb. 16 . . . I.R.S.' **Cutting Edge** will feature interviews and performances by **Tom Waits, Jonathan Richman & the Modern Lovers, the Golden Palominos, X, Jesus and Mary Chain, Stan Ridgway, the Damned, Henry Rollins** and **Ian Scholls**. The show airs February 23 on MTV . . . L.A.'s infamous **Pandoras** are releasing a new **Rhino Records** Lp called "Stop Pretending." A gala listening party and performance happens at the **Club Lingerie**, Feb. 6 . . . We understand the first single off the new Rolling Stone's album is "The Harlem Shuffle," the 1963 **Bob & Earl** classic. The title of the Stones' album is, "Too Rude" . . . That was some party Bug Music threw in Nashville to celebrate the opening of their new "music City" headquarters. Among the performers: **John Hiatt, John Prine, Nanci Griffith** and **Marshall Chapman** . . . We also hear that the new single by the **Cramps**, "Can Your Pussy Do The Dog?" is doing just great in Europe. The band's new LP, "A Date With Elvis" invades Europe Feb. 14 . . . We know no one really cares but **Tom Bradley** (he's the Mayor of Los Angeles) proclaimed Feb. 1, **Miami Sound Machine Day** in L.A. . . . "The Godfather of R&B," **Johnny Otis** brings his special brand of blues to **Madame Wongs West**. Also on the bill is the **Bernie Pearl Blues Band**. . . . Looking forward to **Antone's Records'** project commemorating the late **Eddie Taylor**. Taylor was the rhythm behind almost every **Jimmy Reed** record you can imagine and his contributions to modern day rock and roll are far too understated . . . And speaking of Antones, veteran Antonite **Denny Freeman** is part of the Grammy nominated, "Trash, Twang and Thunder: Big Guitars From Texas." Actually the single, "Guitar Army" got the nod, but the entire album deserves to win. Congratulations to **Jungle Records** for its first Grammy nomination . . . The opulent reggae sounds of **Haile Maskel** and **Pure Heat** hit L.A.'s **Music Machine** on February 8. Also on the bill is **Ital Roots** . . . The **Red Hot Chili Peppers** are making an appearance in "Tough Guys" a monstrous motion picture starring **Kirk Douglas** and **Burt Lancaster**. The band hits the **Palace** Feb. 5 . . . **John Trubee** and **The Ugly Janitors of America** will be at **Raji's** in Hollywood Feb. 8.



**FETCH THIS** — DB's Fetchin Bones played Al's Bar Jan. 31 and return to Los Angeles Feb. 7 to play the Club Lingerie.



**STOP THE PRESSES** — Those anxiously awaiting the news of who would fill the vacancy left by Roy Rosello in the band **Menudo**, need wait no more. Here he is. It's 13 year old **Sergio Gonzales**. The eighth grade student was born in Gainesville, Florida and now lives in Bayamon, Puerto Rico. *Menudo lives!*

It seemed to fill a void in the vast cultural wasteland known as Orange County (south of L.A.). It was fairly spacious, fairly clean and very popular. News about financial troubles and safety code violations was no secret.

## NEW FACES TO WATCH

Don't let the name fool you. Despite the fact that **Smash Palace** derives its name from an achingly depressing New Zealand movie about the break-up of a marriage, which, in turn, takes its name from the dingy junkyard where the movie is set, **Smash Palace** is a cheerful pop/rock quintet from the Philadelphia area.

"I think it's pretty much straight-ahead, pop-influenced music," says Stephen Butler, the band's lead guitarist and composer. "In late '82 and early '83, every club around Philadelphia had bands with drum machines and synthesizers. We were kind of considered like real squares, like, 'What are these guys doing with guitars?'"

**Smash Palace**, whose debut Epic LP is called "Smash Palace," is led by the **Butler Brothers** — Stephen and his older brother, Brian, the band's lead vocalist and lyricist.

"My brother and I have just been writing songs together since we were 12 years old," says Stephen Butler. "And we've been in and out of bands — sometimes we were in bands together, sometimes not. One band that we had, **Quincy**, had a record on Columbia in 1980. We left that band because we were working on a second record and, musically, the direction was really changing, and we weren't happy. So Brian and I decided, 'Let's put a band together and really do music we like, regardless of what is happening commercially, or if anybody likes this kind of stuff, or whatever. Let's just do the kind of music we really love.'"

So, in 1983, **Smash Palace** (bassist **Phil Barnett**, guitarist **Greg Persun**, and drummer **Harry Lewis** round out the group) was born and hit the club circuit in Philadelphia.

"We were together about nine



**Smash Palace**

months," says Stephen, "and our sound man, who is the bass player for the **Vels**, really liked our band and gave a demo tape of us to his manager, **Chris Evans**. And **Chris** really liked it, and he brought us up to New York. We did, I think, three showcases and, within a matter of a couple of weeks, we had a record deal."

The record deal, of course, was with Epic and, *voila*, "Smash Palace" the LP. The band's latest single, "No Love Lost," is in release, and the band is currently on the road (they recently did a couple of east coast dates opening for **CruzaDOS**).

"It's kind of hard to predict what the next step is," says Stephen Butler, "because Brian and I are always thinking, 'Let's just try to do what we've always done — write songs and practice, being the normal band that we always are.' Sometimes it's a little tough, because I can get preoccupied with the pressure of, 'Is the record happening?', or 'Are we going to tour or are we not going to tour?'"

So the next time you see **Smash Palace** on a marquee, it'll mean not that there's a New Zealand film festival in town, but that the answer to Stephen Butler's latter question is yes.

## Malmsteen Proves A 'Rising Force'

By David Adelson

LOS ANGELES — At the tender age of 22, PolyGram's **Yngwie Malmsteen** continues to gain extensive sales and critical praise despite what appears to be his destiny as rock and roll's bad boy in the making. The recent Grammy Award nominations included Malmsteen's "Rising Force" LP and further solidifies the young artist's place in modern rock, despite more than a few stories about a less than congenial attitude.

Malmsteen's nomination is in the Best Rock Instrumental Performance (Orchestra, Group or Soloist) category. His is the only album nominated against five individual tracks from **Northern Star**, **Jeff Beck**, **Big Guitars From Texas**, **Stevie Ray Vaughn** and **Double Trouble** and **Jon Butler** Axis.

Malmsteen has won his share of awards but none would represent the mass acceptance a Grammy would bring. He is the darling of the thrashing guitar crowd. The **Manilow** of metal, so to speak.



**YNGWIE MALMSTEEN** — Newest of the guitar heroes gets his first Grammy nomination for "Rising Force" on PolyGram.

According to the once bible-like **Creem Magazine**, "He manages to avoid all the standard pentatonic bluesbuster cliches as he blends more of a minor key, classical style approach with a full throttle metal sound constantly set to a turbocharge mode."

**Guitar Player** called his solos, "roaring masterpieces of spontaneous improvisation; they are decidedly teutonic in flavor, emphasizing emotion and a high drama sense of melody."

In fact, **Guitar Player** liked Malmsteen so much, it put him on the January, 1986 issue's cover. According to the magazine's editor, **Noe Goldwasser**, "The Yngwie cover was by popular reader demand."

Malmsteen had played in several well known bands including **Steeler** and **Alcatraz** before he released his first solo LP, "Rising Force." That was followed later in the year by "Marching Out," yet another all-out guitar assault on the senses.

Friends and collaborator's of the artist say any reputation he may have gained from a quick temper is unjustified. "He's simply a perfectionist," said the producer of one of his videos. "He's a real professional that will treat you as a professional if he feels you know what you're doing."

So now it seems America has a new guitar hero and this time he's from Sweden. Don't be surprised if the name **Yngwie Malmsteen** is mentioned in the same breath as **DiMeola**, **Van Halen**, **Belew**, **Vaughan**, **Beck** and **Holdsworth**. The fans are crying for Yngwie and most importantly, they're buying his records. He is indeed a rising force.

## Cover Story



### The Bangles Want To Be Seen In A 'Different Light'

By David Adelson

LOS ANGELES — The first time *Cash Box* spoke with the Bangles, it was for a *New Faces To Watch* feature in the summer of 1984. Then, four young Los Angeles natives were quite nervous about the fate of the soon to be released debut Columbia LP, "All Over The Place." "We really hope the public accepts it," said a then seldom interviewed Susanna Hoffs.

Well, the public liked it. Close to two years later and just after the release of the second Columbia LP, "Different Light," an over-interviewed Vicki Peterson noted, "We're looking to that programmer in Minneapolis. We want him to be able to pick this record up and say, 'hey, I can play this.' We actually had that on our minds when we were making the record." What a difference a hit album makes.

What the Bangles and producer David Kahne have done is come up with an accessible, intelligent pop album that seems like the proper prescription to turn these AOR favorites into a CHR success story. "We were really looking for a punchier sound, a bigger drum sound," said Peterson. "We were looking for a step up in production without sounding like a disco group."

To bring about that change, Kahne relinquished the role of engineer to focus his attention on strictly producing the record. Kahne had produced and engineered the first project but felt that bringing in new blood behind the board would free him up in the studio. The changes worked and "Different Light" is indeed a step up in production from the band's debut.

What is key to the Bangles' success is an undeniable enthusiasm, honesty and charisma that makes them the ideal band to garner exposure through the visual media. Their coveted appearance on *Late Night With David Letterman* is still being played in CBS publicity offices and has been repeated on the network much to the delight of the promotion staff.

With "Different Light," there is another aged but effective hook. The project's first single, "Manic Monday," was written by Christopher. According to Columbia, Christopher is "a pseudonym for an avid Bangles fan who is also one of the '80s most popular recording artists."

There is no special, cute, heartwarming, overnight success story for the Bangles. Lead singer/guitarist Hoffs was brought together with guitarist Vicki Peterson and drummer Debbi Peterson through a classified ad in a Los Angeles newspaper. As the Bangs, the band made the rounds of a then flourishing Los Angeles club scene. The band had become part of a growing "Paisley underground" movement in the city. Groups like Green On Red, and the Plimsouls were gaining notoriety in a period that is generally regarded as Los Angeles' post punk doldrums.

The Bangs released a record on their own Downkiddie label and soon signed with the reputable Los Angeles Personal Direction for management. That association lead to another EP (it sold 40,000 copies before the indie label folded) and a spur of the moment North American tour with the English Beat. It was around this time that a New York bar band named the Bangs forced the band to change names. The Bangles were born.

The final piece in this successful jig saw puzzle was former Runaways bassist Michael Steele. Steele made exceptional three part harmonies, exceptional four part harmonies and added a rich fuller sound to the band.

The band signed with Columbia shortly after and soon began collaborating with Kahne who was responsible for Rank and File's sparkling debut on Slash.

So what do the Bangles do for an encore? "Say this thing goes through the roof and we have 12 number one singles," said Vicki Peterson. "I know we're going to say, 'that's great, but we have to go on to the next project,' I would never want to sit back and say, 'whew, we did it,' and then become a dental hygienist."

## EAST COASTINGS

Paul Iorio, New York

**HEAVY METAL . . . SERIOUSLY** — Heavy metal became a potentially imaginative musical form the day **Jimmy Page** added that extra note at the beginning of "Heartbreaker." Today, metal stands as one of the prime, if one of the unlikeliest, sources of rock 'n roll revitalization. It started with last summer's Senate hearings on music lyrics, which inadvertently gave metalists like **Dee Snider** and **Blackie Lawless** cutting-edge cachet in the rock world. *This Is Spinal Tap's* bullseye parody also contributed to this change; the film's satire was so affectionate that it wound up romanticizing the genre. Suddenly you get **Andy Warhol** attending parties for **Ratt**, **Danny Fields** publishing a literate metal fanzine, and bands like



**MOTORHEAD** — The missing link between *Twisted Sister* and *Husker Du*?

the **Stormtroopers of Death** giving punk a run for its outrage. Consequently it came as little surprise when Dee Snider announced during **Twisted Sister's** Radio City show Jan. 24 that bassist **Mark "The Animal" Mendoza** would be jamming with **The Dictators** at their reunion show later that night. Metal meets punk? When Twisted opened with their hardcoreish "Come Out And Play" (Atlantic) one saw the line between punk and metal virtually vanish. And TS isn't even the best example of this link. *East Coastings* agrees with **Circle Jerks** vocalist **Keith Morris** when he says: "The bridge between punk and heavy metal would be speed metal bands like **Metallica**,

**Megadeth**, **Exodus** and **Slayer**. **Motorhead's** the prime example." Still, TS's urban brand of hard rock comes close to replicating the fever of such '65 punks as **The Who** ("We're Not Gonna Take It"), and such '75 punks as **The Ramones** ("Come Out And Play"), while making good on their stance by giving the finger to the PMRC ("Can't Stop Rock 'n Roll"). Snider's joie-de-metal puts TS near the top of the metal pile and promises even better things to come.

**EAST CLUBBINGS** — When the **Cruzados** (Arista) hit a groove, as they did several times during their Jan. 25 Ritz gig, there's little like it. Vocalist **Tito Larriva** has one of the best blues screams in So. Cal., and drummer **Chalo Quintana** with bassist **Tony Marsico** function as a one-piece rhythm generator. They might well evolve into a mainstream version of **Los Lobos**. Opening was **Smash Palace . . . Hoy Boy and The Doys** played Tramps Jan. 23, showing themselves as effective on ballads as on their usual brand of no-frills rock.

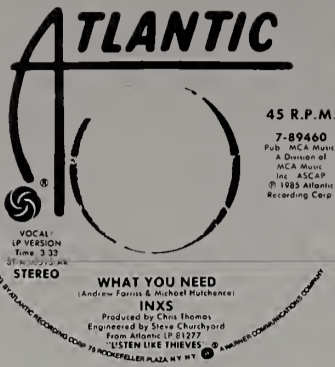
**A&R ROUNDUP** — **Wayne Robins**, writing in *Newsday*, began his review of a **Mosquitos** show with: "If I were an A&R executive, I'd sign the Mosquitos my first week on the job." *Cash Box's* just-completed series on A&R people spotlighted the major label side of that profession. For the independent label angle, here's a comment from Profile Records A&R manager **Gary Pini**: "The difference between A&R at an indie and a major is bureaucracy. At Profile, some musician can bring me a tape off the street and we can do it. Things happen a lot faster." Though Pini's specialty is rock, his best-selling act to date is a rap band called **Dana Dane**. Pini's hot finds for '86 include: **Moev**, **Bubble Puppy** and **Boys Don't Cry**. Now here is *East Coastings'* own hot tips among unsigned bands. New Orleans' **The Radiators**, who have an option with Epic, are the best unsigned U.S. band we've heard, and their song "This Wagon's Gonna Roll" has CHR airplay written all over it. Vermont's **Undercurrent**, which has recorded a quirky and appealing demo, is a strong contender for college chart and radio domination. **Doc Roc's** demo tape, produced by **Gary Burke** of the current **Joe Jackson** band, is engagingly mainstream and could chart as well.

**COASTING AWAY** — **Green On Red** has just been signed to PolyGram . . . The first Women In Music seminar of '86 (Feb. 4 at the at Club) will be moderated by PolyGram's **Linda Walker**, Manhattan's **Donna Felton**, and Master Sound's **Maxine Chrein**. Meanwhile, Shanachie recording artist **Judy Mowatt** has become the first female ever nominated for a Grammy in the reggae category . . . A three hour documentary on **The Doors**, produced by **Lee Abrams** and **Denny Somach**, will be broadcast in July, and will include two previously unreleased songs that are being considered for 12" single release.



**GOLD MINERS** — Goldmine magazine rock editor **Jeff Tamarkin** (l) presents his publication's first "Goldie" award to **Gregg Geller** (r), vice-president of A&R at RCA Records, for his **Elvis Presley** compilation set, "A Golden Celebration."

## MOST ADDED



## STRONG ADDS

Calling America — Electric Light Orchestra — CBS Associated  
 No Easy Way Out — R. Tepper — Scotti Brothers/CBS  
 Goodbye Is Forever — Arcadia — Capitol  
 Needles And Pins — T. Petty and The Heartbreakers with S. Nicks — MCA

## STATION ADDS

WTIC-FM — Hartford — Gary Wall  
 Sting  
 INXS

WBLI — Long Island — Bill Terry  
 J. Brown  
 Baltimore  
 Simple Minds  
 A. Franklin

WCAU — Philadelphia — Scott Walker  
 Sly Fox  
 Bangles  
 The Cars  
 Electric Light Orchestra  
 S. Harris  
 R. Palmer

WHTX — Pittsburgh — Keith Abrams  
 J. Brown  
 Mike & The Mechanics  
 Loverboy  
 D. Seals

WPRO-FM — Providence — Tom Cuddy  
 INXS  
 Arcadia  
 The Cars  
 Electric Light Orchestra  
 S. Easton  
 A. Murray

KQKQ — Omaha — Mark Evans  
 INXS  
 Electric Light Orchestra  
 A. Murray

ZZ99 — Kansas City — Todd Chase  
 Simple Minds  
 Loverboy  
 R. Tepper  
 Sly Fox

WLS-AM — Chicago — John Gehron  
 Baltimore  
 P. Frampton  
 F. Jackson  
 Loverboy  
 M. Martin  
 T. Petty with S. Nicks

WLS-FM — Chicago — Jan Jeffries  
 Sade  
 Sheila E.  
 INXS

WZUU — Milwaukee — Chris Andrews  
 ABC  
 Arcadia  
 R. Tepper  
 T. Petty with S. Nicks  
 The Cars  
 Electric Light Orchestra

KAFM — Dallas — John Shomby  
 R. Tepper  
 Sly Fox  
 Electric Light Orchestra  
 Falco

KEGL — Dallas — Randy Brown  
 Sheila E.  
 The Outfield

Q101 — Meridian — David Edney  
 Atlantic Starr  
 Simple Minds  
 A. Franklin  
 J. Mellencamp  
 Arcadia  
 T. Petty with S. Nicks

WBBQ — Augusta — Harley Drew  
 C. Sexton  
 Sly Fox  
 The Cars  
 Electric Light Orchestra  
 S. Easton

K98 — Austin — Waylon Richards  
 T. Petty with S. Nicks  
 Opus  
 R. Parker & H. Terry  
 R. Palmer

KLUC — Las Vegas — Jerry Dean  
 INXS  
 Arcadia  
 R. Parker & J. Terry

KWSS — San Jose — Dave Van Stone  
 Atlantic Starr  
 M. Martin  
 Arcadia

FM102 — Sacramento — Rick Gillette  
 R. Parker & H. Terry  
 Cherrelle with A. O'Neal  
 New Edition  
 Level 42

## THE JOB MART

**WMIS-AM** is seeking an experienced announcer to work its morning show, along with occasional production work in the studio. Knowledge of sports would be helpful. Tapes and resume should be sent to: **Hugh Matthews**, program director, WMIS Radio, P.O. Box 1248, Natchez, MS 39120 EOE/MF . . . **WBCS-AM/FM** in Milwaukee has a new opening for an experienced account executive. Send resume to: **David Lebow**, 5407 West McKinley, Milwaukee, WI 53208 EOE/MF . . . There is an immediate opening for a sales mgr. with the Mississippi Delta's most powerful and listened to country formatted station. No collect calls please! Contact **Joe Ray**, **WDMS** Radio, **601 334-4559**. EOE/MF . . . **WBBQ-AM/FM** has an immediate job opening for someone in its news dept. Applicants should be skilled in assignment reporting, on-the-air news announcing and writing. Excellent facilities, working conditions, and benefits, send photo, tape, and resume to **Jim DeFontes**, news director, P.O. Box 2066, Augusta, GA 30913 EOE/MF . . . **WKWK-AM** is in the market for a salesperson. Send resume to **Tom Schlosser**, station manager, WKWK-AM, 88 Waddles Run, Wheeling, WV 26003. EOE/MF . . . **WQRC** is looking for a mature easy listening professional. Send tape and resume to **Dennis M. Dever**, WQRC, 737 West Main Street, Hyannis, MA 02601 . . . **WERZ** in New Hampshire is seeking a creative individual to assist in selling its top-rated station. Name your compensation plus benefits, great market to live and work in. Contact **Turner Porter**, **603 772-4757** . . . **KMZU** has the need of account executives with at least two years of sales experience. Send resume to **Bob Simmons**, KMZU, 102 N. Mason, Carrollton, MO 64633 EOE/MF . . . a chief engineer is wanted at **KVOR/KSPZ**. Applicant should have a strong background in transmitting and studio construction. Send resume, references, and salary requirements to: **Mark Murray**, P.O. Box 966, Colorado Springs, CO 80901 or call **303 632-3536** EOE/MF. **KSEI-FM** has future openings for those who are team players. Station especially wants newcomers with team player attitudes. T&R to **KESI**, P.O. Box 40, Pocatello, ID 83204. EOE/MF . . . **KCMO-FM** is looking for a talk-show host who is versed in many areas. T&R to **Art Wander**, KCMO, 4502 Shawnee Mission Parkway, Fairway, Kansas 66205. No calls please. . . . **WGEE/WIXX** is looking for an afternoon anchor with excellent reporting skills. Send resume to the news dept., T&R to **Mark Daniels**, WGEE/WIXX, P.O. Box 1991, Green Bay, WI 53405 EOE/MF. **Darryl Lindsey**

# CASH BOX MAGAZINE AND MCA RECORDS

ARE PROUD  
TO PRESENT

ULTIMATE  
R. . . . .  
B. . . . .  
VOL VI

COMING TO YOUR  
RADIO STATION  
IN FEBRUARY

## POP PROGRAMMER'S PICK

Programmer	Station	Market
Jay Taylor	KLUC	Las Vegas

Song: "What You Need"  
 Artist: INXS  
 Label: Atlantic

**Comment:**  
 "We're excited about this record in Las Vegas. I think the sound of the record is very energetic and pop-ish; it should appeal to a broader audience. It should go Top 15. We've seen immediate phone action; good song!"



## Do You Care?

By Jimi Fox

LOS ANGELES — WHY did President Kennedy, in 1961, (in his first two executive orders) increase distribution of surplus farm commodities to hungry Americans and re-establish the food-stamp program on a pilot basis? WHY did, in 1964, President Johnson vow to continue the fight against hunger, declaring, "unconditional war on poverty," as congress passed the food stamp act? WHY did, in 1968, the Senate establish a select committee of nutrition and human needs to determine the scope and causes of hunger in America? WHY, in 1972, were federal rules established to ensure adequate food stamp benefits for hungry Americans. And WHY did congress also pass the Elderly Nutrition Act as well as establish a special supplemental program to feed women, infants and children (WIC)? WHY did, in 1975, the late Harry Chapin, the noted singer/songwriter, and Bill Ayres, co-host 10, round the clock Hunger Radiothons on major stations around the country, reaching somewhere between 15 to 20 million listeners? WHY did, in 1977, (10 years after the first physician task force on hunger) a second national task force report no evidence of widespread hunger and malnutrition making this an outstanding American success story? WHY did, in 1980, the Reagan Administration (vowing to cut federal spending), push through congress an omnibus budget reconciliation Act which reduced funding for child nutrition programs by one third and cut funding for the food stamp program? WHY did, in 1982, the United States Conference of Mayors release a survey showing a dramatic increase in the number of people needing emergency food assistance? WHY did, in 1985, a Harvard University physician task force on hunger in America find the nation's hungry had reached "EPIDEMIC" proportions? WHY are our women and children today starving in greater numbers than prior to 1980? WHY is it that as we drive down Main Street U.S.A., we are seeing countless more "bag" people, digging through rubbish, eating out of trash cans, than prior to 1980? WHY is Jimi Fox writing about such a politically explosive issue in a normally broadcasting designated column? BECAUSE I wanted to draw your attention to WNEW-FM, a broadcasting entity in New York, and a determined general manager, Mike Kakoyiannis who hosted a history making event in conjunction with "World Hunger Year," (WHY). A 24 hour Hungerthon was broadcast live from the visitor's lobby of the United Nations in 1985, in an effort to raise money and collect food for the world's hungry, including our own here in the U.S.A. The broadcast also served as a vehicle to educate and inform listeners on ways to combat this growing problem.

This radiothon re-established a tradition which began at WNEW-FM in 1975 by the late humanitarian Harry Chapin,

co-founder of World Hunger Year. At the suggestion of Kakoyiannis, the 10-year anniversary marks the beginning of a yearly broadcast. "Hungerthon '85 represents one of WNEW-FM finest 'hours,'" Kakoyiannis told *Cash Box*. "The success of this 24-hour radiothon, which generated over \$68,000 in pledges, was made possible by the combined efforts of World Hunger Year, UNICEF, The New York Food Bank, WNEW-FM, and the hundreds of volunteers whose dedication and commitment were the foundation of this event. WNEW-FM has proposed that the Hungerthon/radiothon become an annual event at the United Nations. WNEW-FM's community-oriented and public service commitment reflects the fact that WNEW-FM is not only the home where rock lives, but also the home where rock gives."

In addition to the monetary pledges received, 1200 cans of food were brought to the UN during the course of the 24 hour broadcast. That food was distributed to the needy in the New York area by the New York Food Bank.

What do I hope to gain with this feature article? Awareness of a problem existing in your own back yard — now — today! A voice of encouragement from you and your station may help put these people back on the road to a survivable reality . . . that is my goal! I'm talking about caring, and the power of your station to help the less fortunate and secure community support using the public service vehicle (the radio) as a means to increase awareness and educate.

I know that many of you over the holidays supported or initiated some form of a food drive — BRAVO! However, now that the season of giving is over, all of that seems to have faded away. Here is an excellent opportunity to strengthen your station's image on an on going basis. It means reflecting an attitude of concern, care and leadership with the community to assist the less fortunate. Here is how to put your station's call letters on the lips of every man, woman and child, as the station that is doing something about a problem that is making all our cities ugly. Understand I am not suggesting that you tie into the "World Hunger Year" (WHY) organization. You may very well have an organization in your marketplace that will work just as well, if not better, on the localization of this problem. However, if you don't (or even if you do) should you contact "World Hunger Year" in New York or Mr. Mike Kakoyiannis from WNEW-FM they will be more than happy to assist by answering questions or making suggestions on how to make such a program a success and shed a brilliant and positive light on your image in the community. Let's not let Harry Chapin's dream fade over political irresponsibility — HELP END HUNGER, AGAIN in the U.S.A.! You have the power, you have the vehicle (The Radio), there is only one other question left to be answered. DO YOU CARE?

## AIRPLAY

Jimi Fox, Los Angeles

**PSYCHEDELIC PSATURDAY PSETS PSIGHTS ON PSIXTY & PSEVENTY PSOUNDS!!!!** — In Atlanta, at 96 Rock/WKLS, program director **Bill Wise** is gearing up to HIT even harder at that often elusive "Baby Boom" audience with his psuper psuccessful pshow . . . "Psychedelic Psaturday." According to the just released fall, 1985 Arbitron rating report for Atlanta, the 96 Rock "Psychedelic Psaturday" classic oldies Pshow ranks as the most listened to program by (get this) Atlanta males 12+ on Saturday mornings 7 a.m.-12 noon. Some of the featured groups include such favorites as Santana, Animals, Spirit, Yardbirds, Standells and the Strawberry Alarm Clock. The question in my mind is, are we speaking



**KERR NUMBERS COME TOGETHER IN RATING AND CONTRACT GAME!!!!** — WPLJ Power 95 in New York, Maintains #1 rating in Morning Metropolis with Jim Kerr, who also signs exclusive five Year Contract.

about Pseudo-Psychedelic Pselelections or are we including real **HARDCORE** psychedelic brain damaging, stone classic pselelections from such bizarre groups like the Blue Magoos, Velvet Underground, Nazz, Blue Cheer, Electric Prunes, Chocolate Watch Band, Stooges, Bubble Puppy or Bonzo Dog? Whatever the case, the current Arbitron report shows "Psychedelic Psaturday" as #1, males 12+: 7 a.m.-12 noon; #1 men 18+: 6 a.m.-10 a.m. & 10 a.m.- 3 p.m.; #1 men 25-49: same times; and #1 men 25-54: same times..

In the adult category, Arbitron shows "Psychedelic Psaturday" as #1 adults 18-34: 6 a.m.-10 a.m.; #1 adults 18-49: 6 a.m.-10 a.m.; #1 adults 25-34: 6 a.m.-10 a.m.; #1 adults 25-49: 6 a.m.-10 a.m.; and #1 adults 25-54: 6 a.m.-10 a.m. Sustaining these numbers through future rating periods will be the, (excuse the pun), a real Acid Test.

Bill Wise, being no fool, is of course supporting this nostalgic phenomenon with a joint promotion that includes involvement from the National Tape and Video Stores. The program is titled, (I hope you can handle all this) "Psychedelic Video Psupper, Pfeaturing Pflashback Pfilms." Daily drawing winners **SCORE** their own videocassette copy of great psychedelic era films like *Woodstock*, *The Grateful Dead Movie* and *Jimi Plays Berkeley*, which is not even remotely related to *Debbie Does Dallas* as some would have us believe. Each of the daily winners has a shot at the grand prize, a 40" G.E. wide-screen television and, count 'em, five additional movies. All daily winners are announced on afternoon air talent **Kaedy Kiely's** 3 p.m.-7 p.m. weekday show, which is also ranked #1 in men 12+; #1 men 18+; #1 persons 12-34; #1 men 18-24; 18-34; 18-49; 25-34; 25-49; 25-54; as well as #1 adults 18+; 18-24; 18-34; 18-49; and #1 adults 25-34. All in all it looks as though the Rock of Atlanta, owned by Taft Television and Radio, is being magnificently managed by **Tom Connoily**, vice president and general manager. Staying on the theme of the "Baby Boom Audience" . . . Over at **Burkhart/Abrams/Douglas/Elliot and Associates**, the outcome and conclusion of their recently held programming forum focused on a more concentrated effort on expansion into the "Baby Boom" market by exposure of tunes, be they singles or increased album cuts, that are reflective of that audience's past musical relatable reflections, as well as exposure to, and audience sampling of, contemporary jazz, predicated on localized research as to audience taste and willingness to accept measurable exposure of such product. The key here will be more in depth research on localized musical feedback instead of interpretation of national musical trends. AMEN!

Hold it, Phone's ringing . . . "Hello, this is *Cash Box's* Fox that Rocks, rapping radio revelations . . . Oh Bob, Hey Killer, speak to me . . . SAY WHAT???? Are you serious? Lay it out, I'm all ears . . . Oh Yea . . . WOW! That's He-e-e-eavy, I'll talk to you as soon as I get back to L.A." Best sit down broadcast sports fans, Here's the L.A. Flash from the lips of **K-EARTH's Bob Hamilton** . . . He's out of K-EARTH with a paid up in full contract. After 10 years RKO finally came to the realization that discarding the call letters KHJ was an absolute necessity and dumping that dumb car radio format, the broadcasting joke of the century, was imperative. They are now KRTH-AM for I.D. purposes and for image they will now be "The Smokin' Oldie AM 9-30." This is perhaps an offshoot of the "Baby Boom" audience. Stand-by, more info is forthcoming.



**HARRIS & WADE BEAM AS A TEAM!** — Mike Wade (r) joins Paul Harris (l) to entertain and create havoc on WYNY, New York morning air-waves.

# BLACK CONTEMPORARY

## THE BEAT

Bob Long, Los Angeles  
Darryl Lindsey, Los Angeles

**JANET JACKSON TAKES CONTROL** — A&M recording artist Janet Jackson has arrived, and with her, she has brought the funkier, sexiest music of her career in her third album entitled, "Control." Janet explained that the title is no coincidence. In the past she has usually been given a tape of the song, learned it, gone to the studio and sung to a completed instrumental track. This time around, Janet participated in the entire recording process: songwriting, producing, playing keyboards and synthesizers on a majority of the tracks. The project was completed in approximately three weeks at the Minneapolis based studio (Flyte time) of co-producers and writers Jimmy Jam and Terry Lewis. Janet ventures



that people will be shocked when they hear "Control" because it is so different from what she had done before. However she feels they will like it. This reporter would say an emphatic "yes." It "will" be very much accepted by the public having spent time listening to it, and looking at the immediate radio and chart success of the first single, "What Have You Done For Me Lately?" Janet went on to note, this record is very special to her because it expresses exactly who she is and how she feels. Janet Jackson's life is in "Control."

**COMMUNITY SERVICE #1 WITH WDGS** — Archie Dale president, and general manager of WDGS in Clarksville, Indiana, took over

**JACKSON UNDER CONTROL** — Janet Jackson took a more active role in the overall production of her third album on A&M Records entitled, "Control." The result is a chart climbing hit single, "What Have You Done For Me Lately?"

ownership in September, 1984. Dale proceeded with immediate changes, 24 hour operation, new construction and a format change. The veteran broadcaster, who climbed through the ranks, saw the need for a community minded, adult oriented radio station that combined a core of contemporary urban hits, less the rap and hip hop sounds, with good blues and jazz, that would co-exist harmoniously with music that appealed to the younger listeners. Most outsiders thought this would not work, but veteran programmer Keith Landecker was brought in to orchestrate this finely tuned format. The non-believers have started to shift to the WDGS frequency (1290). The strongest indication lies in the latest ARB results which showed substantial losses (reportedly) for two mainstays in the market, WLOU and WJYL. Could it be that the formatics of WDGS may be the beginning of a new found giant in the Kentucky-Indiana marketplace? Stay tuned.

**KRYSTAL SHINES BRIGHTLY** — Krystal recording artist Gloria Brown a native of Alabama is rapidly becoming an alluring R&B act. This dynamic, versatile, seasoned 27 year old professional grew up listening to radio. Gloria, like her idol Aretha Franklin started singing in the local church choir where her powerful soprano/alto voice has been compared to Gladys Knight. That comparison generated interest in her singing talent which culminated in an extensive tour as a background singer for Major Harris and Candi Staton while still in school. The reviews from those tour dates as well as her many successful club dates in and around her hometown of Washington D.C. subsequently led to a recording contract with Washington based Krystal Records. Gloria's latest release, "I'm Gonna Love" is receiving widespread acceptance through the combined promotional efforts of industry veterans Joe Medlin and Deek Deberry while working closely with P.E.P. Enterprises president Linda Gray. Look for many exciting things to happen with this dynamic artist, Ms. Gloria Brown.

### BUTTERBALL TESTIMONIAL

— The city of Miami, radio, record companies and many others are reaching out to touch and help an industry veteran. Milton (the original butterball) Smith, long time community involved (particularly with children) radio announcer with WMBM radio in Miami has been ill for some time. In an effort to lend support to this "professional," the Florida friends of butterball headed by Glynne Daniels will hold a testimonial for Milton February 14 at the Marriot Hotel on North Bayshore Drive in Miami. Entertainment will be provided by Betty Wright and Timmy Thomas. If you plan to attend please contact Glynne Daniels at (305) 756-7160 or Joyce Straws at (305) 624-6694. He is one of our own. Let's reach out and stand by him.



**KRYSTAL FOR GLORIA** — Washington based Krystal Records is enjoying tremendous success with the release of Gloria Brown's new single, "I'm Gonna Love."

## TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor

★ = Available on Compact Disc

■ = Platinum (RIAA Certified)

□ = Gold (RIAA Certified)

		Weeks On 2/1 Chart	Weeks On 2/1 Chart
1	<b>PROMISE</b> ★□ SADE (Portrait/CBS FR 40263)	1	8
2	<b>CARAVAN OF LOVE</b> ISLEY, JASPER, ISLEY (CBS Associated BFZ 40118)	2	15
3	<b>IN SQUARE CIRCLE</b> ★■ STEVIE WONDER (Tania/Motown 6134TL)	3	11
4	<b>DIONNE WARWICK</b> DIONNE WARWICK (Arista AL8-8398)	7	7
5	<b>COLOR OF SUCCESS</b> ★□ MORRIS DAY (Warner Bros. 1-25320)	5	15
6	<b>ALL FOR LOVE</b> □ NEW EDITION (MCA 5679)	6	10
7	<b>AS THE BAND TURNS</b> □ ATLANTIC STARR (A&M SP-5019)	9	38
8	<b>ROCK ME TONIGHT</b> ■ FREDDIE JACKSON (Capitol ST 12404)	4	38
9	<b>STREET CALLED DESIRE</b> ★ RENE & ANGELA (Mercury/PolyGram 824-6071 M-1)	11	32
10	<b>THE NEW ZAPP IV U</b> ZAPP (Warner Bros. 9 25327-1)	10	12
11	<b>WHITNEY HOUSTON</b> ★■ (Arista AL7-8212)	8	41
12	<b>RADIO</b> LL COOL J (Columbia BFC 40239)	13	7
13	<b>WHO'S ZOOMIN' WHO</b> ★□ ARETHA FRANKLIN (Arista AL8-8286)	12	28
14	<b>READY FOR THE WORLD</b> □ (MCA 5594)	16	36
15	<b>HIGH PRIORITY</b> CHERRELLE (Tabu/CBS BFZ 40094)	23	11
16	<b>PATTI LABELLE</b> (Philadelphia Int'l./CBS FZ 40020)	17	26
17	<b>SHEILA E. IN ROMANCE</b> 1600 ★ (Paisley Park/Warner Bros. 9-25317-1)	14	20
18	<b>RESTLESS</b> ★ STARPOINT (Elektra 9-60424)	18	23
19	<b>MASTERPIECE</b> THE ISLEY BROTHERS (Warner Bros. 1-25347)	19	9
20	<b>SERENADE</b> EUGENE WILDE (Philly World/Atlantic 7-90490-1)	20	8
21	<b>KRUSH GROOVE</b> ★ MUSIC FROM ORIGINAL SOUNDTRACK (Warner Bros. 1-25295)	15	15
22	<b>TA MARA &amp; THE SEEN</b> (A&M SP 6-5078)	21	16
23	<b>SO MANY RIVERS</b> BOBBY WOMACK (MCA 5617)	22	21
24	<b>MIAMI VICE</b> ★■ ORIGINAL TELEVISION SOUNDTRACK (MCA 6150)	25	16
25	<b>HOW COULD IT BE</b> EDDIE MURPHY (Columbia FC 39952)	24	13
26	<b>TOUCH ME</b> THE TEMPTATIONS (Gordy/Motown 6164GL)	26	7
27	<b>THE NIGHT I FELL IN LOVE</b> ★■ LUTHER VANDROSS (Epic FE 39882)	28	44
28	<b>CONDITION OF THE HEART</b> KASHIF (Arista AL8 8385)	27	10
29	<b>THE FAMILY</b> ★ (Paisley Park/Warner Bros. 9-25322-1)	30	22
30	<b>LUXURY OF LIFE</b> 55 STAR (RCA NFL 1-8052)	33	25
31	<b>GAP BAND VII</b> (Total Experience/RCA TEL 8-5714)	35	6
32	<b>WORKIN' IT BACK</b> TEDDY PENDERGRASS (Asylum 9-60447-1)	31	12
33	<b>EMERGENCY</b> ★□ KOOL & THE GANG (De-Lite/PolyGram 822 943-1 M-1)	29	60
34	<b>MAURICE WHITE</b> ★ (Columbia FC 39883)	32	19
35	<b>FULL FORCE</b> (Columbia FC 40117)	36	14
36	<b>SLAVE TO THE RHYTHM</b> GRACE JONES (Manhattan/Island 7-53120)	37	9
37	<b>A LONG TIME COMING, A CHANGE IS GONNA COME</b> EVELYN "CHAMPAGNE" KING (RCA AFL1-7015)	38	11
38	<b>SINGLE LIFE</b> ★□ CAMEO (Atlanta Artists/PolyGram 824 546-1)	34	25
39	<b>MR. WRIGHT</b> BERNARD WRIGHT (Manhattan/Capitol ST-53014)	39	13
40	<b>CHILLIN'</b> FORCE MD'S (Tommy Boy TB 1010)	50	4
41	<b>SAY YOU LOVE ME</b> JENNIFER HOLLIDAY (Geffen/Warner Bros. 1-24073)	40	21
42	<b>CONTACT</b> ★■ POINTER SISTERS (RCA AFL 1-8056)	41	27
43	<b>COLONEL ABRAMS</b> COLONEL ABRAMS (MCA 5682)	42	7
44	<b>GETTIN' AWAY WITH MURDER</b> PATTI AUSTIN (Qwest/Warner Bros. 1-25276)	43	13
45	<b>EATEN ALIVE</b> ★ DIANA ROSS (RCA AFL1-5422)	44	16
46	<b>AMERICA</b> KURTIS BLOW (Mercury/PolyGram 826 141-1)	45	16
47	<b>SUN CITY</b> ARTISTS UNITED AGAINST APARTHEID (Manhattan/Capitol ST 53019)	46	8
48	<b>LET MY PEOPLE GO</b> THE WINANS (Qwest/Warner Bros. 9-25344-1)	47	8
49	<b>BANGING THE WALL</b> ★ BAR-KAYS (Mercury/PolyGram 824 727-1)	48	32
50	<b>STEPHANIE MILLS</b> (MCA 5669)	51	5
51	<b>WALL TO WALL</b> JOHNNY TAYLOR (Malaco M 7431)	60	2
52	<b>MEETING IN THE LADIES ROOM</b> □ KLYMAXX (Constellation/MCA 5529)	53	57
53	<b>GUILTY</b> YARBROUGH & PEOPLES (Total Experience/RCA TEL 8 5715)	58	3
54	<b>ROCKY IV</b> ORIGINAL SOUNDTRACK (Scotti Bros./CBS SZ 40203)	59	3
55	<b>THE JETS</b> (MCA 5667)	54	10
56	<b>9.9</b> (RCA NFL 1-8049)	49	25
57	<b>THE FAT BOYS ARE BACK</b> THE FAT BOYS (Sutra SU-1016)	52	74
58	<b>TELL ME TOMORROW</b> ANGELA BOFILL (Arista AL8-8396)	55	13
59	<b>PAUL HARDCASTLE</b> (Chrysalis BFV 41517)	65	2
60	<b>YOU MIGHT BE SURPRISED</b> ROY AYERS (Columbia FC 40022)	61	9
61	<b>MEMBERS ONLY</b> BOBBY BLAND (Malaco-7429)	57	13
62	<b>ROMANTICALLY YOURS</b> MARVIN GAYE (Columbia FC 40206)	56	6
63	<b>SEDUCTION</b> VAL YOUNG (Gordy/Motown 6147GL)	62	9
64	<b>MANTRONIX</b> (Sleeping Bag TLX 6)	66	4
65	<b>LOVE FEVER</b> O'JAYS (Philadelphia Int'l./Manhattan ST 53015)	63	21
66	<b>THIS LOVE'S FOR REAL</b> CHAPETER 8 (Beverly Glen BG-10007)	64	8
67	<b>DURELL COLEMAN</b> (Island/Atlantic 7-90293-1)	67	20
68	<b>LISA LISA AND CULT JAM WITH FULL FORCE</b> ★ (Columbia BFC 40135)	68	22
69	<b>SIX SILVER STRINGS</b> B.B. KING (MCA 52675)	69	15
70	<b>CITY LIFE</b> THE BOOGIE BOYS (Capitol ST 12409)	70	24
71	<b>WANNA PLAY YOUR GAME</b> ★ JOYCE KENNEDY (A&M SP 5073)	71	10
72	<b>JESSE JOHNSON'S REVUE</b> ★□ (A&M SP 6-5024)	72	45
73	<b>MORE THAN YOU CAN HANDLE</b> LUSHUS DAIM & THE PRETTY VAIN (Conceited/Motown 6150)	73	12
74	<b>AROUND THE WORLD IN A DAY</b> ★■ PRINCE AND THE REVOLUTION (Paisley Park/Warner Bros. 25286-1)	74	33
75	<b>HAVEN'T YOU HEARD</b> PAUL LAURENCE (Capitol ST 12407)	75	10

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

# TOP 100 BLACK CONTEMPORARY SINGLES

SINGLES CHART IS BASED ON A COMBINATION OF RADIO AIRPLAY AND ACTUAL PIECES SOLD AT RETAIL STORES.

February 8, 1986

	Weeks On 2/1 Chart		Weeks On 2/1 Chart		Weeks On 2/1 Chart
<b>1 THE SWEETEST TABOO</b> SADE (Portrait/CBS 37-05713)	3 11	<b>33 NO FRILLS LOVE</b> JENNIFER HOLLIDAY (Geffen 7-28845)	36 9	<b>67 NO SHOW</b> SYMBOLIC THREE featuring D.J. DR. SHOCK (Reality/Danya/Fantasy 250)	74 3
<b>2 SECRET LOVERS</b> ATLANTIC STARR (A&M AM 2788)	2 10	<b>34 SATURDAY LOVE</b> CHERRELLE with ALEXANDER O'NEAL (Tabu/CBS ZS4-05767)	56 3	<b>68 KING HOLIDAY</b> KING DREAM CHORUS & HOLIDAY CREW (Mercury/PolyGram 864-442-7)	83 2
<b>3 GO HOME</b> STEVIE WONDER (Tamla/Motown 1817TF)	4 11	<b>35 I NEED YOU</b> MAURICE WHITE (Columbia 38-05726)	33 11	<b>69 CONGA</b> MIAMI SOUND MACHINE (Epic 34-05457)	68 9
<b>4 THAT'S WHAT FRIENDS ARE FOR</b> DIONNE & FRIENDS (Arista AS1-9422)	1 13	<b>36 I LIKE THE WAY YOU DANCE</b> 9.9 (RCA PB-14203)	35 13	<b>70 OWN THE NIGHT</b> CHAKA KHAN (MCA 52730)	71 4
<b>5 DO ME BABY</b> MELISA MORGAN (Capitol B 5523)	7 11	<b>37 DO YOU LOVE ME</b> DURELL COLEMAN (Island/Atlantic 7-99586)	41 10	<b>71 CARAVAN OF LOVE</b> ISLEY, JASPER, ISLEY (CBS Associated ZS4-05611)	52 21
<b>6 SAY YOU, SAY ME</b> LIONEL RICHIE (Motown 1819MF)	5 14	<b>38 ALICE, I WANT YOU JUST FOR ME!</b> FULL FORCE (Columbia 38-05623)	25 16	<b>72 WHAT A WOMAN</b> O'JAYS (Philadelphia Int'l/Capitol B 50021)	53 12
<b>7 DIGITAL DISPLAY</b> READY FOR THE WORLD (MCA 52734)	6 14	<b>39 WHO DO YOU LOVE</b> BERNARD WRIGHT (Manhattan/Capitol B 50011)	27 19	<b>73 I LIKE YOU</b> PHYLLIS NELSON (Carrere/Epic 4-05719)	81 3
<b>8 LET ME BE THE ONE</b> FIVE STAR (RCA PB-14229)	10 12	<b>40 LOCK AND KEY</b> KLYMAXX (Constellation/MCA 52714)	39 10	<b>74 SEDUCTION</b> VAL YOUNG (Gordy/Motown 1795GF)	55 17
<b>9 WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING</b> BILLY OCEAN (Jive/Arista JS 1-9432)	13 10	<b>41 CURIOSITY</b> THE JETS (MCA 52682)	34 8	<b>75 LOVE ALWAYS FINDS A WAY</b> PEABO BRYSON (Elektra 7-69585)	57 8
<b>10 HE'LL NEVER LOVE YOU (LIKE I DO)</b> FREDDIE JACKSON (Capitol B-5535)	12 10	<b>42 A LOVE BIZARRE</b> SHEILA E. (Paisley Park/Warner Bros. 7-28890)	37 17	<b>76 CONDITION OF THE HEART</b> KASHIF (Arista ASI-9415)	58 14
<b>11 YOUR SMILE</b> RENE & ANGELA (Mercury/PolyGram 884-271-7)	16 8	<b>43 I'D RATHER BE MY MYSELF</b> EBO (Domino D-8903)	47 9	<b>77 BREAK MY HEART</b> JIMMY G & THE TACKHEADS (Capitol B 5543)	89 2
<b>12 GUILTY</b> YARBROUGH & PEOPLES (Total Experience/RCA TES 2425)	14 11	<b>44 CAN YOU ROCK IT LIKE THIS</b> RUN D.M.C. (Profile Pro-5088)	43 10	<b>78 DANCING IN THE DARK</b> KASHIF (Arista AS1-9447)	88 2
<b>13 LIVING IN AMERICA</b> JAMES BROWN (Scotti Bros./CBS ZS4-05682)	19 7	<b>45 IF I RULED THE WORLD</b> KURTIS BLOW (Mercury/PolyGram 884-269-7)	38 13	<b>79 INSPECTOR GADGET</b> THE KARTOON KREW (Profile 7087)	87 2
<b>14 TENDER LOVE</b> FORCE MD'S (Warner Bros. 7-28818)	17 9	<b>46 GORDY'S GROOVE</b> CHOICE MC'S featuring FRESH GORDON (Tommy Boy TB 871)	40 14	<b>80 IN THE MORNING</b> TRAMaine (A&M AM 2805)	90 2
<b>15 COLOR OF SUCCESS</b> MORRIS DAY (Warner Bros. 7-29309)	20 7	<b>47 CAN YOU FEEL THE BEAT</b> LISA LISA and CULT JAM with FULL FORCE (Columbia 38-05669)	45 12	<b>CHARTBREAKER</b>	
<b>16 STAND BACK</b> STEPHANIE MILLS (MCA 52731)	18 10	<b>48 HOLD ON TO YOUR LOVE</b> SMOKEY ROBINSON (Tamla/Motown 1828TF)	65 3	<b>81 SUGAR FREE</b> JUICY (Private I/Epic ZS4-05793)	DEBUT
<b>17 HOW WILL I KNOW</b> WHITNEY HOUSTON (Arista AS1-9434)	28 8	<b>49 FAIRYTALE LOVER</b> U.T.F.O. (Select FMS 1186)	54 8	<b>82 IF YOU DON'T KNOW ME BY NOW</b> PATTI LaBELLE (Philadelphia/CBS ZS4 05755A)	82 3
<b>18 AFFECTION</b> TA MARA & THE SEEN (A&M AM 2797)	22 10	<b>50 DESIRE</b> GAP BAND (Total Experience/RCA TES 1-2624)	50 10	<b>83 THE ONE YOU LOVE</b> LUSHUS DAIM & THE PRETTY VAIN (Conceived/Motown 1826MF)	DEBUT
<b>19 SLAVE TO THE RHYTHM</b> GRACE JONES (Manhattan/Capitol B-9535)	21 12	<b>51 EMERGENCY</b> KOOL & THE GANG (De-Lite/PolyGram 884 199-7)	42 16	<b>84 NO MORE</b> SHIRLEY MURDOCK (Elektra 7-69590)	DEBUT
<b>20 COMPUTER LOVE</b> ZAPP (Warner Bros. 7-28805)	31 4	<b>52 LET ME KISS IT WHERE IT HURTS</b> BOBBY WOMACK (MCA 52709)	44 13	<b>85 SIDEWALK TALK</b> JELLYBEAN (EMI America B 8297)	DEBUT
<b>21 WHAT YOU BEEN MISSIN'</b> STARPOINT (Elektra 7-69588)	9 14	<b>53 NIGHTMARES</b> DANA DANE (Profile Pro-7086)	63 7	<b>86 I NEED LOVE</b> NONA HENDRYX (RCA PB-14275)	DEBUT
<b>22 COUNT ME OUT</b> NEW EDITION (MCA 52703)	8 15	<b>54 THE TRUTH</b> COLONEL ABRAMS (MCA 52728)	59 7	<b>87 A GOOD-BYE</b> CAMEO (Atlanta Artist/PolyGram 884-270-7)	66 7
<b>23 DON'T SAY NO TONIGHT</b> EUGENE WILDE (Philly World/Atlantic 7-99608)	11 18	<b>55 HOT</b> ROY AYERS (Columbia 38-05752)	84 2	<b>88 AFTER YOU</b> BERNARD WRIGHT (Manhattan/Capitol Capitol V56017)	DEBUT
<b>24 HIGH FASHION</b> THE FAMILY (Paisley Park/Warner Bros. 7-28830)	26 10	<b>56 SUN CITY</b> ARTISTS UNITED AGAINST APARTHEID (Manhattan/Capitol B 50017)	48 14	<b>89 YOU HOOKED ME</b> PAUL LAURENCE (Capitol B-5545)	DEBUT
<b>25 I CAN'T LIVE WITHOUT MY RADIO</b> LL COOL J (Def Jam/Columbia 38-05665)	30 11	<b>57 THINKING ABOUT YOU</b> WHITNEY HOUSTON (Arista AS1-9412)	49 17	<b>90 LEARN FROM THE BURN</b> TERRI DANCER (Reflections on Records RR001)	DEBUT
<b>26 DO YOU REALLY LOVE YOUR BABY</b> THE TEMPTATIONS (Gordy/Motown 1818GF)	15 12	<b>58 AFTER THE LOVE IS GONE</b> PRINCESS (Next Plateau NP 50037)	67 4	<b>91 LET MY PEOPLE GO</b> THE WINANS (Qwest/Warner Bros. 7-28874)	60 14
<b>27 YOUR PERSONAL TOUCH</b> EVELYN "CHAMPAGNE" KING (RCA PB-14201)	23 15	<b>59 DIANA</b> EUGENE WILDE (Philly World/Atlantic 7-99573)	78 2	<b>92 SAY I'M YOUR NO. 1</b> PRINCESS (Next Plateau NP 50035)	61 20
<b>28 COLDER ARE MY NIGHTS</b> THE ISLEY BROTHERS (Warner Bros. 7-28860)	24 14	<b>60 GOING IN CIRCLES</b> THE GAP BAND (Total Experience/RCA TES-1-2436)	86 2	<b>93 DON'T BE STUPID</b> FAT BOYS (Sutra SUD 039)	62 11
<b>29 FREEDOM</b> THE POINTER SISTERS (RCA PB-14224)	29 13	<b>61 ANOTHER NIGHT</b> ARETHA FRANKLIN (Arista ASI-9453)	72 3	<b>94 WHO'S ZOOMIN' WHO</b> ARETHA FRANKLIN (Arista AS1-9410)	64 21
<b>30 WHAT HAVE YOU DONE FOR ME LATELY</b> JANET JACKSON (A&M AM-2812)	51 3	<b>62 LOVE'S GONNA GET YOU</b> JOCELYN BROWN (Warner Bros. 7-28889)	77 3	<b>95 SISTERS ARE DOIN' IT FOR THEMSELVES</b> EURYTHMICS and ARETHA FRANKLIN (RCA PB 14214)	92 12
<b>31 INSATIABLE WOMAN</b> ISLEY, JASPER, ISLEY (CBS Associated ZS4-05760)	46 4	<b>63 I'M YOUR MAN</b> WHAM! (Columbia 38-05721)	69 4	<b>96 YOU LOOK GOOD TO ME</b> CHERRELLE (Tabu/CBS 4-05608)	76 20
<b>32 THE HEART IS NOT SO SMART</b> EL DeBARGE with DeBARGE (Gordy/Motown 1822 GF)	32 11	<b>64 FUNKY LITTLE BEAT</b> CONNIE (Sunnyview 3028)	70 7	<b>97 EVERYBODY DANCE</b> TA MARA AND THE SEEN (A&M AM 2766)	79 22
		<b>65 IF ONLY FOR ONE NIGHT</b> LUTHER VANDROSS (Epic 3-05751)	75 3	<b>98 THIS IS FOR YOU</b> THE SYSTEM (Mirage/Atlantic 7-99607)	80 8
		<b>66 PAIN</b> BETTY WRIGHT (First String 965)	73 3	<b>99 LEARN TO LOVE AGAIN</b> LOU RAWLS featuring TATA VEGA (Epic 34-05714)	85 9
				<b>100 CHAIN REACTION</b> DIANA ROSS (RCA PB 14244)	91 8

ALPHABETICAL LISTING ON INSIDE BACK COVER

# BLACK/URBAN RADIO

## MOST ADDED

## STRONG ADDS



Going In Circles — The Gap Band — Total Experience/RCA

Hot — Roy Ayers — Columbia

King Dream — King Dream Chorus & Holiday Crew — Mercury/PolyGram

Hold On To Your Love — S. Robinson — Tama/Motown

## URBAN PROGRAMMER'S PICK

Programmer  
Don Kendricks

Station  
WPAL

Market  
Charleston

**Song: "Saturday Love"**  
**Artist: Cherrelle with Alexander O'Neal**  
**Label: Tabu/CBS**

**Comments:**

"'Saturday Love' is a unique record for Cherrelle. Having Alexander O'Neal singing with her makes it a dynamite duo that is hot with all demos."

## MIDWEST

**WDMT — FM108 — CLEVELAND — DEAN DEAN — PD**

HOTS: Dionne & Friends, M. Morgan, 5 Star, G. Jones, Sade, Zapp, Force M.D.'s, Atlantic Starr, EBO, DeBarge, Ready For The World, Rene & Angela, Temptations, E.C. King, Run DMC, D. Dane, S. Wonder, U.T.F.O., LL Cool J, Ta Mara and The Seen. ADDS: New Edition, Nu Shooz, Joceyln Brown, Wham!, Juicy.

**WBMX-FM — CHICAGO — MARCO SPOON — PD**

HOTS: S. Wonder, E.C. King, L. Richie, Isley Brothers, Ready For The World, Sade, Starpoint, Dionne & Friends, Lisa Lisa & Cult Jam, S. Mills, Atlantic Starr, Pointer Sisters, LL Cool J., B. Ocean, F. Jackson, Rene & Angela, R. Lewis, DeBarge, Alisha, James Brown. ADDS: G. Jones, New Edition, D. Dane, King Dream Chorus, Gap Band, A. Franklin, N. Hendryx, E. Wilde, Fox the Fox.

**WJLB — DETROIT — C.C. WHITMORE — MD**

HOTS: Atlantic Starr, Force M.D.'s, F. Jackson, Isley, Jasper, Isley, M. Morgan, Rene & Angela, Sade, Starpoint, Dionne & Friends, S. Wonder. ADDS: Chapter 8, Cherrelle, J. Holliday, King Dream Chorus, Yarbrough & Peoples.

**KPRS-FM — KANSAS CITY — DELL RICE — PD**

HOTS: L. Richie, Miami Sound Machine, LL Cool J. Sade, F. Jackson, Force M.D.'s, Atlantic Starr, 9.9, D. Coleman, M. Morgan, James Brown, Run DMC, P. Bryson, Rene & Angela, Chill Factor, E.C. King, S. Robinson, T. Dancer, Dionne & Friends, Collage. ADDS: L. Jackson, M.C. Chill, A. Cymone, Fox the Fox, King Dream, Slave, Trinere, E. Towns, D. Coleman, Conway Brothers.

**WDAO — DAYTON — LANKFORD STEVENS — PD**

HOTS: Atlantic Starr, Zapp, M. Morgan, Dionne & Friends, L. Vandross, 5 Star, Pointer Sisters, Isley, Jasper, Isley, B. Ocean, Sade, S. Wonder, W. Houston, The Family, P. LaBelle, Rene & Angela, M. Day, F. Jackson, J. Taylor, Ta Mara and The Seen, B. Wright. ADDS: R. Ayers, J. Holliday, Jimmy G. & Tackheads, N. Hendryx, S. Mardock, Janet Jackson, Gap Band, E. Murphy, M. Gaye, King Dream.

**WZAK — 93 FM — CLEVELAND — LYNN TOLLIVER — PD**

HOTS: Dionne & Friends, EBO, Atlantic Starr, Zapp, Sade, Cherrelle, D. Dane, S. Wonder, P. LaBelle, Rene & Angela, J. Brown, LL Cool J, M. Morgan, W. Houston, Yarbrough & Peoples, M. Day, Five Star, B. Ocean, L. Vandross, Isley, Jasper, Isley. ADDS: J. Stewart, King Dream Chorus, E. Towns, J. Brown, Juicy, P. Laurence, G.D. Brown, Art Of Noise, Jellybean, Nu Shooz.

**WGCI — CHICAGO — LEE MICHAELS — PD**

HOTS: F. Jackson, Dionne Friends, M. Morgan, Rene & Angela, D. Coleman, Atlantic Starr, Chicago Bears, Starpoint, Isley Brothers, Five Star. ADDS: Val Young, New Edition, Janet Jackson, R. Ayers, Gap Band, E. Wilde, Jimmy G & Tackheads.

### Midwest Retail Breakouts

1. GOING IN CIRCLES — Gap Band — Total Experience/RCA
2. SATURDAY LOVE — Cherrelle — Tabu/CBS
3. CONGA — Miami Sound Machine — Epic

## SOUTH

**WGIV — CHARLOTTE — DON CODY — PD**

HOTS: Connie, B. Ocean, M. Morgan, S. Wonder, Force M.D.'s, Rene & Angela, Isley, Jasper, Isley, E. Wilde, Staple Singers, Yarbrough & Peoples, Sade, E.C. King, Pointer Sisters, J. Jackson, Juicy, A. Green, S. Silas, T. Dancer, Dionne & Friends. ADDS: E. Wilde, Lushus Daim, Jimmy G and the Tackheads, Bronnie Brothers, Cash Flow.

**KMJQ-FM — HOUSTON — RON ATKINS — PD**

HOTS: Dionne & Friends, S. Wonder, Sade, S. Mills, D. Dane, Ta Mara and the Seen, M. Day, R. Rose, F. Jackson, Kartoan Krew, Run D.M.C., Force M.D.'s, M. Morgan, B. Ocean, Yarbrough & Peoples, Juicy, Symbolic 3, Ready For The World, E.C. King, Five Star. ADDS: Gap Band, J. Jackson, S. Murdock, Zapp, B. Wright, A. Cymone, Cherrelle, S. Robinson, Taka Boom.

**KRNB — MEMPHIS — MELVIN JONES — MD**

HOTS: King Dream Chorus, Dionne & Friends, Temptations, Sade, Gap, Run D.M.C., B. Ocean, M. Morgan, Five Star, Yarbrough & Peoples, M. Day, A. Franklin, P. Hardcastle, W. Houston, Zapp, Starpoint, Rene & Angela, S. Wonder, Art Of Noise, Dr. Jeckyl. ADDS: V. Young, Hiroshima, New Edition, L. Jackson, So Fine, Quest For Fire, S. Mills, Whistle, J. Brown, Ta Mara and The Seen, Isley, Jasper, Isley, Symonic 3, D. Coleman, D. Dane.

**WRBD — FT. LAUDERDALE — CHARLES MITCHELL — PD**

HOTS: Five Star, M. Morgan, Dionne Warwick, E.C. King, Yarbrough & Peoples, Run D.M.C., Sade, F. Jackson, Temptations, Atlantic Starr, Ready For The World, S. Wonder, Betty Wright, B. Ocean, U.T.F.O., Force MD's, Kartoan Krew, Freestyle, M. Day, Krush 2. ADDS: R. Ayers, New Edition, Boogie Boys, EBO, Gap Band, Warp 9, Hollywood Crew.

**WYLD-FM — NEW ORLEANS — DELL SPENCER — PD**

HOTS: D. Warwick, B. Ocean, F. Jackson, Sade, Starpoint, Five Star, M. Morgan, Yarbrough & Peoples, M. Day, L. Richie, S. Wonder, Force MD's, Zapp, W. Houston, Rene & Angela, L. Vandross, Ready For The World, R. Ayers, DeBarge, E.C. King. ADDS: S. Robinson, G. Chandler, Gap Band, N. Hendryx.

**K104-FM — DALLAS — TERRY AVERY — MD**

HOTS: Atlantic Starr, Sade, M. Day, Zapp, M. Morgan, Rene & Angela, Yarbrough & Peoples, Run D.M.C., Ta Mara & The Seen, W. Houston. ADDS: New Edition, Boogie Boys, S. Murdock, Gap Band, Jermaine Stewart.

**WDIA — MEMPHIS — BERNIE MILLER — MD**

HOTS: Atlantic Starr, W. Houston, A. Franklin, Five Star, B. Ocean, Pointer Sisters, M. Day, Yarbrough & Peoples, Smokey Robinson, Zapp, M. Morgan, F. Jackson, Rene & Angela, U.T.F.O., S. Wonder, Run D.M.C., M. White, Dana Dane, James Brown, Sade. ADDS: Kashif, P. Bryson, T. Dancer, Jean Chandler, Rose Brothers, Juicy, Ta Mara and The Seen, Fat Boys, J. Holliday, Janet Jackson, Colonel Abrams, Love Patrol, Kashif, Rose Bros., Boogie Boys, Princess, New Edition.

### South Retail Breakouts

1. INSPECTOR GADGET — Kartoan Krew — Profile
2. NO SHOW — Symbolic 3 — Reality/Danya/Fantasy
3. IF YOU DON'T KNOW ME BY NOW — P. LaBelle — Philadelphia Int'l.

## WEST

**KSOL — SAN FRANCISCO — MARVIN ROBINSON — PD**

HOTS: L. Richie, S. Wonder, E. King, Ready For The World, Sade. ADDS: Cherrelle, L. Vandross, A. Franklin, Smokey Robinson, Joceyln Brown, T. Pendergrass.

**XHRM-FM — SAN DIEGO — DUFF LINDSEY — PD**

HOTS: Dionne & Friends, Sade, S. Wonder, M. Morgan, Five Star, B. Ocean, F. Jackson, Force MD's, Yarbrough & Peoples, Miami Sound Machine, Atlantic Starr, W. Houston, James Brown, Ta Mara and The Seen, M. White, Zapp, DeBarge, L. Richie, The Family, M. Day. ADDS: R. Ayers, Princess, Kashif, Free Style.

**KDAY-AM STEREO — LOS ANGELES — GREG MACK — MD**

HOTS: LL Cool J. Five Star, Force MD's, Dionne & Friends, S. Wonder, Atlantic Starr, W. Houston, Miami Sound Machine, Sade, James Brown, S. Mills, Zapp, Janet Jackson, U.T.F.O., Jimmy G., Connie, M. Day, Ready For The World, Yarbrough & Peoples, Cherrelle. ADDS: Treniere, J. Stewart, D. Dane, Boogie Boys, EBO, MC Chill.

**KJLH 102.3 — LOS ANGELES — CLIFF WINSTON — PD**

HOTS: Atlantic Starr, Force MD's, M. Day, James Brown, Dionne & Friends, B. Ocean, LA Dream Team, LL Cool J, Five Star, S. Wonder, M. Morgan, Cherrelle, L. Richie, Starpoint, Jimmy & the Tackheads, W. Houston, Art of Noise, F. Jackson, Zapp, Sade. ADDS: New Edition, R. Ayers, Rene & Angela.

**KDKO — DENVER — JAY JOHNSON — PD**

HOTS: S. Wonder, Sade, Dionne & Friends, M. Morgan, Atlantic Starr, Five Star, L. Richie, R. Flack, B. Ocean, S. Mills, Yarbrough & Peoples, James Brown, 9.9, Force MD's, W. Houston, Starpoint, Rene & Angela, Ta Mara and The Seen, Grace Jones, King Dream Chorus, Family, M. White. ADDS: A. Franklin, Tramaine, R. Ayers, Isley, Jasper, Isley.

### West Retail Breakouts

1. DANCING IN THE DARK — Kashif — Arista
2. BREAK MY HEART — Jimmy G & The Tackheads — Capitol
3. SATURDAY LOVE — Cherrelle — Tabu/CBS

## EAST

**WDAS-FM — PHILADELPHIA — JOE TAMBURRO — PD**

HOTS: S. Wonder, Sade, Dionne, Force MD's, M. Morgan, EBO, Five Star, Starpoint, Yarbrough & Peoples, F. Jackson, U.T.F.O., Run DMC, W. Houston, R. Ayers, Rene & Angela, Janet Jackson, S. Mills, James Brown, M. White, Ta Mara and The Seen. ADDS: New Edition, S. Murdock, Whistle, B. Wells, Boogie Boys, S. Robinson.

**WHUR-FM — WASHINGTON, D.C. — MIKE ARCHIE — PD**

HOTS: P. Nelson, Atlantic Starr, Dionne Warwick, Sade, LL Cool J, S. Wonder, D. Dance, Force Angela, Chicago Bears Crew, Grace Jones, LL Cool J, M. Day, DeBarge, Force MD's, Love Patrol, EBO, Voyeur, Cherrelle, R. Gaines, Isley, Jasper, Isley, M. White, Kashif. ADDS: A. Cymone, T. Pendergrass, A. Bofill, S. Murdock, Juicy, N. Hendryx, R. Flemming, Art of Noise, Betty Wright, Alisha.

**WRKS — NEW YORK — TONY "Q" — PD**

HOTS: P. Nelson, Atlantic Starr, Dionne Warwick, Sade, LL Cool J, S. Wonder, D. Dane, Force MD's, Rene & Angela, Run DMC, M. Morgan Lisa Lisa, EBO, Five Star, L. Richie, E. Wilde, Ta Mara and The Seen, New Edition, Isley, Jasper, Isley, Joceyln Brown. ADDS: Isley, Jasper, Isley, E. Towns, Tramaine.

**WXYV — BALTIMORE — MARK WILLIAMS — MD**

HOTS: S. Wonder, Sade, E. King, Isley Brothers, 9.9, Ready For The World, B. Ocean, Dionne Warwick, L. Richie, M. Morgan. ADDS: Jermaine Stewart, V. Young, Zapp.

**WAMO — PITTSBURGH — CHUCK WOODSON — PD**

HOTS: W. Houston, Jellybean, Zapp, Tramaine, Starpoint, Wham!, B. Ocean, Janet Jackson, Cherrelle, Force MD's, E. King, Sade, Five Star, Rochelle, M. Morgan, Ta Mara and The Seen, M. Day, Rene & Angela, S. Mills, Nu Shooz. ADDS: New Edition, S. Robinson, U.T.F.O., Princess, Joceyln Brown, E. Murphy, Gap Band.

### East Retail Breakouts

1. IN THE MORNING — Tramaine — A&M
2. HOT — Roy Ayers — Columbia
3. I LIKE YOU — Phyllis Nelson — Carrere/Epic



# TOP 75 12" SINGLES

	Weeks On 2/1 Chart		Weeks On 2/1 Chart		Weeks On 2/1 Chart
1		LIVING IN AMERICA (R&B Dance Version)/6:15 JAMES BROWN (Scotti Bros./CBS 42305310)	4	4	
2		GO HOME (REMIX) STEVIE WONDER (Tamla/Motown 4553 TG)	2	9	
3		DIGITAL DISPLAY (EXTENDED MIX) READY FOR THE WORLD (MCA 5046)	1	8	
4		I LIKE YOU (EXTENDED VERSION)/5:05 PHYLLIS NELSON (Carrere/CBS 423-05268)	3	14	
5		LET ME BE THE ONE (EXTENDED VERSION) FIVE STAR (RCA PWI 4230)	5	12	
6		FEEL THE SPIN (EXTENDED DANCE VERSION)/6:50 DEBBIE HARRY (Gaffan/Warnar Bros. 0-20391)	7	12	
7		DO ME BABY (INTERLUDE)/4:59 MELISA MORGAN (Capitol V-15211)	10	9	
8		I CAN'T LIVE WITHOUT MY RADIO/I CAN GIVE YOU MORE L.L. COOL J. (Def Jam/Columbia 44-05291)	13	11	
9		LOVE'S GONNA GET YOU (DANCE MIX)/8:38 JOCELYN BROWN (Warnar Bros. 0-20383)	12	10	
10		WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING (EXTENDED VERSION)/5:43 BILLY OCEAN (Jive/Arista JDI 9431)	14	4	
11		CAN YOU ROCK IT LIKE THIS/TOGETHER FOREVER/4:28 & 3:32 RUN D.M.C. (Profile Pro-7088)	11	10	
12		THE SUN ALWAYS SHINES ON T.V. (EXTENDED VERSION)/8:25 A-HA (Warnar Bros. 0-20410)	20	4	
13		MOMENTS IN LOVE (EXTENDED VERSION)/7:00 ART OF NOISE (Island/ZTT 794)	15	4	
14		ALICE, I WANT YOU JUST FOR ME/6:09 FULL FORCE (Columbia 44-05282)	9	17	
15		SLAVE TO THE RHYTHM (EXTENDED VERSION)/4:20 GRACE JONES (Manhattan Island/Capitol SPRO 9533)	6	4	
16		HOW WILL I KNOW (DANCE RE-MIX)/6:35 WHITNEY HOUSTON (Arista AD1-9449)	25	4	
17		CAN YOU FEEL THE BEAT (EXTENDED VERSION)/6:50 LISA LISA and CULT JAM with FULL FORCE (Columbia 44-05295)	8	12	
18		EXPOSED TO LOVE (EXTENDED VERSION)/6:10 Exposa (Arista AD1-9426)	16	13	
19		PARTY ALL THE TIME (EXTENDED & INSTRUMENTAL VERSION)/7:04 EDDIE MURPHY (Columbia 44-05280)	17	20	
20		DON QUICHOTTE/6:29 MAGAZINE 60 (Baja/TSR B-54)	24	9	
21		THE DREAM TEAM IS IN THE HOUSE/5:07 LA DREAM TEAM (Dream Team DRT-631)	18	13	
22		AFTER THE LOVE HAS GONE (EXTENDED VERSION)/6:45 PRINCESS (Next Plateau NP 50037)	37	3	
23		YOUR PERSONAL TOUCH EVELYN "CHAMPAGNE" KING (RCA PW-14202)	19	13	
24		FUNKY LITTLE BEAT (EXTENDED VERSION) CONNIE (Sunnyview 3028)	27	8	
25		COUNT ME OUT (EXTENDED VERSION)/6:25 NEW ED. RON (MCA 23536)	21	13	
26		NO FRILLS LOVE (EXTENDED DANCE REMIX)/7:25 JENNIFER HOLLIDAY (Gaffan/Warnar Bros. 0-20413)	22	10	
27		MY HEART GOES BANG (EXTENDED MIX) DEAD OR ALIVE (Epic/CBS 49-05722)	43	3	
28		GOOD TO THE LAST DROP C-BANK (Next Plateau NP 50033)	35	7	
29		BEAT OF THE STREET/GORDY'S GROVE (Mayberry Mix)/4:25 CHOICE MC'S (Tommy Boy TB-871)	23	12	
30		SATURDAY LOVE (REMIX) CHERRELLE (Tabu/CBS 429-05332)	48	2	
31		TARZAN BOY (EXTENDED DANCE VERSION)/6:16 BALTIMORA (Manhattan/Capitol V-56011)	28	13	
32		NO SHOW/6:25 SYMBOLIC THREE featuring D. Dr. SHOCK (Reality/Danya/Fantasy D250)	32	8	
33		TENDER LOVE FORCE MD'S (Tommy Boy TB-876)	45	2	
34		WHAT YOU'VE BEEN MISSIN'/5:10 STARPOINT (Elektra ED 5101)	39	4	
35		BABY TALK (SPECIAL REMIX)/5:26 ALISHA (Vanguard SPV 89)	26	13	
36		GUILTY YARBROUGH & PEOPLES (Total Expariance/RCA 2425)	40	4	
37		NIGHTMARES/5:50 DANA DANE (Profile PRO 7086)	41	4	
38		THE SHOW/LA-DI-DA (EXTENDED VERSION)/6:40 & 4:40 DOUG E. FRESH AND THE GET FRESH CREW (Reality/Danya/Fantasy D242)	29	26	
39		THE SUPER BOWL SHUFFLE (EXTENDED VOCAL MIX)/6:30 CHICAGO BEARS SHUFFLIN' CREW (Red Label/Capitol V-70066)		DEBUT	
40		SUB CULTURE/SUB VULTURE (RE-MIX)/7:26 & 7:57 NEW ORDER (Qwest/Warnar Bros. 0-20390)	30	12	
41		THE SHOW STOPPA (IS STUPID FRESH)/5:42 SUPERNATURE (Pop Art PA 1613)	31	15	
42		PERFECT WAY (WAY PERFECT MIX)/5:26 SCRITTI POLITI (Warnar Bros. 0-20363)	33	15	
43		STAND BACK (EXTENDED VERSION)/7:17 STEPHANIE MILLS (MCA 23598)	49	4	
44		CURIOSITY (EXTENDED MIX) THE JETS (MCA 23590)	34	9	
45		FALL DOWN (SPIRIT OF LOVE) TRAMAINÉ (A&M SP-12146)	36	21	
46		DO YOU REALLY LOVE YOUR BABY THE TEMPTATIONS (Gordy/Motown 4550GG)	50	4	
47		WHO DO YOU LOVE? (EXTENDED VERSION)/5:20 BERNARD WRIGHT (Manhattan/Capitol 56307)	38	12	
48		YELLOW PANTIES/4:54 DR. JECKYLL & MR. HYDE (Profile Pro 7092)	52	4	
49		YOUR SMILE RENE & ANGELA (Mercury/PolyGram 884 271-1)	54	3	
50		IN THE MORNING TIME (SHOUT MIX)/6:49 TRAMAINÉ (A&M SP-12166)	58	2	
51		P MACHINERY (EXTENDED) P-TOP GANDY (ZTT/A&M and J 36336)	60	2	
52		I'M YOUR MAN (EXTENDED SIMULATION) WHAMI! (Columbia 44-05322)	42	8	
53		PRECIOUS LITTLE DIAMOND (EXTENDED VERSION) FOX THE FOX (Epic/CBS 49-05325)		DEBUT	
54		HOW TO BE A ZILLIONAIRE/TOWER OF LONDON (EXTENDED VERSION) ABC (Mercury/PolyGram 884 382-1)		DEBUT	
55		JOHNNY THE FOX (BONUS BEATS)/6:20 TRICKY TEE (Sleeping Bag SLX 0016X)	51	9	
56		WHO'S ZOOMIN' WHO (DANCE MIX)/8:36 ARETHA FRANKLIN (Arista ADE-9411)	44	18	
57		CHAIN REACTION (REMIX) DIANA ROSS (RCA PD-14267)		DEBUT	
58		IF I RULED THE WORLD (EXTENDED VERSION)/7:09 KURTIS BLOW (Mercury/PolyGram 884 269-1)	47	10	
59		CARAVAN OF LOVE ISLEY, JASPER, ISLEY (CBS Assoc. ZS9-05285)	46	14	
60		SAY I'M YOUR NUMBER ONE (EXTENDED VERSION) PRINCESS (Next Plateau NP50035)	53	18	
61		MY MAGIC MAN (EXTENDED VERSION) ROCHELLE (Warnar Bros. 0-20376)	59	7	
62		CONGA (EXTENDED VERSION & INSTRUMENTAL)/6:00 & 4:52 MIAMI SOUND MACHINE (Epic 49-05253)	62	28	
63		YOU LOOK GOOD TO ME (EXTENDED VERSION)/9:30 CHERRELLE (Tabu/CBS 429 05279)	63	12	
64		THE TRUTH (EXTENDED VERSION)/7:50 COLONEL ABRAMS (MCA 23600)	55	9	
65		LEGS (EXTENDED VERSION) ART OF NOISE (Chrysalis 4V9-42934)	57	7	
66		SUN CITY ARTISTS UNITED AGAINST APARTHEID (Manhattan/Capitol 50017)	54	8	
67		ELECTION DAY (EXTENDED MIX)/4:30 ARCADIA (Capitol V-5501)	60	13	
68		EVERYBODY DANCE/LONELY HEART (EXTENDED VERSION)/5:41 & 4:47 TA MARA & THE SEEN (A&M SP-12149)	61	16	
69		COMO TU TE LLAMA? SLY FOX (Capitol V-8654)	65	11	
70		DON'T SAY NO TONIGHT (EXTENDED VERSION)/5:20 EUGENE WILDE (Philly World/Atlantic DMD 885)	68	10	
71		HONEY FOR THE BEES (EXTENDED VERSION)/6:40 & 5:30 PATTI AUSTIN (Owest/Warnar Bros. 00-20361)	66	16	
72		I'LL BE GOOD (SPECIAL MIX & INSTRUMENTAL)/7:25 & 5:25 RENE & ANGELA (Mercury/PolyGram 884009-1)	67	23	
73		YOU & ME (EXTENDED VERSION)/6:15 THE FLIRTS (CBS Associated 429-05284)	69	16	
74		PART-TIME LOVER (SPECIAL REMIX)/8:20 STEVIE WONDER (Tamla/Motown 4548TG)	70	19	
75		STOP PLAYING ON ME (EXTENDED MIX) VINKI LOVE (R&B & B'way/Island 416)	71	18	

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

## 12" REVIEWS

**TONI REDD** (Wonder 1216)  
**Redd And Hot** (6:20) (Houser/Walker) (Lady Red Music/BMI) (Producer: Not Listed)  
Elaborate, cosmic synth work, a driving drum machine and impassioned vocals set the tone for this pleasant cut of dance/funk. Sex with a beat is still the rage and this one's got a shot at success.

**SPACE MONKEY** (MCA 23610)  
**One More Shot** (6:45) (Goodchild) (Iue Network Music/ASCAP) (Producer: Adrian Lee) (Remix: Mark Kamins)  
Already gaining club adds and some retail reports, this melodic bit of dance/rock is sure to score with the young audience.

**STEEL PULSE** (Elektra 5123)  
**Save Black Music** (5:44) (Hinds) (Pulse Music Ltd./PRS) (Producer: Jimmy "Senyah" Haynes)  
Reggae favorites Steel Pulse add a little funk and a dance beat to produce a thoroughly enjoyable and totally accessible sound. Yes, it's still reggae but DJs shouldn't shy away. A straight from the heart and completely identifiable lyrical message means this one's worth a spin.

**OLIVIA NEWTON-JOHN** (MCA 23606)  
**Toughen Up** (8:07) (T. Britten, G. Lyle) (Chappell Music, Myaxe Music, Irving Music/ASCAP/BMI) (Remix: John Jellybean Benitez)  
MCA looks to break Olivia at the club level once again ("Physical" was a dance smash) with this seductive, mid-tempo tune. A strong hook and Jellybean's midas touch may just do the job.

## MOST ACTIVE



Living In America — James Brown — (Scotti Bros.)

## STRONG ACTIVITY

- Do Me Baby — Melisa Morgan — (Capitol)
- The Sun Always Shines On T.V. — A-HA — (Reprise/Warnar Bros.)
- How Will I Know — Whitney Houston — (Arista)
- Saturday Love — Cherrelle & Alexander O'Neal — (Tabu/CBS)

## CLUB PICK

**"Don't You Want My Love"** — Nicole — (Portrait/CBS)  
D.J.: Barry Johnson  
Club: Pegasus  
Record Pool: Indiana Record Pool  
Location: Kansas City

Comments:  
"A nice cut. Very popular in my club. Probably one of my most requested records. Should go Top 10."

## RETAILER'S PICK

**"If You Should Ever Be Lonely"** — Val Young — (Motown)  
Store: 12" Dance Records  
Manager: Wresch Dawidjan  
Location: Washington D.C.

Comments:  
"Great crossover potential. An R&B flavor, yet dance oriented. This should be one of our best sellers."

## I.R.S. Begins Unique *Fine Young Cannibals* Promotion

By David Adelson

LOS ANGELES — A unique and ambitious video night promotion has been undertaken by I.R.S. Records and Chicago based video distributor, Video Pool, in connection with the recently released *Fine Young Cannibals* EP.

A series of special video nights have been scheduled around the country to "aid the plight of runaway youths." That plight is the subject of the band's current single, "Johnny Come Home."

The promotion, which started January 31 and runs through March 2, involves 14 clubs in markets where the label deems club activity and airplay are the strongest. They are: New York City, Los Angeles, Chicago, Houston, Dallas, Austin, Atlanta, Philadelphia, Ann Arbor, Boston, Miami, San Francisco, Fremont (CA) and Seattle.

Each club will receive a 20 song I.R.S. video compilation for continuous play throughout the evening as well as a number of support items such as buttons, stickers, records and posters. In cities where the band will perform, concert tickets will be provided to each club as well as various tie-ins with local restaurants to provide free dinners as prizes.

The club, in turn, will donate \$100 to

a runaway services organization that has been chosen from the National Network of Runaway and Youth Services in Washington D.C. The individual organizations that make up the network, provide emergency shelter and counseling services for runaway youth.

In addition, *Fine Young Cannibals* will be releasing a video clip of all three band members (Andy Cox, David Steele and Roland Gift) explaining why they wrote "Johnny Come Home" and thanking the club and clubgoers for supporting the cause.

There will be a cooperative advertising effort between I.R.S. and each club, with the label coordinating all radio, retail and print publicity and the clubs ensuring proper exposure through their regular advertising.

Though not all the clubs have been selected, the following are confirmed: Man Ray, Boston (1/31); The Metro, Chicago (1/31); Kurts, Philadelphia (2/1); Nectarine Ballroom, Ann Arbor (2/3); Fizz, Houston (2/4); Mistral, Dallas (2/5); Angles, Austin (2/6); Spellbound, Decatur, GA (2/6); Fire and Ice, Miami (2/14); The Palladium, San Francisco (2/20); The Vogue, Seattle (2/20); Marilyn's Pasadena (2/28); Stargaze, Fremont, CA (3/2).



**LOOKING SHARP** — Newly signed recording artist Todd Sharp recently visited the Universal City offices of MCA Records where he discussed plans for his debut album "Who Am I," as well as the first single, "I'm The One." The ex-Cleveland rocker, now relocated to Los Angeles, was the former guitarist for Christine McVie, Hall & Oates and Bob Welch. Shown standing from (l-r): Thom Trumbo, vice president of A&R, MCA Records; Billy Bass, manager; Sharp; Irving Azoff, president of MCA Records and Music Group; Steve Moir, national vice president of A&R, MCA Records.

## Allied Artists Records Is Looking To Really Break Big

By Daniel Rondell

LOS ANGELES — Film buffs will recall the Allied Artists logo on the trailer of many a fifties B movie, but not many in the recording industry are aware that Allied Artists is also a contender in the record business. The Allied Artists label has been dormant for several years, but present owner Kim Richards is turning that around.

Richards, a self-styled millionaire, first got involved with the record business via management. For the past three years he has managed the rock band Renegade and the solo career of Renegades drummer, Luis Cardenas. Finding it can be difficult maintaining quality control of his artist's output, Richards decided to take matters into his own hands.

Richards went about acquiring Allied, which his family had interests in over the past few decades. Once in control of the record division, Richards set out to make Allied's recording facilities state-of-the-art. The resulting 24-track studio is already being upgraded to 36-track digital. The studio, of course, is exclusively for Allied Artists acts.

For on-the-premises rehearsing and extensive touring, Richards and Allied invested in a monster concert production system. Gregg Pearlman, a road veteran with vast touring experience, was brought in to acquire the finest in sound and lighting equipment and the most talented and capable crew to oversee it. The sound system consists of a Turbosound Flying Arena system, and a 40-channel Soundcraft Series 4 mixer. To illuminate a stage show, Pearlman and Allied bought an Avolite lighting system with Thomas Engineering pre-rigged trusses. In addition to all of that, they also obtained a variety of staging risers and staging special effects, including 4-foot risers, Marly flooring, scrim drops, smoke and dry ice machines, hydraulic lifts, pyrotechnics, and lasers. All of this equipment is powered by a self-contained power distribution system.

To transport this mountain of gear and the crew to run it, Allied purchased a freight liner, a Mack truck, two delivery vans, a tour bus and a limousine. If that isn't enough, they can always fall back on old faithful — the Allied Artists Lear Jet!

Clearly, Richards has set up Allied to be a full-service operation, making sure that they can record their artists, and then get an album support tour on the road. One major gap in the overall Allied picture is distribution. Richards is currently in the



Kim Richards

process of putting the wraps on a P&D deal. The distribution deal will tie Allied into an elaborate distribution network.

Currently, this intense set-up of unlimited recording and touring opportunities is only being utilized by two acts, the same two acts that started the ball rolling for Allied, Renegade and Luis Cardenas. First, to appear on vinyl was Renegade, whose debut LP, "Rock 'n Roll Crazy," made inroads in the press, but, at the time of its release in 1984, Allied had yet to be set up to the extent it is today, and hence the record wasn't promoted to the hilt. Allied is poised to give Renegade a full promo and PR onslaught, and, this time out, Allied will also be retaining the services of outside promotion and public relation firms.

The next scheduled Allied release is Cardenas' "Animal Instinct," expected to hit the stores in March. Cardenas steps out as a vocalist on this release, as well as providing his usual drumming duties. Cardenas is endorsed by Ludwig Drums, Randall amplifiers and Kahler pick-ups. The young drummer gets quite a workout when he plays — he is perched inside a massive 58-piece drum kit! Allied is already gearing up for a press and radio promotion campaign for the record, which has already been put into motion with a contest-promotion in the current *Hit Parader* magazine.

While the label seems to be an ideal oasis for an artist, Allied has been very selective about adding to its roster. They are currently in negotiation with two LA-based acts. One is Roach and The White Boys, the fem-led Busboys spin-off, and the other is the hard rock quartet Odin.

Once an expanded roster and the P&D deal are in place, Allied plans on becoming a major contender in the record jungle. Operating slightly off the beaten path in Santa Fe Springs, California, Allied has been a quiet force waiting to break wide open.

## Jackson Helps Convince Board To Put 'Hands' Song On Hold

By Peter Berk

LOS ANGELES — After announcing at a January 16 press conference that a new song written for the upcoming Hands Across America benefit event would be featured in a promotional video seen during the halftime of the Super Bowl and released as a single soon after, USA For Africa president Ken Kragen is now singing a different tune. The tune, in fact, is none other than "We Are The World," which was heard instead when the special video aired on NBC last Sunday (26). In light of the last minute substitution of Marc Blatte and John Chauncey's "Hands Across America" theme by Michael Jackson and Lionel Richie's internationally famed famine relief anthem, many people close to USA For Africa have suggested the switch was due to Jackson's firm conviction that "We Are The World" should remain the primary musical symbol of the charitable organization.

At the time of the press conference, it was clear Kragen was completely behind the new song. When it was played and those present rose to sing and join hands, Kragen's exuberance seemed more than justified. Soon after, however, Jackson apparently made his disdain evident, and the decision was made by the USA For Africa board of directors on Saturday, January 25, to put the new composition on hold. It would appear, therefore, that "We Are The World" will be sung on May 25, when Hands Across America (wherein millions will join hands in a line across the United States) gets underway.

According to a source close to USA For Africa, "There's no denying the fact that Michael Jackson made a very impassioned plea for "We Are The World." Lionel Richie felt the same way. It was a board decision to put a hold on "Hands Across America," though. They all voted on it. I think everyone involved wanted to make sure "We Are The World" is always in the forefront of our activities. On the other hand, we'll definitely still be using the new song." What, if any, plans to record and release the song have been made, then? "I can't really say. Ken Kragen has discussed the plans with us, but it's still a bit premature at this point to make any announcements. I can assure you the other song will be used . . . that's how the board voted."

Beyond Jackson's opposition to it, there are two other vital reasons why "Hands" lies dormant for the time being, according to the source. "I think part of the delay absolutely has to do with the connection people make between "We Are The World" and USA For Africa," he said. "We want to be completely sure everybody understands that Hands Across America is affiliated with USA For Africa, because it's felt this organization has credibility. We need that credibility to get the maximum support for this event. Also, Ken believes it's still a bit too early, with it all, for the new song to go public. We're dealing with crucial timing here, and we certainly don't want to release a song which could peak before May 25."



**HANDS ACROSS TAFT** — USA For Africa president Ken Kragen and EMI-America artist Sheena Easton are pictured holding hands while shooting a promotional video in Taft, California for Hands Across America, which will take place May 25. The event will raise money for hungry and homeless people in the United States.

## L.A.'s Music Business Symposium Grows Up

By David Adelson

LOS ANGELES — For ten Thursday nights in a row last summer, William Gladstone organized over 20 panels and seminars on a number of topics relevant to the music industry. While those meetings at a Hollywood hotel produced an impressive turnout and an even more impressive group of panelists, Gladstone had visions of an even greater seminar, one where industry professionals could gather and exchange ideas. Gladstone joined forces with veteran publicity coordinator Arnold Lipsman and the Second Annual Music Business Symposium was born.

This year's event will be a three day gathering, May 2-4, at Los Angeles Ambassador Hotel and will include an extensive exhibition area, all day workshops and a variety of panels covering everything from A&R to press and publicity. The keynote speaker for the confab is Arista's Clive Davis, and the problem with all seminars is that they aim at the lowest common denominator," said Gladstone. "We felt there was a need in the industry for a place where successful professionals can go and exchange ideas. We actually solicited the industry and found there was an actual interest to do that."

Among the all day seminars taking place will be an intensive examination of film music and its importance. "The music industry has become so all encompassing," said Lipsman. "We really want this to be an inner directed symposium as opposed to an outer directed one."



Lipsman pointed out that advisory boards from different facets of the industry were currently meeting and he expects to have a final list of panels and panelists shortly. What can definitely be expected are all-star panels in the field of A&R, publishing, promotion, songwriting, concert promotion, tour management, the black music market, personal management and press. Lipsman also noted there will be a series of video panels examining the constantly changing video industry.

In addition to the open panels, Lipsman and Gladstone are adamant about the inclusion of closed door meetings for people in one specific area of music to

(continued on page 36)



**MAKING BOOK** — Queens Group, Inc. contributed its services to the Rock and Roll Hall of Fame Foundation by producing the commemorative book for the recent awards dinner. Pictured here, going over press sheets at the Rolling Stone offices, are (l-r): Jann Wenner, executive vice president of the recently-organized Foundation and editor and publisher of Rolling Stone; Seymour Stein, the Foundation's president and president of Sire Records; Richard Roth, senior vice president of Queens Group, Inc., and Derek Ungless, designer for the Foundation and art director of Rolling Stone.

## Joe Jackson's New Album Recorded Live, But Not A 'Live' Album

By Paul Iorio

NEW YORK — Joe Jackson has tried something completely different on his upcoming "Big World" (A&M) album. The LP's fifteen new tracks were recorded before a live audience and transferred directly onto a two-track digital master without mixing, overdubbing, or otherwise tinkering with the sound. "The technology is at the service of the music here," Jackson says. "It's a real performance. Everyone is actually playing, the singers are singing . . . mistakes haven't even been corrected. So in a way it's the opposite of most albums; we mixed it first and recorded it afterwards."

Last month, Jackson played more than a dozen unannounced shows in New York area clubs, as both rehearsal and pre-production for the recording of the album. On January 24th and 25th, Jackson and his three-piece band, plus four background vocalists, recorded "Big World" during four live shows at N.Y.'s Roundabout Theatre. "But we're not making a live album," says producer David Kerschenbaum. "We're making an album live."

To that end, Kerschenbaum says the songs will have clean beginnings and endings, and that crowd noises will be eliminated. Mix and equalization calibrations were based on recordings of three preliminary club dates. "We had all the mixes programmed before we even did the record itself," says Kerschenbaum. "The last thing we did was the performance." "It's kind of a statement," Jackson says of the album. "I could have spent a lot of time in the studio and had everything absolutely perfect but it wouldn't have been as honest or spontaneous."

"Big World" is a statement of departure in another way as well; the album is tentatively planned as a three-record set, a packaging form that has rarely been used before. "The idea is that you're going to get a little more for your money," says Kerschenbaum. "If it were four sided we would have to charge more for it." Jackson and Kerschenbaum both nixed the idea of using the fourth side to include live versions of the Jackson oldies that were sprinkled in with the new material at recent club performances. "It wouldn't fit the concept of the album," says Kerschenbaum. "It was written with a certain sequencing in mind. Also it would



**DYNAMIC DUO** — Joe Jackson (r) and producer David Kerschenbaum (l) putting final touches on "Big World."

take away from the uniqueness of having a three-sided album."

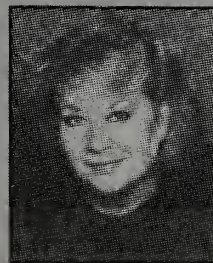
The songs on the album combine a wide-angle world-view with spare rock backing to create Jackson's hardest-edged effort since "I'm The Man." Gone are the references to New York City locales. Gone also is Jackson's ambivalence about playing solid rock n roll. "I think this is the nearest I've come to guitar rock n roll," says Jackson. "It's nearer to it than my last two albums."

Such tracks as "Survival" and "Jet Set" feature Vinnie Zummo's scathing psychedelic-cum-Ventures guitar licks and Gary Burke's rockabilly drumming. Others like "Wild West" build gradually toward explosive climaxes. There are quiet ballads ("Shanghai's Sky"), scratch funk ("Precious Time"), mid-tempo blues rock ("We Can't Live Together"), a waltz ("40 Years"), a tango ("Tango Atlantico"), and straight ahead, unadorned pop ("Hometown"). Far-and-middle-eastern musical and lyrical motifs run throughout the album with references to Istanbul in "It's A Big World" and examinations of international travel in "Jet Set" and "Fifty Dollar Love Affair." At a surprise show at Maxwells' in Hoboken, the best received new songs were "Survival," "Wild West," and "Jet Set."

At a Roundabout session there were shouted requests from the audience for "Wild West" and it was clear that "We Can't Live Together," with its lush backing vocals, had evolved into a major song. All agree that these songs address weightier themes than Jackson has before. "I don't like just writing about 'my baby left me.' It gets a bit boring," says Jackson. "I just don't know how to write a facile, mindless pop song."

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	Weeks On 2/1 Chart		Weeks On 2/1 Chart		Weeks On 2/1 Chart
<b>1 THE BROADWAY ALBUM</b> ★ — BARBARA STREISAND (Columbia OC 40092) CBS	1	<b>12</b>	<b>33 THAT'S WHY I'M HERE</b> ★ — JAMES TAYLOR (Columbia FC 40052) CBS	24	<b>13</b>
<b>2 PROMISE</b> ★ — SADE (Portrait FR 40263) CBS	2	<b>10</b>	<b>34 ALL FOR LOVE</b> 8.98 NEW EDITION (MCA 6579) MCA	37	<b>11</b>
<b>3 MIAMI VICE</b> ★■ 9.98 ORIGINAL TELEVISION SOUNDTRACK (MCA 6150) MCA	3	<b>18</b>	<b>35 HOW COULD IT BE</b> □ — EDDIE MURPHY (Columbia FC 39952) CBS	36	<b>17</b>
<b>4 BROTHERS IN ARMS</b> ★■ 8.98 DIRE STRAITS (Warner Bros. 25264-1) WEA	4	<b>37</b>	<b>36 LISTEN LIKE THIEVES</b> 8.98 INXS (Atlantic 81277) WEA	39	<b>15</b>
<b>5 WELCOME TO THE REAL WORLD</b> ★□ 8.98 MR. MISTER (RCA NFL1-8045) RCA	7	<b>25</b>	<b>37 PACK UP THE PLANTATION—LIVE</b> ★ 10.98 TOM PETTY AND THE HEARTBREAKERS (MCA 8021) MCA	41	<b>9</b>
<b>6 AFTERBURNER</b> ★ 8.98 ZZ TOP (Warner Bros. 25342) MCA	5	<b>13</b>	<b>38 READY FOR THE WORLD</b> □ 8.98 (MCA 5594) MCA	42	<b>33</b>
<b>7 HEART</b> ■ 8.98 (Capitol ST-12410) CAP	6	<b>31</b>	<b>39 COLOR OF SUCCESS</b> ★□ 8.98 MORRIS DAY (Warner Bros. 25320) WEA	40	<b>16</b>
<b>8 SCARECROW</b> ★■ 8.98 JOHN COUGAR MELLENCAMP (Riva 824 865-1) POL	8	<b>22</b>	<b>40 THE DREAM ACADEMY</b> ★ 8.98 (Reprise/Warner Bros. 25266) WEA	56	<b>14</b>
<b>9 WHITNEY HOUSTON</b> ★■ 8.98 (Arista AL8-8211) RCA	14	<b>46</b>	<b>41 COME OUT AND PLAY</b> ★ 9.98 TWISTED SISTER (Atlantic 81275) CAP	45	<b>8</b>
<b>10 KNEE DEEP IN THE HOOPLA</b> ★■ 8.98 STARSHIP (GrunT/RCA BXLI-5488) RCA	11	<b>18</b>	<b>42 DONE WITH MIRRORS</b> 8.98 AEROSMITH (Geffen GHS 24091) WEA	33	<b>12</b>
<b>11 ONCE UPON A TIME</b> ★ 8.98 SIMPLE MINDS (A&M/Virgin 5092) RCA	10	<b>13</b>	<b>43 LITTLE CREATURES</b> ★□ 8.98 TALKING HEADS (Sire 25305-1) WEA	43	<b>33</b>
<b>12 THE DREAM OF THE BLUE TURTLES</b> ★■ 8.98 STING (A&M SP 3750) RCA	12	<b>32</b>	<b>44 SEVEN THE HARD WAY</b> ★ — PAT BENATAR (Chrysalis OV 41507) CBS	35	<b>10</b>
<b>13 ROCK A LITTLE</b> ★ 8.98 STEVIE NICKS (Modern/Atlantic 90479) WEA	15	<b>10</b>	<b>45 THEATRE OF PAIN</b> ★■ 9.98 MOTLEY CRUE (Elektra 60418-1) WEA	46	<b>31</b>
<b>14 SONGS FROM THE BIG CHAIR</b> ★■ 8.98 TEARS FOR FEARS (Mercury 824 300-1 M-1) POL	9	<b>46</b>	<b>46 NERVOUS NIGHT</b> ★□ — HOOTERS (Columbia BFC 39912) CBS	61	<b>5</b>
<b>15 WHITE NIGHTS</b> 9.98 ORIGINAL SOUNDTRACK (Atlantic B1273) WEA	17	<b>15</b>	<b>47 SUN CITY</b> 8.98 ARTISTS UNITED AGAINST APARTHEID (Manhattan ST-53019) CAP	47	<b>13</b>
<b>16 IN SQUARE CIRCLE</b> ★ 9.98 STEVIE WONDER (Tamla/Motown 6134) MCA	13	<b>18</b>	<b>48 CUPID &amp; PSYCHE '85</b> 8.98 SCRITTI POLITTI (Warner Bros. 25302) WEA	31	<b>28</b>
<b>17 BORN IN THE U.S.A.</b> ★■ — BRUCE SPRINGSTEEN (Columbia QC 38653) CBS	16	<b>85</b>	<b>49 EMERGENCY</b> ★■ 8.98 KOOL & THE GANG (De-Lite 822 943-1) POL	48	<b>42</b>
<b>18 ROCKY IV</b> 8.98 ORIGINAL SOUNDTRACK (Scotti Bros. SZ 40203) CBS	23	<b>12</b>	<b>50 MIKE &amp; THE MECHANICS</b> 8.98 (Atlantic 81287) WEA	70	<b>8</b>
<b>19 NO JACKET REQUIRED</b> ★■ 9.98 PHIL COLLINS (Atlantic 81240-1) WEA	18	<b>49</b>	<b>51 MEETING IN THE LADIES ROOM</b> 8.98 KLYMAXX (Constellation/MCA 5529) MCA	59	<b>42</b>
<b>20 GREATEST HITS</b> ★ 8.98 THE CARS (Elektra 60464) WEA	19	<b>13</b>	<b>52 STRENGTH</b> ★ 8.98 THE ALARM (IRS-5666) MCA	52	<b>13</b>
<b>21 FRIENDS</b> — DIONNE WARWICK (Arista AL8 8398) WEA	25	<b>8</b>	<b>53 MAKE IT BIG</b> ★■ — WHAM! (Columbia FC 39595) CBS	53	<b>51</b>
<b>22 RECKLESS</b> ★■ 8.98 BRYAN ADAMS (A&M SP-5013) RCA	20	<b>63</b>	<b>54 KRUSH GROOVE</b> ★ 8.98 ORIGINAL SOUNDTRACK (Warner Bros. 25295) WEA	54	<b>14</b>
<b>23 ROCK ME TONIGHT</b> ■ 8.98 FREDDIE JACKSON (Capitol ST 12404) CAP	21	<b>29</b>	<b>55 BIOGRAPH</b> ★ — BOB DYLAN (Columbia C5X 38830) CBS	51	<b>11</b>
<b>24 WHITE CITY — A NOVEL</b> ★ 8.98 PETE TOWNSHEND (ATCO 90473) WEA	26	<b>11</b>	<b>56 HOUNDS OF LOVE</b> ★ 8.98 KATE BUSH (EMI America 17171) CAP	50	<b>18</b>
<b>25 SO RED THE ROSE</b> 9.98 ARCADIA (Capitol SC-12428) CAP	22	<b>9</b>	<b>57 ASTRA</b> ★ 8.98 ASIA (Geffen 24072) WEA	58	<b>11</b>
<b>26 HUNTING HIGH AND LOW</b> ★□ 8.98 A-HA (Warner Bros. 25300) WEA	29	<b>31</b>	<b>58 GREATEST HITS VOLUME I &amp; II</b> ★■ — BILLY JOEL (Columbia 40121) CBS	44	<b>30</b>
<b>27 WHO'S ZOOMIN' WHO</b> ★■ 8.98 ARETHA FRANKLIN (Arista AS 8286) RCA	27	<b>29</b>	<b>59 LIKE A VIRGIN</b> ★■ 8.98 MADONNA (Sire 25157-1) WEA	49	<b>53</b>
<b>28 POWER WINDOWS</b> ★ 8.98 RUSH (Mercury 826 098) POL	28	<b>14</b>	<b>60 THE LAST COMMAND</b> 8.98 W.A.S.P. (Capitol ST-12435) CAP	60	<b>13</b>
<b>29 LIVE AFTER DEATH</b> □ 10.98 IRON MAIDEN (Capitol SABB-12441) CAP	30	<b>14</b>	<b>61 PICTURES FOR PLEASURE</b> 8.98 CHARLIE SEXTON (MCA 5629) MCA	74	<b>7</b>
<b>30 UNDER LOCK AND KEY</b> 8.98 DOKKEN (Elektra 60458) WEA	38	<b>9</b>	<b>62 BOY IN THE BOX</b> □ 8.98 COREY HART (EMI America 17161) CAP	63	<b>30</b>
<b>31 HERE'S TO FUTURE DAYS</b> ★ 8.98 THOMPSON TWINS (Arista 8276) RCA	34	<b>18</b>	<b>63 AS THE BAND TURNS</b> 8.98 ATLANTIC STARR (A&M SP-5019) RCA	108	<b>19</b>
<b>32 LOVIN' EVERY MINUTE OF IT</b> ★— LOVERBOY (Columbia FC 399 53) CBS	32	<b>22</b>	<b>64 DIAMOND LIFE</b> ★■ — SADE (Portrait BFR 39581) CBS	72	<b>50</b>
			<b>65 SHEILA E. IN ROMANCE 1600</b> 8.98 (Paisley Park/Park Bros. 25317) WEA	65	<b>22</b>
			<b>66 UNDER A RAGING MOON</b> ★ 8.98 ROGER DALTRY (Atlantic 81269) WEA	64	<b>18</b>
			<b>67 ICE ON FIRE</b> ★ 8.98 ELTON JOHN (Geffen 24077) WEA	68	<b>12</b>
			<b>68 HOW TO BE A ZILLIONAIRE</b> ★ 8.98 ABC (Mercury 824 904-1) WEA	62	<b>19</b>
			<b>69 SOUL TO SOUL</b> ★ — STEVIE RAY VAUGHN AND DOUBLE TROUBLE (Epic FE 40036) CBS	55	<b>20</b>
			<b>70 DO YOU</b> □ 8.98 SHEENA EASTON (EMI America 17173) CAP	69	<b>12</b>
			<b>71 DOG EAT DOG</b> 8.98 JONI MITCHELL (Geffen GHS 24074) WEA	67	<b>13</b>
			<b>72 ASYLUM</b> ★ 8.98 KISS (Mercury 826 099-1) POL	57	<b>19</b>
			<b>73 RESTLESS</b> ★ 8.98 STARPOINT (Elektra 60424) WEA	66	<b>23</b>
			<b>74 SWEET DREAMS</b> ★ 9.98 ORIGINAL SOUNDTRACK (MCA 6149) MCA	71	<b>14</b>
			<b>75 9012 LIVE—THE SOLOS</b> 8.98 YES (Atco 90474) WEA	75	<b>11</b>
			<b>76 MANILOW</b> ★ 8.98 BARRY MANILOW (RCA AFLI-7044) RCA	76	<b>10</b>
			<b>77 SLAVE TO THE RHYTHM</b> 8.98 GRACE JONES (Manhattan/Island ST-53021) CAP	77	<b>11</b>
			<b>78 CARAVAN OF LOVE</b> — ISLEY, JASPER, ISLEY (CBS Associated BFZ 401180) CBS	79	<b>17</b>
			<b>79 STAGES</b> — TRIUMPH (MCA 2-8020) MCA	78	<b>13</b>
			<b>80 THE HEAD ON THE DOOR</b> 8.98 THE CURE (Elektra 60435) WEA	80	<b>21</b>
			<b>81 PRIMITIVE LOVE</b> ★ — MIAMI SOUND MACHINE (Epic BFE 40131) CBS	91	<b>11</b>
			<b>82 SOUL KISS</b> ★ 8.98 OLIVIA NEWTON-JOHN (MCA 6151) MCA	81	<b>15</b>
			<b>83 CUT THE CRAP</b> — THE CLASH (Epic FC 40017) CBS	82	<b>10</b>
			<b>84 THE HEART OF THE MATTER</b> — KENNY ROGERS (RCA AJLI-7023) RCA	73	<b>14</b>
			<b>85 CHRISTMAS</b> ★ 8.98 ALABAMA (RCA ASLI-7014) RCA	83	<b>11</b>
			<b>86 DECEMBER</b> ★■ 9.98 GEORGE WINSTON (Windham Hill 1025) RCA	86	<b>11</b>
			<b>87 ST. ELMO'S FIRE</b> ★□ 9.98 ORIGINAL SOUNDTRACK (Atlantic 81261-1) WEA	84	<b>32</b>
			<b>88 7 WISHES</b> ★■ 8.98 NIGHT RANGER (MCA 5593) MCA	88	<b>36</b>
			<b>89 BE YOURSELF TONIGHT</b> ★■ 8.98 EURYTHMICS (RCA AJL 1-5429) RCA	87	<b>38</b>
			<b>90 PRIVATE DANCER</b> ★■ 8.98 TINA TURNER (Capitol ST-12330) CAP	89	<b>87</b>
			<b>91 RIPTIDE</b> ★ 8.98 ROBERT PALMER (Island 90471) WEA	92	<b>12</b>
			<b>92 CONTACT</b> ★■ 9.98 POINTER SISTERS (RCA ALF 1-8056) RCA	90	<b>28</b>
			<b>93 HERO</b> — CLARENCE CLEMONS (Columbia BFC 40010) CBS	94	<b>12</b>
			<b>94 THAT'S THE STUFF</b> ★ 8.98 AUTOGRAPH (RCA AFLI-7009) RCA	85	<b>12</b>
			<b>95 STEREOTOMY</b> ★ 9.98 THE ALAN PARSONS PROJECT (Arista AL9-8384) RCA	124	<b>12</b>
			<b>96 DEAD MAN'S PARTY</b> 8.98 OINGO BOINGO (MCA 5665) MCA	95	<b>14</b>
			<b>97 RADIO</b> — L.L. COOL J (Def Jam/Columbia BFC 40239) CBS	114	<b>7</b>
			<b>98 TA MARA &amp; THE SEEN</b> 6.98 (A&M SP 6-5078) RCA	98	<b>14</b>
			<b>99 FACE VALUE</b> ★■ 8.98 PHIL COLLINS (Atlantic 16029) WEA	99	<b>67</b>
			<b>100 LOVE</b> 8.98 THE CULT (Sire 25359) WEA	120	<b>3</b>

THE TERM CHARTBREAKER REFERS TO THE HIGHEST DEBUTING LP IN THE TOP 100.  
 SINCE NO LP DEBUTS IN THE TOP 100 THIS WEEK THERE IS NO CHARTBREAKER



## TOP 40 VIDEOCASSETTES

	Weeks On 2/1 Chart		Weeks On 2/1 Chart
1 PALE RIDER Warner Home Video 11475	3	7	
2 BEVERLY HILLS COP Paramount Home Video 1134	1	13	
3 GREMLINS Warner Home Video 11388	2	9	
4 GHOSTBUSTERS RCA/Columbia Pictures Home Video 60413	4	14	
5 FLETCH MCA Dist. Corp. 80190	6	4	
6 THE EMERALD FOREST Embassy Home Entertainment 2179	5	11	
7 A VIEW TO A KILL CBS/Fox Video 4730	7	7	
8 BREWSTER'S MILLIONS MCA Home Video 80194	8	11	
9 CODE OF SILENCE Thorn/EMI/HBO Video TVA 2985	9	9	
10 MASK MCA Dist. Corp. 80173	16	3	
11 EXPLORERS Paramount Home Video 1676	22	2	
12 THE BEST OF JOHN BELUSHI Warner Home Video 34078	13	7	
13 AMADEUS Thorn/EMI/HBO Video TVA 2997	14	18	
14 VISION QUEST Warner Home Video 11459	10	11	
15 PRIZZI'S HONOR Vestron Home Video VA 5106	23	3	
16 D.A.R.Y.L. Paramount Home Video 1810	27	2	
17 THE BREAKFAST CLUB MCA Dist. Corp. 80167	11	20	
18 LADYHAWKE Warner Home Video 11464	12	13	
19 LIFEFORCE Vestron Home Video	24	2	
20 BERRY GORDY'S THE LAST DRAGON CBS/Fox Video 6294	29	2	
21 JUST ONE OF THE GUYS RCA/Columbia Pictures Home Video 20493	17	7	
22 MAD MAX—BEYOND THUNDERDOME Warner Home Video 11519			DEBUT
23 THE HEAVENLY KID Thorn/EMI/HBO Video TVA 3261		15	3
24 LOST IN AMERICA Warner Home Video 11460		18	10
25 PERFECT RCA/Columbia Pictures Home Video 20494		20	9
26 DEF-CON 4 New World Video 8424		26	4
27 THE KILLING FIELDS Warner Home Video 11419		21	22
28 POLICE ACADEMY 2, THEIR FIRST ASSIGNMENT Warner Home Video 20020		19	17
29 THE SURE THING Embassy Home Entertainment		25	21
30 MY SCIENCE PROJECT Touchstone Home Video 360			DEBUT
31 DESPERATELY SEEKING SUSAN Thorn/EMI/HBO Video TVA 2992		28	22
32 THE KARATE KID RCA/Columbia Pictures Home Video 60406		30	37
33 GODZILLA 1985 New World Video 8522		34	2
34 GOTCHAI MCA Dist. Corp. 80188		31	15
35 CAT'S EYE Key Video 4731		32	12
36 SECRET ADMIRER Thorn/EMI/HBO Video TVA 2990		37	13
37 A NIGHTMARE ON ELM STREET Media Home Entertainment M 790		33	29
38 MISSING IN ACTION 2 - THE BEGINNING MGM/UA Home Video MB 800658		35	17
39 BABY, SECRET OF THE LOST LEGEND Touchstone Home Video 269		36	14
40 A SOLDIERS STORY RCA/Columbia Pictures Home Video 60408		40	28

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

## AUDIO/VIDEO

Gregory Dobrin, Los Angeles

**TIMING** — Karl-Lorimar Home Video, makers of such smash titles as the several Jane Fonda workout tapes, has announced an acquisition that officially tosses the hat of the "alternative programming" indie into the arena of feature films. Its first film? **Sting's** *Bring On The Night*, which, incidentally, is still running in theatres. Not only is *Bring On The Night* still running in theatres, its producers, The Samuel Goldwyn Company and A&M Films, say they've planned a completely revitalized promotion for the film, which didn't do nearly as well as expected upon its debut. The promotion, which targets an older demographic (late '20s to '40s) in key cities, is slated to get under way in the next month or two. As



it happens, that's almost exactly the time when Karl-Lorimar plans to release its home video version. The street date is April 4. The question here is how this purely coincidental (according to both parties) situation will effect sales of tickets and sales of videocassettes. The answer, according to top sources at K-LHV and Sam Goldwyn is, on both accounts, "very favorably." "We'll feed off each other," said **Court Shannon**, K-LHV executive vice president. "I think it's very beneficial to us." Sam Goldwyn's **Jeff Lipsky**, vice president of theatrical sales, agreed. "This is a specialized attraction. If anything it'll contribute to word-of-mouth." Obviously,

**SEDUCTIVE SONGSTRESS** — *Olivia Newton-John* brings her sultry single "Soul Kiss" to home video this month when MCA Home Video releases *Olivia — Soul Kiss*, a compilation of five new *Newton-John* videos.

the company with the most to gain in the way of additional promotional support is K-LHV — they will no doubt sell a great deal more videocassettes under the circumstances than the film's producers will increase box office returns. Lipsky sounded confident none-the-less. "You could watch it on TV," he said, "or you could go down the block and see it in Dolby Stereo." The chance to beef up their own campaign has not been lost on the brass at K-LHV. The company plans a \$1 million advertising and promotional boost, extending over the next year and a half — nearly a year's worth of extra support beyond the traditional 30-day push. The combined efforts of both the film's producers and K-LHV is certainly one of the first times (if not *the* first) that theatrical and home video interests have dove-tailed so completely.

**HOME VIDEO REVIEW** — Much has been written about the upswing in the birthing of progeny lately, and as a consumer market of parents (3.5 million new ones this year by some reports) rapidly expands, the makers of home videos have sprung into action. A new entity in this area is L.A.-based Meridian Entertainment Corporation. They've got a tape for child-bearers that might just outstrip anything else on the market in terms of quality and repeatability. The tape is called *Your Newborn Baby*. Hosted by *Good Morning America's* indefatigable **Joan Lundun**, it leads viewers on a step-by-step crash course on the how-to's (and how-not-to's) of early motherhood. It's a squeaky-clean approach — even the severing of an umbilical cord comes off looking tidy — but Lundun's forthright charm, backed by the calm, steady advice of Jeffrey L. Brown, M.D., F.A.A.P., gives the program an earthy strength. Many mothers will undoubtedly despair at the number of pricey baby goods displayed throughout the tape — this is a cassette geared toward upscale mothers — but the advice is democratic enough. The tape itself sells for a suggested \$39.95, runs an hour in length, and hits video stores February 18. Retailers should be aware of this latest trend in alternative programming.

## The Release Beat

**Warner Home Video** has two recent theatrical comedies for February, each to hit retail displays on the 17. They are *Pee Wee's Big Adventure*, featuring the insanity of comedian **Pee Wee Herman**, and *National Lampoon's European Vacation*, the overseas sequel to 1983's *National Lampoon's Vacation*, starring **Chevy Chase** and **Beverly D'Angelo**. Both films retail for a suggested \$79.98 with closed captions. *Pee Wee's Big Adventure* is available in HiFi Stereo VHS and Beta, *National Lampoon's European Vacation* comes in HiFi Mono, VHS and Beta. If these aren't enough to tickle you, WHV also offers **Joan Rivers** and **Friends Salute Heidi Abromowitz** . . . *Almost Live From Caesars Palace*, a salute to "the tramp of the century." Numerous celebrities help Joan in honoring her lustful pal. Suggested retail on this 55-minute tape is \$29.98. Also offered is *Your Favorite Laughs From An Evening At The Improv*, featuring a line-up of top comics, also retailing for a suggested \$29.98. Backing up all these laughs, WHV has launched a special comedy promotion through March 28, which prices 25 films at \$24.98 each, including such top grossers as *Arthur*, *National Lampoon's Vacation*, *Blazing Saddles* and *Risky Business* . . . **Pacific Arts Video Records** is releasing *Louie Bluie*, a portrait of 76-year-old **Howard Armstrong**, leader of the last black string band in America. Suggested retail for the hour-long tape is \$39.95 . . . **RKO Pictures Home Video** has a very odd perception of Valentine's Day, but here goes!: For their special Valentine's Day Promotion, the studio is releasing *The Cat People*, *The Curse of the Cat People*, *The Seventh Victim* and *The Body Snatcher*, each of the horror genre, retailing for a suggested \$29.95.

## TOP 15 MUSIC VIDEOCASSETTES

	Weeks On 2/1 Chart	
1 MADONNA LIVE — THE VIRGIN TOUR Madonna (Warner Music Video 38105)	1	10
2 MOTOWN 25: YESTERDAY, TODAY, FOREVER (MGM/UA Home Video 300302)	2	9
3 PRINCE AND THE REVOLUTION LIVE! Prince And The Revolution (Warner Music Video 38102)	3	26
4 THE BEATLES LIVE — READY STEADY GO! (Sony Video 97W50091)	4	14
5 ARENA Duran Duran (Thorn/EMI/HBO Video TVF 2789)	7	7
6 NO JACKET REQUIRED Phil Collins (Atlantic Video 50104)	6	13
7 WHAM! THE VIDEO Wham! (CBS-Fox Video Music 3048)	9	30
8 TINA LIVE-PRIVATE DANCER TOUR Tina Turner (Sony Video 97W 50090)	5	25
9 MADONNA Madonna (Warner Music Video 3-38101)	8	30
10 THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS Elvis Costello And The Attractions (CBS/Fox Video 7093)	14	2
11 HUEY LEWIS & THE NEWS VIDEO HITS Huey Lewis And The News (CBS-Fox Video 6941)	13	3
12 FLY ON THE WALL AC/DC (Atlantic Video 50102)	11	10
13 WHITE CITY Pete Townshend (Vestron Musicvideo 1025)		DEBUT
14 LIVE AFTER DEATH Iron Maiden (Sony Video 96W50114)	12	3
15 SCENES FROM THE BIG CHAIR Tears For Fears (MusicVision 6-20534)		DEBUT

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

## MOST ADDED



Mr. Mister — Kyrie — RCA

## STRONG ADDS

Sara — Starship — (RCA)

Talk To Me — Stevie Nicks — (Atlantic)

It's Alright — Eurythmics — (RCA)

Spirit of '76 — The Alarm — (I.R.S.)

## PROGRAM ADDS

**NIGHT TRACKS** — Bill Brummel — Program Director — Los Angeles

S. Harris  
Cruzados  
Eurythmics  
G. Jones  
Mental As Anything  
Starship  
Stop  
S. Nicks  
Clannad & Bono  
Feargal Sharkey  
N. Hendrix  
Mr. Mister  
P. Frampton

**HEARTLIGHT CITY** — Janet Williams — Associate Producer

Hall & Oates  
E. John  
M. Martin  
P. Cline  
Godley & Creme

**CATCH 22** — Richard Hadley — Music Director — Anchorage

B. Ocean  
Sting  
P. Hardcastle

Waterboys  
M. Day  
The Alarm  
L. Cole & The Commotions

**TV69** — Lisa Roach — Playlist Information — Atlanta

Art Of Noise  
The Cucumbers  
The Cult  
Feargal Sharkey  
In Pursuit  
Husker Du

**HIT VIDEO USA** — Mike Opelka — Program Director

The Alarm  
Aldo Nova  
S. Harris  
D. Pack  
The Jets  
M. Thomas

**RADIO 1990** — Nancy Henry — Associate Producer — New York City

Eurythmics  
Starship  
Coca-Cola/Murjani

**FRIDAY NIGHT VIDEOS** — Bette Hisiger — Program Director — New York City

Mr. Mister  
Starship  
Eurythmics  
Mike & The Mechanics

**THE RECORD BUYERS GUIDE** — Beth Comstock — Program Director

Squeeze  
C. Sexton  
P. Benatar  
D. Seals  
Simple Minds  
M. White  
Talk Talk  
S. Mills  
Sting  
Mr. Mister  
Thompson Twins  
Aldo Nova  
New Edition  
R.O.A.R.  
N. Gilder

## TOP 30 MUSIC VIDEOS

		Weeks On Chart
1	LIFE IN A NORTHERN TOWN Dream Academy (Reprise)	7 13
2	THAT'S WHAT FRIENDS ARE FOR Dionne & Friends (Arista)	1 9
3	IT'S ONLY LOVE Bryan Adams & Tina Turner (A&M)	3 11
4	SILENT RUNNING Mike & The Mechanics (Atlantic)	8 4
5	FACE THE FACE Pete Townshend (Atco)	5 10
6	ALIVE AND KICKING Simple Minds (A&M)	2 11
7	SAY YOU SAY ME Lionel Richie (Motown)	4 12
8	SEX AS A WEAPON Pat Benatar (Chrysalis)	11 3
9	BURNING HEART Survivor (Scotti Bros.)	12 4
10	SMALL TOWN John Cougar Mellencamp (Riva)	9 10
11	THE SUN ALWAYS SHINES ON T.V. A-Ha (Reprise)	15 3
12	HOW WILL I KNOW Whitney Houston (Arista)	17 2
13	SPIES LIKE US Paul McCartney (Capitol)	16 9
14	YOU BELONG TO THE CITY Glenn Frey (MCA)	6 15
15	WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING Billy Ocean (Arista)	22 2
16	RUSSIANS Sting (A&M)	18 3
17	GO HOME Stevie Wonder Tamla	20 3
18	LIVING IN AMERICA James Brown (Scotti Bros.)	23 4
19	BEAT'S SO LONELY Charlie Sexton (MCA)	DEBUT
20	STRENGTH The Alarm (I.R.S.)	10 11
21	(HOW TO BE A) MILLIONAIRE ABC (Mercury)	24 3
22	THE SWEETEST TABU Sade (Portrait)	26 3
23	THE LOVE BIZARRE Sheila E (Paisley Park)	27 2
24	I MISS YOU Klymaxx (Constellation)	19 4
25	WALK OF LIFE Dire Straits (Warner Bros.)	13 4
26	SLEEPING BAG ZZ Top (Warner Bros.)	14 9
27	SEPARATE LIVES (LOVE THEME FROM WHITE NIGHTS) Phil Collins and Marilyn Martin (Atlantic)	21 15
28	MY HOMETOWN Bruce Springsteen (Columbia)	25 4
29	PERFECT WAY Scritti Politti (Warner Bros.)	29 20
30	LOVE IS THE SEVENTH WAVE Sting (A&M)	28 11

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

## VIDEO PROGRAMMER'S PICK

<u>PD</u>	<u>Program</u>	<u>Market</u>
Kurt Vinup	Backporch Video	Michigan

Video: Over My Shoulder  
Artist: Ministry  
Label: Sire

**Comments:**

"Great visuals — should really help break the band nationally."



PACK PROVES IT ON VIDEO — Warner Bros. recording artist David Pack (r) recently completed a video for his tune from the White Nights soundtrack, "Prove Me Wrong." Pictured discussing the video's concept with Pack during the shoot is its director, Taylor Hackford (l) who also directed the film.

## SHOP TALK

Stephen Padgett, Los Angeles

**CD IN THE HARDWARE STORE** — It seems like ancient history. It's hard to remember a world so crude that its music came in one dimension, monaural. Ears hear the world in stereo, but records came in monaural. Soon, with the advent of CD the obtrusive sound of a needle etching its way across ridged grooves of vinyl will be a part of the distant past as well. In the early sixties, when stereo records were beginning to give the American public a whole new way of listening to music, dealers in stereo gear sold records to their customers as a way of demonstrating stereo's inherent superiority over monaural hi-fi. Similarly, today, we are seeing retailers of compact disc players offering for sale CD software. In both cases, music retailers have had cause for concern. Why should non-music retailers be given a shot at profits that rightly belong with music retailers, people who have been supporting music all along? It is all the more critical in the case of compact discs because the supply is so severely limited. At this point it is not happening on a wide enough scale to be a glaring problem. At least one large discount stereo dealer in Los Angeles, for instance, is selling CD titles to its hardware customers. But, as **Ruth Sims**, vice president and general manager of L.A.'s **Licorice Pizza** commented, "Anything that uses up part of the pipeline is a bit irritating." "It is somewhat annoying to me," stated **Louis Kwiker**, president of **Wherehouse Entertainment**, "that in a period of short supply, the manufacturers of music are not taking care of their best customers to the fullest extent possible. However, I don't run their business, I don't set their policies and obviously, they are going to do what they are going to do." **Ned Berndt** of **Q Records** in Florida echoed this sentiment, "I can't tell them where

to sell their merchandise, so I don't attempt to." "What hurts the most," said Sims, "is that with the volume those stores pump through in hardware, which is really where they make their margin, they don't have to charge a lot for CDs. When they don't depend on CDs to make their profit, they can afford to sell them at a much lower margin. Their presence in advertisements makes you look expensive."

**HERE'S THE NEWS** — **Music Plus** announces that, due to the growing number of 8mm video cassette recorders being purchased in Southern California, they will begin stocking blank 8mm video tape in all 38 southland Music Plus stores. Initially, Music Plus will carry 8mm blank tape in 30-, 90-, and 120-minute lengths. Market trends in the coming months will determine the extent to which 8mm blank tape and accessories will be represented in the future, but, Music Plus says they're committed to offering as complete an 8mm selection for its video customers as possible. Also in Southern California, **Licorice Pizza** announced the opening of two new stores, both in Orange County, south of Los Angeles. The stores, located in Costa Mesa and Cypress, will celebrate Grand Openings January 24-26. **Q Records**, with four 5,000-square-foot stores — two in Miami, one each in Ft. Lauderdale and Tampa Bay — boasts 38 percent of business in CD. Said president Ned Berndt, "Our percentage of LP, cassette, CD business last week was 25 percent LP, 37 percent cassette and 38 percent CD. I didn't even realize it was that high. We've always felt that CD was the answer. It's certainly the answer to defective returns. It doesn't pay anybody but the freight companies when you get your entire shipment and the album's warped. It doesn't happen with CDs.



**ASYLUM GRANTED** — Executives from Tower Records main office came east to party with Kiss after the Mercury/PolyGram group's recent concert appearance at New York's Madison Square Garden. The party, hosted by PolyGram Records, was held at Playboy's new Empire Club. Pictured at the club are (l-r): Jeff Brody, vice president, national accounts and associated labels, PolyGram Records; K.P. Mattson, director, national album sales, PolyGram; Leslie Metcalf, Tower Records employee; Chris Hopson, vice president, advertising division, Tower Records; Paul Stanley of Kiss; Terri Ball, advertising director, east coast, Tower Records; and Joe Parker, New York branch manager, PolyGram.

Consumers have great faith in the format and I just wish we had more product to sell."

**PETTY IN PICTURES** — Tom Petty's *Pack Up The Plantation*, a full-length concert video, will be released by **MCA Home Video** on February 6, 1986. Filmed at L.A.'s Wiltern Theater, the 96-minute video documents the live show Petty toured with in 1985. The home video will retail for \$29.95.

**THE ART OF RESURFACING** — If you

begin to notice a resurgence in sales of **The Art Of Noise's** "(Who's Afraid Of?)" LP, which came out two years ago on Island Records, don't freak out. According to Island, there has been a renewed sales response in Atlanta, Washington, Baltimore, Philadelphia, Los Angeles and Miami due to urban format air play. Island has, therefore, decided to re-service urban radio with the single, "Moments In Love." If this works, Island may go after pop radio as well.

# TOP 40 COMPACT DISCS

		Weeks On 2/1 Chart			Weeks On 2/1 Chart
1	<b>BROTHERS IN ARMS</b> ★	15.98			
	DIRE STRAITS (Warner Bros. 25264-2) WEA	1	37		
2	<b>THE BROADWAY ALBUM</b>	—			
	BARBRA STREISAND (Columbia CK 40092) CBS	2	7		
3	<b>PROMISE</b>	—			
	SADE (Portrait RK 40263) CBS	4	4		
4	<b>MIAMI VICE</b>	—			
	ORIGINAL TELEVISION SOUNDTRACK (MCA MCAD-6150) MCA	3	12		
5	<b>NO JACKET REQUIRED</b>	—			
	PHIL COLLINS (Atlantic 81240-2) WEA	5	40		
6	<b>THE DREAM OF THE BLUE TURTLES</b>	—			
	STING (A&M CD 3750) RCA	6	28		
7	<b>AFTERBURNER</b>	15.98			
	ZZ TOP (Warner Bros. 25342) WEA	7	11		
8	<b>BORN IN THE U.S.A.</b>	—			
	BRUCE SPRINGSTEEN (Columbia CK 38653) CBS	9	74		
9	<b>POWER WINDOWS</b> ★	—			
	RUSH (Mercury 826 098) POL	10	4		
10	<b>SONGS FROM THE BIG CHAIR</b>	—			
	TEARS FOR FEARS (Mercury 824 300-2) POL	8	43		
11	<b>GREATEST HITS VOLUME I &amp; II</b>	—			
	BILLY JOEL (Columbia J2K 40121) CBS	11	23		
12	<b>SCARECROW</b>	—			
	JOHN COUGAR MELLENCAMP (Riva 824 865) POL	13	16		
13	<b>THE DARK SIDE OF THE MOON</b>	—			
	PINK FLOYD (Capitol CDP-46001) CAP	12	74		
14	<b>DIAMOND LIFE</b>	—			
	SADE (Portrait RK 39581) CBS	15	40		
15	<b>IN SQUARE CIRCLE</b> ★	—			
	STEVIE WONDER (Tamla/Motown TAMD 06134) MCA	16	14		
16	<b>THAT'S WHY I'M HERE</b>	—			
	JAMES TAYLOR (Columbia CK 40052) CBS	19	3		
17	<b>WHITE CITY-A NOVEL</b>	15.98			
	PETE TOWNSHEND (Atco 90473) WEA	21	2		
18	<b>DECEMBER</b>	—			
	GEORGE WINSTON (Windham Hill CD 1025) RCA	17	14		
19	<b>WHITNEY HOUSTON</b>	—			
	(Arista JPCD-8221) RCA	18	20		
20	<b>LITTLE CREATURES</b>	15.98			
	TALKING HEADS (Sire 2-25305) WEA	14	27		
21	<b>ROCK A LITTLE</b>	15.98			
	STEVIE NICKS (Modern/Atlantic 90479) WEA	28	2		
22	<b>ONCE UPON A TIME</b>	—			
	SIMPLE MINDS (A&M/Virgin 5092) RCA	22	7		
23	<b>GREATEST HITS</b>	15.98			
	THE CARS (Elektra 60464) WEA	20	4		
24	<b>WELCOME TO THE REAL WORLD</b>	—			
	MR. MISTER (RCA PCD 1-7180) RCA	24	3		
25	<b>RECKLESS</b>	—			
	BRYAN ADAMS (A&M CD-5013) RCA	26	54		
26	<b>SEVEN THE HARD WAY</b>	—			
	PAT BENATAR (Chrysalis VK 41507) CBS	27	3		
27	<b>BIOGRAPH</b>	—			
	BOB DYLAN (Columbia 38830) CBS	29	3		
28	<b>HEART</b>	—			
	HEART (Capitol CDP-46157)			<b>DEBUT</b>	
29	<b>ICE ON FIRE</b>	15.98			
	ELTON JOHN (Geffen 24077) WEA	30	2		
30	<b>RIPTIDE</b>	—			
	ROBERT PALMER (Island 90471-2)			<b>DEBUT</b>	
31	<b>DEJA VU</b>	—			
	CROSBY, STILLS, NASH & YOUNG (Reprise 19118) IND	31	10		
32	<b>ASTRA</b> ★	15.98			
	ASIA (Geffen 24072) WEA	33	2		
33	<b>HERE'S TO FUTURE DAYS</b>	—			
	THOMPSON TWINS (Arista JRCD-8276) RCA	25	8		
34	<b>CHRONICLES</b>	—			
	CREEDEnce CLEARWATER REVIVAL (Fantasy FCD 623-CCR2) IND	23	22		
35	<b>HUNTING HIGH AND LOW</b>	15.98			
	A-HA (Warner Bros. 25300) WEA	32	13		
36	<b>KNEE DEEP IN THE HOOPLA</b>	—			
	STARSHIP (Grunt/RCA 5488) RCA	37	12		
37	<b>BE YOURSELF TONIGHT</b>	—			
	EURYTHMICS (RCA PCD1-5429) RCA	38	28		
38	<b>PRIVATE DANCER</b>	—			
	TINA TURNER (Capitol CDP-46041) CAP	34	71		
39	<b>SOUL TO SOUL</b>	—			
	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE (Epic RK 40036) CBS	35	7		
40	<b>LIKE A VIRGIN</b> ★	15.98			
	MADONNA (Sire 25157-2) WEA	36	63		

★ INDICATES FULL DIGITAL RECORDING



## TOP 40 ALBUMS

★ AVAILABLE ON COMPACT DISC

	Weeks On 2/1 Chart		Weeks On 2/1 Chart
<b>1</b> <b>MAGIC TOUCH</b> ★ STANLEY JORDAN (Blue Note BT 85101)	48	<b>20</b> <b>FANTASY</b> RAMSEY LEWIS (Columbia FC 40102)	19 12
<b>2</b> <b>BLACK CODES (From The Underground)</b> WYnton MARSALIS (Columbia FC 40019)	2 18	<b>21</b> <b>WARNING</b> ★ BILLY COBHAM (GRP-A-1020)	22 18
<b>3</b> <b>FABLES</b> JEAN LUC PONTY (Atlantic 81276)	3 16	<b>22</b> <b>ACOUSTICITY</b> DAVID GRISMAN (Zebra/Acoustic ZEA 6153)	27 3
<b>4</b> <b>OASIS</b> JOE SAMPLE (MCA 5481)	4 25	<b>23</b> <b>WHITE WINDS</b> ★ ANDREAS VOLLENWEIDER (CBS FM 39953)	20 51
<b>5</b> <b>DECEMBER</b> ★ GEORGE WINSTON (Windham Hill/A&M WH-1025)	6 66	<b>24</b> <b>REJUVENATION</b> LONNIE LISTON SMITH (Doctor Jazz FW-40063)	25 13
<b>6</b> <b>ALTERNATING CURRENTS</b> ★ SPYRO GYRA (MCA 5606)	7 33	<b>25</b> <b>DIGITAL WORKS</b> ★ AHMAD JAMAL (Atlantic 8125B)	23 21
<b>7</b> <b>A WINTER'S SOLSTICE</b> VARIOUS (Windham Hill/A&M WH-1045)	8 10	<b>26</b> <b>MOSAIC</b> ★ MARK EGAN (Hip Pocket HP-104)	26 9
<b>8</b> <b>DANCING IN THE SUN</b> GEORGE HOWARD (TBA TB205)	5 41	<b>27</b> <b>YOU MIGHT BE SURPRISED</b> ROY AYERS (Columbia FC 40022)	24 14
<b>9</b> <b>SKIN DIVE</b> MICHAEL FRANKS (Warner Bros. 25275-1)	9 35	<b>28</b> <b>SLOW MOTION</b> ★ ANDY NARELL (Hip Pocket HP-105)	28 15
<b>10</b> <b>HARLEQUIN</b> ★ DAVE GRUSIN & LEE HITENOUR (GRP 1015)	10 44	<b>29</b> <b>YOU'RE UNDER ARREST</b> ★ MILES DAVIS (Columbia FC 40023)	29 37
<b>11</b> <b>ATLANTIS</b> WAYNE SHORTER (Columbia FC 40355)	12 20	<b>30</b> <b>GRP LIVE IN SESSION</b> (GRP-1023)	35 2
<b>12</b> <b>SCHUUR THING</b> DIANE SCHUUR (GRP-1022)	13 11	<b>31</b> <b>CHAMPION</b> JEFF BERLIN & VOX HUMANA (Passport PJ 88004)	20 13
<b>13</b> <b>PIANO SAMPLER</b> ★ VARIOUS ARTISTS (Windham Hill/ A&M 1040)	15 6	<b>32</b> <b>STRAIGHT TO THE HEART</b> ★ DAVID SANBORN (Warner Bros. 25150-1)	31 43
<b>14</b> <b>AUTUMN</b> ★ GEORGE WINSTON (Windham Hill/A&M WH-1012)	14 48	<b>33</b> <b>SPECTRUM</b> AZYMUTH (Milestone M 9134)	32 15
<b>15</b> <b>VOCALESE</b> ★ THE MANHATTAN TRANSFER (Atlantic 81266-1)	11 27	<b>34</b> <b>SODA FOUNTAIN SHUFFLE</b> ★ EARL KLUGH (Warner Bros. 25262-1)	33 42
<b>16</b> <b>ANOTHER PLACE</b> HIROSHIMA (Epic BFE 39938)	16 14	<b>35</b> <b>OPENING NIGHT</b> ★ KEVIN EUBANKS (GRP A-1013)	34 26
<b>17</b> <b>AL JARREAU IN LONDON</b> ★ (Warner Bros. 25331)	17 21	<b>36</b> <b>HOT HOUSE FLOWERS</b> ★ WYnton MARSALIS (Columbia FC39530)	36 71
<b>18</b> <b>WALKIN' WITH YOU</b> TIM EYERMANN'S EAST COAST OFFERING (MCA 5589)	21 7	<b>37</b> <b>20/20</b> ★ GEORGE BENSON (Warner Bros. 9 25178-1)	37 54
<b>19</b> <b>SOARING THROUGH A DREAM</b> AL DI MEOLA (Manhattan ST-53011)	18 23	<b>38</b> <b>STAND UP</b> STEVE MORSE BAND (Elektra 60448)	38 13
		<b>39</b> <b>SKY DANCE</b> RODNEY FRANKLIN (Columbia FC 39962)	40 35
		<b>40</b> <b>MAISHA</b> SADAO WATANABE (Elektra 60431-1)	39 29

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

## FEATURE PICKS

**EXPLOSION** — Paquito D'Rivera — Columbia FC 40156 — Producers: Helen Keane, Paquito D'Rivera, Ron Saint Germain — List: 8.98 — Bar Coded

The fiery cubop alto saxophonist in an album featuring both big band and lush string settings. A successful blend of bebop and salsa, romanticism and grittiness, fusion and straight-ahead, heat and ice. Solid arrangements (by Paquito and pianist Michel Camilo), good solos, and nicely-turned compositions (Paquito's "The Lady and the Tramp" is a standout). A good one.

**ROADHOUSE SYMPHONY** — Hank Crawford — Milestone M-9140 — Producer: Bob Porter — List: 8.98 — Bar Coded

One of the masters of the blues/funk saxophone — alto in this case — in the sweet company of Dr. John, Bernard Purdie, Melvin Sparks, Wilbur Bascomb and a horn section of Houston Person, David "Fathead" Newman, Howard Johnson, Randy Brecker, and Alan Rubin. The next best thing to listening to this kind of stuff in a sweaty joint, cold beer firmly in hand. "Roadhouse Symphony" indeed.

**A ROCKIN' GOOD WAY** — Arthur Prysock — Milestone M-9139 — Producer: Bob Porter — List: 8.98 — Bar Coded

The sultry, creamy-smooth bass/baritone of Arthur Prysock is in fine trim on this LP, featuring the romantic ballads that are the singer's stock-in-trade, a couple of jump tunes, and four duets, a la Brook Benton/Dinah Washington, with Betty Joplin. Tenor saxophonist Red Prysock, Arthur's brother, and his band provide the back-up. One for those who long for the jukebox days of yore.

**PROGRESS REPORT** — James Williams Sextet — Sunnyside SSC-1012 — Producers: James Williams, Francois Zalacain — List: 9.98

James Williams has been making considerable progress as a leader, composer and pianist. This LP, his sixth, showcases his ability to extend the boundaries of hard bop. Tight arrangements, and fine ensemble and solo work by an exemplary cast (Billy Pierce, Bill Easley, Kevin Eubanks, Tony Reedus, and Rufus Reid) highlight this impressive LP.

## ON JAZZ

Lee Jeske, New York

**BASIE, HOW DO YOU DO** — Count Basie was a master of time and space: he could make more effective music with a *plink* and a *plank* than most pianists could with a cascade of arpeggios. Verbosity was not his musical style, nor was it his personal style — the man did most of his talking away from the spotlight. During an interview several years ago with Mike Zwerin, Basie responded to a pointed enquiry by saying, "I'd like to (answer), but I can't. You see, I'm writing a book about my life and there are a lot of things I won't be able to tell you. We'll have to do a lot of curving."

*Good Morning Blues: The Autobiography of Count Basie*, as told to Albert Murray (\$19.95, Random House), is full of curves. To approach the book expecting fastballs — and, truthfully, I did figure there'd be a couple of high hard ones — is to be disappointed. As Basie said to Zwerin later in that same interview: "Just be happy all the time. Don't look for reasons to be unhappy. I don't — ever. That's the reason all down through my life, no matter what went wrong, I always felt all right. That way nobody nowhere on earth can ever offend you. Because I try to get along with everybody and everything."

*Good Morning Blues* is a sweet and gentle book. Albert Murray has done a terrific job in capturing the voice of Count Basie: the book sounds like it was written by Count Basie (the highest praise that can be given to a ghostwriter). And much of the book is marvelous — the entire first half, and it's a thickly-packed 400-page volume, is rich and evocative. Basie recounts his childhood and his early professional years with warmth and modesty: the transition from east coast pianist to Kansas City bandleader is a delightful, witty tale filled with lovely portraits of a range of places and characters. Donald Lambert, Willie "The Lion" Smith, Sonny Greer, Gonzelle White, Fats Waller, Harlem, Tulsa, Kansas City; the vaudeville circuit, the southwest territory circuit — all are described with a burnished nostalgia that is usually charming, delightful, and informative. This is not a tale of racial indignities because, as Basie writes, "Some people seem to be mainly concerned about that aspect of your life as a musician . . . If I haven't spent a lot of time complaining about all of these things, it's not because I want anybody to get the impression that all of that was not also a part of it. It was. So what? Life is a bitch, and if it's not one damn thing, it's going to be something else."

Where *Good Morning Blues* begins to lag is where one would expect it to soar: after the Count Basie Band hits the big time, about midway through the book. "I don't intend to get into all of that" becomes something of a catch phrase — when a scintilla of controversy appears, when a scent of anything personal about anybody wafts in, Basie cops a plea. The second half of the book becomes something of a travelogue — a then-we-went-here, then-we-did-this account, all neatly laid out chronologically. Looking for side-splitting road anecdotes? Forget it. Looking for some insight into the bandmembers: Lester Young, Billie Holiday, Jo Jones, Freddie Green, et al? Look elsewhere. When Zwerin asked Basie what Lester Young was like when the two first met, Basie replied, "The same as always. Lester never changed." Much more is not revealed here: the sly, button-lipped Count Basie was not about to unbutton for his autobiography. When it comes to the personal lives of Count Basie and his associates, the old fox leaves few stones turned.

"If this book turns out to be a little like a fairy tale, that's all right with me too," writes Count Basie in the preface to *Good Morning Blues*.

In the world of jazz, fairy tales are few and far between, so why not? The jaundiced view is one we're too often treated to; or we're told tales reeking of perfumed insincerity (Duke Ellington's *Music Is My Mistress*, for example). Count Basie lays down his tale the same way he played piano — if it doesn't fit, leave it out. If that sometimes leaves us hungry for more — well, isn't that what an old trooper is supposed to do?

**BOPPING AROUND** — Jimmy and Percy Heath, Art Blakey, Slide Hampton, and several other jazz greats were recently taped for a future episode of *The Bill Cosby Show*. . . Fantasy Records has recently imported 15 compact discs, of some of its classic LPs, from Japan . . . Jem Records will be issuing "The Landscape Series," "new age" recordings from England's Coda Records . . . Rumor has it that RCA Records — the major label that is to jazz what The New York Mets are to lacrosse — is considering a move back into the jazz field . . . The Mel Lewis Jazz Orchestra (formerly, of course, the Thad Jones/Mel Lewis Jazz Orchestra) will celebrate its 20th anniversary, Feb. 17-24, at the Village Vanguard, where it began life some 1,300 Monday nights ago.



**A HEART IN S.F., A MIND ON GA., A DATE IN L.A.** — Tony Bennett and Ray Charles got together recently in an L.A. recording studio to collaborate on a duet for Bennett's upcoming CBS Records album. The duo, working together for the first time, recorded James Taylor's "Everybody Has The Blues."

## TOP 50 ALBUMS

Title, Artist, Label, Number, Distributor	Weeks On 2/1 Chart	Weeks On 2/1 Chart
<b>1 THE HEART OF THE MATTER</b> ★□ KENNY ROGERS (RCA AFL1 7023)	1	12
<b>2 SOMETHING SPECIAL</b> ★ GEORGE STRAIT (MCA 5605)	2	21
<b>3 SWEET DREAMS (MUSIC FROM THE MOTION PICTURE SOUNDTRACK)</b> ★ PATSY CLINE (MCA MCA-6149)	3	14
<b>4 ROCKIN' WITH THE RHYTHM</b> THE JUDDS (RCA AHL1-7042)	4	11
<b>5 WON'T BE BLUE ANYMORE</b> DAN SEALS (EMI-America ST-17166)	5	18
<b>6 LIVE IN LONDON</b> ★ RICKY SKAGGS (Epic FE 40103)	7	10
<b>7 THERE'S NO STOPPING YOUR HEART</b> MARIE OSMOND (Capitol/Curb ST-12414)	6	20
<b>8 I HAVE RETURNED</b> RAY STEVENS (MCA 5635)	11	15
<b>9 GREATEST HITS VOL. 2</b> ★ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25328)	10	10
<b>10 THE FORESTER SISTERS</b> THE FORESTER SISTERS (Warner Bros. 1-25314)	8	20
<b>11 HALF NELSON</b> WILLIE NELSON (Columbia FC 39990)	12	17
<b>12 40 HOUR WEEK</b> ★■ ALABAMA (RCA AHL1-5339)	13	52
<b>13 HANG ON TO YOUR HEART</b> ★ EXILE (Epic BFE 40000)	15	15
<b>14 RHYTHM AND ROMANCE</b> ★■ ROSANNE CASH (Columbia FC-39463)	9	33
<b>15 GREATEST HITS</b> EARL THOMAS CONLEY (RCA AHL1-7032)	14	12
<b>16 SHAKIN'</b> SAWYER BROWN (Capitol/Curb ST-12438)	16	16
<b>17 OLD FLAME</b> ★ JUICE NEWTON (RCA AHL1-5493)	18	9
<b>18 ANYTHING GOES</b> GARY MORRIS (Warner Bros. 1-25279)	17	23
<b>19 GREATEST HITS VOL. 2</b> RONNIE MILSAP (RCA AHL 1-5425)	20	42
<b>20 PARTNERS, BROTHERS AND FRIENDS</b> THE NITTY GRITTY DIRT BAND (Warner Bros. 1-25304)	19	24
<b>21 PARDNERS IN RHYME</b> THE STATLER BROTHERS (Mercury 422-824 420-1)	22	40
<b>22 FIVE-O</b> ★ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25267)	23	20
<b>23 AMBER WAVES OF GRAIN</b> ★ MERLE HAGGARD (Epic FE 40224)	21	10
<b>24 STREAMLINE</b> ★□ LEE GREENWOOD (MCA 5622)	26	20
<b>25 WHO'S GONNA FILL THEIR SHOES</b> GEORGE JONES (Epic FE 39598)	28	20
<b>26 LIFE'S HIGHWAY</b> STEVE WARINER (MCA 5672)	27	9
<b>27 THAT'S WHY I'M HERE</b> ★ JAMES TAYLOR (Columbia FC 40052)	24	7
<b>28 GREATEST HITS</b> ★□ GEORGE STRAIT (MCA 5567)	25	46
<b>29 STAND UP</b> MEL McDANIEL (Capitol ST-12437)	29	15
<b>30 ME &amp; THE BOYS</b> ★ THE CHARLIE DANIELS BAND (Epic-39878)	32	8
<b>31 RESTLESS HEART</b> RESTLESS HEART (RCA CPL1-5369)	31	41
<b>32 HIGHWAYMAN</b> W. NELSON, K. KRISTOFFERSON, J. CASH, W. JENNINGS (Columbia FC 40056)	30	38
<b>33 CHASIN' RAINBOWS</b> CONWAY TWITTY (Warner Bros. 25294)	33	9
<b>34 THE VERY BEST OF JANIE</b> JANIE FRICKE (Columbia FC 40165)	35	12
<b>35 HOWARD AND DAVID</b> THE BELLAMY BROTHERS (MCA/Curb-5586)	37	29
<b>36 STEP ON OUT</b> ★ THE OAK RIDGE BOYS (MCA 5555)	34	45
<b>37 GREATEST HITS</b> ★ LEE GREENWOOD (MCA 5582)	39	40
<b>38 SOUTHERN PACIFIC</b> SOUTHERN PACIFIC (Warner Bros. 25206)	36	33
<b>39 SONGS YOU KNOW BY HEART</b> ★ JIMMY BUFFETT (MCA 5633)	38	6
<b>40 GET TO THE HEART</b> BARBARA MANDRELL (MCA 5619)	41	18
<b>41 TURN THE PAGE</b> WAYLON JENNINGS (RCA AHL 1-5428)	43	27
<b>42 IT'S JUST A MATTER OF TIME</b> GLEN CAMPBELL (Atlantic America 90483-1)	40	5
<b>43 TOKYO, OKLAHOMA</b> JOHN ANDERSON (Warner Bros. 1-25211)	42	28
<b>44 BIGGEST HITS</b> CHARLY McCLAIN (Epic FE 40186)	44	6
<b>45 DREAMLAND EXPRESS</b> JOHN DENVER (RCA 5458)	47	3
<b>46 ME AND PAUL</b> WILLIE NELSON (Columbia FC 40008)	45	36
<b>47 WELCOME TO RAY PRICE COUNTRY</b> RAY PRICE (Step One SOR-007)	46	4
<b>48 BIG RIVER</b> ROGER MILLER (MCA 6147)	49	2
<b>49 DALLAS (THE MUSIC STORY)</b> VARIOUS ARTISTS (Warner Bros. 25325)	50	3
<b>50 THANK GOD FOR RADIO (AND ALL THE HITS)</b> THE KENDALLS (Mercury 826 307-1)	48	9

## HOT CUTS

**DAN SEALS** — City Kind Of Girl/Headin' West/Everything That Glitters (Is Not Gold) — (Won't Be Blue Anymore)  
**KENNY ROGERS** — Tomb Of The Unknown — (The Heart Of The Matter)  
**STEVE WARINER** — She's Crazy For Leaving/Back Grinnin' Again — (Life's Highway)  
**JOHN SCHNEIDER** — An Old Rainbow Jukebox And You/One More Night/He Finally Made Up Her Mind — (A Memory Like You)  
**THE CHARLIE DANIELS BAND** — Class Of '63 — (Me And The Boys)  
**HANK WILLIAMS JR.** — New Orleans — (Five-O)  
**CONWAY TWITTY** — Lay Me Down Carolina/All I Can Be Is A Sweet Memory — (Chasin Rainbows)  
**GEORGE JONES** — Somebody Wants Me Out Of The Way — (Who's Gonna Fill Their Shoes)  
**THE JUDDS** — Rockin' With The Rhythm Of The Rain — (Rockin' With The Rhythm)  
**GEORGE STRAIT** — Dance Time In Texas/In Too Deep/Lefty's Gone — (Something Special)  
**GLEN CAMPBELL** — Wild Winds — (It's Just A Matter Of Time)  
**RAY PRICE** — Just Enough Love/Lonely Like A Rose/Give This Broken Heart A Break — (Welcome To Ray Price Country)  
**JUDY RODMAN** — Do You Make Love As Well As You Make Music — (Judy)



**STUDY AT HOME WITH THE STORYTELLER** — Launching the state-wide Kentucky Educational Television's GED Study-At-Home program are (l-r): honorary chairman Tom T. Hall; his agent, Tandy Rice and Kentucky Governor Martha Layne Collins.

## NASHVILLE FORUM

Tom McEntee, Nashville

(The following is a point of view of country radio as expressed by radio veteran Ken Cameron, most recently the p.d./m.d. of WJAZ in Albany, GA.)

I've spent more than 23 years in radio, 20 of those in country radio. It's an industry I guard jealously, not only because it has fed me pretty well most of those years, but also because I believe that country radio shouldn't be a job, it should be a way of life.

In my recent travels, I found myself disappointed with what I've been hearing from country radio. There's such a sameness in most markets that, with a few exceptions, it has become boring. What's happened to the creativity and the personality in our industry? Where's the warmth and sincerity and timely, topical humor? And by humor, I don't mean viciousness and tastlessness and I don't mean forced humor that isn't funny. (Let's face it, the audience knows when you're faking it).

I'm not a comic, but I survived in some tough markets and had some pretty good numbers by utilizing genuine warmth, low-key humor (laughing at myself) and being someone my audience could relate to — in short, the "real" me. I have flat tires, cut myself shaving and have essentially the same problems they have. We've laughed and cried together and we've shared the joys of triumph and the pain of disaster.

What have you shared with your audience today? A slick six-in-a-row set while you read the paper or the latest memo from the G.M. concerning your ratings? When was the last time your staff had fun together? Did you involve your audience in the fun, or did you treat it all as an inside joke?

I've never apologized for being "country" and if "you" do, you insult your audience. Country is a living, breathing entity that, like, a fertile egg, must be nurtured and given room to grow or it will die.

Which brings me to the subject of music, an area where there is a wealth of young talent being overlooked by country radio. Short playlists, pressure from myriad angles, etc. may be to blame but we should remember that without giving the developing artists and writers a chance, there can be no future for the country music genre.

We stand at a crossroad. Without freshness and innovation, we'll kill our own art form. Frankly, I don't intend to sit idly by and watch. Do you? If not, prove it by being and doing what radio does best: the theatre of the mind.

Ken Cameron



**ANOTHER GOLD FOR THE BELLAMY BROS.** — On their recent Europe tour, Howard and David Bellamy were awarded a gold album for their Greatest Hits Volume 1 by Intercord/Musica in Austria. Pictured with Howard and David are Carol Curb, of Curb Records (Paris) and the American Ambassador to Austria, Helene Von Damm Guertlett. The presentation ceremony was held at the American Embassy in Vienna.

# TOP 100 COUNTRY SINGLES

February 8, 1986

		Weeks On 2/1 Chart
<b>1</b>	<b>YOU CAN DREAM OF ME</b> STEVE WARINER (MCA 52721)	1 13
<b>2</b>	<b>MAKIN' UP FOR LOST TIME</b> CRYSTAL GAYLE/GARY MORRIS (Warner Bros. 7-28856)	7 11
<b>3</b>	<b>OLD SCHOOL</b> JOHN CONLEE (MCA 52695)	2 16
<b>4</b>	<b>THERE'S NO STOPPING YOUR HEART</b> MARIE OSMOND (Capitol/Curb B-5521)	6 14
<b>5</b>	<b>HURT</b> JUICE NEWTON (RCA PB-14190)	5 14
<b>6</b>	<b>THE ONE I LOVED BACK THEN</b> GEORGE JONES (Epic 34-05698)	8 11
<b>7</b>	<b>COME ON IN (YOU DID THE BEST YOU COULD DO)</b> THE OAK RIDGE BOYS (MCA 52722)	9 12
<b>8</b>	<b>JUST IN CASE</b> THE FORESTER SISTERS (Warner Bros. 7-28875)	3 15
<b>9</b>	<b>BOP</b> DAN SEALS (EMI America B-8289)	7 21
<b>10</b>	<b>I TELL IT LIKE IT USED TO BE</b> T. GRAHAM BROWN (Capitol B-5524)	11 17
<b>11</b>	<b>IT'S JUST A MATTER OF TIME</b> GLEN CAMPBELL (Atlantic-America 7-99600)	13 12
<b>12</b>	<b>DOWN IN TENNESSEE</b> JOHN ANDERSON (Warner Bros. 7-28855)	14 12
<b>13</b>	<b>I LOVE YOU BY HEART</b> SYLVIA & MICHAEL JOHNSON (RCA PB-14217)	16 12
<b>14</b>	<b>THINK ABOUT LOVE</b> DOLLY PARTON (RCA PB-14218)	17 10
<b>15</b>	<b>THE DEVIL'S ON THE LOOSE</b> WAYLON JENNINGS (RCA PB-14215)	12 13
<b>16</b>	<b>FAST LANES AND COUNTRY ROADS</b> BARBARA MANDRELL (MCA 52737)	19 10
<b>17</b>	<b>I COULD GET USED TO YOU</b> EXILE (Epic 34-05699)	20 10
<b>18</b>	<b>HOME AGAIN IN MY HEART</b> THE NITTY GRITTY DIRT BAND (Warner Bros. 7-28897)	10 18
<b>19</b>	<b>WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS)</b> JOHN SCHNEIDER (MCA 52723)	22 8
<b>20</b>	<b>MEMORIES TO BURN</b> GENE WATSON (Epic 34-05633)	15 17
<b>21</b>	<b>(BACK TO THE) HEARTBREAK KID</b> RESTLESS HEART (RCA PB-14190)	18 15
<b>22</b>	<b>YOU SHOULD HAVE BEEN GONE BY NOW</b> EDDY RAVEN (RCA PB-14250)	29 9
<b>23</b>	<b>PERFECT STRANGER</b> SOUTHERN PACIFIC (Warner Bros. 7-28870)	23 13
<b>24</b>	<b>OKLAHOMA BORDERLINE</b> VINCE GILL (RCA PB-14216)	27 11
<b>25</b>	<b>BURNED LIKE A ROCKET</b> BILLY JOE ROYAL (Atlantic-America 7-99599)	25 15
<b>26</b>	<b>YOU ARE MY MUSIC, YOU ARE MY SONG</b> CHARLY McCLAIN & WAYNE MASSEY (Epic 34-05693)	26 11
<b>27</b>	<b>DREAMLAND EXPRESS</b> JOHN DENVER (RCA PB-14227)	33 8
<b>28</b>	<b>NEVER BE YOU</b> ROSEANNE CASH (Columbia 38-05621)	21 19
<b>29</b>	<b>YOUR MEMORY AIN'T WHAT IT USED TO BE</b> MICKEY GILLEY (Epic 34-05744)	35 8
<b>30</b>	<b>I SURE NEED YOUR LOVIN'</b> JUDY RODMAN (MTM PB-72061)	24 13
<b>31</b>	<b>PLEASE BE LOVE</b> MARK GRAY (Columbia 38-05695)	31 12
<b>32</b>	<b>IN OVER MY HEART</b> T.G. SHEPPARD (Columbia 38-05747)	37 7
<b>33</b>	<b>SOME GIRLS HAVE ALL THE LUCK</b> LOUISE MANDRELL (RCA PB-14251)	38 7

		Weeks On 2/1 Chart
<b>34</b>	<b>100% CHANCE OF RAIN</b> GARY MORRIS (Warner Bros. 7-28823)	43 5
<b>35</b>	<b>DON'T UNDERESTIMATE MY LOVE FOR YOU</b> LEE GREENWOOD (MCA 52741)	44 6
<b>36</b>	<b>1982</b> RANDY TRAVIS (Warner Bros. 7-28828)	40 7
<b>37</b>	<b>EVERYDAY</b> JAMES TAYLOR (Columbia 38-05681)	36 9
<b>38</b>	<b>STILL HURTIN' ME</b> THE CHARLIE DANIELS BAND (Epic 34-05699)	34 10
<b>39</b>	<b>CAJUN MOON</b> RICKY SKAGGS (Epic 34-05748)	46 4
<b>40</b>	<b>MORNING DESIRE</b> KENNY ROGERS (RCA PB-14194)	28 17
<b>41</b>	<b>SHE AND I</b> ALABAMA (RCA PB-14281)	57 3
<b>42</b>	<b>ONLY IN MY MIND</b> REBA McENTIRE (MCA 52691)	30 19
<b>43</b>	<b>THE CHAIR</b> GEORGE STRAIT (MCA 52667)	32 21
<b>44</b>	<b>SWEETER AND SWEETER</b> THE STATLER BROTHERS (Mercury 884 317-7)	50 4
<b>45</b>	<b>LONELY DAYS, LONELY NIGHTS</b> PATTY LOVELESS (MCA 52694)	41 11
<b>46</b>	<b>IT'S FOUR IN THE MORNING</b> TOM JONES (Mercury 884 252-7)	42 12
<b>47</b>	<b>FIVE FINGERS</b> RAY PRICE (Step One SOR 350)	45 9
<b>48</b>	<b>GOODBYE MARIE</b> KENNY ROGERS (Liberty B-1526)	52 4
<b>49</b>	<b>SHE DON'T CRY LIKE SHE USED TO</b> JOHNNY RODRIGUEZ (Epic 34-05732)	48 7
<b>50</b>	<b>MISSISSIPPI BREAKDOWN</b> TONI PRICE (LUV/NSD 114)	53 7
<b>51</b>	<b>WHY YOU BEEN GONE SO LONG</b> BRENDA LEE (MCA 52720)	51 8
<b>52</b>	<b>WE'VE GOT A GOOD FIRE GOIN'</b> DON WILLIAMS (Capitol B-5526)	65 4
<b>53</b>	<b>NOTHING BUT YOUR LOVE MATTERS</b> LARRY GATLIN & THE GATLIN BROTHERS (Columbia 38-05764)	58 3
<b>54</b>	<b>IF I DON'T LOVE YOU</b> JIM GLASER (MCA/Nobie Vision MCA 52748)	54 7
<b>55</b>	<b>WHILE THE MOON'S IN TOWN</b> THE SHOPPE (MTM PB-72063)	47 9
<b>56</b>	<b>YOU'RE SOMETHING SPECIAL TO ME</b> GEORGE STRAIT (MCA 52764)	66 4
<b>57</b>	<b>OLD BLUE YODELER</b> RAZZY BAILEY (MCA 52701)	56 9
<b>58</b>	<b>NOW AND FOREVER (YOU AND ME)</b> ANNE MURRAY (Capitol B-5547)	70 2
<b>59</b>	<b>GOT MY HEART SET ON YOU</b> MASON DIXON (TEXAS TX-5510)	59 6
<b>60</b>	<b>ARLENE</b> MARTY STUART (Columbia 38-05724)	62 6
<b>61</b>	<b>THIS NIGHT MIGHT TAKE US TO FOREVER</b> MARTY CRAWFORD & GARY HOLMES (Spectrum of Sound SOS-007)	63 4
<b>62</b>	<b>SHOE STRING</b> MEL McDANIEL (Capitol B-5544)	69 3

## CHARTBREAKER

<b>63</b>	<b>FEELIN' THE FEELIN'</b> THE BELLAMY BROTHERS (MCA/Curb MCA-52747) <b>DEBUT</b>	
<b>64</b>	<b>ONCE IN A BLUE MOON</b> EARL THOMAS CONLEY (RCA PB-14282) <b>DEBUT</b>	
<b>65</b>	<b>DON'T FALL IN LOVE WITH ME</b> LACY J. DALTON (Columbia 38-05759)	72 4
<b>66</b>	<b>I HAD A BEAUTIFUL TIME</b> MERLE HAGGARD (CBS Epic 34-05782)	75 2

		Weeks On 2/1 Chart
<b>67</b>	<b>THE LONELINESS IN LUCY'S EYES</b> JOHNNY LEE (Warner Bros. 7-28839)	74 3
<b>68</b>	<b>I MISS YOU</b> BYRON WHITMAN (RCA R2374)	68 6
<b>69</b>	<b>EVERY NIGHT</b> PAKE McENTIRE (RCA PB-14220)	76 3
<b>70</b>	<b>THE BALLAD OF THE BLUE CYCLONE</b> RAY STEVENS (MCA 52771)	79 2
<b>71</b>	<b>WHAT WE GONNA DO</b> GUS HARDIN (RCA-PB-14255)	61 6
<b>72</b>	<b>SEXY YOUNG GIRL</b> MAC DAVIS (MCA 52765)	81 2
<b>73</b>	<b>TONIGHT WE RIDE</b> MICHAEL MARTIN MURPHEY (Warner Bros. 7-28797) <b>DEBUT</b>	
<b>74</b>	<b>HEART DON'T FALL NOW</b> SAWYER BROWN (Capitol/Curb B-5548)	82 2
<b>75</b>	<b>THOSE MEMORIES OF YOU</b> PAM TILLIS (Warner Bros. 7-28806)	84 2
<b>76</b>	<b>BABY WHEN YOUR HEART BREAKS DOWN</b> THE OSMOND BROTHERS (EMI America/Curb B-8298)	73 9
<b>77</b>	<b>EASY TO PLEASE</b> JANIE FRICKE (Columbia 38-05781)	85 2
<b>78</b>	<b>WHEN YOU WERE BLUE AND I WAS GREEN</b> JOE STAMPLEY (Epic 34-05758) <b>DEBUT</b>	
<b>79</b>	<b>LOVE WILL GET YOU THROUGH TIMES WITH NO MONEY</b> GIRLS NEXT DOOR (MTM PB-72059)	87 2
<b>80</b>	<b>EVEN WHEN I RIDE IN THE RAIN</b> GEARY HANLEY (Kansa 627)	88 2
<b>81</b>	<b>AN AMERICAN SATURDAY NIGHT</b> BC AND THE DARTZ (Track 45-103)	89 2
<b>82</b>	<b>YOU GOT WHAT IT TAKES (TO TAKE WHAT I'VE GOT)</b> BONNIE NELSON (Door Knob DK-85-238)	67 6
<b>83</b>	<b>JUST A WOMAN</b> LORETTA LYNN (MCA 52766) <b>DEBUT</b>	
<b>84</b>	<b>YOU BEAT ALL I'VE EVER SEEN</b> ROGER MARTIN (NLT-FL 1988) <b>DEBUT</b>	
<b>85</b>	<b>THE BEST THERE IS</b> CHARLIE PRIDE (RCA PB-14265)	78 4
<b>86</b>	<b>COME ON SUNDAY MORNING</b> BACK BEHIND THE BARN BOYS (TRI-ART TAS 1985-45) <b>DEBUT</b>	
<b>87</b>	<b>"BORDERLINE"</b> THE RED HORSE BAND (A.M.I. 1933 AA) <b>DEBUT</b>	
<b>88</b>	<b>IN LOVE WITH HER</b> ADAM BAKER (Avista AV 8610) <b>DEBUT</b>	
<b>89</b>	<b>SAFE DEPOSIT BOX</b> APRIL & THE AMICKS (Prairie Dust PD 1185) <b>DEBUT</b>	
<b>90</b>	<b>YOU ARE THE ROCK (AND I'M THE ROLLING STONE)</b> CARL JACKSON (Columbia 38-05645)	80 4
<b>91</b>	<b>NOW I'VE GOT A HEART OF GOLD</b> SONNY CURTIS (STEEM ST 110185)	96 2
<b>92</b>	<b>BABY I'M MOVIN' ON</b> JOHNNY BAILEY (Motion MOT-1022) <b>DEBUT</b>	
<b>93</b>	<b>WITH MY LOVE ALL OVER YOU</b> CLARK WELLS (Great GR-119-NSD) <b>DEBUT</b>	
<b>94</b>	<b>OH MY MARIE</b> MICHAEL CHRISTI (BGM 100185)	92 2
<b>95</b>	<b>ONCE UPON A TIME</b> BOBBY BLUE (Nite TA0108)	93 2
<b>96</b>	<b>ALMOST NOT IN LOVE WITH YOU</b> HENRY LEWIS (Burgundy BUR 1010 NSD)	91 2
<b>97</b>	<b>OKEECHOBEE (ON MY MIND)</b> SAM THOMPSON (Door Knob DK-85-241)	90 3
<b>98</b>	<b>SHE AIN'T WHISTLIN' DIXIE</b> DAVID FRIZZELL (Nashville America 1001)	62 4
<b>99</b>	<b>SOMEBODY ELSE'S FIRE</b> JANIE FRICKE (Columbia 38-05617)	39 15
<b>100</b>	<b>AMERICAN WALTZ</b> MERLE HAGGARD (Epic 34-05734)	83 8

# COUNTRY RADIO

## MOST ADDED



## STRONG ADDS

Once In A Blue Moon — Earl Thomas Conley — RCA  
 Tonight We Ride — Michael Martin Murphey — Warner Bros.  
 When You Were Blue And I Was Green — Joe Stampley — Epic  
 Just A Woman — Loretta Lynn — MCA

## STATION ADDS

WTVR — Richmond — Nike Allen  
 L.J. Dalton  
 R. Stevens  
 L. Lynn  
 M. M. Murphey  
 Dark Horse: P. McEntire

WWVA — Wheeling — Bill Berg  
 K. Rogers  
 M. McDaniel  
 J. Fricke  
 L. Lynn  
 E. T. Conley  
 The Bellamy Brothers  
 M. M. Murphey  
 Dark Horse: Girls Next Door

WQTE — Adrian — Ron Allen  
 L. J. Dalton  
 P. McEntire  
 Girls Next Door  
 B. Lee  
 K. Rogers  
 The Statler Brothers  
 Dark Horse: C. Pride

WKMF — Flint — Mark Thomas  
 R. Skaggs  
 D. Williams  
 A. Murray  
 Dark Horse: None

WLWI — Montgomery — Greg Mazingo  
 The Statler Brothers  
 L. Storey  
 T. Price  
 M. McDaniel  
 A. Murray  
 R. Stevens  
 E. T. Conley  
 The Bellamy Brothers  
 M. M. Murphey  
 A. Baker  
 Dark Horse: P. Tillis

WZDQ — Decatur — Jones  
 K. Rogers  
 J. Glaser  
 D. Williams  
 G. Strait  
 M. McDaniel  
 C. Pride  
 R. Bailey  
 Dark Horse: M. Dixon

WMTZ — Augusta — Dave Hensley  
 P. Tillis  
 Girls Next Door  
 L. Lynn  
 The Bellamy Brothers  
 M. M. Murphey  
 K. Whitley  
 J. Buffett  
 A. Baker  
 The Red Horse Band  
 C. Wells  
 D. Peters  
 Cross Roads  
 Dark Horse: N. Wade

WOW — Omaha — Bill Cory  
 K. Whitley  
 S. Brown  
 P. Tillis  
 L. Lynn  
 E. T. Conley  
 The Bellamy Brothers  
 Dark Horse: J. Buffett

KJBS — Bastrop — Lisa Hale  
 Alabama  
 C. Pride  
 S. Brown  
 B.C. and the Dartz  
 L. Lynn  
 E. Bivens  
 A. Baker  
 N. Wade  
 The Red Horse Band  
 Dark Horse: Cross Roads

WDLW — Waltham — Nina Ryder  
 Alabama  
 E. T. Conley  
 R. McEntire  
 D. Yoakam  
 Dark Horse: J. Buffett

## HOT PHONES

THE ONE I LOVED BACK THEN — GEORGE JONES — EPIC  
 YOU CAN DREAM OF ME — STEVE WARINER — MCA  
 WHAT'S A MEMORY LIKE YOU — JOHN SCHNEIDER — MCA  
 1982 — Randy Travis — Warner Bros.  
 She And I — Alabama — RCA  
 Cajun Moon — Ricky Skaggs — Epic  
 The Ballad of the Blue Cyclone — Ray Stevens — MCA

KAKA — Monticello — Larry Dean  
 The Gatlin Brothers  
 The Bellamy Brothers  
 M. M. Murphey  
 Cross Roads  
 C. Wells  
 N. Wade  
 R. Martin  
 D. Allison  
 K. Whitley  
 Dark Horse: P. McEntire

KFRD — Rosenberg — Bill Ingram  
 R. Skaggs  
 Alabama  
 L. J. Dalton  
 S. Brown  
 E. T. Conley  
 The Bellamy Brothers  
 Dark Horse: J. Denver

KRZK — Branson — Jay McFerra  
 J. West  
 Cross Roads  
 D. Peters  
 K. Fowler  
 C. Wells  
 A. Baker  
 N. Wade  
 J. Fox  
 Dark Horse: P. McEntire

KVEG — Las Vegas — Andy Carr  
 L. Lynn  
 K. Whitley  
 J. Fox  
 E. Bivens  
 Dark Horse: P. Tillis

WDSY — Pittsburgh — Mary Jo Kacsan  
 G. Strait  
 E. T. Conley  
 The Bellamy Brothers  
 Dark Horse: P. McEntire

WHIM — East Providence — Jim O'Brien  
 J. Fricke  
 L. Lynn  
 The Bellamy Brothers  
 J. Stampley  
 M. M. Murphey  
 J. Buffett  
 K. Whitley  
 Dark Horse: The Almost Brothers

KNOE — Monroe — Brian Ringo  
 K. Rogers  
 M. McDaniel  
 A. Murray  
 M. Davis  
 S. Brown  
 J. Fricke  
 Girls Next Door  
 E. T. Conley  
 The Bellamy Brothers  
 M. M. Murphey  
 Dark Horse: J. Bailey

WDXE — Lawrenceburg — Dan Hollander  
 Girls Next Door  
 A. Baker  
 J. Bailey  
 Dark Horse: N. Wade

## COUNTRY PROGRAMMERS' PICK

Jack Seckel WIXZ/E. McKeesport Back Home — A.J. Masters — Bermuda Dunes  
 Dark Horse: How Sweet It Is (To Be Loved By You) — Bo Garza — BGM

Bill Cory WOW/Omaha Miami, My Amy — Keith Whitley — RCA  
 Dark Horse: Please Bypass This Heart — Jimmy Buffett — MCA

Bill Berg WWVA/Wheeling Tonight We Ride — Michael Martin Murphey — Warner Bros.  
 Dark Horse: Love Will Get You Through Times With No Money — Girls Next Door — MTM

Mary Jo Kacsan WDSY/Pittsburgh Feelin The Feelin — The Bellamy Brothers — MCA/Curb  
 Dark Horse: Every Night — Pake McEntire — RCA

Lisa Hale KJBS/Bastrop Heart Don't Fall Now — Sawyer Brown — Capitol/Curb  
 Dark Horse: Painted Ladies — Cross Roads — Moore

## CASH BOX Anything Else Is A Compromise

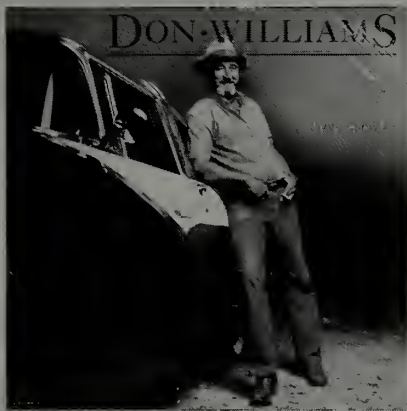


**CHIT-CHAT** — Miss Tennessee, Karen Compton recently visited WDXE-AM as guest D.J. chatting with the station's Dan Hollander. In addition to representing Tennessee during 1986, Compton also appeared on the National Songwriters Awards Show and in George Strait's video, The Chair.

## ALBUM RELEASES

**SOMETHING TO TALK ABOUT** — Anne Murray — Capitol SJ-12466 — Producer: Jack White

What an LP! Every song seems to have single potential. "Now And Forever (You and Me)" which is Murray's latest single, starts the lineup off right. There's a mixture of styles but all within the typical Murray stamp. Choice cuts include the gutsy "Heartache," the smooth-flowing "On And On," "You'll Never Know," with its pretty melody and "Gotcha" which has pop appeal. A real nice package.



**NEW MOVES** — Don Williams — Capitol ST-12440 — Producers: Don Williams and Garth Fundis

There's no surprises in Don Williams' LPs. What you expect you get. Nothing fancy or flashy, just honest-to-goodness songs the working man can relate to. The Gentle Giant's latest LP, "New Moves," is his first on Capitol. His new single "We've Got A Good Fire Goin' " is included. Especially potent are Don's versions of "Shot Full Of Love" and "We Got Love," two Bob McDill-penned numbers, but "It's About Time" is really the stand-out on the LP.



**THE BOYS ARE BACK IN TOWN** — The Maines Brothers — Mercury 422-826-143-1 — Producers: Jerry Kennedy, Rick Peoples and The Maines Brothers Band

The title speaks for itself — the boys are back. This time with their second album release on Mercury — a high-energy LP filled with some enjoyable cuts. Highlights include the title cut, "Watcha Gonna Do When the Sun Goes Down" and "I'm Just Looking For the Real Thing." The group's recent singles: "Some of Shelley's Blues" and "Everybody Needs Love On A Saturday Night" are also included.

## NEW AND DEVELOPING

**PAKE MCENTIRE** (RCA JK-14220) **Every Night** (2:59) (Ray Stevens—BMI) (Layng Martine, Jr.) (Producer: Mark Wright)

Being an award-winning rodeo performer, traveling all across the country, Pake McEntire could easily toss a lasso around a hit record with his debut, RCA single "Every Night" paving the way for him. Reba's "big brother" remembers the days when he, Reba and younger sister Susie sang as a trio while growing up. Now, after several years of playing clubs as a solo act, Pake says he's ready to make country music his career. "Every Night" has helped him off to a good start. A fun, uptempo number about a lonesome singer who suddenly has girls calling him every night, is the kind of song Pake hopes to label himself with. "I like happy, positive songs," he says, "songs that are full of energy with a western cowboy flavor." Pake adds that he intends to stay true to his country upbringing and will continue



to live on his 1,000 acre ranch in Oklahoma but rodeoing will have to be relegated to the sidelines he says. "Music is my highlight!"

# CASH BOX

The Weekly Trade Journal.

## SINGLE RELEASES

### OUT OF THE BOX

**THE JUDDS** (RCA JK-14290) **Grandpa (Tell Me 'Bout The Good Old Days)** (3:56) (Cross Keys/Tree—ASCAP) (J.O Hara) (Producer: Brent Maher)

"I burst into tears when I first heard this on the demo," says Naomi Judd, referring to the time she initially heard the duo's latest single "Grandpa" last year. The single, a song about love, life and happiness in the past projects a pretty melody. Could be another chart-topper for the Judds.



**ROSANNE CASH** (Columbia 38-05794) **Hold On** (3:36) (Chelcait—BMI) (R. Cash) (Producer: Rodney Crowell and Dave Thoener)

Off her highly successful "Rhythm and Romance" LP, Rosanne scores high with her latest self-penned single "Hold On," an easy uptempo number bordering on the pop line. Strong, clear vocals on Rosanne's part coupled with solid production make for a powerful release.

## FEATURE PICKS

**JOHN CONLEE** (Columbia 38-05778) **Harmony** (3:20) (Silverline/Goldline—BMI/ASCAP) (R. Beresford, J. Hinson) (Producer: Bud Logan)

Conlee sings the praises of family harmony making in this tailor-made tune. Genuine country sound.

**WAYLON JENNINGS** (MCA 52776) **Working Without A Net** (2:40) (Tree/Cross Key—BMI/ASCAP) (D. Cook, G. Nicholson, J. Jarvis) (Producer: Jimmy Bowen)

Hard country sounds, nice guitar and the strongest Waylon effort released in a while.

**TANYA TUCKER** (Capitol P-B-5533) **One Love At A Time** (2:52) (Web IV/Writer/Scarlet Moon—BMI) (P. Davis, P. Overstreet) (Producer: Jerry Crutchfield)

Tanya paints the picture well as she sings of choosing between two loves. Easy to follow, upbeat.

**B.J. THOMAS** (Columbia 38-05771) **America Is** (3:08) (Casa David/Jonico—ASCAP) (H. David, J. Raposo) (Producer: Gary Klein)

B.J.'s new single is a tribute to America and its people. Slow, touching tune covers a variety of people, places and things.



**RAZZY SIGNS WITH GHOST TOWN** — Razy Bailey inked a three-year agreement with Ghost Town In The Sky amusement park in Maggie Valley, North Carolina, to serve as the park's spokesman and featured entertainer. Pictured from (l-r) are: Steve Miklosi, director of marketing for Ghost Town; Razy Bailey; John Dorris, president of the Hallmark Direction Co.; and Keith Robinson, gen. mgr. of Ghost Town.

## NEW AND DEVELOPING

**TONI PRICE** (Luv-114)

**Mississippi Breakdown** (2:50) (Little Amber—BMI) (C. Wadley, C. King) (Producer: Larry Morton)

Here's how a page out of Toni Price's "dreambook" reads; "Appear on the New Faces Show, (At the Country Radio Seminar), record a duet with Mark Gray, win the CMA's Horizon Award, jet-set on world-wide tours, die happy." Toni's goals are not much different from many aspiring artists. However, she's already on her way. Appearing in two major motion pictures; *Sweet Dreams* (she was a jitterbug dancer) and *Living Proof* (as an extra), Toni has also worked in music videos for Janie Fricke and the Forester Sister's music videos. After signing with Luv Records in 1985, her first single on the label, "Mississippi Breakdown," is doing exceptionally well. (Already number 50 on the *Cash Box* chart). Toni describes her music as "contemporary country," with



her ultimate goal in the music industry being able "to play almost any style of music and having it accepted," she says, "and being versatile in my music."

## INDIE SINGLE REVIEWS

**VALERIE ARNER** (Jada 1202)

**Love Has No Heart** (3:05) (Reel People) (D.S. Thomas)

**MICHAEL SHAMBLIN** (F&L FL548)

**Foreign Affairs** (2:50) (Baray/Bobby Fischer—BMI/ASCAP) (D. Mitchell/B. Fischer) (Producers: Ray Baker, Bobby Fischer)

**TONY ALAMO & KIM MORRISON** (Alamo 334)

**Something** (3:20) (Zero/Harrison—BMI) (G. Harrison) (Producers: Billy Strange, Dan Hoffman)

**JOHNNY BEE** (Universal UAR 1049)

**Ain't No Getting Over** (2:55) (Bo-Rich/Muhlenburg—BMI) (D. Hoggard) (Producer: Bobby Rich)

## TOP INDIE SINGLES

	Weeks On 2/1 Chart		Weeks On 2/1 Chart
<b>1 MISSISSIPPI BREAKDOWN</b> TONI PRICE (Luv/NSD 114)	2 3	<b>11 SAFE DEPOSIT BOX</b> APRIL & THE AMICKS (Prairie Dust PD 11185)	DEBUT
<b>2 THIS NIGHT MIGHT TAKE US TO FOREVER</b> MARTY CRAWFORD & GARY HOLMES (Spectrum Of Sound SOS-007)	4 3	<b>12 NOW I'VE GOT A HEART OF GOLD</b> SONNY CURTIS (Steem 110185)	DEBUT
<b>3 FIVE FINGERS</b> RAY PRICE (Step One SOR 350)	1 3	<b>13 ALMOST NOT IN LOVE WITH YOU</b> HENRY LEWIS (Burgundy-BUR 1010)	12 2
<b>4 GOT MY HEART SET ON YOU</b> MASON DIXON (TX-5510)	3 2	<b>14 OH MY MARIE</b> MICHAEL CHRISTI (BGM 100185)	13 2
<b>5 EVEN WHEN I RIDE IN THE RAIN</b> GEARY HANLEY (Kansa-KA 627)	9 2	<b>15 I MISS YOU</b> BYRON WHITMAN (RCI R2374)	6 3
<b>6 AN AMERICAN SATURDAY NIGHT</b> BC AND THE DARTZ (Track 45-103)	9 2	<b>Up and Coming</b>	
<b>7 YOU BEAT ALL I'VE EVER SEEN</b> ROGER MARTIN (NLT-FL 1988)	DEBUT	<b>TELL ME DEAR</b> Jack Fox (Dale DR5A)	
<b>8 COME ON SUNDAY MORNING</b> BACK BEHIND THE BARN BOYS (TRI-ART TAS 1985-45)	DEBUT	<b>NORTH TO ALASKA THE GOLD RUSH IS GONE</b> Norman Wade (NCR 326)	
<b>9 "BORDERLINE"</b> THE RED HORSE BAND (A.M.I. 1933)	DEBUT	<b>"I JUST CAN'T TAKE THE LEAVING ANYMORE"</b> Susan Raye (Westexas America EHM-SR-1)	
<b>10 IN LOVE WITH HER</b> ADAM BAKER (Avista AV 8610)	DEBUT	<b>PAINTED LADIES</b> Crossroads (Moore MR 1933)	
		<b>THE WORLD IS ROUND</b> Doug Peters (Comstock COM 1789)	

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# WEST RECORDS



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## INDIE SPOTLIGHT

**MARTY CRAWFORD & GARY HOLMES** (Spectrum NR16281)

**This Night Might Take Us To Forever** (2:56) (Grand Alliance/Sabal/Cedarwood—BMI/ASCAP) (K. Blazy, T. Hewitt, W. Shoufe) (Producer: Leo Andrews)

Fine production coupled with excellent vocals on this duet, make "This Night Might Take Us To Forever" a solid contender to climb the charts. Similar to the Anne Murray/Dave Loggins sound.



Michael Shamblin

# FOREIGN AFFAIRS

FL 548



RECORDS

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ARTIST MANAGEMENT: GENE COOPER  
WRITTEN BY DAN MITCHELL/BOBBY FISCHER

RECORDED AT MUSIC MILL STUDIO, NASHVILLE, TN

## TOP 30 ALBUMS

### Inspirational

		Weeks On 2/1 Chart	
1	<b>MEDALS</b> RUSS TAFF (Myrrh 7-01-679206-4)	2	30
2	<b>UNGUARDED</b> AMY GRANT (Myrrh 7-01-680606-5)	1	38
3	<b>LET THE WIND BLOW</b> THE IMPERIALS (Myrrh 7-01-682006-8)	3	44
4	<b>HE HOLDS THE KEY</b> STEVE GREEN (Sparrow SPR 1164)	7	26
5	<b>CHOOSE LIFE</b> DEBBIE BOONE (Lamb And Lion LLR 3008)	5	40
6	<b>BEAT THE SYSTEM</b> PETRA (Starsong 7-01-205788-1)	6	46
7	<b>SEVEN</b> DAVID MEECE (Myrrh 7-01-681206-5)	4	28
8	<b>SHEEP IN WOLVES CLOTHING</b> MYLON LEFEBVRE & BROKEN HEART (Myrrh 7-01-6790-06-1)	8	25
9	<b>SONGS FROM THE HEART</b> SANDI PATTI (Impact RO3884)	9	62
10	<b>POWER OF PRAISE</b> PHIL DRISCOLL (Sparrow SPR 1102)	10	28
11	<b>BENNY FROM HERE</b> BENNY HESTER (Word SPCN 9-01-638357-3S)	12	22
12	<b>ON THE FRITZ</b> STEVE TAYLOR (Sparrow SPR-1105)	11	28
13	<b>HOTLINE</b> WHITEHEART (Home Sweet Home 7-01-000139-1)	13	25
14	<b>HAVE YOURSELF COMMITTED</b> BRYAN DUNCAN (Light/Lexicon I.S 5871)	16	20
15	<b>KINGDOM SEEKERS</b> TWILLA PARIS (Starsong SPCN 7-102-06196-2)	21	12
16	<b>SHAKE ME TO WAKE ME</b> STEVE CAMP (Sparrow SPR 1103)	18	19
17	<b>JESUS IS COMING SOON</b> OUR BROTHERS KEEPER QUARTET (Alamo 1942)	17	19
18	<b>COMMUNICATION</b> DEGARMO AND KEY (Benson 01073)	15	47
19	<b>COMING ON STRONG</b> CARMAN (Myrrh 7-01-680706-1)	14	46
20	<b>WHAT A WAY TO GO</b> BILLY SPRAGUE (Reunion SPCN 7-01-00812-4)	19	46
21	<b>NON-FICTION</b> BOB BENNETT (Starsong 7-102-05986)	25	10
22	<b>DON'T HIDE YOUR HEART</b> SHEILA WALSH (Sparrow 1101)	22	20
23	<b>I'VE JUST SEEN JESUS</b> LARNELLE HARRIS (Impact RO 3/32)	23	28
24	<b>ACTION</b> STEVE ARCHER (Home Sweet Home 7-102-0002098)	26	10
25	<b>LOOK WHO LOVES YOU NOW</b> MICHELLE PILLAR (Sparrow SPR 1095)	20	52
26	<b>COMMANDO SOZO</b> DEGARMO AND KEY (Benson/Pow- er Disc PWR 01079)	30	8
27	<b>BLACK AND WHITE IN A GREY WORLD</b> LESLIE PHILLIPS (Myrrh 7-01- 682606-6)	DEBUT	
28	<b>STRAIGHT AHEAD</b> AMY GRANT (Myrrh 675706-4)	28	102
29	<b>LOVE AROUND THE WORLD</b> LEON PATILLO (Myrrh SP 753)	DEBUT	
30	<b>MICHAEL W. SMITH II</b> MICHAEL W. SMITH (Reunion 00412-9)	29	96

### Spiritual

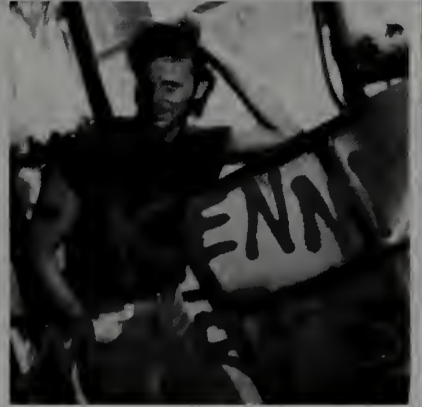
		Weeks On 2/1 Chart	
1	<b>BLESSED</b> THE WILLIAMS BROTHERS (Malaco 4400)	1	40
2	<b>LOVE ALIVE III</b> WALTER HAWKINS (Light LS 5857)	2	52
3	<b>I GIVE MYSELF TO YOU</b> THE RANCE ALLEN GROUP (Myrrh 7-01-678406-1)	3	28
4	<b>DEDICATED</b> NICHOLAS (Command CRN 1003)	6	24
5	<b>TOMORROW</b> THE WINANS (Light 5857)	4	56
6	<b>HEAVY LOAD</b> REV. MARVIN YANCY (Nashboro NA 8656)	5	46
7	<b>UNSPEAKABLE JOY</b> DOUGLAS MILLER (Light 5876)	7	29
8	<b>HAVE MERCY</b> EDWIN HAWKINS (Light 5887)	9	18
9	<b>GREATEST HITS</b> JACKSON SOUTHERNAIRES (Malaco 4402)	12	18
10	<b>MAKING A WAY</b> THE TRUETTETTES (Malaco 4397)	10	28
11	<b>NO TIME TO LOSE</b> ANDRAE CROUCH (Light LS 5863)	11	75
12	<b>HOLD ON</b> REV. F.C. BARNES & REV. JANICE BROWN (Atlanta Int'l 10099)	14	14
13	<b>I AM GOING ON</b> COMMISSIONED (Light 5861)	13	28
14	<b>LIVE AT THE WASHINGTON TEMPLE C.O.G.I.C.</b> TIMOTHY WRIGHT (Gospearl PL-16021)	8	24
15	<b>WE'RE WAITING</b> SANDRA CROUCH (Light/Lexicon 5855)	17	14
16	<b>CHOSEN</b> VANESSA BELL ARMSTRONG (Onyx 3825)	16	62
17	<b>I WANT TO KNOW WHAT LOVE IS</b> NEW JERSEY MASS CHOIR (Prelude PRL 14113)	15	28
18	<b>COME UNTO JESUS</b> REV. CHARLES NICKS (Sound of Gospel 146)	20	12
19	<b>JUST A REHEARSAL</b> WILLIE NEAL JOHNSON and the GOSPEL KEYNOTES (Malaco 4403)	26	10
20	<b>HUMBLE THYSELF</b> MATTIE MOSS CLARK (DME 7772)	19	46
21	<b>REV. CHARLES NICKS PRESENTS</b> REV. CHARLES NICKS & THE WOL- FERINES CHOIR (Sound Of Gospel SOG 145)	18	20
22	<b>WHEN THE GATES SWING OPEN</b> OTIS CLAY (Jewel 1200)	22	18
23	<b>DeLEON</b> DeLEON RICHARDS (Word 7-01-680406-2)	21	45
24	<b>CELEBRATION</b> SHIRLEY CAESAR (Hejoice 7-01- 500128-4)	30	8
25	<b>ROUGH SIDE OF THE MOUNTAIN</b> REV. F.C. BARNES & REV. JANICE BROWN (Atlanta International 10059)	25	146
26	<b>HE IS THE LIGHT</b> AL GREEN (A&M 5102)	DEBUT	
27	<b>MISSISSIPPI POOR BOYS</b> CANTON SPIRITUALS (Jay and Bee 0069)	27	10
28	<b>LET MY PEOPLE GO</b> THE WINANS (Qwest 25344)	DEBUT	
29	<b>THIS IS MY STORY</b> VERNESSA MITCHELL (Command CRV 1004)	DEBUT	
30	<b>REDEEMING LOVE</b> DOUGLAS MILLER (Gospearl PL 16024)	DEBUT	

### 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
- I OWE HIM ALL** — Greater St. Stephen Baptist Church — Abundant Life — Producer: Houston Simmons
- JUST CALL HIM JESUS** — Avondale Community Choir — Victory-VRY-1002 — Producer: Houston L. Simmons

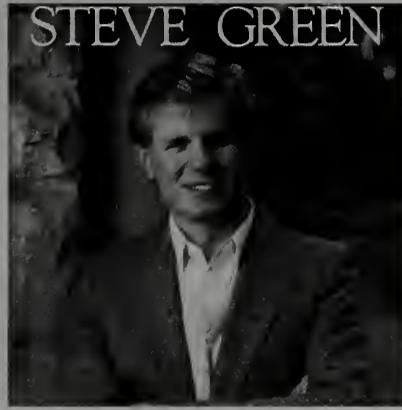
### GOSPEL ALBUM REVIEWS

**ATTITUDE** — Kenny Marks — DaySpring 7-01-413601-1 — Producer: Bubba Smith  
Kenny Marks' "Attitude" LP may be geared toward teenage and young adult themes, but its message relates to all ages. "Life After High School," "The Party's Over" and "It Doesn't Hurt That Much" are stand-outs on the release but the best cut is by far "Friends," a self-penned tribute to friendship and its rewards. Each song seems to have been written with deep meaning and Marks relays some solid messages through his rock oriented work. A must for any turntable.



**HE HOLDS THE KEYS** — Steve Green — SPR 1104 — Producer: Greg Nelson

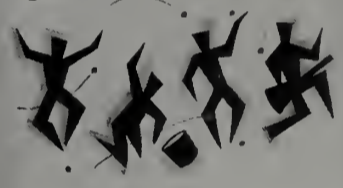
One thing that distinguishes Steve Green from other artists these days is the fact that you can hear and understand every word Green sings. His voice is so clear and articulate that you sometimes feel he's talking to you instead of singing into a microphone. His latest LP "He Holds the Keys" contains that same closeness with listeners. The title cut has been arranged especially well and other choice selections include "Praise To The King," "That's Where The Joy Comes From" and the inspiring "Touch Your People Once Again."



**HEAVEN IS CALLING** — Common Bond — Broken SPCN-7-100-30782-1 — Producer: Doug Doyle

Comprised of Ken Samuels, Steve Durham and Chuck Cummings, Common Bond is a versatile group that has put together quite an inspirational rock 'n roll LP. All the tunes were written by Samuels and favorites include the title cut, which highlights a funky guitar, "My Direction, and "Savor My Saviour."

**COMMON BOND**



Heaven Is Calling

**KINGDOM COME** — Jeanne Rogers — Marantha SPCN-7-100-15482-0 — Producer: J. Daniel Smith

This soprano's repertoire seems endless. Her latest album "Kingdom Come" showcases her vocal ability. Rogers' voice is pleasing and smooth as she guides through especially well-liked cuts "Jesus My King," "Walkin' In The Spirit" and "You Are My All (Dawn)."



**CHRISTMAS GOLD** — Amy Grant's holiday release "A Christmas Album" has been certified gold by the Recording Industry Association of America. Shown here are members of Word Inc.'s sales and promotion staff at a recent sales conference where Santa presented the staff with gold LPs.



**SMILING IN L.A.** — Qwest recording artist, Jack Wagner just concluded a national tour in support of his "Lighting Up The Night" album, with a performance in Los Angeles at the Beverly Theatre. Qwest's own Quincy Jones and label president Harold Childs joined Wagner backstage with his manager, Kelli Ross. Shown (l-r): Harold Childs; Quincy Jones; Jack Wagner; Kelli Ross.

## Sarah Vaughan

**THE BLUE NOTE, N.Y.C.** — Let's not dilly-dally around: This lady is the greatest jazz singer we've got. In fact, she's got the best chops of any jazz singer who's ever lived. Actually, some people think she may be the greatest singer of the century — Gunther Schuller, for example — but I don't think I can pass judgment on that. Let's just say, there's only one Sarah Vaughan, and to hear her in a jazz club — and the Blue Note is a typical cramped jazz club — is akin to watching the Dodgers and Yankees play baseball at the local schoolyard. To hear a diva in a joint is to get gooseflesh.

That said, Sarah Vaughan doesn't act like a diva. She giggles, she tells dumb jokes, she does schtick, she mops the sweat off her brow with indelicate gusto. But, my oh my, does she sing. On this particular night at the Blue Note, with the place packed to the rafters, Sarah Vaughan was in a relatively subdued mood. After her usual upbeat opener, "Just Friends," she settled into a set that sparkled most brilliantly during the ballads: an "I'll Remember You" that was pudding slow

and a "Black Coffee" that was as thick and strong as black turkish coffee. Not only does Sarah Vaughan have a breathtaking voice, but she has the consummate jazz musician's sense of how to use her voice. She'll hold a note for a second without much vibrato, and then swell the thing until you think it wants to burst. But that's the thing — it doesn't ever burst. There's no limit to her notes, no breaking point. The note swells and hangs and, by golly, you get the feeling she could do a crossword puzzle without the thing cracking or diminishing one iota. It's a tremendous talent and only the audience is left gasping for air. On this night, she kept her vocal muscles to a club-sized flex, and it was just right.

"My Funny Valentine," the old warhorse, was also given the full-sized ballad treatment, and the rest of the set included "All of Me," "I've Got the World On a String," "On a Clear Day," "Misty" (sung partly in a woman's voice, partly in a man's baritone — no problem), "From This Moment On," and the set-closer, "Send in the Clowns." I've heard Sarah Vaughan do this dozens of times, but when she turns the word "my" — in "Losing my timing this late, in my career" — into an aria, and it's a calculated, set piece of vocal showing-off that is meant only to get a reaction, I get chills. Every time. The audience, most of whom haven't heard this before, screams. Every time.

Sarah Vaughan's trio — longtime members Andy Simpkins on bass and Harold Jones on drums, and apt newcomer Frank Collette on piano — deserve mention, they were right in there with the lady every step. If Sarah Vaughan costs a club where you live — go. Even if it costs you \$30, which was the tariff (\$25 cover, \$5 minimum) at the Blue Note. Even if it means leaving the abode on the coldest night of the year — which this was. Your grandchildren will want to hear about it someday.

Lee Jeske

## M 10,000 Maniacs

**THE BOTTOM LINE, N.Y.C.** — Something unexpected and probably unintended is happening here. Natalie Merchant, lead vocalist of 10,000 Maniacs, is turning into a sex symbol. And we don't mean just among guys who look like The Washington Squares either, but among fraternity-

looking, out-with-the-boys types who wouldn't know Rimbaud from Rambo. Everytime Merchant twirls and gestures and tears her long hair — she does this a lot — the fellows just can't keep it in. "What do you want me to do next?" Merchant innocently asked the audience between twirls at the Maniacs' Jan. 24 Bottom Line show. "Anything you want baby," shouted some guy, amidst whoops and hoots. Clearly the audience was in love. But with what?

As soon as you mention love, nobody wants to talk about anything else. Likewise, as soon as you see Merchant swing and sway like an impressionistic folk gypsy onstage, nobody wants to hear about the fantastic cacophony coming from guitarist Robert Buck, or the full-bodied orchestrated texture of the music, or the open-ended song structures. Merchant's eccentric stage antics eclipse everything else this fine band has to offer in concert. Merchant plays the girl everybody knew in high school, the girl who wore peasant dresses and was into macrame. The nostalgic, old-time flavor of the music plays up this persona with a sound halfway between R.E.M. and Fairport Convention.

As soon as you mention R.E.M., nobody in new music wants to talk about anything else. When 10,000 Maniacs swings into "Can't Ignore The Train," a song that owes more than a nod to R.E.M.'s "Catapult," they achieve a rhythmic momentum and pastoral eccentricity that so often eludes R.E.M. in concert. The band performed "Lilydale" with Merchant's vocals high above the mix, highlighting the song's delicious melody. Someone remarked after that particular song, "She has a very pretty voice." Others nearby turned and nodded in agreement. Fact is, as soon as you mention Natalie Merchant, nobody wants to talk about anything else.

Paul Iorio

## Heart

**THE UNIVERSAL AMPHITHEATRE, L.A.** — Women rockers are no longer the novelty they once were, and much of the thanks goes to Ann and Nancy Wilson of Heart. And while the sisters have never laid claim to any of the credit, rock historians would be remiss to overlook their influence. Sunday's opening show here was a testament to the art of lady rock, and to the comeback power of one

of the top selling bands of the late '70s.

Finally on the rise again, Heart celebrated its recent Top 10 hit, "Never" with gusto. But beyond the band's current jubilation, the show was a reminder of just how many hits this act has had — tunes like "Magic Man," "Baracuda," "Crazy On You" and "Straight On." These and many others, plus tunes from the new album, were covered with renewed zest during the Sunday show.

Ann Wilson's voice — truly one of the great female rock voices ever — was in fine tune. It sounded better, possibly, than it ever has. Certainly there was more depth and range than on recordings. Sister Nancy's guitar playing was strong, with a strident intensity that can be compared most succinctly to sister Ann's singing. They're quite a pair, these two, and they virtually stormed the Sunday evening stage. Howard Leese's lead guitar threatened to take flight and soar out of the amphitheatre, and Mark Andes bass was equally aggressive, but not overly so. But it was Denny Carmassi's drums that were the true catalyst of the evening, clocking this band's rhythms with melifluous strength.

Deft as Carmassi's drum playing may be, problems with the Sunday show arose with the lack of variation of his beat. Tunes with all too similar rhythms were strung together at one point. The effect was mesmerization to the point of boredom.

The monotony was broken by more varied material, and by the arrival of lady rockers extraordinaire, Grace Slick and Stevie Nicks, who joined the band on stage for a rousing rendition of "What About Love." If the Wilsons have never been fully recognized as the trailblazers they were, the fact could scarcely be ignored in the presence of Slick, one of the true pioneers. It was a magical moment in a well executed show.

Sets by Larry Hitchcock provided an interesting, but not distracting environment for Heart's talents. A multitude of risers rimmed by a stylized dockside motif of pilings and fishnets provided ample travelling room for Ann Wilson and the mobile guitarists, though much of the show was limited to stage's apron.

Heart's Sunday show bore little resemblance to the band's past comeback attempts. With fresh, powerful material going for them, top-notch musicianship, a well-oiled and generally invigorating show, and Ann Wilson's amazing voice sounding better than ever, Heart's recent opening show here was less of an attempt at a comeback than it was a triumph.

Gregory Dobrin



**A SATURDAY MECHANIC** — Coinciding with the release of their debut album, Atlantic recording group Mike & The Mechanics spent several days in Los Angeles for a series of media interviews and television dates, including an appearance on American Bandstand. Shown during the taping are host Dick Clark (l) and Mike Rutherford of Mike & The Mechanics.



**BAND OF GOLD** — RCA Records' Starship were recently presented with gold records for their most recent LP, "Knee Deep in the Hoopla." Pictured at the presentation are (l-r): Starship's Donny Baldwin; RCA promo manager Susan Wax; Mickey Thomas and Grace Slick of the group; Alan Wolmark, director of album promotion; Starship manager Bill Thompson; John Ford, RCA Vice President, U.S.A. and Canada; Starship guitarist Craig Chaquico, and Nadine Condon, Starship's director of promotion and publicity.



## The Lyres

THE CHANNEL, BOSTON — Watching the Lyres perform in Boston is like listening to Ed Koch on the steps of Gracie Mansion or having an audience with the Pope in Vatican City. Somehow it just seems better on their home turf.

The Lyres belong to Boston's small but reputable Ace Of Hearts Records. Even more important, the Lyres belong to Boston. Thanks to its size, its multitude of young people, and a powerhouse radio station that actually gives some exposure to young and developing indie bands, Boston has embraced the Lyres as one of its prodigal sons. Lyres' tunes were sprinkled among Pete Townshend, Pat Benatar and ZZ Top as WBCN (progressive, WFNX also contributed) heavily talked up the evening's festivities.

When it came to show time, the Channel was packed and a packed room of enthusiastic Bostonites is unlike anything previously experienced in a concert hall. It's no wonder they don't serve the drinks in glass.

The Lyres are not a new band. Their extensive tours of the U.S. and Canada could almost earn them the label, veteran. But the Lyres are still a developing band. Vocalist/organist/creative force Jeff "Mono Man" Conolly is showing a new ease and maturity in both his vocal work and the presentation of the '60s infused new music. The organ still dominates and the driving rhythm still suggests a certain musical chaos, but there seems to be a new found calmness and control.

Conolly is still a dynamo. The audience breaks into a sweat just watching him work. Songs like "Help You Ann" off 1984's critically acclaimed "On Fire," met with incredible crowd enthusiasm. The band also included material off their latest Ace Of Hearts EP, "Someone Who'll Treat You Right Now." Songs like "You've Been Wrong" and "She Pays The Rent" were known word for word by the audience.

You kind of hope the Lyres don't get sucked into the grasp of a major label and stand the risk of losing its originality and sincerity. There is also the hope that a band that is able to create the kind of energy and excitement that the Lyres do

on stage, will finally be able to break nationally through a network of independent distribution.

The key to the Lyres' success in unabashed enthusiasm and energy. They're exactly what the doctor ordered for those suffering from MTV doldrums and boredom. Hopefully, they're going to break big.

David Adelson

## Ella Fitzgerald

WESTWOOD PLAYHOUSE, L.A. — As was perfectly evident at the Westwood Playhouse on January 22, Ella Fitzgerald is still apparently incapable of disappointing an audience. Not only have her considerable skills as a vocalist remained remarkably immune to the onslaught of time, but it seems she particularly excels in the intimate confines of a theatre like the Playhouse. Appearing energetic and comfortable, Fitzgerald responded to the warm ambience by delivering even more than her usual 120 percent.

Predictably, the capacity crowd rejoiced in Fitzgerald's presence right from the start of the concert. In fact, she probably received more applause before singing a single note than most performers do after a second encore. Launching into such favorites as "Them There Eyes," "I Was Born To Be Blue" and "Girl From Ipanema," Fitzgerald left no doubt her interpretive skills and improvisational wanderings remain as amazing as ever. Sounding more like a full orchestra than a lone singer, she made every number sound fresh, even though she's sung many of the same tunes with many of the same arrangements countless times before.

Adding to the overwhelming success of the evening, beyond the magnificence of Fitzgerald herself, was the Paul Smith Trio. Featuring Smith on the piano, Greg Theos on drums and Peter Betts on bass, the trio was consistently flawless, even as the material ran the gamut from uptempo and cheery to dramatic and melancholy.

Taking a much deserved break, Fitzgerald turned center stage over to virtuoso guitarist Joe Pass for the first twenty minutes of the concert's second half. He promptly offered stirringly beautiful renditions of such songs as Jerome Kern's



**SHOWING THEIR STRYPES** — The cast and crew of Enigma recording group Stryper gathered backstage following the band's recent performance at the Universal Amphitheatre in Los Angeles. The concert marked the conclusion of the group's 40-city 1985 North American tour in support of its latest album, "Soldiers Under Command." Pictured (l-r): **Top:** Oz Fox and Tim Gaines, Stryper; Wesley Hein, president, Enigma Records; **Middle:** Janice Sweet, personal manager, Stryper; Daryn Hinton, promo rep; Tom Bruno, tour manager; Kevin Duggan, stage manager; Michael Sweet, Stryper; William Hein, CEO, Enigma Records; **Bottom:** Robert Sweet, Stryper.

"All The Things You Are" and "Summertime," creating an ethereal sound which held the audience spellbound. Fitzgerald then re-emerged from the wings, joining Pass to masterfully perform a choice selection of tunes, including "I'm Beginning To See The Light," "Chelsea Bridge," and several Gershwin and Porter classics. Having obviously forged a powerful musical and personal bond over the years, these two supremely talented musicians once again demonstrated how in tune they are with each other, both literally and figuratively.

The only negatives of the evening came as a result of some recurrent technical problems with the microphones. In spite of the delays, however, Fitzgerald stayed typically cool and calm, turning the annoyances around by employing humor and patience, proving she has the personality to please an audience with or without music.

The boundless exuberance at the end of the concert happily had nothing to do with Fitzgerald's past accomplishments or lofty status in the world of music. It had only to do with that night's performance; a performance which again showcased this special singer's incomparable abilities. Quite simply, if Ella Fitzgerald chose to sing Dow Jones averages, it would be worth listening to. Hearing her sing the jazz, pop and blues songs she's best known for is nothing less than magical.

Diane Jacobs

## Marshall Crenshaw

THE PALACE, HOLLYWOOD — Why isn't Marshall Crenshaw a star?

What does the guy have to prove? He's already shown his talent as a songwriter. His three Warner Bros. albums received about as much critical praise as records can without landing him a feature in *Newsweek* or *Time*. He obviously can sing and he's obviously a talented guitar player. So what's wrong?

Absolutely nothing. Marshall Crenshaw is a musician in an age of performers. He's not likely to thrill the MTV crowd with showy antics, fancy dance steps, lazars and smoke. His show at the Palace was as unassuming as they get. He and his band took the stage, graciously

greeted the audience and proceeded to play 90 minutes of thoroughly enjoyable, often charming, always intelligent, pop ditties.

Crenshaw seems to take an almost tongue-in-cheek attitude to his combination of the core elements of basic, straight ahead rock and roll, and modern, contemporary lyrics, harmonies and guitar work. If it's a Marshall Crenshaw tune, it's going to have a very effective pop hook.

A couple of points about last week's show at the Palace that must be raised. First, the place was packed. Second, the people who packed the place were loud, enthusiastic and very appreciative of the set. Third, the new material received as loud and enthusiastic response as the old material did. That's a good sign.

The new song that garnered the greatest response was, "Little Wild One," a tune that couldn't overcome the thick and apparently permanent blinders worn by AOR programmers. Crenshaw also sprinkled the set with a couple of covers including Jackie Wilson's "Reet Petite," and the classic, "Shake, Rattle And Roll." Other outstanding selections were his "Someday, Some Way," "Whenever You're On My Mind," and the should-have-been-a-classic, "Maryanne."

It's highly unlikely that Marshall Crenshaw will throw in the towel over his current inability to cross the threshold of commercial stardom. Perhaps the immediate concern is the record label's interest in an act that can't seem to produce a hit single in an album full of hit singles. Keep going, Marshall. It's eventually going to happen.

David Adelson



**UNCF TELETHON** — World renowned singer Lou Rawls (l) is seen above with WLLC's radio morning personality Cash Michaels. Michaels co-hosted the Lou Rawls Parade Of Stars telethon for UNCF locally in Raleigh, North Carolina on station WTVD-TV 11, Dec. 28th.



**CAN'T STOP THEIR LEGS** — Allan Becker (c), director of BMI's Musical Theatre Department, recently welcomed BMI writers Robert Klein (r) and Kenny Rankin (l) to Broadway. The pair teamed up for a special, limited-run engagement at New York's Circle in The Square Theatre.

## Int'l. British Record Industry Awards Clears 80% Of U.S. TV Markets

LOS ANGELES — The 1986 International British Record Industry Awards, a two-hour television event (counterpart to America's "Grammys"), has been sold in 80 percent of the U.S. television markets, with additional stations expected to clear shortly. Produced by TEN, The Entertainment Network, in association with The British Phonographic Industry, Ltd. and BBC Television, the program will air via syndication between February 15 and March 15, 1986.

The station lineup includes WNEW, New York, KTTV, Los Angeles, WFLD, Chicago, KTVU, San Francisco and WTTG, Washington.

Joining the list of presenters and hosts are MTV's Nina Blackwood, who will be handling commentary for the ceremonies, and Roger Daltrey, who will host a segment entitled "The History Of The British Music Invasion." During this segment, Daltrey will take viewers on a tour of London's Marquis Club, where The Who, the Rolling Stones and other bands

got their start. Phil Collins will open the show, in addition to performing two songs.

Other artists scheduled to perform include Sade, Tears For Fears and Huey Lewis & The News. Presenters include Daryl Hall, Paul Young, Joan Armatrading and Howard Jones.

Of particular interest is the fact that in many categories, those artists nominated for a British award have received a Grammy nod as well. Phil Collins, Sting and Paul Young, all Grammy nominees, are up for Outstanding British Male Artist. Dire Straits and the Eurythmics, Outstanding British Group; Madonna, Tina Turner, Steve Wonder and Bruce Springsteen, Outstanding International Solo Artist; Huey Lewis & The News, Outstanding International Group.

The 1986 International British Record Industry Awards is produced by The Entertainment Network, in association with The British Phonographic Industry, Ltd. and BBC Television. Ron Kantor will direct the American version.



**A HAPPY GROUP** — As a wrap-up for 1985, CBS Records Australia held a five day convention at North Stradbroke Island, just off the Queensland Coast. Pictured are the confab's attendees.

### United Kingdom

LONDON — The Japanese have finally invaded Britain. Three new labels consisting solely of Japanese acts have now formed a London base. They are L.O.E. Records for mainstream rock, East Rock Records for heavy rock, and Pan East Records for 'New Age' music.

The music described as New Age is emerging as the first trend of 1986. It is described as ambient and esoteric music — at its best beautiful, at its worst insipid. Unlike classical music or rock music it has no driving beat or compelling harmonies or melodies. The independent label Beggars Banquet is releasing the first batch of what they are calling British New Age records. Managing director Nick Austin says: "Everyone above 25 is bored with pop, and I don't blame them, they are looking for something else."

Beggar's collection is "Atmospheric Conditioning" by John Themis, "Classical Landscape" by Tim Cross and Stephen Cordel's "Wine Dark Sea"

The English versions are inspired by the Japanese artists, and Pan East plan to launch their releases in the UK this spring. They are "Sigen" by Sigen Ono, "Ichiko" by Ichiko Hashimoto, "Lisa" by Masahide Sakuma, and "Suzuki" by Yoshio Suzuki.

Sigen Ono at 26 is apparently one of Japan's top producers and has had considerable influence over many of Japan's foremost musicians. This is endorsed by the appearance of so many guests on this debut album. He describes his music as ambient, systems and neo-

classical.

Ichiko Hashimoto is best known for his work as keyboard player for Yellow Magic Orchestra, one of Japan's top groups. He has diversified for a debut recording of acoustic piano solos with some tracks featuring synthesizer and vocals.

Masahide Sakuma's recording, "Lisa" was produced by Sigen Ono and experiments with blending computer music with ancient instrumentation. He uses the viola de gamba. This creates a very mysterious sound which he has been developing for some time.

Pianist Yoshio Suzuki is newly returned to Japan from New York; he describes his albums as the "soft sound image of Japan."

Chrissy Iley

### Canada

TORONTO — The Video Music Licensing Agency (VLA) has successfully completed its first full year of operations this past January 16. VLA was established by eight major record companies including: A&M Records of Canada Ltd., Capitol Records-EMI of Canada Ltd., CBS Records Canada Ltd., MCA Records Canada, PolyGram Inc., Quality Records Ltd., RCA Inc., WEA Music of Canada, Ltd., to control the then widespread illegal exploitation of music videos and to protect copyrights through the process of licensing. Membership has since expanded with the addition of many of the Canadian independent labels.

VLA currently represents in excess of 95 percent of the total music videos in the commercial marketplace. In the past 12 months, VLA has successfully con-

tracted with 24 companies who have wished to commercially exhibit music video product in areas ranging from network television to video jukeboxes.

In the field of broadcasting, VLA has finalized licenses with MuchMusic, and CBS TV for their network music programs and for their regional and affiliated stations. Presently negotiations are being concluded with independent television stations across the nation.

Licenses have been in place for some time with music video pools, clubs, video dance programs, airlines, retailers and video jukeboxes.

"When record companies first started to produce their modest music videos for promotional use a few years ago, no one envisaged the vast commercial demands that would be thrust on them," said VLA president Brian Robertson.

"The result has been the birth of a new industry and with it, escalating production costs and layers of administrative overheads for the record companies that were never present four or five years ago. VLA has endeavored to make some sense and order of the industry by allowing potential licensees the opportunity of dealing with one organization rather than three or four dozen," said Robertson.

Minimum industry standards for the audio and video quality of licensed music videos has been set by the VLA board of directors. In addition, VLA reports that the illegal exploitation of music videos has been reduced from its 1984 estimated

level of 80 percent to less than 20 percent at the end of 1985.

Grant Lawrence

### Italy

MILAN — Sting — with his album "The Dream Of The Blue Turtles" — was the winner of the yearly poll organized by the monthly magazine *Musica e Dischi*, as best foreign performer in the rock and pop sections: Litfiba (with "Desaparecido") and Francesco De Gregori (with "Scacchi E Tarocchi") won — respectively — as national artists. In the classical sections the award went to Maria Tipo ("Clementi: Piano Works"), Carlo Maria Giulini ("Bruckner: Symphony No. 8") and Claudio Abbado ("Rossini: Viaggio A Reims" and "Verdi: Don Carlos"). 100 critics were involved in the poll.

Erenesto Tabarelli (formerly marketing manager at WEA Italiana) created a new label with Carlo Stretti — Art Records. They have signed a distribution agreement with CGD. Art Records will also represent on the Italian market the companies connected to Scotti Brothers, following the management activity of artists like Sylvie Vartan.

Pietro Pellegrini and Bernardo Lanzetti are promoting an association — called Union-E — among Italian musicians, operators, engineers and technicians in the electronics field. The purpose is to encourage the development of electronics in the music and recording activities.

Mario de Luigi

## INTERNATIONAL BESTSELLERS

### Italy

#### TOP TEN 45's

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

#### TOP TEN LP's

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

—Musica e Dischi

### United Kingdom

#### TOP TEN 45's

- 1 The Sun Always Shines On T.V. — A-Ha — Warner Brothers
- 2 Walk Of Life — Dire Straits — Vertigo
- 3 Broken Wings — Mr. Mister — RCA
- 4 Only Love — Nana Mouskouri — Carrera
- 5 West End Girls — Pet Shop Boys — Parlophone
- 6 Suspicious Mind — Fine Young Cannibals — London
- 7 Borderline — Madonna — Sire
- 8 You Little Thief — Feargal Sharkey — Virgin
- 9 Saturday Love — Cherelle — Tabu
- 10 Alice, I Want You Just For Me — Full Force — CBS

#### 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 World Machine — Level 42 — Polydor
- 5 Whitney Houston — Whitney Houston — Arista
- 6 Island Life — Grace Jones — Island
- 7 The Broadway Album — Barbra Streisand — CBS
- 8 Promise — Sade — Epic
- 9 Like A Virgin — Madonna — Sire
- 10 Fine Young Cannibals — Fine Young Cannibals — London

—Melody Maker

### Japan

#### TOP TEN 45's

- 1 Fuyu No Opera Glass — Eri Nitta — Canyon
- 2 Koylni Ochite — Akiko Kobayashi — Fan House
- 3 Candle No Hitomi — Koji Yoshikawa — SMS
- 4 Kamen Butokayai — Shonentai — Warner Pioneer
- 5 Kusoo Kiss — CCB — Polydor
- 6 Friends — Revecca — CBS Sony
- 7 Be Bop High School — Miho Nakayama — King
- 8 Danclng Hero — Yoko Oginome — Victor
- 9 Nantettatte Idol — Kyoko Koyizumi — Victor
- 10 Bottom Line — Rebecca — CBS Sony

#### TOP TEN LP's

- 1 My Best Thanks — Akina Nakamori — Warner Pioneer
- 2 First Finale — Kiyotaka Sugiyama & Omega Tribe — VAP
- 3 Anzen Chitayi IV — Anzen Chitayi — Kitty
- 4 Da Di Da — Yumi Matsutoya — Toshiba
- 5 Revecca IV — Revecca — BS Sony
- 6 Fall In Love — Akiko Kobayashi — Fan House
- 7 Bokutachi No No No — CCB — Polydor
- 8 In Square Circle — Stevie Wonder — Victor
- 9 Jibun Shookoogun — Masashi Sada — Warner Bros.
- 10 The Best Songs — Alphy — Canyon

—Cash Box of Japan



**MANHATTAN SERENADE** — Manhattan Records staff celebrated the signing of vocalist Cheryl Lynn at their Christmas party. Lynn is currently in pre-production for her debut album on Manhattan Records scheduled for a spring release. Here pictured at the party are (l-r): Bridget Sullivan, sales & marketing assistant; Rod Butler, North Atlantic regional promotion manager for Capitol; Manhattan president Bruce Lundvall; Varnell Johnson, vice president, black music marketing; Cheryl Lynn; Gerry Griffith, vice president of A&R; Lisa Jackson, A&R assistant; Glynice Coleman, promotion assistant; and Bruce Theriot, vice president of business affairs.

## American Music Awards

(continued from page 5)

ney, Bob Geldof and Tears For Fears in London.

A special Award Of Merit was presented to Paul McCartney for his life-long musical achievements, given by Lionel Richie from the Shrine Auditorium stage with McCartney's acceptance remarks fed live from London. Also accepting a special award live from London was Band Aid/Live Aid originator Bob Geldof, who, along with Harry Belafonte (USA For Africa) and Willie Nelson (Farm Aid), was given an American Music Award of Appreciation.

Special American Music Awards were also presented to Michael Jackson and Lionel Richie as composers of "We Are The World," Quincy Jones as producer of it, and Ken Kragen as the project's administrator and coordinator. A complete list of winners follows:

### POP/ROCK CATEGORY

#### **Favorite Single:**

"The Power Of Love" — Huey Lewis & The News (Chrysalis)

#### **Favorite Album:**

"Born In The U.S.A." — Bruce Springsteen (Columbia)

#### **Favorite Female Vocalist:**

Tina Turner (Capitol)

#### **Favorite Male Vocalist:**

Bruce Springsteen (Columbia)

#### **Favorite Duo or Group:**

Chicago (Warner Bros.)

#### **Favorite Female Video Artist:**

Pat Benatar (Chrysalis)

#### **Favorite Male Video Artist:**

Bruce Springsteen (Columbia)

#### **Favorite Video Duo or Group:**

Wham! (Columbia)

#### **Favorite Video Single:**

"The Power Of Love" — Huey Lewis & The News (Chrysalis)

### SOUL/R&B CATEGORY

#### **Favorite Single:**

"You Give Good Love" — Whitney Houston (Arista)

#### **Favorite Album:**

"Emergency" — Kool & The Gang (De-Lite/PolyGram)

#### **Favorite Female Vocalist:**

Aretha Franklin (Arista)

#### **Favorite Male Vocalist:**

Stevie Wonder (Motown)

#### **Favorite Duo or Group:**

Kool & The Gang (De-Lite/PolyGram)

#### **Favorite Female Video Artist:**

Aretha Franklin (Arista)

#### **Favorite Male Video Artist:**

Stevie Wonder (Motown)

#### **Favorite Video Duo or Group:**

The Pointer Sisters (Planet/RCA)

#### **Favorite Video Single:**

"Saving All My Love For You" — Whitney Houston (Arista)

### COUNTRY CATEGORY

#### **Favorite Single:**

"Forgiving You Was Easy" — Willie Nelson (Columbia)

#### **Favorite Album:**

"40 Hour Week" — Alabama (RCA)

#### **Favorite Female Vocalist:**

Chrystal Gayle (Warner Bros.)

#### **Favorite Male Vocalist:**

Willie Nelson (Columbia)

#### **Favorite Duo or Group:**

Alabama (RCA)

#### **Favorite Female Video Artist:**

Chrystal Gayle (Warner Bros.)

#### **Favorite Male Video Artist:**

Hank Williams Jr. (Warner Bros.)

#### **Favorite Video Duo or Group:**

The Highwayman (Columbia)

#### **Favorite Video Single:**

*The Highwayman* (Columbia)

## Albert Grossman Dies At 59

NEW YORK — Albert Grossman, renowned personal manager, died January 25 while on a business trip to Europe. He was 59.

In the late 1950s with Alan Ribback, Grossman established the Gate of Horn in Chicago, one of the first folk music clubs in America. There he discovered and managed such artists as Odetta, Bob Gibson and Joan Baez. In 1959, with George Wein, he organized the first Newport Folk Festival.

Grossman was responsible for the formation of Peter, Paul and Mary and continued as their manager, guiding their careers as well as those of Bob Dylan, Richie Havens, Gordon Lightfoot, Ian and Sylvia, Paul Butterfield, and others.

Later he moved towards the rock music arena working with Janis Joplin and Big Brother and The Holding Company, The Electric Flag and The Band, and created Bearsville Records with offices and recording studios in Bearsville, New York, presenting such artists as Todd Rundgren, Foghat, and Jesse Winchester.

## Rock And Roll Hall Of Fame

(continued from page 5)

en" gave way to "Reelin' and Rockin'," which was followed by "Johnny B. Goode," "Whole Lot of Shakin' Goin' On" — Keith Richards unleashing blues licks that were simultaneously sweet and stinging; "The Twist," sung and danced by Chubby Checker, of course; "Little Queenie;" "Gimme Some Lovin'," sung by Winwood; and, for a finale, Fogerty belting out his indelible "Proud Mary." Rock and roll may have a Hall of Fame, but the living inductees — Lewis, Berry, Ray Charles, the Everly Brothers, Fats Domino, Little Richard, and James Brown — still have their cleats firmly laced to their feet.

The Rock and Roll Hall of Fame is the brainchild of Atlantic Records chairman, Ahmet Ertegun, who said, "The triumph of rock and roll is . . . the triumph of the native sub-culture of America over the establishment." The plans are to eventually establish a permanent home for the Hall, which will include exhibit space, an archives, and an auditorium. (The location for the Hall of Fame is expected to be announced later this year.) The induction dinner at the Waldorf was a money-raiser for the non-profit Rock and Roll Hall of Fame Foundation, which has Ertegun as chairman, Seymour Stein as president, Jann Wenner as executive vice president, and numerous record executives — including every major label president — on its board.

A phalanx of rock and roll figures was called on to determine the initial inductees — ten in the general category, with the provision that each nominee had a recording released at least 25 years ago, three "forefathers and early influences," and two "non-performers." Buddy Holly, Elvis Presley, and Sam Cooke joined the above-mentioned inductees in election to the Hall of Fame; country music pioneer Jimmie Rodgers, blues great Robert Johnson, and boogie-woogie pianist Jimmy Yancey entered the Hall as "forefathers;" and Sun Records' founder Sam Phillips and disc jockey Alan Freed, credited with coining the term "rock and roll" were inducted as "non-performers." In addition, John Hammond, talent scout extraordinaire, was given a lifetime achievement award.

The evening at the Waldorf was a lengthy one. Ertegun and Wenner, who served as co-hosts, read a thumbnail biography of each inductee before introducing a special "presenter" to do the actual inducting. "I lifted every lick he ever played," said Keith Richards in inducting Chuck Berry. Stevie Winwood inducted James Brown, Quincy Jones inducted



**HALL OF FAME RAY** — Ray Charles (c) accepting his induction into the Rock and Roll Hall of Fame from Ahmet Ertegun (l), chairman of the Rock and Roll Hall of Fame Foundation, and Quincy Jones.

Ray Charles, Herb Alpert inducted Sam Cooke, whose father accepted the award, Billy Joel inducted Fats Domino, Neil Young inducted the Everly Brothers, John Fogerty inducted Buddy Holly, whose wife accepted, Hank Williams Jr. inducted Jerry Lee Lewis, Roberta Flack inducted Little Richard (the only living inductee not in attendance; he's recovering from a traffic accident), and Julian and Sean Lennon inducted Elvis Presley, whose award was accepted by the president of Graceland. Tributes were read to the "forefathers" and "non-performing" members, film clips were shown, speeches were made, and, like somebody once predicted, rock and roll went down in history.

"Each of us are people who are made up of the people we love and the people we admire," said John Fogerty in his presentation of Buddy Holly's award. The admiration was free-flowing at the Waldorf. This was not a night for synthesizers and drum machines and million dollar videos. From the dinner set of pre-rock and roll by the Harlem Blues and Jazz Band (whose members include such jazz pioneers as Eddie Durham and Al Casey), to the incidental music provided by Paul Shaffer and the all-purpose David Letterman band (David Sanborn, Will Lee, Steve Jordan, Sid McGinnis), to the no-licks-barred jam session, it was a night for those who had no role models, who knew little of public relations, who had to figure it out for themselves. It was genuinely a night for pioneers.

"I am more than proud," said Ray Charles, "I'm very touched, I'm overwhelmed." The next night he, and rock and roll, were back out on the road.



**YOU ARE WHAT YOU READ** — Epic/Portrait/Associated Labels celebrated the number one status of CBS Associated artists Isley-Jasper-Isley's "Caravan of Love" with a party at E/P/A's New York headquarters recently, after which the artists and label executives took time out to study their favorite trade magazine. Pictured (l-r): Jimi Starks, E/P/A vice president, black music promotion; Ernie Isley; Tony Martell, vice president and general manager, CBS Associated Labels; Chris Jasper; Don Dempsey, senior vice president and general manager, E/P/A; and Marvin Isley.

# CLASSIFIEDS

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Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted \$10.00. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE—\$203 Classified Advertisers (Outside USA add \$78 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at the rate of 35¢ per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6363 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

## Classified Ads Close TUESDAY

### COIN MACHINES

FOR SALE: PAPERBOY (PERFECT) \$1895, KUNG FU MASTER (PERFECT) \$1195, KUNG FU MASTER (COCKTAIL MODEL) \$1225, COMMANDOS (LIKE NEW) \$1095, KARATE CHAMP \$895, COMBAT (PERFECT) \$1295, YIEAR KUNG-FU \$895, PACLAND \$1195, DEMOLITION DERBY 4 PLAYER \$1395, DEMOLITION DERBY 2 PLAYER \$1025, SPY HUNTER (SIT DOWN) \$1495, VS DUAL GUNS HOGANS ALLEY & DUCK HUNT \$1395, EXCITEBIKE DUAL \$1295, VS UNI GUNS \$1095, UNI — EXCITEBIKE — GOLF OR PINBALL \$1025, 1942 (UPRIGHT) \$895, EIGHT BALL DELUXE \$995, CHICAGO CUBS \$895, BOUNTY HUNTER (LIKE NEW) \$1095, SPACE SHUTTLE \$1395, SORCERER \$1095, CAROUSEL \$1095, HELICOPTER \$1595, KITS: ALL USED NINTENDO KITS INCLUDING VS GOLF, TENNIS, EXCITEBIKE, PINBALL, HOGANS ALLEY, DUCK HUNT, ALSO SENTE STOCKER, SEGA NINJA, PITFALL II, ATARI MARBLE MADNESS, PACK RAT AND MANY OTHERS AT VERY LOW PRICES WHILE THEY LAST. ALSO OVER 100 USED GAMES ALL IN GOOD SHAPE SUITABLE FOR CONVERSION. CALL EDDIE OR ROSE. Call or write New Orleans Novelty Co., 3030 No. Arnout Road, Metairie, LA 70002 Tele: (504) 888-3500.

FOR SALE — Blue Chip Stock Market Wall Street tickertapes, Hi-flyers, Dixielands & uprights. We also carry a complete line of Bingo & Upright parts. Antique slots for legal areas. Call Wassick Dist., Morgantown, West Virginia (304) 292-3791.

FOR SALE — Hi-Lo Pokers, Winnercircles, Electronic Slots Bally Slots (Export), Bally Bingos, Electronic Bingos, Lucky Cranes, will exchange for — Quarter Horses, used AMI Rockolas, Wurlitzer and Seeburg — Call MONTIVIDEO, 1428 N. Broad St., Hillside, NJ 07205 — Tel. (201) 926-0700.

CAPCOM CO., LTD., the designers of "1942," "Commando," "Ghosts 'N Goblins," "Gunsmoke" and the newly released "Section Z," has opened a new U.S. sales office. We invite you to contact us for the name of your nearest distributor. CAPCOM USA INC. (408) 745-7081.

MATA HARI-\$695; Evel Knivel-\$495; Strikes & Spares-\$595; Airborne Avenger-\$295; Atarians-\$225; Dolly Parton. Getaway-\$395; Thunderbolt-\$395; Nugent-\$695; Hot Tip-\$495; Wheels II-\$395; Sheets-\$295; Racer-\$295; M-4-\$495; Anti Aircraft-\$295; MICKEY ANDERSON, INC. P.O. BOX 6369 ERIE, PA 16512 PHONE (814) 452-3207

Payphones \$65 as extensions. Add kit to require coins \$98. Requiring coins with free 911, timed calls or not, genuinely FCC registered \$295 one (\$235 quantity). Expecting soon long-distance touch-call under \$400. Since '82 custom circuit board manufacturers for other payphone makers. Call 608-582-4124.

DYNAMO POOL TABLES 4x8-\$1,000 each 1/3 deposit & balance C.O.D. I want to buy 22 Crownline Cig Machines in good condition. Henry Adams Amusement Co. 114 South 1st, P.O. Box 3644, Temple, TX 76501.

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SLOT MACHINES FOR SALE — World's largest Manufacturer of Video Slots — in stock 1000 assorted Bally-Jennings-IGT—must be sold now! Si Redd, IGT. 520 So. Rock. Reno, NV 89502, (702) 323-5060.

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Lucky Distributing Company. Distributors for: I.G.T. Credit Plays — Rock-Ola Phonographs — Irvine Kaye Pool Tables. (If It Takes Coins We Got It) 2179 Nolensville Rd., Nashville, TN 37211. (615) 242-3621. Steve Shacklett, owner.

ATTENTION! Join the Illinois Coin Machine Operators Association Now! United We Stand Tall. For further information call 312-369-2406.

### SERVICES

Can't get a record deal? Put out your own record! We do! You can too! Our step-by-step manual shows how! Send \$12 to: Expression Music, 2554 Lincoln Blvd., Suite #398, Marina del Rey, CA 90292.

ACE LOCKS KEYS ALIKE: SEND LOCKS AND THE KEY YOU WANT THEM MASTERED TO: \$1.65 EACH PLUS UPS SHIPPING. RANDOL LOCK SERVICE, 61 ROCKAWAY AVENUE, VALLEY STREAM, NY 11580. (516) 825-6216. OUR 49th YEAR IN VENDING.

SONGWRITERS! Program your subconscious mind to write "Hit Songs" FAST with the all new totally non-hypnotic "SUBLIMINAL SONGWRITER'S SUCCESS TAPE." Send \$12.00 to: EXPRESSION MUSIC GROUP, 2554 Lincoln Blvd., Suite #398, Marina del Rey, CA, 90292.

SONGWRITER'S MONTHLY NEWSLETTER, 1626 N. Wilcox, #940, Hollywood, CA, 90028. For current issue send: \$1.00. Every Songwriter should have a copy!!

### EMPLOYMENT

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FOR EXPORT: All labels of phonographic records, cartridges, cassettes. Also excellently priced selections of close-outs. Nearly 40 years of personalized service to importers world over. Wholesale only DARGO EXPORTS, LTD. 1468 Coney Island Avenue, Brooklyn, NY 11230 Cable: EXPDARO. NEW YORK.

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## Behind The Bullets

week. The album is bulleting on the strength of a Top 20 hit single, "Silent Running," which lands at 18 bullet.

"Mike & The Mechanics" garnered its share of Top 10 reports at retail this week. The record seems particularly strong in the midwest and east. Kemp Mill, Washington, D.C.; Rockin' Mania, Framingham, MA; and Cavages, Buffalo all showed the record Top 10 or better. Top 20 reports came in from Downtown Records, Chicago; Scott's Wholesale, Indianapolis; Sound Warehouse, Kansas City, and Tower Records, Sacramento, CA. The album is Top 30 at Harmony House, Detroit; The Record Theatre, Cleveland and Benson Records, Los Angeles. Mainstream Records, Milwaukee; Camelot Music, North Canton, OH and Seaport One-Stop, Portland all report that "Mike & The Mechanics" is breaking out.

The single, "Silent Running," has enjoyed a steady climb on the pop singles chart. In 11 weeks it has traversed 72 spots. On December 7, "Silent Running" was the lowest single to debut on the pop single chart at 90 bullet. But the persev-

## PolyGram's Pay For Play

(continued from page 5)

erence of Atlantic Records and the inherent strength of the record has proved enough to push "Silent Running" into the Top 20, with no signs of slowing yet.

Radio activity on "Silent Running" has been explosive. In addition to the numerous stations that have already placed the single in their Top 10, the following stations jumped the record five or more places in their surveys this week: WBEN (27-20); Q106 (25-18); WCIR (26-20); WXKS (24-19); WCAU (14-8); WPMY (21-12); Q92 (18-12); WKDD (19-12); WZPL (29-22); WCZY (30-25); WHYT (30-25); Z93 (25-19); 94Q (23-18); WTYX (34-29); WABB (13-7); K107 (12-7); WSKZ (19-14); KJYO (28-21); WNVZ (29-23); KAFM (16-9); WBBQ (26-21); WDCG (25-20); FM100 (21-15); WRNO (20-11); KOFM (37-37); I-95 (38-33); WKXX (26-20); WJZR (20-12); KSKD (23-17); KKRZ (33-24); KNBQ (22-17); KF95 (21-16); KWOD (18-13); KRQ (23-17) and KMEL (29-23). Judging from the improved performance of "Silent Running" at western region radio this week, it is a good bet that sales in the west will pick up this week.

which it feels had to be made. "If our policy hurts (the outlets) it was never intended to do so," the spokesman said. "It was the least expensive policy available."

As the third major label to introduce a



RALPH MACDONALD HAD A FETE — Ralph MacDonald (r) was pleasantly surprised when old friends, Nick Ashford and Valerie Simpson, dropped in on the listening session hosted by PolyGram Records for MacDonald's latest LP "Surprise."

(continued from page 5)

erence of Atlantic Records and the inherent strength of the record has proved enough to push "Silent Running" into the Top 20, with no signs of slowing yet.

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"pay-for-play" policy in the past year, PolyGram has also been the most cautious of the three in announcing its plans, wishing to avoid the confusion and negative publicity of any premature information. Plans for a PolyGram payment policy were announced last fall.

Of the outlets we spoke to, most found the policy to be fair, and in some cases, a better deal than that of CBS or WEA. None were surprised by the announcement or the plan it outlined.

In fact, programmers in general appear to be gearing up for the industry-wide "pay-for-play" requirements pioneered by CBS nine months ago. Though developing at a circumspect crawl, labels rumored to follow CBS, WEA and PolyGram with policies of their own in the near future include the Capitol Records family and Chrysalis Records.

And while several programmers felt payment for duplication and mailing costs was not too much to ask, the standard negativity toward payment to help recoup production costs continues.

## L.A.'s Music Business Symposium

(continued from page 19)

sit down with their peers from other organizations to exchange ideas.

Gladstone is also hoping to ensure traffic at the symposium's spacious exhibition hall be featuring a portable recording studio as well as some "crowd pleasers," such as the sound board built by EMI and used for a lot of the Beatles' projects. There will also be live label

showcases at the Ambassador's Coconut Grove as well as at several clubs in town.

The Second Annual Music Business Symposium will be at the Ambassador Hotel in Los Angeles, May 2-4. For further information: Music Business Symposium, 8961 Sunset Blvd., Los Angeles, California 90069. (213) 273-1951.

## Video Seminars Scheduled

NEW YORK — "The Video Store: Contemporary Retail Video Management," a four-week 10-hour course to prepare professionals to succeed in retail video management, is being offered at New York University's School of Continuing Education for four consecutive Wednesday nights between February 19 and March 12. Roger Fransecky and Arthur Morowitz will co-lecture the series. It is believed that this is the first time a University has offered a course similar to this for those in the retail video business. The cost of the four sessions is \$230.

Fransecky is president of National Television Workshop, a New York-based communications consulting and television production company which provides program management consulting servi-

ces and marketing planning to television station groups, networks, retail marketing companies and public sector agencies.

Morowitz is president of Video Shack and also president of Metro Video Distributors, Inc., a New York City video one stop. In four intensive working seminar sessions, "The Video Store" participants explore the practical issues of day-to-day management, including sales strategies, real estate, advertising, store design, employee selection and training, inventory and cost controls, and merchandising. In addition, participants share a firsthand look at a state-of-the-art video retail store and a production and distribution facility, and receive practical counsel from industry leaders in programming, sales, and retail marketing.



VIDEO HALL OF FAME — The Video Software Dealers Association recently inducted four outstanding professionals in the field of video into the VSDA Video Hall Of Fame. The inductees included VSDA executive vice president Joe Cohen; actress, and creator of "Fearie Tale Theatre" Shelley Duvall; and former Panasonic president Ray Gates. Pictured (l-r) are: Granberg, Duvall, Gates and Cohen.

## AROUND THE ROUTE

*By Camille Compasio*

ACME will not open its doors to the public on Sunday, March 9, the final day of the March 7-9 annual convention being held at Expocenter/Downtown in Chicago. The decision was reached on Tuesday, January 28 at the AAMA board meeting in Chicago (ACME is being sponsored by Skybird/AAMA Joint Venture). While the main purpose of this meeting was to talk about getting a replacement for executive director **Glenn Braswell**, who resigned his post, effective March 1, it provided an opportunity for further discussion on the "open to the public" issue, which has drawn severe criticism from operators in Chicago and the surrounding areas (*Cash Box*, 2/1/86). As explained by **Glenn Braswell**, "time" and "logistical problems" were key factors in the board's decision. "Because of the shortness of time between the merger of the two shows (ASI and AOE) and the dates of the ACME convention, we were unable to get out the kind of campaign that would be necessary to properly promote opening up the convention to the public for the one day," said Braswell. Since this was an experimental move in the first place, the board felt the best alternative was

*(continued on page 38)*

## Bally Sente Calls On Locke To Develop High Volume Business

CHICAGO — Tom Locke, hired as vice president of sales development for Bally Midway Manufacturing, has been assigned to develop new product lines, and also to handle the additional responsibility of developing national account sales for Bally Sente, Inc., the research and development company which designs and markets video game software for the SAC I interchangeable game system in Sunnyvale, California. In his position he continues to be responsible for marketing strategy, market research and sales analysis of new products for Midway and is based out of their offices in Franklin Park, Illinois.

In defining the target market for this expanded assignment Locke stated, "The focus of our National Accounts Program is large nationwide and regional chains not currently in the video amusement business and who have the potential to purchase a large number of games at one time for its operations. Likely candidates are some convenience food stores, fast food chains and certain restaurants with casual ambiance."

He further explained that these customers have typically never operated video games or have removed them within the past few years. In the past these customers thought the cabinets of video games might have clashed with their decor, or they found the sound package offensive, and coupled with problems related to the rotation of games, were virtually "scared off."

However, as he went on to explain, with the introduction of Bally Sente's system approach, and its easy game change feature and high reliability, they no longer have to

worry about extended downtime, or about rotating heavy equipment. Any of their employees can be trained on the 10-minute software installation. Bally Sente's first national account has been signed and 200 plus games are in national convenience stores in operation from Florida to Nevada.

Several other aspects of the Sente System make it very saleable, according to Locke. "I think the new Sente cabinet is about 99 percent more attractive than most on the market. It fits better into any decorative scheme because it's less brash and more tasteful. Add the fact that Sente is committed to further software development which naturally ensures game availability — and you have a very appealing package to sell."

*(continued on page 38)*



**Tom Locke**

## AROUND THE ROUTE

(continued from page 37)

postponement. Braswell said the plan is to try again for next year when there will be plenty of time for advance promotional arrangements and other details . . . Needless to say, Chicago area ops were elated by the news. As you will recall, in last week's column **Kem Thom** of Western Automatic Music expressed the feelings of many of his op colleagues in strongly opposing opening up ACME to the public, even for one day, "I honestly feel that the best interests of all operators will be served by not allowing the public into their trade show." *Cash Box* asked Kem if he would feel as strongly about this if the show was being held in a city other than his home town — and he answered in the affirmative!

Hate to see ya go. As you will read

## Tom Locke

(continued from page 37)

Locke stated that all National Account sales will be coordinated with authorized Bally Sente distributors across the nation. "The success of any nationwide sales program depends to heavily of our local Bally Sente distributors that they must be involved. Their expertise in software selection, service support and local conditions is essential and allows the national account to maximize its profits."

Locke, 39, joined Bally Midway in September of 1985. Prior to that time he had

elsewhere in this issue, **Glenn Braswell** has resigned from AAMA to take a position as president of the Flexible Packaging Association. The FPA is a national trade association of manufacturers and suppliers of the flexible package used for industrial purposes as well as the consumer market (toothpaste tubes, foil wrap, etc.). We'd just like to take a moment to wish him well and say — "it's been a pleasure working with you, Glenn."

Hope to have some feedback in next week's column on the ATEI (London) and IMA (Frankfurt) conventions. At this point we don't have a complete picture but we did get a couple of favorable comments on the ATEI indicating it was a very good show, with attendance equal to or possibly a little better than last year, and a noticeable "heightened interest" in video games. From what we heard a number of new products were introduced. Keep tuned.

been with the major retailing firm of Montgomery Ward & Company as a national sales manager. He also worked in regional merchandising and sales positions of responsibility during his 18 years with that company.

Locke is a native of Detroit, Michigan. He earned a Bachelor of Arts degree in Marketing at Wayne State University (Detroit). He and his wife, Julie, and their two children, Steven and Jeannette, presently reside in Naperville, Illinois.

## New Equipment

### A Driving Experience

CHICAGO — "Speed Buggy," the dynamic new video game from Data East U.S.A., offers the choice of from one to five courses for competing in a realistic driving experience. There's the challenge of spills and thrills as the player tries to conquer the course by running into flags to gain points, while avoiding such obstacles as fallen trees, boulders, light posts and other road barricades.

As play progresses real time racing skills can be developed by jumping the buggy over obstacles, and driving on one wheel will gain time and award bonus points.

Speed Buggy's three color monitors and quadraphonic sound system are further enhancements along with the sleek cabinet design which makes the game ideal for almost



any arcade location.

Further information may be obtained through factory distributors or by contacting Data East U.S.A., Inc., 470 Needles Drive, San Jose, CA 95112.

### All The Answers

CHICAGO — "Wizz Quiz," Konami's latest brainchild, is the bright new trivia game with all the answers. It not only capitalizes on trivia mania, but also on "Track & Field" PCB's by converting them into a new profit-maker with the simple installation of a sub-board.

Among the unique features of Wizz Quiz is the 2-player simultaneous interaction wherein two people can answer the same question in exciting head-to-head competition. In this game, players work against the clock as special graphics, like animated wizards who get crowned with dunce caps when the player answers incorrectly, and unusual special effects add to the excitement.

"Wizz Quiz poses thousands and thousands of questions from the five popular categories of TV/movies, sports, music, history and general knowledge," commented Ben Har-El, president of Konami. "And the game's extended memory will allow us to add even more questions at a later date so that operators can tailor the game specifically to their



location and players."

The Wizz Quiz kit is Konami-complete, including sub-board, side decals, control panel overlay and buttons, plexiglas header and instruction manual.

## Space Is Selling Fast For First Annual ACME Convention

CHICAGO — With sales and promotional efforts now in full swing, the response to the first annual American Coin Machine Exposition has been "overwhelming." December 31, 1985 was the deadline for submitting exhibit space applications for former ASI exhibitors claiming "squatters rights" and former AOE exhibitors claiming seniority, and over 60% of net exhibit space has been sold to date with more than 10% of the applicants being new to the show, according to Bill Glasgow, Sr., show manager.

Glenn Braswell, member of the Skybird/AAMA Joint Venture executive committee, commented "the merger between ASI and AOE was a long awaited and overdue 'dream come true,' and ACME is the positive result of our efforts to strengthen the position of the coin-operated amusement industry in the spring marketplace. This combined with the industry's signs of increasing recovery can be attributed to the success and enthusiastic response to ACME '86."

ACME '86 will be held at the ExpoCenter/Downtown Chicago from Friday, March 7 through Sunday, March 9. A limited amount of exhibit space remains, and will be allocated on a first-come, first-served basis. Interested exhibitors should contact the ACME '86 Show Management Office at 312-333-9292.

### educational sessions

Skybird/AAMA Joint Venture executive committee approved final programming for the 1986 ACME educational sessions. Skybird Publishing, co-sponsor and producer of ACME '86 and former managers of the Amusement Operators Expo (AOE) have

developed an extraordinary program of topics and speakers to compliment this premier event. More than 30 hours of programming will feature an outstanding lineup of industry speakers reporting on some of the hottest issues facing the coin-op amusement machine industry today.

One of the highlights of the program is the "Manufacturers Firing Line," an open forum featuring a panel of manufacturers with a leading operator moderating this question and answer session, which is being offered free of charge to all ACMA '86 attendees.

The entire educational program is designed to address the needs of the operator in today's marketplace. Speakers were carefully selected predicated upon their expertise in relation to the sessions they are conducting. According to Valerie Cognevich, program coordinator for the ACME educational sessions, "we feel that we have offered the operators a broad range of topics which include financial, management, technical and legislative issues that can't be found at any other trade event in the industry today. Operators are encouraged to seize this valuable opportunity to learn more effective means of running their business operations to increase their profit share in today's competitive marketplace."

Special seminar fees are offered to ACME '86 attendees who register for the seminars prior to February 7, 1986. Advance seminar registration is \$20 per person, per session (or attend any three sessions for \$50). On-site seminar registration will be at a cost of \$25 per person, per session.

## Braswell Resigns

CHICAGO — Glenn Braswell, executive director of AAMA, has resigned his post, effective March 1 of this year. He has accepted a position as president of the Flexible Packaging Association.

Braswell began his tenure with AAMA in May of 1982 and his position encompasses the association's Charitable Foundation as well as the Skybird/AAMA Joint Venture, which is sponsoring the March 7-9 ACME

convention in Chicago.

In order to make the transition as smooth as possible, Braswell has assured the AAMA board of directors of his availability for assistance with ACME Expo '86. He told *Cash Box* he had mixed emotions about his decision to leave and will miss the coin-op industry and the many friends he has made over the past three and a half years — however, "I received an offer I couldn't refuse," he added.

### A Driving Pingame

"High Speed," Williams' first driving pingame features a fast-paced police chase with action-packed game play and also incorporates a new level of intelligence in software for unmatched ease of service and reliability.

The action heats up when the player runs a red light. Multi-ball starts, sirens shriek, the police light on top of the backbox flashes, an APB is issued and the chase is on for a unique and exciting pinball experience.

Flying over ramps and careening down freeways, the get-away is fast and furious as the speedstar races for the hide-out and the jackpot hidden there. Innovative, new features such as multi-ball scoring accumulating in the jackpot as well as in the player's score, the jackpot building not only from player to player but from game to game, hi-fidelity, simultaneous, original chase music and the revving of the engine whenever the flippers are hit all underscore the excitement.

The first ever pivoting playfield that flips up for easy accessibility reveals incredibly intelligent software, which makes "High Speed" as appealing to the operator as to the player.

The alphanumeric display not only provides the player with information and game instruction, but literally spells out for the operator features that can be adjusted for a "throw away the book" sophistication and ease.

Automatic switch testing allows the game to automatically re-program play around any switch it determines is malfunctioning. To then inform the operator, an alarm system



is activated when the game is turned on and a print-out on the display spell out exactly which switch needs repair.

With automatic replay percentaging, the operator can choose to either have the game automatically adjust to the skill levels of the players or to run the game traditionally with a fixed replay.

"High Speed" is the result of Williams' commitment to not only reach new heights of action excitement for the player, but to also make service state-of-the-art easy, eliminate downtime and increase game dependability for the operator.

Further information may be obtained through factory distributors or by contacting Williams at 3401 N. California Ave., Chicago, Illinois 60618.

## ALPHABETIZED TOP COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Almost Not (Henry Prod. Ltd./BMI John E. Denny Music/BMI) .....	96
An American (Buzz Cason Pub. ASCAP/Lawyer's Daughter Music/BMI) .....	81
American Waltz (Warner Bros.-ASCAP/Two Songs-ASCAP/Make Believe-ASCAP/Warner-Tamerlane-BMI) .....	100
Baby I'm Movin' (Baypon Music-BMI) .....	92
Baby When Your Heart (Golden Bridge Music-ASCAP) .....	76
(Back To The) Heartbreak (WB Gold-ASCAP/Warner House-BMI) .....	21
Bop (MHG/Sweet Angel/Web IV-ASCAP/BMI) .....	9
Borderline (Songmedia-BMI) .....	87
Burned Like (Garwin/Blue Moon/Famous-ASCAP) .....	25
Cajun Moon (Hall-Clement Pub./Ricky Skaggs Music/c/o The Welk Music Group-BMI) .....	39
Come On (DeJamus/Riva-ASCAP) .....	7
Come On Sunday (The Great Gatzke Pub. Co.-BMI) .....	86
Don't Fall (Algoe Music Corp.-BMI) .....	65
Down In Tennessee (April/Ides of March-ASCAP) .....	12
Dreamland Express (Cherry Mountain-ASCAP) .....	27
Easy To Please (Irving Music Inc./Englewood Music Inc./BMI) .....	77
Even When (Twinsong Music/BMI) .....	80
Every Day (Peer-Intl.-BMI) .....	37
Every Night (Ray Stevens Music/BMI) .....	69
Fast Lanes and Country Roads (Tom Collins-BMI) .....	16
Feelin' The (Bellamy Brothers Music-ASCAP) .....	63
Five Fingers (Airmare Music-BMI Cross Keys, Pub. Co. Inc.-ASCAP) .....	47
Goodbye Marie (Combine Music Corp./Music City Music, Inc./BMI/ASCAP) .....	48
Heart Don't (Screen Gems EMI Music Inc./Ben Hall Music-BMI/ASCAP) .....	74
Home Again (W.E.A./Mapage/Sreen Gems/EMI/Moon And Stars-BMI) .....	18

Hurt (CBS Miller-ASCAP) .....	5
I Could Get (Tree/Pacific Island c/o Careers-BMI) .....	17
I Had A (Inorbit Music, Inc./BMI adm. by Careers Music, Inc.) .....	66
I Love You (Somebody's/SESAC/Welk) .....	13
I Sure Need (Uncle Artie-ASCAP) .....	30
I Tell It (Tree/Cross Keys BMI/ASCAP) .....	10
If I Don't (Southwest Words & Music-BMI) .....	54
In Love (Adam Baker Music-BMI) .....	88
In Over My Heart (Rick Hall Music, Inc.-ASCAP) .....	32
It's Just (Eden Music/Times Square -- BMI) .....	11
It's Four (Tree-BMI) .....	46
Just A Woman (Blackwood Music, Inc.-BMI/Dancing Water Music-ASCAP) .....	83
Just In Case (Pacific Island/Tree-BMI) .....	8
Lonely Days (Rover Music-AMR Inc.-ASCAP) .....	45
Love Will (WB Music Corp./Bob Montgomery Music, Inc.-ASCAP) .....	79
Makin' Up (Warner Bros./Gary Morris/Leeds/MCA/Patchwork-ASCAP) .....	2
Memories To Burn (Tree--BMI/Cross Keys-ASCAP) .....	20
Mississippi Break Down (Pub. Little Amber Music-BMI) .....	50
Morning Desire (Leeds/Patchwork-ASCAP) .....	40
Never Be (Gone Gator-ASCAP) .....	28
1982 (Grand Alliance Publ. ASCAP/Grand Coalition Music-BMI) .....	36
Nothing But (Larry Gatlin Music/BMI) .....	53
Now And Forever (Air Bear Music adm. by Warner-Tamerlane Pub. Corp./Irving Music, Inc., Calypso Toonz/California Phase Music-BMI/ASCAP/PROCAN) .....	58
Now I've Got (Tree Pub. Co., Inc./BMI) .....	91

Oh My Marie (Bill Green Music/BMI) .....	94
Okeechobee (Vassar's Music/ASCAP) .....	97
Oklahoma (Benefit Music-BMI/Atlantic Music Corp. Owlwell/Granite-ASCAP GSC Music-ASCAP) .....	24
Old Blue Yodeler (Razy Bailey Music-ASCAP) .....	57
Old School (MCA/Don Schlitz-ASCAP) .....	3
Once In A Blue (Rick Hall Music, Inc.-ASCAP) .....	64
Once Upon A (Todman Music/BMI) .....	95
Only In My (Jack and Bill/Reba McEntire-ASCAP) .....	42
Perfect Stranger (That's What She Said/Long Tooth-BMI) .....	23
Please Be Love (MCA. Div of MCA Inc./Berger Bits-ASCAP) .....	31
Safe Deposit (One-More Music-ASCAP) .....	89
Sexy Young (Songpainter Music [Tree Group]/BMI Cross Keys Pub. Co., Inc. [Tree Group]/ASCAP) .....	72
She Ain't Whistlin' (Hall-Clement Pub./Frizzell Music, c/o Welk & Cavesson Music Ent. Co.-BMI-ASCAP) .....	98
She And I (MCA Music, div. of MCA Inc./Patchwork Music/ASCAP) .....	41
She Don't Cry (Cross Keys Publ. Co. Inc.-ASCAP) .....	49
Shoe String (Old Friends Music/Mother Tongue Music/BMI/ASCAP) .....	62
Somebody Else's (Love Wheel-BMI) .....	99
Some Girls Have (Kirschner Songs/April Music Pub.-ASCAP) .....	33
Still Hurtin' Me (Fairdyust-BMI) .....	38
Sweater And Sweater (Stattler Bros. Music, Inc./BMI) .....	44
The Ballad (Flagship Music/BMI) .....	70
The Best There (Bibo Music Pub., c/o The Welk	

Music Group/ASCAP/Random Notes Music/ASCAP) .....	85
The Chair (Tree/Larry Butler-BMI) .....	43
The Devil's (Granite/Goldline-ASCAP) .....	15
The Loneliness (Windo Music Pub. Co. Inc./Captive Music Co./BMI) .....	67
The One I (Algoe Music Corp.-BMI) .....	6
There's No (Mother Tongue/Flying Cloud-ASCAP/BMI) .....	4
Think About (Mallven/Cottonpatch/Bibo c/o Welk-ASCAP) .....	14
This Night (Grand Alliance Pub./ASCAP/Sabal Music, Inc./ASCAP/Cedarwood Pub./BMI) .....	61
Those Memories (Bill Monroe Music/BMI) .....	75
Tonight We Ride (Timberwolf Music, Inc.-BMI/Kahala Songs-ASCAP-Tree Group) .....	73
When You Were Blue (Blue Moon Music [admin. by Famous Music Corp.]/Easy Listening Music Corp.-ASCAP) .....	78
We've Got (MCA Music/Patchwork Music Corp./ASCAP) .....	52
What's A Memory (Deja/Quillsong/Alabama Band-ASCAP) .....	19
While The Moon's (Music City Music/Combine Music/ASCAP/BMI) .....	55
Why You Been (Acuff-Rose-Opry-BMI) .....	51
With My Love (Super Sport Pub. Co.-BMI) .....	93
You Are My (Grey Hawk Music/Sand/Upper Music/Jim Carter Pub.-ASCAP) .....	26
You Are The Rock (Jack & Gordon Music-ASCAP) .....	90
You Beat All (Dale Morris Music/BMI) .....	84
You Can Dream (Steve Wariner/Siren Songs-BMI) .....	1
You Should Have (Raven Song Music, Inc./Michael H. Golden, Inc./Collins Court Music, Inc./ASCAP) .....	22
Your Memory Ain't (Tapadero Music (merit)/Chriswood Music/Pangola-BMI) .....	29
You're Something (Jack & Bill Music/Cowdaddies Music/Reba McEntire Music/c/o The Welk Music Group/ASCAP) .....	56

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

A Good-Bye (All Seeing-ASCAP/Larry Jr.-BMI) .....	87
Alice, I Want (Forceful-BMI) .....	38
Affection (Crazy People/Almo Music-ASCAP) .....	18
After The Love Is (Terrace-ASCAP) .....	58
After You (Bernard Wright Music-BMI) .....	88
A Love Bizarre (Sister Fate-ASCAP) .....	42
Another Night (Colgems/EMI-ASCAP/Screen Gems/EMI Music-BMI) .....	61
Break My Heart (Rouki/Our Parents-BMI) .....	77
Can You Feel (Forceful-ASCAP) .....	47
Can You Rock (Protoons/Rush Groove-ASCAP) .....	44
Caravan Of Love (April/Iji-ASCAP) .....	71
Chain Reaction (Gibb Brothers-BMI) .....	100
Colder Are (Kichelle-ASCAP/Johnny Yuma-BMI) .....	28
Color Of Success (Ya D Sir-ASCAP) .....	15
Computer Love (Troutman's/Saja-BMI) .....	20
Condition Of The Heart (Kashif-MCA-BMI) .....	76
Conga (Foreign Imported-BMI) .....	69
Count Me Out (New Generation-ASCAP) .....	22
Curiosity (Almo/Crimson/Irving-BMI) .....	41
Dancing In The Dark (New Music Group/Kashif-BMI) .....	78
Desire (Temp Co.-BMI) .....	60
Diana (Philly World Music-BMI) .....	59
Digital Display (Ready For The World/Excalibur Lace/Trixie Lou-BMI) .....	7
Do Me Baby (Controversy-ASCAP) .....	5
Do You Really Love Your Baby (Uncle Ronnie's Co./April Inc./Thriller Miller/MCA Music A Division of MCA-ASCAP) .....	26
Do You Love Me (Sinoda/Rustomatic/Steel Chest-ASCAP) .....	37
Don't Be Stupid (Amber Pass/Kuwa/Fools Prayer Admin. by Amber Pass Music) .....	93

Don't Say No (Philly World Music-BMI) .....	23
Emergency (Delightful Music Ltd.) .....	51
Everybody Dance (Crazy People/Almo Corp.-ASCAP) .....	97
Fairy Tale (ADRA/K.E.D./Mokojumbi-BMI) .....	49
Freedom (Golden Torch Corp.-ASCAP) .....	29
Funky Little (Happy Stepchild-BMI) .....	64
Go Home (Jobete Co./Black Bull-ASCAP) .....	3
Going In Circles (Temp Co.-BMI) .....	60
Goray's Groove (Tommy Boy-ASCAP) .....	46
Guilty (Temp Co.-BMI) .....	12
He'll Never Love You (Stone Jam/Burnin' Bush-ASCAP) .....	10
High Fashion (Parisongs-ASCAP) .....	24
Hold On (Zumbaidah/WB Music Corp.-ASCAP-Fred die Dec-BMI) .....	48
Hot (Mtime-ASCAP) .....	55
How Will I Know (Irving/BMI) .....	17
I'd Rather (Timberlake/Top-Bound/Double Sting/Schu-Baby-BMI) .....	43
I Can't Live (Def Jam-ASCAP) .....	25
I Need Love (Eat Your Heart Out-BMI/Hot Boy-ASCAP) .....	86
If I Ruled (Kuwa Inc./Davy D Music) .....	45
If Only (Almo Corp./Rutland Road-ASCAP) .....	65
If You Don't (Assorted-BMI) .....	82
I Like You (American Summer/Phyllis Nelson-ASCAP) .....	73
I Like (Dat Richfield/Kat-BMI/Songs Can Sing-ASCAP) .....	36
Inspector Gadget (Saban-ASCAP) .....	79
Insatiable Woman (April/Iji-ASCAP) .....	31
I Need (Lynn-Ro/Delfern Co.-BMI-Century City-ASCAP) .....	35

In The Morning (Almo Corp./IPM-ASCAP) .....	80
I'm Your Man (Chappell/Morrison-Leahy-ASCAP) .....	63
King Holiday (King Dream Music-ASCAP) .....	68
Learn From The Burn (Hot Desert/High Power-BMI) .....	90
Learn To Love (Airbear/Garden Rake/Entente/Warner-Tamerlane-BMI) .....	99
Let Me Be (Brampton Ltd.) .....	8
Let Me Kiss (ABKCO Music-Ashtray-BMI) .....	52
Let My People (Skacco/Carijunde/Barjosa-ASCAP) .....	91
Lock And Key (Spectrum VII-ASCAP) .....	40
Love's Gonna (House Of Fun-BMI) .....	62
Living In America (April/Second Nature-ASCAP/Blackwood/Janiceps-BMI) .....	13
Love Always Finds A Way (Snow/Dyad Ltd.-BMI) .....	75
Nightmares (Protoons/Sam Jacobs-ASCAP) .....	53
No Frills Love (Unique/Shakin' Baker/Tina B. Writin-BMI) .....	33
No More (Troutman/Saja-BMI) .....	84
No Show (Keojue/Danica-BMI) .....	67
Own The Night (Rightsong/Franne Golde/Welbeck/ATV-BMI) .....	70
Pain (Miami Spice-ASCAP) .....	66
Saturday Love (Flyte Tyme Tunes-ASCAP) .....	34
Say I'm Your No. 1 (Terrace-ASCAP) .....	92
Say You, Say Me (Ole Brampton/Jobete-ASCAP) .....	6
Secret Lovers (Almo Corp./Jodaway-ASCAP) .....	2
Seduction (Stone City/National League-ASCAP) .....	74
Sidewalk Talk (House Of Fun-BMI/Webo Girl-ASCAP) .....	85
Sisters Are (HCA/Blue Network-ASCAP) .....	95
Slave To The Rhythm (April-ASCAP/Perfect Songs/Urforge/Starbuck/Island-BMI) .....	19

Stand Back (Music Corp. of America/Bayjun Beat adm. by MCA Music-BMI) .....	16
Sugar Free (Tricky Track-BMI) .....	81
Sun City (Solidarity-ASCAP) .....	56
Tender Love (Flyte Tyme Tunes-ASCAP) .....	14
That's What (Carole Bayer Sager/BMI-New Hidden Valley/WB Music Corp.-ASCAP/Warner Tamerlane Pub. Corp.) .....	4
The Heart (Editions Sunset-ASCAP/Adm. by Arista Music Inc.-ASCAP) .....	52
The One You (Chappell/Richer/Jobete/R.K.S./Concited-ASCAP) .....	83
The Sweetest Taboo (Silver Angel-ASCAP) .....	1
The Truth (MCA Music, a division of MCA, Inc./Unicity/Moonwalk-ASCAP) .....	54
Thinking About (Kashif/The New Music Group/MCA Music-BMI) .....	57
This Is For (Science Lab/Green Star-ASCAP) .....	98
What Have You (Flyte Tyme Tunes-ASCAP) .....	30
What A Woman (Assorted/Henry Suman/Rose Tree/Adm. by Mighty 3 Music Group-ASCAP/BMI) .....	72
What You Been Missin' (Willesden/Keith Diamond/Jo Skin-BMI) .....	21
When The Going Gets Tough (Zomba Enterprise) .....	9
Who Do You Love (Bernard Wright/Mchoma-BMI) .....	39
Who's Zoomin' Who (Gratitude-ASCAP/Bellboy-BMI) .....	94
You Hooked Me (Stone Jones Music-ASCAP) .....	89
You Look Good (Flyte Tyme Tunes-ASCAP) .....	96
Your Personal Touch (Warner-Tamerlane Pub. Corp.-Song-A-Tron-BMI) .....	27
Your Smile (A La Mode-ASCAP) .....	11

## ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Love (Sister Fate-ASCAP) .....	24
Addicted To (Bungalov adm. by Ackee-ASCAP) .....	83
Alive & Kicking (Colgems-EMI-ASCAP) .....	21
Another Night (Colgems-EMI-ASCAP/Screen Gems-EMI-BMI) .....	37
Baby Talk (Hub/MCA-ASCAP) .....	91
Beat's So (Pending/Swindle-ASCAP) .....	53
Bop (MHG/Sweet Angel/Web IV-ASCAP/BMI) .....	72
Broken Wings (Warner-Tamerlane/Entente-BMI) .....	23
Burning Heart (Holy Moley/Rude-BMI/WB/Easy Action-ASCAP) .....	2
Calling America (April-ASCAP) .....	64
Caravan Of (April/Iji-ASCAP) .....	54
Conga (Foreign Imported-BMI) .....	19
Count Me (New Generation-ASCAP) .....	94
Day By (Dub Notes/Human Boy/Hobler-ASCAP) .....	38
Digital (Ready For The World/Excalibur Lace/Trixie Lou-BMI) .....	40
Do It (Maz Appeal-ASCAP) .....	98
Do Me (Controversy-ASCAP) .....	80
Election Day (Tritec Ltd.) .....	62
Emergency (Delightful-BMI) .....	59
Everybody Dance (Crazy People/Almo-ASCAP) .....	52
Everything In (Liesse-ASCAP) .....	49
Everything Must (Young Songs/Bright adm. by WB-ASCAP) .....	92
Face The (Eel Pie/Towser Tunes-BMI) .....	57
Go (WB/Almond Legg adm. by WB/Nosebag adm. by Ackee-ASCAP) .....	56
Go Home (Jobete/Black Bull-ASCAP) .....	12
Goodbye (Kid Bird/Rough Play-BMI) .....	48

Goodbye Is (Tritec Ltd.) .....	44
Head Over (Virgin, adm. by Nymph-BMI) .....	100
He'll Never (Willesden/Zomba-BMI/ASCAP) .....	36
How To (Neutron/10 adm. by Nymph-BMI) .....	45
How Will (Irving-BMI) .....	8
I Miss (Spectrum VII-ASCAP) .....	31
I'd Do (Delfern-BMI) .....	78
I'm Not (Lido-ASCAP) .....	67
I'm Your (Chappell/Morrison-Leahy-ASCAP) .....	3
It's Only (Adams Communications/Calypso Toonz-PROC/Irving-BMI) .....	26
Jimmy Mack (Jobete-ASCAP) .....	90
Just Another (Little Maestro-BMI) .....	87
King For A Day (Zomba-ASCAP) .....	22
Kyrie (Warner-Tamerlane/Entente-BMI) .....	9
Leader Of (Screen Gems-EMI-BMI) .....	75
Let's Go (Lifo-BMI) .....	55
Life In (Cleverite Ltd./Farrowise Ltd. adm. by Warner Bros-BMI) .....	13
Life Is (Mainhatten/April-ASCAP) .....	81
Life's What (Island/Zomba-BMI/ASCAP) .....	88
Living In (April/Second Nature-ASCAP/Blackwood/Janiceps-BMI) .....	11
Love Is (Magnetic rep. by Reggatta/Illegal adm. by Atlantic-BMI) .....	63
Lying (Nuages-ASCAP) .....	89
Manic Monday (Controversy-ASCAP) .....	66
My Hometown (Bruce Springsteen-ASCAP) .....	7
Needles And (CBS Unart Catalog-BMI) .....	60
Never (Makiki adm. by Arista/Strange Euphoria/Know-ASCAP) .....	74

Night Moves (Pun/Bogus Global-ASCAP) .....	46
Nikita (Intersong-ASCAP) .....	33
No Easy (Flowering Stone/Heavy Breather-ASCAP) .....	47
Object Of (AdeKayode/Philesto/Harrindur/Keith Diamond/Willesden-BMI) .....	65
One Vision (Queen/Beechwood-BMI) .....	70
Own The (Rightsong/Franne Golde/Welbeck/ATV-BMI) .....	68
Party All (Stone City adm. by National League-ASCAP) .....	15
Perfect Way (Jouissance/WB-ASCAP) .....	73
Pleasure And (Makiki/Arista-ASCAP) .....	82
R.O.C.K. In (Hiva-ASCAP) .....	39
Rock Me (Colgems-EMI-ASCAP) .....	76
Russians (Magnetic rep. by Reggatta/Illegal adm. by Atlantic-BMI) .....	30
Sanctify Yourself (Colgems EMI-ASCAP) .....	34
Sara (Kikiko-BMI/Petwolf-ASCAP) .....	17
Say You (Brockman-ASCAP) .....	6
Secret (Virgin-ASCAP) .....	71
Secret Lovers (Almo/Jodaway-ASCAP) .....	28
Separate Lives (Stephen Bishop/Gold Horizon-BMI/Pun Music-ASCAP) .....	42
Sex As (Billy Steinberg/Denise Barry-ASCAP) .....	58
Sidewalk Talk (House Of Fun-BMI/Webo Girl-ASCAP) .....	20
Silent Running (Michael Rutherford/Pun-ASCAP/B.A.R. adm. by Warner-Tamerlane-BMI) .....	18
Sleeping Bag (Hamstein-BMI) .....	86
Small Town (Riva-ASCAP) .....	61
Somewhere (Chappell/G. Schirmer-ASCAP) .....	50

Spies Like (MPL Communications-ASCAP) .....	10
Stages (Hamstein-BMI) .....	32
Strength (Illegal-BMI) .....	84
Sun City (Not Listed) .....	85
Superbow Shuffle (Red Label-BMI) .....	77
Talk To (Fallwater-ASCAP) .....	4
Tarzan Boy (Screen Gems-EMI-BMI) .....	29
Tender Love (Flyte Tyme-ASCAP) .....	79
That's What (Carole Bayer Sayer/Warner-Tamerlane-BMI/New Hidden Valley/WB-ASCAP) .....	1
The Big Money (Core-CAPAC) .....	93
The Sun (ATV-BMI) .....	27
The Sweetest (Silver Angel adm. by Famous-ASCAP) .....	14
These Dreams (Little Mole adm. by Intersong U.S.A./Zomba-ASCAP) .....	25
This Could (Frisco Kid/April/Duke Reno/Mel-Dav-ASCAP/Blackwood/Dean-BMI) .....	35
To Live (Chong adm. by WB-ASCAP) .....	97
Tonight She (Lido-ASCAP) .....	41
Walk Of (Chariscourt adm. by Almo-ASCAP) .....	16
We Built (Little Mole/Zomba/Petwolf/Intersong-ASCAP/Tuneworks adm. by Arista-BMI) .....	69
What You Need (MCA-ASCAP) .....	43
When The Going (Zomba Enterprises-ASCAP) .....	5
Who's Zoomin' (Gratitude Sky-ASCAP/Bellboy-BMI) .....	99
Wrap Her (Intersong-ASCAP) .....	95
You Belong (Red Cloud/Night River-ASCAP) .....	96
You're A (Gratitude Sky-ASCAP/Polo Grounds-BMI) .....	51

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# CASHBOX

February 15, 1986

NEWSPAPER \$3.50



## Meli'sa Morgan

Out Of The Shadows And Into The Limelight  
*Story On Page 11*

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STREISAND, ZZ TOP SWEEP JAN. RIAA CERTIFICATIONS  
TWO SONGS FROM WHITE NIGHTS GRAB OSCAR NOMINATIONS  
DICK JAMES DIES IN LONDON AT AGE 67  
BEHIND THE BULLETS: BLACK HISTORY IN THE MAKING  
GUEST EDITORIAL: JHERYL BUSBY

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## GUEST EDITORIAL

### A Challenge For The Industry

By Jheryl Busby

I would like to thank *Cash Box* for the invitation to write an editorial in this special issue. I do not think of myself as a writer and hope that my topic is worthy of the opportunity. Fifteen years in the music industry have been rich and full of opportunities and accomplishments. For that, I give thanks to the Lord. I often think of what I might be doing to earn a living if Ro-Han Industries (the west coast marketing arm for Stax Records in the 70's) had not felt I might be an asset to the firm. Maybe I was just another young, no-music-related-talent-to-offer kid trying to find his niche in life. Who knows? However, that thought and that question has been and always will be the driving force behind an important career objective . . . to try and create vehicles that will expose our industry to the Black youth of America. Our industry's future is the bright, young and fresh minds that make up a big part of our consumer base.

While working for A&M Records, I put together a promotional tour for Janet Jackson to launch her first album. I chose a creative theme designed to target high school youth. In each market, my regional reps, in conjunction with local radio, were asked to put together assemblies at high schools designed to promote the importance of education (and the career opportunities in both broadcasting and the record industry). On that tour, I realized the importance of the words "reach out and expose." I observed confused, blank-faced youth hungry for knowledge, flocking around an idea not an artist. It was that experience that formulated the idea of marketing through giving. I challenge our industry to adopt this policy and enjoy the many rewarding benefits.

As a result, Janet Jackson's first LP stayed on the music charts for 52 weeks without a major single hit. I will briefly outline, in three separate music industry fields, how this type of marketing could be implemented. I've chosen radio, record labels, and concert promoters.

#### Radio

Every general market programmer in urban America is always trying to find a way to reach the youth of America by over-programming to them. Try helping them find themselves, and expose them to the many opportunities your industry has to offer. Try setting up radio stations at high schools in your market to play records at lunch time, before and after school. Try sending your air personalities and employees over to the schools and make those stations as realistic and authentic as possible. Create call letters and set up copy writing through the English departments. Set up promotions designed to promote the school spirit. Set up a news department with the journalism classes. If a radio station presented me a rate card that gave me 12 spots on their radio station and one spot at 20 local high schools,

with a print ad in the local high school paper featuring a redemption slip that discounted a hit record at the local record stores, I'd buy it every time. Open your stations up for career day. Have a high school of the week guest deejay. You can help a kid without dedicating your playsheet to them. Try these concepts and watch your numbers grow.

#### Record Labels

The most consistent complaint from our frontline promotion, marketing, and sales representatives is man power. The most non-talked about problem from the same group of people is a consistent thorough coverage of the marketplace. The answer to our problem . . . kids. Kids from our high schools, our YMCA programs, etc. Have a merchandising problem? Need in-store play records delivered to every retailer in a market? Need honest feedback on a new release? Need a sample of records passed out on a high school campus? Need someone to find out the top ten best selling records at the ten most important small stores in your town? Need all these things from an enthusiastic employee who does it for the exposure and the experience? Call a high school kid. Take him under your arm and create a future employee for our industry. If a high school can sell candy to raise money, why can't it sell records, posters and concert tickets? Maybe the financial problems that exist in our school systems can be turned around by the music industry. Maybe?

#### Concert Promoters

When you realize how much the concert promoters depend on the young demographics to generate their income, you wonder why they have not realized the importance of the "give to win" concept. What if, in an effort to build developing acts into bonafide ticket selling entertainers, there was a regional high school touring circuit sponsored by a segment of corporate America who is desperately trying to reach the youth of America? What if high school kids at these concerts were working with professionals doing lights, sound, setting up stage, selling the tickets, passing out leaflets, promoting the shows? What a great industry this would be. What a great gift for our youth. What a great gift for the record labels of the industry. What a great gift for the young acts needing the work and exposure. What a great gift for us all! What if the local papers would teach the journalism class how to review a show and an album? What if the high school print shop could receive the contracts for the posters and leaflets needed to promote the show? The "what ifs" could go on and on. The problem is we are all too busy earning a living to give life to the ideas. I only hope my words will spark an idea in the mind of someone who believes in the concept . . . there is a profit in giving.

Thank you.



Jheryl Busby is Senior Vice President, Black Music Division for MCA Records.

## TOP POP DEBUTS

**SINGLES**

78 LE BEL AGE — Pat Benatar — Chrysalis

**ALBUMS**

78 THE ULTIMATE SIN — Ozzy Osbourne — CBS Associated

**POP SINGLE**

**#1** WHEN THE GOING GETS TOUGH  
Billy Ocean  
Jive

**B/C SINGLE**

**#1** DO ME BABY  
Melissa Morgan  
Capitol

**COUNTRY SINGLE**

**#1** YOU CAN DREAM OF ME  
Steve Wariner  
MCA

**JAZZ**

**#1** MAGIC TOUCH  
Stanley Jordan  
Blue Note

**COMPACT DISC**

**#1** BROTHERS IN ARMS  
Dire Straits  
Warner Bros.

**WINNER'S CIRCLE**

Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.



**POP ALBUM**

**#1** PROMISE  
Sade  
Portrait

**B/C ALBUM**

**#1** PROMISE  
Sade  
Portrait

**COUNTRY ALBUM**

**#1** THE HEART OF THE MATTER  
Kenny Rogers  
RCA

**MUSIC VIDEO**

**#1** LIFE IN A NOTRHERN TOWN  
Dream Academy  
Reprise

**12" SINGLE**

**#1** LIVING IN AMERICA  
James Brown  
Scotti Bros.

# CASH BOX TOP 100 SINGLES

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

February 15, 1986

		Weeks On 2/8 Chart
<b>1</b>	<b>WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING</b> BILLY OCEAN (Jive/Arista JS1-9432)	5 12
<b>2</b>	<b>BURNING HEART</b> SURVIVOR (Scotti Brothers/CBS ZS4 05663)	2 16
<b>3</b>	<b>I'M YOUR MAN</b> WHAM! (Columbia 38-05721)	3 12
<b>4</b>	<b>HOW WILL I KNOW</b> WHITNEY HOUSTON (Arista AS1-9431)	8 11
<b>5</b>	<b>KYRIE</b> MR. MISTER (RCA PB-14258)	9 9
<b>6</b>	<b>THAT'S WHAT FRIENDS ARE FOR</b> DIONNE & FRIENDS (Arista AS1-9422)	1 15
<b>7</b>	<b>LIVING IN AMERICA</b> JAMES BROWN (Scotti Brothers/CBS ZS4 05682)	11 11
<b>8</b>	<b>TALK TO ME</b> STEVIE NICKS (Modern/Atlantic 7-99582)	4 14
<b>9</b>	<b>SAY YOU, SAY ME</b> LIONEL RICHIE (Motown 1819MF)	6 15
<b>10</b>	<b>THE SWEETEST TABOO</b> SADE (Portrait/CBS 37-05713)	14 12
<b>11</b>	<b>LIFE IN A NORTHERN TOWN</b> THE DREAM ACADEMY (Reprise/Warner Bros. 7-28841)	13 12
<b>12</b>	<b>SARA</b> STARSHIP (GrunT/RCA FB-14253)	17 8
<b>13</b>	<b>MY HOMETOWN</b> BRUCE SPRINGSTEEN (Columbia 38-05782)	7 11
<b>14</b>	<b>SILENT RUNNING</b> MIKE & THE MECHANICS (Atlantic 7-89488)	18 12
<b>15</b>	<b>SPIES LIKE US</b> PAUL McCARTNEY (Capitol B-5537)	10 13
<b>16</b>	<b>GO HOME</b> STEVIE WONDER (Tamla/Motown 1817TF)	12 13
<b>17</b>	<b>CONGA</b> MIAMI SOUND MACHINE (Epic 34-05457)	19 18
<b>18</b>	<b>KING FOR A DAY</b> THOMPSON TWINS (Arista AS1-9450)	22 5
<b>19</b>	<b>A LOVE BIZARRE</b> SHEILA E. (Paisley Park/Warner Bros. 7-28890)	24 14
<b>20</b>	<b>THESE DREAMS</b> HEART (Capitol B-5541)	25 5
<b>21</b>	<b>SECRET LOVERS</b> ATLANTIC STARR (A&M AM-2788)	28 8
<b>22</b>	<b>WALK OF LIFE</b> DIRE STRAITS (Warner Bros. 7-28878)	16 16
<b>23</b>	<b>PARTY ALL THE TIME</b> EDDIE MURPHY (Columbia 38-05609)	15 20
<b>24</b>	<b>TARZAN BOY</b> BALTIMORA (Manhattan/Capitol B 50018)	29 18
<b>25</b>	<b>THE SUN ALWAYS SHINES ON T.V.</b> A-HA (Reprise/Warner Bros. 7-28846)	27 12
<b>26</b>	<b>RUSSIANS</b> STING (A&M AM-2799)	30 5
<b>27</b>	<b>SANCIFY YOURSELF</b> SIMPLE MINDS (A&M/Virgin AM-2810)	34 4
<b>28</b>	<b>STAGES</b> ZZ TOP (Warner Bros. 7-28810)	32 5
<b>29</b>	<b>NIKITA</b> ELTON JOHN (Geffen/Warner Bros. 7-28800)	33 5
<b>30</b>	<b>THIS COULD BE THE NIGHT</b> LOVERBOY (Columbia 38-05765)	35 5
<b>31</b>	<b>R.O.C.K. IN THE U.S.A. (A SALUTE TO 60's ROCK)</b> JOHN MELLENCAMP (Riva/PolyGram 884 455-7)	39 3
<b>32</b>	<b>DAY BY DAY</b> HOOTERS (Columbia 38-05730)	38 10
<b>33</b>	<b>HE'LL NEVER LOVE YOU (LIKE I DO)</b> FREDDIE JACKSON (Capitol B-5535)	36 10

		Weeks On 2/8 Chart
<b>34</b>	<b>ANOTHER NIGHT</b> ARETHA FRANKLIN (Arista AS1-9453)	37 5
<b>35</b>	<b>DIGITAL DISPLAY</b> READY FOR THE WORLD (MCA 52734)	40 10
<b>36</b>	<b>WHAT YOU NEED</b> INXS (Atlantic 7-89460)	43 5
<b>37</b>	<b>I MISS YOU</b> KLYMAXX (Constellation/MCA 52606)	31 21
<b>38</b>	<b>(HOW TO BE A) MILLIONAIRE</b> ABC (Mercury/PolyGram 884 382-7)	45 5
<b>39</b>	<b>SIDEWALK TALK</b> JELLYBEAN (EMI America B-8297)	20 14
<b>40</b>	<b>GOODBYE IS FOREVER</b> ARCADIA (Capitol B-5542)	44 3
<b>WINNER'S CIRCLE</b>		
<b>41</b>	<b>NO EASY WAY OUT</b> ROBERT TEPPER (Scotti Brothers/CBS ZS4 05750)	47 4
<b>42</b>	<b>NIGHT MOVES</b> MARILYN MARTIN (Atlantic 7-89465)	46 5
<b>43</b>	<b>LET'S GO ALL THE WAY</b> SLY FOX (Capitol B 5463)	55 5
<b>44</b>	<b>ALIVE &amp; KICKING</b> SIMPLE MINDS (A&M/Virgin AM-2738)	21 18
<b>45</b>	<b>BROKEN WINGS</b> MR. MISTER (RCA PB-14136)	23 22
<b>46</b>	<b>IT'S ONLY LOVE</b> BRYAN ADAMS/TINA TURNER (A&M AM-2791)	26 13
<b>47</b>	<b>CALLING AMERICA</b> ELECTRIC LIGHT ORCHESTRA (CBS Associated ZS4 05766)	64 3
<b>48</b>	<b>BEAT'S SO LONELY</b> CHARLIE SEXTON (MCA 52715)	53 9
<b>49</b>	<b>ROCK ME AMADEUS</b> FALCO (A&M AM-2821)	76 2
<b>50</b>	<b>MANIC MONDAY</b> BANGLES (Columbia 38-05757)	66 4
<b>51</b>	<b>SEPARATE LIVES (LOVE THEME FROM WHITE NIGHTS)</b> PHIL COLLINS AND MARILYN MARTIN (Atlantic 7-89498)	42 20
<b>52</b>	<b>I'M NOT THE ONE</b> THE CARS (Elektra 7-69569)	67 3
<b>53</b>	<b>NEEDLES AND PINS</b> TOM PETTY AND THE HEARTBREAKERS WITH STEVIE NICKS (MCA 52772)	60 3
<b>54</b>	<b>TONIGHT SHE COMES</b> THE CARS (Elektra 7-69589)	41 16
<b>55</b>	<b>SOMEWHERE (FROM "WEST SIDE STORY")</b> BARBRA STREISAND (Columbia 38-05680)	50 11
<b>56</b>	<b>GOODBYE</b> NIGHT RANGER (MCA 52729)	48 15
<b>57</b>	<b>EVERYTHING IN MY HEART</b> COREY HART (EMI America B-8300)	49 12
<b>58</b>	<b>CARAVAN OF LOVE</b> ISLEY, JASPER, ISLEY (CBS Associated ZS4 05611)	54 9
<b>59</b>	<b>TENDER LOVE</b> FORCE M.D.'S (Warner Bros. 7-28818)	79 2
<b>60</b>	<b>YOU'RE A FRIEND OF MINE</b> CLARENCE CLEMONS AND JACKSON BROWNE (Columbia 38-05660)	51 17
<b>61</b>	<b>EVERYBODY DANCE</b> TA MARA & THE SEEN (A&M AM-2768)	52 17
<b>62</b>	<b>GO</b> ASIA (Geffen/Warner Bros. 7-28872)	56 11
<b>63</b>	<b>FACE THE FACE</b> PETE TOWNSHEND (Atco/Atlantic 7-99590)	57 15
<b>64</b>	<b>BOP</b> DAN SEALS (EMI America B-8289)	72 3
<b>65</b>	<b>EMERGENCY</b> KOOL & THE GANG (De-Lite/PolyGram 884 199-7)	59 17

		Weeks On 2/8 Chart
<b>66</b>	<b>SEX AS A WEAPON</b> PAT BENATAR (Chrysalis VS4 42927)	58 13
<b>67</b>	<b>ADDICTED TO LOVE</b> ROBERT PALMER (Island 7-99570)	83 4
<b>68</b>	<b>SMALL TOWN</b> JOHN COUGAR MELLENCAMP (Riva/PolyGram 884 202-7)	61 16
<b>69</b>	<b>ELECTION DAY</b> ARCADIA (Capitol B-5501)	62 17
<b>70</b>	<b>LIVE IS LIFE</b> OPUS (Polydor/PolyGram 883 730-7)	81 3
<b>71</b>	<b>I'D DO IT ALL AGAIN</b> SAM HARRIS (Motown 1829MF)	78 3
<b>72</b>	<b>DO ME BABY</b> MELI'SA MORGAN (Capitol B-5523)	80 3
<b>73</b>	<b>LOVE IS THE SEVENTH WAVE</b> STING (A&M AM-2787)	63 15
<b>74</b>	<b>OBJECT OF MY DESIRE</b> STARPOINT (Elektra 7-69621)	65 21
<b>75</b>	<b>SUPERBOWL SHUFFLE</b> THE CHICAGO BEARS SHUFFLIN' CREW (Red Label/Capitol B-71012)	77 3
<b>76</b>	<b>SECRET</b> ORCHESTRAL MANOEUVRES IN THE DARK (A&M/Virgin AM-2794)	71 9
<b>77</b>	<b>WE BUILT THIS CITY</b> STARSHIP (GrunT/RCA FB-14170)	69 24

## CHARTBREAKER

<b>78</b>	<b>LE BEL AGE</b> PAT BENATAR (Chrysalis VS4 42968)	DEBUT
<b>79</b>	<b>SOMETHING ABOUT YOU</b> LEVEL 42 (Polydor/PolyGram 883 362-7)	DEBUT
<b>80</b>	<b>PLEASURE AND PAIN</b> DIVINYLS (Chrysalis VS4 42916)	82 3
<b>81</b>	<b>LYING</b> PETER FRAMPTON (Atlantic 7-89463)	89 2
<b>82</b>	<b>JIMMY MACK</b> SHEENA EASTON (EMI America B-8309)	90 2
<b>83</b>	<b>LET ME BE THE ONE</b> FIVE STAR (RCA PB-14229)	DEBUT
<b>84</b>	<b>THE POWER OF LOVE</b> JENNIFER RUSH (Epic 34-05754)	DEBUT
<b>85</b>	<b>I LIKE YOU</b> PHYLLIS NELSON (Carrere/CBS ZS4 05583)	DEBUT
<b>86</b>	<b>STEREOTOMY</b> THE ALAN PARSONS PROJECT (Arista AS1-9433)	DEBUT
<b>87</b>	<b>YOUR LOVE</b> THE OUTFIELD (Columbia 38-05796)	DEBUT
<b>88</b>	<b>LIFE'S WHAT YOU MAKE IT</b> TALK TALK (EMI America B-8303)	88 2
<b>89</b>	<b>THE MEN ALL PAUSE</b> KLYMAXX (Constellation/MCA 52486)	DEBUT
<b>90</b>	<b>SATURDAY LOVE</b> CHERELLE with ALEXANDER O'NEAL (Tabu/CBS ZS4 05767)	DEBUT
<b>91</b>	<b>OWN THE NIGHT</b> CHAKA KHAN (MCA 52730)	68 8
<b>92</b>	<b>STRENGTH</b> THE ALARM (IRS/MCA 52736)	84 5
<b>93</b>	<b>NEVER</b> HEART (Capitol B-5512)	74 23
<b>94</b>	<b>PERFECT WAY</b> SCRITTI POLITTI (Warner Bros. 7-28949)	73 23
<b>95</b>	<b>ONE VISION</b> QUEEN (Capitol B-9547)	70 11
<b>96</b>	<b>LEADER OF THE PACK</b> TWISTED SISTER (Atlantic 7-89478)	75 12
<b>97</b>	<b>SUN CITY</b> ARTISTS UNITED AGAINST APARTHEID (Manhattan/Capitol B 50017)	85 16
<b>98</b>	<b>JUST ANOTHER DAY</b> OINGO BOINGO (MCA 52726)	87 9
<b>99</b>	<b>SLEEPING BAG</b> ZZ TOP (Warner Bros. 7-28884)	86 21
<b>100</b>	<b>BABY TALK</b> ALISHA (Vanguard SPV 89)	91 8

ALPHABETICAL LISTING ON INSIDE BACK COVER

# Streisand, ZZ Top Sweep January Certifications

NEW YORK — Barbra Streisand's "The Broadway Album" and ZZ Top's "Afterburner" were both simultaneously certified gold, platinum, and multi-platinum (two million each) by the RIAA in January, a month that saw seven multi-platinum, 10 platinum, and 19 gold LPs awarded.

Multi-platinum plaques also went to Tears For Fears' "Songs From The Big Chair," Dire Straits' "Brothers In Arms," Bryan Adams' "Reckless" (four million each), Phil Collins' "Face Value" and Billy Joel's "Greatest Hits Volume I & Volume II" (two million each).

Simultaneous gold and platinum awards went to Sade's "Promise," Arcadia's "So Red The Rose," Stevie Nicks' "Rock A Little," and "The Cars Greatest Hits." Other platinum winners were Mr. Mister's "Welcome to the Real World," Rush's "Power Windows," "Aerosmith's Greatest Hits" and "Ready For The World."

Gold LPs were also taken by "All For Love," New Edition; "The Fat Boys Are Back;" Rocky IV Soundtrack;" "Come Out and Play," Twisted Sister; "Friends," Dionne Warwick; "Anthology," Diana Ross & The Supremes; "White City-A Novel," Peter Townshend; "White Nights: Original Motion Picture Soundtrack;" "Strong Stuff," Hank Williams, Jr.; "Dare To Be Stupid," Weird Al Yankovic; "Glenn Miller — A Memorial (1944-1969);" "Romance 1600," Sheila E; and "Once Upon A Time," Simple Minds.

In addition, two singles went gold in January: Dionne Warwick & Friends' "That's What Friends Are For," and Lionel Richie's "Say You, Say Me."

In the non-theatrical video category, simultaneous gold and platinum awards went to Playboy Video Centerfold, Rich Little's Charade Games, and Clue VCR

(continued on page 36)



ON THE ROAD — Bob Dylan and Tom Petty And The Heartbreakers are currently in the midst of a five week tour of Australia, New Zealand and Japan. The total attendance of the tour is expected to exceed 225,000 people. Pictured (l-r): Tom Petty, Stan Lynch, Bob Dylan, Howie Epstein, Mike Campbell and Benmont Tench.

## Two Songs From 'White Nights' Get Oscar Nominations

By Peter Berk

LOS ANGELES — Nominations for the 58th Academy Awards of the Academy of Motion Picture Arts and Sciences were announced last Wednesday (February 5) and once again, pop music dominates the Best Original Song category. In what represents yet another nod to director Taylor Hackford's taste in music, two songs from his film, *White Nights*, are among the five nominated. Although two of the *other* tunes chosen have thus far failed to see any chart action, it's clear (as it was last year) the Academy has realized just how commercially valuable pop-oriented songs and scores are in today's film marketplace. More significantly, the Academy has obviously come to recognize the substantial *artistic* worth of contemporary music in films as well.

There were also no real surprises in the Original Score category, with the Academy having favored five orchestrally rich, traditional scores by some of the most respected film composers on the scene today. Last year, there was a third category, Best Song Score, to consider (*Purple Rain* emerged victorious), but this year that category has been inexplicably dropped.

The Oscars will be presented on Mon-

day, March 24, in the Dorothy Chandler Pavilion of the Los Angeles Music Center and broadcast live by ABC at 6 p.m., PST. Here, then, are this year's 10 nominees in the Academy's two music categories:

### Original Song

"Miss Celie's Blues (Sister)" from *The Color Purple*  
Music by Quincy Jones and Rod Temperton

(continued on page 36)

### Behind The Bullets

## Black History Being Made On Charts

By Stephen Padgett

LOS ANGELES — No one needs to argue the fact that black music is in a renaissance. The last three years have been dominated by artists like Lionel Richie, Michael Jackson and Prince. It is not surprising, then, that this week the Number One LP in the nation is Sade's "Promise." And it is fitting as this week *Cash Box* honors Black History Month.

"Promise" confirms that Sade is no fluke. Her debut, last year's "Diamond Life," climbed to Number Three. With this week's chart topping performance, it

appears that Sade will be around for awhile. Portrait Records won't argue that.

But Sade is not the only black artist chalking up heavy sales and airplay. The newcomer story of the year, duplicating Sade's 1985 success, is Arista's Whitney Houston. Her platinum debut bullets to six from nine. Add to this Houston's third high charting single, "How Will I Know," which this week jumps from eight to four bullet.

Down the chart a bit is veteran singer Dionne Warwick with "Friends," at 17

(continued on page 36)

## Music, Film Industries Join To 'Welcome Home' Vietnam Vets

By David Adelson

LOS ANGELES — "Welcome Home," an all-star concert and entertainment extravaganza, designed to honor and pay

tribute to the Vietnam veteran as well as raise money for a Vietnam veteran's memorial to be constructed in Sacramento, California, will take place February 24 at the Forum in Los Angeles. The event will be taped and broadcast nationally either through syndication or on cable.

At an emotional news conference that featured short speeches by Jon Voight, Edward Asner, Harry Dean Stanton and was attended by Doors' members John Densmore and Robbie Kreiger, the plans for the four hour event were announced. Though exact details are unusually sketchy for being so close to performance day, this much is known: There will be performances or appearances by Brian Wilson, Richie Havens, Country Joe And The Fish, Gary U.S. Bonds, Poco, Buddy Miles, Rita Coolidge, War, Buffy St. Marie, Sha Na Na and a numerous selection of film and television personalities.

(continued on page 36)

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<b>SWEDEN</b>	<b>#5</b>	

**U.S. RELEASE DATE—FEB. 12th**



1986 EMI America Records, a division of Capitol Records, Inc.



**BEING FOR THE BENEFIT OF MR. MISTER** — The members of RCA's Mr. Mister were recently presented with gold record awards for the "Welcome To The Real World" LP. Pictured here at the New York reception are (l-r standing): promotion vice president Eddie Mascolo; Mr. Mister's Steve Farris and Steve George; marketing vice president Mike Omansky; A&R vice president Paul Atkinson; John Ford, vice president RCA U.S. and Canada; Jose Menendez, executive vice president RCA/Ariola; Mr. Mister lead singer Richard Page; Paul DeVilliers, co-producer; and group's manager George Ghiz. Pictured kneeling are Pat Mastelotto, drummer and RCA promotion director Alan Wolmark.

## BUSINESS NOTES

### Qwest Restructures; Sets Move To Burbank

LOS ANGELES — Qwest Records, the division of Quincy Jones Productions responsible for releases by Patti Austin, James Ingram, Jack Wagner, The Winans, New Order, Siedah Garrett and the original soundtrack album from *The Color Purple* is undergoing a major restructuring according to label president Harold Childs.

Within the next month, Qwest's offices will physically move to the home office of Warner Bros. Records in Burbank. Warner Bros. has been Qwest's partner since Jones founded the company six years ago. In line with the move to Burbank, Qwest's staff will be streamlined with a number of key label functions including promotion and marketing coming under the Warner's umbrella.

"This is a turning point in the history of Qwest," Childs commented. "We're striving to keep the organization totally in line with the realities of today's marketplace. Our ties with Warner Bros. have been substantially strengthened; we're confident that the net result will be a positive one in terms of increased exposure and sales for our artists."

Warner Bros. board chairman Mo Ostin commented, "Qwest's restructuring and move to Burbank is a positive step which serves to reconfirm our commitment to Quincy Jones, the Qwest artist roster and the company's executives. I join our national staff in welcoming Harold Childs and Qwest."

### Kragen And Richie Split

LOS ANGELES — Lionel Richie and manager Ken Kragen have parted ways, effective immediately. According to Kragen, the responsibility of the upcoming "Hands Across America" event is, "one of the most demanding projects I've ever undertaken." He said it no longer permits him to devote the proper time and energy to Richie's management. A spokesperson for the singer had no comment.

There is wide spread speculation that last week's conflict at a "Hands Across America" board meeting helped spur the separation. Kragen had pushed for a new theme song for the event while Michael Jackson and Richie adamantly supported the use of "We Are The World."

### Vestron Inc. Reports Record Sales, For Fourth Quarter, Full Year 1985

NEW YORK — Vestron Inc. reported record sales, earnings, and earnings per share for the fourth quarter and full year of 1985. For the fourth quarter ended December 31, Vestron revenues rose to \$41.0 million, an increase of 67 percent over the \$24.5 million reported in the comparable 1984 quarter. Earnings were \$6.7 million, or \$0.18 per share, an increase of 72 percent over the \$3.9 million, or \$0.11 per share, earnings in the 1984 fourth quarter. For the full year 1985, Vestron revenues rose to \$182.6 million, an increase of 76 percent from the \$103.6 million recorded a year earlier. Earnings rose to \$34.4 million, or \$0.98 per share, an increase of 120 percent over the prior year's total of \$15.6 million, or \$0.45 per share.

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

NEW YORK — "Accounting And Auditing — Alchemy Or Science" will be the topic of the next meeting of the Music Publishers' Forum. Naomi Salzman, Leo Strauss, Peter Takiff, and Julie Lipsius will participate in the meeting, which will be held Feb. 13 at N.Y.'s Plaza Hotel; a call to (212) 370-5330 gets details. . . . Kimball/Bosendorfer have been named the official pianos of Radio City Music Hall. . . . Ticketnet Corp., a new company which emphasizes "one-stop ticket-buying" for concerts, theatres, and such things as travel reservations, has established offices in New York (122 E. 42nd St., New York, NY 10168) and Ottawa, Canada (251 Cooper St., Ottawa, Ontario K2P 0G2). . . . The Northwest Folklife Festival will bring dozens of traditional musicians to Seattle, May 23-26, as it celebrates its 15th anniversary. . . . Sam Ash Music Stores will be sponsoring two months of workshops for musicians and music students, every Wed. at the Jazz Center of N.Y.; phone (718) 347-7757 for info.

## EXECUTIVES ON THE MOVE



Wingate



Boulos



O'Connor



Brooks



Gotimer



Hoffman



Eric



Simpson

**Wingate To PolyGram** — Dick Wingate has been appointed to the position of senior vice president A&R, PolyGram Records. He will be responsible for A&R functions involving all areas of music other than country and classical, and for all labels other than Casablanca. He comes to PolyGram from CBS Records, where he was director of talent acquisition for the Epic label.

**Boulos Named** — John Boulos has been named Northeast regional promotion manager at PolyGram Records. He joins PolyGram from Island Records, where he held a similar position for the past year and a half.

**O'Connor Relocates** — Maureen O'Connor has relocated to Capitol's Hollywood headquarters from its New York office. O'Connor's new title is west coast director, media & artist relations, and her duties include west coast print, television and syndicated radio. A 12-year Capitol veteran, O'Connor's previous title was east coast director, media & artist relations.

**Brooks Promoted** — CBS Records International (CRI), has promoted Shirley Brooks to the position of associate director, creative operations, west coast. She will continue to have responsibility in the area of artist relations and development for CBS artists and CBS affiliated artists based on the west coast and projects emanating from the west coast.

**Gotimer Named** — Donald F. Gotimer has been appointed vice president, finance, CBS Records Operations (U.S.). In this new position, Gotimer will oversee all activities of the CBS Records Operations (U.S.) Finance Department. Plant controllers will continue to report to him. He will report directly to Walter Dean, executive vice president, CBS Records Operations (U.S.)

**Hoffman Promoted** — Janie Hoffman has been appointed associate director of artist development and publicity for MCA Records. In this capacity, Hoffman will be involved in molding and implementing artist development and publicity campaigns and activities on behalf of MCA artists. Prior to joining MCA, Hoffman was a principal in the Fitzgerald-Hartley Co., an entertainment management company, for two years.

**Eric Named** — Industry veteran Dain Eric has been named vice president, acquisitions of Radio Vision International, the licensing agency for home video and broadcast rights. His responsibilities include acquisition of product and packaging shows for television syndication and home video both domestically and abroad. Eric joins Radio Vision International from the Discovery Music Network, the planned 24-hour music video network, where he was vice president of programming, and later executive vice president and chief operating officer.

**Simpson Promoted** — Ed Simpson has been promoted to the position of national sales director, Arista Records. In his new capacity, Simpson will be coordinating with the activities of Arista's field sales team with those of RCA's distribution staff throughout the country in the area of merchandising, retail visibility, developing artist campaigns and overall market presence. Simpson previously held the position of associate director, regional marketing.

**Skaff Appointed** — Northern Entertainment, Inc., the new Entertainment Complex in Cleveland, Ohio opened by industry vet Joe Simone, has added "Artist Representation" to its roster of activities, which already includes retail sales (the Record Rendezvous stores and Northern One Stop), recording studios, production facilities and rehearsal space. Simone officially announces the appointment of Robert A. Skaff, former executive of Liberty/UA, to the post of president of the management division. Northern also announces the signing of Skip Martin, former lead singer of the Dazz Band.

**Levy President of Cherry Lane** — Lorrain Levy has been named president of Cherry Lane Music Co., Inc. She will head up the print magazine and direct mail response division of the Port Chester, N.Y. publishing company. Levy has been with the company since it opened the print division in 1976. She previously held the position of senior vice president.

**Tobey Exits** — Chris Tobey, senior regional marketing director for Arista Records, after nine years with the company will leave on Feb. 7, 1986. Tobey cites new career challenges as his reason. "My years at Arista have been the most rewarding of my career and I have certainly learned a great deal in the time I have spent with Clive and Company. Recently, however, I have felt the need to expand my horizons and explore some newly-developed concepts in the marketing area. To that end, I will be leaving Arista on February 7, and I look forward to pursuing these objectives in a new environment." Tobey can be reached through the Arista Atlanta offices at (404)458-4172.

**Shriver Named** — Evelyn Shriver, formerly vice president and general manager of the New York office of Lippin & Grant, has resigned from that firm to form her own agency, Evelyn Shriver Public Relations. The new firm will be based in New York with affiliated offices in Los Angeles and Nashville and will specialize in entertainment representation. Shriver was a founding member of Lippin & Grant and, prior to that, was a senior associate at Stone Associates.

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# SINGLE RELEASES

# ALBUM RELEASES

## OUT OF THE BOX

**PRINCE AND THE REVOLUTION** (Paisley Park/Warner Bros. 7-28751)  
**Kiss** (3:46) (Controversy/ASCAP) (Prince) (Producers: Prince—The Revolution)

Prince is back! His purple badness has created a funky mix of his "Dirty Mind" era and his "Purple Rain" period. "Kiss" features the insistent falsetto of Prince and a very soulful, funky-thang guitar. This single will burn its way to the top of the charts.



## album

**ALBUM** — public image Ltd. — Elektra 60438 — Producers: Bill Laswell-John Lydon — List: 8.98 — Bar Coded

PiL has gone with a generic graphic look, but there's nothing generic about the music inside. With the help of Material wiz Bill Laswell, PiL has actually got a pop record on its hands. Obvious rock, alternative and college appeal is built in, but a broader base is possible for this one.

## OUT OF THE BOX

**STEVIE NICKS** (Modern 7-99565)  
**I Can't Wait** (4:01) (Welsh Witch-Future Furniture/ASCAP) (S. Nicks-R. Nowels-E. Pressly) (Producers: Nick Nowels-Jimmy Iovine)

A rolling pop/rocker from Nick's "Rock A Little" LP, "I Can't Wait" is high-energy Stevie Nicks, with a slicing guitar and high-tech production. This resounding tune should find immediate popularity in rock dance clubs, and on the airwaves. A step up in tempo and ferocity from the top five hit "You Can Talk To Me," Nicks gives her rollicking all on this cut. A CHR must.



**JENNIFER RUSH** — Epic BGFE 40291 — Producers Gunther Mende-Candy de Rouge — No List — Bar Coded

Rush's distinctive vocal and solid song selection should help her catch the American market as she has the German market. Less edgy and perhaps more pop than compatriot Nena, Rush will score with CHR and AC format. The single, "The Power Of Love" is already breaking wild.

## FEATURE PICKS

**JENNIFER RUSH** (Epic 34-05754)  
**The Power Of Love** (4:20) (April/ASCAP) (S. DeRouse-G Mende-J. Rush-M.S. Applegate) (Producers: Gunther Mende-Candy de Rouge)

An emotional ballad that has already become an international sensation introduces Jennifer Rush to the U.S. "The Power Of Love" — not the Huey Lewis hit — is the high debut this week on the singles chart. The romantic, lush record will appeal to lovers everywhere.

**BRIAN SETZER** (EMI B-8301)  
**The Knife Feels Like Justice** (4:03) (Rockin' Bones-Willesden/BMI) (Setzer) (Producer: Don Gehman)

Former Stray Cat Brian Setzer veers away from the hearty rockabilly of that band to embrace a folk/rock sensibility on this, the first single from his solo debut LP.

**SIMPLY RED** (Elektra 7-69564)  
**Holding Back The Years** (4:04) (April/ASCAP) (Hucknall-Moss) (Producer: Stewart Levine)

A most unlikely source for a Marvin Gaye-type soul groove, but England's Simply Red could really strike gold with this one.

**JERMAINE JACKSON** (Arista AS1-9444)  
**I Think It's Love** (3:44) (Black Stallion adm. by Jobete-See This House-Black Bull adm. by Jobete/ASCAP) (J. Jackson-M. Omartian-S. Wonder) (Producer: Michael Omartian)

A brisk, tightly done single should become another CHR/BC crossover success for Jackson.

**JUICY** (Private I ZS4 05793)  
**Sugar Free** (3:55) (Tricky Track/BMI) (K. Barnes-J. Barnes) (Producer: Emir Deodato)

A sensuous funk tune, "Sugar Free" is currently climbing the B/C charts. A romantic dancer for the clubs, look for adds on many a B/C playlist.

**LAURA BRANIGAN** (Atlantic 7-89451)  
**I Found Someone** (4:00) (April-Hot-But For/BMI) (M. Bolton-M. Mangold) (Producers: Jack White-Harold Faltermeyer)

A dramatic ballad for the queen of such tunes, "I Found Someone" features expert production values and a riveting vocal by Branigan.

**RECONCILED** — The Call — Elektra 60440 — Producers: Michael Been-The Call — List: 8.98 — Bar Coded

The Call had an AOR hit a couple of years ago with "All Fall Down." Since then its been pretty quiet. A new label and a rejuvenated sound should have The Call back on the charts. Michael Been's writing and production have developed well — watch out for this one.

**DESIGNATED HITTER** — Damon Rentie — TBA/Palo Alto TB 212 — Producer: George Shaw — List: 8.98

TBA is looking for a BC hit here. Rentie has funk, soul and the requisite good songs to be a strong contender.

**THE BLIND LEADING THE NAKED** — Violent Femmes — Slash/Warner Bros. 25340 — Producer: Jerry Harrison — List: 8.98 — Bar Coded

Violent Femmes, in a class by itself, produces a nearly indescribable music. Always intriguing and challenging, the Femmes' third, produced by Talking Head Jerry Harrison, is another winner.

**HEYDAY** — The Church — Warner Bros. 25370 — Producer: Peter Walsh — List: 8.98 — Bar Coded

The Church has been chosen to hit before, but this record could really put it over the top. Haunting, atmospheric sound are enhanced by whimsical guitars and a wash of melody.

**TUFF ENUFF** — The Fabulous Thunderbirds — CBS Associated BFZ 40304 — Producer: Dave Edmunds — No list — Bar Coded

The inventors of "butt rockin'" were forerunners to acts like The Blasters and Stevie Ray Vaughan. Producer Edmunds adds a perfect blend of roots authenticity and pop accessibility.

**HOUSE ROCKER** — Lovebug Starski — Epic BFE 40255 — Producers: Various — No list — Bar Coded

The success of rap and street sounds a la Run DMC, L.L.Cool J and others makes the climate perfect for Lovebug Starski. Hard rocking raps and dancefloor sonics lively up this record.

**RED TO BLUE** — Leon Redbone — August AS8888 — Producers: Beryl Handler, Leon Redbone — List: 8.98

The anachronistic crooner, whose voice reeks of the 78 Era, in a charming set of oldies (like "Whose Honey Are You?") and relative newies (like Dylan's "Living the Blues"), backed by numerous well-chosen eclectics, including guests David Bromberg, the Roches, Birelli Lagrene, Hank Williams Jr. and Mac Rebennack.

## RECORDS TO WATCH

**SKANK** (Spindletop SPT 112)  
**What Do You Want** (4:15) (Pantell/BMI) (Pantell) (Producer: Eddie Pantell)

**FAT LARRY'S BAND** (Omni/Atlantic 7-99563)  
**Zoom** (4:11) (Framinger-Friday's Child/BMI) (Len Barry-Bobby Eli) (Producer: Nick Martinelli)

**HONEYMOON SUITE** (Warner Bros. 7-28779-A)  
**Feel It Again** (4:09) (Screen Gems-EMI/Auto Tunes/BMI) (Coburn) (Producer: Bruce Fairbairn)

**THE COSTELLO SHOW (Featuring Elvis Costello)** (Columbia 38-05809)  
**Don't Let Me Be Misunderstood** (3:20) (Bennie Benjamin-Chappell/ASCAP) (B. Benjamin-C. Caldwell-S. Marcus) (Producers: J. Henry (T. Bone) Burnett-Declan Patrick Aloysius MacManus)

**ANIMOTION** (Casablanca 884 433-7 DJ)  
**I Engineer** (4:02) (Little Mole-Intersong-Makiki/ASCAP) (B. Taupin-H. Knight-M. Chapman) (Producer: Richie Zito)

**CROSSOVER DREAMS** — Soundtrack — Elektra 60470 — Producers Leon Ichaso-German Pflferrer — List: 8.98 — Bar Coded

**THE PACK IS BACK** — Raven — Atlantic 81629 — Producer: Eddie Kramer — List: 8.98 — Bar Coded

**IN PURSUIT OF ROMANCE** — Charlie — Mirage/Atco 90478 — Producer: Terry Thomas — List: 8.98 — Bar Coded

**BREAK THE SILENCE** — The Triplets — Elektra 60455 — Producer: Bernard Edwards — List: 6.98 — Bar Coded

**MARKETPLACE** — Bunny Waller — Shanachie SMLP 010 — Producer: Bunny Waller — List: 8.98

**WAITING FOR BY YA YA** — Buckwheat Zydeco — Rounder 2051 — Producer: Scott Billington — List: 9.98





**SHEILA E. SAYS THANKS** — Sheila E. recently stopped by Macey Lipman Marketing to call retailers nationwide and thank them for their support of her Warner Bros. album "Romance 1600" and single "A Love Bizarre." Seated from (l-r): MLM's Barbara Firstman, Macey Lipman, Sheila E., Donnie Coleman, Julie Freeman, Amy Zaret. In the front row are MLM's Carla Olson, Marti Baldassaro, and Debra Shallman.

## Chevrolet And Sony To Sponsor Pointer Sisters and Alabama Tours

By Paul Iorio

NEW YORK — Chevrolet and Sony will soon be luring the yuppie market with Alabama and The Pointer Sisters. Their marketing program is called "Super Chevy Tour '86" and will involve sponsorship of upcoming tours by both Alabama and The Pointer Sisters. Sony Corporation of America, and associate sponsor, will introduce its latest compact disc player, the D-14, in several local sweepstake giveaways during the tours. Various cross-promotions are also being planned in an effort by Chevrolet to reach consumers between the ages of 18 and 35.

The tour sponsorship was formally announced at simultaneous press conferences in New York and Los Angeles. Steve McAvoy, a Chevrolet merchandising manager, moderated the New York presentation which included a panel appearance by Alabama. The Los Angeles press conference, parts of which were shown

live in New York, was hosted by comedian Richard Belzer and featured The Pointer Sisters.

"Chevy Tour '86," said McAvoy at the conference, "will position Chevrolet as a contemporary marketer of cars and trucks." "Those were stirring and moving remarks," quipped Belzer as he introduced the Pointer Sisters. "We're proud to be part of the tour," said June Pointer. Alabama's Randy Owen remarked, "If there's one phrase to describe all this, it's the title of one of our albums: 'Roll On.'"

The Pointers will play thirty cities and Alabama will play forty. Chevrolet will give away a car or truck in sweepstakes fashion in each of the 70 tour markets. Additionally, Sony will offer its D-14 compact disc player to consumers who purchase a vehicle in one of the 1,300 dealerships participating in this cross promotion. As McAvoy said, "This is a very exciting and significant change in Chevy's marketing policy."

## Archive Of Contemporary Music's Pop Library Launched

By Paul Iorio

NEW YORK — "It really hasn't been done by anyone else."

That's what David Wheeler of the Archive of Contemporary Music says about his organization's record and periodical library. Wheeler, who co-founded the archive with Bob George,

says his library already houses approximately 30,000 records, three to five thousand cassettes, and "tons of press material," with about 3,000 videos on the way. And that's just for starters. Though the library is now open on a limited research basis, it will not be open to the general public until 1988.

"What we want to do is provide a public resource that will be accessible to everyone from the casual listener to people doing serious research," says Wheeler. "Basically, just as a model, we're looking at the Museum of Broadcasting." Wheeler is getting funding from "every quarter" for this project, including national, state and foundation grants. As part of his fund-and-publicity-raising efforts, the Archive threw a party January 15 at Limelight to announce the launch of the library. Among the musicians performing that night were Suzanne Vega, Run-DMC, David Johansen, and Laurie Anderson. Bob George, before forming the Archive with Wheeler, was in fact the founder of One-Ten Records, which first released



**AFTERNOON OF TWO VAUGHANS** — At a recent listening party for the Fabulous Thunderbirds, recently signed to CBS Associated Records, group member Jimmie Vaughan (l) posed with Don Dempsey, senior vp and general manager, Epic/Portrait/Associated Labels, and another notable Epic guitarist, brother Stevie Ray Vaughan (r).

(continued on page 36)

## Dick James Dies In London

LOS ANGELES — Legendary music publisher Dick James died at his London home February 1. The publisher, whose properties have included over the years the catalogs of the Beatles and Elton John, reportedly died of a heart attack. He was 67.

James was a pioneer in the field of pop music publishing, having been a dominant force in the publishing of new talent in the 1960s. Through his Dick James Music companies, James founded Northern Songs, publishing much of the Beatles' material between 1964-70, until the band formed its own publishing entity, Apple Corps. Northern Songs was later sold to ATV Music, which was bought by Michael Jackson for approximately \$50 million last year.

Originally a band singer, James recorded the theme song to *The Adventures of Robin Hood*, a TV series seen in the U.S. beginning in 1957. As side lines to the publishing empire he eventually built, James also ran his own record label, DJM, and was involved with management.

Dick James Music met with recent publicity when Elton John and lyricist Bernie Taupin, whose early hits were published by the company, filed suit, claiming their contract was unreasonable. The case was decided in James' favor last November.

James' survivors include his wife, Frances, and son Stephen, who currently heads Dick James Music, which maintains offices in London, Los Angeles and Nashville.

## Home Entertainment Revolution In Progress, Says Study

By Paul Iorio

NEW YORK — In the late 1950s, videocassette recorders (VCRs) were bulky things that cost about \$120,000 and were used only in television studios. But by 1995, 85 percent of TV households will have one and they will cost less than an average color TV. That's what a recent study by Wilkofsky Gruen, a business analysis partnership, concluded in a 77-page study on what it terms "The Home Entertainment Revolution."

In the ten years since videocassette recorders were first introduced to the American market, VCRs have grown rapidly and are now used in approximately 28 percent of all American homes. But the present period, says the report, just represents "the take off" stage of this medium.

By 1995, the home video software industry will reach an annual retail volume of \$20 billion. That's a level equal to network television advertising revenues, greater than cable television, more than three times larger than motion picture box

office revenues, and ten times larger than pay television is projected to be. A staggering four billion video cassette rentals are projected for 1995 and consumers will spend more than one quarter of their television time watching them. Furthermore, television networks will suffer the most, garnering barely half of total viewing time.

"There's a common misconception that VCRs are a fad, used less and less by their owners once the initial novelty wears off," says David Wilkofsky, chairman of Wilkofsky Gruen. "The reality is quite different. People are using their VCRs more this year than last and this is just as true of long-time owners as it is of new purchasers." The report claims that 55 percent of all new VCR owners rent prerecorded cassettes on a monthly basis during their first year of ownership. That percentage increases significantly over a longer period of ownership "Within a decade," says Wilkofsky, "the structure of the American entertainment industry will be revolutionized."



**WHAT ARE FRIENDS FOR?** — Dionne Warwick who earned a gold record for her single, "That's What Friends Are For," the collaboration with Elton John, Gladys Knight and Stevie Wonder (with proceeds going to A.I.D.S. research), celebrated with Arista executives following her performance at the January 20 Radio City Music Hall concert honoring Martin Luther King. Shown are (l-r): Sal Licata, executive vice president and general manager, Arista; Don Jenner, senior vice president, promotion, Arista; Clive Davis, president, Arista; Dionne Warwick; Tony Anderson, vice president, R&B promotion, Arista; Abbey Konowitch, vice president, video and artist development, Arista.

## POINTS WEST

David Adelson, Los Angeles

**MCA REUNION** — It's just a word of mouth type of thing but organizers expect a tremendous turnout for a reunion of anyone who worked in any capacity for **MCA Records, Decca, Kapp** or **UNI Records**, its branches and distributors. Organizers have extended an invitation to all who qualify to attend the cocktail event on Sunday, March 9, 4-7 p.m. at Imperial Gardens, 8225 Sunset Blvd., Los Angeles. Organizers say that attendees are expected from every regime of the label and distributing since the inception of Decca Records over 50 years ago.

**ANDERSON GOES CELLULOID** — It's called *Home Of The Brave*, a full length concert film written, directed and performed by **Laurie Anderson**.

According to Warner Bros., the film will be released this spring in seven selected cities by **Cinecom International** and will coincide with the release of the soundtrack of the same name. The album was produced by Anderson, except for two cuts which were coproduced by **Nile Rodgers**. The film was shot at a "concert staged for filming" in Union City, New Jersey.

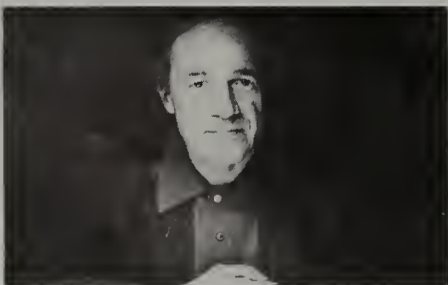
**WHO WROTE THAT?** — According to the folks over at **Enigma's** new **Restless Records**, "If you want to get a little closer to spiritual bliss without having to travel to Oregon or India, come on down February 12 and 'Bhagwan At Raji's' with the Restless release party." It seems that "Bhagwan at

Raji's" is the theme for a party celebrating the release of "Restless Variations," a compilation of tunes inspired by last year's very successful "Enigma Variations." The new disc features *Fear, Straw Dogs, John Trubee, the Neighborhoods, the Outlets* and seven others. The Raji's (it's the latest hot club) party will feature live performances by the **Dead Milkmen** and **Mojo Nixon & Skid Roper**.

**RAS READIES BLACK UHURU** — After their unceremonial dropping from a major, **Black Uhuru** signed a three record deal with **RAS Records** of Washington D.C. Expect the immediate release of a 12", "Conviction or a Fine," and "Fit You Haffe Fit," followed by the LP, "Brutal."

**ALL CD LABEL** — Look for industry vet **Marshall Blonstein** (he helped break **Carole King, Cheech and Chong, Tom Scott**) to open **Dunhill Compact Classics**. The all CD label will be releasing both original material and master leases.

**SHORT CUTS** — L.A.'s **Roxy**, which lay dormant for a long time, really seems to be getting back into the swing of things. Upcoming shows include MCA's **the Jets** on Feb. 19 and Arista's **Cruzados** Feb. 24 . . . Also look for a benefit for Students Against Drunk Driving featuring **Felony, T.S.O.L., Tex And The Horseheads** and **Boy Waiting**. That one's at the **Stardust Ballroom**, Friday, Feb. 21 . . . **The Fall** return stateside with a number of U.S. dates including: **The Palace**, Hollywood (3/12); **The Stone**, San Francisco (3/14); **Keystone**, Palo Alto (3/15) . . . The **Vine Street Bar and Grill** in Hollywood is jumping!! Upcoming shows include **Billy Eckstine's** L.A. finale, 2/9; **Yma Sumac** and her five octave range, 2/16 and **Mose Allison** will be appearing 2/20-2/22 . . . **Top Jimmy and His Party Crashers** hit Raji's 2/22. It's a welcome home appearance for Jimmy and everyone here is glad he's back . . . **Deidre O'Donoghue**, who virtually rules the new music air waves via her S.N.A.P. program on Santa Monica's **KCRW**, will be featuring a live performance by L.A.'s new critical favorites, **the Rave-Ups** on March 13. Deidre has had some terrific live shows before,



**BOULEZ IN L.A.** — As part of its fifth subscription season, the Los Angeles Philharmonic's **New Music Group** will host the American debut of the **Ensemble Intercontemporain, Paris**, conducted by its celebrated founder, **Pierre Boulez**, at UCLA's **Royce Hall**, February 13.

ed to the great jazz artists who graced the stage as well as such performers as **Rubinstein, Heifetz** and **the Beatles**. Playboy Enterprises is supplying partial funding.



**RESTLESS AT RAJI'S** — **Mojo Nixon (l)** and **Skid Roper** will be two of the performers when **Enigma's Restless Records** celebrates the release of "Restless Variations," at Hollywood's **Raji's** on February 12.

including, Arizona's **Meat Puppets** . . . **Judy Mowatt**, recently nominated for a Grammy award will be making a rare Southern California appearance at the **Music Machine**, Feb. 14 . . . And L.A.'s **Dispossessed** will be hold a "St. Valentine's Day Massacre" at Hollywood's **Lhasa Club**, Feb. 14. Also appearing will be **John Fleck, The Holy Sisters Of The Gaga-Dada, Donald Blue & The Plane Level, Afro Sisters, Daniel A. Hernandez** and **Mitchell Young Evans**.

**AND FINALLY** — "Sound Waves," a multi-faceted exhibit exploring the musical history of the **Hollywood Bowl** opens March 11 at the Hollywood Bowl Museum. The exhibit includes segments devoted

## NEW FACES TO WATCH

Deep in the heart of Long Island suburbia there is a house with a padded basement. Bob, Fred, Don, and Eric live there and they call themselves **The Dancing Hoods**. They bounce musical ideas off each other in the bathroom, the bedroom, anywhere actually, and they record in the basement. "If I get an idea in the middle of the night, I don't have a problem waking up (bassist) Eric (Williams) and saying what do you think," says vocalist and guitarist **Bob Bortnick**. "We spend a lot of time together. We had a bunch of relationships fall apart at the same time and we kind of turned to one another for comfort."

Their first full-length album, "12 **Jealous Roses**," bears the fruit of their familial environment. It's a catchy pop album full of wonderfully crafted, often-inspired songs that feature lush three-part harmonies and engaging musical interplay. "Eric and I both have distinctively different voices," says Bortnick. "He's the smoothy of the two. I'm the screecher." Though his influences range from **George Winston** to **The Dave Clark Five**, Bortnick is firmly rooted in a pop songwriting tradition. "I make no bones about it; I make pop songs. The tunes are the most important thing. But sometimes people out there treat you like a heretic if you're playing pop music," he says.

Still, Bortnick insists that their live show is "more rockish" than their studio work. "The live show is very different from the record," he says. "We bash the audience over the head until they pay attention. Live, we try to electrify it as much as possible so people will listen."

The Hoods got their name in an unusual way. "The first night we went in to do a demo tape we did not have



### The Dancing Hoods

a name," he says. "I was driving this old car down the Parkway and all of a sudden the the latch for the hood flew open. We pulled it closed but it never really closed properly. So every time we'd go into the car to play some music, the hood would dance. Hence the name," he says.

That first demo was produced into an EP by ex-Individuals member **Glen Morrow**. "When Glen met us the first time he said he never saw a band that got along so well. And we do get along famously well." This LP, however, was produced by the band members themselves. "We wanted to have total control over this record. We were given a very minimal budget and we purposely went in there with the intent of making a record as expensive-sounding as we could on \$7,000."

Back in the house on Long Island, **The Dancing Hoods** plan their future projects. A mini-tour is in the works. A five-song EP is also in the works, as well as a 12" cover version of a **Leonard Cohen** song ("It sounds like **Chuck Berry**"). And they've got a new video coming out for "Impossible Years." Theirs is a busy household. Indeed the family that stays together, plays together.

## Live Lennon Recording Released Fourteen Years After Concert

By Lee Jeske

**NEW YORK** — Almost 14 years after **John Lennon** took the stage at **Madison Square Garden** to perform a pair of rare public concerts, **Capitol Records, Sony Video, Pioneer Artists, and Showtime** are teaming up for a blitz of records, cassettes, home videos, cable broadcasts, laser discs, and music videos of "John Lennon Live In New York City," featuring the best takes of the two concerts.

**John Lennon** and **Yoko Ono**, backed by an augmented edition of **Elephant's Memory**, a New York rock band, headlined two concerts at **Madison Square**, August 30, 1972 — an evening performance and a matinee — to benefit the **One To One**



John Lennon Live In N.Y.C.

**Foundation**, formed by **Geraldo Rivera** to raise money for the mentally handicapped. Rivera, then a reporter for **New York's WABC Eyewitness News**, had gained national attention for a series of reports on the squalid conditions at **Willowbrook**, a local institution for mentally retarded children. **John and Yoko** — then at their most politically involved — agreed to top a bill co-featuring **Sha-Na-Na, Stevie Wonder, and Roberta Flack**. The "One To One Concerts" were sell-outs, but, unlike the "Concerts for Bangladesh," they didn't start a cottage industry of films and recordings. However, **John Lennon** and **Yoko Ono** did have the shows filmed and recorded and now, 14 years later, "John Lennon Live In New York City" is hitting the streets in numerous formats. Produced by **Yoko Ono**, who owned the material and retained creative control of the project, "John Lennon Live In New York City" is currently available as a **Sony Video LP**, with the **Capitol Record** due February 21, and the **Pioneer laser disc** scheduled for early March. **Showtime** will air the concert nine times in March, beginning March 14 as part of an evening called "The Lennon Legacy: **John and Julian**," which will co-bill the footage with "Stand By Me: A Portrait of **Julian Lennon**" and excerpts from two other **John Lennon** films, "The Toronto Bed-In Documentary" and "Imagine — The Film." In addition, a music video from the concert will be issued.

"John Lennon Live In New York City" is a loose-limbed affair. There are memorable, if frequently flubbed, versions of some of **Lennon's** best post-Beatles

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## Cover Story



### Meli'sa Morgan: Out Of The Shadows And Into The Limelight

By Peter Berk and Darryl Lindsey

LOS ANGELES — No, that isn't a typo in the headline; this increasingly popular singer's first name really is Meli'sa, pronounced Me-Lee-Sa. Written correctly or not, though, her name is cropping up more and more these days, and in fact can be found next to this week's number one B/C single, "Do Me Baby." With the recent release of her debut album of the same name (on Capitol Records), Morgan has thus said goodbye to a thriving career as back-up singer for such artists as Chaka Khan and Kashif, and launched what already appears to be a formidable career as a solo performer. In other words, her years in the wings are finally over and it's center stage only from here on in.

Give a listen to the cuts on "Do Me Baby" and you soon realize how inevitable Morgan's emergence as a solo artist really was. Beyond her considerable talents as a songwriter (she co-wrote seven of the album's eight tunes) and slickness as a producer, the LP mainly showcases her tremendous vocal range. Quite simply, she can be haunting, poignant and sensual one minute, yet suddenly commanding, gritty and aggressive the next. With it all, though, "Do Me Baby" is an album set to the evocative tempo of romance, and its many moody and emotionally charged ballads particularly highlight Morgan's richness as a vocalist and writer. Moreover, this is music which can't easily be categorized, music which should fit in as comfortably in pop circles as it has in the B/C arena.

Morgan may still only be in her mid-'20s, and her current ascent up the charts may be rapid, but hers is no overnight success story. From age seven on, she set her sights on a music career, garnering her earliest training singing in gospel choirs growing up in Queens, New York. After seemingly endless years singing in dozens of local groups, her talents were finally recognized and put to good use in the early '80s. Signed on by Hush Productions, which handles such notable performers as Freddie Jackson, Melba Moore and Lillo Thomas, Morgan was sent out on the road, a road which would eventually lead her to her current lofty plateau in the music world.

"Touring with Chaka and Kashif, and singing on recordings with Melba Moore

and Whitney Houston, really let me learn about the big time." Morgan told *Cash Box* recently. "With all the work and all the one-nighters, you learn how to take care of yourself and pace yourself. It's exciting being on stage, but it's very hard work, too. Singing background, though, really trained me as a singer."

Given the complete support of Capitol Records, Morgan decided last year the time had come for her to go it alone. Working on material with partner Lisette Wilson, producer Paul Lawrence and the multi-faceted Freddie Jackson (with whom she co-wrote "Heartbreaking Decisions," a mid-tempo, gospel-influenced tune), "Do Me Baby" was recorded. As it turns out, the album's title song, written by Prince, perfectly typifies the warm, ethereal flavor of the album as a whole. On this subject, Morgan commented, "I think ballads are touching people more today than ever before. When people hear a ballad, it touches some part of their life and they can relate. That quality is so often lost in a fast, upbeat song."

Despite her proven commercial appeal, however, Morgan remains admittedly uncertain about her new musical persona. "This is all very scary for me," she said. "I'm just the kind of person who worries even when there's no reason to. Everybody's out celebrating, and I'm only worried whether the album will stay on the charts." Conversely, though, Morgan remains driven by an inner confidence, the sort of confidence she has found essential in such an uncertain industry. As she put it, "The number one lesson in this business is to believe in what you have. Don't let anyone ever tell you 'no.' You're going to make mistakes now and then, but you've got to take advantage of every opportunity. I always felt something would come my way if it was meant to happen."

Obviously, a great deal has come Morgan's way already, and she can look forward to an extensive touring schedule and the release of other potentially hit-bound singles from her album. Most of all, though, Meli'sa Morgan can from now on walk on stage and sing to an audience she knows is there just to hear her, and her alone.

## EAST COASTINGS

Paul Iorio, New York

**THE WRIGHT STUFF** — "Give me another word for 'thesaurus,'" quipped comedian **Steven Wright** during his sold-out Beacon Theatre show Feb. 1. "All of my house plants are dead. I shot them," he said. "But first I teased them by watering them with ice . . . I'm off on a permanent tangent." Wright's "I Have A Pony" LP (Warner Bros.) is one of the decade's best comedy albums and his live show was non-stop, mind-bending hilarity. There might have been one or two jokes I *didn't* laugh at.

**MASTERPIECE?** — Back in the mid-'70s, when women wouldn't even kiss him on spec, **Elvis Costello** stockpiled a whole lotta hurt. "Sometimes I almost feel just like a human being," Costello sang on "Lipstick Vogue"

('78). Today he plays a different tune. "Don't you know I'm human," he sings on his killer cover of "Don't Let Me Be Misunderstood" from his new CBS album "King of America." This is a far cry indeed from the brilliant temper tantrums of his youth. But is it his best LP? No, his first three albums are impossible to beat. It does, however, rank alongside his best work of the '80s, right up there with "Imperial Bedroom" and "Get Happy." "King of America" is "Almost Blue" meets "Imperial Bedroom," a lucid synthesis that avoids the wrong-headed chiaroscuro of "Goodbye Cruel World" and the heady mannerism of his early work. Half of the songs are



Declan Patrick Aloysius MacManus

blues and country genre pieces exquisitely played by a band that includes **Los Lobos'** David Hidalgo, the **Del Fuegos'** Mitchell Froom, the **Attractions** (on only one cut), and ex-**Elvis Presley** sidemen **James Burton** and **Ron Tutt**. The other half of the album is pure Costello-pop, a mixture of the witty ("Our Little Angel"), heartfelt ("Indoor Fireworks"), arch ("Brilliant Mistake"), simple ("American Without Tears"), and melodic ("Jack Of All Parades" and "Suit Of Lights"). Costello's singing — and this can't be overemphasized — has never sounded better. Just listen to the barbed-wire ferocity of "Little Palaces" or the resolute calm of "Sleep of the Just" for proof. Furthermore, the lyrics are some of the most scathing since "This Year's Model": "I hate the buttons on your shirt when all I want to do is tear," "I can't forgive you for things you haven't said yet," and "If you don't know what's wrong with me you don't know what you missed" are just some of the many gems. Many lesser albums ship uranium or gain accolades for artlessly arbitrary obscurantism. "King of America," though, is a major work by a major artist who has hammered the post and lintel of roots-rock into fresh and original configurations.

**EAST CLUBBINGS** — **Gary U.S. Bonds** brought his infectious brand of south Jersey rock 'n' roll to the Bottom Line Jan. 31. Backed by a tight, enthusiastic eight-piece band, Bonds tore **Springsteen**-like though faves like "Rendezvous," "This Little Girl," and "Quarter To Three" . . . **The Ben Vaughn Combo**, a New York quartet, galvanized a CBGBs audience Jan. 31 with straight-ahead, original rockers like "Killing Time" and "Dangerous Life" . . . **Rick Danko** and **Richard Manuel** gave a two-man acoustic show at The Lone Star Jan. 30, spotlighting such folk classics as "Long Black Veil" and such **Band** standards as "Shape I'm In." . . . Best show of the year so far: **The Replacements'** Feb. 1 gig at the Ritz (see an upcoming *Talent On Stage*).

**EUGENE WILDE ON HIS MUSIC** — "Don't Say No Tonight" (Philly World/Atlantic) is like part two of 'I Got To Get You Home Tonight.' I would like to think that 'Don't Say No' is a more mature **Eugene Wilde**. I had a whole year to experiment and get my act together . . . Growing up, my musical influences were **Donny Hathaway**, **Stevie Wonder** and **Marvin Gaye**. Today, my influences are still Stevie (as well as) **Lionel Richie** and definitely **Prince** and **Michael Jackson**. I'm looking to break into that market." Wilde's new single is "Diana."

**COASTING AWAY** — Everyone in New York with ears is looking forward to **Marshall Crenshaw's** three night stand (Feb. 16-18) at the Bottom Line, perhaps the best venue for his sound . . . **Guadacanal Diary**, newly signed to Elektra, is in the recording studio . . .

**Fine Young Cannibals** (I.R.S.) will play the Ritz Feb. 21 . . . The best noise on vinyl since **Collapsing New Buildings** can be heard on **The Swans'** "Time Is Money" EP (JEM) .



**WILDE TIME** — Eugene Wilde, Durrell Coleman, and Jean Carne helped celebrate the first anniversary of WBLR-radio's Quiet Storm program. Pictured (l-r): Coleman, Carne, Atlantic vp Hank Caldwell and Wilde.

## Check Those Checks Or Big Checks Are In



**CHECK NO#1** — San Antonio's Barbara Dietz (second from right) realized the American dream of becoming rich overnight after she guessed the correct amount in KTFM's "Hot Cash Jackpot." Also pictured are station personalities Joe Nasty (l) and Art Garza (second from left). Barbara's husband Ed is shown far right.



**CHECK NO#2** — Whooping it up is KFRC's, "The \$61,000 Challenge" gang (l-r): producer Tim Jordan; producer Mike Malvin; champion Mike Tormey; host Jim Bridges; runner-up Hugh Croce; writer Brand Shelton, producer Jeff Moseley.



**CHECK NO#3** — A 944 Porsche went with this check being held up by (l-r): Steve Smith, director of advertising and promotions-KLOS; Joe Benson, KLOS air-talent; Rhonda Powell, winner; Wayne Powell, winner's husband; Tim Kelly, KLOS program director; and Kurt Kelly, music director.

## Help I'm Crazy Or In Search Of 'Hand To Hand'

By Jimi Fox

LOS ANGELES — Upon receiving my mail recently, I came across a syndicated program that I must tell you about. I beg you, in fact, I insist you read this feature. I've become obsessed with "Hand to Hand." I play it for everyone . . . the elevator operator, the shoe shine boy, the foot officer patrolling our streets, sweet young girls, sweet old girls, eccentric middle age men, my crazed managing editor, winos, bag people and gasoline attendants. Why just the other day I cornered a stray dog and forced the ugly mutt to listen! I've become rude, demanding, pushy, uncontrollable! "Hand to Hand" is not new to me. I was exposed to it before. Allow me to lay out the foundation and my experience of the surrounding circumstances that led me to discover, "Hand to Hand."

The scenerio is simple at first glance. The Portuguese have a special name for this time of day, they call it MADRUGADA. It is that fleeting moment that comes on the crest of midnight and belongs to no day. It begins beyond the point of deepest darkness and runs to the edge of dawn. It is at this time, twice, sometimes three times, each month that I began my journey to beyond the outer fringes of my protective boundaries, my established sanctuary. During these periods my soul beckons me to search, to venture and to seek out that which will stir my inner desire, my ravaging thirst, my consummate curiosity for more creativity.

Now that "Hand to Hand" has resurfaced, I can share with you a space, a time, an experience that captured my uncommon imagination — an imagination that flung the desire of my physical being, my mental hunger, to discover. The discovery of "Hand to Hand," broke down my protective barriers, dragged me hypnotically addicted to become obsessed with this suspense filled, tongue in check, snot-locker snickering production. Each daily individual mental injection of "Hand to Hand," consistently left me mesmerized, crazed, confused and always screaming for more! more! more! At the end of each series it was not unusual to find me pounding the ground with my bare fists, kicking, biting myself, tearing at my hair, my cloths, scratching at my face, gasping for breath . . . and finally exhausted, collapsing into a mental sifting slumber, only to awaken later and head back to my protective sanctuary until the next MADRUGADA, when the cycle would begin again.

The year was 1983, the color of the season showed the surrounding landscape was profusely demonstrating mother nature's artistic abilities, breathtaking at every turn. I began my trek at MADRUGADA in my khaki Australia stubby pants, Indian pith helmet, war surplus camouflage short sleeve shirt, with a pair of lightly dirt brown tinted wire rimmed second eyes-neatly tucked away in the breast pocket. I headed south easterly on the asphalt jungle of the San Diego Trail known to others as highway 405. The journey took me beyond the smoked filled skies of San Pedro; beyond the thundering noise filled air of the John Wayne "Aero space;" over hills and into lush green valleys, occasionally tainted by man's smog filled air. I finally reached the sacred flatlands of the fertile Irvine sector. Here is where one can explore and be moved by the rhythms of the Irvine Meadows. Here is where one can observe the migrant natives stoop to pick the tasty, disease resistant, aqallala and trumpeter strawberry. Here is where the often

untutored offspring remain near to wet the dry chapped lips of the elder flatland farmer from the dry parching hot sun.

Finally, here is where that place, the crossroads of the electric "Sound Box" of the airwave gods, exist. Here is where you can DX and draw the electric sounds of Los Angeles, San Bernardino, San Clemente, Riverside, Orange, Laguna, San Diego and Anaheim . . . a wealth, a treasure if you please, that makes this the perfect hunting ground, a most generous gift of the airwave gods. It was here that I encountered the Anaheim airwave sector, "Hand to Hand," a highly humorous, theatre of the mind, regular running mystery serial on station KEZY.

True this was a spoof, true the characters were pseudo-sick sometimes, and insanely wacko all the time. Yes, at times the lines of this production were on the cutting edge of absolute corn. At other times, on the pagan plate of genius. Yes, at times each segment hurdled you up into an aura of belly busting massive contentment. At other times, it drove you into the desired depths to destroy its creators, ripping off their head and tossing 'em into an aquarium filled with man eating piranhas. But most of all it mesmerized you, it left you howling with tears running down your cheeks, wild eyed and craving for more. These were all symptoms of this outrageous serial.

I myself lost track of how long the serial ran. All I know was that I became addicted. My pilgrimage began at MADRUGADA, only to return each evening exhausted, senses deadened, crawling and dragging myself into bed hungry for another adventure. Then one day it ceased. I felt denied, rejected . . . I went into a screaming rage. I felt deceived, I felt despair, I felt sentenced to suffer for life. I was hostile, angry and mad . . . mad I say. Such madness, the likes of which even Edgar Allan Poe had never witnessed.

My search continued, my need to be exposed to this hilarious suspense serial starring Johnny Hand, Jenny Hand, Mac "The Maid," Inspector Escargot and Subway. There was also the caterer, the musician, the milkman, the plantman and Deputy Doo-right and his trusty steed. My blinding search caused me to answer ringing phones in remote phone booths always asking the same question . . . "Hello, is this Johnny Hand?" Walking up to ladies of the evening, inquiring if they knew where I could find Jenny Hand? I traveled from city to town, to village, requesting assistance in locating subway at the local Humane Society, or follow leads to the whereabouts of Inspector Escargot? Am I Crazy you ask? YES! But how do you feel now that you've read this far?

WAIT! our problems are solved, you can run this program FREE. Yes, I said free! You can capture a large segment of the listening audience with this sure fire winner of a program. Not since "Chicken Man" or the "Tooth Fairy" has American radio, or for that matter any radio, had an opportunity to harness and capture a bigger slice of the audience available in your market.

You say you want to know more, you say you want a demo package with a media kit? Not to fear my friend, reach over, pick-up the phone receiver and dial this number: (714) 441-0231, ask for a demo package for "Hand to Hand." Oh, one last note . . . should the person answering the phone identify himself as . . . as . . . as Robert Wagner, Don't hesitate, Hang up instantly . . . you'll know then that we are all CRAZY for sure!

## AIRPLAY

Jimi Fox, Los Angeles

**FROM SWEET PEACH TO APPLE PIE** — I hated leaving Atlanta, the southern hospitality is infectious. However, the "Big Apple" beckoned my arrival and we need not keep it waiting . . . the word is out. It's official and our industry is beaming with pride. I'm talking about *GQ* magazine's selection of **Lisa Glasberg**, that class act from **WNEW-FM**, as one of America's "Most Eligible Women." In a special Valentine issue *GQ* selected 19 women on the east and west coast whom *GQ* felt were sterling examples of today's modern professional single females. At the top of the list was Lisa Glasberg. A special *Cash Box* salute to Lisa, who serves as WNEW-FM's news director, as well as, one-third of the on-air crew heard weekdays (6 a.m.-10 a.m.). In fact, host **Richard Neer**, **Mark McEwen** and Lisa are broadcasting "The Morning Show" live from the automat on 42nd Street and Third in Manhattan. Breakfast will be available for purchase from the Automat's regular early morning menu. WNEW-FM will give out promotional painters caps, beach towels, T-shirts, coffee mugs and other surprises. In an extremely bold and ambitious project-initiated by **John P. Hayes, Jr.**, vice president/general manager of **WNBC Radio**, a focus on **HOMELESS** in New York is scheduled for the month of February. The program, titled "Homeless: The Non-People," will attempt answering questions such as WHY is homelessness at an all-time high at the same time that luxury condos and co-ops are being built? Public service announcements voiced by homeless children and by WNBC personalities **Don Imus** and **Soupy Sales** will highlight the month long program. Reports by a WNBC reporter who will go "Underground" as a homeless person for several days in Manhattan to investigate the situation will be included as part of the program. All in all, the program is certainly a brilliant move by WNBC as an image builder and as a public awareness campaign . . . Diving into a vat of jello is pleasurable I hear. On the other hand I've been told walking on a cloud is truly



**ZOO FOR HUNGRY HOMELESS!** — Z-104 Morning Zoo recently delivered more than 180 bags of food collected to aid the local Emergency Food Bank. Pictured (l-r): air-talent, Mary Ann Rayment; Dave Sanborn; Liz York; Michael Creasy and Corey Deitz.

"COSMIC!" However, becoming No. 1 in the Fall '85 Arbitron ratings in New York takes the cake! **WPLJ, Power 95** is snickering sheepishly with its fourth consecutive increase and an impressive 6.0 in persons 12+ share. *Cash Box* congrats to WPLJ. The 12+ share breakdown for New York looks like this: **WPLJ**, 6.0; **WRKS**, 5.5 with **WHTZ** tied at same. **WOR** sticks close to the pack with 5.2; At 4.7 is **WBLS** and tagging along tied at 4.5 is **WLTN** and **WINS**. **WNEW-FM** sparks a light with 4.1; as **WCBS-AM** is not far behind with a 3.6. **WPAT-FM** is closing in with a 3.4. An interesting sideline to WPLJ's No. 6.0 rating is that they continue to be the most listened to radio station in the United States with over 2.5 million listeners every week, based on "Persons 12+ Cume" in Arbitron . . . Here is one of those recyclable promotions that after 20 years still works as **92.3 FM** searches for the one public or private school, large or small in the tri-state area to participate in the **K-ROCK** school spirit contest. No experience is needed. However enthusiasm, teamwork, energy and school spirit is a must to win \$5,000 plus a free concert by **PolyGram** recording artists "Bon Jovi." Perhaps I should note here, that on the Pacific Coast side of America, in conjunction with Pepsi-Cola, **KIIS-FM, Los Angeles** is doing a similar promotion which includes a free concert by **MCA** recording artist "Oingo Boingo." However no cash giveaway is currently included in the KIIS-FM promotion . . . **Richard C. Hottelet**, public affairs counselor for the **United States Mission to the United Nations** since October 1985, was presented with the **CBS Radio Network** prestigious **GOLD MIKE AWARD** by **CBS Radio** president **Robert Hosking** and the network's senior vice president **Richard Brescia**. The presentation took place recently at a private luncheon in New York. Hottelet, who had been **CBS News'** United Nations' correspondent since 1960, first joined CBS in 1944 when he joined **Edward R. Murrow's** team of London-based war correspondents. After the war, he was based in Moscow and then returned to the United States. He was reassigned to Germany in 1951 when he opened the CBS News bureau in Bonn and remained there until 1956. After four decades, *Cash Box* follows CBS in proud con-



**WHITNEY IN A WINK IN THE PINK!** — April Whitney of K-ROQ, Los Angeles, only one of a number of young lassies who appeared naturally in the March edition of *Playboy* magazine.

gratulations and in an expression of sincere **THANKS** for his distinguished, unselfish contribution to the "Betterment of Broadcasting" . . . Traditionally, radio specials are boring at best and tedious at worst, with an announcer who knows very little about the intricacies of the featured group. Entertainment consultant **Lee Abrams** and special-project radio producer **Denny Somach** are combining their talents to assemble a radio special to both inform and entertain. "The Doors," a three-hour special, focuses on a group, who even after 15 years, commands an enormously high level of attention and draws a broad spectrum of fans. The Doors still boast impressive record sales of over one million per year. For this special, scheduled to air in July of 1986 (in conjunction with the 15th anniversary of Jim Morrison's death), Lee Abrams, Somach and the surviving members of the Doors, **Ray Manzarek**, **John Densmore** and **Robbie Krieger**, will take the most colorful and interesting aspects of the group to create a new kind of artist documentary. This special will mark the first time a group has been so closely involved in the making of their special. The show will also include two previously unreleased songs. The anticipation for this Doors special is driving me CRAZY! Excuse me, I have to go listen to the album "Strange Days" . . . Big Apple flash, I've been informed that the industry's "Most Eligible Woman," **Lisa Glasberg** of **WNEW-FM** along with another of the stations great air-talents, **Dave Herman**, appeared on the 1986 United Cerebral Palsy Telethon to present to that organization, on behalf of the station, a check for \$40,000. The money was raised when **WNEW-FM** recently promoted its annual **Christmas Charity Concert** to Benefit U.C.P. . . . Hold it, someone is knocking on my door . . . YES? sign where, here, okay . . . thank you. Oh boy, let's see what's in the package . . . what's this, a *Playboy* magazine? I'm confused, wait? On the cover it reads, "Lady D.J.s Fast-talking, Hot-looking, Tune them in!" . . . Oh goodness gracious there's



**SOURCE STUDIO STUDY ZADORA** — Pia Zadora dropped in to chat with *Source* program manager Andy Denmark (l) and *Source* rock reporter Rona Elliot (r) about her upcoming performance at Carnegie Hall.

**Judy Smalley** from **KTYD, Santa Barbara** and . . . all of **April Whitney** from **L.A.'s KROQ** and there's oops . . . I'm sure you get the picture. Gee I, I really should eat lunch. I need a hot dish, I mean a hot plate, forget it. I'll be back shortly . . . Just got off the phone with **KERN, Bakersfield** news director **Julie Christy** who just plucked herself a hot newsperson from **KQYN, Twenty-Nine Palms**. Effective within days, **Ed Scannel** will host the afternoon news on **KERN**. Julie told *Cash Box*, "I believe Ed has the good news judgement and background to make a major contribution in the marketplace as afternoon news host." I'd like to point out that there is another talent worth very serious consideration at **KQYN**. I've caught his morning act. He's quick witted, in fact, real funny. His voice is a cross between **Darth Vader** and **Arthur Godfrey** and a real production wiz. **Michael Scholl** is the name and whoever hooks this lad has got a GIANT! On the subjects of giants, A tip of the *Cash Box* top hat to **L.A.'s Power 106** on their selection of **Dorin Moss**, most recently hot stuff from **K-ACE**, as one of the latest additions to the air-staff. Now if Power 106 really had it together, they'd strut down Sunset and snag, right from under **KIIS-FM's** nose **Brother Bill**, throw him opposite **Rick Dees** and create some real havoc on the morning air-waves. In the meantime, **Brian Roberts** could slide out of town, buy himself a radio station and create a format for "Wayward—No Talents" . . . a program I'm sure he could handle with distinction.



**MINNIE AND MILLER MAKIN MAGIC** — Minnie Mouse caught in cheezy photo discussing finer points of dealing with accounts with **NBC Radio Entertainment's** new "director of sales," **Larry Miller** . . . or so we're told!

## MOST ADDED



## STRONG ADDS

Calling America — Electric Light Orchestra — CBS Associated  
 Manic Monday — Bangles — Columbia  
 Let's Go All The Way — Sly Fox — Capitol  
 Tender Love — Force M.D.'s — Warner Bros.

## STATION ADDS

WPXY — Rochester — Tom Mitchell  
 Bangles  
 R. Palmer

Q92 — Rochester — Tom Messner  
 Loverboy  
 P. Benatar

Z100 — Newark — Scott Shannon  
 The Dream Academy  
 Starship

WCRO — Johnstown, PA — Todd Halliday  
 Atlantic Starr  
 Opus

Z106 — Philadelphia — Steve Davis  
 Arcadia  
 R. Tepper  
 Electric Light Orchestra  
 Level 42

WGFM — Schenectady — Michael Neff  
 Bangles  
 Falco  
 R. Palmer  
 A. Parsons  
 Bon Jovi

WKRZ-FM — Wilkes-Barre — Al Brock  
 Electric Light Orchestra  
 R. Palmer  
 Dokken  
 Klymaxx  
 The Outfield  
 P. Townshend

WNCI — Columbus — Bill Richards  
 Atlantic Starr  
 Inxs  
 R. Tepper  
 Electric Light Orchestra

Q104 — Kansas City — Steve Peryn  
 Sly Fox  
 Falco  
 Force M.D.'s

WMEE — Fort Wayne — Tony Richards  
 Sade  
 Falco  
 The Firm

WKTI — Milwaukee — Tim Fox  
 Miami Sound Machine  
 A. Franklin  
 Inxs  
 Sly Fox  
 Bangles  
 Falco

WSPT — Stevens Point — Jay Bouley  
 Sly Fox  
 Electric Light Orchestra  
 Falco  
 Opus  
 J. Rush

WDCG — Raleigh — Mike Edwards  
 R. Tepper  
 D. Seals

FM100 — Memphis — Robert John  
 Inxs  
 Electric Light Orchestra  
 R. Palmer

WRNO — New Orleans — Michael Costello  
 P. Frampton  
 P. Benatar  
 Bon Jovi

WHHY-FM — Montgomery — Bob Raleigh  
 Sting  
 Inxs  
 R. Tepper  
 Bangles  
 J. Rush

KOFM — Oklahoma City — Charlie Cooper  
 Baltimora  
 Falco  
 R. Palmer  
 P. Frampton  
 S. Easton

WBCY — Charlotte — Bill Martin  
 M. Martin  
 Sly Fox  
 Force M.D.'s

K-PLUS — Seattle — Bob Case  
 Atlantic Starr  
 Falco  
 Level 42  
 Honeymoon Suite  
 Platinum Blonde  
 Animotion  
 Eurogliders  
 R. Daltrey

## POP PROGRAMMER'S PICK

Programmer	Station	Market
Bill Sheridan	WKRZ-FM	Wilkes-Barre

Song: "Where Are You Now?"  
 Artist: Synch  
 Label: Columbia

Comments: "Very strong power ballad. Give this record a chance and it will be another "Can't Fight This Feeling" Pulling great phones with all demos already."

## THE JOB MART

**WMIS-AM** is seeking an experienced announcer to work its morning show, along with occasional production work in the studio. Knowledge of sports would be helpful. Tape and resume should be sent to: **Hugh Matthews**, program director, WMIS Radio, P.O. Box 1248, Natchez, MS 39120 EOE/MF . . . **WBCS-AM/FM** Milwaukee has a new opening for an experienced account executive. Send resume to: **David Lebow**, 5407 West McKinley, Milwaukee, WI 53208 DE/MF . . . There is an immediate opening for a sales mgr with the Mississippi Delta's most powerful and listened to country formatted station. No collect calls please! Contact **Joe Ray**, **WDMS** Radio, **601 334-4559**. DE/MF . . . **WBBQ-AM/FM** has an immediate job opening for someone in its news dept. Applicants should be skilled in assignment reporting, on-the-air news announcing and writing. Excellent facilities, working conditions, and benefits, send photo, tape, and resume to **Jim DeFontes**, news director, P.O. Box 2066, Augusta, GA 30913 EOE/MF . . . **WKWK-AM** is on the market for a salesperson. Send resume to **Tom Schlosser**, station manager, WKWK-AM, 88 Waddles Run, Wheeling, WV 26003 EOE/MF . . . **WQRC** is looking for a mature easy listening professional. Send tape and resume to **Dennis M. Dever**, WQRC, 737 West Main Street, Hyannis, MA 02601 . . . **WERZ** in New Hampshire is seeking a creative individual to assist in selling its top-rated station. Name your compensation plus benefits, great market to live and work in. Contact **Turner Porter**, **603 772-757** . . . **KMZU** has the need of account executives with at least two years of sales experience. Send resume to **Bob Simmons**, KMZU, 102 N. Mason, Jarrollton, MO 64633 EOE/MF . . . a chief engineer is wanted at **KVOR/KPZ**. Applicant should have a strong background in transmitting and studio construction. Send resume, references, and salary requirements to **Mark Murray**, P.O. Box 966, Colorado Springs, CO 80901 or call **303 332-3536** EOE/MF. **KSEI-FM** has future openings for those who are team players. Station especially wants newcomers with team player attitudes T&R to **KESI**, P.O. Box 40, Pocatello, ID 83204. EOE/MF . . . **KCMO-M** is looking for a talk-show host who is versed in many areas. T&R to **Mark Wander**, KCMO, 4502 Shawnee Mission Parkway, Fairway, Kansas 66205. No calls please. . . . **WGEE/WIXX** is looking for an afternoon anchor with excellent reporting skills. Send resume to the news dept., T&R to **Mark Daniels**, WGEE/WIXX, P.O. Box 1991, Green Bay, WI 53405 EOE/MF. **Darryl Lindsey**

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COMING TO YOUR  
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