Twisted Sister
They're Not Going To Fake It
Story on Page 11

INSIDE:
- A CONVERSATION WITH ELLIOT GOLDMAN
- RICHIE'S "CAN'T SLOW DOWN" TOPS 10 MILLION
- LABELS GEAR FOR '86 WITH EARLY RELEASES
- AMERICAN MUSIC AWARD NOMINEES ANNOUNCED
- GUEST EDITORIAL: CELIA HIRSCHMAN
SUBSCRIPTION ORDER:
PLEASE ENTER MY CASHBOX SUBSCRIPTION:

NAME

COMPANY

TITLE

ADDRESS □ BUSINESS □ HOME APT. NO.

CITY STATE/PROVINCE/COUNTRY ZIP

NATURE OF BUSINESS □ PAYMENT ENCLOSED

SIGNATURE DATE

USA

□ 1 YEAR (52 ISSUES) $125.00
□ 6 MONTHS (26 ISSUES) $75.00
□ 1 YEAR FIRST CLASS/AIRMAIL $180.00

(outcluding Canada & Mexico)

OUTSIDE USA FOR 1 YEAR

□ AIRMAIL $195.00

PLEASE CHECK CLASSIFICATION:

□ RETAILER
□ VIDEO
□ DEALER
□ ONE-STOP
□ DISTRIBUTOR
□ RACK JOBBER
□ PUBLISHER
□ RECORD COMPANY
□ RADIO

□ ARTIST
□ JUKEBOXES
□ AMUSEMENT GAMES
□ VENDING MACHINES
□ RADIO SYNDICATOR
□ RADIO CONSULTANT
□ INDEPENDENT PROMOTION
□ INDEPENDENT MARKETING
□ OTHER:

CASH BOX:
ACCURATE • DEPENDABLE • READABLE!

The most accurate research.
The most dependable & concise news & information—
IN THE MOST READABLE FORMAT.

Information at a glance & at your fingertips.
The most uncompromising standards of
quality, integrity, efficiency & professionalism.

If your business is music—
YOU NEED CASH BOX.

SUBSCRIBE NOW

CASH BOX
330 WEST 58TH STREET • NEW YORK, NEW YORK 10019
212 • 586-2640
GUEST EDITORIAL

Keeping TV Video Music Alive
By Celia Hirschman

Philosophically speaking, do you want your MTV? If so, you should know that the entire music television industry is on the wane, and without record industry evaluation, support and direction, we may lose the goose that has laid such a golden egg.

Since its introduction, video music has swept the nation and now you'll find music videos programmed in nightclubs, restaurants, retail stores, on airlines and on television during most hours of the day. Sounds ideal, doesn't it? The facade of success is actually quite misleading. The reality is that music videos are expensive to produce and they are only useful to record companies when they provide results for that artist. But without a comprehensive plan for a video's release in conjunction with the many other facets of marketing laid out by record companies, the video becomes what we all dread: just another music video.

In most record companies' minds, music video clips were created to generate interest in talent through a mass media format, bringing the latest single from an album to life visually. Often the video acts as an introduction of the artist to audiences who may never have the opportunity to hear that artist's music without significant radio airplay. Or, the video acts as a media wedge between an artist's inconsistent touring schedule. Television producers chose the form because of its low cost and late-night programming appeal.

No one is still arguing that music videos do not have an impact on record sales. This past year music videos from A-Ha, 'til Tuesday, Dire Straits, Eurythmics, Tom Petty, David Lee Roth, Madonna, Godfrey & Creme and Mr. Mister have undoubtedly aided substantially in the sale of these artists' records.

To the credit of the record labels, there are significant gains that have been made in the last year for music videos. Most video departments at major labels employ at least two individuals whose job it is to help produce, facilitate and distribute music video clips. In addition, the budgets for music videos have increased substantially over the past year.

But rather than nurturing this innovative exposure base, most companies are satisfied to simply distribute music videos when they should maximize on the exposure of this visual tool, with a heavy emphasis on supporting and expanding the overall marketing campaign developed for an artist.

One other aspect lacking in the record industry is an understanding of the music television medium. Nielsen families improperly report 24 hour music video stations, and so the ratings for those stations are misleading. Advertising is determined by those ratings and without advertising, a music video show cannot possibly exist. Ironically, most local music video shows offer very reasonable ad rates (from $15-$150) yet rarely do record companies buy ad time on these shows. At this moment, there are about 95 music video television shows in America. Two years ago, there were over twice as many on the air.

If music sales are the lifeblood of the record companies and advertising is the lifeblood of television, there needs to be a meeting of the minds for growth to occur. If we want to keep 95 music video shows on the air in the next year, we had better begin to take the TV music video medium seriously and plan for our artists' futures.

Celia Hirschman is director of ViAbility, an independent video music distribution, marketing and promotion company based in Los Angeles.
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Weeks On 12/28 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>SAY YOU, SAY ME</td>
<td>Lionel Richie</td>
<td>1</td>
</tr>
<tr>
<td>PARTY ALL THE TIME</td>
<td>Eddie Murphy</td>
<td>2</td>
</tr>
<tr>
<td>ALIVE &amp; KICKING</td>
<td>Simple Minds</td>
<td>4</td>
</tr>
<tr>
<td>BROKEN WINGS</td>
<td>Mr. Mister</td>
<td>2</td>
</tr>
<tr>
<td>THAT'S WHAT FRIENDS ARE FOR</td>
<td>Smalltown</td>
<td>2</td>
</tr>
<tr>
<td>ELECTION DAY</td>
<td>Arcadia</td>
<td>7</td>
</tr>
<tr>
<td>SEPARATE LIVES</td>
<td>Phil Collins &amp; Mariyn Martin</td>
<td>13</td>
</tr>
<tr>
<td>TALK TO ME</td>
<td>Steve Nick</td>
<td>12</td>
</tr>
<tr>
<td>PERFECT WAY</td>
<td>Scritti Politti</td>
<td>14</td>
</tr>
<tr>
<td>WE BUILT THIS CITY</td>
<td>Starship</td>
<td>9</td>
</tr>
<tr>
<td>TONIGHT SHE COMES THE CARS</td>
<td>Klymaxx</td>
<td>13</td>
</tr>
<tr>
<td>WALK OF LIFE</td>
<td>Dire Straits</td>
<td>17</td>
</tr>
<tr>
<td>I MISS YOU</td>
<td>Alcatraz</td>
<td>19</td>
</tr>
<tr>
<td>BURNING HEART</td>
<td>Survivor</td>
<td>24</td>
</tr>
<tr>
<td>SLEEPING BAG</td>
<td>I'm Your Man</td>
<td>24</td>
</tr>
<tr>
<td>LOVE IS THE SEVENTH WAVE</td>
<td>Sting</td>
<td>11</td>
</tr>
<tr>
<td>GO HOME</td>
<td>Steve Wonder</td>
<td>9</td>
</tr>
<tr>
<td>SPIES LIKE US</td>
<td>Paul McCartney</td>
<td>13</td>
</tr>
<tr>
<td>YOU'RE A FRIEND OF MINE</td>
<td>Clarence Clemmons &amp; Jack Brown</td>
<td>27</td>
</tr>
<tr>
<td>MY HOMETOWN</td>
<td>Bruce Springsteen</td>
<td>34</td>
</tr>
<tr>
<td>WRAP HER UP</td>
<td>Elton John</td>
<td>14</td>
</tr>
<tr>
<td>EVERYTHING IN MY HEART</td>
<td>Corey Hart (EMI America B-8340)</td>
<td>41</td>
</tr>
<tr>
<td>LIFE IN A NORTHERN TOWN</td>
<td>The Dream Academy</td>
<td>46</td>
</tr>
<tr>
<td>LIVING IN AMERICA</td>
<td>James Brown</td>
<td>47</td>
</tr>
<tr>
<td>THE SUN ALWAYS SHINES ON T.V.</td>
<td>Scotti Brothers</td>
<td>44</td>
</tr>
<tr>
<td>THE SWEETEST TABOO SAUCE (PortoRico/CBS 37-65713)</td>
<td>45</td>
<td></td>
</tr>
<tr>
<td>WINNER'S CIRCLE</td>
<td>Mr. Mister</td>
<td>55</td>
</tr>
<tr>
<td>YOU BELONG TO THE CITY</td>
<td>Glenn Frey</td>
<td>19</td>
</tr>
<tr>
<td>A LOVE BIZARRE</td>
<td>Shilla S.</td>
<td>50</td>
</tr>
<tr>
<td>SILENT RUNNING</td>
<td>Mike &amp; The Mechanics</td>
<td>60</td>
</tr>
<tr>
<td>WHO S'ZOOMIN' WHO</td>
<td>Aretha Franklin (EMI America B-8020)</td>
<td>19</td>
</tr>
<tr>
<td>EVERYTHING MUST CHANGE</td>
<td>Paul Young</td>
<td>53</td>
</tr>
<tr>
<td>SUN CITY</td>
<td>Artists United Against Apartheid (Liberty/EMI America B-8020)</td>
<td>42</td>
</tr>
<tr>
<td>TO LIVE AND DIE IN L.A.</td>
<td>Wang Chung</td>
<td>29</td>
</tr>
<tr>
<td>LEADER OF THE PACK</td>
<td>Twisted Sister (Atlantic 7-84978)</td>
<td>56</td>
</tr>
<tr>
<td>LAY YOUR HANDS ON ME</td>
<td>Thompson Twins (Arista 4-8209)</td>
<td>35</td>
</tr>
<tr>
<td>DO IT FOR LOVE</td>
<td>Sheena Easton (EMI America B-8020)</td>
<td>35</td>
</tr>
<tr>
<td>HE'LL NEVER LOVE YOU (LIKE I DO)</td>
<td>Freddie Jackson (Columbia B-13509)</td>
<td>70</td>
</tr>
<tr>
<td>MIAMI VICE THEME</td>
<td>Jan Hammer (EMI America B-8020)</td>
<td>52</td>
</tr>
<tr>
<td>ONE VISION</td>
<td>Queen (Columbia B-8020)</td>
<td>64</td>
</tr>
<tr>
<td>CHARTBREAKER</td>
<td>SARA STARSHIP (Grap/RCA FB-14653)</td>
<td>DEBUT</td>
</tr>
<tr>
<td>HEAD OVER HEELS</td>
<td>Teens for Years (EMI America B-8020)</td>
<td>48</td>
</tr>
<tr>
<td>BE NEAR ME</td>
<td>ASC (Mercury 803 826-7)</td>
<td>48</td>
</tr>
<tr>
<td>DAY BY DAY</td>
<td>Hooters</td>
<td>79</td>
</tr>
<tr>
<td>DIGITAL DISPLAY</td>
<td>Ready for the World (EMI America B-8020)</td>
<td>72</td>
</tr>
<tr>
<td>RUNNING UP THAT HILL</td>
<td>Kate Bush (EMI America B-8020)</td>
<td>59</td>
</tr>
<tr>
<td>SISTERS ARE DOIN' IT FOR THEMSELVES</td>
<td>Eurythmics &amp; Aretha Franklin (EMI America B-8020)</td>
<td>57</td>
</tr>
<tr>
<td>SOMEWHERE FROM &quot;WEST SIDE STORY&quot;</td>
<td>Barbra Streisand (EMI America B-8020)</td>
<td>73</td>
</tr>
<tr>
<td>SOUL KISS</td>
<td>Olivia Newton-John</td>
<td>58</td>
</tr>
<tr>
<td>YOU ARE MY LADY</td>
<td>Frannie Jackson</td>
<td>62</td>
</tr>
<tr>
<td>PART-TIME LOVER</td>
<td>Steve Wonder</td>
<td>61</td>
</tr>
<tr>
<td>ONE OF THE LIVING</td>
<td>shark (EMI America B-8020)</td>
<td>63</td>
</tr>
<tr>
<td>EVERYDAY</td>
<td>James Taylor</td>
<td>68</td>
</tr>
<tr>
<td>CARAVAN OF LOVE</td>
<td>Isley, Isley, Isley</td>
<td>83</td>
</tr>
<tr>
<td>THE HEART IS NOT SO SMART</td>
<td>Chords (EMI America B-8020)</td>
<td>81</td>
</tr>
<tr>
<td>CAN YOU FEEL THE BEAT</td>
<td>Lisa Lisa &amp; Cult Jam</td>
<td>71</td>
</tr>
<tr>
<td>TOO YOUNG</td>
<td>Jack Wadler</td>
<td>66</td>
</tr>
<tr>
<td>TEARS ARE FALLING</td>
<td>Caprice</td>
<td>67</td>
</tr>
<tr>
<td>BEAT'S SO LONELY</td>
<td>Charlie Saxon</td>
<td>85</td>
</tr>
<tr>
<td>OWN THE NIGHT</td>
<td>Chaka Khan</td>
<td>52</td>
</tr>
<tr>
<td>DANGEROUS</td>
<td>Loverboy</td>
<td>69</td>
</tr>
<tr>
<td>ORCHESTRAL MANDELURES IN THE</td>
<td>Dark (EMI America B-8020)</td>
<td>88</td>
</tr>
<tr>
<td>JUST ANOTHER DAY</td>
<td>Oringo Rodriguez</td>
<td>90</td>
</tr>
<tr>
<td>SMALL TOWN GIRL</td>
<td>John Caferty &amp; the Beaver Brown Band (EMI America B-8020)</td>
<td>76</td>
</tr>
<tr>
<td>FREEDOM</td>
<td>Pointer Sisters (EMI America B-8020)</td>
<td>74</td>
</tr>
<tr>
<td>LOVE THEME FROM ST. ELMO'S FIRE</td>
<td>David Foster</td>
<td>75</td>
</tr>
<tr>
<td>DIRECTOR</td>
<td>Atlantic Starr (EMI America B-8020)</td>
<td>75</td>
</tr>
<tr>
<td>TAKE ON ME</td>
<td>A-leaf (Warner Bros. 7-80207)</td>
<td>77</td>
</tr>
<tr>
<td>SAVING ALL MY LOVE FOR YOU</td>
<td>Whitney Houston (EMI America B-8020)</td>
<td>78</td>
</tr>
<tr>
<td>MONEY FOR NOTHING</td>
<td>Dire Straits (Warner Bros. 7-80207)</td>
<td>80</td>
</tr>
<tr>
<td>DON'T SAY NO TONIGHT</td>
<td>Eugeen Wilde</td>
<td>80</td>
</tr>
<tr>
<td>IN LOVE</td>
<td>Orchestral Mandelures in the Dark (EMI America B-8020)</td>
<td>80</td>
</tr>
<tr>
<td>GIRLS ARE MORE FUN</td>
<td>Ray Parker Jr.</td>
<td>83</td>
</tr>
<tr>
<td>I'M GONNA TEAR YOUR PLAYHOUSE DOWN</td>
<td>Wilson Pickett (EMI America B-8020)</td>
<td>95</td>
</tr>
<tr>
<td>BABY TALK</td>
<td>Big Al (EMI America B-8020)</td>
<td>82</td>
</tr>
<tr>
<td>IN LOVE</td>
<td>Orchestral Mandelures in the Dark (EMI America B-8020)</td>
<td>82</td>
</tr>
<tr>
<td>MORE GIRLS ARE MORE FUN</td>
<td>Ray Parker Jr.</td>
<td>84</td>
</tr>
<tr>
<td>CHARTBREAKER</td>
<td>SARA STARSHIP (Grap/RCA FB-14653)</td>
<td>DEBUT</td>
</tr>
<tr>
<td>HEAD OVER HEELS</td>
<td>Teens for Years (EMI America B-8020)</td>
<td>48</td>
</tr>
<tr>
<td>BE NEAR ME</td>
<td>ASC (Mercury 803 826-7)</td>
<td>48</td>
</tr>
<tr>
<td>DAY BY DAY</td>
<td>Hooters</td>
<td>79</td>
</tr>
<tr>
<td>DIGITAL DISPLAY</td>
<td>Ready for the World (EMI America B-8020)</td>
<td>72</td>
</tr>
<tr>
<td>RUNNING UP THAT HILL</td>
<td>Kate Bush (EMI America B-8020)</td>
<td>59</td>
</tr>
<tr>
<td>SISTERS ARE DOIN' IT FOR THEMSELVES</td>
<td>Eurythmics &amp; Aretha Franklin (EMI America B-8020)</td>
<td>57</td>
</tr>
<tr>
<td>SOMEWHERE FROM &quot;WEST SIDE STORY&quot;</td>
<td>Barbra Streisand (EMI America B-8020)</td>
<td>73</td>
</tr>
<tr>
<td>SOUL KISS</td>
<td>Olivia Newton-John</td>
<td>58</td>
</tr>
<tr>
<td>YOU ARE MY LADY</td>
<td>Frannie Jackson</td>
<td>62</td>
</tr>
<tr>
<td>PART-TIME LOVER</td>
<td>Steve Wonder</td>
<td>61</td>
</tr>
<tr>
<td>ONE OF THE LIVING</td>
<td>shark (EMI America B-8020)</td>
<td>63</td>
</tr>
<tr>
<td>EVERYDAY</td>
<td>James Taylor</td>
<td>68</td>
</tr>
<tr>
<td>CARAVAN OF LOVE</td>
<td>Isley, Isley, Isley</td>
<td>83</td>
</tr>
<tr>
<td>THE HEART IS NOT SO SMART</td>
<td>Chords (EMI America B-8020)</td>
<td>81</td>
</tr>
<tr>
<td>CAN YOU FEEL THE BEAT</td>
<td>Lisa Lisa &amp; Cult Jam</td>
<td>71</td>
</tr>
<tr>
<td>TOO YOUNG</td>
<td>Jack Wadler</td>
<td>66</td>
</tr>
<tr>
<td>TEARS ARE FALLING</td>
<td>Caprice</td>
<td>67</td>
</tr>
<tr>
<td>BEAT'S SO LONELY</td>
<td>Charlie Saxon</td>
<td>85</td>
</tr>
<tr>
<td>OWN THE NIGHT</td>
<td>Chaka Khan</td>
<td>52</td>
</tr>
<tr>
<td>DANGEROUS</td>
<td>Loverboy</td>
<td>69</td>
</tr>
<tr>
<td>ORCHESTRAL MANDELURES IN THE</td>
<td>Dark (EMI America B-8020)</td>
<td>88</td>
</tr>
<tr>
<td>JUST ANOTHER DAY</td>
<td>Oringo Rodriguez</td>
<td>90</td>
</tr>
<tr>
<td>SMALL TOWN GIRL</td>
<td>John Caferty &amp; the Beaver Brown Band (EMI America B-8020)</td>
<td>76</td>
</tr>
<tr>
<td>FREEDOM</td>
<td>Pointer Sisters (EMI America B-8020)</td>
<td>74</td>
</tr>
<tr>
<td>LOVE THEME FROM ST. ELMO'S FIRE</td>
<td>David Foster</td>
<td>75</td>
</tr>
<tr>
<td>DIRECTOR</td>
<td>Atlantic Starr (EMI America B-8020)</td>
<td>75</td>
</tr>
<tr>
<td>TAKE ON ME</td>
<td>A-leaf (Warner Bros. 7-80207)</td>
<td>77</td>
</tr>
<tr>
<td>SAVING ALL MY LOVE FOR YOU</td>
<td>Whitney Houston (EMI America B-8020)</td>
<td>78</td>
</tr>
<tr>
<td>MONEY FOR NOTHING</td>
<td>Dire Straits (Warner Bros. 7-80207)</td>
<td>80</td>
</tr>
<tr>
<td>DON'T SAY NO TONIGHT</td>
<td>Eugeen Wilde</td>
<td>80</td>
</tr>
<tr>
<td>IN LOVE</td>
<td>Orchestral Mandelures in the Dark (EMI America B-8020)</td>
<td>82</td>
</tr>
<tr>
<td>MORE GIRLS ARE MORE FUN</td>
<td>Ray Parker Jr.</td>
<td>84</td>
</tr>
<tr>
<td>I'M GONNA TEAR YOUR PLAYHOUSE DOWN</td>
<td>Wilson Pickett (EMI America B-8020)</td>
<td>95</td>
</tr>
<tr>
<td>BABY TALK</td>
<td>Big Al (EMI America B-8020)</td>
<td>82</td>
</tr>
<tr>
<td>IN LOVE</td>
<td>Orchestral Mandelures in the Dark (EMI America B-8020)</td>
<td>82</td>
</tr>
<tr>
<td>MORE GIRLS ARE MORE FUN</td>
<td>Ray Parker Jr.</td>
<td>84</td>
</tr>
<tr>
<td>Number of Vols.</td>
<td>Issue No.</td>
<td>Rub No.</td>
</tr>
<tr>
<td>----------------</td>
<td>-----------</td>
<td>---------</td>
</tr>
<tr>
<td>8</td>
<td>98-1966-7</td>
<td>80</td>
</tr>
<tr>
<td></td>
<td>98-1966-8</td>
<td>80</td>
</tr>
<tr>
<td></td>
<td>98-1966-9</td>
<td>80</td>
</tr>
<tr>
<td></td>
<td>98-1966-10</td>
<td>80</td>
</tr>
<tr>
<td></td>
<td>98-1966-11</td>
<td>80</td>
</tr>
<tr>
<td></td>
<td>98-1966-12</td>
<td>80</td>
</tr>
<tr>
<td></td>
<td>98-1966-13</td>
<td>80</td>
</tr>
<tr>
<td></td>
<td>98-1966-14</td>
<td>80</td>
</tr>
<tr>
<td></td>
<td>98-1966-15</td>
<td>80</td>
</tr>
<tr>
<td></td>
<td>98-1966-16</td>
<td>80</td>
</tr>
<tr>
<td></td>
<td>98-1966-17</td>
<td>80</td>
</tr>
<tr>
<td></td>
<td>98-1966-18</td>
<td>80</td>
</tr>
<tr>
<td></td>
<td>98-1966-19</td>
<td>80</td>
</tr>
<tr>
<td></td>
<td>98-1966-20</td>
<td>80</td>
</tr>
<tr>
<td></td>
<td>98-1966-21</td>
<td>80</td>
</tr>
<tr>
<td></td>
<td>98-1966-22</td>
<td>80</td>
</tr>
<tr>
<td></td>
<td>98-1966-23</td>
<td>80</td>
</tr>
<tr>
<td></td>
<td>98-1966-24</td>
<td>80</td>
</tr>
<tr>
<td></td>
<td>98-1966-25</td>
<td>80</td>
</tr>
<tr>
<td></td>
<td>98-1966-26</td>
<td>80</td>
</tr>
<tr>
<td></td>
<td>98-1966-27</td>
<td>80</td>
</tr>
<tr>
<td></td>
<td>98-1966-28</td>
<td>80</td>
</tr>
<tr>
<td></td>
<td>98-1966-29</td>
<td>80</td>
</tr>
<tr>
<td></td>
<td>98-1966-30</td>
<td>80</td>
</tr>
</tbody>
</table>
Labels Kick 1986 Into Gear
With Early Album Releases

By Stephen Padgett
And Peter Berk

LOS ANGELES — With Christmas presents quickly returned and New Year's resolutions quickly forgotten, it's back to business as usual. In the music industry, that means wasting no time in cranking up the LP assembly line and getting record-buyers back into the stores. Although albums from the "big gun" artists are predictably being withheld until the traditionally prosperous spring season, the imminent releases from the major labels suggest 1986 will be off to a healthy financial and creative start. Several eagerly anticipated albums and potential hit singles may well make this an unusually lucrative January.

Columbia Records, with new albums from the Bangles, Blue Oyster Cult, and Fastway, has three LPs which seem almost certainly destined for retail success. Of these, the Bangles' "Different Drum" has the most promise, coming on the heels of the group's fast-selling "All Over The Place." The label will also be shipping a television soundtrack titled "House Full Of Love," featuring music from the Cosby Show. In February, the momentum at Columbia will pick up considerably more, with new releases from Mental As Anything; Judas Priest; Weather Report keyboardist Joseph Zawinul; Toyah; Elvis Costello; and (making their debut on the label) the Rolling Stones.

Atlantic Records also has a much awaited new release with the Firm's "Mean Business." Additionally, in January, the label will offer an album by Marilyn Martin; and "Premonition," Peter Frampton's Atlantic debut LP. The soundtrack to Quicksilver, which the label will release later in the month, features a duet by Martin and John Parr and a cut by Frampton. Quicksilver, therefore, may well turn out to be one of the year's first major soundtracks.

A&M also has a January soundtrack release which appears headed for widespread popularity. A John Hughes-A&M collaboration (as was The Breakfast Club) starring Molly Ringwald, Pretty In Pink is geared toward that all-important movie-going, record-buying demographic. The soundtrack, with cuts from such top artists as Jesse Johnson, Suzanne Vega and OMD, should definitely prove a winner. A&M is also hopeful about a non-

(continued on page 22)

RIAA Certifications

Lionel Richie's 'Can't Slow Down' Hits 10 Million Sales

By Lee Jeske

NEW YORK — Hot on the heels of Bruce Springsteen's "Born In The U.S.A." which recently surpassed the 10 million mark in sales, Lionel Richie’s "Can’t Slow Down" topped 10 million sales according to the RIAA's December certifications.

Other LPs certified multi-platinum in December were "Scarecrow," John Cougar Mellencamp's "(l-r): Whitney Houston, Madonna, and Tina Turner. Favorite Duo or Group: Chicago, Kool & The Gang, Tears For Fears, Pointer Sisters, "Careless Whisper" (Wham!), "Money For Nothing" (Dire Straits), "The Power Of Love" (Hugh Lewis & The News). Favorite Album: "Born In The U.S.A." (Bruce Springsteen), "Like A Virgin" (Madonna), "No Jacket Required" (Phil Collins).

charts Frozen

Due to the holiday season, Cash Box charts have been frozen this week. Chart numbers reflect retail and radio activity for the week of December 28. Completely new charts will be in next week’s issue.

American Music Award Nominees Announced

LOS ANGELES — Nominees for the 13th annual "American Music Awards" have been disclosed. The 27 awards will be presented during a three-hour "live" special on the ABC Television Network, Monday, January 25, 1988, 8-11 p.m. (Eastern & Pacific time). The special will emanate from the Shrine Auditorium in Los Angeles, California.

Nominations are in three categories — Pop/Rock, Country and Soul/Rhythm & Blues, with nine awards in each category. The nominees are:

Pop/Rock

Favorite Male Vocalist: Phil Collins, Prince, Bruce Springsteen. Favorite Female Vocalist: Whitney Houston, Madonna, Tina Turner. Favorite Duo or Group: Chicago, Kool & The Gang, Tears For Fears, Pointer Sisters, "Careless Whisper" (Wham!), "Money For Nothing" (Dire Straits), "The Power Of Love" (Hugh Lewis & The News). Favorite Album: "Born In The U.S.A." (Bruce Springsteen), "Like A Virgin" (Madonna), "No Jacket Required" (Phil Collins).

charts Frozen

Due to the holiday season, Cash Box charts have been frozen this week. Chart numbers reflect retail and radio activity for the week of December 28. Completely new charts will be in next week’s issue.

American Music Award Nominees Announced

LOS ANGELES — Nominees for the 13th annual "American Music Awards" have been disclosed. The 27 awards will be presented during a three-hour "live" special on the ABC Television Network, Monday, January 25, 1988, 8-11 p.m. (Eastern & Pacific time). The special will emanate from the Shrine Auditorium in Los Angeles, California.

Nominations are in three categories — Pop/Rock, Country and Soul/Rhythm & Blues, with nine awards in each category. The nominees are:

Pop/Rock

Favorite Male Vocalist: Phil Collins, Prince, Bruce Springsteen. Favorite Female Vocalist: Whitney Houston, Madonna, Tina Turner. Favorite Duo or Group: Chicago, Kool & The Gang, Tears For Fears, Pointer Sisters, "Careless Whisper" (Wham!), "Money For Nothing" (Dire Straits), "The Power Of Love" (Hugh Lewis & The News). Favorite Album: "Born In The U.S.A." (Bruce Springsteen), "Like A Virgin" (Madonna), "No Jacket Required" (Phil Collins).

charts Frozen

Due to the holiday season, Cash Box charts have been frozen this week. Chart numbers reflect retail and radio activity for the week of December 28. Completely new charts will be in next week’s issue.

American Music Award Nominees Announced

LOS ANGELES — Nominees for the 13th annual "American Music Awards" have been disclosed. The 27 awards will be presented during a three-hour "live" special on the ABC Television Network, Monday, January 25, 1988, 8-11 p.m. (Eastern & Pacific time). The special will emanate from the Shrine Auditorium in Los Angeles, California.

Nominations are in three categories — Pop/Rock, Country and Soul/Rhythm & Blues, with nine awards in each category. The nominees are:

Pop/Rock

Favorite Male Vocalist: Phil Collins, Prince, Bruce Springsteen. Favorite Female Vocalist: Whitney Houston, Madonna, Tina Turner. Favorite Duo or Group: Chicago, Kool & The Gang, Tears For Fears, Pointer Sisters, "Careless Whisper" (Wham!), "Money For Nothing" (Dire Straits), "The Power Of Love" (Hugh Lewis & The News). Favorite Album: "Born In The U.S.A." (Bruce Springsteen), "Like A Virgin" (Madonna), "No Jacket Required" (Phil Collins).
BUSINESS NOTES

ASCAP Members Awarded $122,500 In Radio-Over-Speaker Case

NEW YORK — On December 11, 1985, Judge Gerald Weber of the United States District Court in Pittsburgh, Pennsylvania awarded ASCAP members $122,500 in statutory damages in a copyright infringement action against Eighty-Four Lumber Company, Steyr, Austria, for infringing ASCAP's copyrighted music in a chain of retail lumber yards. The court held that ASCAP had established its right to damages in the form of statutory damages, in addition to any actual damages and profits from the infringing activities, which took place at five Eighty-Four Lumber stores, were deliberate and willful. He awarded $2,500 for each infringement. ASCAP members had filed three separate actions alleging a total of 48 counts of copyright infringement by Eighty-Four Lumber, by means of radio broadcasts over loudspeakers. The stores are located in New York, New York, Illinois, California, and Texas. The court found that the establishments broadcast music as a matter of corporate policy — the stores employed radio receivers, speakers and loudspeakers through which music was played. The interior premises range in size from 10,000 to 25,000 square feet per store. In finding that infringements were willful, Judge Weber emphasized that Eighty-Four Lumber's actions were planned, deliberate, and infringing activities even after receiving specific proof that copyright infringements had occurred at its stores, and, indeed, even after it had responded to the lawsuits by specifically denying that any music was currently being played in its stores. Judge Weber also concluded that Eighty-Four Lumber had not negotiated with ASCAP for a license in good faith. In determining the amount of the award, Judge Weber declared that the amount of statutory damages should exceed unpaid license fees so that music users will be put on notice that it costs less to obey the copyright laws than to violate them. He noted that his total award substantially exceeded the amount of license fees that Eighty-Four Lumber could have paid ASCAP if the stores were properly licensed, should serve as a proper deterrent to similar conduct in the future. The Court also awarded ASCAP's members costs and reasonable attorney's fees, the amount of which will be assessed at a later date.

EXECUTIVES ON THE MOVE

Pittman Promoted — Robert W. Pittman has been appointed president and chief executive officer of MTV Networks Inc., succeeding David H. Horowitz, it was announced by Drew Lewis, chairman of the board. Since 1983, Pittman has been executive vice president and chief operating officer of MTV Networks Inc., which operates three advertiser-supported satellite cable television programming networks: MTV, Music Television, Nickelodeon, and VH-1/Video Hits One. Earlier, he served as senior vice president, programming and was responsible for the development, design and launch of MTV: Music Television.

Garland Promoted — Les Garland has been promoted to the newly created position of senior vice president, Music Programming, MTV Networks Inc. In this new corporate position, reporting directly to Robert Pittman, Garland will continue to be involved in the MTV and VH-1 networks, while taking on additional responsibilities as the primary programming executive involved in new and developing markets, including home video, syndication and international.

Johnson Named — Dick Williams, vice president, promotion for EMI America Records, has announced the appointment of Michael Johnson as national promotion director, Black Music. Johnson, a product manager at Columbia Records for the past 1½ years, has held several promotion positions during his career, including local television jobs for both CBS and Warner Brothers Records in Chicago and Los Angeles.

Cawley Appointed — Jim Cawley has been appointed to the position of vice president, sales and distribution for Arista Records. Cawley, in this capacity, will have responsibility for the overall direction of Arista's activities in the areas of sales, distribution and field merchandising, including the initiation of sales policies and campaigns and the supervision of Arista's regional sales directors and field force.

Bega Appointed — Michelle Bega has been appointed national office manager at Inner-View, Inc., producers of the syndicated radio programs "Innerview" with Jim Ladd and "This Day In Rock." She was previously with Rogers & Cowan as an account executive in the music division.

La France Promoted — Jim La France has been promoted to the position of director of national accounts for MCA Distributing, it was announced by John Burns, senior vice president for the company. In this new position, La France will be responsible for coordinating sales and advertising campaigns with key national accounts in conjunction with MCA's branch sales staff.

James Named — Susan James has been promoted to the newly-created position of video administration coordinator for Atlantic Records, based at the company's New York headquarters. The announcement was made by Atlantic vice president of advertising & video Mark Schuman. In her new post, James reports to director of video administration Shari Friedman.

Rogan Appointed — Fastfire Records has announced the appointment of Tom Rogan as the label's national promotion manager and director of promotion for product released on labels distributed by Fastfire Distributions. Rogan will report to Mel Fuhrman, executive vice president of marketing, distribution and publishing.

Lang Named — Maxyne Lang has been named vice president of special projects for the Chappell/Intersong Music Group - U.S.A. The announcement was made by Irwin Z. Rabin, president of the publishing company. Headquartered in New York, Lang most recently held the positions of director of special projects, creative, and director of the Chappell/Intersong merchandising division.

Soudar Named — Larry Welk, president of Telekrew Productions, Inc., has announced the appointment of Edmund L. (Ed) Soudar, as vice president and chief financial officer of the company. As such, he will be responsible for the financial policies and operations of Telekrew, whose diversified interests include the Welk Music Group, Runwood Records, and its TV marketing arm, Heartland Music.

Shepherd Resigns — Roger Shepherd has resigned as director of contemporary booking operations, West Coast, for the Nederland Outdoor theatres, a post he held for the past two years.

Changes At CBS Australia — Peter Bond, vice president, Australia Asian/African Operations, CBS Records International, has announced the appointment of Terence Phung as regional director, South East Asia, based in Singapore. In this newly created position, Phung will be responsible for the overall business activities of CBS Records International in Singapore, Malaysia and Thailand. He formerly held the position of managing director, CBS Records Singapore.

Sanders Appointed — Jim Halsey, chairman and CEO of the Jim Halsey Company, has announced the appointment of Mack Sanders as co-chairman of the board of directors. A radio and television executive for over 25 years, Sanders will act as advisor and consultant for Halsey's radio promotions division, and direct other worldwide broadcast areas of interest to the company.
Elliot Goldman

A Conversation
With RCA/Ariola's New Chief

Elliot Goldman, the new president and chief executive officer of RCA/Ariola International, has an extensive background in the music industry. Since 1967 he has held executive positions at CBS Records, Arista Records, Ariola International, and Warner Communications. Although he had only been at his new post for several days before Cash Box caught up with him, he was willing to share his initial reactions with Lee Jese.

Cash Box: What are your first moves going to be, as the new president of RCA/Ariola which encompasses the RCA, RCA/Warner, and A&M companies?

Goldman: The first move I'm going to make is, as a big company as it is, to observe and go after all of the people and the structure in the organization, and try to do that as quickly as I can, since that's an obligation I have—to make sure that the people feel or down to it, that I am, and that I'm aware of exactly who they are. After spending whatever amount of time is needed concentrating on that at the moment, I will then have discussions with the senior staff in terms of the kind of changes I think can be made to move the company forward; obviously with an eye towards increasing both market share and profitability of the company on both the domestic and international levels.

Cash Box: Any thoughts as to what those changes may entail?

Goldman: It's probably too specific. I do think that number one, the record and music business is an extremely viable one. The fact that things may ebb and flow, and up and down, has never, even through the decade of the late seventies, changed my analysis that the music business is very strong and vital part of the entertainment business, in this country and around the world. The second thought that I would stress, if I stress any words, I would probably stress diversity and flexibility. I don't think there's any way that you could build your own roster, you can do it by aligning yourself with young entrepreneurs who are looking for a comfortable home in which they can place their activities. You can do it with established labels, such as A&M, who are looking for a home for pressings and distribution. You can do it with an Arista, which is a developing company. So there's no one concept which I have in mind which says this is the only way you can build. RCA, as a company of this size, has an opportunity to be open, and, for you, for some of different creative people, no two of whom behave the same or have the same goals.

Cash Box: In what you've seen so far, are there any specific areas you feel need beefing up, any specific areas you feel need concentrating on at the moment?

Goldman: I think it's a little too early for me to try to be definitive with you. I may have instinctive reactions, but I'd rather those instinctive reactions become the areas in which I look first, rather than the ones I comment about.

Cash Box: How about things like country music, black music, jazz...?

Goldman: I think all of those will continue. I think the area of country music is particularly interesting. Because of the number of country artists who have, over the last few years, crossed over to pop, there has been a softening of the country market. Now that has to be analyzed, as to whether that softening stems from the people themselves and some of the strong core country artists drifting away, because the hard core country music fans often times do not take to their artists going to pop. So we have to determine whether that's the case, or whether there's just an aging of more country audience and that the young people are more country/pop oriented. That's something that we really have to look at. It's clear that the country artist is still very strong, and it's a good market, and we certainly intend to be active in it, as RCA has been one of the leaders in that area. I think it's an area which requires some analysis, to determine where it is today and where it is headed.

Cash Box: Jazz?

Goldman: The size of RCA means that we're in all areas of music, and I don't see any of them that require our abandoning them at all. I would very loathe to do so.

Cash Box: And special projects, like this year's Elvis Presley promotion, will continue?

Goldman: Absolutely.

Cash Box: Any general thoughts on how you feel in your first few days as president and chief executive officer of RCA/Ariola?

Goldman: Well, I feel very good. Having been here for a while, I'm more convinced than ever that this is the number one opportunity in the record business. It's a company of long history, long standing, and, yet, while it has been profitable, I'm sure that one of the major reasons for making a change was for me to increase significantly the profitability. And that's a wonderful opportunity, knowing the sales base that you have to operate from and the resources that you have, clearly the corporation has made it clear to me that they want to see that division grow and grow significantly. So, with all of those aspects and elements going for me, I hope I can do the job, but I certainly see it as a challenge.

Cash Box: And I assume G.E. is behind the records.

Goldman: Absolutely, absolutely.

Cash Box: Will some new people be coming into the record division?

Goldman: Well first I've got to analyze what's here. I don't want to start changing for the sake of change, I want to meet the people who are here, find out what they're doing, find out how we're structured, and, at that point, if I feel that we can make ourselves stronger by restructuring and adding, or changing things around, then I'll certainly discuss it with everyone and move ahead on it. But right now it's a little too early to say.

Cash Box: Would I be correct in assuming there are some things in the works then?

Goldman: No, you would not be correct. I'm just talking philosophy; this all happened so quickly I hardly had time to come here with anything up my sleeve.

Cash Box: Let me ask you about certain specific areas. Like classics and shows.

Goldman: Well, that's a good question, because Bob Summer's decision to stay with the company and become president of the Red Seal label is very indicative of the fact that we intend to continue our activities in that area; otherwise I don't think Bob would have been so interested in taking on that role. Obviously he found that an attractive and meaningful position for him to assume, and I'm very glad that he did, because we intend to be very active in that area particularly with the growth of the compact disc, which I think will significantly enhance the sales potential of both the existing classical catalogue and, perhaps, for new classical recordings. And the same thing with original cast albums of Broadway shows. I think we're going to be concentrating in those two areas, and I expect him to be very aggressive in those areas.

U.R.B.

WASN'T IN YOUR CHRISTMAS STOCKING,
DIDN'T START YOUR NEW YEAR RIGHT,
BUT IT WILL BE
AT THE END OF YOUR RAINBOW

IN FEBRUARY
**ALBUM RELEASES**

**FOOL FOR LOVE** — Original Motion Picture Soundtrack — MCA6156 — Producer: Jim Gaines — List: 8.98 — Bar Coded

Nothing can ever replace the timeless country classics from the 50s, but singer/songwriter Sandy Rogers (sister of Fool For Love's star and author, Sam Shepard) has provided ten new songs which also effectively convey the ingenuity and orchestral simplicity so associated with that era. Love songs dominate this soundtrack, and they each have memorable melodic and lyrical gentleness enhanced by Roger's sweet vocal style. For fans of this musical genre, Fool For Love clearly emerges as a winner.

**METAL AND SHELLS** — The Go-Betweens — PVC 8942 — List: 8.98

The Go-Betweens are a strikingly unique band with great promise. The emphasis is on subtle arrangements that heighten the effect of the plaintive vocals and lyrics. There is a shared dynamism with bands like Prefab Sprout and Lloyd Cole. 7 of the 12 tracks from this U.S. introduction LP are taken from the band's U.K. album, "Spring Hill Fair." In some instances, the songs have been redone yielding not necessarily improved results. This is a very interesting band worth attention.

**NINA'S BACK** — Nina Simone — VPI 100-7A — Producer: Eddie Singleton — No Bar Code — List: 8.98

The controversial singer of African folk/jazz/R&B and other stylistic variations has returned to recording after a long silence. This new record from the much-lionized artist is as much a musical mixture as ever she sang — from Gershwin's "Porgy" to the folk funk of "It's Cold Out Here."

**THEY CALL ME MR. EARL** — Ronnie Earl And The Broadcasters — Black Top BT-1033 — Producers: Hammond Scott and George Lewis — List: 8.98

Smokin' rock and blues from guitarist Ronnie Earl who shows off some mean riffs with his Billy Gibbons custom guitar. If Stevie Ray can do it, so can Earl.

**JY/CITY SLICKER** — James Young with Jan Hammer — Passport/Absolute PB6051 — Producers: Jan Hammer and James Young — List: 8.98

Blistering collection of driving rock. Old fans hoping for gentle melodies from Styx guitarist Young won't want this one.

**BRINGIN' IT ALL BACK HOME** — Johnny Copeland — Rounder 2050 — Producer: Dan Doyle — List: 8.98

Johnny Copeland returns to his roots with this project recorded during a recent trip to Africa. Exceptional African infused rhythm and blues featuring African musicians and instrumentation.

**IN CONCERT WITH THE DUB BAND** — Linton Kwesi Johnson — Shanachie 43034/5 — Producer: Linton Kwesi Johnson — List: 11.98

Linton Kwesi Johnson has emerged as the most influential contemporary dub and reggae poet around. This exceptional two record set captures the atmosphere Johnson is able to create through live performances.

**HUNGRY EYES** — Hanover — MCA-5536 — Producer: Stacy Heydon — List: 8.98 — Bar Coded

Hungry mainstream rockers from MCA's latest AOR hopefuls. With the proper MTV exposure this green eyed artist could be the next big thing with the faded blue jean crowd.

**SKYWALK** — Silent Witness — Zebra 5680 — Producers: Graeme Coleman & Skywalk — List: 8.98 — Bar Coded

MCA's Zebra follows up David Grim's magnificent "Acousticity" release with yet another quality fusion project. If the boomers are really buying hot, jazz oriented, pop in force than this one's going to have a bullet.

**RATTLEDA** — The Rattlers — PVC 8943 — Producers: Various — List: 8.98

Fusing a bit of 60s keyboards with a twanging guitar, the Rattlers have come up with a pleasing collection of driving new tunes.

**WONDER WONDROUL WONDERLAND** — Plasticland — Pink Dust 7201-1 — Producer: Paul B. Cutler — List: 8.98 — Bar Coded

Those who think '60s psychedelia is dead should drop a hit of blotter and give this one a listen. Despite an overriding tongue in cheek attitude this 12 song package is musically up to par.

**KEEP YOUR COOL AND READ THE RULES** — Plan 9 — Enigma 72034 — Producers: Debra D. and Plan 9 — List: 8.98 — Bar Coded

Rhode Island's self proclaimed 60s-garage-psychedelia-revisionist leaders are back with a harder edge. A satisfying collection of sometimes innovative but always entertaining new music.

**FLAME** — Real Life — MCA 5539 — Producer: Peter Henderson — List: 8.98 — Bar Coded

**COAST TO COAST** — The Stingrays — MCF 5020 — Producer: Eric Eisenberg and The Stingrays — No Bar Code — List: 8.98

**DUSK AND DESIRE** — Moew — Profile PRO-1210 — Producers: Greg Reely-Moew Dave Ogilvie — List: 8.98

Cash Box, January 11, 1987
SINGLE RELEASES

STING (A&M 2799)
Russians (3:57) (Magnetic, rep. by Regatta-Illegal, adm. by Atlantic/BMI) (Sting) (Producers: Sting-Pete Smith)

The politically flavored and timely (coming as it does soon after the Reagan-Gorbachev summit) "Russians" features a haunting melody, dramatic lyric and sensational musicianship from Sting's jazzy band. It is the fourth single to be released from his fourth successful "Dream Of The Blue Turtles" LP and should leap onto the charts. The climate seems once again favorable to politically charged songs, and Sting may open the door to more.

STARSHIP (Grunt-JK-14253)
Sara (4:18) (RCA-B/C-1984) (LP) (Sara) (Producers: Larry Brice-Paul Shaffer)

This serene ballad, an expertly arranged and sung pop ballad, is a tour de force of musicianship. The lyrics are poetic and the melody is haunting. The arrangement is simple and tasteful, with minimal instrumentation. This is a fine example of how a great song can be enhanced by deft production and arrangement.

ARETHA FRANKLIN (Arista AS1-9453)

The first Lady Of Soul turns in another exhilarating vocal with this latest single from her "Who's Zoomin' Who" LP for Arista. A stunning, soulful mix is heard here, with plenty for CHR and B/C airwaves to deal with. More gold for Aretha.

MELISA MORGAN (Capitol B-5523)
Do Me Baby (3:59) (Controversy Music/ASCAP) (Prince) (Producers: Paul Laurence)

This Prince-penned tune with the suggestive title is a drowsy ballad debut for Capitol's Melisa Morgan. A sensuous vocal track gives the tune added texture while a romance dance tempo keeps it moving. Prime B/C fare.

ANGELA BOFILL (Arists AS1-9454)
Don't Wanna Come Down (From Love) (4:10) (Purple Bull Music/BMI/Alpal Music/ASCAP) (Bofil-Palanker) (Producers: George Duke)

This is a breezy, instantly accessible song which perfectly illustrates Bofil's compositional skills and vocal range. This single, from her "Tell Me Tomorrow" LP, is ripe for B/C and A/C radio, but has what it takes to catch on at the CHR level as well.

DAVID PACK (Warner Bros. 7-28802-A)
Prove Me Wrong (4:00) (Art Street Music-Newton House Music/BMI) (Pack-Newton Howard) (Producers: David Pack-James Newton Howard)

Former Ambrosia singer David Pack has contributed what should prove to be the next charting CHR single from the White Nights soundtrack. The song, which skillfully blends a stylized turling verse and a highly charged chorus, is performed with flair and energy, and should keep Pack's solo career going strong.

ZAPP (WB 7-28805-B)

Drowsy funk with a heavy synthesizer edge, this tune has little dance appeal. With its sluggish tempo, "Computer Love Part II" falls more into the ballad vein and could have a future on B/C radio.

URGENT (Manhattan PB50022)
Love Can Make You Cry (4:15) (Kehr Brothers-Jesse John/BMI-ASCAP) (M. Kehr-D. Kehr-Hunter) (Producers: Ian Hunter-Mick Ronson)

CAMEO (Atlantic Artist 884 270-7)

MICHELLE WALLACE (Critique CR 817)
You Ought To Know (3:43) (Shapiro, Berstein/ASCAP-Painted Desert/BMI) (R. Bassoff-Nicky Brady)

AL GREEN (A&M 2807)

ROY AYERS (Columbia 76-05752)
Hot (3:40) (Mtume Pub./ASCAP) (Mtume-Field-Brice) (Producers: James Mtume-Philip Field)

This thumping and soulful cut combines the latest in studio technology with Ayers own innate feel for a heavyweights groove.

BEASTIE BOYS (Def Jam 38-06683)
She's On It (3:38) (Def Jam/ASCAP) (A. Horvitz-R. Rubin) (Producers: Rick Rubin)

Thumping rock and roll from these alternative rockers, "She's On It" makes up in rhythm what it lacks in lyrics and musicianship. A barking, chorus tune, it has alternative radio potential and college dance crowd appeal.

ISLEY, JASPER, ISLEY (CBS Associated 2Z4 05760)

"Caravan Of Love," Isley, Isley's first number one single set the stage for "Incredible Woman" to bring the same success to the group in '86. Look for possible crossover action to A/C formats.

PATTI LA BELLE (Philadelphia Int'l/CBS)
If You Don't Know Me By Now - Part 1 & 2 (3:28) (Assembled Music/BMI) (Gamblade Haff) (Producers: Gamblade & Haff)

A one-of-a-kind song, made famous by The BlueNotes and Teddy Pendergrass in the '70s, should do well for LaBelle. Strong vocal work with a touch of gospel influence.

TRAMaine (A&M AM-2805)
In The Morning Time (3:50) (Almo Music-I/P/M-ASCAP) (R. Wright) (Producer: R. Wright)

Following up the single "Fall Down," Tramaine is closely walking the thin line of gospel/R&B secular music.

SISTER SLEDGE (Atlantic 7-89466)
You're Fine (4:16) (Colgems-EMI/ASCAP) (Dave Conley-Bernard Jackson-David Townsend) (Producer: Nile Rodgers)

FULL FORCE (Columbia CS7-02246)
The Dream Believer (4:17) (Forceful/BMI) (Full Force) (Producers: Full Force-J.B. Moore-Robert Ford, Jr.)

WILLIE HIGHTOWER (Adventures One AO-8502-X)
POUNDS West
David Adelson, Los Angeles

WHERE'S PETE? — Hey, I tried to talk him out of it but... the always illustrious Peter Holden has picked up and moved his daytime headquarters to Torrance, CA. As of January 6, you can reach Pete at Enigma Records where he'll be handling press and promotion duties. His two years here were incredible fun and despite the fact that everyone here is really happy for him, we're still going to miss him a bunch.

OTHER CHANGES — The last couple of weeks saw some of L.A.'s favorite bands going through some serious changes. Last week's Blasters show at the Palace was the first local outing for the Gene Taylor-less quartet. The band made up for the lack of ivories by employing a harder edge via Dave Alvin's driving leads. It's evident by the plethora of ex-blues keyboard players around that the band is in no hurry to fill the vacancy at the piano and the Palace show demonstrated that there's absolutely no need to rush... another favorite son done good is Arista's Cruzados which unveiled new guitarist Marshall Rohner at its Palace showcase last Friday. Rohner is a refugee from Jimmy And The Mustangs and his choice had raised some eyebrows among the Hollywood eyebrow raisers when he was chosen to replace Steve Hufsteter, who decided not to lead a life on the road. Rohner and his new friends admired through a set that showcased most of the material from their forthcoming LP. Rohner played with the ability and confidence of a Cruzado veteran and shined particularly bright on a striking version of "Hanging Out In California." The Cruzados seem happier than ever and the enthusiastic performance was an excellent indicator that the band is poised to really break big. Now that the Red Devils have been signed to Slash, maybe people will pay a bit more attention. Despite the new "Next One To Hit The Big Time" label, the band's opening performance at the Cruzados show drew few and the Palace sound system sent many fleeing for cover. Lead singer/bassist Emmy Lee is a charismatic performer whose star potential is undeniable. She and husband/guitarist/vocalist Dave Lee stuck to the harder, thrashing sound for most of the show but really shined on the rootsy country selections. Those who have seen the Red Devils on the club circuit know that Lee is at her best wailing country. It will be interesting to see how Slash handles the project.

TOP JIMMY RECLAIMS THE THRONE — The name Top Jimmy is synonymous with a lot of things and music is only one of them. Top Jimmy is one of the grizzliest, gutsiest, straight from the heart blues growlers around (and you should hear him sing country!!). He has been a virtual fixture in Los Angeles for the last decade and his band, the Rhythm Pigs, have been observed as a breeding ground for some very talented and popular musicians. What has always eluded Top Jimmy and his Rhythm Pigs was that infamous record deal. Though he has come so incredibly close, various problems and diversions have denied the band its due. Many people believe it was just a matter of bad luck and destruction given up on the band as an "almost been." But with the pressure off, a almost clean bill of health, and a new line up formed under the moniker, Top Jimmy And His Party Crashers, the band has never sounded better. With his side kick Gil T, on bass, Denny Whaley (formerly of Frank Zappa's Mothers) trading off guitar leads with bluesman Bill Campbell, the band delivers the best of good time, party rhythm and blues. Sure, the drink's still in his hand and the stories still get a long but Top Jimmy is still around again. How's that Van Halen song go?

L.A.'s Mourns — The Los Angeles music community lost one of its outstanding musicians recently. Tommy Thomas, owner and ruler of the Palamino nightclub in North Hollywood, died December 22 of heart failure. He was 61. There was nothing about the Palamino's location or size to set it apart from the other honky-tonk country bars in the area, but under Thomas' direction, the club flourished and thrived, providing a home in Los Angeles for every possible type of country performer and fan. Everyone from Patsy Cline to Maria McKee grace the Palamino stage and many performers that could have played bigger halls, chose instead to play at Tommy's place.

The search for a fresh pop sound, that rare, intangible commodity, can produce disturbingly few rewards. snowbirds by 12... the scale; finding someone who arranges them in a fresh way can be almost impossible. Terry Hall, formerly of The Cars and Gary Dwyer, collectively known as The Colour Field, have come about as close to it as any recent efforts.

And this is all the more surprising considering the fact that their sound derives heavily from '60s influences. "Well, a lot of people have said that, which is fair enough, because we do listen to '60s music... We spent over two years trying to work out what direction we wanted to go in so we listened to all sorts of stuff and wrote different sorts of songs," commented Terry Hall. The result is a Chrysalis Records debut, "Virgins And Philistines."

The album, done over the past two years, combines sounds as disparate as folk guitar and symphonic strings. Often, it seems as if a part traditionally played with an electric, to a surprisingly fresh result. "That's just the way we were writing," stated Hall. "There are a lot of groups that play electric guitars, but there are very few pop groups, if you like, that play acoustic guitars. There is this tendency to assume that to create power you must play very loud and play electric guitars. But you can do that with just an acoustic and voice. It's just in how you write it."

Terry Hall is a veteran of the rock wars. His very influential band, The Fun Boy Three, taught him many lessons, particularly about things one should at all cost avoid when attempting a pop group. "I felt it was getting stale," said Hall of The Fun Boy Three. "It got to the point where they told me that I needed to produce an LP on the way to the studio. I would

The Colour Field

The Colour Field take them to the studio and not tell anybody what the song was and not show them the lyrics they would sing. I would end up saying, 'You must do this and you must do that.' And that really wasn't creative." Perhaps the most important lesson learned was that a band must become friends. The Colour Field members have made their friendships the number one priority. "The priority of the band was that we must get on with the people not necessarily musically, but we must be able to live with them," said Hall.

Another lesson to be learned was that the constant glare of the British music press can be destructive to a group. "We just carry on well out of it, doing what we want to do," said Hall. "Virgins And Philistines" contains 10 songs, 9 of which are original. It is a clear corrective in a pop world that is searching for a direction. There should be a tour announced soon. Also, an EP containing some of the British singles will be released in February.

The band is based on a mutual commitment to be honest, not only with themselves as musicians, but also with the music itself. The final statement? "Let's have a party," stated Hall, "you've got to believe it. A lot of the stuff from the sixties just sound true, like Bob Dylan and others... And while The Colour Field sound is imbued with '60s spirit, it is the truthfulness of this spirit which rings through their music."

Columbia's Rick Chertoff: A&R With An Accent on Production

By Paul Iorio

This is the third of a six part series spotlighting top A&R professionals.

NEW YORK — Rick Chertoff is an A&R man who is as distinguished in production as he is in talent acquisition. Before he came to Columbia's Special Projects division he was the head of Lauder and when it turned out that she needed some songs, he hooked Lauder up with his old college roommate, Rick Hyman. Back in 1983, Hyman was a member of another version of a locally popular Philadelphia band called the Hooters. When Chertoff later became vice president of A&R/producer at Columbia, the Hooters had matured into their present day form. That's when Chertoff, along with national A&R VP Micky Elicer, signed the band. Chertoff went on to produce their chart-topping "Nervous Night" LP and to co-write three of the songs on that album.

Chertoff claims that though the Hooters were largely responsible for their own sound, his production tried to bring out a more human texture. "We made sure that the synthesizer sounds we used were more human kind of sounds, more accurate and natural textures rather than the realistic, mechanized kind of synthesizer stuff," he says. Furthermore, Chertoff wanted to give "Nervous Night" more of a "played feeling, more of a real band with real instruments." Musical integration was the key to the sound he was looking for in the veteran blues player that three songs he co-wrote with the Hooters — "Day By Day," "Don'T Take My Car Out Tonight," and "South Ferry Road" were fully integrated collaborations. "These songs were really music and lyrics by the

RICK CHERTOFF

(continued on page 52)

Rick Chertoff

Cash Box/January 11, 1986
Twisted Sister ‘Does It Again’

By Gregory Dobrin

LOS ANGELES — In the intervening years since glitter rock made mascara into a rock icon, few bands have had the daring to flaunt their tresses as Atlantic’s Twisted Sister. With wild, painted faces, raucous out-ups and voluminous hair, they are heavy metal’s answer to such mainstream pop idols as Madonna and Prince. The band’s last album, “Stay Hungry,” sold double platinum in the U.S. – quintuplet platinum in Canada — and has let loose such singles as “I Wanna Rock” and the 1985 anthem of head banger rock, “We’re Not Gonna Take It.” Each song spawned a high-visibility video, which helped catapult this New York-bred band to the forefront of metal mania. Catching the advantage of the ongoing popularity of “Stay Hungry” (released in June, 1984), Twisted Sister recently released the Dieter Diers-produced (Scorpions) follow-up LP to that success, entitled “Come Out And Play.”

“The incredible thing about “Come Out And Play” is that it was recorded in a little more than three months,” said Dee Snider, lead singer for the band. “In fact, I think we went from the basics to mixes in just nine weeks. It could not have happened without Dieter Diers and Eddy Delana, the engineer. The energy during the recording was amazing — it was just balls-to-the-wall. It was really like making Christmas presents for our fans, especially since they hadn’t heard any newly-recorded Twisted Sister music since the summer of ’84.”

In fact, the band’s last album got off to a rather slow start. It wasn’t until MTV picked up the video for “We’re Not Gonna Take It” long after the album had been released that the record, and Twisted Sister, really began to catch on. Establishing Twisted Sister as a household word in the lexicon of heavy metal has been a slow burn, but a steady one. In which the ingredients simmer a good long time, Twisted Sister benefits from being so stage wearing in which they’re stuck in the background for the next, and most difficult step of their career, to rise up to the front of the line.

When ‘Stay Hungry’ started breaking big, I realized that it was going to be a hit,” said Snider. “So we went on tour, I was always making notes, thinking of ideas and directions... One of the biggest problems with success is that you start doubting and questioning yourself and the things you believe in all along. I was much more critical of the music this time than ever before. In the early days when we first started, everything that I wrote we went on stage and it was just the thing we were doing. Now, it’s been a little more selective for the third LP. It’s gotten to the point where it was almost tough to get good, I was well into it...”

Snider formed Twisted Sister with guitarist Jay Jay French and Eddie Ojeda in 1976. After the first album, “Stay Hungry,” Snider said, “We went on stage and the band found its first big success in Britain, where an uproarious appearance on the U.K. TV rock show The Tube led to a record deal with Atlantic, for whom “Come Out And Play” marks their fourth release.

Even according to Snider, Twisted Sister wants audiences to know that just because the band has sold a few million records, that doesn’t mean they’ve lost their street sense, “Believe me,” he said, “we’re going to prove to them that Twisted Sister can do it again.” And as the single, “I’m Not Your Mama’s Little Sister,” bounces from the new album with a video in Power Rotation on MTV, and the album makes its way up the Cash Box Top LPs chart, “doing it again” is what Twisted Sister appears to be doing.

Cover Story

TALKIN’ VIDEO WITH KATE BUSH AND NICK RHODES — Kate Bush’s “Hounds of Love” (EMI) and Arcadia’s “So Red The Rose” (Capitol) are standout British LPs in a year that produced little of note from the U.K. The two albums have spawned videos that point up two very different approaches to that medium. Should a video attempt something grand and filmic or should it accompany the song without much embellishment? Bush with her Cloudrushing video, takes the former position, and Nick Rhodes, with Arcadia’s Election Day video, takes the latter one. “We weren’t just making a video,” Rhodes said. “We were making a piece of film.” Rhodes, however, sees a “grave danger” in applying cinematic principles to video. “We didn’t want our (Election Day) video to resemble the Shangri-Las’ movie type videos where you’re so concentrating on what’s going on and watching the plot that you sort of miss the point of the song. Cloudrushing, on the other hand, is a seven minute plus mini-film starring Donald Sutherland... it was easy for me to act in Cloudrushing because with Donald Sutherland I had one of the greatest actors there to inspire me,” she says. “All I had to do was react to him. To me he was the father and I was the kid. And as soon as we stopped acting I didn’t know him any more.” Rhodes, though, thinks that it’s “time for a little more simplicity in videos,” adding that: “It really hit home for me the other day when I heard somebody describe a video. I asked what song it was for and he said ‘uh I don’t know the name of the song but it’s the one that’s always on television.’” But Bush’s foray into film/video has whetted her appetite for more. “I was surprised to find how much I enjoyed acting in Cloudrushing. That’s the first time I acted as such,” she says. “I find fascinating the whole thing of becoming somebody and suddenly behaving in a way that you hadn’t a moment ago and wouldn’t be in five, ten minutes.”

RAPPIN’ DOO WOP — What separates Full Force (Columbia) from the rest of Brooklyn is that in addition to their six-part doo-wop derived harmonies, they’ve also got a firm grounding in rap and funk. They played The World December 18 and showed the world the full force of their unusual and appealing fusion. It’s rare to find dance music with as much vocal depth and melody as their stuff has.

MARSH, TORGOFF GET BOOKED — A party at Limelight Dec. 19 celebrated the release of Dave Marsh’s Sun City: The Making of the Record (Penguin; $8.95). Marsh’s book is an engaging and worthy 121-page mix of music-event chronicle, political polemic, South African history lesson, and picture book, all done in the book department at The Village Voice. It’s a timely read "American Fool: The Roots and the Impossible Rise of John Cougar Mellencamp," an interestingly written account of Mellencamp’s career. Particularly effective and somewhat amusing is the section of the book with pictures and text on The Defies’ attempt to turn Mellencamp into a Bowie-like Johnny Cougar.

FROM SOUTH CAROLINA — Sugarcreek’s debut LP on Ripete Records (Elliot, S.C. 29406) is a solid MOR album that, while not to my own taste, exhibits a lot of commercial potential. Their album, “Rock The Night Away,” sounds a little like Boston, a little like Bad Company, and a lot like some banger bar band that doesn’t know what it’s got yet.

PREDICTIONS FOR 1986 — Well this is the first issue of ’86 so East Coasings will begin the year with some voodoo. The Waterboys, the Del Fuegos, and Marti Jones will all release top twenty albums in 1986. Charlie Sexton and Prefab Sprout will release top ten albums. Sade and Whitney Houston will become arena-size successes. R.E.M. will either have a breakthrough with a major hit single or they will disband altogether in which case Michael Stipe’s solo country album will be a big cut success in ’87. Cyndi Lauper will yield to temptation and write original material for an album that will take her to the brink of commercial extinction. John Mellencamp will drop the Cougar and release a “Nebraska” like acoustic LP.

ALLIGATOR BLUES — Alligator recording artist Albert Collins (l), Paul Shaffer (c), and Lonnie Mack (l) joined together for a jam session Dec. 6 in a concert called American Guitar Heroes: Genuine House-rockin’ Music.

EAST COASTINGS

Paul Jorio, New York

PARTY BY ME — Atlantic recording artists Julian Lennon (l) is joined by Yoko Ono (c) and Sean Lennon (r) after the recent east coast premiere of MCA Home Video’s Stand By Me: A Portrait of Julian Lennon.

Stand By Me: A Portrait of Julian Lennon...
My Goof, Sports Gals!

By Jimi Fox

LOS ANGELES — Ever since I came to Cash Box a number of women programmers and news directors have touched bases with me praising NBC's Bob Costas and two very impressive programs, "Sporting News Report" and "Spotlight Flashback." At first my thought was, "Well it's the guy's looks that has the ladies hooked." I'm no stranger to Costas' appearance and I've seen him on countless times on the television. So I (excuse the pun) skirted the topic, the man and the program. Finally I decided to go ahead and listen to the programs. Suddenly I found myself breaking out in a cold sweat, squirming in my chair, gradually slowing the program over the edge of my desk, red-faced and crushed and certainly embarrassed to see if anyone else was watching me as I silently absorbed the two programs. Thus publicly I express my personal apology for (A) an incorrect assumption on the ladies' motives for alerting me to the two programs featuring NBC's Bob Costas as host and (B) taking as long as I did in reviewing the programs. Now with that humble pie out of the way let's take a look at NBC's two most informative and entertaining programs. Let's begin with a look at Bob Costas. Mr. Costas, whose combine work as NFL, college football and baseball play-by-play announcer has brought him national recognition as one of sportscasting's brightest stars, is the analyst for the success of "NFL '85," the 30-minute program game show and day long update and wrap-up show which he hosts.

Costas earned the assignment with his performance as studio host of NBC Sports' live updates and wraparound programming from January through March of 1984. He continued with this play-by-play duties on the Saturday Major League Baseball Game-of-the-week telecasts, and also worked the assignment throughout the league championship series. In 1980, Bob Costas joined NBC Sports as a commentator for the Major League Baseball Game-of-the-Week, NFL and college basketball telecasts. He received each game during his first NFL season on NBC-TV (1980) teaming with Bob Trumpy. In 1983, he landed a regular play-by-play spot on Game-of-the-Week baseball telecasts and quickly broadened his popularity base via his insightful and by-play analyst Tony Kubek. On NBC Sports' broadcasting career began with sportscasting on WSYR-TV and Radio in Syracuse, N.Y. early in 1974 while pursuing a B.A. degree in public communications at Syracuse University. He left Syracuse in October, 1974, to join KMOX radio in St. Louis, where one of his primary roles was play-by-play voice of the Spirits of St. Louis in the American Basketball Association. Other KMOX duties included play-by-play for University of Missouri basketball (1976-80) and the Metro Conference Game-of-the-Week (1976-76). In addition, he hosted the station's two hour nightly sports talk show. From 1976-79, he worked on a freelance basis for CBS, doing occasional NFL and NBA telecasts. Currently, as host of "NFL '85," Bob Costas alongside veteran Pete Axthelm and the now-experienced ex-all pro Ahmad Rashad have the one ingredient that has been missing from the show... CONTROL. Now a look at the programs. "Sporting News Report" and "Sports Flashback" are two syndicated two minute sports vignettes. "Sporting News Report" is timely and deals with key sports personality and covers current sports events. It's hard hitting, in depth and provocative. Costas as host minces no words, leaves no stone unturned and focuses on the real sports story from the players, coaches and an endless list of sports personalities of the day. The overall production of the program is first class, top of the line quality. "Sports Flashback" (my personal favorite) is, as they say, "awesome!" It features great moments in sports. Costas approaches it with dignity - without reading or reporting, but with a style of enthusiastic story telling which makes each tale come to life. It is a perfect and thrilling masterpiece. "Sports Flashback" would be a welcomed addition to any format as an audience builder. I can't begin to imagine it hurting a format, unless it's improperly placed. To find out if either Jay Goldman or Donna Blue at Clayton Webster Corporation in St. Louis, Missouri. Oh by the way, one of my New Year's resolutions for 1986 is to find out if either Jay Goldman or Donna Blue at Clayton Webster Corporation in St. Louis, Missouri. Oh by the way, one of my New Year's resolutions for 1986 is to find out if either Jay Goldman or Donna Blue (whom I assume to be the voices we hear in the break between segments) are two very interesting people. It's a good idea to find out. Now let's move on to "Spotlight Flashback." This program originally was syndicated by Viewpoint Productions. It was designed as an introduction to a new program, "Spotlight Flashback." It is a program about the history of the sport which is the subject of the week. It begins with a short story about the beginning of the sport, then moves on to the history of the sport and then ends with a quick look at the current state of the sport. The program is well done and is very informative. It is a very good program and is well worth watching.
A NEW YEAR IN VIDEO — The great thing about New Years is that we're all given this sort of subconscious impetus to get our collective (certainly our individual) act together. It's like, if you will. The video biz is still too close to its first one to wish for a second birth, but a little housecleaning — let's call it prioritizing — never comes too early or too late . . . or too often. What can we expect in the year to come? Whatever we intend to put out there, that's what. But the biggest mistake anyone can make in formulating a plan for the coming year is to overlook the successes of the previous year (planned or otherwise), and in so doing lowering the level of their aim for the year ahead. Looking back can be surprisingly reassuring, if you think in terms of what was learned, and in terms of money, market gains and losses. So, looking ahead at the year in video requires some scrutiny of the last year in video, a more sober year than most prior, one in which we were all but forced to look real closely at just where this business is taking us, and, more importantly, where we're taking this business. So make a list if you must. Refine your goals to the nth degree and prioritize them by number, whatever your area of expertise, in whatever area of the video biz — be it music, homevideo, cable or network TV. But don't wait for next year to make another list. Video is not a yearly planning event. Roll up your sleeves and get to it. Better take a good look at the list you made beyond that, and again a few days later and so on . . . As your needs change with those of the industry, your list will expand into pages of notes which chronicle the progress of a business that still hasn't quite cut its teeth. When it comes time to ring in 1987, and you start thinking about making your professional resolutions again . . . think twice. Refer to that small tome that started out as a list. A lot was learned about the business of video in 1985. Daily lessons are sure to continue throughout the coming new year.

CASH BOX CASH BOX — To those videophiles recently introduted into the video hall of fame by the Video Software Dealers Association, Audio/Video extends congratulations. The inductees included VSDA executive vice president Mickey Granberg, Shelley Duvall (actress and creator of the award-winning Faerie Tale Theatre), former VSDA executive vice president Joe Cohen and Ray Gales, former president of Panasonic. Granberg and Cohen were honored especially for their VSDA founding roles. In her acceptance speech, Granberg described herself as the "matriarch of a family of over-achievers . . . (with) dozens of different ways of reaching their goals. Some are weird, some profound, some truly off the wall — but always challenging." BAR CODING — One of the more profound ways in which the members of the VSDA have reached their goals has been the adoption of a plan for bar coding of home video product. The long-override proposal has been accepted by Compact Disc Committee and manufacturers are advised to apply now for bar code numbers if they wish to have bar codes placed on their product (see Shop Talk, page 14, for further details).

ELSEWHERE IN HOME VIDEO — The National Association of Video Distributors has announced a plan to encourage more sales of videocassettes (Rentals still dominate sales a whopping 70 to 80 percent, we're sorry to report). The plan is called "Video Values From Our Rental Library," and it offers customers reduced rates on previously rented product, displayed in a plexiglass bin (150 - 200 cassette titles), accompanied by a window banner advertisement and a selection of price stickers. The program was completely written by certain NADV members, resulting in break-even production costs.

The Release Beat

Tina Turner fans are in for a treat this month when Warner Home Video releases Mad Max Beyond Thunderdome to the home video market, featuring the music of Tina and starring her husband Mel Gibson. In a series of apocalyptic adventures that began with Mad Max, and followed by The Road Warrior, Max Beyond Thunderdome is the same story as the audi-tory and visual effects are "popping" in a town of "primitive" capitalists set sometime between the bomb. The film spawned two hits singles by Turner, "We Don't Need Another Hero" and "One Of The Living." It retails for the suggested price of $7.95. Along with Mad Max Beyond Thunderdome, Warner Home Video has also released four Men Of Action (their world's first) features to accompany MMTB in its release January 20. They include Beyond The Walls ($7.95); Doc Savage: The Man Of Bronze ($5.95); The Ultimate Warrior ($5.95); and TVA Video's "The Tales of the Texan, Vol. 2." The return of Katherine Hepburn at her best to home video this month with the release of James Goldman's award winning The Lion In Winter. Hepburn won best actress (1968) for her portrayal of Eleanor of Aquitaine, which she plays to Peter O'Toole's Henry II.
GO WEST TO LICORICE PIZZA — Chrysalis Recording Artist, Go West, recently stopped by Licorice Pizza Music & Video in Canoga Park, CA, for an instore appearance. An estimated 500 fans turned out to meet both Peter Cox and Richard Drummie. Go West was in town playing the Palace Theatre and promoting its self-titled debut LP. Pictured (l-r): Cox and Drummie of Go West.

WHAT THEY DO FOR LOVE — Executives and managers from the Crazy Eddie chain of stores were among the industry personnel in attendance at a recent preview screening of A Chorus Line: The Movie, hosted by PolyGram Records, who have released the soundtrack LP. Pictured (l-r): Lou Cesario, Scott Kaufman, and Richie Brandt, regional managers; Crazy Eddie Records & Tape Asylum; Peter Schuler, assistant buyer; Crazy Eddie; Burt Goldstein, vice president; Crazy Eddie; and Joe Parker, New York branch manager, PolyGram Records.

SHOP TALK

COMMITMENT TO RETAIL — 1986 is here. With it comes renewed opportunities to businesses. Some companies celebrate a growth year for 1985 and look to 1986 with optimism for continued growth. Others, who experienced flat or negative years, can approach 1986 with redoubled resolve to put their houses in order. 1986 for them will be a year of challenge. Shop Talk would like to reiterate its commitment to retail. Without retail there would be no music industry. All the efforts of artists, record companies, managers, publicists, merchandisers and broadcasters serve on aim: to sell records. Retailers stand at the unique, critical moment when a consumer makes his final decision to make a product his own; that moment when all the hype, reviews and tactics translate into one person reaching for his wallet and forking over his hard earned cash. Whether superstar or art-for-art's-sake minimalist, no artist can enjoy a continued platform for their work without the help of retailers. Shop Talk recognizes this, and for this reason will continue to serve the retail community in 1986 with information that will make retail's job easier.

NARM UPDATE — NARM has announced that its deadline for this year's advertising awards is January 31. Details can be had from Bill Silverman at 609-424-7404. Don't forget — the NARM Convention is just around the corner, Mar. 7-11. The theme is "Music: A New Look, A New Listen" and NARM president Irving Azoff will keynote. In addition to entertainment by Whitney Houston and others, there will be the new product presentations from Capitol; CBS; MCA and Motown; PolyGram; RCA, A&M and Associated Labels-Arista; and Warner/Elektro/Atlantic Corp. Also, if that weren't enough, remember that the Grammy Awards Show will be broadcast February 25, the nominees being announced January 9. This annual event always presents a great opportunity to cash in on the heightened exposure these records get during this time. NARM, as usual, has a full line of promotional items to aid in merchandising Grammy music. For details, call NARM at the above number.

VSDA BAR CODE STANDARD — The Universal Product Code (UPC) Council has approved a proposal by the Video Software Dealers Association (VSDA) to set a bar code standard for the video software industry. The VSDA Bar Code Committee picked the UPC standard after a very extensive study of various bar code proposals. The committee's recommendation to adopt UPC was then approved by the VSDA Board of Directors and the Manufacturers Advisory Committee. VSDA has advised manufacturers that wish to place bar codes on their product to begin applying to the UPC Council for manufacturer identification numbers. See Audio/Video on page 13. For further details, contact VSDA at 609-424-7117.

CD FOR CARS — The appeal of compact disc to upper demographic consumers has many in the industry wishing for greater progress on CD for the automobile. Bob Tolffson of California's Record Factory, quoted in NARM's newsletter Sounding Board, said, "CDs need the car." According to Tolffson, adults make up the bulk of CD hardware owners because teenagers, as a percentage of total population, are shrinking in numbers. Adults, he is said to believe, listen to music in their cars. But, long range planning and production cycles at most auto manufacturers continue to hinder CD implementation as a common accessory in cars. Most of the initiative to offer CD players has been coming from Japanese manufacturers such as Mazda and Mitsubishi, according to PolyGram. Both car makers offer CD players as accessories with cars sold in Japan. Just when American car makers will get into the picture in a big way is uncertain.

SUITE BEAT — Suite Beat Records, an L.A.-based indie label, has a few notable new releases to offer this January. The legendary (at least to some) Be Bop Deluxe man Bill Nelson has a new record called "Sound On Sound." Also, check out new wax from Savage Talk's favorite, Seeing Eye Gods.
### Top 40 Compact Discs

<table>
<thead>
<tr>
<th>Week</th>
<th>Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>12/28</td>
<td></td>
</tr>
</tbody>
</table>

1. **BROTHERS IN ARMS**  
   DIRE STRAITS ([Warner Bros. 2564-2](Wea) 15.98

2. **NO JACKET REQUIRED**  
   PHIL COLLING (Atlantic 81240-3) 2.34

3. **AFTERBURNER**  
   ZZ TOP ([Warner Bros. 22543](Wea) 15.98

4. **BORN IN THE U.S.A.**  
   BRUCE SPRINGSTEEN ([Columbia 96565](CBS) 4.68

5. **MIAMI VICE**  
   ORIGINAL TELEVISION SOUNDTRACK ([MCA MCD-6150](MCA) 6.6

6. **SCARECROW**  
   JOHN COLDOUGER MELLENCAMP ([RCA 824 865](POL) 5.10

7. **THE FLNCE OF THE MOON**  
   PINK FLOYD (Capitol CD-40601) 7.58

8. **GREATEST HITS VOLUME I & II**  
   BILLY JOEL ([Columbia J/K6171](CBS) 9.17

9. **SONGS FROM THE BIG CHAIR**  
   TEARS FOR FEAR ([Mercury 842 300-3](POL) 11.37

10. **IN SQUARE CIRCLE**  
    STEVE WONDER ([Tamba/Motown TAMID-614](MCA) 9.58

11. **THE DREAM OF THE BLUE TURTLES**  
    STING ([A&M CD 37573](POL) 12.22

12. **RECKLESS**  
    BRYAN ADAMS ([A&M CD-5015](RCA) 13.47

13. **WHITNEY HOUSTON**  
    TALKING HEADS ([Sire 2-53365](POL) 10.21

14. **DIAMOND LIFE**  
    ARISTA ([Arista RCD-8221](RCA) 14.14

15. **CHRONICLES**  
    CREEDENCE CLEARWATER REVELLATION ([Fycd 623-039](Crd) 17.16

16. **KNEE DEEP IN THE HOOPLA**  
    STARSCHIP ([Grun/RCA 5486](RCA) 18.06

17. **DECEMBER**  
    GEORGE WINSTON ([Windham Hills CD 1025](RCA) 19.6

18. **THE BROADWAY ALBUM**  
    BARRI STRISAND ([Columbia CK 4092](CBS) 25.9

19. **HERE'S TO YOUR FUTURE DAYS**  
    THOMPSON TWINS ([Arista RCD-8276](RCA) 28.2

**IN INDICATES FULL DIGITAL RECORDING**

### Schwartz Brothers, Inc. Earnings Hit Record Levels

NEW YORK — Schwartz Brothers, Inc. reported that sales and net income for the third quarter and nine months ended October 31, 1985 were the highest in the company's 40-year history. Continuing a trend sparked by its entry into video cassette distribution, third quarter net income rose 803 percent to $192,252 or $.24 per share on sales of $17,639,266 from $19,352 or $.02 per share on sales of $18,103,427 a year earlier. Net income before extraordinary items was $169,399 or $.21 per share compared with $12,737 or $.02 per share in last year's third quarter.

For the first nine months of '85 net income soared 280 percent to $593,324 or $.74 per share from $156,090 or $.19 per share in the first three quarters a year ago. Sales increased 58 percent to $48,091,442 from $30,336,103 in the same period. Net income before extraordinary items for the first nine months was $464,324 or $.58 per share up from $98,335 or $.12 per share in the same period last year.

The company's performance in the third quarter reflected the continuing boom in distribution sales of video cassettes and the steadily improving results in the distribution of records, tapes and compact discs. The company closed its computer products and its Virginia "one stop" record and tape wholesaling divisions during the third quarter. These operations were not meeting the profitability levels of the company's other divisions and management was not confident of prospects for improvements.

**SONY SOUND** — By sonically expanding the area in front of the speaker, these new Sony X-56-42 two speakers assure rich, full-bodied sound throughout the car. Suggested retail price range is $99.50 to $99.95.

---

**MERCHANDISING**

**WHAT'S IN-STORE**

MIDI WORKSHOPS — NAMM and the MIDI Manufacturing Association (MMA) will co-sponsor a three-part MIDI Musical Instrument Digital Interface) workshop for music dealers during the January 17-19 NAMM Winter Market in Anaheim, California. The three workshop/seminars will focus on: 1) an overview of MIDI basics, 2) MIDI sequencers, and 3) MIDI interfacing. Leading the sessions is noted author, journalist and music industry expert Craig Anderton. "The idea of these workshops is to take music dealers, who may or may not know something about MIDI, to the point where they can cope with the new technology, talk to their customers about it and realize the full potential that it represents," said Anderton. "It's a real problem for our industry — the fact that many music dealers are confused by the products involving computers," said NAMM president Alfredo Flores, Jr. "For some dealers, it's a crisis. If they don't understand what they're selling, how can they run their businesses effectively?" The intensive workshop series should at least begin to make many of us feel a bit more comfortable with the idea of computer products," Flores added. In addition to technical explanations of MIDI, MIDI sequencing and interfacing, emphasis will be made on how this technology translates into increased business for the music dealer. "Dealers have to realize that they are not selling MIDI equipment — they are selling MIDI systems," said Anderton. "For example, MIDI sequencers can help music stores sell a lot of peripheral gear." The workshop schedule is as follows: January 17, "Introduction to MIDI," 4:30 - 6 p.m.; January 18, "MIDI Sequencing," 8 - 9:30 a.m.; January 19, "MIDI Interfacing," 8 - 9:30 a.m. All sessions will be held in Salon C, the Marriott Hotel. Admission is free. MMA, co-sponsor with NAMM of the workshop series, is an association of music companies who manufacture MIDI products.

CLAIR VOGEL — Telarc's "Bachbusters" is making its debut at the Winter Consumer Electronics Show in Las Vegas beginning January 9 (Las Vegas Convention Center booth D-17 and Sahara Hotel suite 7127). The new synthizer renditions of Bach works are being released on compact disc (CD-80113) and audiophile-quality LP (DG-10123). Don Dorsey, the electronic music whiz who created the introductory track for Telarc's "Time Warp," has produced a grand finale to the Bachmania surrounding the composer's 300th anniversary year (1985). "Dorsey's upbeat and energetic realizations have the potential to make this recording a ' crossover' hit," said Telarc producer Robert Woods. "Bachbusters" will have dual appeal to pop and classical music lovers. "The rock music orientation of this movement of the Italian Concerto has great mass-market potential," added Woods. — Ron Rosenbath

**NEW FOR 1985** — The new cross promotion from Sony Tape offers consumers three free Sony premium grade audiocassettes with the purchase of any of four new portable dual cassette recorders, the CFS-4000, CFS-600 (picted), CFS-930 or WML-930.
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Peak Position</th>
<th>Weeks On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Rolling Stones</td>
<td>Exile on Main Street</td>
<td>#1</td>
<td>26</td>
</tr>
<tr>
<td>Bob Dylan</td>
<td>Blonde on Blonde</td>
<td>#4</td>
<td>34</td>
</tr>
<tr>
<td>Crosby, Stills &amp; Nash</td>
<td>Hotel California</td>
<td>#1</td>
<td>56</td>
</tr>
<tr>
<td>The Beatles</td>
<td>Rubber Soul</td>
<td>#1</td>
<td>28</td>
</tr>
<tr>
<td>The Who</td>
<td>Who's Next</td>
<td>#1</td>
<td>24</td>
</tr>
<tr>
<td>The Beach Boys</td>
<td>Surfer Girl</td>
<td>#1</td>
<td>18</td>
</tr>
<tr>
<td>The Doors</td>
<td>Waiting for the Night</td>
<td>#1</td>
<td>26</td>
</tr>
</tbody>
</table>

**Note:** This chart is based on sales and airplay data from the Grammy Awards and the Billboard charts. The weeks shown are the total number of weeks each album remained on the charts.
SUCCESS IN 1985

PHILIP BAILEY
CLARENCE CLEMONS
COCK ROBIN
BOB DYLAN
HOOTERS
MICK JAGGER
BILLY JOEL
LISA LISA AND CULT JAM
WITH FULL FORCE
LOVERBOY
WYNTON MARSALIS
ALISON MOYET
EDDIE MURPHY
BRUCE SPRINGSTEEN
BARBRA STREISAND
JAMES TAYLOR
WHAM!
MAURICE WHITE
PAUL YOUNG

WE WERE NUMBER ONE...WE ARE NUMBER ONE...AND
SUCCESS IN
1986
COMING SOON
PHILIP BAILEY
BLUE ÖYSTER CULT
NEIL DIAMOND
BOB DYLAN
FASTWAY
HOOTERS
JULIO IGLESIAS
BILLY JOEL
JOURNEY
JUDAS PRIEST
KENNY LOGGINS
ALISON MOYET
THE PSYCHEDELIC FURS
THE ROLLING STONES
PATTY SMYTH
TOTO
BONNIE TYLER
WHAM!
PAUL YOUNG

TH YOUR HELP, WE WILL CONTINUE TO BE NUMBER ONE!
Melissa Morgan — Will be the next female songwriter to do another cover tune and join the club that Chaka Khan, Steve Miller, and Me'lia's Morgan are proud members of.

It was a fun time had for all, but most of all it helped feed the less fortunate of Texas, and The Beat this week would like to commend key individuals: Hymen Childs, K104-FM; Michael Spears, K104-FM and Ernie Singleton director of black music MCA. Without this event this week wouldn't have had the impact to help feed the less fortunate.

COVER ME WITH PRINCE — As to date Prince can say that he has had three attractive female does cover on three different songs that he previously recorded. The first cover was done by Stephanie Mills, "You Don't Call Me" (Like You Used To), then Chaka Khan's version of "Feel For You" from the platinum album of the same name and most recently Me'lia's Morgan, "Do Me Baby." Up to now Ms. Morgan has been mainly in the background, working on the road with others such as Khan, Kashif as well as studio sessions with Melba Moore and Whitney Houston. With her soon to be released album on Capitol records entitled "Do Me Baby," Morgan plans to leave the background and come up front for good.

As is the case with many artists of today, the native New Yorker established her foundation in a local church choir and Juilliard school of the arts. As she has said, "I can't even try to remember the names of some of the groups because at most they only lasted two weeks." One of the cuts on the album that showcases her gospel influences is "Heartbreaking Decisions," which is a collaboration with label, management and Orpheus production. Another winner for Capitol records this season with Me'lia's Morgan. With today's styles and concepts, meaning trends such as wearing one sequined glove, purple rain and pink suits, Me'lia's Morgan approaches with a look that is just as unique.

The Caravan Takes to the Road — Marvin Isley, Chris Jasper, and Ernie Isley, now instantly known to their fans as Isley, Jasper, Isley have announced their tentative tour dates opening for Luther Vandross.


The tour coincides with the second single, "Instastable Woman" from the album, "Caravan of Love" on CBS Associated. All of the material on their current LP was written, arranged and produced by Isley, Jasper, Isley which drastically captures their trademark sound and features exquisite backdrops and uptempo rockers. In view of the pressure that lobby groups are now applying to congress, radio and records labels with their often suggestive and explicit lyrics, is just another example of the spirit and uplifting message of "Caravan of Love" could not have come at a better time.
## 12" Reviews

**WHITNEY HOUSTON** (Arista AD 9449)

With a high energy intro, a classic "Jellybean" touch, and a production which brings Houston's amazing voice up in the mix, this version of "How Will I Know" should give the singer a mainstream dance smash. Also includes a delicious outro.

**FALCO** (A&M SP-12150)
Rock Me Amadeus (8:20) (Bolland-Falco) (Vienna Music-MCPS/Nada Music) (Producer: Solland)

With a strong retail push initially, Falco's latest efforts-laden effort, a send-up of the international Mozart fad, is already gaining a good club response.

**FISHBONE** (Columbia 44-05326)
Party At Ground Zero (7:02) (Jones-Moore-Fisher) (No Publisher listed) (Producer: David Kahne)

This high energy ska-rock band has captured a sizeable segment of younger demos with cuts like this blistering remix of the hit "Party At Ground Zero."

**MORRIS KAYE** (Warner Bros. 2408)
Color Of Success (6:58) (Day (Ya D Sir Music)/ASCAP) (Producer: Morris Day)

With an intro of "Somewhere Over The Rainbow," this seductive version of Day's second solo single is less overtly dance than "The Oak Tree," but more lasting.

**THE KANE GANG** (London 886 017-1)
Respect Yourself (4:15) (Ingram-Rice) (Klopstek Ent.-Irving Music-East Memphis Music Corp./BMI) (Producer: Pete Wingfield-The Kane Gang)

The remixed version of this U.K. band's cover of the Staple Singers' classic hit "Respect Yourself" is more straightforward and accessible to DJs and mixers.

## Top 12 Singles

<table>
<thead>
<tr>
<th>Week #</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Weeks On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>12/28</td>
<td>Slave To The Rhythm</td>
<td>Grace Jones</td>
<td>Manhattan Island/Capitol KY 3533</td>
<td>4</td>
</tr>
<tr>
<td>12/28</td>
<td>Respect Yourself</td>
<td>The Kane Gang</td>
<td>London 886 017-1</td>
<td>4</td>
</tr>
<tr>
<td>12/28</td>
<td>Party At Ground Zero</td>
<td>Fishbone</td>
<td>Columbia 44-05326</td>
<td>7</td>
</tr>
<tr>
<td>12/28</td>
<td>Do Me Baby</td>
<td>Morris Day</td>
<td>Warner Bros. 2408</td>
<td>12</td>
</tr>
</tbody>
</table>

**Most Active**

**Strong Activity**

**Whitney Houston**

**Most Active**

- Slave To The Rhythm — Grace Jones
- Respect Yourself — The Kane Gang

**Strong Activity**

- Love's Gonna Get You — Jocelyn Brown
- Digital Display — Ready For The World — MCA
ON JAZZ

Lee Jeske, New York

IT’S A START — 1986 will be the biggest and best year jazz has ever had. Dizzy Gillespie will be performing in arenas, David Murray will get a platinum album, Sonny Rollins will spend an hour on Donahue, and Benny Carter will win the Nobel Prize. Look, you have to be an optimist to stay in this business.

Seriously, folks, here are some of the questions that will be on our jazz-sated minds in 1986:

Will MCA Jazz, in the fine hands of Ricky Schultz, do for MCA and the Impulse catalogue what Manhattan/Blue Note, in the fine hands of Bruce Lundvall, is doing for Capitol/EMI and the Blue Note catalogue?

Will Blue Note repeat its wonderful freshman year with another truckload of releases, new reissues, and gems from their vault?

Will Columbia ever finally release its series of “Jazz Masterpieces,” an anthology collection that has been on the shelf for almost three years?

Will PolyGram and Atlantic really sign and record jazz talent — as they’ve been hinting for the past year or so?

Will Qwest finally begin their jazz line — they’ve had Sarah Vaughan and Jimmy Smith signed for a few years?

Will Miles Davis’ last LP for Columbia, of Palli Mikkelborg’s extended piece for the trumpeter, be the Miles album we’ve been waiting for a decade or so? Or will his debut disk for Warner Bros. be?

Will Count Basie’s soon-to-be-released autobiography, Good Morning Blues (as told to Albert Murray), reveal everything we want to know about that elusive bandleader?

Will jazz fly on Broadway? Already promised are a revue, Black’n’Blue, put together by the same guys who struck gold with Tango Argentino, and musical biographies of Jolly Roll Morton (starring Gregory Hines) and Bessie Smith.

Will jazz fly in the movies? Will Bertrand Tavernier’s eagerly-awaited Round Midnight, starring Dexter Gordon, co-starring Herbie Hancock, Bobby Hutcherson, Wayne Shorter, and others, finally bring a true-to-life slice of jazz to the silver screen?

Will George Wein finally come up with that elusive company (or companies) to foot the bill for the former Kool/New York (former Newport) Jazz Festival?

Will the National Jazz Service Organization help organize the various and sundry bits and pieces of the jazz world into a unified, organized, whole? Or will the National Academy of Jazz? Or some as-yet-unheard-from body?

Will February’s “Jazz Aid” benefit in L.A. be, as its organizers hope, “the largest jazz concert ever staged”? And will it prove to the world that jazz musicians care about the hungry too?

And will the Duke Ellington stamp — all 22 cents of it — awaken the world to America’s greatest composer, when it starts appearing on letters in April?

Truly, I don’t know the answers to any of these questions — I can’t even begin to guess. I know, without any question, that jazz will survive 1986, and I’m pretty sure there won’t be nearly as much jazz on television, in concert halls, and on major labels as there should be. I’m fairly sure — I’d bet the house — that independent labels and dedicated producers, clubowners, fans, and the like, will keep jazz alive and thriving. I know that there will be thousands of great solos played, hundreds of nights of pure inspiration from jazz players of all ages, dozens of excellent new records released. Jazz will, undoubtedly, be pronounced dead in some quarters — by critics, musicians, and those-in-the-know. Jazz will, undoubtedly, drown out those death knells with a blistering bebop or swing or harmolodic solo or two.

So the hell with all of this — there’s too much good music out there to bother sitting here and speculating on the next 12 months. Let the music commence!

GOODTIME CARLO IS GOT THE BLUES — One of the newest jazz clubs in New York is Carlis 1. Carrie Smith (r) who opened the room is shown here with two of the musicians who backed her up, George Kelly (c) and Peck Morrison (r).

52 WINTER'S SONGS
...continued from page 21

WASHINGTON, D.C. — The D.C. Council’s Committee on Human Rights has completed its investigation of the slave trade, and is recommending that a monument be erected in the nation’s capital to honor the victims of the American slave trade.

The committee’s report, which was released yesterday, states that the slave trade was a “cruel and inhumane practice” that resulted in the death of millions of Africans.

The report recommends that a monument be erected in the nation’s capital to commemorate the victims of the slave trade, and to raise awareness of the issues surrounding slavery.

The report also recommends that the federal government provide financial support for the construction of the monument, and that the District of Columbia provide funding for the ongoing maintenance of the monument.

The committee’s recommendations will be considered by the D.C. Council, which is scheduled to convene in October.

The D.C. Council’s Committee on Human Rights was created in 1992 to investigate the history of slavery in the District of Columbia and to address the issue of reparations for the victims of slavery.

The committee’s work has been funded by the District of Columbia and the federal government.

The committee’s report is available at the D.C. Council’s website, or by calling (202) 724-2670.

Cash Box, January 11, 1986
Cash would...
COUNTRY RADIO

MOST ADDED

G. Morris
J. Taylor
R. Bailey
L. Mandrell
B. Lane
Osmonds
T. G. Sheppard
R. Travis
T. Price
G. Hardin

KCKN — Tim Mack — Roswell
J. Taylor
L. Mandrell
L. Greenwood
G. Hardin
G. Morris
P. Pride
R. Skaggs

WCCN — Dick Deno — Nellsville
M. Gilley
R. Travis
M. Mosley
L. Greenwood
J. Glaser
L. Greenwood
M. Stuart
D. Frizzell
Crawford/Holmes
T. McGill
G. Edwards

KSFQ — Don Roberts — Fargo
Staller Bros.
G. Morris
R. Skaggs

KSOP — Wade Jessen — Salt Lake City
J. Denver
B. Lee
H. Travis
T. Price
J. Glaser
L. Greenwood
M. Stuart
D. Frizzell
Crawford/Holmes
T. McGill
G. Edwards

WVAM — Rocky McCumbee — Altona
M. Christie
S. Thompson
B. Whitman
J. Lee
G. Pyle
C. Bright

KSO — Billy Cole — Des Moines
J. Denver
M. Gilley
L. Mandrell
B. Lee
Osmonds
R. Travis
L. Greenwood
M. Stuart
G. Morris

KCJK — Jay Davis — Minot
J. Denver
M. Haggard
L. Mandrell
T. G. Sheppard
G. Morris
P. Pride

WCMX — Jeff Gill — Leominster
C. Hunley
M. Stuart

STRONG ADDS

Don't Underestimate — Greenwood - MCA
Arlene — Stuart — Columbia
What We Gonna — Hardin — RCA
You Got What — Nelson — Doorknob
Got My Heart — Mason Dixon — Texas

STATION ADDS

KFRM — Jim Cory — Salina
C. Hunley
J. Schneider
J. Taylor
R. Bailey
M. Haggard
T. G. Sheppard
R. Travis
J. Rodriguez
J. Glaser
R. Wagner
L. Greenwood
M. Stuart
G. Morris

KSG — Billy Cole — Des Moines
J. Denver
M. Gilley
L. Mandrell
B. Lee
Osmonds
R. Travis
L. Greenwood
M. Stuart
G. Morris

WVAM — Rocky McCumbee — Altona
M. Christie
S. Thompson
B. Whitman
J. Lee
G. Pyle
C. Bright

KSO — Billy Cole — Des Moines
J. Denver
M. Gilley
L. Mandrell
B. Lee
Osmonds
R. Travis
L. Greenwood
M. Stuart
G. Morris

KCJK — Jay Davis — Minot
J. Denver
M. Haggard
L. Mandrell
T. G. Sheppard
G. Morris
P. Pride

WCMX — Jeff Gill — Leominster
C. Hunley
M. Stuart

COUNTRY PROGRAMMER'S PICK

Programmer
Jim Cory

Station
KFRM

Market
Salina

Song: 100% Chance of Rain
Artist: Gary Morris
Label: Warner Bros.

HOT PHONES

BOP — DAN SEALS — EMI/AMERICA
THE ONE I LOVED BACK THEN — GEORGE JONES — EPIC
BURNED LIKE A ROCKET — BILLY JO ROYAL — ALANTIC/AMERICA
Old School — John Conlee — MCA
Heart — Juice Newton — RCA
The Devil's On The Loose — Waylon Jennings — RCA
I Love You By Heart — Sylvia/Michael Johnson — RCA

WLW — Greg Mazona — Montgomery
B. Lance
T. Price
J. Rodriguez
D. Frizzell
P. Pride
R. Skaggs
G. Jackson
K. Rogers

WKKN — Curtiss King — Rockford
T. Wynn
P. Loveless
The Shoppe
L. Mandrell
R. Travis
S. Thompson
B. Whitman
B. Hauser
Crawford/Holmes
G. Daniels Band

WKCW

Sticking To Traditional Country
For Over 25 Years

By Mary Kujawa

NASHVILLE — Let's take a trip back in time, when country music was made up of pure, home-grown sounds. When the likes of Hank Williams, Kitty Wells and Webb Pierce topped radio station playlists.

We don't have to board a time machine, just trek across a few states, depending on your location. You see, there is a 5,000 watt AM radio station in Warrenton VA. that signed on the air in January, 1961 with a country format and has stuck with that exact same format for the past 25 years. WKCW, "The Big K" is still playing essentially the same type music it played in 1960.

"The scope of country music itself has changed a lot but we are staying with the traditional country sound and (we) try to feature the 'real country artists'..." said WKCW's general manager Bobby Jo Watson.

Watson went on to explain that The Big K is "stubborn" when it comes to playing today's modern country offerings. "We're hard-headed," he said. "We don't want to play the newer material."

"The station is making money," he added. "We saw our sales go up 50% from last year. The only time we get complaints from listeners is when we try to play the newer stuff. Our audience loves the format."

Listeners enjoy WKCW's format so much in fact that 10,000 of them signed a petition to get WKCW inducted into the Country Music Hall Of Fame, for preserving the traditional style of country music through radio. Because there is no category for radio in the Hall of Fame, such an honor was not possible. But Country Music Association executive director Jo Walker-Meador did honor the station with a special recognition plaque in 1983.

During that same time, the station's staff flew to Nashville where they presented an award to Grand Ole Opry members for keeping the traditions of country music alive.

"We intend to keep that tradition alive here at 'The Big K.'" Watson said. "We're not knocking the newer music but that's about all you hear all across the dial."

WKCW's rotation includes only one current song every half hour, the rest are all oldies and every fourth record is a bluegrass number. "We will play Reba McEntire, George Strait and some Ricky Skaggs songs, but it all depends on how country they are," Watson said.

"I grew up listening to 'The Big K.' On the transistor radio, said program director Joe Boucher. A lot has changed over the years, except 'The Big K.' What kind of music it plays, what it stands for and such. We know the names of all the folks down the road around here, their birthdays, and such. I guess you could say we're a home-folk station."
DHHS, CBS And Gatlins Join To Help Runaways

By Mary Kujawa

NASHVILLE — The U.S. Department of Health and Human Services is joining country music artists Larry Gatlin and CBS Records in a new, nationwide program to assist runaway youth. Launched here in Nashville, the campaign is putting together a network of "safe places" where runaways can receive help. Places frequented by young people such as restaurants, shopping malls, and arcades will be identified as "safe places" by a yellow and black logo in the establishment's window. Employees at these places will be instructed to call the runaway hotline and a crisis center volunteer will arrive and help the runaway with shelter, a meal or contact with parents.

The Gatlin-penned single "Runaway Go Home," is the theme song for the campaign and has also been selected by the Office of Human Development Services as the national theme song for the runaways. Homeless Youth Bureau. Tennessee Governor Lamar Alexander has also proclaimed Dec. 22 - Dec. 28 as "Runaway Go Home Week" in Tennessee.

At a Nashville press conference, Gatlin, holding back tears, received the proclamation and talked about his recent single's effect. "There's a little girl in Montana tonight who was walking the streets in Sacramento selling her body," Gatlin told reporters. "She heard the song and said, "That's the one." It's a simple song with a simple message. I hope we can help some people with it."

Gatlin said the idea for "Runaway Go Home" came while riding in a cab in Joliet, Illinois as he passed a Trailway Bus sign promoting the company's free ride home to runaways. "This sign just kind of hit me in the face," Gatlin said. "That night I wrote the song and the next night we performed it for the first time at a concert in Illinois."

From there, Gatlin performed the song at the White House and that spurred the development of "Project Safe Places." Meanwhile, CBS Records has distributed copies of the Gatlin music video, tagged with public service announcements and marketing kits to over 300 federally-funded runaway youth shelters across the country. Plans to market the PSAs to local television stations are also in the works.

NEW FACES TO WATCH

When most 22-year-olds are cramming for final exams, partying with friends and buying their first car, Evergreen recording artist Robin Lee is carving a niche for herself in the country music industry.

Her ninth charted single "Safe In Tho Arms Of Love" has proved to be the most successful of her efforts thus far, consistently climbing the charts week after week. A duet with Lobo last summer caused a stir in her musical career too. Now an album, a tour schedule and possibly a video are in the works for the native Nashville, who didn't begin singing until she was 15.

"I was in a rock'n roll band then and we played at dances and proms," Robin explains. "By the time I graduated from high school, I was still into music but I decided to go to college and I started working in a bank, too. Then one day I said to myself 'What am I doing here? I really wanted to get back into music.'"

She did — through demo work — and was eventually signed to a recording contract with Evergreen Records in 1982. Robin hopes to bring a fresh, new contemporary sound to country music, and looks forward to the release of her album "Robin" in January.

SINGLE RELEASES

OUT OF THE BOX

DON WILLIAMS (Capitol P-85526)
"We've Got A Good Fire Going" (MCA/Patchwork—ASCAP) (Dave Loggins) (Producers: Don Williams and Garth Fundis)
"The Gentle Giant" scores high with this, his latest single, penned by Dave Loggins. "We've Got A Good Fire Going" is a bit softer and slower than Don's last few releases. Picturesque lyrics, mixed with his famed, relaxed vocals, make this single a possible addition to a Don Williams greatest hits collection. From the upcoming album "New Moves."

JOHNNY LEE (Warner Brothers 7-28819)
The Loneliness In Lucy's Eyes (3:27) (Window/Captive—BMI) (D. A. Cee) (Producer: Barry Beckett)
Johnny Lee's new single is from "Dallas, The Music Story" LP, which depicts the lives of the characters on the popular nighttime soap. Though the title refers to Lucy, the song is about Sue Ellen's life. You figure it out. Even if you're not a Dallas follower, you will more than likely enjoy this sad story told in song.

PAM TILLIS (Warner Brothers 7-28860)
Those Memories Of You (Bill Monroe—BMI) (A. Bryant) (Producer: Barry Beckett)
M-M-Mel's daughter sounds like the distaff side of Ricky Skaggs in this number and she really knows how to belt out a solid country tune. Pam Tillis has developed a super voice, and this particular song helps to show it off.

INDEPENDENT RELEASES

GIRLS NEXT DOOR (MTM P-72059)
BOBBY BLUE (Nite-TAO108)
Once Upon A Time (2:40) (Todman—BMI) (G. Tanner) (Producer: Randall Kirk, Nite)
KEN FOWLER (Dewavs DJV-111)
You're A Heartache To Follow (3:32) (Longjohns/Chriswold/Hop/MCA/Ben Peters—ASCAP/BMI) (J. Cymbal, A. Roberts, B. Peters) (Producer: Tommy Overstreet)
MIDNIGHT COUNTRY (Prime PRC-1000)
Fill My Soul (2:10) (Grasso/Goodman—BMI) (Producer: Randy Powell)
SALLY ROBERTS (Melbourne II M-330)
Chicago's My Town (2:34) (Plum Creek—BMI) (Bernadine Walton) (Producer: Brian Fishor)
THE TRUX (R.C.P. 003)
Mexico, Missouri (3:40) (Silverline/Carpenter—BMI/ASCAP) (D. Gibson, R. Carpenter) (Producers: Richard Carpenter, Dave Gibson)
NATE HARVELL (First American FA-851114)

THERE'S EIGHT OAKS ??? — Night after night, MGM Grand headliners, The Oak Ridge Boys, sent gag gifts down the street in Las Vegas to the Gatlin Brothers and T.G. Sheppard who were appearing at the Desert Inn. Payback was sweet during the Oaks' closing show when the D.I. performers, each dressed as an Oak Ridge Boy, ran on stage unannounced during "Elvira." They even brought a musical namesake (Mike Campbell in drag) and the eight country stars harmonized on "Elvira" before a stunned, but cheering, crowd. Caught in the act (I-r): Larry Gatlin, Richard Sterban, Joe Bonsall, T.G. Sheppard, Duane Allen, Steve Gatlin, William Lee Golden, Rudy Gatlin and kneeling Mike Campbell.
GOSPEL ALBUM REVIEWS

LOVE AROUND THE WORLD — Leon Patillo — Myrrh 7-01-682206-0 — Producer: Leon Patillo
This gospel album includes some very nice work. Produced and self-penned by the artist, Leon Patillo, "Love Around The World" is an enjoyable LP. Noted tunes include the high-energy "Magic Man," "Up And Over," "Friends In High Places" and the title song "Love Around The World." Patillo s delivery is very polished, pleasing and upbeat.

POWER ALLEY — Power Alley — Stronghold U1001 — Producer: Brent King
The first release for this young duo and the first release for this new record company proves to be a worthy investment. Straightforward pop/rock gospel music is what Power Alley has to offer. Cuts that stand out on this LP include the title track "Power Alley," which was written by the duo, "What He Says," and "Jump Back."

HYMNS JUST FOR YOU — Sandi Patti — Benson RO9310 Producers: Sandi Patti Heiring and Greg Nelson
During Sandi Pattis concerts this past year, audiences were asked to list their favorite classic gospel tunes. After the votes were tallied, Sandi compiled a list of the most popular and put together this album. Medleys were used to include 22 picks, including "The Lord's Prayer," "Fairest Lord Jesus" and "The Old Rugged Cross."

COMMANDER SOZO AND THE CHARGE OF THE LIGHT BRIGADE
DeGarmo & Key — Power Disc PWRO1078 — Producers: Ed DeGarmo and Dana Key
DeGarmo & Key are continuing to enjoy a top spot in the American Christian rock world. With the release of this album comes even more high-choice material. Their first single off the LP "Destined To Win" is a duet with Jessy Dixon and then there's "Competition" which has been made into a well-received video. A high-energy LP that is a real delight to listen to!

GOSPEL PICKS

SINGLE HEART — Nancy Honeytree — Greentree MH 1078 — Producer: Steve Millikan
CHAMPION OF LOVE — Glad — Greentree MH 1076 — Producers: Ed Nalle, Bob Kaufflin and Glad

Elwyn Raymer's
Gospel News
And Views

The Gospel Music Association: A Legal Counsel's Perspective

By Christian A. Horsnell
As an attorney in Nashville whose practice centers around what is loosely termed the "entertainment industry," I have had the pleasure of being exposed to many types of music. From a childhood of Perry Como, Les Paul and Mary Ford, Dixieland and "big" bands, through the acid rock of the Sixties and Seventies, to the diverse 1980's country sounds of Alabama, Ricky Skaggs and Hank Williams, Jr., I have always been a music enthusiast. Through my practice, I have had the opportunity to witness the means by which music professionals support and sustain their careers through music associations.

From the perspective of both an attorney and a "fan" of music, I have come to realize that the colloquial phrase "contrary to popular belief" applies to all music associations, particularly the Gospel Music Association (GMA). Although best known for the award presentations and the annual GMA convention, music associations do not exist for the purpose of presenting their various honors. The Country Music Association, the National Academy of Recording Arts and Sciences, the Academy of Country Music, and other music groups present their awards as one of the means to accomplish their primary goal, the promoting and promotion of their music and their industry. The GMA Awards, the Grammys, and the Huston Awards are given to focus attention on music created and performed by such organizations' constituency, recognizing excellence therein, so as to showcase the best of their art. Although the GMA also bestows awards for excellence, its primary goal is the education of the world-at-large about gospel music and through the Dove awards, to educate all of us as to what is currently gospel music.

Through its lyrics, gospel music, by definition, also shares "glad tidings" with its listeners, or as executive director Don Butts is fond of saying, "the good news." Whether denominated inspirational, traditional, southern gospel, worship music, contemporary rock, or all gospel music, and all designed to share the "good news." Whether performed by a solo artist, a quartet, a group or a choir, whether with a band or an orchestra, with acoustic accompaniment or a cappella, all these forms are gospel music. The GMA is determined to educate all who will listen about gospel music in all of its forms, regardless of what it might be called or the manner in which it might be performed.

The primary function of the other music associations which I have mentioned is to promote their music and their industry through public awareness and to provide educational and informational resources to their industry. However, the basic function of the Gospel Music Association is to educate and make the public aware of gospel music by providing information and educational services to not only those already involved in the field of gospel music, but to any and all people who may be interested in gospel music. As a by-product of this educational process, gospel music itself is fostered and promoted and the GMA achieves another goal, sharing the "good news." Through the GMA the educational process takes many forms, information to the public about the traditions of gospel music and what the gospel music currently is, exposing diverse segments of the populace to gospel music and conducting educational and informational seminars for established professionals, aspiring new members of the gospel music community, enthusiastic amateurs, and anyone with an interest in gospel music and all that it implies.

In its organization and service to the public, the GMA shares many things with other music associations. From a practical perspective, the GMA differs little from other music associations, it suffers the same difficulties, must overcome the same obstacles and, at times, enjoys the same successes. However, its purpose is different. Its goal is to educate the world about gospel music and, by doing so, informing the world that there is "good news." From a personal perspective, in working with the GMA, from its business professionals and established creative talents, who give their time to foster the educational process about their artform, to the choir member who volunteers his time and effort just to share the music, one can sense this difference, and cannot help but enjoy the fact that, for all who care to listen there is "good news."
LONDON — There can be no doubt that the event of the year so far has been the US Invasion, even above the Top Pop Magazine Smash Hits, with Steve Lonsdale’s 'Boy Band' and 'The '93 Top Ten'.

Sales were boosted to such an extent that there are now plans to produce an all-American tour for next year. The winners are the US companies that have把握ed the market before the others.

The US invasion of the UK does not end with Tower Records. Club impresario Peter Gatlin is bringing his Limelight to London, which is playing largely 'heat box' and is running the first ever competition for the best graffiti. Bands such as Run DMC, The Beastie Boys, Public Enemy, and the Clash are highly acclaimed.

Country music is also back on the scene with a new star, Johnny Cash. His latest album, 'Ten', has been held up as the marketing director's 'ace in the hole', and has already been released in Canada.

Not many bands have really emerged this year, but the name that has been on the scene for the last year is the Brixton-based band, 'The Specials'.

The Specials have completed the successful tour of their latest album, 'Ain't No Fun', and have taken the lead role in the British music scene.

The label is also recording new albums by two local groups, 'Violin and Stereo', with good success by the trade.

'Sucamericana' is working hard on the promotion of the local group 'Public Enemy', mentioned in this column, through television and personal appearances. 'Public Enemy' is aided, too, by the audience, who are anxious to see them perform live.

The tour starts in London, with the Parido LP, and will probably be repeated in the future. The appointment of Horacio Sarto as commercial manager at RCA will be followed by the creation of two posts, one of them being RCA's and the other one for PolyGram, in the RCA sales structure.

Luis Miguel, a young singer from Mexico, has been holding the marketing director post, resigned several weeks ago and has been offered duties managing the Ariola operation in Mexico. Hissapov/Elthon division manager Roberto Paji at EMI reports that the compilation albums, released last month, are selling well after a steady start. The division was formed two months ago to develop the growing record market, and the future of records in the area is promising.

The album 'The Sound of Music' by Sony has been a complete success and the latest album recorded by the duet is selling strongly.

**Argentina**

Buenos Aires — Nestor Casado, previously with CBS, will be associated with Caso Cero S.A., owner of the Cabal label, in the future. Base Cero is a society formed by Roberto Pumaro, local record dealer, to develop the Cabal label, which was formed several years ago to specialize in Modern Argentinian music. It was afterwards sold to a publisher and other partners. Casado’s task will be to develop new artists and marketing strategies for the label.

Bentoigov, marketing manager at PolyGram, traveled to Rosario and Córdoba to discuss business with distributors and record companies. PolyGram is strongly promoting the recent albums by Mercedes Sosa, Sergio Denis and Teresa Parodi.

Bentoigov told Cash Box that the Parabi LP will probably reach Platinum status in the future.

The appointment of Horacio Sarto as commercial manager at RCA will be followed by the creation of two posts, one of them being RCA's and the other one for PolyGram, in the RCA sales structure.

Luis Miguel, a young singer from Mexico, has been holding the marketing director post, resigned several weeks ago and has been offered duties managing the Ariola operation in Mexico. Hissapov/Elthon division manager Roberto Paji at EMI reports that the compilation albums, released last month, are selling well after a steady start. The division was formed two months ago to develop the growing record market, and the future of records in the area is promising.

The album 'The Sound of Music' by Sony has been a complete success and the latest album recorded by the duet is selling strongly.

**Italy**

Top Ten LPs

1. Andrea Bocelli - "Music for the Night"  
2. Gianna Nannini - "Mio"  
3. Laura Pausini - "Caro"  
4. Enrico Orlandi - "Amore"  
5. Mina - "L'Amore E La Vita"  
6. Sabrina - "La Mia Ragazza"  
7. Valeria - "Tutto Di Me"  
8. Gianna Nannini - "Mio"  
9. Laura Pausini - "Caro"  
10. Gianna Nannini - "Mio"

**Japan**

Top Ten LPs

1. Akio Kato - "Shonenki"  
2. Akiko Yano - "Hyde"  
3. Yumi Matsutoya - "Toshie EMI"  
4. Takeshi Komuro - "Takashi Komuro"  
5. Takeshi Komuro - "Takashi Komuro"  
6. Akiko Yano - "Hyde"  
7. Tetsuya Komuro - "Takashi Komuro"  
8. Tetsuya Komuro - "Takashi Komuro"  
9. Akiko Yano - "Hyde"  
10. Akio Kato - "Shonenki"

**New Canadian Charity Effort**

By Grant Lawrence

VANCOUVER — "Actions Speak Louder Than Words" is another charity single, this time helping Canada’s hungry by supporting local food banks. Loverboy keyboardist, Doug Johnson, who became concerned about hunger war taken up by the Canadian national food banks, is responsible for financing and writing the single and recorded it at Vancouver’s "Little Studios with 14 West Coast artists. Johnson is concerned with the number of middle class families already below the poverty level. A study released earlier in October by the National Council of Welfare, says more than 3.6 million Canadians, or one in six people, live below the line. For Johnson, the money raised is not as important as raising the public’s awareness of the food shortage.

Those participating on "Actions Speak Louder Than Words" are Loverboy’s Mike Reno, Molly Johnson, Mike Munch, Dave Boulton, Fred Turner, Mike McLaughlin, Carole Pope, Paul Hyde, Mike Reno, Carole Pope, Murray McLaughlin and Tad Campbell.

**New International Bestsellers**

**Argentina**

Top Ten LPs

1. Cantante, Cantantes — Hermanos CBS
2. Esa Mujer — Discos Emi
3. Los Musicos — Luis Miguel — EMI
4. Eddie Espanol — Luis Branigan — EMI
5. El Barrio — Michael Berrera — Arista
6. Do They Know It’s Christmas — Band Aid — PolyGram
7. Daniel Dorf — Music Hall — CBS
8. Contractura — Metropoli — Interscords
9. Twista — Twista — Wea
10. Small Town Boy — En Orillas — Wea

**Italy**

Top Ten LPs

1. Election Day — Arcadia’s EMU/Parlophone
2. Rock Me Amadeus — Falco — Cdg
3. Take On Me — A-Ha — Wea/Wb
4. Alive & Kicking — Simple Minds — Virgin
5. Question Di Fei — Mina e Riccardo Cocciante — Virgin
6. I’m Your Man — Wham! — Cbs/Epic
7. P. M. V. — Propaganda — Ricordi/Interscords
9. P. M. V. — Propaganda — Ricordi/Interscords

**Japan**

Top Ten LPs

1. Kenji Kawai — "Shonenki" — Shonenki
2. Akiko Yano — "Hyde" — EMI
3. Yumi Matsutoya — "Toshie EMI" — EMI
4. Takeshi Komuro — "Takashi Komuro" — Takashi Komuro
5. Takeshi Komuro — "Takashi Komuro" — Takashi Komuro
6. Akiko Yano — "Hyde" — EMI
7. Tetsuya Komuro — "Takashi Komuro" — Takashi Komuro
8. Tetsuya Komuro — "Takashi Komuro" — Takashi Komuro
9. Akiko Yano — "Hyde" — EMI
10. Akio Kato — "Shonenki" — EMI

**Cash Box**

January 11, 1986
LOS ANGELES — Recorded music companies during the first half of the 1980s achieved an operating income growth of 9.5 percent despite compound annual revenue growth of only 3.9 percent, according to a recent study by Veronis, Suhler & Associates (VSSA), New York investment banking firm.

The companies’ operating income margins for 1984 were up from 7.8 percent — up from 7.0 percent in 1983 and 2.5 percentage points above 1980 levels. The VSSA prepared data also indicate. Revenue growth for 1984 reached a record 9.2 percent, while operating income grew to 32.7 percent.

This growth and performance show that the record industry has weathered the recession at the start of the decade through control of costs, said VSSA president and chief executive Gidon Kremer/Oleg Hamburg. “The companies now appear to be benefitting from their profit margin management advantage.

The aggregates contained in the report for recorded music companies and nine other segments of the communications media industry are used at the companies by chief executives and other associates with the purchase and sale of companies. The data are obtained from the results of many companies’ non-recorded music operations, enabling recorded music companies to compare their own business growth and performance with that of similar operations.

Besides compiling and analyzing key income and growth data, the report also calculates growth rates, margins and other financial ratios based on them. The record industry music segment contains data for seven companies.

The report notes these other recorded music financial performance trends and highlights:

- Revenue of recorded music companies reached $6.9 billion in 1983 and in the first half of 1984.
- The companies’ operating income grew 43.6 percent over the five-year period. Operating income growth slowed to more normal levels from a record 73.9 percent growth in 1983. The 1983 result came on the heels of declines in income in 1981 and 1982.
- The companies’ pro forma cash flow margin was 8.3 percent for 1984, up from 8.2 percent for the first half of the 1980s. The 1984 rate of 25.5 percent, though a higher-than-normal year for the companies, was 6.9 percent in 1983, still was the second-best growth rate for the period. (Cash flow is “pro forma” because it is derived by adding depreciation and amortization to operating income and subtracting allowance for inventory and approximate cash flow.)
- Pro forma cash flow margins for 1984 were up from 8.5 percent in 1983 and 2.7 percentage points wider than 1980 levels.

Operating income return on assets, which measures how efficiently assets are used, stood at 15.1 percent, while assets turned over 1.8 times — almost once every six months.

Cash flow return on assets, another measure of efficient asset use, was 17.4 percent in 1984, up from 16.6 percent in 1983, and cash flow returns on assets are measured in standard fashion, by using a two-year average for assets.

These results are composites for the segment, derived from data for six companies, not the full seven. This smaller sample size means that data such as these do not report fully for the five years spanned by the report.

Leading Companies

The segment leaders, in terms of five-year compound annual revenue growth, were Jan Records, Inc., with 18.1 percent growth, followed by RCA, with 17.7 percent, and Warner Communications, with 12.3 percent.

The companies’ operating margins are calculated as the difference between the two measures, with Jan Records showing the most improvement — 4.6 margin points. Next came RCA, with a 4.1 margin point improvement, then Warner Communications, with a 1.5 percent margin point improvement. Their margin growth compares with the 1.2 percentage point increase for the VSSA industry composite.

Measured by 1984 annual revenue growth, RCA outdistanced the rest, with 43.6 percent growth. Thorn-EMI placed second with 19.4 percent growth, and Jan Records ranked third, with 12.3 percent growth. The five-year growth rate for the VSSA companies’ annual compound cash flow growth rate of 16.8 percent.

In 1984 annual operating income growth, band commanders only showed the rest, with 30.0 percent growth. Five companies, including Columbia and Warner Communications, each of which are between 10.0 and 16.2 percent annual compound increases.

In terms of 1984 annual operating income growth, the leaders were Jan Records, Inc., with 43.6 percent growth, followed by RCA, with 17.7 percent, and Warner Communications, with 12.3 percent.

Cash Box/January 11, 1986

(continued on page 32)
Plane Crash In Texas Claims The Life of Rick Nelson

By Peter Berk

LOS ANGELES — Hours short of what he hoped would be his comeback year, singer/actor Rick Nelson, traveling with members of his band, was killed in the crash of a private plane en route to Dallas last week. Six of those who lost their lives when the DC-3 plummeted in the woods near the rural community of De Kalb, in northeast Texas. As of press time the pilot and co-pilot of the plane remained in critical condition in a hospital in nearby Texarkana, Arkansas. There is speculation one of the plane’s engines was in need of repair before the flight December 31 which was taking Nelson and his band to a New Year’s Eve concert site.

In reality, Rick Nelson was 45, but for many if not most of his fans, he was forever the teenaged son of Ozzie and Harriet Nelson who appeared in the Nelsons’ famed TV sitcom from 1952 to 1966. On the show, playing himself, Nelson established a public image of a charming persona which made so many young fans receptive to him as a musical performer. Ironically, even though The Adventures of Ozzie and Harriet had been the launching pad for his musical career, Nelson later seemed engaged in a bitter, somewhat futile battle to keep away from the confines of his basically unchanging image.

Whatever his personal frustrations may have been, however, Rick Nelson could boast of some remarkable achievements in the musical arena. Encouraged by a girlfriend, Nelson decided in 1967 to record a couple of songs and see how he would fare in the guise of a musician. The answer was, with Nelson having just performed Fats Domino’s “I’m Walkin’” on his family’s TV show. Within a week of the telecast, over a million copies of his recorded version of the song had been sold, and a new teenaged idol had been born.

From there, Nelson went on to an almost unparalleled tenure on the highest plateaus of the industry, cranking out almost 20 top-10 hits by the fourth week of 1969. Recording on Imperial Records until 1965, on Decca/MCA through 1975, and then on Epic Records, his record sales eventually exceeded 35 million, sparking a string of hits singles such as “Be-Bop Baby,” “Stood Up,” “Lonesome Town” and “Travelin’ Man.” With his incredibly loyal following, Nelson wound up one of the top record sellers of all time. In fact, as of two years ago, he was seventh on that list.

In the mid-sixties, Nelson’s life and musical style began to change dramatically. The primary reason was the ending of The Adventures of Ozzie and Harriet in 1966, which resulted in a concurrent decline in Nelson’s popularity as a musician. Furthermore, as a writer and performer, Nelson began incorporating softer, more country-oriented melodic and lyrical themes into his work. His fans were apparently unwilling to bend with the times, and it wasn’t until the early Seventies that Rick Nelson’s name was mentioned on the radio with any regularity again.

The two catalysts for Nelson’s renunciation of the pop scene were his formation of The Stone Canyon Band in 1969, and the group’s recording of “Garden Party” in 1972. The song, intended to let his audience know just who he was and how he had evolved over the years, caught on and earned Nelson his first gold record in over a decade. For unexpectedly tragic reasons, it was to be his last.

Two Industry Veterans Make The Film-Music Connection

By Peter Berk

LOS ANGELES — As a result of this musical era’s unprecedented obsession with film soundtracks, countless independent companies have been formed of late by industry members hoping to get a piece of the action. Not surprisingly, only a few of these companies are truly equipped to offer both the creative and business expertise necessary to put together a film score. One of the clear successes in this field, however, is Hooker-Stevens music Film Connection, an L.A.-based firm headed by composer-manager-publisher Jake Hooker and recording studio and current top manager-producer, Rick Stevens. Barely five months old, the company has already been offered key songs in films which simply don’t call for them. In order to provide only relevant material, their “favorite way of working,” Hooker remarked, “is from the script level, as we did on Rocky IV (for which he and Hitchings wrote “The Sweetest Victory,” performed by Touch)."

“Before we started this company,” Hooker continued, “we were frequently being called in as ‘paramedics’ whenever a movie score was in trouble. Now, we can be in on a project almost from the beginning.” Agreeing, Stevens mentioned, “It’s one thing to be able to make a hit record, but our job is to provide musical material which is organic to the film itself. Jake comes from a film-oriented background and has a particular sensitivity to that medium, and I’ve dealt with film extensively over the years also. We both understand that the film always comes first.”

Unlike many people who seem content to stuff songs into a film regardless of their suitability, both Hooker and Stevens base their company on serving what’s on the screen. If hit material can come from their efforts, all the better, but as Hooker said, “the priority is that the music works in the context of the film. We’re here to offer a service to producers and directors, a complete package, from the creation of the material to the selection of artists, to the placing of record deals to the making of videos to eventual promotion. So far, I don’t think we’re too far off base. This hasn’t been a bad beginning.”

DIC K JAMES’ RAE OF HOPE — The London-based Dick James Organization recently opened its new Los Angeles office. The first signing out of the new office is writer/artist Dana Rae. The Dick James Organization is the original publisher of such giants as the Beatles, the Hollies, Tears For Fears and Elton John. Pictured at the signing (l-r): Rae, Linda Glavin, Rae’s manager, Larry Allman, Rae’s attorney and Arthur Braun, U.S. general manager of the Dick James Organization.
American Music Award Nominees (continued from page 3)

Soul/Rhythm & Blues
Favorite Male Vocalist: Prince, Luther Vandross, Stevie Wonder, Favorite Female Vocalist: Aretha Franklin

EMI-America appears to have it made with "The Knife Feels Like Justice," a solo debut album by former Strawberry Cat Brian Setzer. The LP was produced by Don Everly and the label will ship two out of four albums, one from Talk Talk, the other from Greg Kihn.

Finally, over at ChrisCraft Records, the attention in January will be focused on the debut album by former Ultravox leader singer, Midge Ure (a co-writer of "Do They Know It's Christmas?" and the follow-up "Do They Know It's Xmas?"), which will follow in February for the label, when it will release a Colour Field LP and three new albums, by Icehouse, UFO and Billy Idol.

Rick Chertoff
(continued from page 10)

Rick Chertoff, Rob Hyman, and Eric Bazilian," he says. One of "Nervous Night"'s songs, "All You Zombies," was written nearly four years ago and has been a hit in Philadelphia by '83. "That just one of its early songs and it was a great favorite in Philadelphia." We kind of worked up a new arrangement and made it kind of an extended piece. It's very dangerous when you play it in a club and in the Philly area this was a classic song. But we decided to go for broke on it," he says. Chertoff says that though "Zombie" was a "compelling piece of music that lets people know that this was a seriously talented band."

He claims that there was initially some disappointment about what the first single was to be. "We thought in some ways that 'And We Danced' was going to be the first record." And then we had this feeling about 'Zombie' and we decided to go with that, he says.

Chertoff's A&R professional philosophy is clearly tilted toward his emphasis on production. He spends much of his time in the studio and doesn't have much time for the clubs. "But I do try to develop a network of artists, writers, managers, lawyers — people who I trust and respect and have a good sense of what's going on," he says. And I try to listen to as many things as I can, mostly tapes, though it's very difficult for me to get to the unsolicited stuff."
NAMA Prexy Responds To Cig Restrictions

CHICAGO — The American Medical Association House of Delegates has approved a resolution to draft and enact legislation at the state level which would prohibit the sale of cigarettes through vending machines. The alleged reason is that a substantial number of teenagers under the legal age purchase cigarettes from vending machines. The following statement regarding this matter has been issued by the president of the National Automatic Merchandising Association in behalf of the vending machine industry.

"We have no objection to the proposal of the American Medical Association that there be a minimum age below which cigarettes may not be purchased by minors," stated NAMA president G. Richard Schreiber. "The AMA House of Delegates' resolution singling out vending machines as a prime source of cigarette sales to under-age smokers is in error. Its recommendation to prohibit all vending machine sales of cigarettes to persons of all ages, without stopping such sales through other channels, is a discriminatory resolution and unworthy of the American Medical Association," he added.

Since 1962 the vending industry has maintained the only organized program — called "Operation Alert!" — to insure that vending machines are not used as a source of cigarette purchases by persons under the legal age, he pointed out.

"Restrictions on the placement of machines, and supervision where necessary, have made this program a success from the beginning," Schreiber explained.

All Signals Are Go For First Annual ACME Conv.

CHICAGO — The first annual American Coin Machine Exposition will take place during the period of Friday, March 7 through Sunday, March 9, 1986, at the Expocenter/Downtown in Chicago. ACME '86 is the result of combining the Amusement Showcase International and the Amusement Operators Expo into one trade convention.

The show is being managed by William T. Glasgow, Sr. of William T. Glasgow, Inc. in South Holland, Illinois and a complete program of exhibits as well as educational sessions will be presented during the three-day event. In addition, and for the first time in the history of the coin-op amusement industry, ACME '86 will open its doors to the general public — for one day only, on Sunday, March 9.

Special consideration will be given to those firms who previously exhibited at either the ASI or AOE conventions. Former ASI exhibitors will receive "squatter's rights" to their previous year's exhibit space. Former AOE exhibitors will be given credit for the number of AOE shows in which they exhibited.

The customary "distributors only" exhibit time will be in force on Friday, March 7 and Saturday, March 8 from 10 a.m. until noon, during which time industry distributors will have exclusive access to the exhibit floor.

The sponsoring organizations are pulling all stops to make this landmark exposition a memorable one. An aggressive advertising and promotional campaign is already in progress and, as further back-up, complimentary tickets of invitation will be provided to ACME exhibitors in unlimited quantities for mailing to customers.

Special discount airfares have been secured for show attendees through Conference Travel Center, which is the official ACME air travel coordinator. Hotel rooms and hospitality suites have been reserved at special rates for exhibitors and persons attending the convention. These accommodations are available at the Holiday Inn/Mart Plaza, the Chicago Marriott and the Hyatt Regency Chicago.

Further information regarding ACME '86 may be obtained by contacting W.T. Glasgow, Inc., 16066 South Park Ave., South Holland, IL 60473 or phoning 312-333-9292.
Coin Machine
Spotlight On New Equipment

Two More From Kitcorp

CHICAGO — Kitcorp, producer of one of the industry's most complete conversion kits, recently announced four new models, namely Namco's "Metro Cross," Sega's "Crowns Golf in Hawaii," "Cruisin'" and "TNK III.

Metro Cross is a high resolution game featuring an obstacle course players must traverse. Racing against time to the goal the players encounter such obstacles as rolling cans, barriers, slippery landing mines, foxholes and surprise opponents. There are over 30 levels of action to provide continuous challenge.

Sega's "Crowns Golf in Hawaii" is a brand new game featuring a new golf course, new club selections and a variety of new challenges for a perfect follow-up to its illustrious predecessor, "Crowns Golf". This version is a simple plug-in conversion kit to Williams, Joust, Defender, Robotron and Moon Patrol games.

"Cruisin'" is a conversion kit for horizontal games and was designed by Jalco Ltd. of Japan. The object of the game is to drive a car through eleven different cities, picking up oil cans and throwing them at various adversary cars. Several road levels, vertical preferred. The screen and the players can jump from level to level, avoiding enemies and picking up points. "TNK III" is licensed from SNK. It is a tank action game featuring high resolution graphics and non-stop action. The player must pilot a tank through various obstacles using a road map to guide him to the final base. Also featured in the game are an energy meter, cannon fire buttons, machine gun fire buttons and a custom control handle.

Included in Kitcorp conversion kits are marquee-plexi, bold side graphics, control panel graphics, PC boards, FCC cage, all appropriate joysticks, buttons and mounting hardware, universal wire harness and a detailed installation manual.

A Real Performer!

CHICAGO — What's 6 1/2 feet tall, 7 feet wide, silent and yet very effective in performing a variety of functions? Konami's unique new point-of-purchase display, of course, and it's getting a lot of attention in distributor showrooms.

An ultra-modern, molded silver sweep frames the screen and control panel to allow operators to actually play the game inserted behind it. By simply switching a board, one game can be substituted for another. The free-standing cabinet also incorporates a display case to show kit comments, literature holders and a suggestion box that demonstrates Konami's concern for the operator's needs and recommendations.

The first of its kind, a new point-of-purchase cabinet is one silent salesman that has the industry talking!

Rescue Mission

Sega U.S.A. is introducing their new "Choplifter" horizontal game kit, which was featured in the company's exhibit at AMOA Expo '85. Choplifter is a realistic helicopter seek and rescue game that combines thrilling action and high skill on the part of the player.

The object of the game is to save captured troops located behind heavily armed enemy territory. The rescue mission tests the player's strategic ability to guide the helicopter through enemy lines while engaging in battle against fighter jets, ground jeeps, enemy submarines, battleships, hot lava caverns and hostile city buildings. The action is hot and heavy throughout play.

Choplifter has outstanding graphics for added realism and life-like voice sounds to enhance the play experience. The player must rescue the captives with the Choplifter and return them safely to the same quilt to advance to the next stage of play.

The new kit will be available through Sega's distributor network. Further information may be obtained by contacting Sega Enterprises Inc. (USA) at 2419 Paragon Drive, San Jose, CA 95131.

Kid Stuff

CHICAGO — Dynamo Corporation, leading manufacturer of pool and soccer tables, recently announced a new addition to its product line, namely, "Crazy Crane," which is a candy merchandiser. The new game was introduced at AMOA Expo '85 and will be available for shipment in mid-January, according to Bill Rickett, Dynamo president and developer of the game.

Crazy Crane allows the operator to operate a crane via electronic controls while racing against time. One of eight songs is played in the background as the player tries to retrieve as much candy as possible during the allotted amount of time. The various songs are programmable by a dip switch.

The new game is the same size as a standard video game and features a large product storage bin and continuous feeding of product. It easily handles candy, capsules, etc. and provides operators with new location opportunities, according to the company.

One of the most important features of the crane is its ease of accessibility. Product is loaded from the front header panel and all components are easily serviced.

"The game is very low maintenance and is manufactured and distributed under Dynaco products," stated Rickett. "It was subject to many months of research and development and has proven to be very trouble-free."

Mark Straus, Dynamo vice president and director of marketing, adds that the game is ideal for many types of locations — grocery stores, discount stores, convenience stores and game rooms. "It is low risk for the operator and provides a very high return," he said. "On location, it should prove to be one of the most profitable ways to vend candy."

A Game For The Times!

CHICAGO — "Timing is everything," declared Ben Har-El, president of Konami, Inc., in reference to the firm's latest game. "There is a far-reaching interest in this country today in 'Rambo-like' heroes, in the one-man army, in the true fighting machine. That's the theme of Rush 'N Attack' and the main thrust behind its tremendous cashbox success," he continued. "Of course, the super action, crisp graphics and Konami dependability don't hurt it, either!"

In "Rush 'N Attack," the player's mission is to single-handedly penetrate behind enemy lines and rescue prisoners of war. Engaging in hand-to-hand combat and taking up an arsenal of weapons including knives, flame-throwers, bazookas and grenades on authentic fields of battle such as missile bases, harbors, bridges and POW camps, he is strategically and physically challenged to the limits of human endurance.

"Rush 'N Attack" is a Konami-complete kit which is priced right and can be easily and quickly installed in any horizontal raster scan monitor game.

Police Take Aim With Nintendo's 'VS. Hogan's Alley'

CHICAGO — Nintendo's popular "VS. Hogan's Alley" game has caught the eye of the Rice University Police Department, not only for just amusement but as a training tool as well.

Franz Amusement Company, Nintendo's distributor for the greater Houston area, was recently contacted by the local police department. It was an unusual, but a very welcome inquiry, in that a request was made to install a Hogan's Alley video game in the Rice University Police Department.

Sgt. Willie Anderson, firearms training officer for RUPD, discovered the game while on patrol of Rice Memorial Center. He observed some students playing Hogan's Alley, an arcade game using hand/eye coordination with an exclusive light gun to activate the coordination; and felt that the same principals employed in the more expensive police training films and programs were being used in the game. With administrative approval, he then contacted Ms. Marty Vest, director of Rice Memorial Center where VS. Hogan's Alley was being operated and inquired about the possibility of using the machine for a few weeks on "free play" for a training program.

Rice University Police Department is a small department with limited funds. Sgt. Anderson had been attempting to introduce various stress and reaction training on the firing range, however, the actual firing of the practice courses also called for considerable expense in ammunition for practice rounds. Enter "Hogan's Alley," which may be the perfect solution!

Nintendo pointed out that others in the industry might want to contact small community security or police departments to determine whether they would be interested in utilizing the game as a training tool.
“Only One” is the new single from James Taylor’s soon-to-be platinum album “That’s Why I’m Here” on Columbia Records, Cassettes and Compact Discs.

Produced by James Taylor and Frank Filipetti.

“Columbia” and are trademarks of CBS Inc. ©1986 CBS Inc.