INSIDE:
GRAMMY NOMINATIONS ANNOUNCED
A SOFT YULE FOR MUSIC RETAILERS
CAPITOL PACTS WITH MGM/UA HOME VIDEO
CAROLE KING DISCUSSES HER FIRST FILM SCORE
TOMMY MARSHALL ON THE FUTURE OF THE YBPC
GLENN FREY & JAN HAMMER

Are two artists who helped spark megasales for MCA soundtracks to “Beverly Hills Cop” and “Miami Vice.”

TINA TURNER & MEL GIBSON

Star in Warner Home Video’s new release of “Mad Max Beyond Thunderdome.”

BOB DYLAN

He’s enjoying a renaissance. The centerpiece of this renewed visibility is a five-record set on Columbia Records entitled “Biograph.”
Black Radio To Black Community Development

By Pluria Marshall

Black radio is the catalyst of the black community. It is known that an urban radio station which serves its community in the manner in which it should, is destined to be a leader in the community. And it is an obligation for these stations to transmit our black culture, values and critical information to Black Americans.

The National Black Media Coalition (NBMC) is aware of the growing concern of the fate of black radio across the country, and also the need for vital community involvement of the many black formatted radio stations. As a result of that awareness the Black Radio Resource Center has been established. One of its roles will be to help solidify the importance of black radio and emphasize not only entertainment but community importance to radio.

Black radio has gone through a number of developmental changes during its growing stages. The first access blacks had to radio was black air personalities buying short blocks of time (brokering) from general radio station owners to program to black audiences. This was so effective that it led to the advent of black oriented radio, and white station owners began to devote large segments of air time to the black community. In some cases 100 percent of the programming was black oriented. It has obviously become a successful venture because at least one of the top ten black-owned stations is black formatted.

Probably the most significant and promising change has been in the number of black owned/operated and black formatted radio stations. NBMC provides minority owners technical as well as legal assistance to implement its commitment to increasing the number of black ownership broadcast properties in America.

Black people listen to radio more than any other ethnic group. Therefore the use of radio as a tool to communicate to the community is a logical one. It has been witnessed on a limited number of occasions, how black radio has affected the community and provided positive feedback and information to the community.

Evidence has shown in several U.S. cities that black formatted radio has pulled the community together as a whole in the wake of political affairs and crises. Recent mayoral races in Chicago and Philadelphia are a good example. Without the help of Mayor Dyson, General Manager WQCI-FM and Kern Anderson, General Manager WMBX-FM, Chicago’s Mayor Harold Washington would not have been elected as the first black mayor of Chicago. Mary Mason, WHAT-AM, Rodney Jones WDAS-AM Philadelphia were responsible for committing countless hours of air time to help elect Mayor Wilson Goode as the first black mayor of Philadelphia. Let’s shift our attention to the other parts of the country, so as not to say that radio is not community minded in any certain part of the country. In Memphis, Tennessean WDIA-AM had an all out effort to save Mount Flayou, Mississippi, the only black city in the U.S. from bankruptcy. This effort was successful. In this brief bit of history it is quite evident that black radio has helped and can help in its commitment to their black communities. These are the types of efforts all black formatted radio stations across the country should be involved in.

Music is a part of black roots and culture. The argument that black youth do not want news and information to interfere with the music may be true in a general sense. But the greater truth is, blacks are being served poorly if a medium to which they give great attention is not black formatted.

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<th>THOMPSON TWINS (Arista ASI-9450)</th>
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<td>MALA YOUNG (Columbia 39-05712)</td>
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<td>48 NEVER YOU AGAIN</td>
<td>(Like I Do)</td>
<td>FREDIE JACKSON (Capitol B-5505)</td>
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<td>ASIA (Gettys/Warner Bros. 7-28872)</td>
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<td>50 THESE DREAMS</td>
<td>HEART (Capitol B-5541)</td>
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<td>TWISTED SISTER (Atlantic 7-28947)</td>
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<td>ELTON JOHN (Gettys/Warner Bros. 7-28873)</td>
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<td>53 ONE VISION</td>
<td>QUEEN (Capitol B-8547)</td>
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<td>HOSTILITIES (Atlantic 38-05720)</td>
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<td>57 TO LIVE AND DIE IN L.A.</td>
<td>WANG CHUNG (Gettys/Warner Bros. 7-28941)</td>
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<td>60 SOMEWHERE FROM &quot;WEST SIDE STORY&quot; AS A WARRIOR</td>
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<td>ISLEY, JASPER, BILLY (CBS Associated 48 Z-45611)</td>
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<td>45 THE BIG MONEY</td>
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**CHARTBREAKER 45**

- EVERYTHING IN MY HEART
- THE SWEETEST TABOO
- THE SUN ALWAYS SHINES ON T.V.
- SILENT RUNNING
- PERFECT WAY
- A LOVE BIZARRE
- WE BUILT THIS CITY
- TARZAN BOY
- SLEEPING BAG
- WINNERS CIRCLE

**WINNERS CIRCLE 44**

- SARA (Starrship/Atlantic 48-12523)
- ASIA (Gettys/Warner Bros. 7-28872)
- ELTON JOHN (Gettys/Warner Bros. 7-28947)
- QUEEN (Capitol B-8547)
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- ISLEY, JASPER, BILLY (CBS Associated 48 Z-45611)

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Capitol To Distrib. MGM/UA Vid.
By Gregory Dobrin

LOS ANGELES — Capitol Records has made a bold move further into the home video arena with the signing of a recent national distribution agreement with MGM/UA Home Video, a major supplier of home videos.

Under the terms of the new agreement, Capitol Records Video Distribution division will sell MGM/UA’s extensive videocassette catalog, which includes some 3,000 titles. The record company will manufacture product, which will be shipped from Capitol’s own distribution branches and then sold to retail stores.

“It has always been our desire to have the record retailer focus on our full catalog of sales-oriented product,” said Saul Melnick, MGM/UA Home Video president and sales and marketing, who emphasized the company’s commitment to sell-through. “It is the sales thrust that we are primarily seeking here.”

Capitol Records’ video staff will work in conjunction with the label’s currently existing sales and marketing organization, which consists of at least 120 field representatives in 45 cities nationwide.

“With Capitol Records’ concentrated sales and marketing efforts, we will achieve (our sales goal) as well as being able to place specific product for individual segments of the consumer audience at retail,” Melnick commented.

For Capitol, the record industry experience of several of MGM/UA Home Video’s executive staff is another plus. “The fact that the people involved in the operation are not your average people, but that they have a strong background in the music respects, makes a big difference,” said Melnick.

MGM/UA president, Bill Galagher, as an example, is a well-known record industry figure, having spent two decades with Columbia Records, as well

(continued on page 36)

Behind The Bullets

Soundtracks Continue To Score Big On The Charts
By Peter Berk

Two classics, Atlantic’s White Nights and Scotti Brothers’ Rocky IV give further affirmation this week of just how invaluable film scores have become in today’s musical arena. Both releases are rapidly ascending the pop LP charts, with White Nights now at 21, after climbing two of the last week, and Rocky IV at 35, having leapt an impressive 18 notches from last week. In all like gold, both soundtracks are designed to meet up in the top 10 some time in the near future.

Although Rocky IV has proven substantially more lucrative on film, it is soundtrack from White Nights, which for the time being at least, has the edge on vinyl. This is primarily due to its earlier release and the seemingly immediate radio and retail attention garnered by two singles from film: Lionel Ritchie’s “Say You Say Me” (Motown), which is nestled securely at number one bullet this week, and Phil Collins and Marilyn Martin’s “Separate Lives,” which is now entrenched in the number eight slot. While both of these songs will, of course, eventually lose steam on the charts, they may well be in store for concurrent rebirth of sorts. “Oscar opportunity!” are announced in March, since they are just the kinds of ballads Academy voters generally gravitate toward. Rocky IV, however, has also sparked two equally successful singles which are generating widespread interest in the soundtrack. This week, Survivor’s “Burnin’ Heart” (continued on page 36)

Knopfler Grabs Eight Nominations

Foster, Turner, Collins, Henley Also Get Multi-Grammy Noms.

LOS ANGELES — Nominations for the 28th Annual Grammy Awards have been announced by the National Academy of Recording Arts and Sciences, covering the 71 categories to be honored at the February 25, 1986 ceremony. Looking the pack with eight nominations is Mark Knopfler of Warner Bros. Records’ Dire Straits.

Other multiple nominees include classical producer Robert E. Woods with seven nominations, and conductor, composer, arranger, producer, David Foster with six nominations. Each went to Atlantic’s Phil Collins, Capitol’s Tina Turner, A&M’s Sting and classical conductor Robert Shaw. Four each went to Geffen’s Don Henley and Chrissie’s Huey Lewis and the News.

Nominations for Record of the Year went to Dire Straits’ “Money For Nothing,” Don Henley’s “The Boys of Summer,” Bruce Springsteen’s “Born In The U.S.A.” and “We Are the World” by USA For Africa.

Album of the Year nominations went to Phil Collins’ “No Jacket Required,” Whitney Houston’s self-titled album, Dire Straits’ “Brothers in Arms,” Sting’s “The Dream of the Blue Turtles” and “We Are the World,” the album.

The 28th Annual Grammy Awards ceremony will be broadcast live on CBS, February 25, 1986 from 8 to 11 p.m. (ET), hosted by Kenny Rogers. A complete list of final nominations follows:

No Hits Cited For Soft Yule
By Stephen Padgett

LOS ANGELES — Lack of hit product was the culprit most often cited by retailers as contributing to a lackluster holiday selling season. In a poll of key retailers around the country, Cash Box learned that most retailers came out even or just slightly ahead of 1984. Other factors noted by retailers as adding to the poor Christmas were the continued lack of good CD fills, the shortened selling period (six days less than previous years) and inclement weather in certain parts of the country.

Common among most retailers polled were reports of record post-Christmas sales activity. In addition to this bright news, many retailers reported better-than-expected performance from video as a sales item. How does the flat Christmas bear on profits for 1985? Most retailers feel that hit records hold the key.

“Retailing generally, as we’re finding out, was soft. I think every music retailer felt a realness in the Top 10,” said Louis Kwerker, president of the 160-store Warehouse distribution. Even so, Kwerker commented, “We have historically been running 30 to 35 percent increases in revenues and I don’t think we’re going to disappoint anybody with our December quarter.”

“The best thing is we’re not losing,” stated Ralph King, senior vice president marketing for The Record Bar, “is that it was somewhat disappointing. It was flat. Keen sales dollars are down and it does not consider the flat Christmas as any sort of turn on to new years profits. “I see ’86 as being a better year in terms of superstar acts being out there. I think a lot of the artist development work that was done in ’85 could come through in ’86,” he said. King was also among several other retailers who complained that CD “Demand could not be met by the CD inventory available.

“For the entire fourth quarter, we expected business to be soft. We saw no

Knopfler was cited for his production work in the album category.

(continued on page 38)

PIA’S SHOWCASE — CBS Associated recording artist Pia Zadora was recently honored at a party at the Bistro in Beverly Hills to introduce her new album “Pia And Phil.” Pictured above at the event are (l-r): Keith Albert, Cash Box, manager charts and research and Zadora.
ASSEMBLED — The Art Ensemble of Chicago, was recently welcomed to New York by ASCAP membership representative Vivian Scott (r). Pictured backstage at Sweet Basil with members of The Ensemble (l-r): Malachi Favors, Don Moye, Roscoe Mitchell, Joseph Harman and Lester Bowie.

BUSINESS NOTES

Lorimar Acquires DIR Broadcasting

LOS ANGELES — Lorimar, Inc. has acquired DIR Broadcasting Corp. although specific terms of the transactions were not disclosed, Lorimar indicated that the consideration to be received potentially could exceed $10 million.

DIR Broadcasting Corp. is a leading producer and distributor of non-news-related, nationally sponsored radio programs. The company distributes regularly scheduled programs, live concerts, interviews and holiday specials to 1,600 radio stations throughout the country.

The Lorimar-Cinemax, Bob Francisco, received important Radio positions.

Theodore Lauff, Meyrowitz, Dylan.

The Lorimar-Cinemax, received Radio positions.

Theodore Lauff, Meyrowitz, Dylan.

Robert Meyrowitz, DIR president, commented, “As one of the leading producers of entertainment software, it is only natural that Lorimar would be at the forefront of radio’s resurgence. Lorimar brings us the opportunity and resources, both financial and creative, to make the next quantum leap in radio programming and distribution.”

Peter Lauff, DIR executive vice president, noted that DIR’s production department produces over 500 hours of programming each year. Its library contains more than 10,000 hours of original features ranging from early Rolling Stones through performances by Bruce Springsteen, the Oak Ridge Boys and Dire Straits.

Meyrowitz and Lauff, who founded the company in 1973, will continue in their current positions.

Bootlegs Seized On Both Coasts

NEW YORK — Almost 2,000 alleged bootleg recordings were seized from record stores in San Francisco, California on Dec. 5, and in Erie County, New York, on Dec. 10.

Investigators from the Special Prosecution Unit of the San Francisco District Attorney’s Office served a search warrant on Clifford Yamaakis at Let It Be Records, San Francisco, on December 5, and seized 1,194 alleged bootleg LP records. The search warrant was issued for violations of the California True Name and Address statute and also the California Anti-bootlegging statute. Recordings seized included performances by The Beatles, The Rolling Stones, Bruce Springsteen, David Bowie, and Bob Dylan. Also seized were business records including catalogs and shipping documents. No arrests were made at the time of the seizure pending further investigation. The San Francisco D.A.‘s office was assisted by RIAA Anti-Piracy Personnel.

The search warrants in the Erie County actions were issued by Supreme Court Justice Theodore S. Kasler on three record stores in the Buffalo, New York, area. More than 800 alleged bootleg recordings were seized from The Record Exchange in Williamsport, Freebird Records in Tonawanda, and The Record Mine in Kenmore, New York. The product seized included records including estimated value of $38,000. The product offered for sale in the New York stores included recordings of performances by artists such as Bruce Springsteen, The Beatles, The Who, ZZ Top and The Cars. The investigation was handled by the Erie County District Attorney’s Special Investigation Bureau with assistance from the RIAA. The owners of the record stores were not charged pending further investigation.
NBC To Air All-Star Salute To Martin Luther King

By Lee Jeske

NEW YORK — An All-Star Celebration honoring Dr. Martin Luther King, Jr. will air on NBC television January 20, the day the civil rights leader's birthday will be celebrated as a national holiday for the first time. The show, which is being produced by The Wonder Foundation, will bring together three all-star variety shows taking place earlier that evening from Washington D.C.'s Kennedy Center, the Atlanta Civic Center, and New York's Radio City Music Hall. Stevie Wonder, who spearheaded the move to have King's birthday declared a national holiday (actually January 15 is the birth date, but the holiday will be celebrated on the first Monday afterwards), and Ewart Abner are serving as executive producers, with Marty Pasetta producing and directing. The NBC telecast will air from 9-11 pm, the shows will each begin at six on the east coast.

Although there was the possibility of other names being added before the broadcast date, at press time, the line-up for the concerts, which will benefit the Martin Luther King, Jr. Center for Non-violent Change, was as follows: Kennedy Center: Stevie Wonder, Bob Dylan, Amy Grant, Quincy Jones, Debbie Allen, Peter Paul & Mary, Eddie Murphy, the Pointer Sisters, Elizabeth Taylor, Richard Dreyfus, the Alvin Ailey Dance Theatre, and Chariton Heston. Atlanta Civic Center: Patti Labelle, Andreas Crouch, Kenny Loggins, Wynton Marsalis, Joan Baez, Dick Gregory, Cicely Tyson, and Barbara Walters. Radio City: Ashford & Simpson, Harry Belafonte, Whitney Houston, Al Jarreau, Bette Midler, Ruben Blades, Dionne Warwick, Tito Puente, Bill Cosby, and tentatively, Yoko Ono and Cyndi Lauper.

The special is yet another example of the continued growth of popular music on the networks. With this week's 60th anniversary of the Grand Ole Opry and the upcoming American Music Awards broadcast (January 27) on ABC, CBS, and NBC seem to want the audience which wants its MTV.

The Beatles Catalogue Comes Together

By Paul Iorio

NEW YORK — The first nine American Beatles albums will be replaced by the original seven British LP versions this year, Carole Records announced. The standardization of the catalogue will introduce Americans to the song sequences and cover packaging as the Beatles originally intended. "We would like to have the albums in the original creative form that the Beatles meant them to be," says Capitol Records president Don Zimmerman.

This will mean, however, that the collections U.S. fans have become accustomed to will no longer be available once the standardization takes place. "We're selling off the existing catalogue," says Zimmerman. The albums being replaced are: "Meet The Beatles," "The Beatles Second Album," "Something New," "Beatles VI," "Help!," "Rubber Soul," and "Revolver.

The LPs will be replaced by: "Please Please Me," "With The Beatles," "A Hard Day's Night," "Beatles For Sale," "Help!," "Rubber Soul," and "Revolver."

"The response has been mixed, about 50-50," says Zimmerman. "We haven't had a tremendous amount of mail on the subject though." Zimmerman says further that Capitol plans no major marketing campaign for this album series. "There's not going to be any major push on these things in terms of hyping the marketplace," he says.

Zimmerman says that the standardization had been planned for the last "two or three" years, adding that it was partly initiated by a suggestion from The International Beatles Committee.
HEART (Capitol B-5541)
These Dreams (3:46) (Little Mole adm. by Intersong-Zomba/ASCAP) (B. Taupin-M. Page) (Producer: Ron Neison)
The comeback of the year 1985 was staged by Heart. This third single from its smash Capitol debut is guaranteed to carry over that success into 1986. The Wilson sisters have decided to go with the light touch of this ballad, which will net them exposure at AC, CHR and AOR. The Bernie Taupin-penned "These Dreams" is a tender, forlorn song which features a rare lead vocal appearance by Nancy.

ELTON JOHN (Geffen 7-28880-A)
East meets West in this gentle romantic ballad from the incomparable writing team of Elton John and Bernie Taupin. With its mesmerizing tempo, well textured production and John's inimitable vocal style, "Nikita" has the earmarks of a chart topper, particularly in this time of U.S.A./U.S.S.R. outreach for mutual understanding. John and Taupin's tune is as sensitive as the subject matter. Look for CHRI adds for this one, certain to be another big seller for Elton John.

BANGLES (Columbia 38-05757)
Manic Monday (3:03) (Controversy/ASCAP) (Christopher) (Producer: David Kahne)
The Bangles rose above the L.A. club scene to gain national exposure with last year's Columbia debut, "All Over The Place." This song, credited to 'Christopher,' and its thumping, pulsating beat will assure CHRI acceptance.

LOVERBOY (Columbia 38-05785)
This Could Be The Night (4:14) (Frisco Kid-April-Duke Reno-Mel Dav/ASCAP-Blackwood-Dean Of Music/BMI) (P. Dean-J. Cain-M. Reno-B. Wray) (Producers: Tom Allom-Paul Dean)
The powerful, high-wire vocal of Mike Reno sets this ballad up to be another big hit for the Canadian quintet. Melodic, big-hit production features soaring guitars and string orchestration. Watch for CHRI adds for this one.

ANNE MURPHY (Capitol B-5547)
Anne Murray's dynamic vocal range is in full force on this David Foster-produced single, which is rich with an uptempo, echo-effect refrain. Country rock with a romantic sway. AC all the way, with CHRI potential.

INXS (Atlantic 7-89460)
What You Need (3:36) (MCA Music/ASCAP) (A. Farriss-M. Hutchence) (Producer: Chris Thomas)
Heavy brass is heard on this rock dancer from Atlantic's INXS, featuring a soaring lead vocal and sizzling guitar work. Certain AOR fare with possible rock dance appeal.

PETER FRAMPTON (Atlantic 7-89463)
Lying (3:59) (Nuages Music/ASCAP) (P. Frampton) (Producers: Pete Solley and Peter Frampton)
Frampton rocks full throttle on this outstanding first single from his new Atlantic LP, "Fremontion." Frampton's trademark soaring guitar sound soars up this cut with a fiery edge. Sure to become and AOR favorite.

SMILE (MCA/Curb 52759)
I Want You (3:15) (Elmas/Casayem Music/BMI) (Blade) (Producer: Andy Johns)

THE HUBCAPS (T.S.M.B. 1044)
Bleached Blonde (3:30) (Terry Allen Pub/BMI) (Gunn) (Producer: Terry Mead)

LEE HENRIKSEN (Norseland/NRT500A)
Artificial Heart (3:36) (Henrikson Pub.) (Henriksson) (Producer: Lee Henrikson)

JOHN GUINN (T.S.M.B. 1041)
Flying King (4:45) (Terry Allen Pub/BMI) (Guinn-Bergman) (Producer: Peter Bergman)

BRONNER BROTHERS (Neighbor B90235MMA)

DIFFERENT LIGHT — Bangles — Columbia BFC 40039 — Producer: David Kahne
List: 8.98 — Bar Coded
Bangles seems destined for the top. The all-woman quartet has taken its rugged L.A. street image and polished it for what looks like a national campaign. Its American sound, replete with guitar-laden nascent psychedelia, makes this second Columbia LP from Bangles right in line with current musical taste.

STEROTOMY — The Alan Parsons Project — Arista AL-8384 — Producer: Alan Parsons
List: 8.98 — Bar Coded
The last few Alan Parsons Project outings did not signal any new directions for the band. For this reason, "Sterotomy" comes as a welcome break from this trend. Parsons, known for studio innovativeness, has, this time, taken bold steps with the myriad technologies to produce a truly modern sounding record. Not "out there" enough to alienate his loyal following, but contemporary enough to stand up to the current crop of high-tech recordings.

FINE YOUNG CANNIBALS — I.R.S. 5683 — Producers: Various — List: 8.98 — Bar Coded
Fine Young Cannibals is a band to watch. A distinctive vocalist and understated acoustic-oriented production are the hallmarks of its I.R.S. self-titled debut. Many of the tracks are produced by Sade's Robin Millar and have a jazz/blues sensibility, though unlike Sade's smooth style. A muted trumpet adds a sonic continuity to the soulful songs.

EASY PIECES — Lloyd Cole And The Commotions — Geffen 24093 — Producers: Clive Langer-Allen Winstanley
List: 8.98 — Bar Coded
Sporting a new, more produced sound, Lloyd Cole And The Commotions open up 1986 with a fine follow up to its critically acclaimed '85 debut, "Rattlesnakes." Cole's evocative, reedy voice punctuates another collection of forlorn, classic songs.

RIGHT AT NIGHT — Nick Pyzow — AsFab Music AM1200 — Producer: Nick Pyzow
No Bar Code — List: 8.98
Acoustic guitars, harmonica and Pyzow's bold, folk music singing give "Right At Night" a grass-roots sound that harken back to the folk cafes of the early 60s.

LE MANS — Le Mans — Columbia BFC 40082 — Producer: Mike Varney — Bar Coded — No List
Slick heavy metal with a commercial edge. Le Mans offers the usual burning guitars and high flung vocals. Possible AOR attention, but nothing individual and certainly nothing new is proved on this record.

SEVEN DEADLY FINS — The Sharks — Blotto SLP-12 — Producer: Broadway Blotto — No List
A tongue-in-cheek approach to horn-dominated east coast rock, a la Southside Johnny And The Asbury Jukes.

LET MY PEOPLE GO — The Winans — Qwest 9 25344-1 — Producer: Marvin Winans
List: 8.98 — Bar Coded
Sensitized B/C fare with spiritual overtones from the Winans which should find a widespread crossover audience. Tasteful songs and exceptional musical blends make this Winans' release notable.
Nominations For The 28th Annual Grammy Awards

(continued from page 5)

LUSH LIFE (Album)
Unforgettable (Columbia/CBS)

SAYING ALL MY LOVE FOR YOU (Single)
Whitney Houston (Atlantic)

WE BELONG (Single)
Pat Brown (Columbia/CBS)

WE DON'T NEED ANOTHER HERO (Thundertome) (Single)
Tina Turner (Columbia/CBS)

BEST VOCAL PERFORMANCE, MALE
THE DREAM OF THE BLUE TURTLES (Album)
Sting

EVERYTIME YOU GO AWAY (Single)
Paul Young (Columbia/CBS)

THE DAY IS ON (Single)
Glenn Frey (MCA)

NO JACKET REQUIRED (Album)
Phil Collins

PART-TIME LOVE (Single)
Stevie Wonder (Tamla Motown)

BEST PERFORMANCE BY A DUO OR GROUP WITH VOCAL
BROKEN WINGS (Track from Welcome to the Real World) (Single)
Mr. Mister

EASY LOVE (Single)
Phil Bailey & Patti Collin (Columbia/CBS)

I WANT TO KNOW WHAT LOVE IS (Single)
Foreigner

THE POWER OF LOVE (Single)
Huaco, Luis y Los Romanticos (Chrysalis)

WE ARE THE WORLD (Single)
USA For Africa (Columbia/CBS)

BEST POP INSTRUMENTAL PERFORMANCE (ORCHESTRA, GROUP OR SOLOIST)
AXEL F (Single)
Harold Faltermeyer

HALLELUJAH (Single)
Dave Grusin & Lee Ritenour

LOVE THEME FROM ST. ELMO'S FIRE (Single)
David Foster

MIAMI VICE THEME (Single)
Janet Jackson

SHAKE DOWN (Single)
Spysa Goya (Columbia/CBS)

BEST ROCK VOCAL SOLO PERFORMANCE - FEMALE
INNOCENT (Theme from The Legend of Billie Jean) (Single)
Patti Scialfa

ONE OF THE LIVING (Single)
Tina Turner (Columbia/CBS)

READ MY LIPS (Track from Dick My Lips) (Single)
Melba Moore

ROCK THIS HOUSE (Track from The Heat) (Single)
Nina Hendry

WHAT A THRILL (Track from The Goon Show Soundtrack) (Single)
Cyndi Lauper

BEST ROCK VOCAL PERFORMANCE, MALE
THE BOYS OF SUMMER (Single)
Don Henley

CENTERFIELD (Album)
John Fogerty (Geffen)

JUSS ANOTHER NIGHT (Single)
Michael Jackson (Warner Bros.)

RECKLESS (Album)
Bryan Adams (Columbia/CBS)

SCARECROW (Album)
John Cougar Mellencamp (MCA)

BEST ROCK PERFORMACE BY A DUO OR GROUP WITH VOCAL
THE LAY OF THE FIRE (Track from Above the Fire) (Single)
Bryan Adams & Tina Turner (Columbia/CBS)

MONEY FOR NOTHING (Single)
Dire Straits (Warner Bros.)

WE BUILT THIS CITY (Single)
Starship (Atlantic)

WOULD I LOVE TO (Song)
Aquarius (Capitol)

BEST ROCK INSTRUMENTAL PERFORMANCE (ORCHESTRA, GROUP OR SOLOIST)
BACK TO THE FUTURE Part II (Track from Northern Star II) (Single)
Mark Nilon

ESCAPE (Track from Flash)
Jeff Beck

GUITAR ARMY (Track from Track: Tragedy & Thunder) (Single)
Big Guitars From Texas (Jungle)

RUNNING FOG TO THE HEART (Album)
Yo-Yo Ma (Columbia/CBS)

SAY WHAT (Track from Soul to Soul) (Single)
Steve Ray Vaughan and Double Trouble (Virgin)

THE RITUAL (Track from Along The Axis) (Single)
Lance Burton & Butch Atkins (Capitol)

BEST VOCAL SOLO PER-ORMANCE - FEMALE
FREEWAY OF LOVE (Single)
Anita Franklin

I FEEL FOR YOU (Album)
Chaka Khan

LOVERLY (Track from Stardust) (Single)
Teena Marie (Epic/CBS)

NEW ATTITUDE (Single)
Whitney Houston (A&M)

YOU GIVE GOOD LOVE (Single)
Whitney Houston (Atlantic)

BEST VOCAL PERFORMANCE, MALE
PRINCE OF THE NIGHT (Single)
Phil Bailey

HIGH CRIME (Track from High Crime) (Single)
(Atlantic)

IN SQUARE CIRCLE (Album)
Steve Wonder (Tamla Motown)

THE LADY (Album)
David Valentin (Epic/CBS)

YOU ARE MY LADY (Single)
Freddie Jackson

BEST PERFORMANCE BY A DUO OR GROUP WITH VOCAL
THUNDERDOME MEETING CONTACT (Album)
Public Image Ltd.

NIGHTSHIFT (Single)
Commodores

SISTERS ARE DONG IT FOR THEMSELVES (Track from Their Eyes Tonight) (Single)
Lynriceyra and Anita Franklin

SOLID (Album)
Anthony Hamilton & Sincere

THE WAY YOU DO THE THINGS YOU DO: MY GIRL (Single)
Darryl Hall & John Oates with David Ruffin & Eddie Kendricks

* Also from Track who's Zimmin' Who?

BEST INSTRUMENTAL PERFORMANCE, ORCHESTRA, GROUP OR SOLOIST
CUBAN LITIGATION (Single)
Barney Rabiashe

FIRST AVENUE (Single)
Five Star

LOVE IN FLIGHT (Track from Jingle Gardens) (Single)
(Atlantic)

MUSICA (Album)
Ezra Watts

PACIFIC COAST HIGHWAY (Track from Step by Step) (Single)

RAIN FOREST (Album)
(A&M)

BEST HUMAN & BLUE HOUND CLASSICS
FREEWAY OF LOVE (Album)
N narzis, Michael Nolan, Jeffrey Kohner, Songwriters

NEW ATTITUDE
At John Oates, Minnie Driver

THREE TIMES THE FIRE
David Foster, Tim Kretz, Cynthia Weil, Songwriters

THREE TIMES THE FIRE
David Foster, Tim Kretz, Cynthia Weil, Songwriters

TONIGHT I'M GONNA" (Single)
(Atlantic)

YOU GIVE GOOD LOVE (Album)
La La, Songwriter (The New Group/MCA Music (ASCAP/BMI), Publishers)

VOCALISE (Album)
George Benson, Michael Callahan & Mike Borkiner, Prods.

STANDARDS, VOL. 2 (Album)
Kath Jarratt (A&M)

VOYAGE (Album)
(EMI)

BEST RECORDING PACKAGING, INDIVIDUAL (Single)

BEST VOCAL PERFORMANCE, MALE
THE AFRICAN GAME (Album)
George Benson & The Living Time Orchestra (Blue Note)

AMBASSADOR AT LARGE (Album)
Lionel Hampton (Gad Harp)

THE COTTON CLUB/ORIGINAL MOTION PICTURE SOUNDTRACK (Album)
John Barry & Bob Wilbur (Blue Note)

DON'T STOP NOW (Album)
Laurel Braitman, Songwriter

MARCH OF THE TAPDOLIES (Album)
Toshio Akebata & Low Traback (Rhythm & Blues)

BEST COUNTRY VOCAL SOLO PERFORMANCE - MALE
THE BALLAD OF SALLY ROSE (Album)
Jackie Kavanagh & Sara Broder (Blue Note)

I DON'T WANT YOU WHY DON'T YOU (Single)
Merle Haggard & The Strangers (MCA)

YOU MIGHT WANT TO TAKE A LOOK (Single)
Glen Campbell, Songwriter (ASCAP), Publisher

LOVE IS ALIVE
Kenny Loggins, Songwriter (Island Music, Inc., BMI, ASCAP)

BLACK AND WHITE IN A GREY WORLD (Album)
(Atlantic)

CHOICE ALBUM
(EMI)

DON'T FORGET ME (Album)
Laurel Braitman, Songwriter

YOU MADE ME WANT TO MAKE YOU MINE (Single)
(Atlantic)

YOU'LL NEVER KNOW THE THINGS IF YOU'D BEEN HERE (Single)
Lee Greenwood

LOST IN THE FIFTH TONIGHT (IN THE STILL OF THE NIGHT) (Single)
Ronnie Milsap

YOU MAKE ME FEEL LIKE A MAN (Single)
(Atlantic)

BEST COUNTRY PERFORMANCE BY A DUO OR GROUP
DON'T KEEP A GOOD MAN DOWN (Single)
(Atlantic)

BEST FEMALE VOCAL SOLO PERFORMANCE
(EMI)

FIFTY GOLDEN YEARS (Album)
James Ingram, Songwriter (Skyline-Sing)

HE HOLDS THE KEYS (Single)
Steve Green (Sparrow)

(continued on page 34)
TRAGEDY — L.A. lost one of its brightest young stars with the tragic death of D. (Dennis) Boon. Boon was the driving force behind L.A.'s Minutemen who lifted the city out of its post punk doldrums in the early 80's. The Minutemen were fresh, exciting and raw and their 1984 "Double Nickels On A Dime" (SSO) was one of the most highly acclaimed indie projects in a year of highly acclaimed indie projects. Those who knew him testify to his warmth and honesty and those who knew his music could sense a special talent. D. Boon's senseless death on an Arizona highway will be mourned for a long time to come.

AN L.A. EXPERIENCE — Mayor Tom Bradley proclaimed January 9 Total Experience Day in Los Angeles. Now Mayor Tom has been known to throw those days around pretty loosely but this one actually has some teeth to it. On the evening of January 9, the famous Total Experience Nightclub (where the idea for the label began) held a special evening called, "The Blues Experience." The music, coordination featured the dynamic Margie Evans as well as local guitar hero, Cash McCall. In addition, Total Experience president Lonnie Simmons received a special declaration from the Mayor in honor of the major contributions he's made to Los Angeles and the entire music community. Our congratulations go out to everyone at the label.

AND SPEAKING OF DE BLUES — Antonies, the only place to go in Austin, Texas, for the widest variety of blues, will see James Cotton hit the stage Jan. 17. Those looking for Charles In克斯, January 23, 24, 25; The Robert Cray Band, January 30 and Marcia Ball and her band on January 31. If you're not in Austin on the 31 and happen to be passing through the City of Angels, be sure to stop by the Music Machine for the legendary Albert Collins and his Icebreakers.

KEEPING AN EYE OUT — For those who don't know The Residents from San Francisco, they have definitely proved to be an eyeeful. Since the cover of their 1979 " Eskimo" album where the band wore huge eyeball masks, the Residents have made the "eyeball look" their "official" appearance. Well, it seems that after a recent Palace show in Hollywood, someone stole a pair of the Residents' spats and the entire band kidnapped and murdered one of the eyeballs. Well naturally the band immediately declared the missing eyeball "unclean" and placed a curse on it. They warn that any parties encountering the eyeball should avoid touching it, especially the interior. According to the band, "It is hard to believe such trash exists, and in Hollywood of all places." Do they have a lot to learn.

THE WOLVES ARE COW POKE — Waylon Jennings has just cut "Will The Wolf Survive" by Los Lobos' David Hildago and Louis Perez. The song will appear on the artist's forthcoming MCA debut. The tune is just one of the duo's compositions that seem natural for the country charts and it seems like yet another door has opened for the pride of L.A.

CONGRATULATIONS IN ORDER — The Beat Farmers' Jerry Raney and his wife Mary Lee, are celebrating the birth of their son, Nathan. Their band's major label debut (MCA) has just been completed with Craig Leon at the helm. Also congratulations to L.A. club fixture Jerry Skorkis on his marriage to Lezlie Stein . And Peter Case, L.A.'s star-in-waiting has had his song "One Way Ticket", released in France by the Dogs (on CBS) Case, a former member of the Plimsouls, penned the tune when he was a member of the Nerves. "THEY'RE DRINKING MILK" — in the next quest to find out what's really happening, we here at the Box do a weekly survey of various bartenders in town. Well, there's a new phenomenon called the "weekend thing" happening in the city. That's when the local authorities arbitrarily choose a location and form a roadblock in order to weed out those driving "under the influence." What is this doing to the local music clubs whose bread and butter is the night's bar? Is a wave of paranoia sweeping through L.A.'s youth? "Nah," said one bartender. "It's business as usual. But maybe after a few of them get caught, things will change. Only time will tell.

NEW FACES TO WATCH

Blow Monkeys is not your average name for a band. One listen to "Forbidden Fruit," its recently released American debut, and you will be convinced that the Blow Monkeys is not your average band. D. Robert, lead singer and mastermind Monkey, assures us that there is no meaning, subversive or otherwise, to the group's name. But one has to admit, it does grab your attention. But Dr. Robert and his three co-horts, Mick Anker, Antony Kiley and Neville Henry (bass, drums and sax, respectively) are not dependent on the provocative allure of their name. The music is much too intriguing in its right to be ignored.

Dr. Robert has been in Australia for five years when he came back to London "with a few songs and an idea of a group that I wanted to start," he said. After a short while he met Neville Henry, "who was bucking in the High Gate tube." Together, the two of them began to check out local jazz bands to find players with the sort of feel they required to capture Dr. Robert's crafty sounds. They took a long time," said Dr. Robert (aka Robert Howard) of their search for two young players. But eventually they found Anker and Kiley. "We just asked them along to rehearse. We did a couple of gigs and were offered a record contract really quick," they said. This was 1983.

"Go Public," "The Man From Russia" and "Atomic Lullaby" were the first three singles and they established the Blow Monkeys as both a critical and commercial success in the U.S. The debut LP, "Limping For A Generation" even managed to tame the usually ravenously critical New Musical Express. A couple of tours, one in support of Lloyd Cole And The Commotions, has matured the band into a cohesive foursome.

The U.S. introduction to the Blow Monkeys is a six-cut EP on RCA, "Forbidden Fruit." This will be followed by a full LP, "Animal Magic." Accord-

BLOW MONKEYS

ing to Dr. Robert, the Blow Monkeys will be visiting the U.S. (if the visas are approved) in the last part of January or early February.

"We've just finished the LP and it's a lot simpler, really," commented Dr. Robert, "I think my songwriting's got a lot better," and he added, "the stuff that will come out after "Forbidden Fruit' has got a harder sound."

It is difficult to place the Blow Monkeys within some 'camp.' They're never really sat down and worked out what their image was going to be, according to Dr. Robert. "But me personally, as a singer and songwriter, even though people don't like to think this, I think I'm traditional. I'm a great fan of powerful music," he said, adding, "I do suspect music which hasn't got any hint of subversive elements in it. And I'm not for just pure entertainment, but on the other hand, ultimately, that is what I am." Part of the problem is that it is hard to categorize is that the Blow Monkeys haven't patterned themselves after anybody. "We've always had this problem in England," said Dr. Robert, "we don't really align ourselves with any other groups. Not because I don't want to, but there's nobody else around who it seems has got the same goals."

Karin Berg: Risk And Backbone On A&R's Brave New Frontier

By Paul Iorio

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

NEW YORK — Karin Berg's A&R career is the story of unerring instinct, unswerving conviction, unflinching risk and undeniable success. It is the story of commitment and belief, and of standing by one's beliefs against all odds. Berg has championed some of the greatest talents of her generation and has shown industry cynics that the general public is indeed receptive to groundbreaking experimentation, if only they are exposed to it. Berg has established herself as an industry heavyweight by making long-shots like Television, Laurie Anderson, the B52's, the Cars, and others into commercial sure shots.

Berg stands by risky decisions that have, time and again, been proven correct. For example, after bringing the Cars to Elektra in 1978, he was talking with a number of A&R people backstage at a concert. "We were all standing around talking and one A&R person said, 'there's one band I passed on called The Cars — they're no good. You passed on them didn't you?" And I said, 'No, I didn't think they were good."

She recalls an instance when the opposite happened as well, when she passed on a band that other labels were interested in. "I told the band, 'I really like you but I don't think you're ready.' And they said, 'well other labels think we're great,'" she was offered. "And I said, 'well sorry,' I hated to pass on that band but I thought they were just doing it too soon. It's very hard when you see that five labels are after a band and you're not after them. You can get nauseous thinking you've made this terrible error." As it turned out, the band was signed to a major label but was dropped soon after.

Berg says she won't go near a band that (continued on page 36)
Cover Story

Arcadia
Duran Spin-Off Makes The Charts Safe For Abstract Pop

By Paul Iorio

NEW YORK — It would have been safe for Duran Duran to continue releasing hit records with a hit record without varying their winning formula. Instead, the members of Duran are content only with being as adventurous musically as Simon LeBon has been nautically. First came Power Station's long day's journey into deep rhythm. Now comes Arcadia's 'So Red The Rose' (Capitol) — Simon LeBon, Nick Rhodes, and Roger Taylor's ambitious attempt to make the top of the charts safe for abstract pop.

"It was time to do something a little different," Rhodes told Cash Box. "Simon (LeBon) and I thought we'd do something a little more relaxed. We had written together for years and there were lots of ideas that we wanted to get out. So we wrote a couple of songs together and it developed into the Arcadia album," he says. Rhodes may describe 'So Red The Rose' as it were merely a casual outing, but the vital statistics say otherwise: the LP is a major international hit backed by a Top 10 single and powerhouse video.

Though Rhodes concedes that "there are a few songs on the album which are nice good pop songs" (he cites "Keep Me In The Dark," "Goodbye Is Forever," and "Election Day"), the LP moves toward more abstract pop. "Five of the nine songs move in a more atmospheric direction," says Rhodes. "It's a real departure, particularly with the song 'Lady In Black' which I think is the finest song we've written to date."

As a band they can be seen as the battlefield on which Rhodes and company fought their ongoing conflict between pop songcraft and open-ended experimentalism. "I still have an urge to communicate with people. But I also think it's important to move music onto something else," says Rhodes. "I like things to be very modern. I've been listening to a lot of experimental music lately that's broken down an awful lot of musical barriers. Some of it's obscure just for the hell of it and some of it's very interesting and original."

Arcadia's objective, according to Rhodes, was to "do something that develops in sound but is still a damned good song."

Arcadia achieved their atmospheric sound by enlisting several musicians with avant-garde leanings, among them Talking Heads percussionist Ralphie de Jesus and Roxy Music saxophonist Andy McKay. Songwriting duties, however, were split between LeBon and Rhodes, with Taylor writing all the rhythm parts. Collaboration on this project, Rhodes says, consisted of "arguing something out until we'd agree on it," adding that he "had final control over everything."

"The album has a lot of Scarface. There is something very exciting about Scarface, which I think is reflected in the music."

Though Arcadia's future plans do not include a tour ("there isn't enough time"), the members will regroup in the spring for a Duran Duran tour that will feature performances of Arcadia and Power Station material. A follow-up Arcadia single, "Goodbye Is Forever," will soon be released in America. I'd sort of like to release 'The Promise' after that," he says. "Will there be a follow-up LP as well? Well, 'We want to release it as soon as possible, but I can't say too far in advance."

The Interim, Rhodes plans to work on "one or two" studio projects. "I'm a restless sort of person who can't bear to be doing the same thing for too long."

McCartney To Receive Award Of Merit

LOS ANGELES — Paul McCartney will become the 13th recipient of the Award Of Merit at the American Music Awards, Monday, January 27.

The award is presented to a member of the musical community in recognition of his or her "outstanding contributions over a long period of time, to the musical entertainment of the American public."

Past winners have included Bing Crosby, Stevie Wonder, Michael Jackson, Chuck Berry and Ella Fitzgerald. McCartney will accept the award via satellite from London.

EAST COASTINGS

PING IN THE NEW YEAR — I started the new year getting hit on the head with ping pong balls. Fifteen, maybe twenty of them. Hard ones too. At midnight they rained from the ceiling at MTV's Fifth Annual Rock 'N Roll Ball. Trouble started when the crowd started throwing the balls at Starship, the band performing at the time, temporarily forcing them offstage. People were getting hit, mercilessly pelting Slick & Co. as they slugged through unrecognizable versions of "Somebody To Love" and "White Rabbit." ("One ping makes you larger!""). Then the MC tried in vain to restore order. "The next person (PING) who throws the next ping pong ball (PING) is going to get their neck (PING) broken."

Not one more ball (PING)," he shouted while the crowd pinged him. They were on a rampage. Unfortunately, the balls didn't do any-where near the damage to Starship that Starship was doing to rock 'n roll.

EMOTIONS NOT YET EXPRESSED ON A MAJOR LABEL — New York's two most fun ways to lose your hearing are The Del Lords and The Smithereens. East Coastings recently heard advance versions of both of their new albums, scheduled for spring release. The Del Lords LP, produced by Benatar-nik Neil Geraldo for EMI, is a mad grab for the rock 'n' throne. The Smithereens debut album, produced by Don Dixon for Enigma, is a mad grab for the position soon-to-be-vacated by The Del Lords in their grab for the aforementioned throne. Geraldo has given the Lords a thicker, more arena-like sound than "Frontier Days" had, and the LP includes their long-time concert fave "Heaven" with its dizzying swirl and rousing chorus of "I believe there's a heaven before I die." Also included will be an a cappella rendition of Springsteen's "Johnny 99" which this reviewer heard them perform at Maxwell's last fall and described then as "dangerously quiet." This as-yet-until LP will probably chart well, with "Heaven" an AOR radio sure shot.

EUBL NI NGISED — The Smithereens, on the other hand, have never really garnered the critical or commercial success the Del Lords have, but their debut LP, tentatively titled "Groovy Tuesday," should change that. East Coastings caught the Smithereens and Dixon in the studio at the end of the fifth consecutive twelve hour-plus session. Dixon, a studio perfectionist who operates as coach, techno-wiz, class clown, and workaholic, is moving the band toward a more pop-oriented, Crenshaw-style sound. Because Dixon is so efficient with his time (he mixes as he records), he can afford to experiment. On the title track, for example, he injected humor into the song's fade-out by recording vocalist Pat DiNizio saying something mockingly enigmatic — "design in blue." While the band broke into laughter, Dixon excitedly recorded it backwards ("Eubli ngised"). Dixon says that he once even taught Dump Truck to play certain parts of their songs backwards so as to replicate their studio sound in live shows. Best bets: the title track (co-written by Mark Johnson) and "Behind The Wall Of Sleep." Club managers take note: The Smithereens, and the Del Lords would make a great double bill. Only thing is, if these two LPs really take off, no New York club except the Palladium will be able to fit the audiences they will draw by spring.

EAST CLUBBINGS — The Fleshtones, usually incredible in concert, were incredible at the Lone Star Jan. 2, but only for fifty minutes. That didn't even give them enough time to clean up the sax-heavy mix that marred the first few songs. By the time they got to "Hexbreaker," late in the set, they hit their stride but, alas, the set was over... The Mosquitos, who are now headlining the crowd every club they play, performed at the Pyramid Jan. 2 and showed that their sound has toughened up. Here's hoping they'll record a new album that represents this harder-edged on-stage sound... Coati Mundi of Kid Creole and the Coconuts has a 1963 Virgin LP called "The Former 12 Year Old Genius" which is attracting attention domesticaly... The Ramones Greatest Hits LP has been shelved but their new studio effort is being recorded at Intergalatic Music and is scheduled out in March.

MEL BROOKS — Mel Brooks has never heard of EMI recording group The Del Lords.
**MOST ADDED**

Thompson Twins — King For A Day
— Arista

**STRONG ADDS**

These Dreams — Heart — Capitol
Stages — ZZ Top — Warner Bros.
Russians — Sting — A&M
Nikita — Elton John — Geffen
Warner Bros.

**STATION ADDS**

KHZT — Reno — Ken Carson
Baltimore
E. John
Heart
M. Martin
ABC
Thompson Twins

KSKD — Salem — Len E. Mitchell
ZZ Top
E. John
A. Franklin
Inxs
M. Martin
ABC
Thompson Twins
Sting
Loverboy
Heart

KKRZ — Portland — Gary Bryan
Saxton
Heart
E. John
Thompson Twins
ZZ Top
M. Martin
ABC
Bangles

KSET-FM — El Paso — Jay Walker
Heart
Hooters
Te Mara & The Seen
Simple Minds

WOKI — Knoxville — Ron Harper
M. Martin
A. Franklin
Loverboy

**POP PROGRAMMER'S PICK**

**Programmer**
Steve Davis

**Station**
Z106

**Market**
Philadelphia

**Song**:
"Kyrie"

**Artist**:
Mr. Mister

**Label**:
RCA

Comments:
"The song has a haunting melody with a strong lyric, it's a perfect follow-up to a No. 1 song that I think can't miss."

---

**THE JOB MART**

WCLI in Louisville, all-American country radio, is looking for a morning drive personality. Applicant must send resume, three photo references and your salary requirements to: Mark Williams, 307 W. Muhammad Ali Blvd., Louisville, KY 40202 EOE/DF. KKDA in Dallas K204FM is looking for an outstanding production wizard. The station is Dallas' number one urban contemporary outlet. 3 years of experience is expected. Send resume and demo to Michael Spears, KKDA-AM/FM, 4409 North Loop, Dallas, TX 75203 EOE/DF. K204FM is looking for an immediate part-time help. Experience is helpful. T&R to Pete Jirak, P.O. Box 40, Newton, KS 67114. Send resume to: T&R, 1502 South Main Street, Newton, KS 67114.

WRSF — Charleston — Chris Bayley
Heart
E. John
Sting
ABC
T. Twins
Simple Minds

WRSF — Charleston — Chris Bayley
Heart
E. John
Sting
ABC
T. Twins
Simple Minds

WZLQ — Cincinnati — Steve Davis
Mike & The Mechanics
Heart
Starship

WGFM — Schenectady — Michael Nett
A. Franklin
Thompson Twins
E. John
Sheila E.
Stains
Starship
ZZ Top
Heart

WBEN — Buffalo — Hank Nevin
M. Martin
Thompson Twins
Heart
ZZ Top
Atlantic Starr
F. Jackson
Heart
For The World

WQTZ — York — Bob Spence
A. Ha
E. John
T. Twins
M. Martin

WHOT — Youngstown — Dick Thompson
ABC
E. John
Loverboy
Heart
Inxs
M. Martin
A. Franklin
Talk Talk
Sly Fox
R. Tepper

WXPD — Akron — Mick Anthony
ZZ Top
Loverboy
Heart
M. Martin

WLOR — Minneapolis — Tom Hammer
T. Twins
ZZ Top
String

WZSD — Madison — Jonathan Little
W. Houston
Inxs
E. John

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BOOM BOOM POUNDING FOR A LOOP — Praise lighter Hay Manconi gets "Boom-Boomed" by Loop's Jonathan Brandmeier (l) and Buzz Kliman (r) during an interview in the WLUP-FM, Chicago Studio.
1 - 2 - 3, “Rock On” Mr. Nite

By Jimi Fox

LOS ANGELES — As an air-talent, music director, program manager or consultant — all at large, I have always prided myself in knowing my music. Why you ask? Well, besides the real obvious, which was to be able to relate to my audience, I was always impressed with my broadcast heroes — Alan Freed, Dick Clark, Happy Hair. Murray, Freed, they made the books fly, they branded the personality, they had some input as to the song they were playing or background of the artist performing the hit tune.

Therefore, getting my hands on all the written material available was essential. Catching every TV program that featured a contemporary artist, including becoming completely mesmerized with “American Bandstand” was a dedicated necessity. DLing up and down the dial to tune into the individual informative “RAPS” of the endless on-air talents was absolutely critical. Collecting weekly music survey charts from coast to coast, or the top 100, 300 or 500 all time hit music charts became a regular ritual. Even today I have a collection of sound bites files and dresser drawers layered with such collectable material. The information I derived from all of these endless inputs never diminished but became of greater value in better understanding the countless markets of which it became my responsibility to program.

As I have always indicated, successful music programming lies in the basic philosophy that, “The magic is in the music and the secret of its success in building an audience lies in the rotations”!

This is meticulously important on the foundation of any great music station in respect to its oldies, not to mention the obvious currents. The oldies today are of extreme discriminative importance, since they make up for more than 60 percent of the ever popular growing baby boom (B.B. C Hit Radio). Reading a computer output or tracking past national top 100 charts, (including Cash Box’s own), will not be enough. Some tunes that made those charts may have never been a hit in a particular market or as big a hit as indicated by those charts. More importantly, tunes that never showed, placed or won on national charts may have very well been incredible monsters in some markets. Therefore today’s programmers need to be better prepared to dissect localization data of individual market musical foundations.

Thus enter stage right ... Mr. “Rock On,” Norm N. Nite. In 1974 Norm N. Nite’s book, “Rock On,” hit the book stands. Of course you knew by now the crowning moment of this crowell publication instantly in my hands. It did not have all the answers to all the questions that were constantly swimming around my head. That would have made life much too easy. However a good 90 percent of the information that was essential to my success was indeed neatly alphabetically, biographically and graphically in place. The wealth of information provided by Mr. Nite was, to me, religiously inspirational. “Rock On, The Illustrated Encyclopedia of Rock ‘n Roll,” immediately became my broadcast bible — never out of reach to inform and teach. As I progressed, programming in more and more of the metros and finally the megalopolis of Los Angeles at “Ten Q,” I became concerned as to whether there would be another volume to pick-up and complement where the first volume left off. Bingo! Sure enough in 1978, at my finger tips appeared volume II, which also included an additional index of song titles. Today in my hands I am holding volume III. What a relief that the master, Mr. Nite, is still hard at his task providing rock ‘n roll fanatics like myself, the broadcasting industry, as well as the general consumer, with this most crucial comprehensive piece of work.

What about the man I have affectionately labeled “Mr. Rock On” and who’s listening audience knows him as “Mr. Music”? Well he’s a native of Cleveland, graduated from Ohio University, served as a first lieutenant and was a radio and television news anchor in the Pentagon, not to mention the Armed Forces television system. Impressed? Oh, I’m not through yet. He was a booth announcer for WSPD-TV, Toledo, on air talent at WLRO, Lorain, KWW, WHK and WGAN Cleveland, where his listeners originally tagged him, “Mr. Music”. Hold it I’m just warming up ... from Cleveland it was on to the “Big Apple,” New York.

ZOO-ROCKEYBOLOGIST ZEROS IN ON ZANY SHOW — John Landier’s Hit Music USA debuts on the United States Professional Network in January. The four-hour weekly broadcast will offer a blend of music and comedy.
### Top 75 Albums

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks In Top 100</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>PROMISE <strong>RAM</strong> Dade (Casablanca/FR-40253)</td>
<td>5</td>
<td>5</td>
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<tr>
<td>CANOYAN OF ORIGINS <strong>PATTY WAY</strong> St. Clair/70292</td>
<td>2</td>
<td>12</td>
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<tr>
<td>3 IN A ROUND <strong>STEVE WALTER</strong> (Atlantic)</td>
<td>1</td>
<td>8</td>
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<tr>
<td>4 ROCK ME TONIGHT <strong>RENEE SHENON</strong> (Columbia Stf 13546)</td>
<td>3</td>
<td>8</td>
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<tr>
<td>5 WHITNEY HOUSTON <strong>ARTIST A</strong> Arista-87375</td>
<td>6</td>
<td>38</td>
</tr>
<tr>
<td>6 SHEILA E. IN ROMANCE <strong>I</strong> (Polydor/Warner Bros. 9-2517-1)</td>
<td>6</td>
<td>17</td>
</tr>
<tr>
<td>7 COLOR OF SUCCESS <strong>TINA TURNER</strong> Arista-85398</td>
<td>6</td>
<td>23</td>
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<tr>
<td>8 ALL FOR LOVE <strong>THE VICTORIANS</strong> (Worn Bros. 1-25350)</td>
<td>10</td>
<td>12</td>
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<tr>
<td>9 WHO’S ZOOMIN’ WHO? <strong>THE O’JAYS</strong> Stax-92431-1</td>
<td>6</td>
<td>9</td>
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<tr>
<td>10 KRUSH Groove <strong>MUSIC FROM ORIGINAL SOUNDTRACK</strong> (Warner Bros. 1-25269)</td>
<td>12</td>
<td>20</td>
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<tr>
<td>11 AS THE BAND TURNS <strong>ATLANTIC STARR</strong> (A&amp;M 59019)</td>
<td>11</td>
<td>35</td>
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<tr>
<td>12 KNOTTLESS <strong>STARLORD</strong> (Epic 9-40244)</td>
<td>13</td>
<td>20</td>
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<tr>
<td>13 STREET CALLED DESIRE <strong>RENE &amp; ANGAL</strong> (Mercury 50278-1 M-1)</td>
<td>13</td>
<td>20</td>
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<tr>
<td>14 MANY RIVERS <strong>BOBBY WOOLACK</strong> (MCA-5617)</td>
<td>14</td>
<td>18</td>
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<tr>
<td>15 THE NEW ZAPP IV U SERENADE <strong>TERRY LEE BROTHERS</strong> (Warner Bros. 1-25347)</td>
<td>15</td>
<td>16</td>
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<tr>
<td>16 EMERGENCY <strong>C</strong> (Kool &amp; the Gang) (Casablanca 722-343-1 M-1)</td>
<td>15</td>
<td>77</td>
</tr>
<tr>
<td>17 READY FOR THE WORLD <strong>MCA</strong> (MCA 5594)</td>
<td>18</td>
<td>23</td>
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<tr>
<td>18 I’M IN THE MIDDLE <strong>ORIGINAL TELEVISION SOUNDTRACK</strong> (MCA 9190)</td>
<td>20</td>
<td>13</td>
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<tr>
<td>19 TAURA &amp; THE SEEN <strong>A&amp;M SP-5076</strong></td>
<td>20</td>
<td>71</td>
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<tr>
<td>20 Patti Labelle <strong>PHILADELPHIA</strong> (CBS FS-4020)</td>
<td>28</td>
<td>28</td>
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<tr>
<td>21 HOW COULD IT BE <strong>ROD MURPHY</strong> (Columbia FC 8627)</td>
<td>28</td>
<td>10</td>
</tr>
<tr>
<td>22 DIONNE WARWICK <strong>RICHARD WOODRUFF</strong> (Warner Bros. 9-23229-2)</td>
<td>29</td>
<td>13</td>
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<tr>
<td>23 Touch ME <strong>THE TEMPTATIONS</strong> ( Gordy/Motown 46605)</td>
<td>30</td>
<td>8</td>
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<tr>
<td>24 THE NIGHT I FELL IN LOVE <strong>LUTHER VIGATORE</strong> (Epic FC 39680)</td>
<td>20</td>
<td>41</td>
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<tr>
<td>25 THE FAMILY <strong>PAULSY PARK/WARNER BROS</strong></td>
<td>25</td>
<td>10</td>
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<tr>
<td>26 EUGENE WILDE <strong>PHILLY World/Atlantic</strong></td>
<td>25</td>
<td>30</td>
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<tr>
<td>27 HIGH PRIORITY <strong>CHERRYVILLE</strong> (Tobacco/CBS BZ 4094)</td>
<td>30</td>
<td>8</td>
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<tr>
<td>28 THE TEMPTATIONS <strong>Gordy/Motown</strong></td>
<td>30</td>
<td>6</td>
</tr>
<tr>
<td>29 WORKIN’ IT BACK <strong>TEDDY PENDRAVA</strong> (Asylum 60467-1)</td>
<td>25</td>
<td>9</td>
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<tr>
<td>30 MAURICE WHITE <strong>Columbia</strong></td>
<td>25</td>
<td>16</td>
</tr>
<tr>
<td>31 LUXURY OF LIFE <strong>TOCA</strong> (EPIC 89-3052)</td>
<td>32</td>
<td>23</td>
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<tr>
<td>32 SINGLE LIFE <strong>CAMEO</strong> (Atlantic Artists/ RCA AFS-84801)</td>
<td>22</td>
<td>9</td>
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<tr>
<td>33 SAY YOU LOVE ME <strong>GEOFFREY HOLLIS</strong> (Geffen/Warner Bros. 1-24077)</td>
<td>29</td>
<td>18</td>
</tr>
<tr>
<td>34 LUCKY MAN <strong>POINTED LINKS</strong> (RCA AFL-19610)</td>
<td>34</td>
<td>8</td>
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<tr>
<td>35 SLAVE TO THE RHYTHM <strong>GRACE JONES</strong> (Martin/Rockland 7-3132)</td>
<td>37</td>
<td>19</td>
</tr>
<tr>
<td>36 A LONG TIME COMING <strong>ADVANCE</strong> (Casablanca/ Atlantic)</td>
<td>24</td>
<td>11</td>
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</tbody>
</table>

The Cash Box Top 75 Black Contemporary Album Chart is Based Solely on Actual Pieces Sold at Retail Stores.

### The Beat

**ATLANTA’S PICK 6** — Black urban radio listeners in the Atlanta area now have two new choices: the six albums from which to receive their daily feud of black/urban music. Market janitors should be willing to share these albums with WABO, WIGO, and WVEE. There are several intriguing questions about the situation in Atlanta. WABO, located 30 miles from Atlanta and not boasting the best signal, showed up in Arbitron with a .8, having not signed on the air after four weeks after the rating period had started. Several Market Janitors look for additional power for their veteran but young program director Mike Roberts. WEEK’s FM, formerly WAKA, is now WAGN, and the program director, Larry Tinsley, showed some gains in the latest Arbitron book. How will WIGO respond to the new challengers? Black urban market leader WVEE, programmed by market veteran Savannah Andrews, will show some ratings deterioration? Was this the arrival of the new Bobb? Are there any strong Black/urban listeners and advertising dollars to support the six of the same formatted radio stations in Atlanta? Stay tuned to Cash Box for an update on Atlanta’s Pick 6, as the listeners decide to their formats.

### Just Turned One — Private Music recently celebrated its first anniversary with a total of 25 songs making the BC charts. No wonder company president Jay Warner is looking forward to '86.

### The Buzz From Chicago — Lee Michaels ex-P.D. of WMEX moved to cross-town rival WCGL in the same position. Lee did not move empty handed, with him will be Doug Banks, (ex-WMEX), one of Chicago top rated announcers. But wait, the word is that two or three more BMXers will change to the same dial position. Banks hits the air on WCGL on January 13, 1986. Look for major promotions from the Gannett owned property. They promoted ‘Bill & the Way’ with Ivy Grow.

### Messages Changes — Streets are hot with rumor at KMGK, Los Angeles changing call letters to KBMG. They are currently going by the name of the bus program in the same conversation along with Brother Bill (Mornings). If this rumor becomes reality look for very interesting battle to heat up for the black/urban listeners. 107BMF certainly has the signal advantage but one L.A. Programmer said he would welcome the challenge and it would be good for black radio. The heat could get hotter in L.A. Stay tuned to Cash Box on our dial, you may change your magazine.
The willingness to accept responsibility and the persistence to strive for nothing but the best are the cornerstones of the continuing success story of Tommy Marshall.

Detroit, Michigan, proudly claims the roots of this young gentleman. Graduating from Southeastern High School, Nineteen seventy two marked the year he kicked off his radio career in Kansas City, Missouri, at KPRS. Two years later he moved to Jackson, Mississippi and WWJ, and has to date consistently maintained top ratings amongst fierce competition. In 1983, Marshall pulled a 15.5 share in the Arbitrons.

Being active and constantly involved are traits not uncommon to Marshall, who while maintaining a broadcasting directive position, is also a graduate of Jackson State University with a Bachelor of Science in communications and has only a few hours left on his Masters of Business Administration, along with his college accomplishments at Jackson State.

Awards that have been bestowed upon Marshall are Program Director of the Year for four times, once by BNE and three times by the YBPC (Young Black Programmers Coalition). He also received the Announcer of the Year Award from Jack the Rapper and the Jackson Music Association.

The following is a conversation between Cash Box's Bob Long and Marshall, the newly elected president of the YBPC.

Cash Box: Tommy, congratulations on your election as president of the YBPC.

Marshall: Thank you, it's an honor to be selected and elected president of the YBPC, an organization that I love dearly and have been a member of since 1978.

Cash Box: As president, what are your most immediate plans for the YBPC?

Marshall: We have laid a solid foundation and we will stay the course with our efforts from an educational standpoint by continuing our scholarship drive which has been in effect for the last five years. I would like to see us do this on a much larger scale by becoming involved with the United Negro College Fund in conjunction with Lou Rawl's Parade of Stars. Connecting with the UNCF would add more credibility as well as exposure for the YBPC, but more importantly, we would lend much needed financial support to black colleges and institutions around the country.

Cash Box: What are your plans in regard to expanding the organization chapter-wise to different areas of the country?

Marshall: As a matter of fact, we have just issued charters for the Carolinas and Virginia that are operational. We have received a number of calls from individuals around the country who are interested in having chapters of the YBPC.

Cash Box: The organization has been in existence for a few years. From what segment of the industry are you obtaining memberships?

Marshall: Our membership includes radio announcers from all parts of the country, Presidents, vice presidents, and national directors of record companies, as well as people from trade publications are also joining. The membership is growing and will continue to grow with the support of the industry.

Cash Box: Tommy, I am impressed with the overall efforts of the YBPC, but the thing that impressed me the most at the convention was the tremendous turnout for the seminars. What is the secret?

Marshall: Having attended many conventions over the years and seeing the poor seminar attendance, we put forth a concentrated effort to get panelists that are known, well respected and not feared.

Cash Box: What do you mean, "not feared"?

Marshall: We have found that the audience participation in the past had been limited because people were afraid to ask questions of certain individuals. Therefore, we looked for knowledgeable panelists that everyone would feel comfortable asking questions of.

Cash Box: I didn't see the large gatherings in the lobby areas just before the seminars. Instead, they were headed for or already in the room. How do you explain this?

Marshall: We deliberately scheduled functions around the seminars that would not conflict with, or cut down on, the attendance. Additionally, we had half monitors who patrolled, reminding people that the seminars were about to start. It was done in such a manner to remind them that we were there to exchange thought processes which are educational to all of us. Each year that we have done this, it has been very successful. People have come to realize that when the YBPC has a panel discussion or meeting, we are serious about the job that lies before all of us in the industry. People have been very responsive.

Cash Box: Something that has concerned me for a number of years is the lack of communication in general, but more specifically job related information. What is the YBPC doing to address this problem?

Marshall: The YBPC is setting up a job bank so that we know an individual in our industry is out of work, we can pick up the phone and start the ball rolling for that individual job-wise. Additionally, we are working to establish an emergency fund where an individual can receive financial assistance while they seek employment. We are committed and we must help each other.

Cash Box: Tommy, our organization is called "Young Black Programmers." Does that denote an age limitation?

Marshall: The YBPC welcomes members of all ages and tenures in the business because we can and must use the vast resources of knowledge available to us. We have members ranging from the legendary Dave Clark to those just starting in the business. By relying on the vast amount of talent from radio, records, retail, and the trades, we hopefully can avoid the pitfalls that have caused the demise of other organizations.

Cash Box: We at Cash Box are committed to working with you and the YBPC in any way we can in order to assist you in the continued growth of the YBPC.

Marshall: Thanks Bob to you and Cash Box for your commitment to the YBPC because our voice is just one in the wilderness crying out. Through the efforts of Cash Box and other industry supporters, our message will be heard. Only through that kind of support will people know what the YBPC is doing and what services we have to offer. It is this type of unified support that lends more credibility to all of us.

Cash Box: Tommy, on behalf of Cash Box, I thank you for taking time out of your busy schedule to speak with me. Again you have our full support.

Marshall: We (YBPC) appreciate your commitment and let me submit to you that Robert Rosenthal, who handles publicity for the YBPC, will work closely with you and everyone interested. I thank you for the opportunity to discuss the goals and directions for the YBPC while congratulating our new board members and thanking everyone who has entrusted me with the office of president. I am committed to doing my best not to let them down.
<table>
<thead>
<tr>
<th>#</th>
<th>Record</th>
<th>Artist/Song</th>
<th>Weeks On 11/11 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SAY YOU, SAY ME</td>
<td>LIONEL RICHIE (Motown 181914F)</td>
<td>1 11</td>
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<tr>
<td>2</td>
<td>THAT'S WHAT FRIENDS ARE FOR</td>
<td>GIONNE &amp; FRIENDS (Arista AS1-9429)</td>
<td>3 10</td>
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<tr>
<td>3</td>
<td>COUNT ME OUT</td>
<td>NEW EDITION (MCA 250703)</td>
<td>2 12</td>
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<td>4</td>
<td>DIGITAL DISPLAY</td>
<td>READY FOR THE WORLD (MCA 52734)</td>
<td>4 11</td>
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<td>5</td>
<td>SECRET LOVERS</td>
<td>ATLANTIC STARR (A&amp;M AM 2798)</td>
<td>6 9</td>
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<td>6</td>
<td>THE SWEETEST TABOO BADE</td>
<td>SAG (Parrish/CBS 37-0515)</td>
<td>8 8</td>
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<td>7</td>
<td>DON'T SAY NO TONIGHT</td>
<td>EUGENE WILDE (Philly World/Atlantic 7-99506)</td>
<td>5 15</td>
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<tr>
<td>8</td>
<td>WHO DO YOU LOVE</td>
<td>BERNARD WRIGHT (Manhattan/Capitol B 50011)</td>
<td>7 16</td>
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<td>9</td>
<td>GO HOME</td>
<td>STEVIE WONDER (Tami/Gordy 117111F)</td>
<td>12 8</td>
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<td>10</td>
<td>WHAT YOU BEEN MISSING' STARPOINT</td>
<td>(Exodus 7-5101)</td>
<td>13 11</td>
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<td>11</td>
<td>THE ISLEY BROTHERS</td>
<td>NIGERIE ISLEY BROTHERS (Warner Bros. 7-99890)</td>
<td>11 11</td>
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<td>12</td>
<td>YOU REALLY LOVE YOUR BABY</td>
<td>THE TEMPTATIONS (Gordy/Motown 1946G)</td>
<td>14 9</td>
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<td>13</td>
<td>YOUR PERSONAL TOUCH</td>
<td>EVELYN &quot;CHAMPAGNE&quot; KING (MCA 14-1925)</td>
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<td>DO ME BABY</td>
<td>MELISNA MORGAN (Capitol II 6233)</td>
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<td>15</td>
<td>LET ME BE THE ONE</td>
<td>FIVE STAR (CBS 4-14225)</td>
<td>17 9</td>
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<td>16</td>
<td>CURIOUSITY</td>
<td>THE JETS (MCA 52682)</td>
<td>9 15</td>
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<td>17</td>
<td>EMERGENCY</td>
<td>KOOL &amp; THE GANG (De-Lite/PolyGram 844 199-7)</td>
<td>10 13</td>
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<td>18</td>
<td>ALICE, I WANT YOU JUST FOR ME!</td>
<td>WILLIE JAVACK (Capitol B-5503)</td>
<td>18 13</td>
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<td>19</td>
<td>A LOVE BIZARRE</td>
<td>SHEILA E. (Paisley Park/Warner Bros. 7-5013)</td>
<td>19 14</td>
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<tr>
<td>20</td>
<td>GUilty</td>
<td>YARROWTH &amp; PEOPLE (Total Experience/RCA 1425)</td>
<td>26 8</td>
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<tr>
<td>21</td>
<td>SUN CITY</td>
<td>ARTISTS UNITED AGAINST APARTHEID (Capitol/CBS 39-05605)</td>
<td>20 11</td>
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<tr>
<td>22</td>
<td>HE'LL NEVER LOVE YOU (LIKE I DO)</td>
<td>BONNIE JACOBS (Capitol B-5503)</td>
<td>27 7</td>
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<tr>
<td>23</td>
<td>STAND BACK</td>
<td>STEPHANIE MILLS (MCA 52713)</td>
<td>32 7</td>
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<tr>
<td>24</td>
<td>GORDY'S GROOVE</td>
<td>Choice M.C.'s featuring FRESH GORDON (Tommy Boy/TB 871)</td>
<td>21 11</td>
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<tr>
<td>25</td>
<td>I LIKE THE WAY YOU DANCE</td>
<td>9 (CBS 6-14208)</td>
<td>25 10</td>
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<tr>
<td>26</td>
<td>SLAVE TO THE RHYTHM</td>
<td>GRAACE,JONES (Manhattan/Capitol B-9206)</td>
<td>24 9</td>
</tr>
<tr>
<td>27</td>
<td>WHEN THE GOING GETS TOUGH THE TOUCH GETTING</td>
<td>RUBY &amp; THE CRYSTALS (Arista JS-19430)</td>
<td>35 7</td>
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<td>VAL YOUNG (Gordy/Motown 1795GF)</td>
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<td>LET ME KISS IT WHERE IT HURTS</td>
<td>BOBBY WOOLACK (MCA 52709)</td>
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<td>THINKING ABOUT YOU</td>
<td>WHITTNER &amp; LAYTON (Parrish/CBS 37-0515)</td>
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<td>CARAVAN OF LOVE</td>
<td>ISLEY, JASPER, ISLEY (CBS Associated 73-05151)</td>
<td>24 18</td>
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<td>32</td>
<td>AFFECTION</td>
<td>TA MARA &amp; THE SEEK (A&amp;M AM 2737)</td>
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</table>
LOU'S RACK — Epic recording artist Lou Rawls is currently recording his next album. A single was released this month with an album to follow. Rawls is shown here with his producer, Jay Graydon.

In February!

U.R.B.
A TASTE OF THE PAST, A FEEL FOR THE PRESENT, A GUIDE TO SET THE FUTURE FREE. LOOK FOR IT SOON, AT THE END OF YOUR RAINBOW.

Larry Tinsley
WAOK
Atlanta

Song: "If You Don't Know Me By Now"
Artist: Patti LaBelle
Label: Philadelphia Int'l/CBS

Comments:
"This record spotlights Patti in a live situation. She sounds better than ever, and it should become another monstrous hit for this very talented lady."

Zapp
J. Taylor

WZAK — Cleveland — Lynn Tolliver, Jr.
S. Robinson
L. Vandross
Art Of Noise
Jimmy G & The Tackheads
Fat Boys
Krytal

WUSL "POWER 99" — Philadelphia — Jeff Wyatt — PD
The Family
V. Young
P. LaBelle
Cherrellle
K. Lewis
Lisa Lisa and Cult Jam with Full Force
Fat Boys
**HOT NEW SELLER**

LL Cool J — Columbia

**STRONGEST SALES**

Dionne Warwick — Arista
Zapp — Warner Bros.
Cherrelle — Tabu/CBS
Eugene Wilde — Philly World/Atlantic

**STORE REPORTS**

WEBB's Dept. — Philadelphia — Bruce Webb
P. LaBelle
Sade
Isley, Jasper, Isley
LL Cool J
New Edition

Johns Music — Los Angeles — Marie Johnson
Isley, Jasper, Isley
Krush Groove
M. Day
Zapp

Record Theatre — Cincinnati — Mary Ann Morgan
Isley, Jasper, Isley
S. Wonder
Sade
Miami Vice

Radio Doctors — Milwaukee — Paul Kassicke
F. Jackson
Zapp
LL Cool J
D. Warwick
New Edition

Gil's Records — Houston
Artists United Against Apartheid
New Edition
The Family
M. White
E. Murphy

Tower — Sacramento — Ray Coniff
Starpoint
B. Springsteen
Sade
Cherrelle
Sade

BEDFORD — Connecticutt — Tony Hill
Sade
Isley, Jasper, Isley
Sade
E. Murphy
D. Warwick

Hill's Stereo — Norwalk, CT — Mary Ann Saracino
Sade
K. Blow
Isley Bros.
Isley, Jasper, Isley
D. Warwick

Skippy White's — Boston — Marc Siegel
LL Cool J
Rene & Angela
M. Day
D. Warwick
Sade

Sikhulu's Records — Sikhulu Shange
— New York
S. Wonder
Sade
W. Houston
F. Jackson
E. Murphy

Fortune Records — Inglewood — Timmy Fortune
S. Wonder
F. Jackson
W. Houston
Sade
New Edition

Bensons — Los Angeles — Robert Palacios
S. Wonder
D. Warwick
Sade
M. Day
Sade

V.I.P. Records — Inglewood — John Chism
LL Cool J
Sade
Starpoint
Atlantic Starr
M. Day

Birdland — Baltimore — Beverly Burston
LL Cool J
Sade
L. Vandross
Krush Groove
D. Warwick

Music Liberated — Larry Jeter — Baltimore
Sade
W. Houston
S. Wonder
D. Warwick
LL Cool J

WAREHOUSE — Culver City — Arnold Turner
Sade
M. Day

**URBAN RETAILER'S PICK**

**Retailer**
Delores Jackson
Barney's One-Stop

**Store**
Chicago

**Market**

**Album:** “Masterpiece”
**Artist:** The Isley Brothers
**Label:** Warner Bros.

Comments:

"Even though the original group has split, it hasn't taken away from this group's potential. "Colder Are My Nights" is a big hit, and there are many others on the LP. I'm looking for continued good success from The Isley Brothers."
**TOP 75 12" SINGLES**

**12" REVIEWS**

- **THE FAT BOYS** (Sutra SUD040)
  - (Producers: Dave Ogrin, Bill Haganas)
  - The Fat Boys pay homage to their god of great poundage through this driving rap cut. Seductive female vocals and the Bears shot at the Super Bowl should make this another winner for the boys.

- **THE CHICAGO BEARS SHUFFLIN' CREW** (Red Label V-70000)
  - The Super Bowl Shuffle (5:50) (B. Daniels, L. Barry, R. Meyer, M. Owens) (Red Label Music/BMI)
  - (Producers: Richard Tufo, Bobby Daniels)
  - Yes, they really are members of the Chicago Bears and yes they're really rapping to a dance beat. With such noted recording artists as William Perry, Walter Payton and Jim McMahon (among others), how could this be anything but a hit.

- **ABC** (Mercury 884 382-1)
  - How To Be A Zillionaire (5:22) (Martin Fry, Mark White) (Neutron Music, 10 Music/SMI)
  - (Producers: Mark White, Martin Fry)
  - This "Nickel And Dime Mix" is an elaborate synth/vocal mesh that should get strong club add. ABC's glitter dance sound could be shot in the arm DJs are waiting for.

- **ISLEY, JASPER, ISLEY** (CBS Associated 429-05339)
  - Instaibale Woman (6:10) (E. Isley, C. Jasper, M. Isley)
  - (Producers: M. Isley, C. Jasper, E. Isley)
  - This version of the Isley's latest single off the "Caravan Of Love" smash is a moving ballad that spotlights the trio's harmonies at their best.

**MOST ACTIVE**

- Phyllis Nelson — I Like You — Carrere/CBS

**CLUB PICK**

- "Secret" — Orchestral Manoeuvres In The Dark — (A&M)
  - Club: Mobile
  - D.J.: Nick Fagin
  - Location: Reseda
  - Comments: "A great follow-up to their last. Should do well in the rock clubs. One of my most requested records."

**RETAILER'S PICK**

- "Strangers In A Strange Land" — Paul Parker & Pamela Stanley — (T&R)
  - Store: Importers Etc.
  - Manager: Jenine Ahlers
  - Location: Chicago
  - Comments: "Stevie Wonder these artists have had phenomenal success in the past. With this powerful duet, we're looking at a top 10 hit. The song goes way beyond high-energy."
<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Album</th>
<th>Label</th>
<th>Weeks On Chart</th>
<th>No. of Weeks</th>
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<td>The Broadway Album</td>
<td>Barbra Streisand</td>
<td>Columbia (CG 8385) CBS</td>
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<td>Miami Vice</td>
<td>Giorgio Moroder</td>
<td>Warner Bros. (25200) CBS</td>
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<td>Thin Lizzy</td>
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<td>Sire (F-20216) CBS</td>
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<td>In Square Circle</td>
<td>The Talking Heads</td>
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<td>Meeting in the Ladies Room</td>
<td></td>
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<td>88</td>
<td>Private Dancer</td>
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<td>89</td>
<td>7 Wishes</td>
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<td>90</td>
<td>Riptide</td>
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<td>91</td>
<td>For the Count</td>
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<td>92</td>
<td>Phantom, Rocker &amp; Slack</td>
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<td>93</td>
<td>Dead Man's Party</td>
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<td>94</td>
<td>Primitive Love</td>
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<tr>
<td>95</td>
<td>The Night I Fell In Love</td>
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<td>96</td>
<td>Luther Vandross</td>
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<td>97</td>
<td>Daryl Hall &amp; John Oates</td>
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<tr>
<td>98</td>
<td>Cosmos</td>
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<td>Hero</td>
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<td>100</td>
<td>Madonna</td>
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</tbody>
</table>

The term chartbreaker refers to the highest debut LP in the top 100. Since no LP debuts in the top 100 this week there is no chartbreaker.
HOT NEW SELLER

Record Theatre — Cincinnati
Dire Straits
S. Wonder
S. Nicks
J. Nicks

Radio Dr. — Milwaukee
B. Streisand
Heart
Sade
Miami Vice
J. Cougar

Camelot — Detroit
B. Streisand
Sade
White Nights
E. Murphy
Rocky 4

Lieberman — Dallas
B. Streisand
ZZ Top
S. Wonder
Starship

Peaches — Cincinnati
B. Streisand
J. Cougar
Miami Vice
B. Springsteen
DIRE STRAITS

Lieberman — Atlanta
B. Streisand
Springsteen
ZZ Top
New Edition
J. Cougar

Oz — Atlanta
B. Streisand
Heart
J. Cougar

City One Stop — Los Angeles
B. Streisand
Dire Straits
Heart
Tears For Fears

Tower Records — San Diego
B. Streisand
Sade
Heart
Sun City
B. Springsteen
DIRE STRAITS

Tower Records — Los Angeles
D. Warwick
D. Warwick
S. Nicks
D. Warwick

RETAILER'S PICK

Retailer
Kim Lemon

Store
Peaches

Market
Cincinnati

Album: Rock a Little
Artist: Stevie Nicks
Label: Modern

Comments:
"This strong steady seller is evidence that Stevie is on her way. Full of energy and emotion, this LP is a hard one not to like."

SHOP TALK

RYKODISK, INC. — The current bullish market for compact disc software is the perfect environment for a small, aggressive manufacturer to help itself to profits. This is what Rykodisk of Salem, MA is doing. They are a CD-only label with a specialized catalog. New releases just announced by the label include: "Down South" by Doc & Merle Watson; "Old And In The Way," a long-unavailable bluegrass album from Jerry Garcia; "Oliva: Original Motion Picture Soundtrack;" "Up From The Dark" by Dave Stewart and Barbara Gaskin and two Residents records, "Heaven" and "Hell." Other titles from the Ryko catalog are: "Comin' & Goin'" by Jim Pepper; "New Acoustic Music," various artists (David Grisman, Tony Rice, Pierre Bensusan); "Out Of The Blue," various artists (Gate- mouth Brown, Roomful Of Blues, Solomon Burke); "Smash & Scat- tering" by Bill Frisell and Vernon Reid; and "Piper At The Gates Of Dawn" by Phil Woods and Chris Swansen. For further information call 617-744-7678.

POLYGRAM CLASSICS, NEW RELEASES — Polygram Classics announced last week that it intends to release the entire recorded output (on Mercury) of jazz great Sarah Vaughan. The 283 tracks span 17 albums and will be released in three boxed sets. Volume 1 is a 6-record set covering 1954-56, Volume 2 is a 5-record set covering 1956-57 and Volume 3 is a 6-record set covering 1957-59. In addition, 62 tracks from another jazz singer, Helen Merrill, will also be released, these in a four-record set. Look for all four of these boxed sets beginning in late February.

MONTY HALL, VIDEO DEALERS MAKE A DEAL — More than 500 video retailers from the tri-state (New York, New Jersey, Connecticut) area will be in attendance at the New York Marriott Marquis Hotel on Tuesday, January 21, to make a deal with Monty Hall. All proceeds from the "Video For Variety" event will go to help handicapped and underprivileged children. The video community has taken Variety, the children's charity, to its heart. Last year, this industry raised $100,000 for Variety's kids.

NARM NEWS — The NARM Insurance Benefits Program has been recently launched and features low rates and guaranteed issue for group health and life insurance, guaranteed term life insurance, and long- and short- term disability insurance. A prescription drug plan rounds out the program. The Insurance Benefits Program also features a free evaluation of Members' current insurance programs. The wide variety of available plans are designed to provide the same coverage for less money or more coverage for the same amount. All the plans are guaranteed issue. Medical rates are guaranteed up to 18 months. In other news, PolyGram International has invited the NARM Board of Directors to meet in Hanover, West Germany, January 20, where it will tour the PolyGram compact disc plant. The tour of the plant will be conducted on Wednesday January 22 and will include an audio-visual presentation. The European music industry trade press are being invited to attend the dinner functions and the CD plant tour. Finally, on Thursday, January 23, NARM will be hosting a reception at the Inn On The Park in London for English retailers, wholesalers and manufacturers who are interested in learning more about the NARM convention. In attendance will be NARM executive vice president Mickey Granberg, NARM president Jack Eugster and NARM vice president Roy Imber. Info is available from Berry Taylor at 609-424-7404.

West Coast Gets ‘A Taste Of NARM’

NEW YORK — The NARM travelling trade show "A Taste Of NARM," will provide seminars this week in four west coast cities: Seattle (Seattle Sea Tac Marriott, Mon.), Burlingame, CA (Amfac Hotel, Tues.), Culver City, CA (Pacifico Hotel and Conference Center, Thurs.), and San Diego (Town and Country Hotel, Fri.).

The sessions will include meetings on "The Latest and Greatest For '86" (a video presentation from your music suppliers); "Compact Disc: The Future is Here;" "The Art of Retail Selling" with Bob Tacy, Jr.; "New On Video" (a video of new release compilation); "Video and the Record Retailer;" and "NARM Merchandising Programs" ("Get Into Grammy Music," "Country's Brightest Stars," and "Give The Gift of Music") hosted by Pam Cohen, NARM's director of administration and association programs.

STORE SEARCH — When recording artist Durrell Coleman stopped into LA's Fortune Records to chat with the staff, he found two giant-sized fans: LA Lakers basketball star James Worthly and Larry Spriggs. Pictured (l-r): Marty Mack, Atlantic's director of West Coast Promotion; Worthly, Coleman, and Spriggs.

Cash Box/ January 18, 1986
### Top 40 Compact Discs

<table>
<thead>
<tr>
<th>Weeks On 1/11 Chart</th>
<th>Track Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>21</td>
<td>15.95</td>
<td>DIRE STRAITS</td>
<td>Warner Bros. 0294-2</td>
</tr>
<tr>
<td>22</td>
<td>13.55</td>
<td>MIAMI VICE</td>
<td>MCA 04160</td>
</tr>
<tr>
<td>23</td>
<td>13.22</td>
<td>AFTERBURNER</td>
<td>Warp Bros. 25340</td>
</tr>
<tr>
<td>24</td>
<td>13.10</td>
<td>THE DREAM OF THE BLUE TURTLES</td>
<td>STING/ATM 3760</td>
</tr>
<tr>
<td>25</td>
<td>12.06</td>
<td>BORN IN THE U.S.A.</td>
<td>BRUCE SPRINGSTEEN</td>
</tr>
<tr>
<td>26</td>
<td>11.80</td>
<td>SCARECROW</td>
<td>JOHN COLTRANE</td>
</tr>
<tr>
<td>27</td>
<td>11.60</td>
<td>THE DARK SIDE OF THE MOON</td>
<td>PINK FLOYD</td>
</tr>
<tr>
<td>28</td>
<td>11.40</td>
<td>PROMISE</td>
<td>BARRY WHITE</td>
</tr>
<tr>
<td>29</td>
<td>11.20</td>
<td>THE BROADWAY ALBUM</td>
<td>BARBRA STREISAND</td>
</tr>
<tr>
<td>30</td>
<td>11.00</td>
<td>IN SQUARE CIRCLE</td>
<td>STEVIE WONDER</td>
</tr>
<tr>
<td>31</td>
<td>10.80</td>
<td>LITTLE CREATURES</td>
<td>TALKING HEADS</td>
</tr>
<tr>
<td>32</td>
<td>10.60</td>
<td>DIAMOND LIFE</td>
<td>BILLY JOEL</td>
</tr>
<tr>
<td>33</td>
<td>10.40</td>
<td>RECKLESS</td>
<td>IRVY ADAMS</td>
</tr>
<tr>
<td>34</td>
<td>10.20</td>
<td>WHITNEY HOUSTON</td>
<td>ANITA JORDO</td>
</tr>
<tr>
<td>35</td>
<td>10.00</td>
<td>DECEMBER</td>
<td>GEORGE WINSTON</td>
</tr>
<tr>
<td>36</td>
<td>9.80</td>
<td>HERE’S TO THE FUTURE DAYS</td>
<td>THOMPSON TWINS</td>
</tr>
<tr>
<td>37</td>
<td>9.60</td>
<td>POWER WINDOWS</td>
<td>RUSH</td>
</tr>
</tbody>
</table>

### What’s In-Store

Publishing News — Carl Fischer, the 113 year old music publishing giant, has successfully integrated the latest in computer technology with the most traditional of music formats — print. After months of software development, they have launched “Computerized Rack Jobbing.” This unique program has overcome the age-old resistance to print within the record, tape and video market. In addition, Fischer’s Rack is receiving major acceptance from the traditional sheet music retailer. This new concept features a fully guaranteed stock, a regularly scheduled recall system for updating titles, and program sizes ranging from 48 to 576 titles and the patented Carl Fischer Modular Music Rack. A number of major national chains are already enrolled, according to Carl Fischer, and are reporting an eight to ten times turn on publications supplied with a gross profit of $100 per linear foot. Details of the system, are available from Aida Gurwitz, vice president marketing, Carl Fischer Music Distributors, 54 Cooper Square, New York, New York 10003 — (212) 777-2550, HOW SCIENTIFIC — Don Spec- tor has done it again. He invented “The Aroma Disc,” a small electric player that diffuses a fragrance from records and recently, “Scentron,” a car lighter that is also a fragrance specialist designed to freshen up practically anyone’s car. Perfumes America’s latest offering is “The Stereo-Scent Pak,” a package consisting of Scentron cartridges and a corresponding cassette that will appeal to the auditory as well as the olfactory senses. The Pak includes a cassette entitled “Sunny Sounds,” featuring the music of Anne Murray, with the Scentron aroma of “Fresh Citrus,” or “Vanilla,” or a tape of the “Surf Sounds” of The Beach Boys with the Scentron scent of “Sea Breeze” or “Floral Bouquet,” or the “Romantic Sounds” of Lionel Richie with the Scentron fragrance of “Rose Garden” or “Saturday Night Passion.” Scentron, which replaces your own car lighter, is pushed in, and when it pops out, emits a pleasant waft of fragrance into the car. Manufactured by the same company that makes auto lighters for Ford Motor Co., Chrysler Corp., American Motors Corp., and several Japanese automobile companies, it comes in two models that will fit all 80-85 percent of all American cars, approximately 100 million vehicles. This Bloomington’s exclusive has been met with a tremendous response, according to marketing sources, and is one of the hottest items during this high-buying season. The Scentron unit retails for $12.50 with two fragrance cartridges, each lasting 100 doses. Refills are available for $2 each, three for $5, and as a “Stereo-Scent Pak” for $10. For more information call Morton Dennis Wax & Associates, Inc. at (212) 302-5360.

Ron Rosenthal

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### Clean Keys

Hohner’s new PK 250 offers musicians an expanded 61 note keyboard, a total of 32 poly and solo voices, Arranger Accompaniment and MIDI interface connections.

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**Multiple Choice**

If you’re **Single** or **Single Again** you can...

- a) Get a copy of the JOEY LATINI record on ROERRY

  645 MADISON AVENUE NEW YORK N.Y. 10022 212/308-2636

- b) Call: **“EVERYTHING FOR SINGLES, INC.”**

  212/990-0834

- c) Do both a & b

(3 January)
**TOP 40 VIDEO CASSETTES**

**Weeks On:** 1/11 Chart

1. **BEVERLY HILLS COP** (Paramount Home Video 1134) 1 10
2. **GHOSTBUSTERS** (RCA/Columbia Pictures Home Video 30117) 3 11
3. **GREMLINS** (Warner Home Video 11362) 2 6
4. **THE EMERALD FOREST** (Embassy Home Entertainment 2179) 4 8
5. **BREWSTER'S MILLIONS** (MCA Dist. Corp. 51919) 6 8
6. **VISION QUEST** (Warner Home Video 11459) 5 8
7. **CODE OF SILENCE** (Thorn/EMI/HBO Video TVA 2965) 13 6
8. **LADYHAWKE** (Warner Home Video 11464) 7 10
9. **A VIEW TO A KILL** (CBS/Fox Video 478) 20 4
10. **PALE RIDER** (Warner Home Video 11475) 25 4
11. **LUST IN AMERICA** (Warner Home Video 11492) 12 7
12. **THE BREAKFAST CLUB** (MCA Dist. Corp. 81947) 8 17
13. **FLETCH** (MCA Dist. Corp. 80190) DEBUT
14. **AMADEUS** (Thorn/EMI/HBO Video TVA 2997) 11 15
15. **POLICE ACADEMY 2, THEIR FIRST ASSIGNMENT** (Warner Home Video 20200) 10 14
16. **PERFECT** (RCA/Columbia Pictures Home Video 20444) 17 6
17. **THE BEST OF JOHN BELUSHI** (Warner Home Video 30470) 23 4
18. **SECRET ADMIRER** (Thorn/EMI/HBO Video TVA 2990) 14 10
19. **THE SURE THING** (Embassy Home Entertainment) 19 18
20. **JUST ONE OF THE GUYS** (RCA/Columbia Pictures Home Video 20455) 16 8
21. **CAT'S EYE** (Key Video 4711) 9 8

**TOP 15 MUSIC VIDEOTAPE.dropdown**

**Weeks On:** 1/11 Chart

1. **MADONNA LIVE — THE VIRGIN TOUR** (Warner Music Video 38105) 1 7
2. **PRINCE AND THE REVOLUTION LIVE** (Warner Music Video 38106) 2 23
3. **THE BEATLES LIVE — READY STEADY GO!** (Sony Video 97W50091) 4 11
4. **MOTOWN 25: YESTERDAY, TODAY, FOREVER** (MGM/UA Home Video 300302) 7 6
5. **TINA LIV-EW DANCER TOUR** Tina Turner (Sony Video 97W50090) 3 22
6. **WHAM! THE VIDEO** Wham! (CBS-Fox Video Music 3048) 5 27
7. **NO JACKET REQUIRED** Phil Collins (Atlantic Video 50104) 6 10
8. **MADONNA** Madonna (Warner Music Video 3-83101) 8 27
9. **WINDMILL HILL'S WATER'S PATH** (Paramount Home Video 2355) 9 15
10. **ARENA** Duran Duran (Thorn/EMI/HBO Video) 12 4
11. **RATT THE VIDEO** Ratt (Atlantic Video 50101) 10 18
12. **STOP MAKING SENSE** Talking Heads (RCA/Columbia Pictures 30482) 11 7
13. **WE ARE THE WORLD — THE VIDEO EVENT** USA For Africa (MusicVision-6-20475) 13 27
14. **FLY ON THE WALL AC/DC** (Atlantic Video 50102) 14 7
15. **THE HEART OF ROCK'N'ROLL** Huey Lewis And The News (Warner Home Video 30409) 15 12

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

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**Audio/Video**

Gregory Dohin, Los Angeles

**VESTRON GOES HOLLYWOOD** — Vestron Inc., the company that brings you Vestron Video, performed an unveiling at New York's Tavern On The Green on a chilly morning recently that spells original theatrical product for the Stamford, Conn.-based home video indie. It seems Vestron, one of the biggest names in home video, has decided to go into the business of producing and distributing its own, low-budget movies, under the banner of Vestron Pictures. When we say low-budget, we mean under $5 million each, which is a corner stone of the new company’s money-making strategy. “Working with low budgets will allow us a better opportunity for success than the larger budgets with which the major studios cope,” said company president and CEO Jon Peisenger. “The creative philosophy of Vestron Pictures will be to produce and distribute films based on good, entertaining stories.” Ten to 12 films are planned for the first year, according to the announcement, the first being Rebel, starring Matt Dillon and Debbie Byrne. Several prominent filmmakers are said to be in line with the new company, including Gene Kirkwood (Rocky), Steve Tisch (Rocky Business) and Larry Cohen (Overall Circuit). Vestron Pictures will stress a strong theatrical premier with its distribution, and will observe the traditional windows for release in all other media.

Said Peisenger: “Our approach to theatrical distribution will be similar to the way Vestron Video relates to the video store.” Apointments include William J. Quigley as senior vice president, Michael Cannold as vice president of production and Ruth Vitale as senior vice president of film programming for Vestron Video.

**NO DRUGS FOR NANNY** — First Lady Nancy Reagan makes her music video debut this month in MCA's 'Stop The Madness,' a tune written by Michael Stokos with Sharon Barnes, Lathan Armour and Tim Reid (of Simon and Simon fame). It's anti-drug message, and features, arise from the First Lady, actress Claudia Wells of Back To The Future and Michael Chambers of Breakin'. Cameos by numerous other notables from entertainment and sports are also featured. The video was produced by the Entertainment Enterprises Council for a Drug-Free Society, of which Reid is a member of the board of directors. John Langley directed. The video premieres on NBC's Friday Night Videos January 17.

**KARL-LOURIMAR HELPS TROUNCE APARTHEID** — The home video cassette of Little Steven Van Zandt's anti-apartheid project, Sun City, is now available from Karl-Lorimar Home Video for the suggested retail price of $19.95. The tape features performances by U2, Springsteen, Bob Dylan and a host of other luminaries from the worlds of rock, pop and jazz. It's 45 minutes long, and includes footage of the "Sun City" recording sessions in London, Boston, New York and Los Angeles, plus the making of the Sun City video. Royalties from the sale of the videocassette will go to the Solidarity Foundation, which aids political prisoners of South Africa, exiles of that country, plus anti-apartheid organizations in the U.S. Karl-Lorimar is doing its bit for the cause by designating "a significant amount" of the company's earnings from the tape toward the marketing and advertising of it.

**HBO WOOS ANOTHER DIVA** — Barbra Streisand's unexported HBO special will have a rival (in the minds of some) when Liza Minnelli tapes her own special for the channel in March. It's her second for HBO, and will be taped during her London Palladium gig.

**The Release Beat**

Big news in January for home video comes from MCA Home Video with the January 9 release of Mask, the critically acclaimed feature film starring Cher, Eric Stoltz and Sam Elliott and directed by Peter Bogdanovich. Cher makes her leading role debut with this film, and if the critics have any say in the matter she'll win an Oscar for it. The film recounts the true story of Rocky Dennis (Stoltz) a teenager with a face so disfigured it resembles a bizarre mask. Cher plays Rocky's mother, Sarah (Simon). With his new face he will also win the love of his life (STraffic). "I want to see this film," Cher said. "It's such a great story about determination, courage and love." The film also stars Steve Guttenberg, who plays the role of a gay man who aids Cher's character in her quest for love.

The film is directed by Peter Bogdanovich, who has made a number of critically acclaimed films in the past, including his first feature film, The Last Picture Show (1971). He is known for his work with actors such as Jack Nicholson and Warren Beatty, and has received praise for his directing style and ability to create a sense of authenticity in his films.

The film's release comes amidst a period of excitement for the home video industry, with many new titles and formats being released. The home video market has grown significantly in recent years, with the popularity of movies, television shows, and other forms of entertainment shifting from theaters and other traditional venues to the comfort of one's own home.

Cher herself has been a prominent figure in the entertainment industry for many years, with a career that spans music, television, film, and theater. She has received numerous awards and nominations for her work, and has been recognized for her dedication to various causes and charities.

The release of Mask marks a significant moment for the home video industry, as well as for Cher and her career. The film's release provides a opportunity for fans to enjoy Cher's work from the comfort of their own homes, and to appreciate the talent and dedication that went into creating such a unique and authentic story.
**MOST ADDED**

Queen — One Vision (Capitol)

**STRONG ADDS**

Johnny Come Home — Fine Young Cannibals (IRS)
I Miss You — Klymaxx (Constellation)
Russians — Sting (A&M)
Rumours Of You — Aldo Nova (Epic)

**PROGRAM ADDS**

TV69 — Lisa Roach — Playlist Information — Atlanta
P. Townsend
Sting
A-Ha
R. Palmer
The Hoodoo Gurus
ABC
The Waterboys

DANCE TV — Joe Caliro — Producer
Portsmouth, NH
Movy
Queen
Talk Talk
A-Ha
Yarbrough & Peoples
Klymaxx
Cruzzados
In Pursuit

NIGHT TRACKS — Bill Brummell — Program Director
Los Angeles
Quarterflash
Night Ranger
M. Day
J. Parr
T. Petty
Go West
Fine Young Cannibals
Aldo Nova
F. King
The Cars

HIT VIDEO USA — Mike Opelka — Program Director
S. Wonder
Tama & The Seen
D. Seals
F. Jackson

**VIDEO PROGRAMMER’S PICK**

**PD**
Larry Upton

**Program**
TV69 WVEU

**Market**
Atlanta

**Video:** Morning Desire
**Artist:** Kenny Rogers
**Label:** RCA

Comments:
"This is one of the best videos ever done. A great song and one of the best produced videos. Should do well on most video formats."

**TOP 30 MUSIC VIDEOS**

1. SAY YOU SAY ME Lionel Richie (Motown)
2. IT'S ONLY LOVE Bryan Adams & Tina Turner (A&M)
3. ALIVE AND KICKING Simple Minds (A&M)
4. PART-TIME LOVER Stevie Wonder (Tamla)
5. SEPARATE LIVES (LOVE THEME FROM WHITE NIGHTS) Phil Collins and Marilyn Martin (Atlantic)
6. YOU BELONG TO THE CITY Glen Frey (MCA)
7. LOVE IS THE SEVENTH WAVE Sting (A&M)
8. TO LIVE AND DIE IN L.A. Wang Chung (Geffen)
9. THAT'S WHAT FRIENDS ARE FOR Dionne & Friends (Arista)
10. STRENGTH The Alarm (I.R.S.)
11. LIFE IN A NORTHERN TOWN The Dream Academy (Warner Bros.)
12. RUNNING UP THAT HILL Kate Bush (EMI America)
13. SMALL TOWN John Cougar Mellencamp (RCA)
14. FACE THE FACE Pete Townsend (Atco)
15. PERFECT WAY Scritti Politti (Warner Bros.)
16. WALK OF LIFE Dire Straits (Warner Bros.)
17. SLEEPING BAG ZZ Top (Warner Bros.)
18. SPIES LIKE US Paul McCartney (Capitol)
19. CONGA Miami Sound Machine (Epic)
20. BURNING HEART Survivor (Scotti Bros.)
21. SUN CITY Artists United Against Apartheid (Warner Bros.)
22. BROKEN WINGS Mr. Mister (RCA)
23. I MISS YOU Klymaxx (Constellation)
24. THIS TIME INXS (Atlantic)
25. PARTY ALL THE TIME Eddie Murphy (Columbia)
26. SILENT RUNNING Mike & The Mechanics (Atlantic)
27. BE NEAR ME ABC (Mercury)
28. MY HOMETOWN Bruce Springsteen (Columbia)
29. LIVING IN AMERICA James Brown (Scotti Bros.)
30. NEVER Heart (Capitol)

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

**PROGRAM NOTES**

U68 EXPANDS PROGRAMMING HOURS — U68 stereo music video television has announced the expansion of its programming hours. U68 currently broadcasts Monday through Sunday from noon to midnight. Its new programming hours will be Monday through Thursday from noon to 1 a.m., and Friday and Saturday from noon to 2 a.m. Sunday’s noon to midnight programming hours will remain the same. According to Steve Leeds, director of programming, "The programming expansion is a continuation of providing the best alternative music video programming to the tri-state area." Leeds continued, "Our viewers have requested that we expand our programming hours, and U68 is happy to comply."

PUBLIC SERVICE ANNOUNCEMENTS — The Turner Broadcasting System and Lynch Biller Productions have obtained the exclusive national rights to air 30-second public service announcements against drunk driving on the weekly video show, NIGHT TRACKS, announced the show’s producers Tom Lynch and Gary Biller, and Epic’s director of video promotion, Harry Leeds. The spots, to begin airing immediately, will feature Epic recording artists, including Adam Ant, Ozzy Osborne, Luther Vandross, Charlie Daniels, Pia Zadora, "Til Tuesday, Survivor, John Cafferty and the Beaver Brown Band, "Weird Al" Yankovic, Miami Sound Machine, and Cheap Trick. This is believed to be the first time a PSA has been designed for a music video program. In making the announcement, Lynch stated, "This effort reflects the artists’ need to demonstrate a responsiveness to this important issue. Music videos can educate as well as entertain, and this is a wonderful opportunity to present some vital information on a national level." "Music video on television is a powerful medium," added Leeds, "If we can influence viewers by using some of their favorite recording artists and save one life, it will have served its purpose. I think you will find other record labels and recording artists joining this worthwhile campaign."

Steven L. Zap

Cash Box, January 18, 1986
THE CASH BOX TOP 40 JAZZ ALBUM CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

**TOP 40 ALBUMS**


Bassist Harvie Swartz has mined mainly the fusion fields for this fine LP and come up with David Sanborn, Bob Mintzer, Mike Stern, Victor Lewis, Manolo Badrena and Ben Aronov. Everybody plays at his most expressively here, and Swartz displays a gentle, deft compositional hand. The LP that should finally get Swartz out of the shadows of sideman.

**CLAUDIO** — Claudio Roditi — *Uptown UP 27.27* — Producers: Robert Sunenblick, Mark Feldman — List: 9.98

Claudio Roditi is best known for his work with Paquito D'Rivera, but the Brazilian trumpeter has been playing with many jazz and Latin bands during his past 10 years in New York. This LP showcases his tasty bebop chops on a half dozen standards and jazz compositions. Nice work, also, from Slide Hampton, Mulgrew Miller, Rufus Reid, Howard Kimbo and Akio Tana.

**THE SIXTH SENSE** — Don Pullen — *Black Saint SR 0098* (dist. by PolyGram Special Imports) — List: 9.98

Pullen, co-leader of one of the finest small bands in jazz — the Don Pullen/George Adams Quartet — here works with a quintet that captures some of the high energy and adventurous spirit of the quartet. Donald Harrison, Freddie Hopkins, and Bobby Battle are the well-chosen bandmates and they fit beautifully with Pullen’s open compositions and gritty/pretty pianistics.

**SECOND IMPRESSION** — Paul Nash — *Soul Note SN 1107* (dist. by PolyGram Special Imports) — List: 9.98

The first impression of Paul Nash is that he's an interesting, eclectic composer who manages to blur the line between improvised jazz and plotted contemporary classical music. The emphasis here is on the writing — although Nash does guitar and flute. A good jazz composer is hard to find; Nash, who has the good sense to employ a talented crop of musicians, sounds like he's on the right track.

**A PHOTO OPPORTUNITY** — Jazz photographer extraordinare Chuck Stewart (I presents Arthur Ashe with a copy of Chuck Stewart's Jazz Files, at the recent N.Y. publication party for the book.

**STAR EYES** — Poppy may have, and momma may have, and now, thanks to the efforts of Leonard Feather and Ron Bernstein, Billie Holiday will have her own star on the Hollywood Boulevard Walk of Fame. The $3,000 for the plaque — which will be unveiled in April — will be raised January 26 at a concert at Bernstein's Vine Street Tavern. Donald Harrison, Fred Hopkins, and Bobby Battle are the well-chosen bandmates and they fit beautifully with Pullen’s open compositions and gritty/pretty pianistics.

**PASSING ON** — Bennie Morton, the great swing trombone stylist, died December 28 in New York at the age of 78. Morton, who worked with Fletcher Henderson, Count Basie, Chick Webb, Teddy Wilson, and many others, until he retired seven years ago. He was a warm, rich, elegant sound on trombone, a sound that was all his own. A sound that will be missed. TOOT VA BIRD! — There's no real need here to trumpet the wonders of New York City as the undisputed jazz capital of the world, but over three days last week — January 5-7, to be precise — one could sample the following jazz trumpeters within a few blocks of each other; Dizzy Gillespie (Fat Tuesday), Fredde Hubbard (Blue Note), Tadd Dameron (West Village Vanguard), Wynton Marsalis (Joyce Theatre), Doc Cheatham (Sweet Basil), Ted Curson (Blue Note), and Terence Blanchard (Sweet Basil). As if that wasn't enough for admirers of the valved bugle, WKRK-FM will devote 30 minutes short of 50 consecutive hours, January 29-31, to the music of Roy Eldridge, one of the stylistic fathers of all jazz trumpet players. The little Jazz, who hung up the horn a couple of years back, will turn 75 on the 30th and anyone who wants a dose of genuine trumpet fire will tune into 89.9 in the New York area during the closing days of this month.

**MOONLIGHT SERIES** — The new year dawns, and a new year of jazz series is upon us. The New Orleans Jazz & Heritage Foundation will present Dizzy Gillespie, the Dirty Dozen Brass Band/the Preservation Hall Jazz Band (1/15), The Count Basie Orchestra (1/17), Newport All Stars (2/25), and McCoy Tyner and Freddie Hubbard/the New Orleans Saxophone Quartet/the Jazz Couriers (3/13). All the concerts are at the Crescent City’s Orpheum Theatre, and artists from each concert will also be doing clinics at various New Orleans schools. A call to (800) 535-5151 gets details.

Jazztrack, the fine series of Greenwich Village concerts impresaried by Kwame Shaw will offer Ronald Shannon Jackson's Decoding Society (1/18), Arthur Blythe (2/15), Michele Rosewoman's "New Yor-Uba" (3/15), Bernice Johnson Reagon's "Blue Spirits"/jazz films (4/19), the String Trio of the West Bank Brass Ringers/Keir Turrentine (5/17). All concerts take place at Greenwich House, and (212) 431-3009 is the number for the lowdown.

Heavenly Jazz, which brings the swing sounds to New York's Church of Heavenly Rest Sunday afternoons, brings in Kenny Davern and Warren Vache (1/19), Al Cohn & friends (3/9), and Scott Hamilton and Ruby Braff (4/6). Dial (212) 369-8904 for the details there.

And Jack Kleinsinger’s Highlights in Jazz, which has kept Greenwich Village's toes tapping for a remarkable 13 years, brings the following events to NYU's Leob Student Center: a 13th anniversary concert featuring Don Sebesky's Orchestra/Jay Leonhart/Mike Renzi/Mark Morgenelli and the Jazz Forum All-Stars, and others (2/20); The Baisletes — Joe Newman, Frank Wess, Benny Powell, Butch Miles — Meet the Ellingtonians — Britt Woodman, Norris Turnaround, Kenny Kirkwood, Johnnie Moore, and Al Cohn; Tony Malaby/Roger Kellaway/Eddie Daniels/Nancy Harrow/John Jackins (4/16); and a Salute to Buddy Tate with Tate, Ray Bryant, Al Grey, David "Fathead" Newman, and others (5/15). (212) 598-2022 is the number for the whole scam.

**BOPPING AROUND** — "Jazz Explosion" will bring Roy Ayers, Ramsey Lewis, Phyllis Hyman, Stanley Turrentine, and Noel Pointer to New York's Beacon Theatre, January 25, for two shows of fusion sounds... Canyon Consort, a video of the making of Paul Winter's *Canyon* LP is now available and can be addressed to Pyramid Records, 415 Howard St., San Francisco, CA 94111... "Current Events" is the name of a fine new cassette from the Melford-Brandis Duo, the musical melding of flutist Marilyn Brandis and pianist Myra Melford; the tape is on the Nusis label, and enquires about that should be sent to Nusis at 172 W. 109th St., New York, N.Y. 10025... N.Y.'s The Kitchen, 512 W. 19th St., gets jazzy towards the month's end with Malcolm Goldstein and Archie Shepp's tribute to Martin Luther King (1/24), Olu Dara and the Okra Orchestra/Metropolitan Blues All-Stars (1/25), and Leroy Jenkins and Sting/Zeltgeist (1/26).
**REEL VIEWS '85** — Without question, there was a plethora of pop music to be heard in movie theatres during 1985. As usual, we offered great music; terrible music; music which made good films better, bad films worse, good films better and good films worse; music which soared to the highest plateaus of fame; and music which plummeted to the lowest depths of obscurity. Overall, though, it was a very impressive year for film music, a year which gave us such memorable tunes as "Power Of Love," "Crazy For You," "Don't You (Forget About Me)," "Man In Motion," and "Second Time Around" (the latter being just the sort of ballad the Academy looks highly upon). Sure, there were the all too familiar, usually disastrous, attempts to cram youth-oriented songs into adult-oriented films, and moreover, there were some out and out bad songs which contributed to movies in '85. Consider, on the other hand, the music for such films as Back To The Future, St. Elmo's Fire and The Breakfast Club, and it's difficult to deny the lofty calibre of much of the material involved. In any case, here are some comments about three current theatrical releases.

**White Nights, for all its virtues, has an undeniable artificiality which can't easily be dismissed. Part of its allure, due surely to director Taylor Hackford's relentless use of pop music as the 'universal language' through which Mikhail Baryshnikov and Gregory Hines' characters symbolically communicate.**

**Boasting an impressive cast featuring Sting and an amazing two incredible performers together in one film. When all is said and done, I believe the answer has to be yes, and White Nights has to be somewhat admirable, though more for its stars than for its content.**

**Rocky IV, beyond its overly familiar plot problems, this octo-comeback, seems to suffer from an overriding sickness which detracts from the basic ingenuousness of its plot. Rocky III began this regrettable trend, but that film's emotional substance survived the 80's gloss. In this latest sequel to the fabulous 1976 original, however, depth and warmth seem to have been abandoned to some extent abandoned to make room for numerous music numbers, like signposts which are jarring and annoyingly loud. Rocky IV, in fact, perfectly illustrates the danger of placing too many songs, even good songs, into a film which doesn't really call for that much music.**

**Sylvester Stallone, as the film's director, appears to have felt songs could pick up the slack whenever the plot couldn't. Admittedly, technique can never truly work. Conversely, Rocky IV, like its three predecessors, is an exciting movie with lead characters who are just as appealing now as they were ten years ago and so, Rocky IV, while a victim of high-tech filmmaking, is nevertheless a superior contender in a world full of so many mediocre pictures.**

**Finally, there's Sting's latest feature. Alright, there had been a fierce wind the night before which had blown away a letter on the movie marquees. For that reason, there may have been one or two people thinking BING On The Night was an old Crosby film. Everyone else, however, was there to see BRING On The Night, an extremely well-made documentary on the formation of Sting's new jazz/rock band, and the preparations which preceded a premiere concert by the group in France earlier this past year. Quite simply, there's no reason to go see this full length feature unless you want to spend two hours with Sting, his band and his music. I did not, not necessarily to watch an intimate close-up of his son being born, but more to observe just how his unusually literate songs on "The Dream Of The Blue Turtles" album evolved from the time they were conceived to their final form the very first time he heard them. Whether to gain an insight into this deliberately mysterious performer, or to just sit back and take in his hypnotically ethereal and emotionally penetrating music, there's no question Bring On The Night is a definite creative input.**

Although the assignment meant tackling a new form art and mastering complex mathematics, King felt she could turn out a solid, stylistically apropos score, "I really wasn't nervous," she remarked. "I had every confidence I would be able to do it because I basically what I've been doing all along. Primarily, although I'm known as a recording artist, I'm a composer. To me, this project was simply an extension of that craft. It was mostly a matter of learning new technology, and that was fairly easily done." Working closely with Ritt, Field and Ziskin, as well as her longtime producer Lou Adler and Columbia Records, she "knew Le Mel, King felt she had a "safety net" any time I experienced insecurities about venturing into new territory." Although many pop artists have of course successfully made the transition from vinyl to film, many others haven't, usually because they've failed to understand that music comes second to what's on the screen. In composing her score to Murphy's Romance, King immediately understood music's subservient role, and had no difficulty knowing the 'spotlight' wouldn't, for the most part, be on her work. At first, she mentioned, Ritt was unsure though how to brand her, fearing perhaps she might prove resistant to criticism or advice. "When Marty first seriously discussed the score with me," she said, "he's very delicately and considerately asked, 'If you write something that isn't quite right, how shall we proceed?' I told him exactly how I felt, that my job was to get it right, to accomplish vision of the movie."

**NEW FRONTIER — Carole King, one of the music world's most productive and respected performers, has written her first complete score, for Columbia Pictures' current release, Murphy's Romance, starring Sally Field and James Garner.**

**Carole King Composes Her First Film Score**

By Peter Berk

LOS ANGELES — You won't find it on any charts, but with another hit in the music industry a special place reserved for only a handful of unique artists. It's a bastion of stability in the eye of a storm, an elusive yet inviolable bastion in a world where so many things are changing and so much is disintegrating. The feeling that Carole King is a much better songwriter than the songs she has written through the years is a feeling that has been cultivated over the years. Now, with the success of her latest album, "Tapestry," Carole King is proving that she has come full circle. The success of her latest album has been so huge that it has brought her back to the forefront of the music industry.

**Oscar III — Lionel Newman, who only recently resigned from his four-decades old position as the guiding force of 20th Century Fox's music department, has been appointed as the music director for the 58th Academy Awards show.**

**By Peter Berk**

**OSCARTIME — Lionel Newman, who only recently resigned from his four-decades old position as the guiding force of 20th Century Fox's music department, has been appointed as the music director for the 58th Academy Awards show.**

(continued on page 36)
The following letter was received in the Cash Box office very recently. Perhaps it is merely representative of one small voice crying in the wilderness. Perhaps it speaks for a lot more. At any rate, we felt that many of the comments were worth reprinting in this week’s Forum. To Whom It May Concern:

I recently read of the contest to find a song for the city of Nashville. “What an exciting challenge,” I thought to myself. But then, what, do I discover? In order to even enter the competition, I have to have written a top-ten song!

Besides my disappointment at not having a chance to show my stuff, I confess to a feeling of irritation bordering on anger. While I can understand from a point of view that some limit has to be put on a contest like this (to avoid, obviously, getting hundreds of thousands of submissions from Go know where), the idea of limiting it only to top-ten writers smacks of snobbery to the max.

...I bear no grudge toward any of the writers who number in that select group. In fact, I can truly say that I am personally acquainted with many of them, know their work and respect it, as I believe they know and respect mine. But the way this competition is set up seems to say “You can be a part of our big happy family, assuming, of course, that you have paid your dues.” Once again, we are showing the country and the world that creativity takes a back seat to countdown, and out of hundreds of gifted, ambitious people, only the first ten count.

Well, I have written for movies, I have had songs recorded by major artists, I have won awards for commercial writing, and I have even, lately, written a song which later this year will be used as a theme song for one of our neighboring states. But I have not yet achieved “hit” status, so my ideas and contributions will not be accepted, nor those of many of my peers who have similar accomplishments. I think that speaks of us as a writing “community.”

At any rate, I am grateful for the chance to speak my mind on this issue, I am grateful for the chance to work in a business with so many special, talented friends, and most of all, I am grateful that there was no top-ten chart around when Frances Scott Key got inspired.

I wish the members of the fraternity well, and look forward to joining them one day soon. In the meantime, I’ll just work on “I Left My Heart In Boston.”

Sincerely,
Scott Edward Phelps

Feedback——

In reference to the Nashville Forum dated 12/7/85, this from Nashville public relations exec Betty Foer...“I have also always found the word “commit” to be extremely interesting from the standpoint that I truly wonder how many of us understand that a commitment is something you give...not GET.”

Roger Miller and Waylon Jennings Recognized At Awards Show

NASHVILLE -- Singer/songwriter Roger Miller was honored for his contributions to the Broadway hit “Big River: The Adventures of Huckelberry Finn,” during the 6th Annual National Songwriter Awards show held here recently.

Success was evident in Miller’s Broadway debut of “Big River” as the show was honored with seven Tony Awards in 1985, including Best Musical and Best Score.

Miller was chosen by Broadway producer Rocco Landesman to write the music for “Big River,” a project that took him a year and half to finish. After completion, he returned to Nashville, with the cast of the production, to record Nashville’s first ever Broadway show cast LP.

The awards program also debuted the President’s Award this year with the recipient being Waylon Jennings, recognized for his service to songwriters.

Jennings has helped aspiring songwriters in numerous ways over the past several years, including donating proceeds from a recent concert to the Sue Brewer Fund of the Songwriters Guild Foundation. The fund is set up to provide studio time and facilities to songwriters who have not had a hit on the country music charts in the past five years.

Songs produced under the auspices of the fund are critiqued by music professionals and the 12 best songs will be performed in Nashville before record execs, publishers and other writers this March.

HOT CUTS

H. Williams Jr. — I LIKE GIRLS/AIN’T MISBEHAVIN’ — (Five ‘O’)
G. Strait — IN TOO DEEP/OLE REDNECK — (Something Special)
R. Skaggs — I’VE GOT A NEW HEARTACHE — (Live In London)
R. Price — LONELY LIKE A ROSE — (Welcome To Ray Price Country)
M. Gilley — I FEEL SO GOOD ABOUT LOVIN’ YOU — (I Feel So Good)
G. Campbell — GENE AUTRY, MY HERO/COWPOKE — (Just A Matter)
C. Daniels Band — LOUSIANNA FAIS DODO — (Me & The Boys)
Eyle — PROMISES, PROMISES — (Hang On To Your Heart)
D. Seats — HEADIN’ WEST — (Won’t Be Blue Anymore)
K. Rogers — TOMB OF THE UNKNOWN — (Heart Of The Matter)

MASTERTOUCH STUDIO GOES DIGITAL — Pictured left to right with the new Sony Digital Recorder are: Joe L. Wilson, producer/partner; Mabel H. Birdsong, studio owner; Paul Davis, singer/songwriter; Paul Overstreet, singer/songwriter. This is the first recording facility in music city to go fully digital.
### TOP 100 COUNTRY SINGLES

**January 18, 1986**

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Weeks On Chart</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>I Should Have Been Gone By Now</td>
<td>Eddy Raven</td>
<td>RCA PB-14520</td>
<td>39</td>
</tr>
<tr>
<td>2</td>
<td>Still Hurting Me</td>
<td>The Charlie Daniels Band</td>
<td>Epic-EP-05699</td>
<td>41</td>
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<tr>
<td>3</td>
<td>Please Be Love</td>
<td>Mark Gray</td>
<td>Columbia-38-05659</td>
<td>40</td>
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<tr>
<td>4</td>
<td>What's A Memory Like You (Doing In A Love Like This)</td>
<td>John Schneider</td>
<td>RCA PB-14227</td>
<td>45</td>
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<tr>
<td>5</td>
<td>Everyday</td>
<td>JAYMIE TAYLOR</td>
<td>Columbia-38-05681</td>
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<td>6</td>
<td>Dreamland Express</td>
<td>John Denver</td>
<td>RCA PB-14229</td>
<td>50</td>
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<tr>
<td>7</td>
<td>You Make Me Feel Like A Man</td>
<td>RICKY SKAGGS</td>
<td>Epic-EP-05582</td>
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<td>8</td>
<td>Am I Gonna Do About You</td>
<td>CON Hunley</td>
<td>Capitol-38-05525</td>
<td>43</td>
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<tr>
<td>9</td>
<td>Lonely Days, Lonely Nights</td>
<td>PATTY LOVELESS</td>
<td>MCA-52694</td>
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<tr>
<td>10</td>
<td>Your Memory Ain't What It Used To Be</td>
<td>MICKEY ROONEY</td>
<td>Epic-EP-05744</td>
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<td>11</td>
<td>It's Time To Love You</td>
<td>DON WILLIAMS</td>
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<td>12</td>
<td>American Waltz</td>
<td>MERLE HAGGARD</td>
<td>Epic-EP-05734</td>
<td>53</td>
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<tr>
<td>13</td>
<td>Five Fingers</td>
<td>RAY PRICE</td>
<td>Step One SOH 356</td>
<td>56</td>
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<td>14</td>
<td>While The Moons In You</td>
<td>THE SHOPPE</td>
<td>MTRM-3-70009</td>
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<tr>
<td>15</td>
<td>Old Blue Yodeler</td>
<td>PAZY MAI DAHL</td>
<td>MCA-52701</td>
<td>51</td>
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<tr>
<td>16</td>
<td>Some Girls Have All The Luck</td>
<td>LOUISE ANDERSON</td>
<td>RCA-14251</td>
<td>58</td>
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<tr>
<td>17</td>
<td>In Over My Heart</td>
<td>T.G. SHEPARD</td>
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<td>1982</td>
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<td>Lie To You For Your Love</td>
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<td>Don't You Understand My Love For You</td>
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<td>Baby When Your Heart Breaks Down</td>
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<td>She Don't Cry Like She Used To</td>
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<td>Why You Been Gone So Long</td>
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<td>Mississippi Breakdown</td>
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<td>Safe In The Arms Of Love</td>
<td>ROBIN LEE</td>
<td>Evergreen-73055</td>
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<td>She Told Me Yes</td>
<td>CHANCE (Mercury 884 176-7)</td>
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<td>CHARTBREAKER</td>
<td>RICKI SKAGGS</td>
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<td>29</td>
<td>EVERYTHING IS CHANGING</td>
<td>JOHNNY PAYCHECK</td>
<td>AM (132)7</td>
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<td>30</td>
<td>IF I DON'T LOVE YOU</td>
<td>JIM GLASEE</td>
<td>RCA/NM-52748</td>
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<td>SWEETER AND SWEETER</td>
<td>CHARLIE DANIELS BAND</td>
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<td>32</td>
<td>NOBODY FALLS LIKE A FOOL</td>
<td>EARL THOMAS CONLEY</td>
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<td>I FEEL A HEARTACHE COMING TO</td>
<td>BOBBI LACE</td>
<td>(GSR-728)</td>
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<td>SHE AIN'T WHISTLIN' DIXIE</td>
<td>DAVID FRIZZELL</td>
<td>America A 901</td>
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<td>GOODBYE MARIE</td>
<td>KENNY ROGERS</td>
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<td>WHAT WE GONNA DO</td>
<td>DUDE HARDIN</td>
<td>RCA-JK-14258</td>
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<td>WHATEVER TURNS YOU ON</td>
<td>GANZIE ONOON</td>
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<td>GOT MY HEART SET ON</td>
<td>MASON DIXON</td>
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<td>WHAT IT TAKES (TO MAKE WHAT I'VE GOT)</td>
<td>BONNIE NELSON</td>
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<td>LOVIN' ON BORROWED TIME</td>
<td>MICHEL GRIMES</td>
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<td>BRING YOUR LOVE JUST A LITTLE BIT CLOSER</td>
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<td>I MISS YOU</td>
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<td>(Jimi FC-14255)</td>
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<td>EYE'S AS BIG AS DALLAS</td>
<td>RANDY WAGNER</td>
<td>(DK-65-230)</td>
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<td>THIS NIGHT MIGHT TAKE US TO FOREVER</td>
<td>MARTY CRAWFORD &amp; GARY HOLMES</td>
<td>SOS-067</td>
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<td>QUIET NIGHTS OF QUIET STARS</td>
<td>TONY ALAMO</td>
<td>(Alamo 302)</td>
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<td>FOREVER FEELINGS</td>
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<td>MMR-1957</td>
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<td>48</td>
<td>WE'VE GOT A GOOD FIRE GOIN'</td>
<td>DON WILLIAMS</td>
<td>Capitol B 5526</td>
<td>DEBUT</td>
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<td>49</td>
<td>YOU'RE SOMETHING SPECIAL, TO ME</td>
<td>GEORGE STRAIT</td>
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<td>Columbia 30-05425</td>
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<td>THE BEST THERE IS</td>
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**ALPHABETICAL LISTING ON INSIDE BACK COVER**
COUNTRY RADIO

MOST ADDED

STEREO

45 RPM

CASUKN MOON

RICKY SKAGGS

C. Daniels Band
R. Skaggs

KASE — Steve Gary — Austin
L. Mandrell
T. G. Sheppard
G. Morris
G. Strait
D. Williams
R. Skaggs
Gatlin Bros.

WACO — Bob Kirby — Waco
L. Greenwood
J. Rodriguez
T. Price
G. Hardin
Crawford/Holmes
G. Edwards
L. J. Dalton
J. Stampley
H. Skaggs
P. McEntire
Stuffers

WACAO — Johnny Dark — Baltimore
J. Glaser
G. Strait
D. Williams
R. Skaggs

WCCN — Dick Deno — Neilsville
E. Raven
M. Haggard
L. Mandrell
B. Lee
G. Morris
G. Hardin
J. Stampley
C. Jackson

WDAT — Al Risen — Ormond Beach
B. Lee
L. Greenwood
S. Thompson
J. Rodriguez
J. Glaser
D. Williams
R. Skaggs
C. Pride
Gatlin Bros.

WDLW — Nina Ryder — Waltham
G. Strait
D. Williams
P. Tillis
P. McEntire
Gatlin Bros.

WXDE — Dan Hollander — Lawrenceburg
R. Price
Mason Dixon
D. Frizzell
D. Williams
Gatlin Bros.

WGTO — Henry Jay — Cypress Gardens
T. Price
Mason Dixon
D. Williams
L. J. Dalton
R. Skaggs
Stalter Bros.
K. Rogers
R. Stevens

STRONG ADDS

Sweeter — Stallers — Mercury
She Ain’t — Frizzell — America
Goodbye Marie — Rogers — Liberty
We’ve Got A Good — Williams — Cap

STATION ADDS

WJLM — David Hurst — Roanoke
Shoppe
L. Mandrell
G. Strait
D. Williams
P. Tillis
G. Pride
P. McEntire
J. Lee
R. Stevens
Gatlin Bros.

WMML — Joe Davis — Mobile
B. Lee
G. Morris
D. Williams
J. Stampley
R. Skaggs
Stalter Bros.

WMTZ — Dave Hensley — Augusta
G. Strait
J. Lee
R. Stevens
G. Hanley
T. Wynn

WOKO — Jim Murphy — Dover
D. Williams
J. Lee
Gatlin Bros.

WHUM — Rick Spain — Reading
G. Morris
L. Greenwood
J. Denver
M. Gilley

WWW — Kevin Herring — Detroit
Sylvia/M. Johnson
M. Gray

COUNTRY PROGRAMMER’S PICK

Programmer
Wade Jessen

Station
KSOP

Market
Salt Lake City

Song: Nothing But Your Love Matters
Artist: Gatlin Brothers
Label: Columbia

HOT PHONES

BOP — DAN SEALS — EMI/AMERICA
I LOVE YOU BY HEART — SYLVIA/MICHAEL JOHNSON — RCA
THE ONE I LOVED BACK THEN — GEORGE JONES — EPIC
No Stopping Your Heart — Marie Osmond — Capitol/Curb
Everyday — James Taylor — Columbia
I Tell It Like It Used To Be — T. Graham Brown — Capitol
What’s A Memory Like You — John Schneider — MCA

KSOP — Wade Jessen — Salt Lake City
G. Strait
D. Williams
L. J. Dalton
J. Stampley
P. McEntire
Stuffers
Gatlin Bros.

KTOM — Marc Hawn — Salinas
G. Morris
D. Williams
L. J. Dalton
K. Rogers
R. Stevens
Gatlin Bros.

KVOO — Billy Parker — Tulsa
T. Price
G. Morris
G. Hardin
L. J. Dalton
J. Stampley
R. Skaggs
Gatlin Bros.

KWSK — Dennis Caset — Poplar Bluff
B. Mandrell

P. Loveless
M. Gilley
M. Haggard
G. Strait
D. Williams
L. J. Dalton
J. Stampley
R. Skaggs
J. Lee

KRZY — Jerry Hardin — Albuquerque
J. Schneider
J. Taylor
T. Jones
L. Mandrell
L. Greenwood

KSO — Billy Cole — Des Moines
Shoppe
T. G. Sheppard
L. J. Dalton
J. Stampley
Statters
K. Rogers

KKAL — Mike David — Arroyo Grande
G. Strait
P. Tillis
J. Stampley
R. Skaggs

AMPHITHEATRE AWAITED — Pace Productions, a Houston-based entertainment management firm, has begun construction of the Starwood Amphitheatre, a 17,000-capacity, open-air entertainment facility in Nashville. The amphitheatre is scheduled to open this summer and host the Charlie Daniels Volunteer Jam as well as a list of other major music and variety events.

CASH BOX

Anything Else Is A Compromise

Cash Box | January 18, 1986
CRS Registration Info Sent

NASHVILLE — A newly redesigned registration form and information booklet has been mailed to more than 10,000 radio directors across the country in preparation for the 17th annual Country Radio Seminar set for March 6-8 here.

The new booklet is easier to read and includes a synopsis of the upcoming seminar along with airline and hotel discount information. Those not receiving registration information by mid-January, you should contact the seminar office in Nashville at (615) 327 4488.

Questionnaires have also been sent to more than 2,500 country radio stations across the country for filling in the 1986 program book. Radio stations are also being asked to send aircheck or station highlights, plus a 60 second produced promo or a two minute aircheck with a 30 second promo. These need to be sent to Barry Mardrit, WWWF FM, 2930 East Jefferson Ave., Detroit, MI 48207, who will be compiling aircheck cassettes.

Half-inch video tapes, labeled with station call letters for advertising spots should be sent by February 21, to Erica Farber, INTEREP, 154 E. 46th St., New York, NY 10017.

Printed material such as t-shirts, belt buckles, bumper stickers, etc. ready for display should be sent to Frank Mull, Multi-T Hit Promotions, 50 Music Square West, Nashville TN 37203. Mull says that these items are “necessary for your station to be seen and heard at the 1986 Country Radio Seminar.”

Screen Gems-EMI And Black Sheep Music Pact

NASHVILLE — Screen Gems/Colgems-EMI Music has acquired half interest in Paul Craft's Black Sheep Music publishing company, according to Charlie Feldman, vice president of Screen Gems. Craft has also been signed as an exclusive writer for the company.

Screen Gems-EMI and Black Sheep Music Pact

NEW FACES TO WATCH

He's addressed as "His T-ness" when rowing around the Capitol Records Nashville office these days. But his music is serious and his current single, "I Tell It Like It Used To Be," is taking a strong stand on the charts and the radio airwaves. For the record, he's known as T. Graham Brown.

Raised on a farm in Athens GA, Tony didn't start singing until he hit college, when he put himself through school by performing at frat parties and in local lounges.

He came to Nashville in 1982 and began doing demos, which helped him attain a CBS songwriting contract. Through his efforts there, he met Terry Hoacke who later was hired at Capitol and brought T. on board the artist roster.

T.'s first single, "Drowning In Memories," started the ball rolling for him. It synthesized many of his early influences like George Jones, Jerry Lee Lewis, and Patsy Cline. It's not only a singing career that he wants, however. He also hopes to try acting, talk shows and maybe even comedy. "I just wanna be on!" T. wails,"I wanna try it all."

T. Graham Brown

The success of his new record may just give this 31-year-old, kid-at-heart the impetus to accomplish these dreams. But above all what does T. Graham Brown want most?

"I wanna a doll made of me for the 'Masters Of The Universe' collection," he replied. The name? "Well, he pauses, "'His T-ness' would do just fine."

SEMINAR 1985 — At last year's country radio seminar, broadcasters from across the country sat in on panel discussions during the three-day event. This year's CRS is scheduled for March 6-8.

LARRY GATLIN & THE GATLIN BROTHERS (Columbia 38-05764)

Even though the previous Gatlin single didn't fare too well on the charts (but received national acclaim), Larry, Steve and Rudy have released a cut that should find it easier climbing the charts this time around. "Nothing But Your Love Matters" is a catchy tune in the traditional Gatlin style. As always, the vocal harmonies are strong and needed well. South-of-the-border flavoring spices up this particular song.

RAY STEVENS (MCA 52771)
The Ballad Of The Blue Cyclone (4:59) (Flagship-BMI) (G. Sutton, L. Cheshier) (Producer: Ray Stevens)

Ladies and gentlemen, in this corner... "The Ballad Of The Blue Cyclone," Ray Stevens' ringside view of the latest surge in the wrestling craze. Ray delivers the ballad with just the right amount of punch! Although 5 minutes long, the song was a programming favorite as a former "Hot Cut" from the LP "I Have Returned," so the single should have no problem taking two out of three falls.

MAC DAVIS (MCA — 52765)
Sexy Young Girl (3:21) (Songpainter-BMI/Cross Keys—ASCAP) (M. Davis, B. Wyrick) (Producer: Jimmie Bowen)

"Sexy Young Girl" is really another tribute by Mac to older women (age 25 and up). Davis sings about his girl, who thinks every new gray hair is a tragedy, though he feels she hasn't changed at all. An easy-flowing, soft tune that will probably light up request lines.

Independent Releases

MICHAIL CHRISTI (BMI 100185)
Oh My Maria (2:00) (Bill Green—BMI) (M. Loosmore) (Producer: Bill Green)

BOB STAMPER (Country Star 1081)
Cold Red Georgia Clay (3:23) (Process—BMI) (D. McHan, E. Goff, J. Jones) (Producers: Norman Kelly and Bob Stamper)

SAM THOMPSON (Doorknob DS 254-241)
Okeechobee (On My Mind) (2:50) (Vassar's—ASCAP) (S. Thompson) (Producers: Vassar Clement and Tommy Wells)

ADAM BAKER (Avista-AY 8610)
In Love With Her (3:09) (Adam Baker—BMI) (A. Baker) (Producer: B. Haynor)

CAL MEECE (Mountain Empire—MER 1005)
The Lady Of The World (3:22) (Easychair—BMI) (C. Meaco, M. Bassinger) (Producers: Tommy Dee and Cal Meece)

Thanks, radio, for all your help!

"SUPERMAN"

by Glenn English

CBT Records CBT-11045
Gospel Seminar Set For April
By Mary Kujawa

NASHVILLE — The National Gospel Radio Seminar is set for April 6-10 in Nashville, at the Radisson Plaza Hotel and will feature daily seminars, workshops, panel discussions and evening concerts over the four-day event.

The NGRS, a division of the Gospel Music Association, will hold the seminar in conjunction with the GMA, culminating in the GMA's Dove Award presentation Thursday evening.

The seminar, which is expected to draw hundreds of broadcasters from around the country, will begin Sunday, April 6, with registration followed by the third annual NGRS Artist/DJ Reception. Beginning Monday, April 7, broadcasters will attend a variety of seminars.


Registration for the NGRS is $195 for the first person from any company, $145 for each additional registrant from the same organization and $95 for students. For more information call the GMA at (615) 242-0303.

Reunion Records Unveils '86 Plans

NASHVILLE — Reunion Records' execs Dan Harrell and Mike Blanton, unveiled plans for the label's 1986 product line during a recent sales conference of their distributor, Word, Inc.

Heading the list of new releases is the introduction of a new artist on the label, Rich Mullins. Mullins is the writer of such gospel recordings "Sing Your Praise To The Lord" (Amy Grant) and "O Come All Ye Faithful." (Debbie Boone). Supporting this month's release, Mullins will be opening for Grant in her upcoming spring "Unguarded" Tour.

Veteran Reunion artists, Kathy Troccoli, will debut her first video this month.

Songwriting Workshop Slated

NASHVILLE — The Songwriters Guild Foundation is sponsoring a five-week Christian Songwriting Workshop beginning Thursday January 30, from 7 to 10 p.m. in the Guild offices here.

The workshop will include a study of lyric and music, discussion of the industry itself and a song critique. Although the emphasis is on Christian music, the course is designed to develop skills of all music writers.

Instructors for the workshop are Niles Borop, Word Music Group staff writer and Dwight Liles, staff writer from Bug and Bear Music.

The fee is $45 for members and $90 for non-members. For more information call the Songwriters Guild at 327-1762.

Elwyn Raymer's Gospel News

Love Songs Across The Ocean

(Sheila Walsh is an International Artist with the Sparrow Records Label and currently resides in Esher, Surrey, England.)

By Sheila Walsh

When someone asked me recently to describe the gospel music scene in Britain, I remarked that I felt it was probably similar to a sunbathing in Alaska in March... Sparrow! In reality, there is no gospel music scene here that would be comparable to the United States. Some songs and artists have indicated that church going figures in America are as high as 60 percent whereas in England no one dares to offer a figure higher than 2 percent! I often feel that the generic title "gospel music" is a confusing one. To the secular world it would suggest melodies such as "Swing Low, Sweet Chariot," but to the fully initiated it covers musical styles as diverse as heavy metal, pop, rock, classical, jazz and so much more.

Having spent the last five years traveling extensively, it's been fascinating to note the strengths and weaknesses of the U.K. and U.S. Christian music worlds. Growing up as a teenager in Scotland I was so aware of the gulf between the church and the "world on the street." I could see that to them 20th century Christianity appeared, at best, irrelevant. Having discovered the reality of God when I was only ten years old, this became an ever increasing frustration. I felt that if only they could see for themselves who Jesus is, then they would think again. I now know that this scene was played out in many hearts across the United States. The music that exists here today is almost entirely made up of groups and individuals from varying religious denominations who want to be a positive voice speaking to their generation. There is no elaborate "touring machine," so most of them play in schools, prisons and bars across the country. The challenge then is to insure that lyrically everyone can understand and relate to what we are saying, and that the confusing "language of Zion" stays within the church! Every now and then a band will sign directly with a secular label, so groups such as U2, the Alarm, Kaja Goa Goa and others attempt to live their faith out in front of a pop generation. Their lyrics are not overtly evangelistic but the purpose is to be "salt" in a decaying society, to be an influence for good. One of the greatest problems that exist in the U.K. Christian rock world is the depressing lack of finance. Most bands are forced to take other regular jobs and only take bookings at weekends and during vacations. Generally speaking, they never make a penny from it, but they keep on singing.

I've seen such radical changes in America in the last four years. When I first began touring here, Christian rock was an issue too hot to handle. Now bands such as Stryper, Rez Band, Steve Taylor and many others have a vast and faithful following. I've asked myself for a long time, however, why is it that mainly we play to our own troops. That the "sacred" world is kept so separate from the "secular." That the ordinary un-churched kids have never heard of most of us? Having just completed another U.S. tour, I've come to the conclusion that many of us are needed right where we are. We've needed as an encouragement, a challenge and hopefully an example to the kids across the nation. There will be those amongst us, however, who will march to a different tune; who's vision will be to raid the future for God, moving out of the comfort of the Gospel world.

The spectrums are many who will say that the world has no interest. I will never believe this. I believe that what the world is tired of is insincere religious jargon, the trite "come to Jesus" and life will be a blast! The challenge of the 80's for me is that wherever we find ourselves, in the churches of the south, or the rock platforms of our day, to radiate the beauty and reality of God. Love songs are infectious!

Sheila Walsh

A GOSPEL DUET — Two of the top gospel entertainers, Amy Grant and Patti LaBelle sing "Everywhere I Go." From Grant's "Unguarded" LP, on a recent Patti LaBelle television special.
Ellis Steps Down At MCA, U.K.
By Chrissy Icy
LONDON — In a severe shake-up at MCA Records U.K. managing director Don Ellis has departed. The move followed a month of uncertainty for Ellis and has taken charge of the U.K. operation in the meantime. This move is to assure the remaining London staff that MCA is committed to continued growth within the U.K. market, industry officials noted that Ellis’ departure was “a personal matter relating to differences in operating philosophy.”
MCA is continuing to develop its roster and is putting out product from two new signings. An EP from Caustic World News,Hide, the release of 1986,CW in Dublin band which has already gained swift recognition from a single it had out on Bono’s Mother label. They also played on the recent successful Tour. The EP contains three tracks — “Years Later,” “Hurry Back” and “To Be Continued.”

U.K. Anti-Counterfeiting Efforts Continue
By Chrissy Icy
LONDON — The BPI are continuing their bootleg clampdown. Last year it smashed five pirate cassette factories — capable of putting 40,000 worth of tapes onto the market in a single week — granting up to new challenges from imported unlicensed product in 1986. The organization’s legal efforts, however, are delighted with the support given by the police to the anti-piracy activities last year. He recognizes however that Spain and Portugal, which are major EU Economic Community) this month is now going to make illicit overpressings more readily available in the U.K.

LOIS ANGELS — The Westwood One Radio Networks and Seilkirk Broadcasting U.S. have announced the formation of Westwood One/Canada — a Toronto-based adjunct of Westwood One International which will market and distribute the company’s programming to radio stations, national advertisers and their advertising agencies throughout Canada. Also included in this agreement will be the syndicated programs and specials carried by Westwood One’s recent acquisition, the Mutual Broadcasting System. Longtime Canadian broadcast executive A. John Rouke will serve as president/general manager of Westwood One/Canada. Rouke will work closely with Suzanne Olson-Kahane, managing director of Westwood One International, in the marketing of the company’s broad range of programs, concerts and specials in addition to initiating Canadian-produced programs and features.

Distribution of Westwood One/Canada’s programming will be through the satellite facilities of the EN Group.

Commenting on this new association, Westwood One chairman and CEO Nor- man Pattiz stated, “The establishment of Westwood One/Canada represents a significant commitment toward having our programs and specials reach the greatest number of people throughout Canada. The reputation and profession- alism of Seilkirk Broadcasting is second to none and we look forward to a long, mutually rewarding partnership.”

According to Ken A. Baker, president of Seilkirk Broadcasting Ltd., “We are delighted with our new association with Westwood One — the largest and fastest- growing producer and distributor of radio programs and specials in the United States. We expect Westwood One/Canada to follow this dramatic trend and become Canada’s most dynamic distrib- utor of first-class radio programs and specials.”

Phil Collins, Elton John, Sting, Midge Ure, and Paul Young were nominated for best male artist. Female nominations were Kate Bush, Annie Lennox, Alyson Moyal, Sade and Bonnie Tyler. Best British group nominations were Dire Straits, Eurythmics, Simple Minds, Tears For Fears, and U2. International artists were Madonna, Lionel Richie, Bruce Springsteen, Tina Turner and Stevie Wonder. Finally the last international groups were The Cars, Huey Lewis, Kool and the Gang, Talking Heads and ZZ Top.

Chrissy Icy

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN LPs
1. Can Tivoli — Caras & Cheddas — CBS
2. Eva Mujer — Dyang — EMI
3. Los Muchachos De Hoy — Luig Miel — EMI
4. Eddy Expan — Laura Brandan — WEA
5. Lebog’s Honey — UA
6. Contraorista — Metropoli — Interscend
7. Do They Know Its Christmas — PolyGram
8. Diario De Una Mujer — Mani Trini — Music Hall
9. Want You — Twisted Sister — RCA
10. Smalltown Boy — Bronski Beat — RCA

TOP TEN LPs
1. Lucia Y Joaquin — Pimpinella — CBS
2. Peras Café — Chel y Cha — RCA
3. Por Amor Al Dia — Dyang — EMI
4. El Sur Taratara — Manuel S:ent — Ariola
5. 20 Great Hits — Creadores de Rock — Internatino
6. El Economista — UA
7. 30 Grandes Exitos — Jose Vizier — Discos
8. Libro — Lp — Ariola
9. Corazon Vicioso — Manuel Gallardo — RCA

Italy

TOP TEN LPs
1. Like A Virgin — Madonna — WEA/Sire
2. Al Bano & Romina Power — Mina & Mario Ciocciola — Virgin
3. Promises — Sire
4. 4 Non — Ennio Morricone — RCA
5. Marc De Papa — Roberto Cacciaglione — Virgin
6. FerryBoat — Piero Daniele — EMI
7. Casa De Adress — Clausico Bigli — CBS
8. Calse Succede In Citta — Vasco Rossi — Caroello
9. In Square Circle — Steve Wonder — Ricordi/Motown

Japan

2. Maki Hidash — Kyosuke Kikumatsu — Victor
3. Kitto — Yosuke Takanaka — Sony
5. Sutekina Koyi No Wasekata — Hiroki Yakuamura — Toshiba EMI
6. Kamisama Help — Chocckers — Sony
7. Ayu Hihomi No Ake — Anzenchich — Kitty
8. Jonshu — Yuki Sayato — Sony
9. Ochiba No Kuresshando — Sunoko Kawas — CBS Sony
10. KUO KAS — GBY — Polydor

TOP TEN LPs
1. Anzencihihad IV — Anzenchich — Kitty
2. Phantom Of The Night — Shoo — CBS Sony
3. Club Snowboard — Shogo Hamada — CBS Sony
4. In Square Circle — Steve Wonder — Vap
5. Di Da Di — Yumi Matsushita — Toshiba EMI
6. Sade’s History — Kyokuya Sugiyama & Omega Tribe — Vap
7. Hyo M — Makiy Yosuke — Sony
8. Morita Todobenora — Ysuka Ozaki — CBS Sony
9. Fall In Love — Akiko Kobayashi — Fan House
10. Cash Box of Japan
Classified Ads Close TUESDAY

COIN MACHINES

FOR SALE: PAPERBOY $295, KINGS FJ 16 MASTERS $1100, BUMPER CAR $250, CABLE TV $1450, VIDEO TRIVIA UP$50, DEMOLITI- ON MAN $200, FIRE FIGHTER $1500, 2 Player $1256, PAC MAN $1425, ZWACKERY LTD. $150. WANTED: 1954 MISS WHEELCHAIR, 250 WANTED: JUKE BOX $500, 10,000 COINS, HOGAN'S ALLEY OR DUCK HUNT $125, SENSE, BURRITOS, POKER, BALL DELUXE LTD. EDITION $1055, CYBERNATA $500, 125 WANTED: 300 COINS, 250 WANTED: 500, 100 WANTED: 500. KITS: ALL NINTENDO KITS INCLUDING VS GOLF, TENNIS, EXCITEMENT, PANINI, BUZZER HOGAN'S ALLEY DUCK HUNT, SENSE, BENTO STOCKER STRIKE, PITFALL'S, ATARI MARBLE MADNESS, PACK RAT AND MANY OTHER 500. WHILE THEY LAST $1000 USED GAMES, SUITABLE FOR SELLER RESTORATION. Call or write New Orleans Novelty Co., 3303 N. Arnold Road, Metairie, LA 70002 TELE: 889-4800.


SALE—For the Holiday Season A Doll's House, 4 Play St. Paul, $50, Marge Gardon, West Virginia (304) 286-3791.

Capitol/MGM-UA Pact (continued from page 5)

It is the self-thriving of product that is a prime motivator with both parties, however. "Video store owners have a primarily rental mindset whereas record stores are entirely sales driven," remarked Melnick. "We recognize and appreciate the strength of your film business, but we are also aware that as programming diversifies, our field will become increasingly self-sustaining."

Soft Yule For Retailers (continued from page 5)

Bob Say, of the five-store Moby Disc chain, reports a good Christmas, up 10 percent. The shortened season didn't seem to be a factor in Moby Disc's business, but Say didn't comment. "I've never noticed more than anything that we've had a lot better business after Christmas," he said.

Camollet Enterprises' Lew Garrett saw a fast close for his chain that netted them an increase. "We had a fast, furious finish which allowed us to show about a 10 percent comparable increase over a year ago. This figure could have appeared to be a little more, but in the 25 to 25 percent range, but what hurt us is probably what you've heard from other retailers, we didn't have any big, big records, they just weren't there," Garrett said. "We did well in some items that we didn't have a year ago. Compact disc, video, and home video movies were very strong for us," he added.

Most of the retailers contacted agreed that for the third year in a row, home video optimism is based on the fact that many superstars act dormant in 1985 will be active in 1986. Michael Jackson, Madonna and Prince will be out in the first half of the year. There was unanimous dis- appointment among retailers that the long-time favorite Lionel Richie LP did not make it in time for Christmas. This record is cited by many as one of the bright signs for a healthy 1986.

Behind The Bullets (continued from page 5)

Top 30 records on the soundtrack were filed by Great American Music in Minneapolis; Karma in Indianapolis; Renaissance in Chicago; Ely in Dallas; Tower in L.A.; Benson in L.A.; Tower in Sacramento; Turtles in Atlanta; Gary's in Richmond; Scott in Indianapolis; and Mainstream in Milwaukee. White Nights is also break- ing through in Dallas, Houston, Pisa in L.A. and Round Up in Seattle.

Meanwhile, Rocky IV is also faring very well, with top 10 records this week coming from Home in Omaha; Sound Warehouse in Kansas City; Camelot in Detroit; Turtles in Atlanta; CML in Miami; and Simply the best in Buffalo. Top 30 records arrived from N.R.M. in Pittsburgh; Warehouse in Lebanon; Tower in Sacramento; Gary's in Richmond, and Scotts in Milwaukee.

Karin Berg (continued from page 10)

doesn't believe in themselves. "There was a band that played hits (in the late 70s) that everybody was after. They had pretty good songs except every time you saw them, their style had changed. Which is fine, if you're trying to sit down and criticize them, they would change for you. And I don't trust that. It's too much of a stretch to be able to do what you're doing, you're not really going to be able to handle what's going to be thrown at you later on," she says.

The Cars were one band that Berg believed had that self-confidence. She once caught backstage after one of their shows and remember being struck at how, though she liked them, they sounded too much like Roxy Music. After congratulating Ric Ocasek on his great perfor- mance she passed, and Ocasek said to her, "We sound a bit too much like Roxy Music don't you think?"

"I broke out laughing and said 'yes I do,'" says Berg. "The fact that they knew that their faults were indicative of an inner conviction about what they were doing and that gave a knowledge of what they were doing."

Originality is the common denominator of the bands Berg has signed. "If the person isn't original, then really, I don't care," she says. Television is the band she is most proud of bringing to Elektra, Berg. "The fact that they're a tour de force band,"" she recalls. "They had everything. They were totally fresh and original. They weren't like anyone else.

Carole King's First Film Score (continued from page 2)

on the screen," King commented. "There's one scene, for example, for which I wrote a mildly sensuous song with lyrics titled "Poetry," but in the end, the words were taken out and it became an instrumental, featuring David Sarnob on sax. If we do put a soundtrack (no matter if it's been finalized), we'll include the songs with lyrics, though."

Regarding a possible deal with a record label for release of the Murphy's Romance soundtrack, King said, "We want to be very selective about which company we go with, as we feel we have an innate understanding of the way this movie, one which can promote the sound- track, of which I am to be a part of. I tend to be a bit overly selective, but I'd rather that, even if it means missing the chance to put out a soundtrack, than be hasty and go with the wrong record company."

Regardless of how Murphy's Romance fares theatrically, or whether a soundtrack is released, King has conquered new terrain, and applied her usual flair to a challenging and difficult aspect of com- position. Like the other pop writers who've had positive results in the realm of film music, she's thoroughly hooked, and that means, fortunately, we should be hearing many more Carole King scores in the not too distant future.

Norm Nite (continued from page 13)

and tenures at both WBBS-FM and WNBX. Included in the program: a new music score, critic, for the NBC radio network program "N.I.S.," production and narration of an album titled "Reduction of Violence or Revolution" and another album for Columbia Records, (Strike that...) . A Double (400 Album) strangely titled, "Rock and Roll," and trust me the credits don't stop there. I have this very suspicious feeling that the man has not yet reached the peak of his career, a final analysis can echo the words of Dick Clark when he wrote about our hero, Norm Nite. "I envy your phenomenal devotion to a subject I love. Thank you for putting it all together for all of us who love Rock 'n Roll!"

"Norm," that goes double for me. To everyone else, "Rock On" Volume III should never be out of reach.
AROUND THE ROUTE
By Camille Compasio

Happy New Year everybody!
The wheels are in motion for the first AMOA National Darts Tournament, which is scheduled for May 2-4, 1986 at the Ramada Hotel-O'Hare in Chicago. A committee, headed by Dick Hawkins of D & R Novelty, is currently interviewing candidates for the league's tournament director. AMOA anticipates that this landmark event will be the focal point for a separate future national darts association sponsored by the national trade organization. Further information may be obtained by contacting AMOA headquarters at 111 E. Wacker Drive, Suite 600, Chicago, Illinois 60601.

Moving ahead. With the new money resulting from Si Redd's investment in Digital Controls late last year, the company is "stronger than ever," according to sales chief Tom Siemieniec. Just before the first of the year they began production on their new counter game, "Pacer Poker," which is a very challenging skill game where reels keep revolving and the player has to stop them at precisely the right point to get a winning hand. Tom said the response has been terrific. He also passed along some glowing earnings reports on "Ghosts 'N Goblins," particularly from an Atlanta location where it's been a consistently high earner for a 20-week period (in the $250.00 per week bracket)! Firm's lookin' for a really great '86.

For your V/MEC. January video selections for Rowe's video jukebox include "Glory Days" and "I'm On Fire" by Bruce Springsteen, the most recent addition to the program. Another "first" this month are comedy clips such as Joe Piccolo's "Andy Rooney Rap" and George Carlin's Thoughts On "The Refrigerator," which are the result of a recent licensing agreement with Home Box Office for excerpts from original HBO programming.

We wish a speedy recovery to Exidy toppper Pete Kaufman, who underwent surgery just before the holidays. Hope you'll be back in action real soon, Pete — even before this column makes print.

From the latest Lucky Dist. newsletter..."We have just taken on a new line of products which are manufactured by Digital Controls. Their 'Ghosts 'N Goblins' has been on test and the earnings are fantastic." Lucky Dist. Co., headed up by Steve Shacklett, is based in Nashville, Tennessee.

In the mail, Video Graphics of Seekonk, Massachusetts, is introducing a catalog of generic video graphics designed for coin-op video games. Further info and a copy of the catalog may be obtained by contacting the firm at their toll free number 1-800-633-6047.

Industry Calendar

Feb. 7-9: Florida Amusement Vending Assn.; Hilton Inn Florida Center, Orlando, FL; vending only state conv.

Mar. 7-9: American Coin Machine Exposition; Expocenter/Downtown, Chicago, IL; AOE/ASI joint nat'l. conv.

Mar. 21-23: NAMA Western Convention; Anaheim Convention Center, Anaheim, CA; vending trade conv.

May 15-18: Wisconsin Amusement & Music Operators; Embassy Suites Hotel, Green Bay, WI; annual state conv. & exhibit.


Oct. 23-26: NAMA National Convention; McCormick Place, Chicago, IL; vending trade conv.

Nov. 6-9: AMOA Expo '86; Hyatt Regency Chicago, Chicago, IL; annual int'l. trade conv.

Industry News

38
Coin Machine

Cash Box Visits Atlas Distributing

AT THE ATLAS GALA — More than 350 tradesters, including a lot of area operators and a full turnout of factory representatives who braved the frigid Chicago temperature to fly in, were on hand for the big Christmas party hosted by Atlas Distributing at the Zum Deutsche Eck restaurant (12/16). It was indeed a major event and a fine tribute to Jerry Marcus and Ed Pellegrini, Atlas’ executive team, who purchased the distributorship in June of 1985 and marked their first holiday season with the company at this party. A delicious dinner was served; there was an open bar throughout the evening; a sizeable equipment display in the adjacent rooms and, to top it all off, a drawing for some terrific prizes donated by various factories. While the weather was cold, the mood was warm and festive — no one was anxious to leave and a good time was had by all. The accompanying photos captured some of the festivities. (photos by Joe Gino).

A small portion of the two large rooms which accommodated the dinner guests.

A small portion of the two large rooms which accommodated the dinner guests.

Data East proxy Bob Lloyd (l-r) with Atlas’ Jerry Marcus.

Operators Kem Thom (l-r), Ed Velasquez, Bobby Fisher and Rickey Rothner.

Rock-Ola’s Bette Lockhart and Frank Schulz with Jerry Marcus.

Cinematronics’ Ken Anderson, his wife Angela and the firm’s hot new “World Series” game.

Nintendo’s Frank Bailouz (standing), Mike Minor, the firm’s new midwest regional branch manager, and Jim LaRoux of Atlas’ new Grand Rapids branch.

The Game Plan crew (l-r): Hugh Gorman, Arlene DiGiacinto, Wendell McAdams and Paul Calamari with Jerry Marcus.

Atari’s Jim Newlander (l-r), Denice (Mrs. Jerry) Marcus, and Shane Breaks.

Grand Products’ Hank Ross (standing), Dave Marofksa (l-r) and Mr. and Mrs. Stan Jarocki.

Operator Rickey Rothner (l-r), Williams’ Joe Dillon and Gale Vales of Chicago Game Co.

Operators Henry Maglio (l-r) and Bruce Joseph of Tons Of Fun.

Atlas’ Ed Pellegrini, Jerry Marcus and Sue Jarocki doing the drawing for those great prizes.
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