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WINTER CES BREAKS ATTENDANCE RECORD
BEHIND THE BULLETS: DIONNE WARWICK SOARS
GUEST EDITORIAL: BETINE BAUER
Anne unexpected New Year's surprise.

Something To Talk About

The brand new album by

Anne Murray

Produced by: David Foster/Jack White/Keith Diamond

Featuring the hit single,

Now And Forever (You And Me)

Written by: David Foster/Jim Vallance/Randy Goodman
Produced and Arranged by: David Foster for Chartmaker, Inc.

Capitol
GUEST EDITORIAL

"Gray" America: The New "Green" Market
By Betine Bauer

Belina Bauer is Vice President of Gladney Communications Ltd., New York, which produces "The Best Years" radio series with Helen Hayes, sponsored by Mutual of Omaha.

Has it struck you many big-time TV stars are now over 50? John Forsythe, Larry Hagman, Alan Alda, Richard Chamberlain, Angie Dickinson, Joan Collins, Diahann Carroll... to name a few.

We have come a long way from the days when our attention was captured by Gidget and it is now apparent that the small screen has begun to recognize the graying of America. My question, then, is: have you, as a radio broadcaster, begun to recognize this vast, emerging market? More important, are you obtaining your share of the $600-billion it represents?

Despite the traditional pronouncement with youth, one person in four is now 50 years of age and over and there are more people over the half-century mark than there are children in school. In terms of household income, 18 million are aged 65 and over and by 1990, that figure will be 20 million. You may also be interested to know, because people are living longer, there will be over 100,000 who have reached their full century by the year 2000, or $2,000 in that age group now.

To quote a member of the Conference Board, focus on youth has been "a gigantic error of the marketing Ignorance for a long time." That statement couldn't be more correct. Just look at these facts:

- Over-50 households now account for over 42% of all consumer demand in the USA. This compares with 25%

- The average income of the 50-65-year-old bracket is about $30,000 - 20% higher than the national average. Even

- Over 50 households have fully half of the country's discretionary income.

- Financial assets of households 65 and above are about $8,000 - 20%

- Over-50 households have fully half of the country's discretionary income.

Happily, the over 50's are no longer widely separated from the rest of the population and there is a blending of lifestyles among the various age groups today. Blue jeans and tennis courts are no longer the sole proprieter of the young. So,

bearing all of this in mind, it is time to stop being brainwashed by youth, but we must also forget the stereotypes associated with age. Clara Peller is now past, today we must think in terms of the older person as more like Alexis Carrington. Nevertheless, the clock does not stop running and although the over-fifties may "feel" and look young, their attitudes, physical needs and financial structures do adjust accordingly. It is the adjustment that must be addressed. Let us take the local of the health spa, which is a radio advertiser. Young men and women in the 50+ category are prime targets for membership. In fact, this group accounts for about 35% of such memberships, but in order to reach them effectively, the spa's advertising copy should avoid anything that even hints at expanding waistslines as being the reason to sign up. Instead, it should capture its audience by highlighting "classes that effectively tone up the body without overly strenuous aerobics." In other words, it will do better to talk to its prospects with understanding, plus sensitivity.

Finding a market, then addressing it the way it wants to be addressed is the secret of marketing success. The same basic rules apply to the program your advertiser will sponsor. Your audience may be young at heart, but remember, it is also longer in the tooth, so treat it with respect and intelligence. If your is a talk radio station, give it informative talk. For example, because it has the largest financial assets of all age groups, keep it up to date on personal finance, because it is intent on remaining young and healthy, bring to its attention the latest findings in nutrition and medicine, or because it owns its own house and has paid off the mortgage, give it timely hints on home repairs, etc. etc. However, make sure your series is upbeat and makes your audience feel good about itself.

Alternatively, if yours is a music-of-your-life station and you don't have time, think about talking to your audience about both, Glenn Miller and Tommy Dorsey continue to make good listening, but even here, you have to watch out. For example, make sure your DJs are well informed about the music they play. Try to avoid, at all costs, the misspronunciation of that old favorite, "Frenesi," as "Frenesi," as I heard the other day?

So, there it is, that great big $800-billion market, waiting to be tapped. All you have to do is a little research and then go after it, but be sure to do so with sensitivity.
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CBS Named In Suicide Suit; Critics See Sticking Link

By Paul Iorio

NEW YORK — Odzy Osborne and CBS Records were named in a law suit claiming that the lyrics of two Osborne songs led a California teenager to commit suicide.

"That's just disgusting," Osborne said of the suit in exclusive comments to Cash Box. "That's on one person who thinks he's going to cop some dough. They're doing it for financial reasons," he said. Some industry observers saw the suit as nothing more than an attempt to cash in on the public's sympathy by last fall's album sticking agreement.

The Los Angeles Superior Court law suit was brought by the parents of John McCollum, 18, who killed himself with a gun in October 1984 after listening to Osborne records for several hours. The two songs in question were "Suicide Solution" and "Paranoid." The teenager reportedly still wore Osborne headphones when his body was discovered if you shot himself," Osborne, "he doesn't just shoot himself on the spot. He has to be going through a heavy mental thing before he goes I can't take it any more." As a parent you've got to be dumb and blind not to notice something weird is happening to your kid," he said.

The suit is based on a California law prohibiting encouragement of a suicide and it claims that lyrics like "Suicide is the only way out" from "Suicide Solution" did just that. "I'm responsible for a lot of things," said Osborne, "but there's nothing on these records where I can't stand for everybody. I've got two kids of my own. That's how far these kids take it. I can't help what they're doing," he said. Osborne added that "they'll sue you for anything (in the U.S.). If their dog dies, they sue the dog meat company because he was pinching because they didn't have the dog food in the shop," he said.

CBS Records, also named in the suit, had no comment. "I think the suit has already pleaded guilty," says author Dave Marsh, who has written extensively on music censorship. They've already acknowledged that their records cause serious injury to children. That's what the parental warning label acknowledges. Certainly if I were on the other side of this issue and CBS said the lawsuit is ridiculous, the first question I'd ask them is why they agreed to the warning label. "Marsh notes that the sticking agreement has made public liability cases like this one easier to bring.

Nat Hentoff, a noted constitutional expert, claimed that "you can't say a song will cause somebody to commit suicide in this country. It's a state matter." In a March's report that record companies "inflicted wounds" on themselves with the stickers. "When the case comes to trial and the CBS lawyer will say they had nothing to do with the..." (continued on page 38)

No Felony Charges To Be Filed Against Vandross

By David Adelson

LOS ANGELES — Felony charges will not be filed against Luther Vandross following last week's car accident where one passenger in Vandross' vehicle was killed.

According to the Los Angeles police report, Vandross was driving at approximately 75 mph down a hill when his 1985 Mercedes crossed a double yellow line on Laurel Canyon Boulevard in North Hollywood and collided with two cars, killing 27-year-old Salwinitz, 27, one of the passengers in Vandross' car was killed in the accident. Three other people were injured in the accident including Vandross who suffered three broken ribs and facial and body lacerations. The singer was admitted to Cedars-Sinai Hospital where he was reportedly in good condition. He was released last week.

Police officer Arnold Breitenbach said that there was no evidence that Vandross was under the influence of alcohol or drugs at the time of the accident. The singer's management would not comment on whether the accident will effect Vandross' upcoming tour with Isley, Jasper, Isley and Stargate. Among the dates that face possible cancellation or postponement are: the Omni, Atlanta (1/23); the Civic Center, Birmingham, Alabama (1/24); Garrett Coliseum, Montgomery, Alabama (1/25); Riverfront Colisee, Cincinnati (1/31); the Coliseum, Charlotte, North Carolina (2/1); the Coliseum, Tallahassee, Florida (2/2); the Cajundome, Lafayette, Louisiana (2/7); Mid South Coliseum, Memphis, Tennessee (2/8) and the Arena, St. Louis (2/9). The tour continues in late February and early in March. Vandross was recently nominated for a Grammy in the R&B male vocal category.

MTV COUNTDOWN - Rob Lowe (l) and Melissa Gilbert (c) give MTV VJ Alan Hunter assistance in counting down the Pacific time zone new year at the Fifth Annual New Year's Eve Rock and Roll Ball at the Winter CES included TV sets with built-in 8mm VCRs by Sony, Wall TVs by Casio and Citizen, miniature LCD TVs, a digital VCR with perfect freeze-frame by Toshiba, a TV stereo sound decoder by Recoton, plus light-weight camcorders, including 8mm camcorders by Goldstar and Samsung.

A major issue among the leading hardware companies this year was pricing. According to at least one report, 1985 was a healthy sales year but returns from causes sales in Japan's mass-produced fact, Hitachi Sales Corp. of America executive vice president Robert O'Neill has been quoted as saying that 1985 was the strongest year to date in unit and dollar sales, but that the electronics industry lost money despite that growth.

One reason for the slump in returns, according to the report, is the drop in dollar value against the yen, which has caused sales in Japanese-manufactured goods to lose value when U.S. sales are translated into yen. Another reason cited is the rampant price-cutting by manufacturers and retailers. The word filtering back from the '85 Winter CES is, consequently, higher prices for the coming year.

Among the emerging technologies warfare market discussed at the show was 8mm video, a format expected to turn the tide in home video viewing within the next four years. Sony has the current lead in this area, with software and hardware (including the revolutionary camcorder already available to consumers. And while...

ZZ TOP DAZE — It was time for presentations when ZZ Top recently performed in Vancouver. Not only did the group receive a special proclamation, commemorating ZZ Top Days in Vancouver, but Warner Bros. Records execs took the occasion to present the band with an R.I.A.A. double platinum award for their latest album, "Afterburner." On hand backstage for the occasion: Warner Bros. vice president/promotion, George Gerrity; ZZ Top manager, Bill Ham; Warner Bros. vice president/publicity, Bob Merlis; ZZ Top's Dusty Hill and Billy Gibbons; Warner Bros. president Lenny Wnoroner; Warner Bros. chairman, Mo Ogim and ZZ Top's Frank Beard.

Record Crowds At Winter CES

By Gregory Dobrin

LOS ANGELES — The annual Winter Consumer Electronics Show (CES) drew more than 104,000 attendees to the four-day convention, held this year in Las Vegas. The show, sponsored by the Consumer Electronics Group of the Electronic Industries Association, featured exhibits, conferences and workshops detailing current technologies in the electronics industry. It was the largest convention in Las Vegas history, as well as the largest CES show to date.

With new developments in video leading the pack, the show reportedly drew a host of home video software manufacturers/distributors not present at the '85 show. Their attendance was influenced, according to some reports, by the upswing in video retailer interest in the sale, rather than rental, of home video over the past year.

As some 60,000 retailers crowded the show, it became a strategic meeting ground.

Companies that attended this winter's show but didn't last year included Walt Disney Video, EMI/Big Idea Video, CBS/Fox Home Video, Embassy Home Entertainment, Prism Entertainment Corp. and others.

New developments in video technology showcased among the 1,400 exhibitions.

Dionne Gets Help From Friends

Behind The Bullets

By Stephen Padgett

LOS ANGELES — First Arista did it with Aretha Franklin. Now they're doing it with Dionne Warwick. Two careers were on the way down. But their talents had a string of less than prosperous records. Until now, that is. Arista this week can celebrate the comeback of yet another of its artists. "That's What Friends Are For," a single which features Dionne Warwick has topped the pop singles chart this week. "Friends," from the LP from which the single comes, jumps into the Top 30 on a 14 point leap from 44.

The single lives up to its name in two ways. Joining Warwick on the record are Elton John, Stevie Wonder and Gladys Knight. Her star friends are no doubt having an effect on sales of the single. But perhaps more importantly, Warwick is donating proceeds of the single to benefit the AIDS cause.

The performance of "Friends" must hearten Arista, Warwick is getting Top 10 reports from Lieberman, Dallas; Spec's, Florida; Record Theatre, Cincinnati; Cavages, Buffalo and Benson Records, Los Angeles. The album is Top 20 or better at Sound Warehouse, Kansas City, Mainstream Records, Milwaukee; Scott's Records, Indianapolis, and Turtle's Atlanta. The LP is getting Top 30 reports from The Harvard Coop, Boston, Strawberries, Boston and The Record Bar, Durham, NC.

With Christmas behind us and a new year only days old, the labels have yet to barrage the market with new product. But some notable records are coming that will no doubt heat things up quite a bit. Records from The Bangles, The Dream Academy, (82 bullet), Mike & The Mechanics (96 bullet), Charlie Sexton (98 bullet), The Cult (156 bullet) and Fine Young Cannibals (166 bullet) all promise to make the new year interesting.

Here's Looking at Liu — Pictured in Beijing toasting the success of the new agreement between EMI/Capitol and the China Record Company are (l) Bharat Bhaskar, chairman & chief executive EMI Music Worldwide and Capitol Industries, and Liu Shen-Min, managing director, China Record Company.
Gold and Platinum Life — At a party following Sade’s recent New York debut, CBS and CBS Records executives presented the Portrait recording artist with a special plaque commemorating gold and platinum sales of her first two albums, as well as sales of singles, 12-inch and compact disc. Pictured (l-r): Al Toller, president, CBS Records Division; Thomas Wyman, chairman, CBS Inc.; Sade; Walter Yetnikoff, president, CBS/Records Group; Stuart Matthews, Paul Denman and Andrew Half of the band; and Don Dempsey, senior vice president and general manager, Epic/Portrait/Associated Labels.

Business Notes

Gefen, WEA International Sign Distribution Deal

New York — WEA International has, under a new agreement, begun to distribute Gefen Records worldwide, excluding the U.S. and Canada, immediately. According to WEA chairman Nesuhi Ertegun, “the addition of the Gefen label to our already-strong American catalogue will further enhance our position as an international force in the territories in which we operate. David Gefen, who heads the Gefen Company, and Ed Rosenblatt, president of Gefen Records, are among the most talented and creative executives in our industry.”

When the Gefen label was formed in 1980, WEA International initially handled it overseas. However, some time later, the label entered into an agreement with CBS International, even though it remained in the Warner Communications fold in the U.S. and Canada. “We’ve had a great relationship with CBS,” commented Ed Rosenblatt. “But we’re very happy to be associated once again with the WCI family for international distribution.”

Among the artists affected by the new agreement are Bill Cosby, Sammy Hagar, Don Henley, Jennifer Holliday, Rickie Lee Jones, Lone Justice, Joni Mitchell, Ray Parker, Neil Young and Robbie Robertson. Additionally, LP releases in the first quarter of 1986 are expected from Jimmy Barnes, Tommy Keene, The Models, Pat Metheny and Lyle Mays.

PolyGram Names Popovich, Fox

Los Angeles — PolyGram Records has announced the appointment of Steve Popovich to the post of senior vice president, Nashville Operations. Also at PolyGram, William P. Fox has been named senior vice president of the company’s newly-created Operations Division.

Popovich, a much-lauded music industry professional, began his career as a musician. He joined CBS Records in 1966, where he was instrumental in the careers of Paul Simon, Bruce Springsteen, Santana, Mac Davis and Chicago as vice president of promotion. He later served as vice president of A&R for the Epic label. In 1976 he formed his own label and management firm, Cleveland Internationa, and launched the career of Meat Loaf, among others. During his tenure at CBS, Popovich was responsible for the cross-over success of country artists Lynn Anderson, Ray Price and Johnny Cash. He most recently brought Tom Jones to PolyGram, and co-produced Jones’ first three country albums for the Mercury label.

Fox comes to PolyGram from a diverse business background. His most recently held post was at the group level of CBS Records, where he served as vice president, operations and finance. Prior to that, he had been vice president, finance and administration, CBS Records Division.

Changes at MCA — MCA Records and Music Group, has restructured the MCA Records A&R department, in Los Angeles and in New York. Steve Moir has been promoted to the position of national vice president of A&R at this new position, Moir will oversee the day-to-day activities of the department as well as being responsible for talent acquisition and creatively administering the artists signed to the label. Moir joined MCA two and a half years ago from EMI Records, where he was vice president A&R.

In conjunction with this announcement, Moir announced the promotion of Kathy Nelson to the position of vice president of film music for the label. In this capacity, Nelson will be responsible for the coordination of all MCA record soundtracks, including the acquisition of songs, talent, and producers where appropriate.

Moir further announced that Kate Hyman has been appointed East Coast director of A&R. In this position, she will be responsible for all A&R activities emanating from New York including talent acquisition and creatively administering the label’s signed artists. Prior to joining MCA, Hyman was with Ze Records, where she was responsible for A&R, Artist Development, and Press.

Capitol Names Two — Steven Ray has been appointed to the position of manager, A&R, black music at Capitol Records. He will be responsible for acquiring talent as well as monitoring studio and club activity on the East Coast.

Raphael E. Tisdale has been appointed to the position of director of business affairs at the label.

Tisdale, along with co-director Kevin Breen, will be responsible for the negotiation and administration of all contracts for Capitol Records as well as the business affairs requirements of Angel Records and Capitol Group Services.

Garber Upped — A&M Records has promoted Jesus Garber to the newly created position of director of black music marketing. In his new capacity, Garber will coordinate the marketing plans for A&M urban and dance formatted artists. He will be responsible for the advertising, merchandising and overall artist development of the label’s black roster, while working under the auspices of A&M’s vp of marketing services, Bob Reitman.

Oates Promoted — Patti Oates will join the Warner Bros. Records national album promotion staff. Oates, who continues to be based in Los Angeles, began her tenure with Warner Bros. Records eight years ago as a promotion manager, first in Charlotte, North Carolina and subsequently in San Francisco. For the past six years, she has been promotion manager in Los Angeles.

Gidon Promoted — Arline Brier Gidon has been promoted to the newly-created position of vice president, packaging & pre-production for Atlantic Records, based at the company’s New York headquarters. In this capacity, Gidon directs all pre-release phases of packaging and production for albums, cassettes, compact discs, and home videos. She also establishes and coordinates product release schedules. In addition, Gidon’s department handles pre-release production activities on behalf of Elektra Records.

Trust Appointed — Sam Trust has been named president, Lorimar Music Division. In this post, Trust will be responsible for all music publishing activities and music use and development. He will also handle the business aspect of music production for the company’s television and motion picture projects, as well as service all divisions and subsidiaries including Lorimar Sports, Karl-Lorimar Home Video and the recently announced acquisition, DIR Broadcasting.

Gullo Named — Media Home Entertainment has named Jim Gullo to the post of public relations director, where he will oversee all publicity and promotional activities for the independent video cassette supplier. Gullo comes to Media from Walt Disney Home Video, where he has served as public relations manager since July 1984.

Delich Joins — Michael Delich has been named director of marketing for American Gramaphone Records. He assumes responsibility for coordinating sales among the network of independent retailers and distributors associated with the company.

Jacobson Named — Cathy Jacobson has been named vice president/general manager of the newly formed Jump Street Records, Inc. She was formerly general manager of MediaMax, Media Sound Studios Production Company, Cynthia Cherry formerly of Frankford/Wayne Mastering Labs has been tapped as office manager of Jump Street Records, Inc.
BMI
We believed in the music way back then. That's why more songwriters believe in us today.

Congratulations to the first inductees into The Rock And Roll Hall of Fame.

Wherever there's music, there's BMI.
FAREWELL JO-EL — Jo-el Sonnier came to Los Angeles to spread his special brand of cajun-roots-rockabilly-rock to a new market. Sonnier was already an accomplished and respected performer when he got here and his work for Mercury/Phonogram and Rounder had earned him massive critical praise. Sonnier's musical ability and sincerity had drawn the highest grade of musicians to his band. Folk singer Garth Hudson and Albert Lee were regular members of his touring ensemble. Sonnier gained a great deal of notoriety through his tours with Los Lobos as well as opening slots at the Palace and the Greek, but record companies still couldn't convince him that he should have a CH#G smash hit. Now, Jo-el and his wife Jaime have decided to head east and will be Nashville bound as of the first of next month.

"I'm not going to do what the people here," said the singer/accordionsman. "We really love and appreciate all the great things that have happened to us here. It's just time to move on." As a way of saying thank you to all his friends and fans, Sonnier and his band (Garth Hudson, Sneaky Pete, David Clendenhin and many surprise guests) will host a 'farewell concert' at the Sportsman's Lodge in North Hollywood on January 24. The last time he played there it was a packed and incredibly enthusiastic house and top of our loss is Nashville's gain and we can only hope that the next time Jo-el Sonnier passes through town it will be to promote his latest major label release.

FAR EASTERN MILL — Jerry Weintraub is looking back to the music business. The new chairman of the board and CEO of Universal Artists may be back to a United Artists-funded label... Is A's Bar, once the hottest spot in town to see a band and get cheap draft beer spilled on you, reopening for live music? The night spot had been closed (for music) last year due to the neighbor's complaints and failure to comply with city regulations. We hear that DB's Fettin's Bones have been slated to play there at the end of this month. Good news for live music in L.A.

THE BAMMIES RETURN — Nominations for the ninth annual Bay Area Music Awards (BAMMIES) were announced last week. While space does not allow us to list all the nominees, there are a few that should be mentioned. Camper Van Beethoven's "Telephone Lanslide Victory" was nominated in both the Outstanding Debut Album and Outstanding Independent Album or EP categories. The same congratulations go to Upstarts, whose "K.U.S.A." coped nominations in those two categories as well as the Outstanding Reeds Player category. Other Bay Area musicians to be honored at the San Francisco Civic Auditorium on March 15 are: John Fogerty, Santana, Starship, Wire Train, Night Ranger, Chris Isaac, Huey Lewis and the News, Sheila E, Jerry Garcia and many, many more.

QUOTABLES — "I'm going to sue the city of Los Angeles." — Ike Turner after being arrested last week for possession of cocaine. "He's a hero in an age that's supposed to have heros." — Tony Bennett after working with Bruce Springsteen the first time recently in Los Angeles. "I would describe the character as the equivalent to the basic scum debris from the diseased undercarriage of a mongrel." — Ted Nugent describing his recent role on Miami Vice.

New Wave Plays Again — "Jimi Plays Monterey," a live recording of Jimi Hendrix's complete performance at the Monterey Pop Festival in June, 1967, has been set for release on the newly reborn Reprise label (Warner Brothers). The record was produced by Alan Douglas and has been digitally remastered.

Short Cuts — Tom DiPiero, founder and chairman of Hollywood-based Airwave Records died of AIDS January 4 in Los Angeles. He was 35. NRQ will be back in Hollywood January 31 at the Club Lingerie... We hear local rockers In Vitro have been signed by Manhattan Records... Los Lobos are the latest group to sign with Anheuser Busch. They'll be recording both English and Spanish Budweiser commercials for the company.

Dressed to Kill — L.A. Music Machino co-proprietor and masculine guy, Beathy (formerly of Beachy and The Beachnut fame), hits the stage in drag in honor of club owner Bill Heller's birthday. Beachy is part of the all girl (?) band, The Debundantes.

NEW FACES TO WATCH

When last seen, on January 11 at Maxwells' in Hoboken, N.J., the Raunch Hands were steaming up windows and doors with a new raunch rocker named "Hair Raising Gig." The many who could not get into this particular hair-raising gig stood eavesdropping at the entrance but those who could get in got an earful of some future rock heavyweights. These guys are happening in a big way on their New York City home turf and with the release of their "El Raunch Grande" EP (Relativity), raunch fever is spreading nationally.

Their album was recorded over the course of three and a half days under what the band members describe as "rushed conditions" in an eight track studio. "We recorded two songs a night," says vocalist and songwriter Mike Chandler. "That's reasonable in this day and age when it takes you a year and a half to make some computerized album."

"El Raunch Grande"... musical range is staggering. They do everything from Tex-Mex on the title track to R&B on their cover of the Ray Charles classic "Mess Around." Still, they were clear of balls: "Something like 'Angie' by the Stones makes me cringe," says guitarist Mike Maricic. "When we first started playing, the band's idea was to keep the crowd up, to keep the crowd moving and play fast numbers."

"I'm not sure" calls the band's music "drink rock" as opposed to "think rock" yet that description belies a certain edgy lyrical sophistication. Still, the sexual roles described in the lyrics to

When, as Silas was preparing to go home, something in the unscrolled tape pile caught his eye and ear. "I popped in the video and it was Giorgio performing in Minnesota. His voice so overpowered me that it was the first time I ever thought he was the first one to call his manager the next morning," says Silas. After hearing him perform two weeks later in the Midwest, he signed the singer. Giorgio's case shows that there is hope in actually selling a record!

"To sell Silas' other pet projects, Brokkins and Body, were introduced to him through industry insiders. Body is a group of fles.

Robert Brokink's voice sounds like he was caught in a rainstorm and his voice never went back to its original quality. It's a really sad story," he says.

Silas began his A&R career in the MCA promotion department where he would give freelance evaluations of artists to MCA... Two of the artists Silas gave his nod to — Ready For The World and The Jets — went on to become major acts... Silas says "I think there was enough potential for a gold album," he says.

The Raunch Hands

one of their songs, "Man Needs A Woman," may prove objectionable to some women. "It started doing this song as a duet years ago with (guitarist/saxophonist) Mike Tchang as a comedy thing. Now we do it as rock 'n' roll. It's a great song," says Chandler. Furthermore, women are one of Chandler's favorite cutoff preoccupations. "I love women," he says, "every chance I get."

The Raunch Hands capture the sound of American taverns with rock-popping accuracy. Tchang's boozy sax and Vince Brmlicevic's manic drumming provide the perfect accompaniment by which to chain-drink and dance up pick-up women. Songs like "Spit It On The Floor" and "Wild Man" typify the spirt and ebullience of their sound. Future plans include playing a series of hair-raising gigs as they swing through the mid-west in February. Who would they like to collaborate with on their next album if they could collaborate with anybody? "Christie Brinkley," quips Chandler.

MCA's Silas: Moving R&B and A&R in New Directions

By Paul Iorio

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

NEW YORK — Louil Silas, Jr., MCA director A&R, black music division, has been given a new job — he will become the new household names of R&B.

Silas has recently brought to MCA three acts that he sees having major success. Silas' ability to spot talent and develop it is reflected in the fact that he has become the new household names of R&B.

He says, "Silas has recently brought to MCA three artists that he sees having major success. Silas' ability to spot talent and develop it is reflected in the fact that he has become the new household names of R&B."

"This discovery happened late at night..."
NEVER FIER, THE GOLDEN PALOMINOS ARE HERE — Before it gets buried in what follows, let’s say right off that The Golden Palominos play great rock ‘n roll both on record and in concert. In this era of spin-off bands (Arcadia, Mike and the Mechanics), the time is right for the ultimate in definitive musical relationships, namely a band whose personnel rotates with each gig and album. The Palominos are in New York Tuesday, January 9 they nearly blew the roof off the Ritz with their indefiniteness. Prior to the Ritz gig, I had my doubts. The band looked good on paper but I wondered how they would sound in concert, having visions of excess as I thought of say, Peter Fier’s Rainbow Concert, complete with 70 guitarists and 14 drummers chugging away on the same riff. But it was nothing like that. It was crisp, direct rock and none of the watered-down manner of the musicians who got that whole thing started. The Palominos was founded by drummer Anton Fier, who co-writes the songs that are sung by several vocalists, most notably Syd Straw and Michael Stipe. On their “Visions of Excess” LP (Celluloid), side one spotlights Stipe and side two spotlights Straw. East Coasngs agrees with Fier when he points to Stipe’s “Boy (Go)” and Straw’s “(Kind of) True” as the LP’s high points. Though Arto Lindsay and Peter Be Gregory (formerly of Peter Gabriel’s Band) in the core of the show consisted of two separate sets by vocalists Stipe and Straw. The real find here is Hoboken’s Syd Straw, a virtual unknown who, if it weren’t for Stipe, would have stolen the show. Starting the gig with “(Kind of) True” Straw showed that for a newcomer she was none too shy about belting out the songs when necessary and acting out some of the lyrics as well. Straw knows when to float the vocals above the musical fray (as during her harmonizing with keyboardist Lisa Hernandez on “Buenos Aires”) and when to get into the fray vocally (as on “True”). Several songs later it was Stipe’s turn. Looking a bit like Rod Stewart with his bleached blond hair, Stipe came off like an onstage surrealism with an enigmatic presence that makes him hard not to watch. To East Coasngs, Stipe sounds like he’s enunciating better these days but Fier denies this. “Maybe he’s recorded better here but he’s not enunciating any better,” Fier told Cash Box. “I’ve seen a lot of people write down what they thought the lyrics were on Stipe’s tracks and they’re not even close to what they actually are.” Though Fier claims that everyone in the Palominos project works together harmoniously, there seemed to be a bit of a contrast between Straw near the end of “Boy (Go).” Stipe drenched away at the end of that song, Straw added harmonies; Stipe vehemently shook his head back and forth as if somewhat disconcerted by her vocal intrusion. Whatever the case, the end result was great rock. The next Golden Palominos LP will be released in about eight months, according to Fier, and will include Peter Holsapple’s song “Love Deserves A Diamond.”

EAST COASTINGS — Joe Jackson played one of nearly a dozen surprise New York area gigs, at Maxwells January 8, debuting 11 new songs that will be recorded live for his new A&M album (a la Jackson Browne’s “Running On Empty”). New song highlights include “Tourists,” the joyful pop of “Hometown,” and the scathing rocker “Survival.” Sprinkled among these new songs were old favorites like “Breaking Us In Two,” “One More Time,” and “Don’t Wanna Be Like That” from his vastly underrated “I’m the Man” album. Look for a Cash Box feature on the new LP in the next issue. . . . The Rauch Hands played a sizzling gig three nights later at Maxwells’ in support of their latest release “El Rauncho Grande” (Relativity) album (see the New Faces To Watch column for more on this band) . . . Lili Anol, who I wrote about in the October 5 issue of Cash Box, gave an industry showcase January 9 at Folk City that attracted high-priced critical raves . . . Stop the presses! The music industry professionals included in Gentlemen Quarterly’s “Most Eligible Women in America” listing include: WNEW-FM DJ Lisa Glassberg, A&M Records VP Brenda Andrews, MTV VJ Nina Black-

BIG FISH, BIG POND — Clarence Clemens (c) with fish that he caught (l) and saxophonist (r) that made him a big fish in a big pond.
Publishers Bullish About Publishing, Cautious About Pending Legislation

By Stephen Padgett

LOS ANGELES — Publishers began 1985 with a cautious optimism that was, for the most part, richly rewarded. Some experienced their best years in many. 1986 begins with a publishing community confident that it can top even last year's tremendous gains. But, concern was expressed last week that the fortunes of publishing in 1986 may have nothing to do with hit records, successful movies, smash television programs or burgeoning new configurations like the compact disc — areas in which publishers have input and a degree of sway. The fate of many publishers rests, they said, with legislation now before Congress.

The long-standing and accepted practice of issuing blanket music usage licenses is being called into question by independent television stations. Legislation has been introduced into Congress that would obviate blanket licenses and create a situation where music publishers would have to negotiate, on a song-by-song basis, a fair rate of compensation for the use of their copyrights in movies and television shows. "The intent of the bill," said Irwin Robinson, president of Chappell-Intersong, "is to try to accomplish from a legislative point of view what the local television stations could not accomplish in the Buffalo Broadcasting case."

H.R. 3521 was introduced by Rep. Frederick C. Boucher (D-W.V.). Under provisions of the bill, independent television stations would mandate that producers deliver shows inclusive of the performing rights. "The Boucher bill is, by no means, the end of the road for existing copyright, but rather a system which is more fair," said Robinson.

The effect of the bill will not be felt among those involved with blockbuster television shows, according to Levy. Those who own copyright for music contained in syndicated shows like The Lucy Show, Phil Silvers, older movies and others will suffer the greatest if H.R. 3521 passes. "If you're in the business of creating market share in your area, you're going to buy that hit show and you're going to pay whatever it costs," stated Levy. But, companies like CBS Songs, whose MGM-UA catalog is an important part of its music film repertoire, are very concerned.

The issue came up last week when the courts ruled in the Buffalo Broadcasting case that blanket licensing was the law and that publishers were justified in continuing those fees. "For a few years, since we have so many great movies that we acquired when we bought MGM-UA, it will save a lot of hassling," said Harvey Shapiro of CBS Songs. The threat to the broadcasters in the wake of their defeat as "very beligerant." He said, "the independent television stations, who because of losing the Buffalo case, are now trying to punish the industry rather than get a fair doctrine," of how to pay for the use of music in television programming. According to Warner, blanket licenses have "been proven over and over again" to be the best formula.

Lance Freed, president Almo-Irving Music echoes these concerns. The fear at Almo-Irving is not so much for loss of revenue on existing catalog, but rather the continued erosion of publisher's and writer's rights. "It wouldn't be as devastating to us," Freed allowed, "if we could at least fight it on every level. Because if this passes, it's the beginning of a continuing attack on the idea of copyright being something people should have," said Warner.

"If legislation lumps the blanket license situation its going to give television stations and the television producers carte blanche to use people's music and it will be a catch-as-catch-can basis for a majority of publishers to find out if their music is even being used,"

But, in spite of developments that would cast a shadow over the industry, most publishers share a strong optimism that 1986 will be a good year for business.

Certainly the compact disc is a factor in this optimism. CBS now sells LPs and cassettes as a music delivery system. "There's a lot more product coming out (on CD) than anybody ever dreamed, and it isn't just classical. It's like a third string to the bow, if you will," commented Chappell-Intersong's Robinson.

"From where I sit," said Marvin Kane, president of Famous Music, "my feeling is that the music business is at the brightest stage it's ever been in its life. I find there are more avenues to make money — it's almost like you can't miss."

One of these new avenues is the burgeoning use of music in television. "Certainly, the use of contemporary music in film, television and other so-called institutions, that used to be reserved for a very conservative group of people, is really opened up rather dramatically, I think that's going to continue to grow," predicted Freed. Music is moving out of the background and becoming a foreground source, especially in shows like Miami Vice. This trend is only beginning.

Music in motion pictures will continue to be an important source of revenue for publishers in 1985. Leeds Levy, whose company is closely aligned with Universal Pictures, sees more pop music-oriented soundtracks for 1986. "The importance of motion pictures can't be underestimated, and I think there's going to be more of those. I'm very bullish about the whole picture," he said.

Retailers spoke in glowing terms about the performance of music video as a sale item this past Christmas. This trend was cited by publishers as a bright spot in the future for publishing as well. Music video becomes another avenue for the use of copyrights. "I think home music video is becoming a more prevalent thing," said Robinson.

Cable television has some publishers investigating this as a further source of revenue. Jay Warner stated, "I think that based on the licensing capabilities of ASCAP and BMI in negotiating better, more lucrative arrangements with cable, there will be a more intense approach among publishers in dealing with cable producers."

"I'm very bullish on 1986," said Levy, "we've got five cents as the statutory mechanical royalty. I think that's certainly positive. God knows what we've lost and continue to lose in the blanket tape area. Fortunately, it (the new mechanical rate) comes at the right time because it helps reduce the impact of home taping a little bit."

The growth of compact discs, television, film, music video, cable and the new statutory mechanical rate are bright signs indeed. "On the creative side of the business, from a talent point of view, we have the makings of a very big year in 1986," enthused Robinson. Marvin Kane added, "I think the music business is a blast now where it wasn't for about 10 years. Most publishers would agree with this statement from Lance Freed. "I don't have any predictions for 86 other than the fact that if you've got great songs, they're going to get heard."
Independent Publishers: Banking On A Healthy Future

By Peter Berk

LOS ANGELES — Whether they have catalogues as large and impressive as one of the majors, or whether they're no more than basic mom and pop operations, independent publishing companies today remain a prominent and vital force within the music world. Even in this era of multinational corporations and giant conglomerates, these smaller publishers have, for the most part, not only been able to survive, but often to prosper. Despitepending issues such as the Boucher Bill, there seems to be a widespread optimism so far as the future of the business is concerned, as several key independent publishers confirmed in interviews last week.

Arthur Braun, general manager of the Dick James Organization, has every reason to be enthusiastic these days. The London-based company, which has a catalogue featuring material by such writers as Elton John and the Beatles, has emerged as one of the few international independent publishing houses on the scene today. Asked what he feels primarily accounts for Dick James' durability, Braun responded, "It's extremely difficult for independent publishers to survive by just hoping for a top 10 hit every time a song is placed. We've always felt it's far more important to develop artists and launch new careers." It's the individual attention independents can offer which most separates them from the majors, according to Braun. "We don't sign volume here, we sign on the basis of talent, as we did in Nashville, where we built the entire catalogue from scratch four years ago and wound up on the singles charts non-stop for three years."

For Braun, and in fact for all publishers, film and television scores, which have become so song-oriented of late, are now and should continue to be lucrative avenues for the exploitation of a catalogue. "We've been getting writers more and more involved with film," he said. "We also develop strictly instrumental pieces solely for use in television or film. We want very much to be a part of what I believe will be the long-term marriage between motion pictures and music."

Michael Perlstein, a partner in the highly respected law firm of Schlesinger, Perlstein and Medow, which is extensively involved with the independent publishing business, also spoke optimistically about the industry and its future. "The increase in mechanical royalties recently has been a tremendous boost to publishing," he first mentioned. "The use of songs in films, moreover, has opened up an entirely new avenue of exploitation because the movie companies have come to realize the financial and promotional value of using contemporary music. For that reason, the publishing companies which can offer both old standards and new songs are being actively solicited by film producers more and more."

Perlstein, like the others contacted, feels independent publishers particularly excel in giving a personal touch to their writers. As he sees the situation, the multinationals can act as bankers and keep their writers happy with more substantial advances, but the independents tend to devote more time to securing recording deals for the material in their catalogues. Assessing the future of independent music publishing, Perlstein said, "Because of the new kinds of exploitation, including some which haven't even been developed yet, I think the industry is basically very healthy. It's true this is in some ways a difficult period for independent publishers, in great part due to the emergence of so many artists who opt to handle their own publishing, but overall, I think there's every reason for the people in this business to be optimistic about what lies ahead."

Ned Shankman is not only one of the music industry's most successful personal managers, but he was also just elected vice president of the Association Of Independent Music Publishers, which offers its members the chance to regularly gather and exchange ideas, vent gripes, obtain updates and offer suggestions about the business. According to Shankman, "the industry is very healthy right now. The strength of independent publishers, in my opinion, lies in their ability to develop writers and catalogues. In regard to placing a song, if you're a writer, I feel you have as good a shot with an independent as you do with a major."

Shankman feels certain talented new writers will continue to appreciate the personalized attention the independent publishers can offer, thus guaranteeing a plethora of solid material in independent catalogues for a long time to come. "It

(continued on page 36)
"Back To The Future"
B.B. A/C Hit Radio

By Jimi Fox

LOS ANGELES — Nineteen Eighty Five brought to the silver screen a hot flitck Back to the Future, which combined and improved upon the past, present and future in a manner of the likes which has not been accomplished in some time. It also ignited the torch of many programmers and various radio format levels to perhaps take the successful elements of chemistry from this "blockbuster" to their corner and the troubled areas of current radio programming — the two most troubled areas of programming and A/C. Both effectively are basic to all discussions when you take a look at the A/C format. Part of this intent was to show how the future can be realized in the past. As Jimi Fox and A/C skewing towards the 45 year old flank and A/C skewing heavy towards the 45 year old flank. Keep in mind that the A/C format we are looking at is the "Pop A/C" format with a strong focus on the "Pop A/C" format and not your "current soft rock A/C" and of course the "dinosaur A/C" format which goes beyond the 18 year old flank into the 12 plus demographic. In short the audience we are speaking of is our beloved "boomer" formats, and the format handle — "Baby Boomer Adult Contemporary Hit Radio" or "B.B. A/C Hit Radio".

In 1981 Fox and Fox Media Consultancy based in Los Angeles. under the direction of CEO Patric Fox, the success of any programmer and various radio format levels to perhaps take the successful elements of chemistry from this "blockbuster" to their corner and the troubled areas of current radio programming — the two most troubled areas of programming and A/C. Both effectively are basic to all discussions when you take a look at the A/C format. Part of this intent was to show how the future can be realized in the past. As Jimi Fox and A/C skewing towards the 45 year old flank and A/C skewing heavy towards the 45 year old flank. Keep in mind that the A/C format we are looking at is the "Pop A/C" format with a strongly focus on the "Pop A/C" format and not your "current soft rock A/C" format and of course the "dinosaur A/C" format which goes beyond the 18 year old flank into the 12 plus demographic. In short the audience we are speaking of is our beloved "boomer" formats, and the format handle — "Baby Boomer Adult Contemporary Hit Radio" or "B.B. A/C Hit Radio".

In 1985, leading into 1986 we see that a large number of stations are aiming at that baby boom audience. Many however are far off target as they weep and bark, fine tuning their musical presentation for that target audience. As I have always indicated in the past, the success of any programming and various radio format levels to perhaps take the successful elements of chemistry from this "blockbuster" to their corner and the troubled areas of current radio programming — the two most troubled areas of programming and A/C. Both effectively are basic to all discussions when you take a look at the A/C format. Part of this intent was to show how the future can be realized in the past. As Jimi Fox and A/C skewing towards the 45 year old flank and A/C skewing heavy towards the 45 year old flank. Keep in mind that the A/C format we are looking at is the "Pop A/C" format with a strong focus on the "Pop A/C" format and not your "current soft rock A/C" format and of course the "dinosaur A/C" format which goes beyond the 18 year old flank into the 12 plus demographic. In short the audience we are speaking of is our beloved "boomer" formats, and the format handle — "Baby Boomer Adult Contemporary Hit Radio" or "B.B. A/C Hit Radio".

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The Ultimate A/C format offers two current music options plus two primary gold categories and three more optional music categories that allow for a variety of contemporary positionings. The format is highly successful in many market areas where it is used to create a solid "adult audience" in the A/C format. A new type of "adult audience" is created in the A/C format. A new type of "adult audience" is created in the A/C format. A new type of "adult audience" is created in the A/C format. A new type of "adult audience" is created in the A/C format. A new type of "adult audience" is created in the A/C format. A new type of "adult audience" is created in the A/C format.

Underplay Please! I can't stand 18 degrees! — Departure time is moments away here at Fairbanks International Airport. Therefore, I am going to miss today's high of 20 degrees. However, after last night's low of one above zero and current chilling winds from the north of 25 miles an hour, I can do without the 20 degree temperature. Anyway, the Big Broadcasting Story is that Olympic Broadcasting has been purchased from Bingham Broadcasting Company. KYAK-AM and KQOT-FM in Anchorage is also included as well as KIAK and KQRZ-FM here in Anchorage. That's all I know about a station purchase in Alaska? "It's elementary, my dear Watson." The four stations sold in the area of 12 million give or take a couple of million. That makes it the largest purchase price ever paid for broadcast properties in Alaska. And that's an early indication of what purchase prices in 1986 for broadcasting properties are going to be like across the country. We're in a year of major media transactions and equally major elephant bucks in profits being made. Speaking of profits, my body would profit immensely if I were southbound — where the sun isn't frozen in place. Somehow! Anybody! Please fly this bird out of here! I! Here I sit high in the sky. Sipping my cleverly disguised coffee, smothered in brandy. I see Seattle below, which reminds me that the man who became a local radio legend, Gary Vance is returning to his home town. We find out later in the show what parts for his family's "Gary Vance Sunday Show," which stayed from contemporary country and featured older style Country Music from the 40's, 50's and 60's along with bluegrass tunes. This Sunday night feature ran for over six years on KMPS-FM. I'm sure the Northwest is in agreement with me, when I say "It's a pretty funny coincidence to have you home Gary." As the tune "San Francisco Nights" by Eric Burdon and the Animals plays havoc in my mind with flashes of the San Francisco Pop Festival rushing in and out, I'm looking down on the City that "Grace Slick and the Great Society" built on Rock 'N Roll. What a sight. Which also reminds me that concert giant Bill Graham and KMET 106 FM recently ran a great promotion called the "KMET/Bill Graham Promotes—Concert Hotline." This interactive touchtone trivia concept was available twenty-four hours a day by calling 967-KMET. Each caller was challenged by hundreds of music questions. KMET personalities London & Engeleman, Howard Hoffman and Sonny Joe Fox asked the questions in an entertaining way, using a complex computerized phone system. Winners with correct answers received concert tickets to upcoming Bill Graham shows, Ips, collectors edition T-shirts and many more prizes. All in all it was a load of fun. Bill Graham and San Francisco. (What? I just overheard the stewards tell another passenger up front that this is a non-stop flight to Mexico City, I'm sure she's only kidding.) Anyway, KQOR — "The Rocker" teamed up with cable subscriber channel, "Showtime" for a Bay Area exclusive simulcast of the "Dire Straits-Brothers in Arms" concert last Friday .... (Mexico City, That's a pretty funny coincidence. Anybody who had me believing it.) 610 KFRC under the stewardship of Dave Sholin has added veteran news reporter Abby Goldman to the morning staff on the Dr. Don Rose Morning Show. KFRC G.M. Jim Smith has added Jeri Jansen to the position of retail sales manager. (I could see my boss and the look on his face if I were to call him from Mexico City. What a riot!) Well as I indicated to you last week, A. A's Magic 106 was POWERBOUND and the almost ever-ready Electric Experience — Shamelessly satisfied, Donn Moss (1) of KACE, Los Angeles and Gary Marshall (1) when they said, "we were sold on hundreds of radio personalities who enjoyed the second annual "All Electronic Media Party" held by the L.A. Broadcasters at their training facility."

I'm going to explain this to the office, I'm DEAD! ... I best brush up on my Spanish, "Buenos Noches Senorita." I don't believe I did this...
**POP PROGRAMMER’S PICK**

**Programmer**  
Katherine Alexander

**Song:** "King For A Day"  
**Artist:** Thompson Twins  
**Label:** Arista

**Comments:**  
"Not only has this single jumped into our Top 10 at 10 the first week of airplay, but it has taken off at Oklahoma City sales outlets. Most importantly, the lyrics, combined with a memorable tune, assure this song a long life.

**WOLY** in Louisville, all-American country radio, is looking for a morning drive personality. Applicant must be creative and hardworking, with ideally, at least 2 years experience in radio sales.

**Station:** WOLY  
**Market:** Louisville  
**Useful References:** Call (502) 544-9000 for more information.

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**THE JOB MART**

**WCH** in Louisville, all-American country radio, is looking for a morning drive personality. Applicant must be creative and hardworking, with ideally, at least 2 years experience in radio sales.

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ANCADIA (Capitol B-5542)

Goodbye Is Forever (4:11) (Tittec) (Taylor-Rhodes-LeBon) (Producers: Alex Sadkin-Arcadia)

The second single from the Duran Spin-off Arcadia is a slow growing burner with the trademark Simon Whine that should deliver shivers and another solid hit for the English trio. Watch for instant CHR.

FINE YOUNG CANNIBALS (I.R.S. 52760)

Johnny Come Home (3:30) (Virgin/ASCAP) (Steele-Gift) (Producers: Gift-Cox-Steele)

Fine Young Cannibals enter the pop world in earnest with a single release of its “Johnny Come Home.” The effect of the tortured tenor is reminiscent of Bronski Beat’s “Smalltown Boy,” and could score a similar victory with the dance clubs and CHR alike.

SIMPLE MINDS (A&M 2810)

Sanctify Yourself (3:55) (Colgems BMI/ASCAP) (Simple Minds) (Producers: B. Clearmountain-J. Levine)

The follow up to “Alive And Kicking” finds the friendly, warm sound of Simple Minds in full bloom. Less thickly textured than past hits, look for immediate radio.

THE CHICAGO BEARS SHUFFLIN’ CREEW (Red Label 7-71012)


The loveable Chicago Bears have already sold more than a refrigerator full of this humorous rap workout. Now that their place in Super Bowl XX is assured, it will no doubt break nationwide.

TALK TALK (EMI America B-8303)


The newest single from Talk Talk, which follows its moderate chart success, “It’s My Life,” covers similar ground. The song has melodic urgency in a techno-pop setting.

ROBERT TEPPER (Scott Bros./CBS 3547850)

No Easy Way Out (4:19) (Flowering Stone-Heavy Breather/ASCAP) (R. Tepper) (Producers: Joe Chiccarelli)

Exposure in the enormously successful Rocky IV should improve this single’s chances. Similar to the Survivor records from the Rocky saga.

ROGER DALTRY (Atlantic 7-89457)

Quicksilver Lightning (4:10) (Gold Horizon-Pitchford/BMI—Inspiration/Suisia) (G. Moroder-D. Pitchford) (Producers: A. Shacklock-G. Moroder)

The Grammy- and Oscar-award winning writers Moroder and Pitchford combine their talents to give one of rock’s enduring great voices a solid tune, featured in the film, Quicksilver.

OPUS (Polydor 883 730-7)

Live Is Life (4:07) (April/ASCAP) (Opus-E. Pfleger) (Producer: P.J. Muller)

This international hit with strong European appeal and sound just might have the “all-together-now” energy enough to get Americans on board.

GENE CHANDLER (FastFire FFS 7006)


PRECIOUS METAL (Mercury 884 363-7)

Bad Guys (3:17) (Jungle Boy-Fab Five adm. by Virgin-Katyco/BMI) (L. Knauer-Wasser-B. Knauer) (Producer: Paul Sabu)

JEFF PARIS (Mercury 884 412-7)


LISA RHODES (Spindletop STP-113)


JACK WAGNER (Qwest/Warner Bros. 7-28790)

Love Can Take Us All The Way (3:37) (MCA-YoungBrick Road/ASCAP) (G. Ballard-G. Magness) (Producers: Cliff Magness-Glen Ballard)

SMILE — Smile — MCA/Curb 5628 — Producer: Andy Johns — List: 8.98 — Bar Coded

Strong, driving AOR fare with the standard seething guitar leads, and drive-the-gals-wild vocal work from this L.A. based quintet.

CELEBRATE! — Perri — Zebra 5584 — Producer: Patrick Henderson — List: 8.98 — Bar Coded

Four sisters — Lori, Darlene, Sharon, and Carolyn Perry — make up Perri, which is sort-of a fusion-meets-gospel-meets-Pointer Sisters ensemble. Discovered by Pat Metheny — whose “Jaco” and “Airstream” are vocalized here — Perri’s four-part harmonies and soulful approach should find them lots of fans from various ends of the musical spectrum.

PARALLEL GALAXY — Emmett Chapman — Back Yard BYR 1 — Producer: Emmett Chapman — No List

The inventor of the revolutionary Stick exerts his considerable talents as a performer of the instrument here. Lush, proficient and nicely made.

UP AND DOWN — Opus — Polydor 827 952 — Producer: Peter J. Muller — List: 8.98 — Bar Coded

Filled with the kind of optimistic/spiritual good tidings of artists like Jon Anderson, this Austrian band makes its American debut. The LP contains anecistic, feel-good songs that have already taken Europe by storm.


The Force M.D.’s capture a 60’s Motown sound akin to the Jackson Five. It’s recent exposure in Krush Groove should help kick this band into national prominence.

TURN IT ON — Todd Hobin And The Heat — Arles AA2000 — Producers: Doug Moncrief-Todd Hobin — No List

This northeast rocker has been on the scene for a while. This six-song EP contains strong pop-rock entries that place it on the same menu with records by Bruce Springsteen, John Cougar Mellencamp and John Cafferty.

ATTACHMENTS — A&E — AESE 1202 — Producers: Attachments — No List

RUNNING FOR MY SAVIOR — Dorothy Smith And Inner Fire — Inner Fire DSE 2 — Producer: D. Smith — No List

RED WHITE AND BLUE — Battlecry — Greenworld/Rock GWD90523 — Producer: Randy Blue — List: 6.98

THE RITUAL — Sacred Rite — Greenworld GWD90515 — Producers: Sacred Rite — Pierre Grill — No list

FIRST RITE — Divine Rite — Greenworld GWD90527 — Producers: Divine Rite—Cliff Zellman — No List
THE BEAT

Bob Long, Los Angeles
Darrell Lindsey, Los Angeles

LIONEL RICHIE SAVES A SCHOOL — Motown's recording superstar Lionel Richie, who helped mastermind the USA For Africa project, continued to share his blessings with the less fortunate of the world. On the Sloughin School, a private institution serving a small number of Black children whose parents want them to get a strong education, ran into financial trouble with the I.R.S. There had been a lien placed on the school building and date for selling the building set as an alumnus of Sloughin School mentioned the school's financial troubles to Richie, who instructed his accountant to contact Sloughin and have a $45,000 check delivered to the I.R.S. to take care of the debt. Quite often there are complaints that Black superstars in the entertainment field have a tendency to forget who they are and their roots. Perhaps in some cases this is justified. It is truly gratifying to know that there are exceptions. Lionel Richie always seems to have built into his act a mention of his alma mater, Tuskegee Institute. Perhaps some Black superstars are guilty of "forgetfulness," but Lionel, my fellow Tuskegeeian, I commend you for your sensitivity to the plight of fellow human beings. Thanks to you, minds will not be wasted.

SLAUGHTER RESIGNS — Vern Nonis, a long time CBS executive, V.P. Black music and jazz promotion, left that position effective January 17, 1986. After many months of rumors regarding Slaughter's leaving, it is now official that he has left to pursue other business interests. He can be contacted at (914) 779-3574.

LL COOL J GOES DEF — Columbia Records and Def Jam recordings first joint album release is simply entitled "Radio." By artist rapper LL Cool J. What makes this project unique is that within the past two weeks retailers nationwide such as Webb's Dept. Store, Philadelphia; John's Music, Los Angeles; Radio Doctors, Milwaukee; Skippy White's, Boston, Music Liberated and Bandland Records in Baltimore are reporting the album in top five activity with such other name acts as Freddie Jackson, Luther Vandross, Stevie Wonder and Whitney Houston. As James Todd Smith, aka LL Cool J states about his journey to success, "I was really dogging the spot...you know, really doing good without a record. I started rapping when I was nine and I was so strong with this rap stuff that I got a whole crew together, even some that weren't from the neighborhood. People like The Blockbuster Gang, Grand Wizard Freddy B, The Freeze MC's and The Extravagant 3 and turned it out." Future project coming up for LL Cool J is his first song to be in a motion picture. It's a film starring Golden Hawn, entitled Wild Cats. He's writing a new rap tune for Whodini and Run DMC for whom he wrote "Can You Rock It Like This" from their almost platinum album "King Of Rock."

LEE BAILEY'S RADIOSCOPE — Lee Bailey Productions announced the completion of "King From Atlanta To The Mountain Top," a two-hour syndicated special set to begin airing January 12 in more than 80 markets. The special, according to the producers, will be one of the few, if only radio tributes to incorporate rare interviews with Dr. King. Leonards, Jr., who researched and wrote the program says, "King will be heard talking about his earliest experiences with racism, his philosophy of non-violent resistance, as well as the triumphs and setbacks of his movement."

HOLLYWOOD CENTRAL — Jim Brown, football player turned actor, who ventured into motion pictures is now stepping over to records. At Hollywood Central, Jim Brown is acting as executive producer to artist Nadiah Ali who is presently recording with producer Craig Cooper. Cooper has worked on projects with Anita Baker, Chapter 8 and most recently Steve Arrington's forthcoming LP entitled "Jammion" National Anthem."

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist, Label, Number, Distributor</th>
<th>Worked on Compact Disc</th>
<th>Gold (RIAA Certified)</th>
<th>platinum (RIAA Certified)</th>
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<td>SADIE (Motown/GRS 90025)</td>
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<td>Caravan Of Love</td>
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<td>Square One</td>
<td>STEVIE WONDER (Tamla Motown 15026)</td>
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<td>Rock Me Tonight</td>
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<td>Whitney Houston</td>
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<td>All For Love</td>
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<td>The New One</td>
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<td>Ready For The World</td>
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<td>Precipitation</td>
<td>EUGENE WILDE (Phil/World/Atlantic 8-15401)</td>
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<td>Miami Vice</td>
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<td>Condition Of The Heart</td>
<td>KASHFIRE (Arista ABL 6845)</td>
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<td>Higher Power</td>
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<td>Touch Me</td>
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<td>I'll Fight I Fell In Love</td>
<td>LUDWIG VAN BEETHOVEN (EMG 84404)</td>
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<td>Working It Back</td>
<td>TEDDY PENDERGRASS (Arista ABL 6845)</td>
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<td>Maurice White</td>
<td>PETER WHITE (ATCO 605-LS258)</td>
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<td>Luxury Of Life</td>
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<td>Single Life</td>
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<td>Say I Love Me</td>
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<td>Slave To The Rhythm</td>
<td>JAMES (EMG 84404)</td>
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<td>Long Time Coming, A Change Is Gonna Come</td>
<td>KLY-FOX (CHAMPAGNE) (EMG 84404)</td>
<td>38</td>
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The Cash Box Top 75 Black Contemporary Album Chart Is Based Solely On Actual Pieces Sold At Retail Stores.
MOST ADDED

<table>
<thead>
<tr>
<th>Programmer</th>
<th>Station</th>
<th>Market</th>
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<tbody>
<tr>
<td>James Jordan</td>
<td>WNHC</td>
<td>New Haven, CT</td>
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</table>

| Source: "Saturday Love" Artist: Cherrelle with Alexander O'Neal Label: Tabu/CBS |

| Comments: "Saturday Love" is the best record I've heard in 1986. I can only compliment Jimmy Jam and Terry Lewis for their production work on this project. They've taken two opposites and blended them together to make a sound that would make it in any type of format. It's just a great piece of programming. |

South Retail Breakouts

1. COMPUTER LOVE — Zapp | Warner Bros.
2. NIGHTMARES — Dana Dane | Profile
3. NO SHOW — Symbol 3 | Reality/Fantasy/Danya

Cash Box | January 25, 1986
### Top 75 12" Singles

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Weeks On 1/18 Chart</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Go Home (Remix)</td>
<td>Steve Wonder (Tamla/Motown 450) TQ)</td>
<td>4</td>
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<tr>
<td>2</td>
<td>I Like You (Extended Version)/5:25</td>
<td>Philips L. (Capitol/CBS 49-0350)</td>
<td>12</td>
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<tr>
<td>3</td>
<td>Feel the Spin (Extended Dance Version)/5:10</td>
<td>Johnnie Taylor (Motown/Dynasty 3)</td>
<td>10</td>
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<tr>
<td>4</td>
<td>Digital Display (Extended Mix)</td>
<td>Ready for the World (MCA 4046)</td>
<td>6</td>
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<tr>
<td>5</td>
<td>Let Me Be the One (Extended Mix)</td>
<td>Five Star (CRC 4033)</td>
<td>9</td>
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<td>6</td>
<td>Slave to the Rhythm (Extended Version)/4:30</td>
<td>Grace Jones (Manhattan/Capitol SP 2903)</td>
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<tr>
<td>7</td>
<td>Can You Feel the Beat (Extended Version)/6:50</td>
<td>Lisa Lisa and Cult Jam with Full Force (Columbia 44-0259)</td>
<td>10</td>
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<td>8</td>
<td>Living in America (R&amp;B Dance Version)/6:15</td>
<td>James Brown (Soul Book CBS 340310)</td>
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<td>9</td>
<td>Alice, I Want You for Me/6:01</td>
<td>Full Force (Columbia 44-0259)</td>
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<td>10</td>
<td>Love's Gonna Get You (Dance Mix)/3:30</td>
<td>O.C.I. (COI SPORNO/Imperial Records 0-20250)</td>
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<td>Exposed to Love (Instrumental Version)/10:30</td>
<td>Expose (Arista AD-4946)</td>
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<td>Party All the Time (Extended &amp; Instrumental Version)/7:46</td>
<td>EXODUS (Columbia 44-0259)</td>
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<td>Can You Rock It Like This/Together Forever/3:46 &amp; 3:32</td>
<td>Run D.M.C. (Flyer Pre 7099)</td>
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<td>14</td>
<td>Your Personal Touch</td>
<td>L.L. Cool J (Def Jam/Columbia 44-0259)</td>
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<td>Can't Live Without My Radio/1:46</td>
<td>Billy Ocean (Russell/MCA 45-4010)</td>
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<td>16</td>
<td>Count Me Out (Extended Version)/3:25</td>
<td>J-J-J-Jessie-Jay (Capitol/CBS 404620)</td>
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<td>17</td>
<td>No Frills Love (Extended Dance Remix)/2:51</td>
<td>Jennifer Holiday (Galloving/Definitive/Atlantic 04-1261)</td>
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<td>18</td>
<td>The Dream Team is in the House/5:07</td>
<td>LA Dream Team (Cheers Time-Up621)</td>
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<tr>
<td>19</td>
<td>Beat of the Street/Goodbye My Baby</td>
<td>Sly &amp; Robbie's Mood (Island/EMI 74000)</td>
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<td>20</td>
<td>Baby Talk (Special Remix)/5:55</td>
<td>Ashford &amp; Simpson (London Taxi 5005)</td>
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<td>21</td>
<td>The Show/La-Da (Extended Version)/6:40 &amp; 4:48</td>
<td>Douglas Fresh &amp; the Get Fresh Crew (Rhonda/Definitive/Atlantic 04-1261)</td>
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<td>22</td>
<td>Do Me Baby (Interlude)/4:59</td>
<td>Billy Ocean (Russell/MCA 45-4010)</td>
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<td>23</td>
<td>When the Goes Tough, the Tough Goes (Extended Version)/4:37</td>
<td>Sly &amp; Robbie's Mood (Island/EMI 74000)</td>
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<td>24</td>
<td>Sub Culture/Sub Culture (Remix)/7:26 &amp; 7:57</td>
<td>N-Joy and Infinity (Atlantic/WB 20349)</td>
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</table>

### 12" Reviews

#### TRAMAIN (A&M ASP 12116)
In the Morning Time (Shout Mix, 6:49) (Robert Byron White) (Almo Music, IPM/ASCAP) (Producers: Robert Byron White)

Driving bass, elaborate echoing vocals and some strong brass work highlight A&M's latest dance music hit in the making.

#### CONNIE (Sunzyview 431)

Funky Little Beat (5:40) (Amos Larkins II, L.J. Stone) (Happy Steplish/Phideli/BMI) (Producer: Amos Larkins II)

Already hot on the red hot Southern Florida club circuit, Connie is a Madonna sounding chanteuse backed up by some funky synth work and backing vocals that sound like Alvin And The Chipmunks.

#### ANGIE ST. PHILLIPS (TSR 842)

Light Up My Heart (8:07) (Remix: Pete Russ) (Producers: Larry Pignagnoli, Theo Spanega) (Licensed from Many Records, Italy)

Lots of club adds on this one already with promising early retail reports. Plenty of drums, synthetic and authentic, complement the singers coy vocals. European feel with flair.

#### DIAMOND TOUCH (Supertronics RY-012)

Love Line (8:06) (Mitch Erwin) (Supertronics, Mimi Music/BMI) (Producer: Mitch Race, co-producer J.M. Rodriguez)

A rhythmic pump, melodic vocals and elegantly sparse production make this a good bet for the clubs. Great dance/jazz fusion with particularly hot piano.

### Most Active

#### Nightmares 3:20
Dana Davis (Prist Apro 1901) 60 2

#### Conrad (Extended Version & Instrumental)/6:00 & 4:52
Summersound Machine (Cap 49-0350) 43 26

#### Legs (Extended Version)
Art of Noise (Virgin 62946) 53 5

#### My Heart Goes Bang (Extended Mix)
Dead Or Alive (Capitol/CBS 49-0350) 96 2

#### Stand Back (Extended Version)/17
Stevie Wonder (Columbia 404620) 43 10

#### Sun City
Artists United Against Apartheid (EMI/Capitol SP 2903) 62 6

#### Yellow Pantes/4:54
The Soft Vibe (Puffin Pre 7098) 63 2

#### Do You Really Love Your Baby
The Temptations (Motown/45505) 69 2

#### Honey For The BEEs (Extended Version)/8:40 & 3:25
Patti Austin (Columbia/Warner Bros. 0-30013) 49 14

#### Your Smile
Rena & Angel's Memory (PolyGram) 1

#### Como T'Ue Llamas?
Sly & The Family Stone (Capitol 49-0350) 57 9

#### I'll Be Good (Special Mix & Instrumental)/7:35 & 3:25
Rena & Angel's Memory (PolyGram 45505) 56 21

#### Part-Time Lover (Special Remix)/2:50
STEVIE WONDER (Tamla/Motown 45505) 54 17

#### Play on Me (Extended Version)
Sly & The Family Stone (Capitol 49-0350) 45 16

#### Miami Vice Theme (Extended Remix)/5:52
Jan Hammer (Atlantic 12576) 50 14

#### Don't Say No Tonight (Extended Version)/3:30
Young MC (Capitol 49-0350) 56 8

#### Takes a Little Time (Our Version)/5:55
TOTAL Contrast (London PolyGram 890-004-1) 62 16

#### You & Me (Extended Version)/6:88
The Fruits (CBS Associated 45529) 56 14

#### Running Up That Hill (Extended Version)
KATIE MURPHY (A&M 45505) 17 17

#### Needle to the Groove/Jamming on the Groove (Club & DJ Version)/7:45 & 4:45
Mantronix (Beats Big Imani 45505) 66 20

#### In Between Days (Extended Version)
Deee-Lite (Columbia 45450) 73 12
ON JAZZ

Lee Jeske, New York

LINE FOR LYONS - For 25 years, Jimmy Lyons has been a mainstay of the jazz avant-garde: His vibrant, emotional alto saxophone is immediately recognizable and he has been able to maintain a consistently high level of energy and performance. Yet Jimmy Lyons is not as well known as many of his peers, because, for 25 years, he has done almost all of his work as a member of Cecil Taylor Unit. The great relationship between Lyons and Taylor is one of the most symbiotic in jazz history - recalling the relationships between Count Basie and Freddie Green, Duke Ellington and several of his sidemen, Sun Ra and John Gilmore. It is almost impossible to imagine Cecil Taylor's music without Jimmy Lyons. Not long ago I asked Cecil about the association.

"Jimmy told me the other day, he said, 'I've got some spare time for you when you want rehearsals.' I said, 'Jimmy, I know it. I'm getting better all the time.'"

During the last couple of years, Jimmy Lyons has also found time to do some recording on his own: "Give It Up," a new brand of Black Saint LP, is just out, and it's almost up to the standard of his New York Public Theater sessions. His "Oscar's Blues," also on Black Saint, one of '85's finest issues.

Recently lung cancer was discovered in Jimmy Lyons. On February 1, a dazzling array of contemporary jazz talent will gather at New York's Public Theater to raise money to defray some of Jimmy Lyons' expenses. Two shows are scheduled: At 8:00 p.m. the George Adams Octet, Sun Ra and John L. Jones; at 10:30 Joe Jamison, Archie Shepp, Mark Adams, William Pursell, Dewey Siy, the Jeanne Lee Ensemble, Walter Dickerson, and Lester Bowie's Brass Fantasy will take the stage. "Many surprise guests" are promised, and the $130-a-ticket is a bargain (212) 598-7150 is the number for further details.

IN THE AIR - February is Black History Month and National Public Radio is not going to let it go unnoticed: They've scheduled a "Jazz Jubilee" to begin at the end of this month and swing on through February. The "Jubilee" consists of four episodes of Horizons, the weekly documentary series, that will constitute a Jon Hendricks-narrated history of jazz; a four-part series profiling American Women In Jazz (Abbe Lincoln, Sahima Beben, Melba Liston, and others); The Basie Doozé, a collection of live performances; Jazz Dialogue, interviews with Basie's, Profiles In Jazz, features on Clifford Brown, Nathaniel Jones, and Betty Carter; and a half-hour special called Jazz, America's Classical Music, which promises to be "an intimate and fascinating debate about the importance of preserving jazz as a living art form in America." Things get rolling on January 21, but, as with all NPR specials, you'll want to check your local listings.

ARE THEY KIDDING? - Have you seen the Grammy nominations for jazz? Did they make you laugh uncontrollably, cry uncontrollably, or throw up? Can a single track from the Bing album - Bing album - really compete for Best Jazz Vocal Performance, Duo or Group (Manilow & Guest) with Sarah Vaughan? The Grammy nominations for jazz are simply unriddable. Take the list of nominees for Best Jazz Vocal Album of the Year: George Benson's "Fly By Night," Aretha Franklin's "The Lady and The Music," and Al Di Meola's "The Concert," are all worthy of consideration. But to say that they are the best jazz vocal albums of the year is simply to say that jazz is dead. The truth is that jazz is alive and well, and the Grammy nominations are simply a reflection of that.

BIRD DANCE - The Alvin Alley American Dance Theatre has always been the hippest thing on 52 feet, so I had high hopes for the Alley's new show, "For Bird With Love," which had its New York premiere during the company's recent season here. The life and death of the great Charlie Parker seems like an excellent material for a ballet - as does Bird's music but "For Bird - With Love" didn't quite make it. First of all, Alley dance is not Bird dance.第二, the role of Charlie Parker is a long way from the standards of the art. The result is a ballet that is not nearly as good as it could have been.
CBS Records International covers all areas of music, in all areas of the world, with a record of success that’s nothing short of earth-shattering.

NING, OUR MUSIC IS THERE.

To date, 22 Crystal Globe Awards signifying over 5 million in career sales outside a performer’s native land have been earned by CBS Records International artists working on 4 continents. From North America to South America to Europe to Australia, no other company even comes close.

In any area.
Anywhere.

CRYSTAL GLOBE WINNERS

Roberto Carlos       Paul Simon
Ray Conniff         Simon & Garfunkel
Neil Diamond        Bruce Springsteen
Bob Dylan           Barbra Streisand
Earth, Wind & Fire  Toto
Julio Iglesias      WHAM!
Michael Jackson     Andy Williams
Billy Joel          Judas Priest
Loverboy           Johnny Mathis
Meat Loaf          Men At Work
Sade               Santana
**NO LAUGHING MATTER** — Face it, folks, homelessness in this country has been one of the U.S.A.’s dirtiest secrets for years. After glittery, romanticized notions you may have about what homeless people look like (naked, black, crouched in some desert somewhere), you might want to take a second glance at some of the more visible city dwellers in your own pride-swelled metropolis. The homeless are in plain view. Funds for the hungry and homeless in this country go to Hollywood—specifically to the HBO. In conjunction with the Comic Relief organization, will air a benefit performance by some of our top comedic artists to aid the National Health Care for the Homeless Program. As you can tell from the title, the program focuses on the visual aid primarily, but the upshot of the event is aid for the plight of the homeless in general, and should generate increased public interest in the program to start channeling some of the collective wealth of this land toward relieving it.

The show will be seen on HBO live from L.A.’s Universal Amphitheatre on March 29. HBO recently held a press conference to herald the event at, of all places, the Beverly Hills Hotel in Beverly Hills, CA (which is one of the world’s more inviting shelters). The conference was graced by the show’s three comedic hosts, Whoopi Goldberg, Robin Williams and Billy Crystal, and several execs from the channel, plus Comic Relief’s Bob Zmuda and John Milius. Goldberg has gone on record saying that the success of The Color Purple was in the midst of filming a new project on the 20th Century Fox lot when she was whisked to the hotel for the press conference and was surprisingly relaxed. “The bottom line of this,” she said of the project, “is There but for the grace of God (go I) ... Today it’s them. Tomorrow it could be you or me.”

The three performer/host were a wellspring of impromptu amusements during the conference, but even Robin Williams, the most whimsical of the three, had his serious moments. When asked what he knew about poverty or homelessness, he shot back “have you been to the city lately?” As for the other performers slated for the event, no names have yet been released. HBO is funding “in excess of the full production costs,” according to a spokesman for the channel, and is still negotiating with unions, etc., for further donations. A toll-free number will be shown on-screen during the show for call-in donations. Funds will eventually find their way to relief projects in 18 major cities. “It’s not going to solve the problem,” Goldberg remarked, “I mean you’ve got them here in Beverly Hills where the homeless have been in the bush. But we’re trying to make a dent.

**HOME VIDEO REVIEW** — For those putting together their own home video libraries, Continental Video’s George Stevens: A Filmmaker’s Journey is the kind of high-interest, quality documentary that’s well worth its price ($69.95; 49.95 for HBO subscribers). The tape includes interviews with some of Stevens’s more legendary pals and workmates, such as Katherine Hepburn, Hal Roach, Warren Beatty and Frank Capra. Film clips abound, including the only color footage ever shot of WW II, some of which is truly horrific. Stevens’s many films are chronicled, from Alice Adams to The Greatest Story Ever Told (though more attention might have been paid one of Stevens’ biggest hits, Giant, which gets slighted in the analysis department). The tape is smoothly and professionally narrated by Stevens’s son, George Stevens, Jr.

**THE RELEASE BEAT**

Leading Vestrion Video’s release schedule this month is Prizzi’s Honor, the 1985 hit film starring Jack Nicholson and Kathleen Turner, directed by John Houston. It’s a gangster comedy, heaving, of course, a rather torrid romance. Running time is 103 minutes, with a suggested retail price in both VHS and Betas of $79.95. Also from Vestrion this month look for: The Coca-Cola Kid ($79.95); They Came From Within ($69.95); Man of Flowers ($69.95); Treasure of the Amazons ($69.95); and Scream ($69.95). Vestrion VideoMusic brings rocker Eric Clapton to the small screen this month with Eric Clapton: Live ’83, filmed last year at the Hartford Civic Center. The 56-minute tape retail or suggested price of $69.95 in Betas and VHS. CBS/CBS Fox offers four music titles for January. They include Hoolers: Noisy Night; Paul Young: The Video Singles; Rocky Skaggs: Live In London; and REO Speedwagon: Wheels Are Turnin’. Each retail or suggested price of $19.95. The Week in Review... This is the week that HBO set the mood for the making of Sinatra—Lady with Quincy Jones. The tape is called Frank Sinatra, Portrait of An Album, and it runs an hour and 5 minutes, with the suggested retail price of $39.95.
**TOP 30 MUSIC VIDEOS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Video Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Week on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Alive and Kicking</td>
<td>Simple Minds</td>
<td>A&amp;M</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>It's Only Love</td>
<td>Bryan Adams &amp; Tina Turner</td>
<td>A&amp;M</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>That's What Friends Are For</td>
<td>Dionne &amp; Friends (Arista)</td>
<td></td>
<td>9</td>
</tr>
<tr>
<td>4</td>
<td>Say You Say Me</td>
<td>Lionel Richie (Motown)</td>
<td></td>
<td>10</td>
</tr>
<tr>
<td>5</td>
<td>Separate Lives</td>
<td>Phil Collins &amp; Marilyn Martin (Atlantic)</td>
<td>13</td>
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<tr>
<td>6</td>
<td>Love Is the Seventh Wave</td>
<td>Sting (A&amp;M)</td>
<td></td>
<td>9</td>
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<tr>
<td>7</td>
<td>Face the Face</td>
<td>Pete Townshend (Aloco)</td>
<td></td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td>Life in a Northern Town</td>
<td>The Dream Academy (Warner Bros)</td>
<td>11</td>
<td></td>
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<tr>
<td>9</td>
<td>Strength</td>
<td>The Alarm (I.R.S.)</td>
<td></td>
<td>10</td>
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<tr>
<td>10</td>
<td>Part-Time Lover</td>
<td>Stevie Wonder (Tamlia)</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>11</td>
<td>Small Town</td>
<td>John Cougar Mellencamp</td>
<td>(Riva)</td>
<td>13</td>
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<tr>
<td>12</td>
<td>Walk of Life</td>
<td>Dire Straits (Warner Bros)</td>
<td></td>
<td>16</td>
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<td>13</td>
<td>Burning Heart</td>
<td>Survivor (Scotti Bros)</td>
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<td>20</td>
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<td>14</td>
<td>Sleeping Bag</td>
<td>ZZ Top (Warner Bros)</td>
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<td>17</td>
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<tr>
<td>15</td>
<td>Silent Running</td>
<td>Mike &amp; The Mechanics</td>
<td>Atlantic</td>
<td>26</td>
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<tr>
<td>16</td>
<td>Spies Like Us</td>
<td>Paul McCartney (Capitol)</td>
<td></td>
<td>18</td>
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<tr>
<td>17</td>
<td>The Sun Always Shines on T.V</td>
<td>A-Ha (Warner Bros)</td>
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<td>DEBUT</td>
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<tr>
<td>18</td>
<td>Perfect Way</td>
<td>Scritti Politti</td>
<td>Warner Bros</td>
<td>15</td>
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<tr>
<td>19</td>
<td>Sex as a Weapon</td>
<td>Pat Benatar (Chrysalis)</td>
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<td>18</td>
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<tr>
<td>20</td>
<td>I Miss You</td>
<td>Klymaxx (Constellation)</td>
<td></td>
<td>DEBUT</td>
</tr>
<tr>
<td>21</td>
<td>Go Home</td>
<td>Stevie Wonder (Tamlia)</td>
<td></td>
<td>DEBUT</td>
</tr>
<tr>
<td>22</td>
<td>To Live and Die in L.A.</td>
<td>Wang Chung (Geffen)</td>
<td></td>
<td>12</td>
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<tr>
<td>23</td>
<td>The Nick</td>
<td>Robin &amp; Kids (MCA)</td>
<td></td>
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<tr>
<td>24</td>
<td>Rascals</td>
<td>SS and the Singing Seniors (Constellation)</td>
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<tr>
<td>25</td>
<td>My Hometown</td>
<td>Bruce Springsteen (Columbia)</td>
<td>28</td>
<td></td>
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<tr>
<td>26</td>
<td>Living in America</td>
<td>James Brown (Scotti Bros)</td>
<td></td>
<td>29</td>
</tr>
<tr>
<td>27</td>
<td>How to Be a Millionaire</td>
<td>ABC (Mercury)</td>
<td></td>
<td>DEBUT</td>
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<tr>
<td>28</td>
<td>The Sweetest Tabu</td>
<td>Sade (Portrait)</td>
<td></td>
<td>DEBUT</td>
</tr>
<tr>
<td>29</td>
<td>Running Up That Hill</td>
<td>Kate Bush (EMI America)</td>
<td></td>
<td>12</td>
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<tr>
<td>30</td>
<td>Conga</td>
<td>Miami Sound Machine (Epic)</td>
<td></td>
<td>19</td>
</tr>
</tbody>
</table>

The Cash Box top 30 music videos chart is based on television rotation at various stations and networks.

**VIDEO PROGRAMMER'S PICK**

**PD** | **Program** | **Market**
--- | --- | ---
Richard Hadley | Catch 22 | Anchorage

**Video:** Losing Control  
**Artist:** In Pursuit  
**Label:** MTM Music

Comments:  
"A very strong first release for this debut band. This video demonstrates the band's musical talents as well as their great personalities. Visually appealing. A must see."
<table>
<thead>
<tr>
<th>Track Title</th>
<th>Weeks #1/18 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>33 Done with Mirrors</td>
<td>9.98</td>
</tr>
<tr>
<td>34 Hunting High and Low</td>
<td>8.98</td>
</tr>
<tr>
<td>35 Greatest Hits Volume I &amp; II</td>
<td>8.98</td>
</tr>
<tr>
<td>36 How Could I Be</td>
<td>8.98</td>
</tr>
<tr>
<td>37 Little Creatures</td>
<td>8.98</td>
</tr>
<tr>
<td>38 Here S to Future Days</td>
<td>8.98</td>
</tr>
<tr>
<td>39 Listen Like Thieves</td>
<td>8.98</td>
</tr>
<tr>
<td>40 Color of Success</td>
<td>8.98</td>
</tr>
<tr>
<td>41 Sun City</td>
<td>8.98</td>
</tr>
<tr>
<td>42 All for Love</td>
<td>8.98</td>
</tr>
<tr>
<td>43 Ready for the World</td>
<td>8.98</td>
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<tr>
<td>44 Emergency</td>
<td>8.98</td>
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<tr>
<td>45 Krush Groove</td>
<td>8.98</td>
</tr>
<tr>
<td>46 Hounds of Love</td>
<td>8.98</td>
</tr>
<tr>
<td>47 Theatre of Pain</td>
<td>8.98</td>
</tr>
<tr>
<td>48 Pack Up the Plantation/Live +</td>
<td>8.98</td>
</tr>
<tr>
<td>49 Like a Virgin</td>
<td>8.98</td>
</tr>
<tr>
<td>50 Come Out and Play</td>
<td>8.98</td>
</tr>
<tr>
<td>51 Soul to Soul</td>
<td>8.98</td>
</tr>
<tr>
<td>52 Biography</td>
<td>8.98</td>
</tr>
<tr>
<td>53 The Last Command</td>
<td>8.98</td>
</tr>
<tr>
<td>54 Strength</td>
<td>8.98</td>
</tr>
<tr>
<td>55 Sheila E. In Romance 1600</td>
<td>8.98</td>
</tr>
<tr>
<td>56 Under Lock and Key</td>
<td>8.98</td>
</tr>
<tr>
<td>57 Asylum</td>
<td>8.98</td>
</tr>
<tr>
<td>58 Make It Big</td>
<td>8.98</td>
</tr>
<tr>
<td>59 Astra</td>
<td>8.98</td>
</tr>
<tr>
<td>60 Under a Raging Moon</td>
<td>8.98</td>
</tr>
<tr>
<td>61 How to Be a Billionaire</td>
<td>8.98</td>
</tr>
<tr>
<td>62 Dog Eat Dog</td>
<td>8.98</td>
</tr>
<tr>
<td>63 9012 Live—the Solos</td>
<td>8.98</td>
</tr>
<tr>
<td>64 Do You</td>
<td>8.98</td>
</tr>
<tr>
<td>65 Restless</td>
<td>8.98</td>
</tr>
<tr>
<td>66 Sweet Dreams</td>
<td>8.98</td>
</tr>
</tbody>
</table>

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

**THE TERM CHARTBUSTER REFERS TO THE HIGHEST DEBUTING LP IN THE TOP 100.**

**SINCE NO LP DEBUTS IN THE TOP 100 THIS WEEK THERE IS NO CHARTBUSTER.**
The Cash Box Top 200 Albums Chart is based solely on actual pieces sold at retail stores. Alphabetized by artists who recorded albums (by artist).
## Top 40 Compact Discs

<table>
<thead>
<tr>
<th>Week On 1/18 Chart</th>
<th>Weeks On 1/18 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong> BROTHERS IN ARMS</td>
<td>15.99</td>
</tr>
<tr>
<td><strong>2</strong> NO JACKET REQUIRED</td>
<td>13.99</td>
</tr>
<tr>
<td><strong>3</strong> MIAMI VICE</td>
<td>27.99</td>
</tr>
<tr>
<td><strong>4</strong> THE BROADWAY ALBUM</td>
<td>14.99</td>
</tr>
<tr>
<td><strong>5</strong> THE DREAM OF THE BLUE TURTLES</td>
<td>16.99</td>
</tr>
<tr>
<td><strong>6</strong> AFTERBURNER</td>
<td>17.99</td>
</tr>
<tr>
<td><strong>7</strong> PROMISE</td>
<td>18.99</td>
</tr>
<tr>
<td><strong>8</strong> SONGS FROM THE BIG CHAIR</td>
<td>19.99</td>
</tr>
<tr>
<td><strong>9</strong> BORN IN THE U.S.A.</td>
<td>15.99</td>
</tr>
<tr>
<td><strong>10</strong> THE DARK SIDE OF THE MOON</td>
<td>14.99</td>
</tr>
<tr>
<td><strong>11</strong> GREATEST HITS VOLUME I &amp; II</td>
<td>12.99</td>
</tr>
<tr>
<td><strong>12</strong> POWER WINDOWS</td>
<td>19.99</td>
</tr>
<tr>
<td><strong>13</strong> SCARECROW</td>
<td>18.99</td>
</tr>
<tr>
<td><strong>14</strong> LITTLE CREATURES</td>
<td>11.99</td>
</tr>
<tr>
<td><strong>15</strong> DIAMOND LIFE</td>
<td>30.99</td>
</tr>
<tr>
<td><strong>16</strong> IN SQUARE CIRCLE</td>
<td>21.99</td>
</tr>
<tr>
<td><strong>17</strong> DECEMBER</td>
<td>20.99</td>
</tr>
<tr>
<td><strong>18</strong> WHITNEY HOUSTON</td>
<td>22.99</td>
</tr>
<tr>
<td><strong>19</strong> RECKLESS</td>
<td>23.99</td>
</tr>
<tr>
<td><strong>20</strong> HERE'S TO FUTURE DAYS</td>
<td>24.99</td>
</tr>
</tbody>
</table>

**U.R.B. IS NOT U.NLIMITED R.EFRIED B.EANS**

**WHAT IS U.R.B.?**

**STAY TUNED, THE ANSWER WILL BE DELIVERED IN FEBRUARY**

**SHOP TALK**

**Stephen Padget, Los Angeles**

**RECORD BAR RESIGNATION** — Rumors of an executive shake-up in the Durham, NC-based corporation The Record Bar, first surfacing in Cash Box (Dec. 21), were confirmed last week in a prepared statement from Barrie Bergman, chairman of the board. According to the statement, Ron Cruickshank is resigning as president and chief executive officer of The Record Bar Inc. effective Feb. 1, 1986. “On this date,” the statement reads, “I will assume both titles in addition to my present title of chairman of the board. Ron has made a wonderful contribution to our company and I wish him all the success in the future he so richly deserves.” The retail giant has had a much publicized cash-flow problem in the past year, but reports indicate that they are on a healthy footing now, having scrapped some unproductive ventures, including the sale of several stores in the Chicago and St. Louis markets.

**THE SUN CITY VIDEO** — This past year many artists have given time and talent to humanitarian concerns. In terms of the scrutiny of the world community, certainly the struggle in South Africa to end apartheid is the hottest political issue today. The wonderfully made, informative Sun City, a video documenting the Artists United Against Apartheid, is now available and retailers should be encouraged to highlight it in any way possible. A community of artists united behind a galvanizing issue is very reminiscent of ‘60s activism and also a refreshing return to rock’s power as a political force. Organizers Steve Van Zandt and Arthur Baker are shown explaining the project, as well as great spots with Miles Davis and Duke Boote.

**NARM REACHES OUT** — In an ongoing effort to bring the services of NARM to the far-flung regions of the country, NARM last week completed another successful series of smaller, regional conferences. Not everyone can attend the major NARM blowout held each year, so many people miss the chance to see how the retail organization can help them. The Pacific Northwest and West got their chance with four smaller regional meetings. January 13, 14, 16 and 17 saw meetings held in Seattle, WA, Burlingame, CA, Culver City, CA and San Diego, CA. The morning and afternoon sessions covered such topics as compact discs, the art of retail selling, what’s new in video and NARM merchandising programs.

**NEW VIDEO FRANCHISE** — 20/20 Video has been given the go-ahead by the State of California to begin franchising their home entertainment superstores, announced chairman Mike Shab. 20/20 currently maintains five owned-and-operated stores in Culver City. Shab reports that the franchise fee is $15,000 with a royalty fee of four percent of gross sales. There is also a two percent of gross sales advertising fee.
"Your magazine doesn't help sell my records."

When the sales exec from the major label hit me with the line, I was more than mildly surprised. I hadn't heard that one in as long as the one about getting warts from frogs. Or about babies and cabbage leaves. But he was one of the younger guys and I thought that maybe he made up in eagerness for what he lacked in expertise. Besides, his company was paying for lunch, and I've always believed that the host should be allowed to call the shots—at least conversationally.

Several days later, that same exec chided us once again. This time for not making available our retail and sales account list. (The irony here is that, still two days later, one of our accounts mentioned that a rep from that very label had been trying to manipulate the account's weekly report to our chart department. Heavenly days!)

In that short period of time, spanning no more than 4-5 days, I was presented with a graphic thumbnail sketch of a situation all too pervasive in our little industry: self-hype.

It's not that a corner of one corner has been cut in the name of zealousness, and more than one criterion has been bent under the motto of "just doing my job." And perhaps that practice (it's certainly a common enough situation to call it a "practice") is not all that disruptive to the health and vitality of the industry by itself. But what invariably follows is:

Like the squeaky wheel that winds up with the lion's share of the grease, so we often find that the loss real value a record has, the more the "high-pitch" machine has be employed in order to earn it for some respectability (or some credibility, if you prefer) of a Catch-21.

And ultimately, this piece of product, which is less-than-attractive to radio broadcasters or to the listening audiences (sometimes called the "consumer"), is shown for that bomb that it really is.

And that's when it all comes down. When blame needs to be laid somewhere. When lines like "your magazine doesn't help sell my records" are brought to the fore.

Suddenly the responsibility for selling records is being shifted from one pair of shoulders to another. The line shifts from the label—who drafted the project, and then produced it and mastered it and shipped it and promoted it—to a trade magazine which had nothing to do with any of those stages, or with any of the choices made within those stages. In other words, when the public doesn't elect one of our records to the Universal Hall Of Fame—or to the Top 5 at least—let's start pointing fingers. It's an old game and one that each of us who's been in the industry for more than a few weeks has seen first hand, to one degree or another. It's the game that says "If I'm not being successful, then somebody must be at fault"—or more specifically, "somebody other than me must be at fault."

Or, even more succinctly, let's find a pass. Let's find somebody to dump it on. God forbid that maybe some records are hits and some are just plastic imitations.

Maybe we'd better start looking through the microscope from the correct end if we're truly seeking to gain insight or information about our product. Maybe we'd better off if we took the time to redefine our positions and the positions of those around us.

A trade magazine is not a record-selling vehicle, even though it can, when used properly, be an effective tool for proselytizing. It's primary function is to inform, as best it can, and to act as a disseminator of the gospel, whatever that gospel is. It can research, investigate, coordinate, and do a number of other functions. But it does not sell records.

Sometimes I wonder who does.

The record industry, like any other industry, has a multitude of problems, some of which are readily resolved while others are indescribably complex. But few of them will go away by themselves and none of them will be cured by hype, or by ducking responsibility.

And that's the name of that tune.

---

STORY SINGS WITH CBS FAMILY — Lewis Story recently signed a pact with CBS Records. The Arizona native is one of several new artists who signed with the label for the "Horizon '86" promotion. Story's first single was released last week. Picture (1/1) are: Story; Dixie Gambler, Story's manager, and Rick Blackburn, vp of CBS Records, Nashville.
<table>
<thead>
<tr>
<th>#</th>
<th>Artist/Song</th>
<th>Original Label</th>
<th>Peak Position</th>
<th>Weeks on Chart</th>
</tr>
</thead>
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<td>THE FORESTER SISTERS</td>
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<td>GENE WATERS</td>
<td>Epic 34-05503</td>
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<td>THERE'S NO STOPPING YOUR HEART</td>
<td>MARIE OSMOND</td>
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<td>(BACK TO THE) HEARTBREAK KID</td>
<td>JOHN ANDERSON</td>
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<td>COME ON IN (YOU DID THE BEST YOU COULD DO)</td>
<td>THE OAK RIDGE BOYS</td>
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<td>WAYLON JENNINGS</td>
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<td>I TELL IT LIKE IT USED TO BE</td>
<td>T. GRAHAM BROWN</td>
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<td>ROSSANNE DASH</td>
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<td>DOWN IN TENNESSEE</td>
<td>JOHN ANDERSON</td>
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<td>IT'S JUST A MATTER OF TIME</td>
<td>GLENN CAMPBELL</td>
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<td>FAST LANES AND COUNTRY ROADS</td>
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<td>I COULD GET USED TO YOU</td>
<td>EXILE</td>
<td>Epic 34-05699</td>
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<td>I SURE NEED YOUR LOVIN'</td>
<td>JUDY ROSSMAN</td>
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<td>SOMEBODY ELSE'S FIRE</td>
<td>JANIE FRIDDE</td>
<td>Columbia 30-05617</td>
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<td>GEORGE STRAIT</td>
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<td>BILLY JOE ROYAL</td>
<td>Atlantic-America 7-99599</td>
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<td>YOU ARE MY MUSIC, YOU ARE MY SONG</td>
<td>CHARLIE MCLAIN &amp; WAYNE MAISEY</td>
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<td>THE CHAIR</td>
<td>GEORGE STRAIT</td>
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<td>VICE GILL</td>
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<td>WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS)</td>
<td>JOHN SCHNEIDER</td>
<td>MCA-52723</td>
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<td>HAVE MERCY</td>
<td>THE JUDGES</td>
<td>Capitol/Curb PB-14193</td>
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<td>YOU SHOULD HAVE BEEN GONE BY NOW</td>
<td>EDDY RAVEN</td>
<td>RCA PB-14250</td>
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**PLEASE BE LOVE**

- SONGS OF GRAY (Columbia 36-05698)
- Epic 34-06499

**STILL HURTS ME**

- THE CHARLIE DANIELS BAND
- Epic 34-06499

**DREAMLAND EXPRESS**

- JOHN DENVER (RCA PB-14237)
- Epic 34-06490

**BETTY'S BEIN' BAND**

- SAWYER BROWN (Capitol/Curb 8-52517)
- Epic 34-06498

**EVERYDAY**

- JAMES TAYLOR (Columbia 38-05761)
- Warner Bros.-7-28960

**STAND UP**

- MEL MCBRIDE (Capitol 8-52519)
- Warner Bros.-7-28960

**THE LEGEND AND THE MAN**

- CONWAY TWITTY (Warner Bros.-7-28960)
- Epic 34-06491

**YOUR MEMORY AIN'T WHAT IT USED TO BE**

- MICKEY GILLEY (Epic 34-05744)
- Epic 34-06491

**40 LONELY DAYS, LONELY NIGHTS**

- PATTY LOVELESS (MCA 26954)
- Epic 34-06496

**IT'S FOUR IN THE MORNING**

- TOM JONES (Mercury 884 252-7)
- Epic 34-06490

**SOME LADIES HAVE ALL THE LUCK**

- LOUISE MANDRELL (RCA PB-14251)
- Epic 34-06499

**IN OVER MY HEART**

- T.G. SHEPPARD (Columbia 36-05747)
- Epic 34-06499

**FIVE FINGERS**

- RAY PRICE (Step One Sor 25)
- Epic 34-06490

**1982**

- RANDY TRAVIS (Warner Bros.-7-28969)
- Epic 34-06499

**AMERICAN WALZ**

- MERLE HAGGARD (Epic 34-06497)
- Epic 34-06499

**DON'T UNDERESTIMATE MY LOVE FOR YOU**

- LEE GREENWOOD (MCA 27241)
- Epic 34-06499

**WHILE THE MOON'S IN TOWN**

- THE SHOPPE (MGM PB-72063)
- Epic 34-06499

**100% CHANCE OF RAIN**

- GARY MORRIS (Warner Bros.-7-28963)
- Epic 34-06499

**CAJUN MOON**

- TEDDY SKAGGS (Epic 34-05746)
- Epic 34-06499

**SHE DON'T CRY LIKE SHE USED TO**

- JO-ANN RODRIGUEZ (Epic 34-05733)
- Epic 34-06499

**A WORLD WITHOUT LOVE**

- EDDIE MARRIOTT (RCA PB-14190)
- Epic 34-06499

**OLD BLUE YODELER**

- PEGGY BAILY (MCA 97011)
- Epic 34-06499

**WHY YOU BEEN GONE SO LONG**

- BRENDA LEE (MCA 72700)
- Epic 34-06499

**MISSISSIPPI BREAKDOWN**

- EDDIE RODGERS (MCA 72700)
- Epic 34-06499

**SWEETEBEER & SWEETER**

- THE STALLER BROTHERS (Mercury 884 317-7)
- Epic 34-06499

**GOODBYE RENEE**

- KENNY ROGERS (Liberty B-1562)
- Epic 34-06499

**IF I DON'T LOVE YOU**

- JUDE GLASS (MCA-52571)
- Epic 34-06499

**BABY WHEN YOUR HEART BREAKS DOWN**

- THE OSMOND BROTHERS (Emi America/Curb B-836)
- Epic 34-06499

**SHE AIN'T WHISTLIN' DIXIE**

- DAVID RUFFLE (Nashville America 1007)
- Epic 34-06499

**WHAT THE GODDAIS DO**

- SUSAN HARRISON (RCA-JR-14205)
- Epic 34-06499

**CHARTBREAKER**

- NOTHING BUT YOUR LOVE MATTERS (Columbia 38-05751)
- Epic 34-06499

**GOT MY HEART SET ON YOU**

- MASON DIXON (TX-5910)
- Epic 34-06499

**SHE AND I**

- ALABAMA (RCA PB-14291)
- Epic 34-06499

**YOU MAKE ME FEEL LIKE A MAN**

- RICKY SKAGGS (Epic 34-06585)
- Epic 34-06499
MOST ADDED

KFRD — Bill Ingram — Rosenberg
O. Williams/M. Haggard
G. Pride
P. McEntire
Gatlins
J. Murray
M. McDaniel

KFRM — Jim Cory — Salina
J. Rodman
J. Schneider
R. Price
J. Rodriguez
M. Stuart
J. Glaser
P. McEntire
Gatlins
A. Murray
M. McDaniel
Alabama
M. Davis

KIXZ — Chris Taylor — Avondale
T.G. Sheppard
B. Lee
R. Skagg
K. Rogers

KJBS — Lisa Hale — Bastrop
D. Williams
G. Strait
P. McEntire
J. Lee
R. Stevens
Gatlins

KKAL — Mike David — Arroyo Grande
L. Greenwood
R. Smith
D. Williams
Alabama
Girls Next Door
M. Haggard

KKYX — Jerry King — San Antonio
J. Taylor
G. Morris
K. Rogers
M. Stuart
S. Curtis
D. Williams
L.J. Dalton
P. McEntire
J. Lee
Gatlins

KTOM — Marc Hahn — Salinas
P. Price
A. Murray
Alabama
M. McDaniel

KTTS — Rob Hough — Springfield
G. Morris
T. Price
R. Skagg
L.J. Dalton
G. Pride
J. Stamey
K. Rogers
M. Stuart
D. Williams
G. Strait
P. Tillis
J. Lee

COUNTRY PROGRAMMERS’ PICK

Greg Mazinga — WLWI/Montgomery
She And I — Alabama — RCA

David Hurst — WJLM/Roanoke
Now And Forever — Anne Murray — Capitol

Bill McClain — KYKX/Longview
Now And Forever — Anne Murray — Capitol

Larry Dean — KAKA/Monticello
Shoe String — Mel McDaniel — Capitol

HOT PHONES

BOP — DAN SEALS — EMI/AMERICA
THE ONE I LOVED BACK THEN — GEORGE JONES — EPIC
BURNT LIKE A ROCKET — BILLY JOE ROYAL — ATLANTIC/AMERICA
Makin Up For Lost Time — Gayle/Morris — Warner Bros.
What’s A Memory Like You — John Schneider — MCA
There’s No Stoppin Your Heart — Marie Osmond — Capitol/Curb
Hurt — Juice Newton — RCA

EDDIE AND JUDY HAM IT UP — Nashville’s WSIX radio personality, Eddie Edwards and MTM’s recording artist, Judy Rodman share a smile at a recent Music City gathering.

U.R.B. IS NOT
U.NLIMITED
R.EFRIED
B.EANS

WHAT IS U.R.B.?
STAY TUNED, THE ANSWER WILL BE DELIVERED
IN FEBRUARY
NASHVILLE — The Statler Brothers’ hit, “My Only Love,” penned by group member Jimmy Fortune, won the Song Of The Year at the 6th Annual National Songwriters Award Show held here recently.

“My Only Love” was also the recipient of the “Best Traditional Ballad” and the group’s “Hello Mary Lou,” made famous by Rick Nelson, penned by Gene Pitney and Caryet Mangiarancia, won “Best Traditional Upbeat,” bringing the total awards to three for Statler Brothers recorded tunes.


In the “Country/Rock” category, the winner was Alabama’s “40 Hour Week,” written by Dave Loggins, Lisa Silver and Don Schlitz. Ray Stevens’ comic single “Mississippi Squirrel Revival” was named “Best Comedy/Novelty Song” and was written by Cyrus and Carlene Kalb.

Special awards included “The Rising Star Award” which went to Lisa Silver co-writer of “40 Hour Week” and “Maggie’s Dream” among others. Roger Miller was honored with the “Trend-Setter Award” for composing the musical score to the Tony Award-winning Broadway musical “Big River. The Adventures of Huckleberry Finn,” while Waylon Jennings received the “President’s Award” for his involvement in helping struggling songwriters.

Jennings established the Sun Brewer Fund for the Songwriters Guild Foundation. The fund provides studio time for songwriters who have not had a hit on the country music charts in the past five years.

The five songs nominated in each of the six categories are chosen by readers of Music City News from the top 100 songs of the year, with the song scoring the most votes grabbing “Song Of The Year” honors.

Country Nominees In American Music Awards Announced

GRAHAM — Nominees for the 13th annual “American Music Awards,” scheduled to be presented this week in Los Angeles, were disclosed recently, with country acts represented by Willie Nelson, heading the number of nominations of country artists, with five categories each.

Nominees in the country music category are: Male Vocalist; Lee Greenwood, Willie Nelson and Hank Williams, Jr.; Female Vocalist: Crystal Gayle, Anne Murray, and Dolly Parton; Male Duo or Group: Alabama, the Judds and the Oak Ridge Boys; Favorite Video Single: “Dixie Road” (Lee Greenwood), “Forgiving You is Easy” (Willie Nelson), and “There’s No Way” (Alabama); Favorite Album: “City Of New Orleans” (Lee Williams), “Country Boy” (Ricki Skaggs), and “40 Hour Week” (Alabama).

Nashville has taken a portion of the award categories this year. Nominees for Favorite Male Video Artist are: Lee Greenwood, Ricki Skaggs and Hank Williams, Jr. Favorite Female Video Artist: Janie Fricke, Crystal Gayle and Anne Murray. Favorite Video Duo or Group: Alabama, Highwaysman (Willie Nelson, Waylon Jennings, Johnny Cash and Kris Kristofferson) and the Oak Ridge Boys.

Additionally, a special recognition “American Music Award Of Appreciation” will be given to individuals, who, through the power of music have improved the human condition. Recipients this year will be Harry Belafonte for conceiving USA For Africa, Bob Geldof for Band Aid/Live Aid and Willie Nelson for Farm Aid.

Winners of the “American Music Awards” are selected by the public from a sampling of 20,000 ballots. Names of nominees on the ballot are compiled from year-end sales charts.

The award show will be broadcast live during a three-hour special on ABC-TV Monday, January 27, from 8-11 p.m. The airing on ABC.

Rock ‘N Roll Hall Of Fame Wanted ... In Nashville

By Mary Kujawa

NASHVILLE — Musicians, record execs and others in the industry met at the Music Row Club here recently to drum up support to base the proposed Rock ‘N Roll Hall of Fame in Nashville.

Co-ordinators here have prepared a proposal to present to the New York City-based Rock and Roll Hall of Fame organization. Founder of the International Rock ‘N Roll Music Association, Bernie Walters had a personal support from the mayor of Nashville, the Chamber of Commerce and the Nashville Music Association. Walters was offered land for the proposed Hall of Fame in Nashville, adjacent to the convention center which is under construction in Nashville.

Walters also reports pledged support from a major bank and local officials. With the financial package, should Nashville be the chosen site. Estimated costs for such a facility would be $25 million.

Other cities in the race for selection are Cleveland, San Francisco, New Orleans and Memphis. Walters said Cleveland is currently the favorite because it is the home of Alan Freed who is usually credited with originating the term “rock ‘n roll.”

The selection of the site is to be announced January 23, at a dinner in New York City honoring the first inductees of the Hall of Fame. Those ten are Elvis Presley, Jerry Lee Lewis, the Everly Brothers, James Brown, Buddy Holly, Fats Domino, Little Richard, Sam Cooke, Ray Charles and Chuck Berry.

Walters pointed out that three of the initial inductees had launched their careers in Tennessee, which represents a part of the basis for his proposal. Other proposals, including those in Columbus, Ohio, propose for the projected 12 million people visit Nashville on an annual basis, either for business or pleasure, that Nashville has already established itself and geared itself as a music center and that there are sufficient hotel and restaurant facilities to attract the projected two million additional tourists that such a Hall of Fame would attract.

Currently, a petition is being circulated among the Nashville community to gain further support for the project.

SINGLE RELEASES

ALABAMA (RCA CB14917) She and I (3:33) (MCA/Patchwork—ASCAP) (Dave Loggins) (Producers: Alabama and Harold Shedd)

DEVOTED Alabama followers will love this new single but “She And I” may draw even more fans to their club. The style in this Alabama offering is different from those singles that have topped the charts in the past. Randy Owens’ vocals are stronger than ever with influences of rock highlighted throughout the number. Both “She and I” and long cuts have been sent to radio programmers. A sure bet.

LORETTA LYNN (MCA-52766) Just A Woman (3:2) (Blackwood—BMI/Dancing Waters—ASCAP) (S. Harris, C. McKEE) (Producers: Jimmy Bowen)

Few know how to “talk” to women through song better than the Queen of Country Music, Loretta Lynn. “Just A Woman” proves the point as it expresses feelings shared by women all over the world. Loretta’s heart-tugging vocals sell this slow song, making lyrics strong and meaningful.

MERLE HAGGARD (EPIC 3-5782) I Had A Beautiful Time (3:01) (Inorbit—BMI) (M. Haggard) (Producer: Merle Haggard)

A real treat! Merle’s first single off his upcoming “A Friend In California” LP, scheduled for an early March release, sounds like a super choice. “I Had A Beautiful Time” is a clear, smooth production. Makes for a nice two-step number with genuine country appeal. Add another to Merle’s stack of greatest hits.

JANIE FRICKE (Columbia 38-0561) Easy To Please (2:45) ( Irving/Einglewood—BMI) (K.M. Robbins, R. Fleming) (Producer: Bob Montgomery)

“Easy To Please” is a bit softer than Janie’s previously released top ten tune, “Somebody Else’s Fire,” but maintains a good beat. Should please a lot of radio listeners.

MEL MCDANIEL (Capitol 5544) Shoe String (2:55) (Old Friends/Mother Tongue—BMI/ASCAP) (S. Hogin, D. Gillon) (Producer: Jerry Kennedy)

Fun, uptempo follow-up to McDaniell’s highly successful “Stand Up” single, this one (“Shoe String”) should take him for another ride up the charts.

LEWIS STOREY (EPIC 34-5786) Ain’t No Tellin’ (2:26) ( Love/Kampesina—ASCAP) (L. Storey) (Producer: Norbert Putnam)

A real short and this Lewis Storey’s debut effort can’t wait to hear what’s ahead! The second release from CBS’s Horizon ‘86 series. A self-penned single with solid, country appeal. Hot.
The Tradition Continues . . .

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

Seminar Registration Explodes
NASHVILLE — Advanced registrations for the 17th Annual Country Radio Seminar (3/6 - 3/8) are up a whopping 25% over the same time last year. Dawdlers could be shut out this year.
GOSPEL ALBUM REVIEWS

MESSENGERS — Davis/Pedigo — Passengeance SPAS300770039 — Producer: Steven C. Taylor

"Messengers" delivers a fine message in this LP featuring the trio's solid vocals. The harmonies move easily through such favorites as "I'm Depending On You," "If It's Praise You Love," and the moving "Something About My Praise." The beat picks up a bit in "Fire," which is perhaps the LP's best cut. Nothing too dramatic or flashy here, just pleasant tunes for easy listening.

SING WITH THE ANGELS — Gold City Quartet — Riversong RO3999 — Producer: Eldridge Fox

With well-blended harmonies and a true country gospel sound, this quartet adds much musical pleasure to the delightful, ironic tune "Masters Degree." Singing of a "higher" education, the group emphasizes the wisdom of trusting in the Lord, rather than in institutions. Other highlights of the album include "Who But God" and a good story-song, "Four In The Fire."

LIVE...JOHN BRANHAM STARNES — John Starnes — Shiloh 22-21 — Producer: Jimmy Swaggart

John Branhman Starnes, who sings at Jimmy Swaggart crusades, reaches new perfection in "A Perfect Heart," a song from his live LP. The song describes God's creation, with light piano in the background, giving it an almost visual impact. And there's a pleasant surprise when Starnes breaks into "Hosanna Blessed Be The Rock," which is a highly spiritual chorus. The other five songs on the LP are packed with feeling too.

MORE MOORE — The European continent is taking notice of America's contemporary Christian music through the efforts of Power Discs artists Geoff Moore. Two hit songs from his "Where Are The Other Nine?" LP and an appearance on Holland national television have been the avenue of overwhelming popularity for Moore in Europe. He is pictured performing on the "Evangelische Omroep" (Evangelical Broadcast) program.
Attic Acquires RAS Reggae Label
By Grant Lawrence
TORONTO — Attic Records has acquired the exclusive rights to the RAS (Real Authentic Sound) Records label. With headquarters in Washington, RAS originated from Jamaica but has become a leading proponent of reggae music.
Mid-January marks the official launch of RAS Records with the release of albums by Gregory Isaacs ("Private Beach Party"), Peter Broggs ("Rise and Shine") and Happer Brigadier Jerry ("Jamaica, Jamaica"). In the near future Black Uhuru will be releasing a new album. They are presently mixing in a New York studio with Arthur Baker.
The decision to pursue the reggae market was brought about by the success of the December release "A Reggae Christmas," an album which features nine traditional Christmas songs performed by various RAS artists. Attic took the opportunity to release the album on short notice and then contracted with RAS for exclusivity.
Lindsay Giggsie, Attic’s vp of sales and marketing, believes "there is a bigger reggae market out there then anyone realizes and it’s not only the West Indian segment of the market: they are in the US, Europe and Canada. The RAS success story and roster of RAS has created will allow us to penetrate this market effectively and I think a lot of people will be surprised at the numbers we achieve."
Philm Lynott

guitars including Gary Moore, Brian Robertson, Scott Gorham, Eric Bell, Snowy White, Midge Ure and John Sykes for the final recorded concert in his native Ireland. That record set a precedent as some egos were swallowed so that the great majority of the Thin Lizzy fans could have a glimpse of the band in all its incarnations one last time.

Phil Lynott's greatest gift was his ability to sculpt a story with an epic feel (he had three books of poetry published) inside the metal crowd that rarely bothered to tackle socially or politically difficult topics. Born of a white mother and a black father in troubled Ireland he brought his message to millions of rockers worldwide helping define the metal sound that is so recognizable today.

In a last but prophetic note one of the finest songs Phil Lynott ever wrote was "Warrior" from the "Jailbreak" album which detailed the heavy demise of several guitar greats that had died before their time, mostly notably Jimi Hendrix. Now when all is said and done Phil Lynott has joined the vanguard and the world as described from his Emerald Isle.

PA/TBA Records Organizes New Foreign Distribution Lineup

LOS ANGELES — Effective February 1, PA/TBA Records begins a new distribution setup in Europe and the UK, with the release of the label's first title. /• TBA, G.M.B.H., Hamburg, Germany, Austria and Switzerland. Previously distributed throughout Europe and the UK by Ducale-Italy as the supply source, these arrangements were terminated effective December 31, 1985, in order to develop a program of controlled licensing through record companies directly involved in each country.

Talgas's Peter Beacock will issue PA/TBA's fusion, R&B and jazz in the top quality DMW process plus cassettes and will begin product with George Howard, Rare Silk, Raymond Ferguson, McCoy Tyner, David Diggs and the Generation Band.

Acting in behalf of PA/TBA, Bobby Womack and his One World of Music negotiated the new pact with Teldec, as his agency handles all foreign record distribution and music publishing interests of the PA/TBA catalogs. New Licenses are being reviewed at this time for the remainder of Europe. Weiss expects to announce additional licenses in the next few months. PA/TBA are currently repped in Japan (Victor), the Philippines (Ivon), Hong Kong (Shun Cheong), Mexico (Discos Real), Canada (A&M). The appointment of a new licensee is currently under negotiation as well.

LOOKING FOR THE "O'BEAT" — Producer Bobby Orlando was hired at Manhattan's Secret Sound Studios by Latin Rascal Tony Moran, where he was mixing the forthcoming LP from Orlando's Law & Order, to be released on CBS Associated. Seen in the studio (l-r) are: Orlando, Moran and Orlando associate Joe Lodato.
**NEWS**

**PolyGram And Lifetime Combine For "Rush To Creativity"**

NEW YORK — PolyGram and Lifetime have announced an educational and marketing campaign, "Rush To Creativity," presented by PolyGram Records and created by Lifetime Learning Systems, Inc. The two companies have combined efforts to distribute a free motivational learning kit entitled "Rush To Creativity" to every public high school in America. Nearly 18,000 institutions will receive the kit during the current school year. The English curriculum is offered, with supplements for creative writing exercises, which utilizes lyrics from the group's latest album, "Power Windows." A promotional poster is included in the package.

"PolyGram is absolutely ecstatic to be the first record company to launch this type of campaign," said Harry Anger, senior vice president of marketing for the label. "In addition to showcasing Rush's creative aspects, "Rush To Creativity" opens the door to a whole new, innovative, and effective way for teachers to reach students and for the record company to interest students in Rush. I am very proud of the team headed by marketing vice president Harry Palmer which created this superb program." Rush is used as a prototype to stimulate writing activities and classroom discussion. "Activity One" in the lesson plan, for example, asks the student to study Rush song lyrics and to recognize poetic devices such as simile, metaphor and personification. Samples of song lyrics are included. A lesson plan for each song is included, although students are encouraged to purchase the album and bring it to class. Teachers are also encouraged to photostat and distribute, as many sets of lesson plans as needed for other classes.

"Rush To Creativity" is the first collaboration with a record company, Lifetime Learning Systems, Inc., a Fairfield, Connecticut based company, has created motivational education kits which integrate national product campaigns for numerous other firms, including Columbia Pictures, Lee Jeans and General Mills. "Rush To Creativity," is their first collaboration with a record company.

**MTV And Rolling Stone To Present Awards Show**

NEW YORK — MTV and Rolling Stone Magazine will present The 1985 Rolling Stone Readers and Critics Awards Show. Premiering on MTV, Friday, February 7, the show will reveal for the first time the winners of the magazine's annual reader's survey and include interviews and behind-the-scenes profiles on the artists. Each segment, produced by an MTV producer and written by a Rolling Stone writer, will combine the look and style of MTV with that of the magazine.

A celebrity host will be announced soon. Following its premiere on MTV, The Rolling Stone Readers and Critics Awards Show will be available for airing on broadcast television stations starting Saturday, February 8, through Viacom Enterprises, which is handling the program's distribution. Viacom Enterprises will syndicate the show on a barter basis. Broadcast stations will have a two play option over a three-four week period.

**Grammar Listening Sessions Slated**

LOS ANGELES — The annual Grammy Awards Show will once again be anticipated by NARAS-sponsored listening sessions. The yearly ritual of choosing the best recordings in each of several categories is made simpler by being able to hear them back-to-back with their competition. Capitol Records recording studio will host this year's events. Jazz and Classical categories can be previewed on Tuesday, January 21 while Pop, Rock, Video, Latin, Traditional, Blues, Comedy and all others will be heard Thursday, January 23. Both evenings begin at 7:00 p.m. and end at 11:00 p.m. Admission is $10 for NARAS members only and is free. According to planners, this year's listening events will be highlighted by special celebrity guest appearances.

**THEY'LL BE DAMNED**

The Damned's recent sold-out show at the Santa Monica Civic Auditorium was just one of four select concert performances in the U.S. by the British band. The Damned will be back for an extensive tour of the states this spring. Celebrating backstage after the show (l-r) are: John Schoenberg, vice president of AOR promotion, MCA Records; Kathy Nelson, vice president of film music, MCA Records; Tim Devine, director of artist development, MCA Records; Zach Horowitz, senior vice president of business and legal affairs, MCA Records; Dave Vanian and Rat Scabies of The Damned; Randy Hock, album promotion/marketing director, East Coast, MCA Records.

**A JEWEL BOX REVIEW**

— In late January, Island Records will introduce the Digi-Pak (above), a new packaging format for its line of compact discs. The Digi-Pak, being manufactured by AGI, was conceived and developed by AGI president Don Kosterka. In effect, the Digi-Pak is a CD-sized version of an LP package, allowing for unity of the artwork and the liner copy/lyrics, song titles, notes, etc. As opposed to the usual jewel box, the Digi-Pak is a one-piece package composed of six panels. The format can be varied to include eight panels by printing on the uncoated sides of the board. The Digi-Pak will be enclosed in the standard 6x12 outerbox, which will duplicate the album graphics. The first CD to be released in the Digi-Pak format will be Robert Palmer's Riptide.

**Bashiri Johnson: Percussion For Hire**

By Lee Jeske

NEW YORK — "Most of the time — I'd say 75% of the time — people aren't sure what they want to go on the record. They're just sure they want a part to co-sign with their own. I'm looking for a part that's going to stick out and be hooky and catchy, that people will remember. So that's what I get called for."

Bashiri Johnson, or "Bash" as he's known around the studio world, just packs up his cartoons of percussion, when those calls come in, and heads for the studio. Be it a session for Whitney Houston, or Chic Jeans, or Black Ushur, or Bob Dylan, or Madonna, or Rocky IV, or Oliver Piron, or Box, or whatever, Bashiri Johnson is ready — congo, shaker, bells and the like — in hand. But it's just a part of the job. He's a jingle writer, and can write a song or a jingle track, Bashiri Johnson's hot hands are ready to pound and shake on a moment's notice.

"As a matter of fact, a lot of times I'll get called during a mixing session. A lot of times a producer will have it in their mind from the beginning — this is going to be part of the record — but here in New York, it's such a hustle and bustle town, most producers hear something at the last second and say, 'Oh wow, I have to call Bashiri right away.'"

The road to super sessionman began at John Dewey High School in Brooklyn. "I became a percussionist because in high school I was with a clique of guys who had to be the best in everything. That included the best in sports, the best in grades, we had all the cutest girls in school. And those guys played instruments and I didn't — the only spot that was open in their band was percussion and the conga drums, so I said, 'Let me study.' And I started studying."

A chance encounter with Mtume at a Miles Davis concert led to Bashiri being taken on as a student of Mtume, under whose guidance he learned about producing, writing, and, of course, percussion. Now Bashiri is getting ready to step out on his own — he's looking to begin recording some of his own material in the spring. He describes his sound as "street pop, the rock and roll weighs heavy on me."

In the meantime, Bashiri on Whitney Houston's "You Give Good Love," and Hall & Oates "Method of Modern Love" — tracks on which he's particularly proud of his contribution —

**Committee O.K.s New BMI License Extension**

LOS ANGELES — The All-Industry Radio Music License Committee has recommended that radio stations sign a music license extension offered by BMI. The extension is subject to retroactive adjustment upon agreement by the Committee and BMI on terms for new licenses. Radio stations that did not receive the BMI license extension should call BMI's licensing department at (212) 586-2000.

The right to extend BMI licenses until the end of 1986, pending contract negotiations between BMI and the Committee, is part of the settlement reached by the Committee and BMI in 1984.

The Committee and BMI are currently negotiating terms for new licenses. The Committee is seeking a return to the license rates existing before 1985.
Osbourne, CBS Suit (continued from page 5)
suicide, the other lawyer will say ‘how come you warn people against such lyrics?’” said Hentoff. “In terms of the case itself it’s what they call in law the doctrine of vicarious responsibility,” he said.

McCollum’s parents are seeking unspecified monetary damages and waited until January 13 to serve papers to Winter CES (continued from page 5)
hardware for 8mm is being manufactured by several companies, few software manufacturers have made the same commitment, Sony reportedly met with several producers to discuss ideas for more product during the four-day show, but the lack of 8mm home video programs remains a stumbling block for the format. One format that future looks at least dim is Beta. Corporate brass at the show reportedly agreed that Beta will not survive much longer, though just when the format will succumb completely to its present lag was not stated.

The 1986 Winter CES introduced little in the way of new technology, reports have been the loosefooted floodgate of new gadgets on the market, which left consumers reluctant to commit to any new development as they waited to see what else might emerge. The only news that stood out under $50 was a $295 British Style “suitable for any other payphone-makers.”

Osbourne so as to include in the suit the song “Paranoid.” As of this writing, Osbourne had not yet read the complaint but was familiar with the particulars in the case. Sharon Osbourne, the wife and manager of the defendant, is scheduled to make a formal comment on the suit at a news conference in Los Angeles on Monday, January 10th or 21st.


classifieds close tuesday

Mallams


CAPCOM Co., Ltd., the designer of "Smart," "Commandos," "Ghosts 'N Goblins," and "Gumshoe," is seeking new representations in the USA. Please write or phone us to contact you for your nearest distributor. CAPCOM INC., 4850 Ohno Street, Burbank, CA 91505. (818) 456-7891.

MARTI HARI 86-91, Evanston (416) Sk8. Skates a Sk8. This is the end. No returns. 620 East 54th Street, Chicago, IL 60615. 947-452-3877

Payphones $5 as extensions Add kit to cover parts $90. Financing with interest $111, limited time of non-guaranteed FICFC registered $295. (205) 325-1200. 

DYNAMO POOL TABLES 4x8-$1,000 each 1 3/4 spacious $2,495. Complete with accessories. $2,495. New. P.O. Box 3533, Plainview, TX 79072.


AROUND THE ROUTE
By Camille Compasio

As we were gathering news for this week's column the ATEI convention was just getting underway in London. Based on those who told us they were going and others who had already departed by the time we called, it is safe to assume that there will be a good number of American tradesters in attendance at this noted international event. Hope to have some feedback by the time our next column rolls around.

Good show. The Konami distributors meeting at the Westin O'Hare in Chicago drew an excellent turnout, according to veep Steve Kaufman — even though the weather at the time left much to be desired! A number of new products were revealed, including "Jail Break," the Konami GT which will be built as a dedicated upright driving game (to further emphasize Konami's plans for diversification) and the "Wizz Quiz" trivia kit which will convert the Track & Field. Firm's future plans were outlined at this meeting... and these plans include relocation of the company into new facilities in Wood Dale, Illinois, where there will be plenty of space for current needs and possible expansion down the road.

Mark your calendars. This year's (continued on page 38)

AMOA To Sponsor Dart Tournament

CHICAGO — The Amusement & Music Operators Association will sponsor its first AMOA National Team Dart Tournament on May 2-4, 1986 at the Ramada Inn O'Hare in Chicago. The minimum guaranteed total prize money to be awarded in the double elimination 301 (any in-any out) soft tip dart competition is $15,000; however, the maximum could go as high as $25,000 for each of the tournament's two divisions based on 250 competing teams per division.

As stated by Richard Hawkins, AMOA vice president and chairman of the AMOA special-promotions committee that will oversee the event, the association's sponsorship of a national dart tournament is "a great step forward for AMOA that will be a viable source of increased income for member operators."

Kirk McKensie of Bloomington, Minnesota has been hired as national tournament director with Ed Schultz of Ed's Distributing in Lansing, Michigan named to head the tournament's rules & regulations committee, and Norman Pink of Advance-Carter Co. in Minneapolis, Minnesota named to head the tournament's publicity committee.

Tournament guidelines are as follows: Eligible to participate are bona fide teams sponsored by AMOA members only. The entry fee is $100 per team. Teams must pay for their own transportation to and lodging at the tournament. One hundred percent of entry fees will be returned in prizes. A maximum of 256 four-person teams will be allowed to compete in each division. Teams are eligible to compete in one of two divisions: open (male and/or female) and women's. The minimum guaranteed total prize money to be awarded in the open division is $10,000. The minimum guaranteed total prize money to be awarded in the women's division is $5,000. Total prize money could go as high as $25,000 for each division based on 250 competing teams per division.

Cash prizes will be paid down to 50 percent of the field. Trophies will also be awarded to top teams in each division. In addition to the tournament, a players' reception and awards presentation are planned.

Entry deadline is April 1, 1986. Entry forms for AMOA members, including housing information, can be obtained by contacting: John Fetters, AMOA National Team Dart Tournament, c/o AMOA headquarters, 111 E. Wacker Drive, Suite 600, Chicago, IL 60601 (phone 312-644-6610).

Nichibutsu Opens Portland Office

CHICAGO — Nichibutsu USA recently opened a sales office in Portland, Oregon, which is staffed by Glen Kalbar and Aldo Donnaloia. The office is located at 1010 S.W. Nimbus B-2 in that city.

"We are very excited to join the Nichibutsu force," commented Kalbar. "Nichibutsu has been introducing high profile video games such as 'Seicross' and 'Mag-Max' but has not received the recognition it deserves," he continued. "We are going to change all that. Our new kit 'Terra Cresta' has been one of the top sellers in Japan... I do not see any reason why it cannot happen here."
BREAKING GROUND — Just prior to last year's AMOA convention, groundbreaking ceremonies were held in Wood Dale, Illinois at the site of Konami's new U.S. facilities. The building, which is currently under construction, will be approximately 23,850 sq. ft., of which 7,300 sq. ft. will be allotted for office space and the remaining 16,500 for warehouse. Present space will also accommodate a research and development group and there is ample room for possible future expansion. Target date for the move from Elk Grove Village is June 1 or early July. As depicted in the accompanying photos a full turnout of Konami personnel and guests were on hand when ground was broken on October 28, 1985. Pictured (photo 1, l-r) are: Kenji Kobayashi (foreign trade coordinator-Konami, Inc.), Frank Pellegrini (director or marketing); Frank Bundin (vice president); Stephen Kaufman (vice president); Ben Har-El, (president of Konami, Inc.); Toshihugou Pakai (manager, foreign trade dept.-Konami Industries Co., Ltd.) and Fumihiko Hisihikawa (chairman-Konami Industries Co., Ltd.). A view of the tent that was set up for the occasion is more visible in photo 2 and in the foreground are (1-r) Ben Har-El, Fumihiko Hisihikawa and Toshihugou Pakai.

AROUND THE ROUTE

(continued from page 37)

NAMA Western Convention is slated for November 23-26 at the Anaheim Convention Center in Anaheim, California. The vending association's national convention will be held in Chicago's McCormick Place during the period of October 23-26. NAMA expects some 3,000 registrants at the Western show and 6,000 or more at the national event. For exhibit info and other details contact NAMA headquarters at 20 N. Wacker Drive, Chicago, Illinois 60606.

Down California way. Spoke with C.A. Robinson's Ira Bettelman just after the first of the year. Business right now is rather slow, he said, stressing however that Atari's "Gauntlet" continues to be a principal seller. Williams upcoming new "High Speed" pin is testing out extremely well an contributing to a slightly improved pin market out there. As for kits, Ira told us they are still selling but with prices on the rise it's a situation where the numbers are getting smaller.

Off and running. Grand Products, one of our industry's newest manufacturers, has settled into facilities at 775 Nicholls in Elk Grove Village, Illinois 60007. The phone number is 312-593-2770. As previously reported, the principals of this new firm are Dave Ma-

Dobkin Bros. To Represent Game Plan

CHICAGO — Game Plan, Inc. of Addison, Illinois announced the appointment of Dobkin Bros., Inc. as a factory authorized distributor. The distributorship is located at 68-18th St., in Wheeling, West Virginia. According to director of sales Paul Calamari, "This fine organization is staffed by personnel rich in industry tradition and experience. Jack and Ben Dobkin will offer operators the ultimate in knowledge, exper-

Dynamo Crowns National Table Soccer Champs At $20,000 Vegas Tournament

CHICAGO — The Showboat Hotel in Las Vegas hosted the $20,000 Dynamo National Championships of Table Soccer during the weekend of Nov. 29 through Dec. 1, 1985. About 250 table soccer enthusiasts took part in the three-day competition. Local Las Vegas players were treated to a warm-up event on Thursday evening at the Gamers People Play arcade, sponsored by Bill Britton of Able Vending.

The action at The Showboat began on Friday evening with a draw Your Partner Doubles event and the Mixed Doubles competition. Mountain Coin Machine Distributors provided the 30 Dynamo soccer tables used for tournament play. The 1984 National Open Doubles Championship, Dave Gummesson and Bob Maloney put on a Pro Clinic on Saturday morning, offering playing tips to the novice players on hand. Competition in Open, Women's Doubles and Mixed Doubles all began on Saturday, with most of the Singles events and all of the finals taking place on Sunday.

Tina Rhoto from Denver made history by taking first place in both the Open Doubles and Women's Doubles events. It was the first time in the sport's history that a woman had placed first in the Open Doubles event at a tournament of this size. Tina and her partner Gregg Perre (Los Angeles) defeated Larry Chestrugh and Ricky Benitez in the final match to claim the national title and first place money of $3,000. She then teamed up with Kathy Brainard of Spokane, Wash. to capture the national title in Women's Doubles.

Two Canadians, Mitch Jang and Pete Vizee from Vancouver, B.C. are the 1985 national champs in Novice Doubles. Mohammed Abarab, a veteran of the sport from New York, won his first national title by taking first place in the Novice Singles. The champ in the Open Singles competition was Johnny Valles of Phoenix. Winning the Women's Singles event was Julie Sims from Seattle. The tournament was co-sponsored by Dynamo Corp. and Major Events, a Spokane-based firm specializing in large tournaments. Major Events will also co-sponsor the 1986 Dynamo Table Soccer Tour, which will begin in March 1986 and run through November. Plans for the tour include major tournaments in Atlantic City, Minneapolis, Las Vegas and Dallas, as well as over 30 regional tournaments across the U.S.

The accompanying photo depicts the competition among the estimated 250 players (including some from Canada and Belgium) who participated in this championship event.
Where they stay when they come to America

Rolling Stones-PRS
Paul McCartney-PRS
Phil Collins-PRS
Elton John-PRS
Michel Legrand-SACEM
Julian Lennon-PRS
Harold Faltermeyer-GEMA
Duran Duran-PRS

Corey Hart-CAPAC
Thompson Twins-PRS
Gilbert Becaud-SACEM
Dire Straits-PRS
Eurythmics-PRS
Charles Aznavour-SUISA
Culture Club-PRS
Maurice Jarre-SACEM

The above writers are among the members of foreign performing right organizations licensing their works through ASCAP in the USA.