Whitney Houston
A Sparkling Debut Keeps Climbing
Story on Page 11
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EDITORIAL

"Keep The Risk In Radio"

By Ben Hoberman

The radio industry, like other sectors of the economy, has become part of the acquisitions merry-go-round. Radio properties are being bought and sold at record prices, and many entrepreneurs have climbed aboard hoping to catch the brass ring of high cash flow and high profits.

Although the radio industry should welcome the record values placed on their stations, acquisition fever may have a debilitating side effect. Owners may not be willing to take risks with their programs and formats.

After all, commercial stations are businesses, and their primary need is to be profitable. Most of radio's entrepreneurs have received financial backing from banks and/or venture capitalists who have to be repaid with interest in a relatively short period of time. Even larger owners, like ABC or CBS, want a good return on investment.

In today's acquisitions market, the financial pressures have never been greater. Cost effectiveness and efficiency are key factors in survival.

For the programmer this means the heat is on to find even more successful formats and personalities. Taking a risk and venturing into uncharted programming waters has never been more difficult. With owners facing a huge debt, programmers may not have the freedom, to develop and hone new creative fare. The cry of station owners may be, "Let the other station experiment. We'll go for a proven track record. We can't afford to fail."

If the element of risk leaves radio, then the entire radio industry will suffer. Change is a constant in radio, and creatvity is the cutting edge of the future. Creative programming must be nurtured. We must be willing to take a chance. If we don't risk falling, we will never succeed.

Ironically, the boundaries of radio may be extended by a very unlikely source: AM radio. At the AM band fights for recognition and survival, sheer desperation may force AM owners to explore new programming forms. If so, all radio will benefit.

The new radio entrepreneurs must not forget that the heart of our industry is programming, programming, programming. Good programming cannot be developed in two or three weeks. It takes a much longer time to fine-tune a format. It takes time to allow a station to develop a special bond with listeners.

Those entrepreneurs who have planned carefully and are willing to give their programmers creative freedom will triumph. Those who look at the short term alone and have saddled themselves with a huge debt that will be difficult to repay will find themselves selling their stations in a few years.

Creativity and daring are what really counts in radio. Let's keep the risk in radio. Our future depends on it.
QUEENS SINKS AN INCH — The Fat Boys celebrate moving into their new houses in Queens, New York, with a housewarming party at Mark "Prince Markie Dee" Morales' home. Having a corking good time are (l-r): Damon "Kool Rock-ski" Wimbly, Darren "D-Nice"封Pan Apple art director and co-owner Lynda West, Tin Pan Apple co-owner and Fat Boys' manager, Charles Stetller, Mark "Prince Markie Dee" Morales, and Sutra Records president, Art Kass.

Capitol To Build Illinois Compact Disc Facility
By David Adelson
LOS ANGELES — Capitol Industries—EMI, Inc. announced last week its intentions of constructing a compact disc manufacturing facility in the United States.

According to the label, the facility will be constructed at Capitol’s existing plant in Jacksonville, Illinois, and operate alongside the company’s manufacturing and distribution activities at that location.

The announcement follows on the heels of an agreement, made two weeks ago, with Canada’s Praxis technologies that would have the company supplying compact discs to several American labels, including Capitol/EMI, by March of 1989.

Network Merges With Geffen; Coury In, Barbis Steps Down
LOS ANGELES — Network Records, which has for the past two years been distributed by Geffen Records, has merged with its distributor. President of Network, At COURY joins Geffen with senior responsibilities in the areas of marketing and promotion. In the move, Network artists Gary Myrick, Irene Cara, Moving Pictures and Johnny Van Zant become Geffen acts. Coury will continue his role as the liaison for these artists in addition to other marketing and promotion duties for the label at large. John Barbis formerly held this position and has now left the company. The announcement was made last week by Geffen president Ed Rosenblatt.

Behind The Bullets
Barbra Streisand takes Broadway To Charts
By Stephen Padgett
Barbra Streisand has gone back to go forward. In returning to her Broadway roots, singer Barbra Streisand has produced an album of show tunes that looks to be her biggest hit in recent memory. In its fourth week on the Pop LP chart, "The Broadway Album" has taken a leading role in the Top 10. This week’s jump alone is the considerable stretch from 25 to nine bullet.

A high debut of 56 bullet was the first indication that this record was on its way to a great performance. Single, on the charts two weeks, should further enhance its chances. "Somewhere (From West Side Story)" is the first single and it jumps from 90 to 81 bullet this week.

Retail’s embrace of the album has been immediate. This kind of record is a perfect mass merchandiser’s record because of its underlying demograpic appeal. Most mass-located retailers are doing phenomenally well with "The Broadway Album." Coming as it does during the hot Christmas selling season, the album should continue to do well for some time.

Number One reports are in from Downtown Records, Chicago; Tower Records, Campbell, San Diego and Los Angeles; Strawberries, Boston; City One-Stop, Los Angeles; Licorice Pizza, Los Angeles; and Sound Warehouse, Kansas City. These are joined by Top 10 reports from Turtles Records, Atlanta; The Wharehouse, Los Angeles; Caverns, Buffalo; Musical Sales, Baltimore; Peachees Records, Cincinnati; Harmony House, Detroit; The Record Bar, Durham, NC; and Tower Records, Sacramento. The album is Top 20 or better at National Record Mart, Pittsburgh, Keystone Hill, Washington, DC; Scott’s Wholesale, Indianapolis; The Harvard Coop, Boston; Tower Records, Fresno and Gary’s; and also Top 30 at Great American Music/Wax Museum, Minneapolis; World Of Records, Los Angeles and J&R Music World, New York.

CHH stations adding the single this week include WSPY, Scottsdale, AZ; KBPG, BHS; KIQ and KIMN.

Miami Vice Soundtrack Shoots To Multi-Platinum
"Brothers In Arms" (three million), and "Whitney Houston" (two million).


Gold albums also went to "A Decade Of Hits," the Charlie Daniels Band; "Lee Greenwood’s Greatest Hits;" "Single Life," Cameo; "Asylum," Kiss; "20/20," George Benson; "Knee Deep in the Hoopla," Starship; "George Strait’s Greatest Hits;" "Meeting in the Ladies Room," Klymaxx; "A Christmas Album," Amy Grant; "Here’s To Future Days," Thompson Twins; and "Welcome to the Real (continued on page 40)

Elliot Goldman Named Head Of RCA/Ariola
LOS ANGELES — Elliot Goldman has been named president and chief executive officer of RCA/Ariola International. The announcement was made by Richard W. Miller, president and chief executive vice president, consumer products and entertainment.

RCA/Ariola International represents the worldwide recorded music businesses of RCA Corporation and Bertelsmann, Inc. Owned 75 percent by RCA and 25 percent by Bertelsmann. It was formed in August with the merger of the record, music publishing and video businesses of the parent companies.

According to the appointment, senior vice president of Warner Communications, Inc., will have responsibility for all of the RCA/Ariola International activities and will report to Miller.

He succeeds Robert D. Summer, who will become president of the RCA Red Seal Label and responsible for expanding RCA/Ariola International’s classical and theatrical music activities as well as for radio industry and governmental relations.

Goldman’s experience in the record and music publishing business includes several years at CBS Records in various executive capacities with direct responsibility for the domestic records groups — business operations, marketing, administration and music publishing operations.

He was administrative vice president of CBS Records when he left in 1974 to become executive vice president and general manager of Arista Records at its inception. He was involved in all areas of that company’s operations, with direct responsibility for its business activities including supervision of the company’s U.S. sales and distribution, music publishing, and foreign operations, as well as coordinating responsibility for the financial operation of the company.

In 1979, following Arista’s acquisition of A&M, he assumed the additional responsibility of vice president, U.S. and Canadian operations for the Ariola International Group, involving him in Ariola’s international entertainment activities.

In 1982 he joined Warner Communications, Inc., as senior vice president responsible for its prerecorded music and music publishing divisions worldwide. He resigned last May.

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CROSSOVER SCHEMES — Bob James, best known for his work in the jazz fields, recently signed a long-term, multi-album contract with CBS Masterworks, under which he will undertake a broad range of classical recordings projects. Here celebrating the pact are (l-r): Joseph F. Desh, senior vice president and general manager, CBS Masterworks; James and Christine Reed, vice president, AAR.
ENTERTAINMENT COUNTERFEIT

GRISMAN SHOWS HIS STRIPES — Mandolinist David Grisman was recently welcomed to MCA Records’ new all acoustic jazz label, Zebra Acoustic Records, at a celebration held at the label’s Los Angeles offices. Grisman’s newly released debut album, “Acousticity” is also the label’s first release. Shown at the festivities are (l-r): Grisman; Craig Miller, Grisman’s manager; Ricky Schultz, president of Zebra Acoustic Records.

BUSINESS NOTES

ENTERTAINMENT MUSIC COMPANY ACQUIRES COMBINE MUSIC GROUP

NEW YORK — The Entertainment Music Company has contracted to acquire the Combine Music Group/Nashville, which includes the musical works of such writers as Kris Kristofferson, Bob Morrison, Larry Gatlin and Tony Joe White, and songs such as “Help Me Make It Through The Night,” “Me And Bobby Mcgee,” “You Decorated My Life,” “Rainy Night In Georgia,” “ Burning Love,” “Lookin’ For Love” and “Duelin’ Banjos.”

Charles Koppelman and Martin Bandler, partners in The Entertainment Music Company, stated that Bob Beckham will continue to run Combine Music. Koppelman said, “The company will remain in its existing offices and nothing will be disturbed; that’s the way the firm will run most fruitfully for its writers and its future growth.”

L.A./KY RAIDS NET OVER 21,000 ALLEGED COUNTERFEIT Cassettes

NEW YORK — The Los Angeles Police Department and County Sheriff’s Office seized 17,919 alleged counterfeit cassettes during a recent two-day period, according to the RIAA. Juan Garcia was arrested on Nov. 5, at the Alexandria Hotel; 1,501 alleged counterfeit cassettes were seized. Garcia’s arrest preceded a Nov. 7 trial date on previously filed charges of dealing in counterfeit cassettes. That trial has been postponed pending consolidation of the cases. Also arrested on Nov. 5, was Eusebio Gutierrez, for allegedly distributing counterfeit cassettes. More than 2,100 alleged counterfeit cassettes were seized from Gutierrez at that time. On November 6, Los Angeles County Sheriff’s Officers seized 14,227 alleged cassettes from a garage at 59th Place. No arrests were made at the time of the seizure pending further investigation.

In an unrelated case, two Kentucky flea markets were raided by State Police on Nov. 9, resulting in the seizure of 3,658 alleged illicit cassettes. Three vendors at the Eastern Kentucky Flea Market in Prestenburg were cited for the sale of unauthorized sound recordings. George Wells of Andover, Virginia had 1,221 cassettes seized, approximately 40% of which were allegedly counterfeit and the remaining 60% were allegedly pirates. Keenan Clark May of Herlay, Virginia had 568 alleged pirate cassettes seized and 588 alleged counterfeit cassettes were seized from Freida Jackson of Manchester, KY. In a simultaneous raid at the Stockyards Flea Market in Paintsville, KY, State Police seized 941 alleged counterfeit cassettes from three vendors. Michael Wayne Bowling, Ronnie Edward Byrd and Donny England, all of Manchester, KY, were issued citations to appear in Johnson County Court on Nov. 27, for allegedly selling unauthorized sound recordings.

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

NEW YORK — The Music Educators National Conference will hold its 56th National In-Service Conference in Anaheim, Apr. 9-12, 1986; call them at (703) 860-4000 for details ... New Music America, the eighth such festival of the new sounds, will take place in Houston, Apr. 5-12, 1986, in celebration of their city’s sesquicentennial ... Ticket World has opened 14 new outlets in New York area Jameway department stores ... N.Y.C.’s DIS Company is now doing publicity for producer/composer Richard Scher ... New on the bookshelves: Trapped: Michael Jackson and the Crossover Dream by Dave Marsh ($9.95, Bantam), and Hit Parade: An Encyclopedia of the Top Songs of the Jazz, Swing and Sing Eras by Don Tyler ($12.95, Quill).
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Coded

Classic '70s rock 'n' roll from one of the most consistent bands of the era, this package contains the band's hits — of which there are many — from "Can't Get Enough" and "Bad Company" to "Live For The Music." Still a staple on some ACRs, this LP should be a big retail seller even if its current radio usefulness is slight. Should bring back memories and provide new perspective on the band.


Something of a collection of older "maximum R&B," and a sizzling live version of "Bargain" from 1972, "Who's Missing" is a true fan's must-have and an interesting collection for peripheral Who followers.

ISLAND LIFE — Grace Jones — Island 7 90491-1 — Producer: various — List: 8.98 — Bar Coded

Now that Jones' Island days are over — "Slave To The Rhythm" is a Manhattan/Island release with Manhattan taking over her contract — the vocalist's best work is released here, including her current single, From "Walking In The Rain" and "Pull Up To The Bumper" to "My Jamaican Guy."

SONGS TO LEARN & SING — Echo & The Bunnymen — Sire 25360-1 — Producer: various — List: 8.98 — Bar Coded

One of the most influential of the current wave of British new music bands, Echo & The Bunnymen define a dramatic guitar-oriented sound which is essentially the mouthpiece of vocalist Ian McCulloch. This hits compilation also includes one new track "Bring On The Dancing Horses."


Part thrash, part hard rock, part rap and part spontaneous reaction, Faith. No More. deliver some impressive cuts on this debut which sports some nicely cryptic lyrics and often oppressive musical scenarios.

MARKETPLACE — Bunny Wailer — Shanachie/Solomonic 010 — Producer: Bunny Wailer — List: 8.98

Though Wailer is past his peak as a reggae writer and performer, this collection shows that the semilla figue rfigur still has a moving voice and songwriting steam. With something of a pop/dance slant on "Jump, Jump" and "Dance The Night Away," "Marketplace" re-introduces Wailer to American audiences.

HAVEN'T YOU HEARD — Paul Laurence — Capitol ST 12407 — Producer: Paul Laurence — List: 8.98 — Bar Coded

Keyboardist/writer/producer Paul Laurence who grew up with friend Kashif in Brooklyn, has achieved success by writing/producing songs for Melba Moore, Evelyn King and most recently Freddie Jackson and Melle's Morgan. Here Laurence has the opportunity to produce his own LP, with tracks such as "Racism" and "Strung Out" standing out.


Produced by Spencer Proffer, "The Last Command" aptly profiles the state of the metal at this moment. Head bangers will rejoice.

ART IN THE DARK — The Icons — Press 4008 — Producer: The Icons — List: None

Crisply executed acoustic rock 'n' roll which shines on tracks like "Try" and "Way Out West" and should capture the imagination of new music programmers. Strong harmonies and moody writing make this release a real pleasure.


Veteran reggae artist Yabby You here returns the music to its vocal roots, with emphasis on vocal stylings rather than on drawn-out musical jams. Well-produced and authentic, Yabby You hits it on the mark.

THIS LOVE'S FOR REAL — Chapter 8 — Beverly Glen Music BG-10007 — Producer: Michael J. Powell — List: 8.98 — Bar Coded

Chapter 8 is back with a very strong attempt to capture those who approve sophisticated R&B music. Even though "The Songstress" Anita Baker is no longer with the six piece band, singer Valerie Pinkston fits into the spot perfectly adding just the right touch to the band's smooth sound.

28TH DAY — Bring Out Your Dead — Enigma 72047-1 — Producer: Russ Toiman — List: 8.98 — Bar Coded

Eclectic though spare underground pop material with an R.E.M.-ish talent for blending vocals and rhythms makes this northern California band's debut notable.


BIG RIVER—THE ADVENTURES OF HUCKLEBERRY FINN — Original Broadway Cast Recording — MCA 6147 — Producer: Jimmy Bowen — List: 8.98 — Bar Coded

SWORN TO FUN — Billy The Kid — MCA 5574 — Producer: Duane Baron-Billy Murray-Wynn Jackson — List: 8.98 — Bar Coded

ITALIAN AMERICANA — Peveril — BMG/Geffen 91085 — Producer: Peveril — List: None

STAY TUNED: 8288 — Stick 001 — Producer: Victor Owens — List: None

DESPERATE MOODS — Spirits Of The Night — Target 1347 — Producer: Carlos Mata-Eddie Morales — List: 8.98

RED HOT/TRUE BLUE — Powder Blues — Flying Fish 343 — Producer: Tom Levin — List: 8.98


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SINGLE RELEASES

ROGER DALTREY (Atlantic 7-89471)
Following up the rhapsodic "After The Fire" single, "Let Me Down Easy" is a more intimate passionate track with an emotional melody which makes great use of Daltrey's powerful lead vocals. An excellent choice of material for the classic rock mouthpiece.

THE FAMILY (Warner Bros./Paisley Park 7-28830)
High Fashion (3:45) (Parissongs/ASCAP) (St. Paul Jerome (Producer: David Z/The Family)
Sparsely decorated dance track which moves sonically its own subject matter. With a definite dance beat and an in-vogue delivery, this latest from The Family should find a large crossover audience.

FORCE M.D.'s (Warner Bros. 7-28818)
"Tender Love" (4:19) (Flyto Tyme Music/ASCAP) (Harris III-Lewis (Producer: Terry Lewis—Jimmy Jam))
Taken from the Knute Groove soundtrack, the Force M.D.'s here take a soft, ballad slant, which still makes an excellent frame for the group's cotton candy vocal harmonies.

JENNIFER HOLLIDAY (Geffen Records 7-28845)
This rousing new single from one of the strongest vocal talents around moves with a rich musical backing of string — like synthesizers and a dynamic production feel. A hearty dance tune with an infectious beat. Look for B/C airplay, plus club retention.

ASIA (Geffen 7-28872)
Asia's alright arrangement and musicianship provides shape for this first single from the band's LP "Astra." Hard driving yet unadventurous, "Go" should please Asia fans and rock radio programmers.

KASHIF (Arista ASI-9415)
Condition Of The Heart (4:10) (Music Corporation of America-Kashif Music/BMI) (Kashif) (Producer: Kashif)
The title track from Kashif's latest Arista effort is a sensitive ballad which profiles this producer/multi-instrumentalist's skill in the studio and vocal soul. A pleasant track which should be an automatic add on B/C radio.

STEVIE RAY VAUGHAN (Epic 34-05731)
"Change II" (3:56) (Bramhall Music/BMI) (Bramhall) (Producer: Stevie Ray Vaughan-Double Trouble-Richard Mullen)
Following up the straight ahead rock of "Look At Little Sister," "Change II" is a darker street-blues influenced work out which shows off Vaughan's soulful howl and Double Trouble's murky three. Piercing lead scroll colors this cut.

BRIAN ADAMS (A&M 8651)
Adams enjoyed his finest year as a recording artist in 1985, and with the enthusiasm at radio over other such anthemic tracks ("Do They Know Its Christmas?", etc.) this cut should enjoy substantial airplay. Singable and full of Adams's throaty sincerity, "Christmas Time" provides a nice sentiment with an accessible musical slant.

BILLY CRYSTAL (A&M 2785)
"The Christmas Song" (3:33) (Edwin H. Morris) & Co./ASCAP (Torme-Wells) (Producer: Bob Tischler)
Another track taken from A&M's recently aborted Christmas LP, Billy Crystal's good-natured parody of the classic "Christmas Song" incorporates various of the comedian's impersonations with a spare and accurate accompaniment. A fun addition to the current bevy of yuletide greetings by recording artists from all musical genres.

JOHN HIATT (Atlantic 7-89461)
"Snake Charmer" (3:42) (Gold Horizon Music-Lillybilly Bug-Music/BMI) (Hiatt) (Producer: Phil Ramone)
Taken from the Knute Groove soundtrack, the Force M.D.'s here take a soft, ballad slant, which still makes an excellent frame for the group's cotton candy vocal harmonies.

NICK LOWE and HIS COWBOY OUTFIT (Columbia 38-05750)
"Long Walk Back" (3:50) (CBS Inc.) (Carrick-Beaumont-Irwin) (Producer: Nick Lowe-Colin Fairley)
This instrumental which backs Columbia's re-release of the classic "I Knew The Bride" single is getting rock radio and pop adds nationally. A classic fifties high school dance cut, "Long Walk Back" is an inspired Lowe effort.

SQUEEZE (A&M 2776)
"Hits Of The Year" (3:53) (Virgin Music/ASCAP) (Dillford-Tilbrook) (Producer: Laurie Latham)
With a go ahead rhythm groove and typically elastic musical shadings, Squeeze makes a play for pop radio. Though too eclectic for CHR, this track from the group's "Cool Fan Tutti Frutti" LP is again gaining steam on rock radio and college stations.

THIRD WORLD (Columbia 38-05664)
"One More Time" (3:46) (Amirul Music/ASCAP) (Bayyan-Meekeaaeal) (Producer: Amir Bayyan)
Though Third World's reggae roots are here distilled, this is a soulful workout dominated by the group's trademark vocal harmonies and horn fills. An excellent dance track with crossover possibilities.

ROBEY (Silver Blue ZSA 05733)
"Moth To A Flame" (3:59) (Silver Blue Music/ASCAP) (Robey-El-Walsh-M. Dyan) (Producer: Joel Diamond)
A rousing dance tune, "Moth To A Flame" has a tough drum track which is aided rhythmically by Robey's rap-like vocal. A sure club shaker, "Moth To A Flame" is a CHR climber with Urban possibilities. Look for adds.

THE SPINNERS (Mirage 7-99580)
"She Does" (Chappell & Co.-Gold Point Music/ASCAP) (Swinsky-Gold) (Producer: Ashley Irwin)

THE CRUNCH BUNCH featuring RICK DERRINGER (Rockbill 1000)
"Where's The Cap'n?" (3:20) (no publisher listed) (Derringer-Kenny) (Producer: Rick Derringer)

KELLI (Le Cam 9505)
"Here We Are Tonight" (Softcharay Music/BMI) (Freeman) (Producer: Major Bill Smith)

BETTY WRIGHT (First String 956)
"Pain" (3:57) (Miami Spice Music/ASCAP) (Wright) (Producer: Marsha Radcliffe-Betty Wright)

AL CAMP (T.C. Records 505)
"It's The Same Old Song" (4:01) (Stone Age Music/BMI) (Holland-Holland-Dozier) (Producer: Tony Camillo)

LOOSE ENDS (MCA/Virgin 52702)
"Tell Me What You Want" (3:30) (Virgin Music-Brampton Music-Street Angel Music/ASCAP) (McIntosh-She'll-Nicholl) (Producer: Rick Martinelli)

HERB ALPERT (A&M 2802)

SLY FOX (Capitol B-5683)
"Let's Go All The Way" (3:54) (Lipt Music/BMI) (Cooper) (Producer: Ted Currie)

ROSIE GAINES (Epic 34-05718)
"Caring" (4:19) (Big Train Music) (Gaines) (Producer: Rosie Gaines-Curtis Olsens)

BILLY BURNETTE (MCA/Curb 52749)
"Try Me" (3:35) (Billy Beau Music-Tapadero Music/ASCAP—BMI) (Burnette-Cropper) (Producer: Richard Podolor)

CASH BOX/December 14, 1985
THE VIEW FROM THE WISHING CHAIR — While no scene dominates the new bands emerging this year, there is something of a new philosophy among many. In direct contrast to the punk revolution — the last surge of anything really new in the industry — many of the bands capturing new sounds today are content to slowly progress up the label/tour ladder, thankful simply to be able to make a living — no matter how small. Having things expected of you and simply owing somebody are indeed imposing problems on artists and groups simply trying to write good songs and have some fun doing it.

One champion of this understated approach to making records is 10,000 Maniacs. On its first west coast trip here, the New York state group is playing a series of dates in California, including shows last weekend at the Club Lingere, Safari Sam’s in Huntington Beach, opening for Midge Ure at the Palace and finally at Be Bop Records. Though the group is signed to Elektra — its debut, “The Wishing Chair” came out a couple of months ago — it still has the philosophy of a band finding its way. “When we first started playing, back in 1982,” recalls organist Dennis Durocher, “we used to live in a house called Jamestown, and there really wasn’t much of a scene going on, so we didn’t really have anyone to pattern ourselves after or something to fall into. I’d never really played much before and Steve (Gustafson the bassist) had never really played much before, so when we played we wanted to make everything a little simpler than with other bands. Where some bands were more interested in their hot licks, we were interested in the overall feel of the music.”

With guitarist Rob Buck layering eccentric color lines over the swinging mix and vocoderist Nance, “at hichan” leaving banjo that “Jazz Aid/gothic/down home voodoo sound, 10,000 Maniacs has evolved greatly since its earliest recordings, yet it still retains a unique sound. At once familiar and carnival-like in sound as well being slightly askew as a pop music band, the group has been heralded by critics nationally, yet Drew adds, “We are not interested in taking the world by storm next week. We love our music and what we are doing.” To many, that would mean barely scraping by, but to 10,000 Maniacs it means just enough.

NAVIDAD PAPA LOS ANGELES — The Los Lobos dates at the Palace (Dec. 7) and Forum (Dec. 11) recently announced are about to be set part of a city-wide drive to collect food and toys for needy members of the Los Angeles concert community. Concert-goers are encouraged to bring gifts and/or food staples to the Palace shows. Two L.A. community organizations will distribute the donated goods. The New Marines are also heading a To the Rescue benefit show at Madison’s on December 19.

JAZZ ADV AIR AT THE FORUM — It had to be. The latest in the series of “Aid” shows will be “Jazz Aid ... From The Heart ’86” set to take place at the Forum on February 13, 1986. Already confirmed for the show are Manhattan Transfer, Dizzy Gillespie, Sarah Vaughan and Chuck Mangione with Jerry Buss donating the use of the arena. Organizer Tani Jones and Honorary Committee members for the project, Gillespie, writer/historian Leonard Feather and KGO DJ Chuck Niles, have also announced that “Jazz Aid” will result in a live album culled from the evening’s performances, a TV special, a video release and various merchandise items. The funds raised will go to the hungry “not only in Africa and India but also the hungry in the U.S.” Plans are for the concert to be the “largest jazz concert ever.”

STYX Y J. U. “UNCOMPROMISERS” — Styx guitarist/vocalist James Young is set to release his first solo effort, “City Slicker,” produced by Jan Hammer. Said to be an “uncompromising street-level, dynamic rock’n roll record,” the LP will be out on Young’s own Absolute label distributed by Jem/Passport. A&M passed on the hard-edged mix.

Steve Goodman’s Friends Pay Him A Final “Tribute”

By David Adelson

LOS ANGELES — It was the summer of 1984 and Steve Goodman knew he was dying. A band together but battle with Leukemia was coming to an end and his days as a wandering troubadour were virtually over. Goodman had surprised even the most optimistic with his spirit and endurance. He had carved a successful living through a piercing lyrical wit, spacy sense of humor and a musical ability that came straight from the heart. He was a lyricist’s lyricist but also an important Steve Goodman, Steve Goodman’s deepest love was performing.

Goodman knew he couldn’t rely on the major labels to supply the financial security he desired for his family after his passing. His two projects for Buddah and his five for Elektra/Asylum had yielded massive critical acclaim but not enough income to give the performer the sense of security he desired. Steve Goodman had made his living on the road, and soon as he was unable to perform, he began to seriously worry.

Enter longtime friends and business associates Alan Rufner and Dan Einstein. Together, the three began Red Pajamas Records, a mail order record label designed to ensure Goodman family would be living. “Stevie insisted on it being a C.O.D. record company because he needed money to take care of his family,” explained Rufner.

Buketa and Einstein would make weekly trips to theailing Goodman’s Seal Beach home bringing with them over 7 hours of assorted material on cassette. “This was an opportunity for him to exercise his creative juices,” said Einstein. “We’d bring down the tape machine rigged up in the living room. Their efforts culminated in the release of "Artistic Hair" (RJK 001). The album, which took the label’s format for another music venue, the effects of the massive kemo-therapy Goodman was receiving. Since that time, Red Pajamas has released three more

Continued on page 4
Houston Saves Her Talent For Debut

By Peter Holden

LOS ANGELES — Whitney Houston's amazing rise to major artist status in the past nine months seems like one of those rare fast starts for a singer. It is the kind of a start which often ends up being the proverbial flash-in-the-pan. Yet Whitney Houston has been working up to this time, literally, for years.

The young vocalist's double-platinum Aristas solo debut LP has already spawned two #1 hits, "You Give Good Love To Me" and "Saving All My Love For You," and these two sweetly moving ballads have been followed up by the release of the upbeat "How Will I Know," firmly establishing the 19-year-old starlet's potential to rival B/C pop vocalists. As a live performer, Houston has gone from showcasing venues such as the Roxy, to headlining the Universal Amphitheatre, a transformation which has not fazed her at all.

Her talented, polished live shows, impeccable vocal control and excellent song choice have left Houston as one of the few new artists of 1985 which are sure to be around for years to come.

Yet it is Houston's previous experience as a singer with her mother, gospel legend, Cisley Houston, her own close ties with gospel music, and her years as frontman of the camera as a successful model, and unwavering love for her family which have made it possible for the young singer to rise to the occasion and carry it all off as a true professional.

"I started singing with my mother on the road when I was 15," Houston recalls," I was just backup singing, doing the things that I had learned in church. After a while, she gave me a song to sing in the show, and then two songs, and then three and four, and I just got better and more polished. Finally she just said, 'well, you're able to do it on your own now!'" Though a modeling career sidetracked her solo musical debut, when the time was right, Aristie's Cisia Davis signed her as a young singer up. "I signed the contract, and when the heat was on I just went out and did it on my own — you can only learn something by doing it, and that's what I did.

One of the main things that is apparent on "Whitney Houston" and its first two ballad singles is that Houston is a vocalist — not a dance artist or a pop singer. "I do love to sing slower types of ballads and love songs, I'm very partial to them," she says, "and I didn't set out to specifically be a dance music singer. But I do love up tempo things too. Actually, it doesn't matter if it's a fast song or a ballad, as long as the song says something that means something." Though Houston's live show is highlighted by versions of her duets with Teddy Pendergrass ("Hold Me") and Jermaine Jackson ("Take Good Care Of My Love") — performed exquisitely with brother Gary Garland — as well as her hits, it is songs like Michael Masser's "The Greatest Love Of All" which bring Houston to her greatest vocal and emotional peak. "I've been doing that song for years, long before I ever met Michael," Houston points out, "and when we were recording the album I held the advantage of saying whether I wanted to do a song or not. The songs have to mean something to me."

Her poise and confidence on stage is readily apparent, and it is most obvious when she shifts the phrasing on her biggest hit "Saving All My Love For You" completely around, a move which throws some fans off and would be considered a serious risk by less sure young singers. Houston's comments, "entertainers often run into people who ask, 'why didn't you sing it like we heard it on the record?'

But I'm a part of the public too, and I know that it is difficult to sound just like the record, and performing live is a totally different thing. You can do whatever you want!"

Yet the shift from club dates to large arena performances does put some strain on a performer, especially when the shift happens within a period of months. "Once it did happen, it happened fast," she says, "and basically I just have to take care of myself a little more. I'm lucky because I am able to have some of my family around while I tour and that makes it easier. And I've also learned how to pace myself a little better. When you first start out, you think 'let's go for it!' but after doing a few dates you realize that it is important to take it easy.

From the smoothness with which her career has taken off, Houston seems to have taken it quite easily, though her schedule is as busy as ever. Her current tour ends with a date at the Apollo Theatre, and after a short vacation the singer will be back in the studio. Coming from such a talented family — her cousins include Dionne Warwick — Houston's rise is indeed auspicious and as her recent Amphitheatre show demonstrated, her strength comes from her roots: her family and gospel music. The show ended with Houston, her mother and brother on stage all singing "We Are A Family" from the show Dreamgirls. A testimony which is evidence of the sincerity and vision of Whitney Houston.

Cover Story

UNSPEAKABLE ACTS, UNNATURAL PRACTICES — The Replacements have the best bad reputation in the business. Unfortunately, that attracts more than just fans to their shows. "The police show up all the time now," says lead singer Paul Westerberg. "Every other night they're there. (Bassist) Tommy Stinson was arrested before one show. And they had to shut down another one in Houston because I couldn't stand up. What unspeakable acts and unnatural practices have earned them this treatment?" Well (guitarist) Bob (Stinson) believes he's nothing to look at but it's fun to see the crowd gasp a little and have fun. We play in tune sometimes; that's an accomplishment. I might even play piano with my dick — and you can quote me on that." Westerberg is a quotable kind of a guy, especially when he pens such trash trash classics as "Unsatisfied" and "See Your Video" from "Let It Be" and "Hold My Life" and "Here Comes A Regular" from their new Sire LP "Tim." He quotes from various musical genres the way Steven Spielberg quotes from film. "We can play all genres with stab-in-the-dark closeness. We're masters of nothing and we figure that since playing one style bad we play several styles kind of bad. I'm bored by a band that plays in just one style. The Ramones even bored me a little." This is coming from a guy who just had his new single "Erdelyi." "Tommy was a cool guy. We expected him to be a fireball, a fast-talking loudmouth or something but he's very shy and inhibited. As musically varied as "Tim" is, in concert they don't even use an acoustic guitar. 'I wish we could get together enough to buy one,'" he says. 'We'd try anything. I'd like to have a hit single just to see what it feels like. If it's no fun then see what?" One thing they don't want to try though is film or video. 'We don't want ourselves to be on film. We don't like the way we look. As far as faking, pretending or acting something, that's out of the question.'

AGING IS THE PRICE OF BEGINNING — The summer of punk happened because people were tired of watching their older brothers and sisters walking around the house naked thinking it was still the summer of love. It's cold out there, they said. Put on some clothes. Pare down those songs. New wave went on to popularize and sanitize this sensibility. But 10 years after, those bands aren't so new any more. Testament to this is the recent crop of greatest hits packages from artists who bloomed in the late-70s, like Elvis Costello, Nick Lowe and the Ramones. "The Cars Greatest Hits" and "keyboards: Greg Hawkes talked to East Coastings about the band's early days. "The most exciting thing from that time was in late '77, just prior to getting the record deal, when we were still playing the Rat in Boston and the crowds got bigger every week. Then, after the album came out, seeing how long it stayed on the charts. That was unbelievable." Though Hawkes regards that first LP highly, it's not his favorite. 'At this point I'd say our best record is 'heartbeat City.' Right below that is probably the first one. My least favorite is probably 'Candy-O.' Though few if any musicians can get that keyboard sound that drives the Cars beyond the boundaries of conventional pop, Hawkes remains modest. 'The Cars are still a really pop band,' he says while citing 'Drive' as embodying the broad-based pop appeal they continue to strive for.

EAST COASTINGS

Paul Itorio, New York

UNDOUBLE LP produced by ex-Ramone Tommy

KID CREOLE TO PLAY CARNEGIE — Sire recording artists Kid Creole and the Coconuts will play Carnegie Hall on October 3. The 75-minute LP produced by ex-Ramone Tommy

THE CARS — The Cars have just released "The Cars Greatest Hits" on Elektra.

EAST CLUBBLINGS — Adam Ant (Epic) headed Radio City Nov. 24 and the female screen quotient was even higher than at Sting's recent show here. The guy exudes an easy charisma and sexuality that someone like Paul King can only dream of, as he leaps and kicks his way through oldies like "Ant Music" and newies like "Viva Le Rock." East village tape loop meisters They Might Be Giants gave a spirited performance (Irvin Plaza, Nov. 21) suggesting that they might indeed be giants, albeit unlikely ones . Maze, fronted by singer Frankie Beverly, brought its brand of easy-going, gospel-influenced pop to the Beacon Theatre Nov. 28 . . . Unheard Music, a documentary on X, was screened Dec. 2 and is slated for January release.
**AIRPLAY**

**YULE VEGAS, PLAUGE US WITH CHRISTMAS CREATIVENESS!!!** — Well, here I am at the magnificent Christmas spirted, slot stuffing, handle yanking, cradle coin collecting — McCormick Airport in Las Vegas. While here, I was compared to Paul Harvey, but I do say, I’ve been with Paul, and “T” is slightly hunched backed, whereas Paul is as straight and sturdy as a SEQUOIA. Anyway. “T” has just named another news story, so I’m immediately switching to Christmas. And it’s time to go on the morning news. Joe was most recently news director at crosstown KJMJ. That means that “T” will sleep in, and I assure you the “T” loves his 2’s as much as he loves doing his news. Keeping in the Christmas spirit there are a few Christmas syndicated programs I highly recommend. They all have added even more information on this program call and contact Mr. T.J. Donnelly at (817) 640-0392. Kris Stevens Enterprises is once again making their incredibly successful Christmas radio program, “The 12 Hours of Christmas,” available to radio stations coast to coast and worldwide. The special has become a traditional favorite of listeners wherever it has been performed. The program was introduced into the broadcast industry with no limits to audiences or formats that this universal program appeals to. “The 12 Hours of Christmas,” hosted by Kris Erik Stevens, offers comedy, kids, nostalgia, and stories of how Christmas is celebrated all around the world, and all the traditions that make Christmas such a very special time of the year. Contact Kris Erik Stevens at (818) 981-8255. He’ll fill you in on additional input. A similar package, however, longer is available through Creative Radio Network. It is 10 hours long and is good on nearly any format. “The Magic of Christmas” is a no-host format with provisions for adding local personalities if desired. Another unique aspect of the program is its flexibility, as it can be aired in one hour blocks up to any multiple hours. A complete jingle package is included as well. Contact Darwin Lamm for more information at (818) 787-0410. Finally, Radio Arts of Burbank is offering “Christmas with Hoyt Axtom and Friends.” Now excuse me for being biased — but I LIKE HOYT AXTON!” I’m probably one of the few Hoyt fans who has hung on to his balladeer albums on the old Horizon record label. I say this in no way that I’m a big fan of his most radio hits, but the package is full of really great Christmas songs and popular music of the season, sung by country’s greatest stars, including Johnny Cash, Reba McEntire, Mel Tillis, Roger Miller, The Judds, Barbara Mandrell, Ray Clark, Lee Greenwood and Loretta Lynn. These and others will join Hoyt and his family in remembering Christmas and extending the Yuletide greetings. In his warm personal way, Hoyt will tell the moving stories behind some of the great holiday music. This program is joyful, musical, and memorable. Should this sound like what may enhance your Christmas programming give Larry Vandersteen at Radio Arts a “jingle” at (213) 841-0225. Oh-oh they’re calling my flight, I best hurry. Sasetbilt is buckled up, tray is up and locked in position and the carrying bag is under the seat now let’s get this bird off the ground as they say on Sesame Street. As we fly towards the sunsetting coast of America a tip of the CASH BOX top hat and congratulations to KQRO, San Francisco’s School of Santa, Michael Knight who has been awarded first place for “Best Feature-Radio News Category, Division A” by the National Federation of播送得奖。”
FM FOLLIES — Pictured (l-r): Three super guests at the last ever KIIS FM/AM 10th anniversary party — Mr. Ted Lange, star of Love Boat; Mr. Barely White star of the "Rick Dees Show;" and Mr. Isaac Hayes, world musical genius.

DEMENTED DEMAND — Pictured (l-r): The real Rona Elliot (minus usual make up job), holding NBC's Paul Shaffer hostage while he reads on the air-pay increase for both Rona and her notoriously happy sidekick Dandy Andy Denemark.

LEAN & MEAN — Rare photo of world famous Frank Cody of NBC Radio (l) and his faithful bodyguard Pee-Wee Herman (r) who obviously is not a character to be messed with.

CASH BOX CAMARA CATCHES TOUGH GUYS — Harris & Harris, morning magnets of the air waves at 97 WYNY, New York caught obviously breaking rules — daring anyone to try and disarm them of their radios and make their day.

WAR CAKE FOR ANDY — Andy Warhol (l) presents his autographed new book to NBC Rock Reporter Rona Elliot, who in turn presents Andy with an antique Campbell's Soup cake, rumored to have been baked by Cathy Lehrfeld-world renowned kosher Baker.
A radio station manager is needed in Cadillac, MI. Applicant should be strong in sales skills, along with having talent for management. Previous radio experience is a must. Phone in the evenings (517) 321-1763. EOE/ MF ...

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WMLB in Connecticut is in the market for a GM. Reply in confidence to B. Chalkin, 330 Oakland Avenue, West Hartford, CT 06110. EOE/ MF ...

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Darryl Lindsey

MILESTONE "SPECTRUM" FOR A QUIET STORM — Azimuth visited, KUTE, Los Angeles for an interview with air-personality Talaya Trigueros after a recent engagement at "Concerts by the Sea." Pictured (l-r): Alex Malheiro, Ivan Conti, KUTE program manager Lawrence Tanner, Azimuth's Jose Roberto Bertrami and Talaya.

Cash Box/December 14, 1985

THE JOB MART

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THE BEAT
Bob Long, Los Angeles
Dorothy Lindsey, Los Angeles

AM’ER DARES TO BE DIFFERENT — Keith Landecker, program director of WACR in Columbus, Mississippi, informed Cash Box that the station is now operating 24 hours per day. The 500 watt daytime signal and 1000 watt nighttime signal covers a great portion of Southern Indiana, as well as metropolitan Louisville. Landecker explained that he decided to do something about the void that has and still does exist as it relates to blues artists. Major talents like B.B. King, Bobby Blue, Johnny Taylor, Latimore, etc., have really had problems over the years finding stations that would program their music on a regular basis. Therefore, Landecker has taken the ball and is running with blues, early Motown oldies, as well as current Black Urban music.

Thus far, the response has been great and he anticipates getting better, because black listeners want to hear our (heritage) DJs, 6-10 pm on WACR, has been there in the recent past. Landecker went on to say that nightclubs in the area have booked Blues Nights through his station — more than him and the staff can handle. There is, and always will be, a market for the blues. WDGS’s current line-up is 6-10 am-Landecker, 10 am-Noon-Gospel with James Ford, Noon-4 pm-Diane Rosette, 4-8 pm-David Steele, 8 pm-1 am, and 1-6 am-Mark Owens.

A FORCE OF ONE — After conversations with several smaller market program directors, The Beat sees a movement to bring much-needed respect to those very important but forgotten markets except when there is a need to break in a new artist. Many years have come and gone and many now major recording stars who got their starts via airplay in the small markets have forgotten those humble beginnings. It is the same story line — new artists get their start, airplay spreads to major markets, which turns into the major tours which mean advertising revenues to radio stations. Unfortunately, the stations do not hit the smaller markets. If they do, the Black/Urban stations do not receive any of the advertising dollars. One or two stations cannot effect a change, but imagine, if you will, the impact of the “network” of station markets combinations saying “we will not play this record.” Unfortunately, the artist’s record not being played in many markets by many stations that would traditionally play said artist is the quickest way to bring it the attention of those persons who can take positive action regarding such a situation.

DETROIT SPIRIT — Tony Dean, program director of WACR in Columbus, Mississippi, informed us that his station recently conducted a Xmas Parade for its citizenry that drew close to 10,000 listeners. WACR is also conducting a canned goods drive to gather food and equipment for the Detroit area’s needy of their community.

D’KISS ACTION — C. Erwin Daniels, program director of KDKS, Shreveport, LA informed Cash Box of a big station party happening at the 3D Club with their special guest, Elektra recording artist Starpoint. Daniels and Phills Eichelberger, director of the Port City Jazz Society conducted a successful jazz event with Roy Ayers, Tom Brownie, and D.D. Bridgewater. D’Kiss, D’Daniels, and station are community active.

COLOR OF SUCCESS PROMO — George Threat, program director of WIBB in Maco, Georgia, in conjunction with Warner Bros. Records, is conducting a Color Of Success essay contest. Listeners are writing, in 25 words or less, What Does Color Of Success mean to them? Consolation prize winners are copies of Morris Day’s LP, “Color Of Success” and posters. Grand prize winner gets $500.00 in Xmas cash. Cash Box.

THE CARAVAN MOVES ON — Chris Jasper the center and pivot man of recording artist Isley-Jasper-Jley, maintains that when speaking to his audience, he puts a lot of emphasis and focus attention to what it is saying. The signal has come through loud and clear the response from radio stations, and people have demanded the release of the “Instandable Woman” as the next single hit LP “Caravan Of Love.” Plans are being formulated for a worldwide tour.
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<td>2</td>
<td>Sheila E. &amp; The Patti Austin Quartet</td>
<td>Love Bizarre</td>
<td>Warner Bros.</td>
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<td>Caravan</td>
<td>You Got Me Moving</td>
<td>MCA</td>
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<td>5</td>
<td>Dionne &amp; the Belmonts</td>
<td>Thinking About You</td>
<td>Liberty</td>
<td>19</td>
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<td>The Isley Brothers</td>
<td>I Can't Help Myself (Sugar Pie, Honey Pie)</td>
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<td>This Is For You</td>
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<td>9</td>
<td>The Pointer Sisters</td>
<td>I Say You're No. 1</td>
<td>Arista</td>
<td>16</td>
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<td>10</td>
<td>The Pointer Sisters</td>
<td>What You Been Missing</td>
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<td>Secret Lovers</td>
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<td>Warner Bros.</td>
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<td>The Pointer Sisters</td>
<td>Your Personal Touch</td>
<td>Capitol</td>
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<td>14</td>
<td>The Pointer Sisters</td>
<td>Alice, I Want You Just for Me</td>
<td>Epic</td>
<td>25</td>
<td>8</td>
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<td>Sky</td>
<td>Fulfill My Love</td>
<td>Capitol</td>
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<td>Artists United Against Apartheid</td>
<td>Sun City</td>
<td>Virgin</td>
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<td>Grandmaster Flash &amp; the Furious Five</td>
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<td>Go Home</td>
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<td>Epic</td>
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<td>Part-Time Lover</td>
<td>Part-Time Lover</td>
<td>Columbia</td>
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<td>The Oak Tree</td>
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<td>23</td>
<td>Laura &amp; the Langhaven Sisters</td>
<td>I'll Be Satisfied</td>
<td>Epic</td>
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<td>You Look Good to Me</td>
<td>You Look Good to Me</td>
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<td>Condition of the Heart</td>
<td>Condition of the Heart</td>
<td>Epic</td>
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<td>Fall Down</td>
<td>Fall Down</td>
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<td>27</td>
<td>Temptations</td>
<td>You Really Love Your Baby</td>
<td>Motown</td>
<td>47</td>
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**Top 100 Black Contemporary Singles Chart**

**December 14, 1984**

**Chartbreaker**

Don't Frills Love

Jennifer Holiday

*Debut*

**Conga**

Bobby McFerrin

*Debut*

**Lipstik Lover**

Andre Cymone

**Affection**

Yarbrough & Peoples

*Debut*

**Learn to Love Again**

Lou Rawls

** Tomorrow**

L.J. Reynolds

**High Fashion**

The Family

**I'd Rather Be by Myself**

En Vogue

**Take a Little Time**

Total Contrast

**Tender Love**

Della Jones

**It Takes Two**

Lionel Richie

**Krush Grovers**

The Krush Grooves

**Peanut Butter**

Gwen Guthrie

**Miami Vice Theme**

Jan Hamer

**The Show Stoppa**

Supernature

**Eaten Alive**

Diana Ross

**Mr. D. J.**

The Concept

**A Broken Heart Can Mend**

Alexander O'Neal

**Krush Groove**

Krush Groove

**Vince**

Grandmaster Melle Mel

**Tell Me Tomorrow**

Angela Bofill

*Alphabetical Listing on Inside Back Cover*
MOST ADDED

KUKO — Phoenix — Robert Wideman — PD
B. Womack
F. Jackson
Five Star
Judy
The Temptations
Te Mara & The Seen

XHRM-FM — San Diego — Duff
Lindsey — PD
Pointers Sisters
Ta Mara & The Seen
Miami Sound Machine
F. Jackson
S. Mills
Lisa-Lisa and Cult Jam with Full Force

KSOL — San Francisco — Marvin Robinson — PD
Five Star
Radiance
9.9
P. Bryson
Lou Rawls
Sade

WAMO — Pittsburgh — Chuck Woodson — PD
Full Force
Pointer Sisters
The Jets
Kashif
L. Rawls

WXYV — Baltimore — Mark Williams — MD
P. Nelson
M. Morgan
M. White
Col. Abrams
Love Patrol
S. Mills
Ta Mara & The Seen

WHO KNOWS
WHAT EVIL LURKS IN THE HEARTS OF MEN?

URBAN PROGRAMMER’S PICK

Programmer: Larry Tinsley
Station: WAOK
Market: Atlanta
Song: “He’ll Never Love You (Like I Do)”
Artist: Freddie Jackson
Label: Capitol

Comments:

“This record was just added this week, and it shows the diversity of Freddie Jackson. He has gone from number one smashes like “Rock Me Tonight” and “You Are My Lady” which were ballads, to one that is upbeat. This one’s guaranteed to be another smash.”

STRONG ADDS

He’ll Never Love You (Like I Do) — Freddie Jackson — Capitol
When The Going Gets Tough, The Tough Get Going — Billy Ocean — Jive/Arista
Tender Love — Force MD’s — Tommy Boy
Do Me Baby — Melissa Morgan — Capitol

STATION ADDS

WAOK — Atlanta — Larry Tinsley — PD
Klymaxx
El DeBarge
Run DMC
Yarbrough & Peoples
Five Star

WDJY — Washington, D.C. — Brute Bailey — PD
N. Cole
M. Morgan
D. Ocean
Ready For The World
L. Richie

WUSL “Power 99” — Philadelphia — Jeff Wyatt — PD
EBO
Grace Jones
Force MD’s
Miami Sound Machine

WRKS — New York — Tony Quarterone — PD
Fat Boys
Atlantic Starr
Jocelyn Brown
Run DMC

WLOU — Louisville — Bill Price — MD
M. Morgan
S. Mills
P. Bryson
D. Coleman
Force MD’s

KJLH — Los Angeles — Doug Gilmour — PD
Expose
Force MD’s
Five Star
M. White

KJQF-FM — Houston — Ron Atkins — PD
D. Coleman
N. Cole
C. Carlton
Sade
P. Bryson
S. Mills

WYLD-FM — New Orleans — Dell Spencer — PD
EBO
F. Jackson
Kashif
M. Morgan
Family
M. White

WPLZ — Richmond — H. Jay Lang — PD
B. Ocean
F. Jackson
J. Holliday
M. Morgan
Scritti Politti

K104-FM — Dallas — Terri Avery — MD
Rene & Angela
Human Body
Ta Mara & The Seen
K. Blow
Kashif
F. Jackson

WBXM — Chicago — Marco Spoon — MD
Rene & Angela
P. Michael-Thomas
The Winans
K. Blow
A. Cymone

KGFJ-AM 1230 — Los Angeles — Kevin Fleming — PD
M. Morgan
Force MD’s
9.9
Klymaxx
EBO
Grace Jones

103 — Atlanta — Ray Boyd — MD
S. Easton

THEY MEET FOR CHRISTMAS — Freddie Jackson, Patti LaBelle and Lou Rawls get together backstage at the taping of The Lou Rawls Parade of Stars Telethon which benefits the United Negro College Fund. On the show, which airs nationally on December 20th, Jackson performs his current top 10 hit, “You Are My Lady,” and LaBelle sings John Lennon’s “Imagine.”
BLACK/URBAN RETAIL

HOT NEW SELLER

Sade

STRENGTHEN SALES

S. Wonder — Tamla/Motown
F. Jackson — Capitol
Sade — Portrait/CBS
Isley, Jasper, Isley — CBS Associated

STORE REPORTS

Hill’s Stereo — Norwalk, CT — Mary Ann Saracino
Isley, Jasper, Isley
Alida
E. King
Sade
B. Streisand

Birdland Records — Baltimore — Beverly Burston
Sade
Atlantic Starr
S. Wonder
F. Jackson
The Isley Brothers

Music Liberated — Baltimore — Larry Jeler
S. Wonder
F. Jackson
W. Houston
Starpoint
Rene & Angela

Webb’s Department Store — Philadelphia — Bruce Webb
S. Wonder
P. Labelle
F. Jackson
B. Womack
Isley, Jasper, Isley

Sikhulu’s Record Shack — New York — Sikhulu Shange
S. Wonder
W. Houston
F. Jackson
Krush Groove
Sheila E.

Skippy White’s — Boston — Marc Siegel
Krush Groove
F. Jackson

Rene & Angela
Isley, Jasper, Isley
LL Cool J

Delicious Records — Inglewood, CA
— Tommy Johnson
Isley, Jasper, Isley
Sade
Chapter 8
F. Jackson
S. Wonder

Joe’s Swing Shop — Los Angeles —
Gretta McConnell
Atlantic Starr
F. Jackson
L. Vandross
A. Franklin
Starpoint

Bedford Records — Stanford, CT
— Larry Porra
Sade
T. Pendergrass
Grace Jones
Ali’cha
S. Wonder

Downtown Records — Chicago —
Ron Fischel
Sade
Sheila E.
A. Franklin
F. Jackson
W. Houston

Penny Lane Records — Tacoma —
Debbie Scherman
Isley, Jasper, Isley
Zapp
S. Wonder
M. Day
Ta Mora & The Seen

World Of Records — Los Angeles —
Diara Stewart
Isley, Jasper, Isley
M. Day
S. Wonder
W. Houston

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

Tower Records — Sacramento —
Jeanie Banvaar
Sade
Starpoint
M. Day
Artists United Against Apartheid
Miami Vice

John’s Music — Los Angeles — Marie Jackson
F. Jackson
S. Wonder
Atlantic Starr
Isley, Jasper, Isley
Rene & Angela

Barny’s One-Stop — Chicago —
Nellie Thomas
Isley, Jasper, Isley
S. Wonder
F. Jackson
Cameo
B. Womack

Greensboro Record Center —
Greensboro — Susie Chandler
M. Day
Krush Groove
Rene & Angela
B. Womack
S. Wonder

Gill’s Records And Tapes — Houston —
Gil Bultron
Sade
Zapp
The Temptations
F. Jackson
J. Holliday

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

Shazada Enterprises — Charlotte —
Tim Taylor
S. Wonder
A. Franklin
F. Jackson
W. Houston
Atlantic Starr

LaGreen’s — Detroit — Steve Holsey
Sade
S. Wonder
Krush Groove
D. Warwick
F. Jackson

Importers Etc. — Chicago — Paul Weisberg
Sheila E.
The Isley Brothers
P. Austin
Sade
Colonel Abrams

Jones & Harris — Richmond, CA —
Robin Bridgeman
S. Wonder
Sade
New Edition

Ready For The World
L. Vandross

Churchill’s — Richmond — Joe Turnage
S. Wonder
Atlantic Starr
Starpoint
Isley, Jasper, Isley
B. Womack

H&W One-Stop — Dallas — Walter Jackson
Zapp
M. Day
Isley, Jasper, Isley
The Isley Brothers
S. Wonder

Jrmini II Records — Chicago —
Alonzo King
S. Wonder
Isley, Jasper, Isley
The Temptations
F. Jackson
Sheila E.

Massachusetts One-Stop — Boston —
Ron Heaps
Kool & The Gang
Krush Groove
F. Jackson
Isley, Jasper, Isley
S. Wonder

Scott’s Wholesale — Indianapolis —
Cheryl Gregory
Isley, Jasper, Isley
Zapp
The Isley Brothers
F. Jackson
M. Day

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

The Wherehouse — Culver City, CA
— Arnold Turner
Sade
Starpoint
S. Wonder
M. Day
T. Pendergrass

Comments:
"The best cuts are 'That’s A Lie' and 'Dear Twetty.' For us, Def Jam has never had a stiff. It’s good to see that rap is finally getting major label support."

URBAN RETAILER’S PICK

Retailer
Marc Siegel
Skippy White’s

Store
Skippy White’s

Market
Boston

Album: “Radio”
Artist: L.L. Cool J
Label: Def Jam/Columbia

The Whorehouse — Culver City, CA
— Arnold Turner
Sade
Starpoint
S. Wonder
M. Day
T. Pendergrass

Cash Box/December 14, 1985
1 RICKY (EXTENDED VERSION)/8:35
2 DR. HODGINS (5TH MIX)/6:17
3 FALSTAFF (EXTENDED VERSION)/7:52
4 J ULYN (THE 4TH MIX)/5:25
5 BRENDAN'S (EXTENDED MIX)/5:35
6 DON'T KNOW WHAT I'M GONNA DO (奔向幸福)/4:56
7 THE 3RD SEX (EXTENDED VERSION)/6:57
8 THE BANK/MONSTER (EXTENDED MIX)/9:12
9 YOU (EXTENDED VERSION)/5:40
10 WALTER (EXTENDED VERSION)/5:25
11 DOCTOR'S (EXTENDED VERSION)/6:30
12 WALTER (EXTENDED VERSION)/5:25
13 DON'T KNOW WHAT I'M GONNA DO (奔向幸福)/4:56
14 THE BANK/MONSTER (EXTENDED MIX)/9:12
15 YOU (EXTENDED VERSION)/5:40
16 B A MBO (EXTENDED VERSION)/6:40
17 J ULYN (THE 4TH MIX)/5:25
18 BRENDAN'S (EXTENDED MIX)/5:35
19 DON'T KNOW WHAT I'M GONNA DO (奔向幸福)/4:56
20 THE BANK/MONSTER (EXTENDED MIX)/9:12
21 YOU (EXTENDED VERSION)/5:40
22 B A MBO (EXTENDED VERSION)/6:40
23 J ULYN (THE 4TH MIX)/5:25
24 BRENDAN'S (EXTENDED MIX)/5:35
25 DON'T KNOW WHAT I'M GONNA DO (奔向幸福)/4:56

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

12" REVIEWS
READY FOR THE WORLD (MCA 23602)
Heavily percussive mix of RFTW's latest single, "Digital Display" which is storming clubs nationally. This 12" features four different versions on the B-side.
MARK SHREEVE (Jive/Electro 9429)
Legion (5:45) (Shreve) (Zomba Enterprises/ASCAP) (Producer: Mark Shreve-Pete O. Harris) (Remix: Bryan "Chuck" Now)
Receiving a strong response in the high energy clubs, the instrumental "Legion" features an ominous and thoroughly electronic melodic line set to an incessant drum pattern.
LOVE PATROL (4th & Bway 419)
From a straight ahead funk base, "Love Patrol" makes good use of a female rap and an urban setting for the tale of the Love Patrol. Catchy with singable choruses and honourous sound effects.
BILLY OCEAN (Jive/Arista 9431)
This effervescent pop cut from The Jewel Of The Nile soundtrack is here given four treatments with an especially well-paced and edited "club mix" standing out. Sure to be a big retail seller.
TENITA JORDAN (Top Priority 429-05350)
The first release from Teddy Pendergrass' CBS-distributed label is this hard-huffing effort from vocalist Tenita Jordan. Sensual and infectious.
**TOP 40 ALBUMS**

* AVAILABLE ON COMPACT DISC

<table>
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<th>Weeks</th>
<th>Chart</th>
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**FEATURE PICKS**

**ACOUSTICAL SUSPENSION** — Teo Macero — Doctor Jazz FW 01111 - Producing: Teo Macero — List: 8.99 — Bar Coded

Imagine, if you will, a big band that includes, among others, Lionel Hampton, Gato Barbieri, Dave Valentín, John Stubblefield and Larry Coryell. Imagine a piano duet between Mick Nock and Mal Waldron. Imagine a melange of fusion, avant-garde, new age and whatever else, and this odd LP, authored by Teo Macero, might fit the bill. An interesting effort.

**CLARINET SUMMIT VOLUME II** — John Carter, Jimmy Hamilton, Alvin Batiste, David Murray — India Navigation IN 1067 — Producing: Bob Cummins — List: 8.98

A follow-up to last year's issue is another feast for clarinet fans of all persuasions. This is a multi-generational, pan-stylistic effort, with each member shines on his own and in various groupings. An ambitious, thoughtful, and frequently virtuosic exhibit of the many flavors of a jazz instrument that is not heard frequently enough these days.

**IT'S YOUR DANCE** — Meredith D'Ambrosio — Sunnywide SSC 1011 - Producing: Russ Pessman, Francois Zaloucin — List: 8.98

The wonderful Meredith D'Ambrosio's singing is personal, intimate, and oh so poignant, and she has the knack for picking out the right songs — this is a mixture of rarely heard pieces by the great American songwriters, contemporary pieces that fit the film and originals. Fine backing too, by the cozy pairing of Harald Danko and Kevin Eubanks on LP itself, and the singer on piano of the rest of the discs.

**THE LADY'S IN LOVE WITH YOU** — Maxine Sullivan — Stash ST-257 - Producing: Bill Rudman, Ken Bloom, Keith Ingram — List: 8.98

There aren't many 1947-year-old singers who put out three LP's in a year (there was an earlier one on Stash and there's a brand new one on Concord), but, then again, there aren't many 1947-year-old singers — or 24-year-old singers, for that matter — who sing with the gentle, lifting swing of Maxine Sullivan.

**MONTH OF THE BOOK GLUT** — One thing the Christmas season always unleashes — along with its too-skinny sidewalk Santas and too-expensive Yuletide wrapping paper — is a good, healthy supply of jazz books. I don't know what the publishers think of jazz as a seasonal item, in any case, it's a good time to stock the library.

*Swing To Bop: An Oral History of the Transition of Jazz in the 1940s* by Ira Gitler ($22.50, Oxford) is a well-woven fabric of musicians' recollections of the catalytic upheaval in jazz brought about by Charlie Parker, Dizzy Gillespie, and the other bebop pioneers. Gitler, who was there, and who has as deep a love for and understanding of bebop and The Bebop Era as any writer working, interviewed dozens of the musicians who were there, and he assembled their recollections with skill (though the recollections themselves could have been more tightly edited).

This is an essential book, one that brings the absolute excitement and sense of change of the era vibrantly to life.

Yes, afables (F) — To: George Martin, Stash ST-257 — List: 8.98 — Bar Coded


**TOGETHERING** — ASCAP members Frank Foster (I) and Kenny Burrell were visited by ASCAP membership representa- tive Vivian Scott recently. Foster and Burrell were performing at the Beusen Theatre in New York as part of the Phili p Morris "Superband Series."
HOT NEW SELLER

Peaches — Cincinnati
J. Cougar
Miami Vice
Dire Straits
Heart
B. Springsteen

Sound Warehouse — Kansas City
B. Streisand
Sade
S. Nicks
Mr. Mister
J. Cougar

Harvard Coop — Boston
Sade
Dire Straits
D. Dylan
P. Townshend
Talking Heads

Musical Sales — Baltimore
Miami Vice
B. Streisand
J. Cougar
P. Collins
Dire Straits

N.R.M. — Pittsburgh
ZZ Top
S. Nicks
Miami Vice
Cars
J. Cougar

Cavages — Buffalo
Miami Vice
B. Streisand
S. Nicks
Simple Minds
Arcadia

Strawberries — Boston
B. Streisand
Sade
S. Nicks
Heart
Arcadia

Seaport — Portland
ZZ Top
Miami Vice
J. Cougar
Heart
Rush

World Of Records — Los Angeles
ZZ Top
Miami Vice
Rush
S. Wonder
Starship

Ligorace Pizza — Los Angeles
B. Streisand
Sade
Dire Straits
Miami Vice

Wherehouse — Los Angeles
Heart
ZZ Top
B. Streisand
Tears For Fears
Talking Heads

STRONGEST SALES

Miami Vice — MCA
ZZ Top — Warner Bros.
Sade — Portrait
Heart — Capitol

STORE REPORTS

Tower Records — Los Angeles
B. Streisand
Sade
ZZ Top
Dire Straits
Heart
B. Streisand

Lieberman — Minneapolis
Miami Vice
J. Cougar
Tears For Fears
Alabama
P. Collins

Harmony House — Detroit
Miami Vice
B. Streisand
Iron Maiden
J. Cougar
ZZ Top

Kemp Mill — Wash. D.C.
Sade
J. Cougar
S. Nicks
Arcadia
Miami Vice

Scotts — Indianapolis
J. Cougar
Heart
ZZ Top
Dire Straits
Rush

Great American Music — Minneapolis
Heart
ZZ Top
Miami Vice
B. Springsteen
Dire Straits

RETAILER’S PICK

Retailer: Chris Resch
Store: Wherehouse #72
Market: Northridge, Ca

Album: "Done With Mirrors"
Artist: Aerosmith
Label: Geffen

Comment:
This album retains many of the rowdy hard rock tactics that made Aerosmith one of the best bands of the 70s. A strong, high energy album like this should have good sales and heavy airplay.

SHOP TALK

Stephen Padgett, Los Angeles

VIDEO HO-HO — The home entertainment revolution is on. If Santa thought getting a bicycle down the chimney was rough, wait till he gets his Visa bill in January for all the VCRs and video software he is expected to buy this Christmas. That just might break his back. The October figures from the Consumer Electronics Group of the Electronic Industries Association for VCR sales show an increase over last October of 44.7 percent. The year-to-date figure is up 65.1 percent. With all those hungry video machine owners out there during the holiday season, video software is sure to be the big item on Christmas lists. This fact is not lost on the major retailers. A casual glance at the Sunday paper this weekend turned up flyers and check out full of video product being hocked from just about every retail store in Los Angeles — I even saw a U-Haul truck rental outlet that has added video to its line of rental wares. With nearly eight and a half million new VCRs in the market since January it is no wonder that businesses are flocking to get on the video shuttle.

RETAILER CHARGED — Three major record companies filed a copyright infringement action against a Los Angeles retail establishment for allegedly dealing in parallel import phonorecords.

Crystal Promotions, Inc., located at 422 East Washington Boulevard, Los Angeles and 7617 Pacific Boulevard Huntington Park, California, was charged with the illegal importation and distribution of phonorecords by artists such as Emmanuel, Ello Rocca, Jose Jose, Lani Hall, Antonio De Jesus, Jose Luis Rodriguez and Vicky Carr. The lawsuit, filed on 12/12/85 by RCA/Ariola International, A&M Records Inc. and CBS Inc. alleges that Crystal Promotions infringed the labels' copyrights by importing, distributing and selling foreign manufactured phonorecords embodying copyrighted sound recordings imported without the respective recording company's authorization. Such activity illegally competes with the labels' domestic products. Under U.S. Copyright Law, the plaintiffs are entitled to damages of up to $50,000 per count for each infringement of a sound recording or actual damages and any additional defendants' profits. The record labels involved have requested preliminary and permanent injunctive relief against Crystal Promotions, Inc. for violating their copyright rights in addition to costs and attorney fees. The action was filed in United States District Court for the Central District of California at Los Angeles and has been assigned to Judge Alcindarie Stoller.

SOUND AND SIGHT BOUGHT BY LUSKIN' — Cary Luskin, president of Luskin's, Inc., a Baltimore-based specialty retailer of home entertainment and consumer electronic products and major household appliances, today announced the consummation of the acquisition of Sound and Sight Inc. of Indianapolis, Indiana, for $1.2 million in cash. It is estimated that Sound and Sight will produce $5,000 in sales volume of approximately $27 million. Sound and Sight operates 11 home entertainment and consumer electronics stores under the names of Hi Fi Buys and Buyys, ranging in size from 2,000 to 16,000 sq. ft. They operate five stores in Indianapolis; one each in Lafayette and Muncie, suburbs of Indianapolis; one each in Grand Rapids and Kalamazoo, Michigan; and two in Louisiville, Kentucky. Luskin's now operates 53 stores in six states; 28 Luskin's; 14 Tokyo Shaprio; and 11 through the Sound and Sight acquisition.

HOLLYWOOD GETS A WHEREHOUSE — Wherehouse Entertainment, Inc., announced last week the opening of its new two-story, 12,000-foot store which is the prototype and showcase for Wherehouse's most advanced software and retail store design. It is located at the corner of Sunset Blvd. and La Brea in Hollywood, CA. This store is joined the same week by another 12,000-foot "new concept" store in Torrance. The Torrance store, on South Ceda Boulevard, also houses Wherehouse University, the company management training school and will feature the most complete product line of any Wherehouse store including a large oldies selection, alternative music, independent metal and spoken word. The additions to Wherehouse's rapid expansion program offer a greatly expanded product selection. It also features separate computer software, classical music, video and cassette rooms, each with individualized merchandise, design and decor. For the first time, the Wherehouse contains a magazine section, offering customers a variety of music, software, electronic and other general and special publications.
“Barbra Streisand has just released what may be the album of a lifetime.”
—The New York Times

“The Broadway Album”
From Barbra Streisand.

“It’s obvious that she still retains her power to galvanize. This is the Streisand that sent ‘People,’ ‘He Touched Me’ and ‘Don’t Rain On My Parade’ through the roof.”
—Washington Post

“What a knockout! What makes ‘The Broadway Album’ so absolutely captivating is how in command Streisand is—of her voice, of the material, and of what she wants this album to be.”
—The New York Post

“This is her best album in years. Streisand’s versions of ‘If I Loved You’ (From ‘Carousel’) and ‘Something’s Coming’ (From ‘West Side Story’) are among the best ever recorded.”
—USA Today

“Lay down the red carpet for the return of (Streisand) to her roots. Streisand and show tunes are a matchless match. More please, Barbra, and soon.”
—People Magazine

“Sounds like vintage Streisand. Long standing Barbra Streisand loyalists are about to have their loyalty rewarded.”
—Los Angeles Herald

“Her new ‘The Broadway Album’ is dazzling!”
—New York Daily News


“The Broadway Album.” New from Barbra Streisand. Platinum after only two weeks.

Including the single, “Somewhere” (From “West Side Story”). On Columbia Records, chrome Cassettes and Compact Discs.

See the closed session recording of Barbra Streisand’s “The Broadway Album” exclusively on HBO in January.
FILM MUSIC

LABEL CHECK — It's that time again, time to report on what the various labels have in store for us, soundtrack-wise, over the next couple of months. Not surprisingly, the releases taper off somewhat after December, and probably won't pile up again until next summer. In any case, here's the rundown:

Atlantic Records (including subsidiary AtlanticJive) has just released the soundtrack to The Dark, Suzanne Vega, Jesse Johnson, New Order and Alarm. Sounds very promising... Artists (through Jive) have just released the soundtrack from Desertdawn, In the Nlle, details of which can be found in a feature story on this page.

Atlantic will release, by February, the soundtrack to QuickSilver, which stars Paul Rodriguez and Kevin Bacon. There are certainly enough top artists on this one to suggest it may have a widespread appeal. Among those musically represented will be Roger Daltrey; John Parr with Marilyn Martin; Thomas Dolby; Fish with Tony Banks; Alex Lifeson with Geddy Lee; John McNally; Ray Parker, Jr. with Helen Terry; and Peter Frampton. Unless the movie sinks into oblivion like quicksand, QuickSilver should do big things. The film's cast list is any indication... Capitol Records, in January, will ship out the soundtrack to Iron Eagle, which features one or more cuts by King Kobra and a song called "One Vision" performed by Queen. In February, 9/5 Weeks will be released, but info on that soundtrack isn't available quite yet... CBS Records is scheduled to release the music from Tom Cruise's upcoming feature Top Gun sometime in the spring. That same season, the label will send out the soundtrack from Paradise, which will feature music from the group Journey. In February, the film with Peter O'Toole and Robin Williams... In January, Elektra will release the soundtrack to Crossover Dreams. The film stars, and the album will feature, Ruben Blades... EMI America, in February, will have the soundtrack to Absolute Beginners ready for record stores... PolyGram's soundtrack to Flyin', featuring music by Ollie Brown, is in the works for release early next year, and in February, the label will offer the music to Bad Guys, which will feature a title song performed by Precious Metal. The label's biggie right now, though, is the music from the film version of A Chorus Line, which was written by the team behind the hit musical column. Very soon, MCA Records will be ready with the soundtracks to Young Sherlock Holmes, which has a score by Bruce Broughton; and Out Of Africa, which features a score by John Barry... In January, RCA will offer the soundtrack to All Night Long, a Julia Roberts-containing track from Glenn Jones, Micki Thomas, Starship, Mr. Mister, Autograph and John Hiatt... Warner Bros. Records (through Qwest) will ship out the soundtrack to The Color Purple, the much-awaited Steven Spielberg film, on February 3... All of the releases and artists I've mentioned are subject to change since some of the details are still tentative.

REEL VIEWS — A Chorus Line, directed by Sir Richard Attenborough, is a study in paradoxes. Somehow, all at once, it's dazzling yet barren, imaginative yet repressed; realistic yet lacking credibility, poignant yet strangely detached. With all it, is, in all likelihood, the best cinematic version possible of a decidedly theatrical musical. It's no accident A Chorus Line crossed the paths of so many diverse potential directors, writers, stars and studios before finally making it to the screen. The whole concept of the show is, after all, to probe the cruel, impersonal audition which are part of theatrical musicals. For the struggling young characters who are herded in front of the unseen, almost deified Zach, the line represents a chance to possibly, just possibly, get recognition for all the work and sweat they've endured... Watch the strained faces of their innermost feelings live on stage, we in the audience are able to forgo a bond with the characters, even though we never really get to know them very well individually and no one hero ever completely emerges. Nevertheless, the show packs a powerful emotional wallop, even for the world, on their turf. Also, we are our own directors, able to focus on whichever we choose while constantly aware of the cattle call these characters, victims of their own artistic dedication, are forced to endure together. On screen, though, the direction rests with someone else, and the more elegant conceits and revealing angles, we feel in some way removed. Beyond these problems, which aren't really the filmmakers' fault, A Chorus Line was a definite product of the '70s, and some of its narcissistic revelations seem uncomfortably dated. Still, the film is well worth seeing, despite comparisons to the original.

THE FIGHT CONTINUES — Members of Survivor are pictured outside Los Angeles' A&M Records building last week, trying to secure a special benefit premiere of Rocky IV. The event raised needed funds for the Stallion Fund. For Autism Research, a charity Sylvester Stallone's ex-wife Sassy is chiefly responsible for.

ANOTHER FINE MESS — Michael Douglas, Kathleen Turner and Danny DeVito share another of their many misadventures in a scene from The Jewel Of The Nile. The soundtrack from the film is being released by Jive Records.

Jive/Arista May Have A Gem In The Jewel Of The Nile Soundtrack

By Peter Berk

LOS ANGELES — Without a doubt, executives at Jive Records (a subsidiary of Arista Records) have every reason to be happy about the label's just-released soundtrack to The Jewel Of The Nile with unabashed optimism. Their concept certainly justified, particularly since the album's first single, Billy Ocean's "When The Going Gets Tough, The Tough Get Going," is rapidly proving among the hit charts. Moreover, the soundtrack also offers a rich and stylistically diverse collection of songs by such new cut, fraternal artists as Hugh Masekela, Jonathan Butler, Ruby Turner, Whodini, Precious Wilson, The Nubians, Mark Shrove, The Willesden Dodgers, and Jack Nitzsche (who provided the complete score). Even more significantly, however, The Jewel Of The Nile is arriving at the box office fully armed with that much-treasured Hollywood commodity, "sexual power." In other words, the movie has a guaranteed built-in audience yearning to know what became of Jack Colton (Michael Douglas) and Joan Wilder (Kathleen Turner) after their adventures in Romancing The Stone, and that can only help to generate interest in its soundtrack.

One of the people most involved with putting the score to The Jewel Of The Nile together was Eilot Lurie. Last summer, he took over from retiring Lionel Newman as vice president of music at 20th Century Fox (which is releasing the film). "Music was something Michael (as the movie's producer) was very much aware of from the beginning of this project," Lurie recalled recently. "He always wanted songs during the opening and closing credits, and even shot the opening accordingly." Later on, songwriters Terry Britten and Graham Lyle ("What's Love Got To Do With It") teamed up and turned out the title song to The Jewel Of The Nile, which was subsequently recorded by new vocalist, Precious Wilson. The song will serve as the soundtrack's second single.

Douglas had been interested in featuring Billy Ocean musically from the start, according to Lurie. For that reason, Jive Records' president Ralph Simon was contacted, and soon after, not only was Ocean engaged, but he was also called in for the release of the eventual soundtrack from the film. Beyond a couple of songs, though, a decision was made to compose a soundtrack, and so Doug- las, Simon and Lurie met in London, to
WHO'S IN-STORE

Hohner Keyboard — Hohner’s new PK 250 offers musicians an expanded 61-note keyboard, a total of 32 poly and solo voices, Arranger Accompaniment and MIDI interface connections. Controlled by its exclusive MEG (multiple-event generator) sound generation system, the PK 250 produces an authentic and varied musical instrument selection. MEG is a 32-voice digital synthesizer controlled by a microprocessor which has made it possible to combine the individual elements that make up a single instrument sound. Built-in is the realistic sound of instrument voices such as steel drums and accordion and even the strains of “Honky Tonk.” The Arranger Accompaniment, a series of cartridges with built-in drums, bass and either Group 1 or Group II instruments, creates a full-band sound, fully scored. One has, via the Arranger, the facility to introduce an ever-expanding library of arrangements. The library of cartridges will be continually expanded by Hohner.

CLASSICAL NEWS — Look for two outstanding new releases from Deutsche Grammophon. Maurice Ravel’s instrumental ballets are some of classical literatures’ most beautiful works, and the ballet “Daphnis et Chloe” is performed with great beauty by James Levine and the Wiener Philharmoniker on a fine digital recording (415 360-1, -2, -4). In-store play of this impressionistic masterpiece is highly recommended. Also released on DG is the master composer and conductor Leonard Bernstein leading the Israel Philharmonic Orchestra through an all-Tchaikovsky program. The album (415 379-1, -2, -4) contains some of Tchaikovsky’s greatest works, including “March Slave,” “Hamlet,” “Capriccio Italiano,” and the ever-popular “1812 Overture.” In-store play of this classic is also recommended, but watch the volume to avoid speaker damage.

SONY OFFER — Sony recently announced a new cross promotion offering consumers three free Sony Tape premium-grade audio cassettes with the purchase of any one of four new Sony portable dual cassette recorders (CFS-4000, CFS-600, CFS-W30 or WM-W90). The new line of Sony dual recorders offer features like ultra high speed dubbing (CFS-W600). With the new WM-W90, a dual-deck Walkman personal stereo, consumers can play or duplicate tapes. As a further incentive, Sony Tape will give consumers two extra audio cassettes with a return proof of purchase of any ten. Both promotions will run until January 31, 1986.

This promotion is designed to introduce the large number of consumers who use portable entertainment units to the quality and reliability of Sony premium-grade audio cassettes,” said John Birmingham, vice president of sales and marketing, Sony Tape Sales Company.

Ron Rosenthal

SONGLWRITING

The Songwriting Department within the Professional Writing Division is accepting applications for two positions:

Chairman, Songwriting Department

Applicant must be a published songwriter with a minimum of 10 years’ professional experience and demonstrate successful record releases. He/she must have a minimum of 5 years’ teaching experience, preferably at the college level and must also possess strong organizational and interpersonal skills with demonstrable administrative experience. A Master’s degree or equivalent professional training is required. Salary commensurate with qualifications.

Junior Level Songwriting

Applicant must be a published songwriter with a minimum of 5 years’ professional experience and demonstrate successful record releases. Expertise in lyric writing and previous teaching experience is especially desirable. Appropriate degrees or equivalent professional training is required. Teaching responsibilities will include analysis of song lyrics, lyrical writing and songwriting. Salary commensurate with qualifications.

Berklee College of Music is a private four-year institution with an educational mission of practical career preparation in the various contemporary styles of today’s professional music world. The 200 or more internationally respected faculty work with 2,500 students from over 75 countries and the U.S.

Please send resume, letters of recommendation and supportive background materials by JANUARY 1, 1988 for a SEPTEMBER 1, 1988 starting date to: Professional Writing Search Committee, Dept. CB, Office of the Dean of Faculty, Berklee College of Music, 1140 Boylston St., Boston, MA 02215. An Equal Opportunity Employer.

Berklee College of Music

An Equal Opportunity Employer.


**TOP 10 VIDEOCASSETTES**

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Studio/Company</th>
<th>Weeks on Chart</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>GHOSTBUSTERS</td>
<td>RCA/Columbia Pictures Home Video</td>
<td>12</td>
</tr>
<tr>
<td>2</td>
<td>BEVERLY HILLS COP</td>
<td>Paramount Home Video</td>
<td>12</td>
</tr>
<tr>
<td>3</td>
<td>A MAUDELES</td>
<td>Thorn/EMI/HBO Video TVA</td>
<td>13</td>
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<tr>
<td>4</td>
<td>THE BREAKFAST CLUB</td>
<td>MCA Home Corp.</td>
<td>14</td>
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<tr>
<td>5</td>
<td>LADYHAWK</td>
<td>Warner Home Video</td>
<td>15</td>
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<tr>
<td>6</td>
<td>POLICE ACADEMY 2, THEIR FIRST ASSIGNMENT</td>
<td>Warner Home Video</td>
<td>15</td>
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<tr>
<td>7</td>
<td>VISION QUEST</td>
<td>Warner Home Video</td>
<td>14</td>
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<tr>
<td>8</td>
<td>THE KILLING FIELDS</td>
<td>Warner Home Video</td>
<td>13</td>
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<tr>
<td>9</td>
<td>THE EMERALD FOREST</td>
<td>Embassy Home Entertainment</td>
<td>12</td>
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<tr>
<td>10</td>
<td>MISSING IN ACTION 2 - THE BEGINNING</td>
<td>MGM/UA Home Video</td>
<td>12</td>
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**TOP 15 MUSIC VIDEOCASSETTES**

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Studio/Company</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PRINCE AND THE REVOLUTION LIVE! Prince And The Revoluion (Warner Music Video 38102)</td>
<td>12/18</td>
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<tr>
<td>2</td>
<td>TINA LEE PRIVATE DANCE PARTY</td>
<td>Turner (Sony Video 97W5009)</td>
<td>22</td>
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<tr>
<td>3</td>
<td>WHAM! THE VIDEO</td>
<td>CBS-Fox Video</td>
<td>12</td>
</tr>
<tr>
<td>4</td>
<td>THE BEATLES LIVE — READY STEADY GO!</td>
<td>Sony Video</td>
<td>9</td>
</tr>
<tr>
<td>5</td>
<td>MADONNA LIVE — THE VIRGIN TOUR</td>
<td>Madonna (Warner Music Video 38105)</td>
<td>8</td>
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<tr>
<td>6</td>
<td>NO JACKET REQUIRED</td>
<td>Phil Collins (Atlantic Video 50104)</td>
<td>5</td>
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<tr>
<td>7</td>
<td>MADONNA Live (Warner Music Video 3-83010)</td>
<td>Madonna</td>
<td>5</td>
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<tr>
<td>8</td>
<td>RATT THE VIDEO</td>
<td>Atlantic Video 50101</td>
<td>3</td>
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<tr>
<td>9</td>
<td>THE HEART OF ROCK 'N' ROLL</td>
<td>Huey Lewis &amp; The News (Warner Home Video 34089)</td>
<td>7</td>
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<tr>
<td>10</td>
<td>WINDOM HILL'S WATER'S PATH</td>
<td>Paramount Home Video</td>
<td>10</td>
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<tr>
<td>11</td>
<td>STOP MAKING SENSE</td>
<td>RCA/Columbia Pictures</td>
<td>13</td>
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<tr>
<td>12</td>
<td>FLY ON THE WALL AC/DC</td>
<td>Atlantic Video 50102</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>MOTOWN 25: YESTERDAY, TODAY, FOREVER</td>
<td>MGM/UA Home Video</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>WE ARE THE WORLD - THE VIDEO EVENT USA FOR AFRICA (Music Video 6-20475)</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>PRIVATE DANCER</td>
<td>Tina Turner (Sony Video 97W50066-7)</td>
<td>12</td>
</tr>
</tbody>
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**CASHBOX**

**WE TALK TO PEOPLE THAT COUNT**

**AUDIO/VIDEO**

Gregory Dobrin, Los Angeles

**FROM THE BIG CHAIR TO SHOWTIME**

—PolyGram's Tears For Fears debut in their own music special as part of Showtime's program line-up.
MOST ADDED

ZZ Top — Sleeping Bag — (Warner Bros.)

STRONG ADDS

Sisters Are Doin’ It — Eurythmics and Aretha Franklin — (RCA)
You’re A Friend Of Mine — Clarence Clemons and Jackson Browne — (Columbia)
Go Home — Stevie Wonder — (Motown)
Secret — Orchestral Manoeuvres in The Dark — (A&M)

PROGRAM ADDS

CATCH 22 — Richard Hadley — Music Director — Anchorage INXS
Artists United Against Apartheid Dione And Friends
The Cult Cameo
A. Franks
Kaja
A. Brown

KRLR-TV21 — Bob Bell — Las Vegas — Music Director
S. Wonder
J. Anderson
The Cure
Siouxsie and the Banshees
Mike and the Mechanics
R. Stevens

TV68 — Thomas Zingale — Program Director
P. Young
S. Wonder
Tommy Sisters
B. Dylan

TV5 — Houston Hit Video — Mike Opelka — Program Director
Wire Train
Bon Jovi
Motley Crue
J. Butcher Aiko

NIGHT TRACKS — Bill Brummell — Program Director — Los Angeles
Eurythmics & A. Franklin
Survivor
C. Clemons & J. Browne
Depeche Mode
TeMan & The Seen
Triumph
Three Speed
ZZ Top

FRIDAY NIGHT VIDEOS — Bette Midler — Program Director — New York City
B. Springsteen
B. Ocean
ZZ Top
Eurythmics & A. Franklin
New Edition
P. Benatar
C. Clemons & J. Browne
S. Wonder

ALL HIT VIDEOS — Chuck Foster — Program Director — Bangor Maine
H. Jones
C. Clemons & J. Browne
Depeche Mode
O.M.D.
M. Jagger
ZZ Top

U68 — Steven Leeds — Program Director — New York City
P. Collins
Bon Jovi
O.M.D.
Big Audio Dynamite
9.9
K. Bush
Krush Groove All-Stars
Art Of Noise
Prefab Sprout
Fiets
Siouxsie and the Banshees
Alisha
Push Push
Aerosmith
P. Hardcastle

DANCE TV — Joe Caliro — Producer — Portsmouth, NH
Lisa Lisa
M. Jagger
New Edition
9.9
P. Young
P. McCartney

RADIO 1990 — Nancy Henry — Associate Producer — New York City
M. Jagger
Hall & Oates
ZZ Top
Eurythmics & A. Franklin
A-HA
P. McCartney

VIDEO PROGRAMMER’S PICK

PD
Rick Kurkjian
Program
California Music Channel
Market
San Francisco

Video: Conga
Artist: Miami Sound Machine
Label: Epic

Comments:
“I just love the song. The video works real well with the tune. A must see.”

TOP 30 MUSIC VIDEOS

Weeks on 12/7 Chart

1 YOU BELONG TO THE CITY Glenn Frey (MCA)
   2

2 SEPARATE LIVES (LOVE THEME FROM WHITE NIGHTS) Phil
   Collins and Marilyn Martin (Atlantic)
   1

3 SAY YOU SAY ME Lionel Richie (Motown)
   6

4 PART-TIME LOVER Stevie Wonder (Tamla)
   4

5 IT’S ONLY LOVE Bryan Adams & Tina Turner (A&M)
   10

6 TO LIVE AND DIE IN LA. Wang Chung (Geffen)
   9

7 RUNNING UP THAT HILL Kate Bush (EMI America)
   8

8 PERFECT WAY Scritti Politti (Warner Bros.)
   3

9 SUN CITY Artists United Against Apartheid (Manhattan)
   11

10 LOVE IS THE SEVENTH WAVE Sting (A&M)
   13

11 ALIVE AND KICKING Simple Minds (A&M)
   19

12 SMALL TOWN John Cougar Mellencamp (Riva)
   20

13 BROKEN WINGS Mr, Mister (RCA)
   5

14 SOUL KISS Olivia Newton-John (MCA)
   7

15 LIFE IN A NORTHERN TOWN The Dream Academy (Warner Bros.)
   16

16 STRENGTH The Alarm (I.R.S.)
   18

17 BE NEAR ME ABC (Mercury)
   12

18 PARTY ALL THE TIME Eddie Murphy (Columbia)
   22

19 THIS TIME INXS (Atlantic)
   23

20 THAT’S WHAT FRIENDS ARE FOR Dione & Friends (Arista)
   DEBUT

21 FACE THE FACE Pete Townshend (Atco)
   24

22 TAKE ON ME A-HA (Warner Bros.)
   15

23 CONGA Miami Sound Machine (Epic)
   DEBUT

24 WE BUILT THIS CITY Starship (Grunt)
   26

25 “MIAMI VICE” THEME Jan Hammer (MCA)
   27

26 SPIES LIKE US Paul McCartney (Capitol)
   DEBUT

27 NEVER Heart (Capitol)
   28

28 WALK OF LIFE Dire Straits (Warner Bros.)
   29

29 SLEEPING BAG ZZ Top (Warner Bros.)
   DEBUT

30 SISTERS ARE Doin’ IT FOR THEMSELVES Eurythmics & Aretha Franklin (RCA)
   DEBUT

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

PROGRAM NOTES

HOUSTON HIT VIDEO GOES NATIONAL — Wodlinger Broadcasting Company recently announced that on December 16 they will launch Hit Video USA, a new satellite network featuring 24-hour music video programming. Houston’s four-month-old TV5 is the flagship affiliate of Hit Video, both of which are owned by Wodlinger Broadcasting Company. Constance J. Wodlinger, president of WBC, and the only woman chief executive officer of a national satellite network, said Hit Video USA will offer “a unique new mass appeal music format, created by program director Mike Opelka, called Contemporary Hit Video (CHV).” Programming will include artist profiles and interviews, mini-concerts, “top 100 countdowns” and music/entertainment news. “We are committed to offering the national audience a distinct alternative in music video entertainment,” Wodlinger said. The 13-year veteran of broadcasting restated her firm’s determination to break what she called “absolute domination” of the music video industry by MTV.

JOHN LENNON REMEMBERED — On Sunday, December 8, the anniversary of Lennon’s death five years ago, KRLR, TV21 in Las Vegas, aired the Beatles’ Magical Mystery Tour, which has never been aired before on broadcast television. This film will be simulcast in stereo on the local radio station, KOMP, Las Vegas. Following this, the syndicated documentary John Lennon Remembered aired.

Steven Zap
If anything really upsets Merlin Littlefield with "the business", it would be what he calls the "constant attack on songwriters" and, quite frankly, he's "tired of it."

I ran into Merlin a week or so ago at a littleérie that ASCAP was hosting. I didn't recall what the bash was for, but I was skulking along the back alleys of Music Row, looking for Captain Midnight, when I came upon the back door of the ASCAP building. (By the way, now that I've got a job, it's okay for me to go around skulking down back alleys if I want to.)

At any rate, there I was, standing in through this glass door, looking at all these people dressed in party finery. And since there weren't any of those signs that say things like "No soliciting" or "No shoes, no shirt, no party," I just walked in and excused myself all the way to the food table.

After popping down two or three horse-dovers, I noticed that the guy in the tux standing at the top of the stairs was not really the butter, after all. It was none other than Merlin. And having acknowledged knowing Merlin during those days when I wasn't gainfully employed, I figured I couldn't very well pretend not to know him just now, because I was a working man and we got involved in a conversation.

We talked about some of this and about some of that, skipping around most of the 18 years we've known each other—since back when I was the Jimmy Olsen of Cash Box in New York and Merlin was pushing records for the Capitol Tower. (A lot of the newer folks around think Merlin was born at ASCAP, but believe me folks, he's only been there for a decade, more or less. Before that he actually "worked for a living", running promotion departments, managing artists and all of that kind of executive falderal.)

Eventually, of course, we got around to the subject of songwriters and songs at any function in Nashville is one of life's inevitabilities. Kind of like cussing out the mayor at a New York function.

Anyhow, Merlin was expressing some excitement, and being as he was now the Associate Director of ASCAP, under Connie Bradley, I figured I might as well listen and listen tight as he mentioned that "our aim is not only to sign writers, but to help support their careers."

Actually, we were talking about our functions, our roles that had evolved over the many years, and the things that ultimately make those roles rewarding. With Merlin, part of the function was seeking out the new writers and taking an active interest in their craft. "Just about every night," he was explaining, "I'm going to a songwriter's concert or showcase."

And the rewards are just a natural part of the process of discovery, guidance and eventual opportunity. "Some of the most exciting times are when completely unknown writers walk into my office, knock me out with some songs and the one thing I know is that they have publishing contracts, record contracts and songs on the charts."

He exemplifies with writers like Don Schlitz, or more recent talents Lyle Lovette and Rick Giles.

"A lot of folks in town liked Lyle, but didn't know what to do with his material. He's unique — but, then, that's why he'll be a success. He's now signed with Criterion Music, where Bo Goldsen is really excited about him. I'm sure he'll be getting a record contract soon.

Feedback

KCKN's program director, Gary Bailey of Roswell, NM, replies to the Cash Box article dated Nov. 30, 1985, "A&R Talk Radio", which focused on the targeting of country music toward younger audiences.

"People are acutely concerned with increasing sales," writes Bailey. "My idea is how this can be accomplished is to release fewer albums. This may sound a little strange, but look at what younger demos... are familiar with: country radio. They only put one album a year on the street. We can assume that they use that time between releases to do two things: tour and screen material."

You can't tour if you're in the studio cutting your third album of the year... I know, as a program director, that there is not that much good material in any music format. Why not scotch those 25 to 30 tunes from 2 or 3 albums down to 8 to 10 really good songs, put them on one dynamic album for the daytime and out of it, and then do 200-250 concert dates to support it?

In short, if record companies intend to attract younger listeners/buyers, they need to start playing the youthful demos game."
### MOST ADDED

<table>
<thead>
<tr>
<th>Station</th>
<th>Artist</th>
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<tr>
<td>KIXZ</td>
<td>Avondale — Chris Taylor</td>
<td>G. Campbell, R. Price, T. Jones, T. Roe</td>
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<td>KJBS</td>
<td>Bastrop — Lisa Hale</td>
<td>Exile, B. Mandrell, C. Daniels Band, L. Dewitt, P. Loveless</td>
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<td>Modesto — Ed Nickus</td>
<td>Chance, The Whites, Oak Ridge Boys, Exile, B. Mandrell</td>
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<td>KVVO</td>
<td>Tulsa — Billy Parker</td>
<td>E. Harris, B. Mandrell, P. Loveless</td>
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<td>KOP</td>
<td>Salt Lake City — Joe Flint</td>
<td>Exile, B. Mandrell, C. Daniels Band, C. Hunley, J. Collins, E. Raven</td>
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<td>St. Louis — Georgeanne Harris</td>
<td>Exile, B. Mandrell, C. Daniels Band, J. Taylor, J. Denver, E. Raven</td>
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<td>WDSY</td>
<td>Pittsburgh — Mary Jo Kaczan</td>
<td>G. Campbell, S. Pacific, B. Mandrell</td>
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<td>WAOM</td>
<td>Anderson — Tony Bagwell</td>
<td>D. Parton, E. Harris, Exile, C. Hunley, T. Jones</td>
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<td>WCAM</td>
<td>Neillsville — Dick Deno</td>
<td>E. Harris, C. Hunley, The Shoppe</td>
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### STRONG ADDS

- Just In Case — Forester Sisters
- Warner Bros.
- Fast Lanes and Country Roads — Barbara Mandrell — MCA
- I Could Get Used To You — Exile
- Epic
- The One I Loved Back Then — George Jones — Epic
- The Devil's On The Loose — Waylon Jennings — RCA

### STATION ADDS

- KAKA — Monticello — Larry Dean
- E. Raven
- The Shoppe
- KBRQ — Denver — Jim Stricklan
- J. Denver
- R. Price
- Exile
- KCJB — Minot — Jay Davis
- K. Mattox
- K. Steggall
- KFDI — Witchita — Gary Hightower
- Exile, B. Mandrell, J. Denver, M. Haggard, D. Parton
- KFGO — Fargo — Don Roberts
- C. Daniels Band
- J. Collins
- W. Walker
- KFOX — Abilene — Don Register
- B. Mandrell, C. Daniels Band, J. Taylor, M. Haggard
- KFRD — Rosman — Bill Ingram
- C. Gayle/G. Morris, Oak Ridge Boys, W. Jennings, C. McClain/W. Massey, B. Mandrell

### COUNTRY PROGRAMMER’S PICK

- Jack Seckel
  - WIXZ
  - East McKeesport
  - Song: “Fast Lanes and Country Roads”
  - Artist: Barbara Mandrell
  - Label: MCA

Comments: "Barbara's back and better than ever!"

### HOT PHONES

(A compilation of the most requested records on radio this week)

<table>
<thead>
<tr>
<th>Artist</th>
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<td>MCA</td>
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**WHO KNOWS WHAT EVIL LURKS IN THE HEARTS OF MEN?**

**U.R.B. KNOWS**

**AND SPLILLS THE BEANS IN FEBRUARY**

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**Comments:** "Barbara's back and better than ever!"
ALBUM RELEASES

SHORT STORIES — Kenny Rogers — Liberty — LT-5170 — Producer: Larry Butler

Under the cover of this neat little package of all previously released material, you'll find stories that come alive through song, just as the album refers. There's a few of Kenny's number one hits, some fan favorites and several scattered, past album cuts. Produced and remixed by Larry Butler, the album contains such "70s stuff as "Daytime Friends," "Long Arm Of The Law" and "Goodbye Marie." Rogers delivers a nice sampling of such favorites: "Green, Green Grass Of Home," "Desperado" and "Abraham, Martin and John." Kenny Rogers' followers will be pleased to add this one to their collections.

DALLAS (The Music Story) — Various Artists — Warner Brothers 1-25225 — Producer: Artie Ripp

Believe it or not, the Ewings can sing! This musical story album, combining talents of Dallas stars Stana Kastana (Ray Krebs), Howard Keel (Clayton Farlow) and Jamie Ewing (Jennilee Harrison), along with country artists, who make their home outside of Southfork; Gary Morris, Crystal Gayle, Johnny Lee, Karen Brooks, Bob Cook and The Forester Sisters. Cuts include Crystal and Gary's new single, "Makin' Up For Lost Time" also dubbed the Dallas Lovers' Song, "A Few Good Men" (Pam and Jenna's song for Bobby) and "If I Knew Then What I Know Now," (J.R.'s Lament). A full set of songs that help tell the stories of (beloved?) Dallas characters.

ORBIT — The Murphy Brothers — Poly- lyoxy TLE 502 — Producer: Frank Green, John and Danny Murphy

These local Nashvillians are enjoying some airplay with their self-penned album on an independent label. In a folk-sounding vein, the brothers have put together a well-round LP, depicting their talents. Cuts include "Pretty Melody," "Falling For You Again" and "Time To Time Heartache." Another tune, "Christmas Time" was made into a video and was shown on local television in the area.

SINGLE RELEASES

OUT OF THE BOX

T.G. SHEPPARD (Columbia 38-05747) In Over My Heart (3:24) (Rick Hall/ASCAP) (W. Aldridge, T. Brasfield, J. Rutledge) (Producer: Rick Hall)

The Good Sheppard will soon have another title to add to a greatest hits LP. "In Over My Heart" has been played to great heights. A real nice number which will probably keep radio request lines lit. This single comes off T.G.'s "Livin' On The Edge" album which has already produced two top tunes. "In Over My Heart" should prove no exception.

JOHNNY RODRIGUEZ (Epic 34-05732) She Don't Cry Like She Used To (3:37) (Cross Keys/ASCAP) (Vail & Birdie) (Producer: Larry Kennedy)

Here's Johnny... and he's looking and sounding better than he has in a long time. J.R.'s more polished and there's a distinct richness in his delivery of "She Don't Cry Like She Used To." The song flows easily and seems to make a nice two-step number. Johnny's latest effort should draw listeners to his newer material too.

FEATURE PICKS

WILLIE NELSON & HANK WILLIAMS (Columbia 38-05749) I Told A Lie To My Heart (2:52) (Acuff-Rose-Opyland-BMI) (Hank Williams) (Producer: Bill Ivey)

This never-before-released Hank Sr. gem was recently uncovered by the Country Music Foundation. Tracks were remixed and the final product — "the legend and the red-headed stranger" teamed together. The song is your classic kind of Hank Williams tune, bringing back the country sound of a long-gone era. You must listen closely to hear Willie's input though, Hank is the prominent contributor to this record, and rightly so.

DAVID FRIZZELL (America A-1001) She Ain't Whistlin' Dixie (3:16) (Hall-Clement/Frizzell c/o Welk/Cavesson-BMI/ASCAP) (D. Knutson and A.L. Owens) (Producer: Ken Mansfield)

Frizzell sings of a southern gal, leaving her roots behind for love north of the Mason Dixon line. Moving melody set to the fervor of "Dixie.

JOE SUN (A.M.I. U-14404) West Texas Wind (2:23) (Silver Heart-BMI) (J. Sun and M. Barnes Jr.) (Producer: Brian Fisher)

BYRON WHITMAN (Jammer U-14825) I Miss You (2:57) (Rangeland-BMI) (J. Love) (Producer: Byron Whitman)

CHRISTMAS SINGLE PICKS


Take a little bite of a tropical beat, a dash of jingling bells, Buffett's pleasing vocals and you get "Christmas In The Caribbean." A carefree, non-traditional holiday number that sends thoughts of warm, sun drenched beaches through the dead chill of winter.

MICHAEL SHAMBILIN (Dixie SSP-0117) Thank God For Christmas Time (3:52) (Shamblin—BMI) (M. Shambilin)

A very well-written Christmas single that deserves a listen.

Record Companies Join Forces To Promote "New Country" In UK

By Mary Kujawa

NASHVILLE — A marketing campaign titled "Discover The New Country" will join major United Kingdom record companies with CBS/Epic, EMI, MCA, RCA and WEA Records, in a concentrated effort to promote country music in the UK. During the past year, marketing directors of these record labels have been meeting to discuss strategies to combine their resources, since the Country Music Association-sponsored MORI survey suggested that there was still an enormous potential for country music in the UK.

Each record company will be responsible for specific campaign marketing areas and nominating two artists who will highlight the promotion. Thus far, the acts that have been selected are Rosanno Cash and Exile from CBS/Epic; Don Williams and Sawyer Brown, from EMI; The Oak Ridge Boys and George Strait, from MCA; Alabama and The Judds, from RCA; and Gary Morris and Hank Williams Jr., from WEA. In early 1986, an album featuringcuts by all these artists is slated to be released for promotional purposes and it was suggested that the artists visit Britain to further promote their works.

"We are tremendously excited that the majors have come together to promote country music," CMA's European manager Cynthia Leu said. "The record campaign is declining and the record companies are now looking seriously at the over 25 age market, which is traditionally more receptive to country music." The promotion is expected to begin in March of 1988.
NO MORE NIGHT — Glen Campbell — Word PXC 7-01-89410-1 — Producers: Glen Campbell and Ken Harding
Country/pop artist Glen Campbell goes gospel this time, with his latest album "No More Night". Producing, writing and arranging this effort, Campbell has released a wide mixture of "basic" religious songs. Nothing flashy here, just good, solid music. Most notably, the title cut, "No More Night", "When All Of God's Singers Get Home", the up tempo "Overflow" and the duet with Johnny Cash, "Suffer Little Children."

MORE THAN A DREAM — Tanya Goodman — Canaan CAS-9910 — Producers: Gary Chapman and Andy Tobild
Tanya Goodman's pretty voice is hidden under some heavy arrangement. Hardy got to hear what she really sounds like. But if you listen closely, you'll find she does a nice job on this album, especially on "Love Shines" and the fast moving, high-energy numbers: "He Works For Me" and "Singing For You."

WELL STILL SING ON — The Johnson Mountain Boys — Rounder 0205
This bluegrass-gospel album is a real treat, filled with that of time traditional sound. The vocals are varied and distinct but blend together well for harmony. Good pickin' and singin'. Standouts on this album include "Springtime In Glory", "I'm A Stranger" and "I've Made A Covenant." An enjoyable package.

IN ONE ACCORD — The Nelons — Canaan 7-01-892212-6 — Producer: Ken Harding
This foursome has produced a refreshing project. "In One Accord" could appeal to many musical tastes for it includes something of everything. "There Ain't No Grave Gonna Hold My Body Down" draws the blues right out of the Nolens. "God's Way Up" is inspiring and full of feeling. Lee Greenwood's "God Bless The U.S.A." is included on the LP as well. Something for everyone to enjoy, sprinkled with energy and good harmony.

SANDI IN SESSION — While recording her soon-to-be released album, Sandi Patty consults with producer Greg Nelson, during a session which employed the largest studio orchestra in Nashville's recording history. (from l-r): Bob Clark, Sandi Patty, Greg Nelson, Ed Seay.
Westwood One Announces Terms Of Mutual Purchase

By David Adelson

LOS ANGELES — Westwood One has released the details of its recently completed acquisition of the Mutual Broadcasting System from the Amway Corporation.

According to Westwood One, the company will pay Amway $30 million in cash and notes in addition to 210,000 shares of its common stock.

Amway, in turn, purchased $5 million worth of advertising on Westwood One or Mutual over the next 48 months.

In addition, Amway will, through its satellite distribution system, distribute Mutual Radio Network programs without cost to Westwood One over a three-year period. According to Westwood One, such satellite delivery is worth approximately $4 million annually.

Westwood One will not change the name of the newly acquired company. It will continue to be known as the Mutual Broadcasting System or Mutual Radio Network.

Westwood One chairman and president Norman Pattiz commented, "We are very pleased with the results of the negotiations which have led to the completion of our acquisition of the Mutual Radio Network. This was a classic negotiation in which both parties were able to achieve their respective objectives at a satisfactory net cost."

Westwood One's purchase of Mutual has created quite a stir both on Wall Street and within the radio industry. The company's stock continues to rise rapidly. Last week Westwood One's per share value climbed to $43, eclipsing its previous year high of $40. The stock began the year with a value of $16.75 per share.

"The major advantage of the acquisition is Westwood One's entry into an entirely different market. While virtually dominating long-and-short-form programming for AGR and CHR outlets, the company had little impact on the older more traditional listener. The new acquisition is obviously well-orchestrated by Madison Avenue which is expected to contribute heavily with expanded Westwood One advertising budgets."

Pattiz concluded, "We believe that the acquisition of Mutual is a natural one for us, since Mutual has such a fine, long-standing reputation and gives us audience penetration in entirely different markets than have been traditional for Westwood One. As successors to the Mutual Radio Network operation, we look forward to expanding our operations into the news, toy and adult features entertainment market."

ALARM SHARPENS UP — I.R.S. artists The Alarm taped a segment for the Dec. 29 edition of The Cutting Edge, MTV's new music variety show. The segment — a close-up interview with the band — was taped prior to one of the band's Orange County performances. Seen following the show are (l.-r.): Alarm lead singer Mike Peters, Cutting Edge director Jonathan Dayton, Cutting Edge production coordinator Jessica Cooper, Alarm drummer Nigel Twist, Cutting Edge director Valerie Faris, and Alarm bass player/songwriter Eddie Macdonald.

Chrysalis Renews Craigo Contract

LOS ANGELES — Jack Craigo has renewed his contract as president and chief operating officer of the Chrysalis Group of Companies Of North America, it was announced last week by Chris Wright, chairman of the Chrysalis Group, P.L.C.

Craigo has served in his present capacity with the company for two and a half years, a position which gives him full responsibility for all A&R, marketing and publishing activities. In addition, he oversees Chrysalis' relationship with its distributor, CBS Branch Marketing, and its Canadian licensee, RCA Records.

Craigo is a music industry veteran of over 25 years, having joined CBS Records in 1960, where he served in several diverse marketing and sales positions. In 1977, he was named senior vice president and general manager, marketing, CBS Records and a year later he attained the position of senior vice president and general manager for the Columbia label. Before joining Chrysalis, Craigo also served as managing director, RCA Records Division, RCA Limited (U.K.) and also as division vice president, U.S.A. and Canada, RCA Records.

Regarding the renewal of Craigo's contract, Wright commented, "In his two and a half years at the helm of Chrysalis Records in the States, Jack Craigo has oversen the evolution of Chrysalis into the strong and profitable independent label it is today. He has charted the company through its most successful, and artistically-viable period ever, with several of our artists realizing multi-million copy sales and worldwide acclaim. Jack is a unique and consummate label chief-one who is both a real music man and an aggressive marketing strategist. I look forward to a long and fruitful relationship between Jack and Chrysalis Records."

TIME TO RENEW — Jack Craigo (r), who has just renewed his contract as president and chief operating officer of the Chrysalis Group of Companies in North America, is pictured with Chris Wright, chairman of the Chrysalis Group, P.L.C.

Congress Closes The Book On Home Taping Until '86

By Earl B. Abrams

WASHINGTON — "Misleading and irrelevant."

"Unreliable when first done and . . . of no value today."

These were the last words on the financial status of the recording industry as contained in submissions Dec. 3 to the Senate copyright committee, which released a record on S-1739. Hearings on the proposed legislation, sponsored by Senator Charles Grassley (R-Iowa), were held last October (Cash Box, Nov. 5).

Answering allegations by opponents of S-1739 that the recording industry is doing very well, Stanley M. Gortikov, president of the Recording Industry Assn. of America (RIAA), submitted data that belie those attacks. It closed the recording industry to an economic study by Dr. Alan Greenspan, former chairman of the President's Council of Economic Advisors, In behalf of the recording industry showing that the recording industry has lost $1.5 billion because of home taping, it was Charles D. Ferris, Washington attorney representing equipment manufacturers, who cited a Washington consulting firm's findings that the Greenspan results are flawed.

Because of the holiday recess, no action on S-1739 is expected to be taken by the subcommittee before the start of the second session of the 99th Congress in January.

A legislative bill (H.R. 2911) is pending in the House of Representatives but no hearings have been held there.

Contrary to claims set forth by the Audio Recording Rights Coalition, Gortikov said, 1984 recording industry revenue was only $6.7 billion measured in constant dollars. And, he added, "indications are that 1985 recording industry revenue was in excess of $7 billion."

Furthermore, he said, "in the first six months of this year, the recording industry has reported sales of $3.8 billion from the first half of 1984."

Using an evaluation by an accounting firm, Gortikov noted that pre-tax income from domestic sales operations of seven leading record companies (which account for 80% of all U.S. record sales) was only 3.7% of 1984 revenues; that in each of the last four years, a majority of these seven record companies lost money; that in 1983, while the industry as a whole reported a slight profit, six of the seven top companies lost money, and that in 1984, four of the seven leading companies reported losses on domestic operations.

Answering claims that record companies need the equipment manufacturers, Gortikov agreed that there is a symbiotic relationship but now manufacturers are promoting recording machines that enable consumers to get prerecorded music without paying anything to the copyright owners. "In this regard," he said, "the relationship is not symbiotic but parasitic, and requires a legislative solution."

The proposed legislation would impose a 5% royalty fee on recording equipment (25% on those instruments with dual recording capability), and one-cent-a-minute on blank tape. This, according to Gortikov, would cost music publishers $200 million annually — only about one-third of the estimated $600 million annual loss due to home taping.

LYRICAL EVENING — ASCAP members Kaye Ballard (c) and Arthur Siegel present an autographed copy of their new album "The Ladies Who Wrote The Lyrics" to ASCAP. At right is ASCAP public relations coordinator Michael Kerker.

THEY KNOW ZENO — German progressive rock band Zeno took time out from the studio and stopped by Manhattan Records to talk with label executives. Their self-titled album is scheduled for a worldwide release early in 1986. Pictured (l.-r.): Bruce Lundvall, president Manhattan Records; Larry Mazur, U.S. manager; Michael Flexig; Zeno Roth; Bruce Garfield, vice president A&R contemporary music; and Ute Rütgen.
The Washington Squares

MAXWELL’S, HOBOKEN, N.J. — The air was so thick with irony at the Washington Squares’ sold-out show on the cover of “A Cappella.” For the first time in recent memory, he sang “I Was Born To Synthesize,” alone and unaccompanied. This appropriate beginning set the stage for the show: the sound which covered such great Todd songs as “Song Of The Viking,” “Hello, Me! ‘Bang The Drum All Day,’” and “Love Of The Common Man.”

The sold out tour has been on the road for just over a week and is still taking a close. The genius of Todd Rundgren has always been his unyielding desire to experiment. This tour and the album which inspired it, are perfect examples of this spirit of experimentation. All of the sounds on the record and most of the sounds in concert were produced by the human voice. To put this into the context of a rock concert without it becoming a choral recital was a challenge and Todd succeeded. To be sure, there is precedent in the music of doo whop and “Hojah” from the new album leans heavily on that tradition. But every style was represented, including a stirring Marvin Gaye set with spine-stirring versions of “What’s Going On” and “Mercy, Mercy, Mercy.”

Todd was the consummate performer, always in control of his group, his singing and his audience. In one “audience participation” effort that might have gotten out of hand with someone else, Todd invited a half dozen people to the stage to let out their expressions on drums during “Bang The Drum All Day.” The mayhem becomes an exercise in egalitarianism and serves to prove the basic intentions of people, a popular Todd theme.

The encore were special treatments of “Real Man,” “It Wouldn’t Have Made Any Difference” and perhaps the shining moment of the night, “Love Is The Answer.” Only in the hands of a conductor who has the likes of Todd Rundgren could this experiment — both the album and the concert — have been pulled off. Judging from the enthusiastic response, Todd not only achieved his goal of creative experimentation, but turned in a damn good rock and roll show to boot.

Stephen Padgett

ALIVE AND KICKING — An enthusiastic crowd greeted A&M Records’ recording artists, Simple Minds, on the last night of their four-week tour of the U.S. at the Universal Amphitheatre in Los Angeles. After the show the Minds were awarded a gold record for the success of their current LP “Once In A Lifetime” by A&M’s top brass. Pictured background, after the show are (l-r) Bruce Findley, manager; Michael Macho, keyboardist; Jordan Harris, vp of A&R, A&M Records; Charlie Burchill, guitarist; Jerry Moss, chairman of the board, A&M Records; Jim Kerr; Mel Gaynor, drummer; Gil Friesen, president of A&M Records; Sue Hoffpoulous, percussionist; Robin Clark, vocalist, and Michael Leon, vp of East Coast operations, A&M Records.

VOX TOPS — Columbia recording artist Kenny Loggins, nearing the end of an extensive six-month tour of the U.S. and Europe, was greeted by a rapturous reception at the Morrison’s Vox offices Thursday. The unsigned artist — who recently performed in New York for L.A. songwriters — was on stage at the Top 40 center in the heart of Manhattan congratulating the group on the success of the various Loggins singles on the label. Loggins was joined by Vox’s creative operations, CBS Records International; Al Teller, president, CBS Records Division; Loggins; Ron Oberman, v.p., Columbia, A&R, west coast.

Paul Iorio

TODD RUNDRENG

The PALACE, HOLLYWOOD — As concerts go a Todd Rundgren concert is usually unusual. As Todd Rundgren concerts go this one was particularly unusual. Todd regularly relies on tapes, and other gimmicks from his wild imagination, to realize his music live. In this case, Wednesday night was no different than any other Todd performance. What was unique was that in addition to his tapes, guitars and piano accompaniment, Todd was joined on stage by 11 singers. Together, with and without instruments and tapes, Todd and his 11-voice orchestra duplicated many of the songs from Rundgren’s current Warner Bros. LP, “A Cappella” as well as a fantastic sampling of Todd’s chestnuts from the past.

The show opened with Todd standing in the dim light wearing the mask he wears on the cover of “A Cappella.” For the first time in recent memory, he sang “I Was Born To Synthesize,” alone and unaccompanied. This appropriate beginning set the stage for the two hour show which covered such great Todd songs as “Song Of The Viking,” “Hello, Me! ‘Bang The Drum All Day,’” and “Love Of The Common Man.”

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meaning the effort of their use." Mr. Ertugen adds that "to regard the levy as a tax is a misunderstanding, but this confusion is used to mislead the consumer by those who oppose the introduction of a private copyright royalty."

The message goes on to point out that "the copyright system should not be a balance between unrestricted access to artistic works for the consumer and the interests of the creators and copyright owners, but new home recording technology has seriously tilted that balance in favour of the consumer." In a direct appeal to Mrs. Thatcher, Nesuhi Ertugen says that "a royalty in respect of private copying will help you to restore the proper equilibrium which the copyright system is designed to achieve."
MTV To Scramble Signal July 1, 1986
By Gregory Dobrin

LOS ANGELES — MTV Networks, Inc. has arrived at a tentative July 1, 1986 start-up date for scrambling of signals for MTV: Music Television, VH-1 and Nickelodeon. The announcement cements the network's plans for signal scrambling, made public last spring.

The July 1 designation is a goal, more than a date by which the company's executive, and is contingent upon whether or not MTV Networks affiliates are able to operate the necessary head-end decoders by that date. The network must also remain upon the availability of home descramblers. During last June's National Cable Television Association Convention, MTV Networks president Bob Padgett confirmed reports that the channel would indeed be scrambling it signals "at the earliest date possible," following suit with other networks, such as HBO, which plan to begin scrambling January 15, 1985.

MTV Networks plans to use the M/A-COM Videocoder II system along with the M/A-COM DBS Control Center, which allows consumers to receive all satellite signals using the M/A-COM Videocoder II system.

"At the NCTA Convention..." commented Horowitz, "we stressed the need for a single industry standard, which is now in place. I believe the pay service we believed would be the M/A-COM..."

According to a spokesperson for M/A-COM, makers of the Videocoder scramblers and decoders, the Videocoder II system has already been adopted by the major cable networks, including HBO, Showtime, The Disney Channel and TBS.

Four scramblers have been set up for HBO's imminent scrambling, two for Showtime, who will begin test scrambling by mid-January, 1986, and plan full-time scrambling by TBS's scheduled July 1 scrambling launch.

M/A-COM will ship its first units of consumer descramblers by the end of the year and hopes to have 100,000 available to consumers by early summer, 1986. The consumer descramblers, called Videocoder II Mk III, will cost $300. M/A-COM also plans to market receivers with built-in descramblers by next summer.

Kings Of The Wild Frontier: Video Biz Leads Franchisers
By Stephen Padgett

LOS ANGELES — Estimates are that one in four American households has a VCR machine. One in three television households is VCR equipped. The truth is, however, that only a few companies are operating so quickly, accurately figures on VCR market penetration are old the instant they're published. Consequently, even the box offices have given way to long lines at the video rental store. A typical Saturday morning for the American family may include trips to the grocery store, the dog groomer, the shopping mall and now, a stop at the video store to pick up the night's entertainment.

All this has opened the way to a rich frontier in retailing, the mass merchant video franchise. Emerging as leaders in this infant-but-burgeoning industry is Los Angeles-based franchise operators, Video Biz. Video Biz president Robert Moffett and his partner M. Ray Fenster left their previous company in 1981 to begin this new company, and in the intervening four years have opened 250 franchisees in 40 states.

Video Biz has become expert at helping a franchise establish a store in a community. The success rate has been fabulous, many franchisees opening second and third stores after only a year in business. The trend shows no signs of slowing. "It's just the tip of the iceberg," the drizzle before the storm," exclaimed Moffett. "We're just getting started; we have another 75 percent to go. Thanks to the motion picture studios and the networks, they have spent hundreds of millions of dollars to educate the public to the VCR."

"What we'd like to say the concept is like a supermarket for everything the home owner in video would need. As an example, we rent movies, we sell them. We rent VCRs and cameras and also sell video hardware. In addition to that we transfer people's home movies into video format. And then we have our own line of Video Biz super high grade blank tapes, and we also have our own private label of head cleaners. So we have video equipment and we have movies.

"Some of the stores get into production where they'll actually go out and video-tape weddings, wills, bar mitzvahs, so there are all sorts of avenues for revenue to come into the stores," stated Moffett.

Moffett and Fenster attribute their success in video franchising to their complete Video Biz store package. For the initial fee, the franchisee receives an entire turnkey operation in an exclusive territory, with inventory, a computerized control system and on-site training by Video Biz's national training manager. In addition, media exposure is gained through national television ads regularly administered from the home office.

Moffett predicts a bright immediate future for the video business. With the vast majority of the population having seen the untamed wilderness, the few next years will be crucial. The companies that have opened the doors of power, advertising ability and marketing penetration will survive. The strength of Video Biz's concept is that it combines the intimacy of a "ma and pa," privately-owned business with clout available through large affiliation. With the potential of this industry almost insurmountable, it will take real gunslingers to tame the frontiers, and Video Biz is separating themselves from the pack as leaders in the wild frontier.

They Bought This Apple — The Chappell/Intersong Music Group—USA hosted a champagne reception for its veteran Bernia Taupin to congratulate him on the #1 single he co-wrote with Martin Page, "We Built This City"! Shown here presenting Taupin with a special chocolate "bigapple" as a momento of his New York visit, are Chappell/Intersong president Lewis "Bud" Skorbo (c).

“Television’s Greatest Hits”: You’ve Heard These Songs Before
By Lee Jeske

NEW YORK — The sounds of this holiday season will certainly contain the Yuletide favorites, along with the usual stock of new and old pop material. But this season there are going to be dozens of people sitting around the Yule log and quietly slipping an egg nog to the strains of “Meet the Flintstones,” “Television’s Greatest Hits,” the initial offering from Televue Toons, which is the disk that brings together 65 of the most familiar television theme songs from the ‘50s and ‘60s.

"Who has not been stuck in a train station, an airport, a bus station, somewhere away from home, who hasn’t at some point come up with the idea of swapping TV themes with friends?" asks Steven Gottlieb, the LP’s executive producer and president of Televue Toons.

Who indeed? And who can’t get misty-eyed and goggle over such sounds as "a horse is a horse, of course, of course," from the Mr. Ed theme; or the delicate melodies that welcomed us each week to Dragnet or Bonanza or D Gillis? Who can resist snapping along to the Addams Family theme? And is it possible to listen to the theme from The Dick Van Dyke Show without conjuring up the image of Rob Petrie avoiding (or tripping over) that crotamiton? There is nothing that hits the aging baby-boomers where they live more than memories of their childhood television, etc.

"I think it’s just unfair to John Williams (Lost in Space) and Quincy Jones (Ironside) and P.F. Sloan (Secret Agent) and Vic Mizzy (Green Acres, The Addams Family) and Hugo Montenegro (I Dream Of Jeannie) and Llionel Newman (Daniel Boone) and the host of other composers who are pretty major league to say that people like that music because it brings back memories of the TV shows," says Gottlieb. "The fact of the matter is, yes, it is very evocative, and we are selling, to some extent, nostalgia. But, nevertheless, “I Love Lucy” is a pretty swinging number. And a lot of this is good music.

Good music, for Televue Toons, to the tune of almost 200,000 copies sold to date. Originally conceived of as a mail-order item, "Television’s Greatest Hits" hit the stores when Gottlieb placed 50 copies of the full-priced double-LP in each New York City Tower Record store at the beginning of August. They sold out over the weekend. No matter what the age group, no matter what the music preference, things like the orchestral theme from The Andy Griffith Show just had to be in the possession of 100 Tower customers that weekend. The rest is about to be history — thousands of stores nationwide now stock "Television’s Greatest Hits," with Gottlieb and his two-person New York office handling all of the distribution themselves. A music video — of The Jetsons theme! — is in the works, as is a home video version of "Television’s Greatest Hits," and, in the spring, "Television’s Greatest Hits Volume Two". But are there 65 themes as yet untouchable? "The Odd Couple, Mary Tyler Moore, The Brady Bunch, Hogan’s Heroes, The Honeymoons, quiz shows, and lots of surprises."

According to Gottlieb, the hardest part of putting together “Television’s Greatest Hits” — which, it should be pointed out, contains only about 50% original material, with the other 50% meticulously recreated — was tracking down the owners of the selections. Nine months of digging brought together all the copyright owners of the songs included in the package, but it might take a Manix or a Maxwell Smart to uncover some other prized items.

"I’ve been looking for a soundtrack for Tobar The Eighth Man for almost a year and a half. I’ve been in touch with every single person involved with that show; I’ve been in touch with the animators, with the people in Japan who originated the show, with the people who broadcast the show..." (continued on page 40)
PolyGram's Derek Shulman Talks About A&R

By Paul Iorio

This is the first in a six-part series spotlighting top A&R professionals.

NEW YORK — Derek Shulman is known for his nose. He can smell a hit act from a block away, and he is well-acquainted with the smell of success. Not only has this PolyGram A&R vice president signed such domestic acts as Bon Jovi and Rubber Rodeo but he was instrumental in bringing ABC, Tears For Fears, Deyex Midnight Runners, and Big Country to America.

Though his British acquisitions were based on those bands’ already-established track records, Shulman prefers, what he calls the "grass roots, nitty gritty" brand of A&R. That brand of A&R got him Bon Jovi for PolyGram. "Bon Jovi were pretty raw at the time I first saw them," he says. "Their image wasn't quite down yet but they knew what they wanted. As important as anything else was Bon Jovi's desire and taste to be a star and that is so important for A&R. They have to want to be a star very badly that nothing will get in their way."

Shulman says that if he ever has any "nagging doubts" about an act he has to sign them, there are no such doubts with Bon Jovi. "I had no doubt that the band would be huge. I just thought they would be huge sooner. The first record should have been a bigger hit," he says. Rubber Rodeo is another band he considers a serious A&R proposition, a kind of "western version of Roxy Music."

Shulman's professional philosophy goes against the conventional grain. "I don't think that too many bands are found by A&R guys hanging around the clubs. I'll probably be lambasted for saying that but I don't think that's the way it happens. I think that a band that has serious intentions will know to go to either a manager, a studio that has connections with a record company or an attorney."

Does this attitude mean that perhaps the record labels are missing a Beatles? "Sometimes Shulman adds that pessimistically, he does say that every tape that gets sent in — even unsolicited ones — are listened to by someone in the department. Shulman knows the record business from both sides, having been a member and the manager of the band Gentle Giant. He left that band out of sheer boredom. "We were making good money," he says. "The money wasn't a factor. But having been in bands, I had also gotten involved with the business part." He says that he enjoyed that aspect so much that when the band broke up in 1981 he soon after accepted an A&R promotion position in PolyGram's rock department. One year later he joined the A&R department he is still in today.

Resistence Creates A Niche For Itself

By Peter Holden

LOS ANGELES — Starting an independent label in the 1980's is at best a tenuous proposition, but the market is currently so wide open that it allows for a lot of room to move and learn. When Philipp Drucker and Matt K. Matsuda began Resistance Records in 1982 they "literally incepted at nearly every phase of the business of putting out records. Yet that kind of open-mindedness combined with common sense has lead to the development of another steadily growing Los Angeles' label."

Drucker, a refugee from Los Angeles art-rock favors Savage Republic initiated the label with Matsuda as an outlet for his own music with his group 17 Pygmys. The label's third LP, the just released "Captured In Love" has already sold nearly 2,000 copies and Matsuda's second project under the name of Fife, "City Of Angels" has also just been released, yet both principles explain that the label is not just a sideline to get out their own music. "When we first started, we didn't know what we were doing at all, but after the first couple of years, you begin to establish, and you become a real business," says Matsuda. Drucker adds, "Once you put out a record, you just come across other artists, and you begin to sell advertising deals and sub-publishing through much of western Europe."

25 Years Ago In Cash Box

December 17, 1960 — Twenty-year-old Tommy Reed, who has clefted tunes for such top names as Teresa Brewer and Dion & The Belmonts, to appear on the Kip label with "Young, Dumb And Full Of Gum"... Bruce Morrow writes from WINZ that Miami has been good to him. Bruce, who recently located there from WINS-N.Y., has, on-the-cuff, that television, in the form of a teenage package, is a near-future possibility. As a way of introducing himself to Miami youngsters, Bruce held the first live studio dance party on the Starlit Roof of the Biscayne Terrace Hotel; expects to run it as a regular monthly feature... Bios For Deejays: Aretha Franklin, Aretha Franklin has followed a natural path toward a singing career, culminating in the current chart climber of her Columbia debut disk, "Today I Sing The Blues." Miss Franklin made her singing debut at the age of eight in the church choir of her father, the Rev. C. L. Franklin. Her mother, the late Barbara Franklin, was also a prominent gospel singer. When she was 14, Aretha was already on a regular gospel recording schedule for Chess Records. During the interim years the young thrust has kept busy studying piano and organ, writing songs and appearing as a soloist in her father's church choir. She is now an accomplished pianist and accompanied herself in the recording of "Today I Sing The Blues." She is now in preparation for her first Columbia album, working with A&R man John Hammond... Jazz clarinetist Pete Fountain (dubbed by Coral — "Mr. New Orleans Jazz") returned home from a tour last week to open his own night club in his home town. The place is called Pete Fountain's French Quarter Inn and lies on famous Bourbon Street... Album Review: "Candid Camera." Candid Fleder. Fleder's Candid Telefun can be likened to a phone version of Candid Camera. With a rigged phone he calls various business establishments to make unusual requests, managing to keep the people on for a couple of minutes trying to logically answer his zany questions.

Pop Bibliography Published

NEW YORK — Popular Music Since 1955: A Critical Guide To The Literature has been published by Boston's G.K. Hall & Co. Paul Taylor, an assistant head of the A&R department at Los Angeles public library, as well as a part-time musician and songwriter, has plowed through some 2,000 English language books and periodicals on rock, country, folk, gospel, reggae, etc., not only listing them, but providing each with a thumbnail review. Broken into eight categories such as "Social Aspects of Popular Music," "The Popular Music Business," "Lives and Works," "Fiction," and "Periodicals" — and including a glossary and three indexes — author, subject, and title — Popular Music Since 1955 is an exhaustive, impressive attempt to sort out the literature of popular music. The entry for Bob Dylan, for example, begins with an interesting biography and then provides Taylor's insightful assessments of 18 books on Dylan. Popular Music Since 1955 is co-published with London's Mansell. The 549-page book carries a hardcover price of $37.50.
CLASSIFIED AD RATE 35 CENTS PER WORD
Count every word including all words in item name. Numbers in address count as one word. Minimum ad size 5x5. CALL RICK LAROCHE FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your classified ad, we will hold for following issues pending receipt of your check or cash. NOTICE—$25 Classified Advertisers (Outside USA) must prepay 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 Ad every 7 days. No charge for change of ad. No call backs. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication airtalk@sanlabind.com, Los Angeles, CA 90056. By Tuesday, 12 noon, of the preceding week to appear in the following week's issue.

Classified Ads Close TUESDAY

COIN MACHINES
FOR SALE—KUNGFU MASTER $159.00 COMMANDO FACE $59.00 CRIME FACTORS $39.00 GHOST MECHANIC $39.00 GHOST RIDER $39.00. DESTRUCTION OF THE CROWNLINE $179.00, DESTRUCTION OF THE TEMPLE $139.00, MIGHTY DRAGON $179.00. DEMOLITION DERBY 2 $1.14, 95 TC, UNSEASONED, MINT. KUNGFU HUNT $10.00, EXCELLENT OR BASEBALL, GOLF, PARKIN, TNNIS $20.00, DD LADIES$15.00 ALL BY AND CLARK $35.00, NINJA $145.00, NINJA OF MY HERO COCKTAIL $10.00, NINJA HERO $152.00, ALIEN ASSAULT $25.00, BATTLESHIP $30.00, Heli-Copter $191.00, Call or write NEW ORLEANS COIN MACHINES, LA 70025. Tel: (504) 595-3000

FOR SALE—Blue Chip Stock Market Wall Street software,$50.00. Mr. Mistas, Delaware & 8th ave., We also carry a complete line of Bingo & Upright amuse. Ambrose, 1322 S. Hago Ave. LA 90032, Westside (213) 592-3711

FOR SALE—In lot: Pavers, Wavemaster, Electronic Dice machines, small pinballs, a thing or two. All with names: Bingos, Lucky Cranes, will exchange for Cooler. Have a hard time finding a source for a new motor. Call MONTY/JAMBO, 1428 N. Broadway, L.A. (213) 595-0697

WANTED: Misc. Pin, Cocktails, White-no-hole, Bally & Crane. For Sane, Spected Regular Pats: Leones, $500, Figgie's $250, Coll Mor (Phone?) (714) 948-1546.

DYNAMO POOL TABLES—$165-$91 each 1-3 dipotted, a balance. C.O.D. I want to buy 22 Cinderline Gamemachines in good condition, Steve's Amusement Equipment, Cal. 114 South 1st. P.O. Box 864, Torrance, TX 78166

CAPCOM CO., LTD. The designers of "1942", "Kung Fu Master", and the newly released "Gundromic". Has opened a new U.S. Sales Office. We invite you to call or write for a free copy of their Virtual Reality Catalog. CAPCOM USA INC., (408) 745-1081.

HATA MARI-5950; Erii Kruit-4659; Strikes & Spares $95; Alcanator Average $90; Alcatraz-$225; Dallas Pals- 95. Centrav $395; Thunderball $350; Nugget $200; Pinball $200; Gottlieb $395. (415) 523-2077.

DIAZ RAMIREZ—A R.I.T.S., $165 to $191, complete. 3 or 4 games. Call MARIS 595-0700.

DYNAPOL POOL TABLES—$165-$91 each 1-3 dipotted, a balance. C.O.D. I want to buy 22 Cinderline Gamemachines in good condition, Steve's Amusement Equipment, Cal. 114 South 1st. P.O. Box 864, Torrance, TX 78166

Payphones $65 as extensions. Add to kit and recall free. Requiring only $40.50, with full, tiny, care plan or not, as true, 225 registered $200 one (one) quarter. We are interested in adding a unique, handcrafted, high quality pinball manufacturer for other playmakers. Call (310) 565-1204.

ABC Fun Fit Starring Mary Lou Hutton, certified gold.
Television shows certified were Brewster's Millions and Code Of Silence, and in the process, certified the Secret Admirer, was certified gold.

TV shows with druthers on how to put this thing together, would have had the same identical show,” Bunneta added.

The family of Steve Goodman continues to live in comfort, DC Beach, California. The publishing revenues from such Goodman hits as “City Of New Orleans” (recently brought to the top of the country charts by Willie Nelson) have helped ensure that. But most importantly, Red Palomas Records has a rich and valuable catalog, four records deep, that will help preserve the musical story of Steve Goodman.

Independent record labels can be sent to Red Palomas Records, P.O. Box 233, Seal Beach, CA 90740.

T.V. HITS

With the people who own the show. Certain things like that just were lost forever. For all time.

So Tobor fans will have to be placated with the theme from Top Cat or Popeye or Dennis The Menace, TeviToons, perhaps with a new name, is not planning on stopping at the tube — Gottlieb says the company is looking to sign up living pop and rock acts. But for, the moment, the themes of television's yesteryear are their broad and gutter.

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New Exec Appointments At Intermark

CHICAGO — Intermark Gaming International, Inc. (NASDAQ: IGI) has added three new executives to its sales, research and development, and manufacturing staff, namely Arthur L. Williams, Lothar Mueller and Joseph Ostroski, as announced by company president John L. Walsh.

Appointed as manager of sales, Williams previously served as vice president, director of casino games at the Riviera Hotel and Casino in Las Vegas. Among his responsibilities at the Riviera was the redesign of the 650 machine floor to improve profitability and the opening of a new 300-slot machine arcade and bingo operation. During his career he also has been director of slots at the Landmark Hotel and Casino (Las Vegas) and has held managerial positions with the Silverbird Hotel and Casino, American Multi Cinema and Maas Bros. Department Store.

In his new position, Williams will direct Intermark Gaming International’s Las Vegas distribution office, and be responsible primarily for sales in the Nevada market.

Mueller, an experienced engineer, has been named Intermark’s manager of research and development. Formerly vice president of engineering and a founder of G & L Manufacturing, he was responsible for the hardware and software enhancements to the

Intermark 6809 Microprocessor Gaming Device System. During the period of 1979 to 1984 he was a founder and vice president of Modutes Systems, Inc. During his career, he also has served as a senior diagnostics analyst for Basic Four Corp. and has held various technical positions with NASA, Xerox Data Systems and Honeywell.

Ostroski, appointed manager of manufacturing, previously served as founder and vice president of operations for Validation Systems, Inc., a company that developed and manufactures a coin-operated mechanism and totalizer for the gaming, vending and amusement device industries.

Prior to this he was general manager in charge of manufacturing for Omnicomp, an electronic test equipment manufacturer. His experience also includes a position as production manager of Micro Games and various managerial positions with General Electric Company Computer Operations and Computer Access Systems, Inc.

Intermark Gaming International, Inc., a Scottsdale, Arizona based firm, designs and manufactures coin-operated gaming and amusement devices. It is a publicly held company whose common stock is traded on NASDAQ under the symbol “IGI.”
A Winning Event

CHICAGO — Operators from Minnesota, North Dakota and Wisconsin all turned up at the Bloomington, Minnesota offices of Hanson Distributing Company — and all went home winners! The bill of fare at this special showing/tasting began with an equipment display of current and brand new coin-op products, continued with hearty serving of burgers and beer and wound up with everyone being loaded on a bus and transported to Canterbury Downs. Canterbury is the new horse racing track which opened earlier this year in Minnesota.

All the operators had to do was show up at Hanson's to win, however, customers who made specific purchases received "cash-in-hand" discounts to play the ponies. Among those who traveled the farthest to participate in this fun event were Mike and Karen O'Brien of Dakota Music who came in from Bismarck, North Dakota (450 miles) and Rick LaFleur of LaFleur & Son who made the trip from Devils Lake, North Dakota. Big winners of the day included Paul Dean and Cliff McKenzie of Dean Superior Vending in Minneapolis, who did extremely well in the eighth race. Jack Denning, Hanson's vice president of sales, says he combined the strategies recommended by Frank Kuntz of Frank's Vending in Minneapolis and Ken Anderson of Cinemartronics, and "broke even" for the day.

All in all, the event was successfully executed and thoroughly enjoyed by everyone attending. As Hanson president Ray Hibarger observed, "Whether they were all still winners when they left the track, we don't know . . . but we do know that Hanson was ahead by a length going into the stretch."

Pictured in the accompanying photos are (photo 1, left) Hanson's sales veep Ray Hibarger; (photo 2) Operator Terry Luers (in hat) of Video King (Eau Claire, WI) with two of his customers; (photo 3) Operator Jim Hannegan of Awe Vending (St. Paul) and (photo 4) Kirk McKennon, who is loading a keg of beer on the bus for that long drive to the track.

AROUND THE ROUTE

(continued from page 41)

new facilities in Wood Dale, Illinois, which should be ready by spring or summer of 1986. There's lots happening at Konami!

ICMOA, the Illinois state ops association, is about ready for its 1986 Pool Tournament, which gets under way in early January with the state finals set for April 6 at the new convention center in Peoria, Illinois. Last year's event drew about 20,000 players, 97 participating locations and 254 who competed in the state finals. Needless to say the tournament's been getting bigger every year and ICMOA expects the 1986 edition to set a new record. For further info contact tournament committee chairman Walt Lowry at 217-285-4381.

New Equipment

Witelco 5000 Pay Phone

CHICAGO — Williams Telephone Co. Inc. announced the entry of the Witelco Model 5000 into the newly deregulated private pay phone industry. This recent deregulation has opened up a vast new source of revenue for the business leader who can now increase profits by having pay phones installed on the premises.

The model 5000 employs the latest generation microprocessor technology and is equipped with such functions as patented call progression detection, remote downloading coin acceptability, anti-theft security system and built-in audit toalizer, accounting and self-diagnoses. The case itself will be tamper-proof and of rugged construction to allow for indoor/ outdoor operation.

The Witelco 5000 is the brainchild of Williams Telephone Co., Inc. of Gurnee, Illinois and Witelco's parent company, Williams Electronics, Inc. It is produced in a 200,000 square foot facility for virtually unlimited production capacity as well as service.

John Huddleston, national sales and marketing manager of Witelco, named Payline Communications Systems Ltd. of Tusca, Illinois, as exclusive national distributor. The state-of-the-art model 5000 will be available in production quantities by February, 1986.

CASH BOX

The Weekly Trade Journal.
Pioneers from all walks of rock, regrouped as Big Audio Dynamite. Here are former members of The Clash and the Basement 5. Here is one of the '80s leading video directors. "THIS IS BIG AUDIO DYNAMITE." Mick Jones, Don Letts, Leo "e-zee-kill" Williams, Greg Roberts, Dan Donovan.