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GUEST EDITORIAL

Arbitron's Continuous Measurement: Not What The Doctor Ordered

By Bernie Mann

Ratings. They are the lifeline of major and medium market radio stations throughout the U.S. And sometimes, they are also their demise. Such is the situation for some stations in the 15-25 ranked markets, all of whom recently received the gift of continuous measurement from Arbitron Ratings Company.

As of this spring, the audiences of radio stations in the top 75 markets will be measured on a continuous basis — Winter & Spring, Summer & Fall. There was no consultation of the radio industry on this matter of monumental import — Not of Arbitron's own Radio Advisory Council, nor of NRRA, NAB, or any other radio group.

If Arbitron had gotten input from the radio industry, it would have discovered that while ideally continuous measurement is a good thing for the advertising community and for radio research on the whole, it is an inordinate financial burden on the majority of radio stations and stations. Continuous ratings implemented in a system already flawed would double inaccuracies in markets with spring and fall spots.

In an effort to show Arbitron that continuous measurement may not be in radio's best interest at this time, NRRA conducted a survey of stations in the top 75 markets to determine how those affected felt. Not too positive, we discovered.

Of the 60 subscribing stations that responded to the survey, 64 said they did not want continuous measurement, while 18 said was in favor of Arbitron's decision. Of the nonsubscribing stations that responded, 82% did not want continuous measurement in their markets, while 18% did. Many of the pro-continuous measurement comments alluded that this action might dilute or otherwise hurt subscribing competitors. Stations favoring continuous measurement cited the reduction of "book buying" with overblank contest/promotional activity during Spring and Fall sweeps with four books a year. Continuous measurement would make strong promotion a year-round priority for larger market stations.

The stations opposing continuous measurement pointed out that two more books a year would bring about further abuse by media buyers. The added cost of the books would be too big a bite out of a station's cash flow in many instances and therefore lower the cash flow multiplier value of stations on the market. Furthermore, stations in markets with non-English speaking listeners would be double burdened by an already inaccurate measurement system.

"Audience measurement has done more to discourage truly creative programming than any other factor in modern broadcasting," responded oneirate radio broadcaster. And what about stations who need a "experimental" period, without ratings, during a format change? Because of ratings, stations often pay it safe with more mediocre fare they would if a more accurate rating system existed. Stations with innovative programming — new music and artists and otherwise "electric" fare — would have more of a chance of survival.

In the long run, a more accurate rating system would be a boost both to the radio and the record industry. But jumping the gun with continuous measurement may do just the opposite.

NRRA recommends that Arbitron spend more time researching ways to improve its survey methods, especially in the area of survey respondents. What are the listening habits of the nonresponding listeners — 60% of all those surveyed?

Arbitron has made its decision and most likely will not back down unless it receives no support from the radio industry. However, pressure a k a competition will force many stations between a rock and a hard place.

Stations will have to live with continuous measurement — subscribers or not. In the business at hand is to improve the methodology, accuracy, and in the long run, the economics of audience measurement.

Full speed ahead!

Bernie Mann is President of the National Radio Broadcasters Association.

TOP POP DEBUTS


108 AS THE BAND TURNS — Atlantic Starr — A&M

WINNER'S CIRCLE

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

THAT'S WHAT FRIENDS ARE FOR
Dionne & Friends
Arista

THAT'S WHAT FRIENDS ARE FOR
Dionne & Friends
Arista

YOU CAN DREAM OF ME
Steve Wariner
MCA

SANCTIFY YOURSELF
(Simplo Minds)
From the A&M album "One Upon a Time)" SP-5025)

B/B SINGLE

BROTHERS IN ARMS
Dire Straits
Warner Bros.

JAZZ

MAGIC TOUCH
Stanley Jordan
Blue Note

COMPACT DISC

THE HEART OF THE MATTER
Kenny Rogers
RCA

MUSIC VIDEO

12" SINGLE

DIGITAL DISPLAY
Ready For The World
MCA
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label</th>
<th>Weeks On 1/5 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>34 YOU'RE A FRIEND OF MINE</td>
<td>CLARENCE CLEMONS AND JACKSON BROWNE (Columbia 36-6660)</td>
<td>20 15</td>
</tr>
<tr>
<td>35 RUSSIANS</td>
<td>STING (A&amp;M AM 2799)</td>
<td>42 3</td>
</tr>
<tr>
<td>36 QUEEN OF THE NIGHTS</td>
<td>ZZ TOP (Warner Bros. 7-28810)</td>
<td>41 3</td>
</tr>
<tr>
<td>37 NIKITA</td>
<td>ELTON JOHN (Geffen/Warner Bros. 7-28900)</td>
<td>44 3</td>
</tr>
<tr>
<td>38 SECRET LOVERS</td>
<td>ATLANTIC 17 STARMAN (A&amp;M AM 78798)</td>
<td>49 6</td>
</tr>
<tr>
<td>39 HE'LL NEVER LOVE YOU</td>
<td>(LIKE I DO) FREDDIE JACKSON (Capitol B-5025)</td>
<td>43 8</td>
</tr>
<tr>
<td>40 EVERYBODY DANCE</td>
<td>TA MANA &amp; THE SEEN (A&amp;M AM 5766)</td>
<td>25 16</td>
</tr>
<tr>
<td>WINNER'S CIRCLE</td>
<td>SANCTIFY YOURSELF SIMPLE MINDS (A&amp;M/Virgin AM 2810)</td>
<td>58 2</td>
</tr>
<tr>
<td>42 DAY BY DAY</td>
<td>HOOVERS (Columbia 38-05730)</td>
<td>47 8</td>
</tr>
<tr>
<td>43 THIS COULD BE THE NIGHT</td>
<td>LOVERBOY (Columbia 38-05766)</td>
<td>61 3</td>
</tr>
<tr>
<td>44 DIGITAL DISPLAY</td>
<td>READY FOR THE WORLD (MCA 57274)</td>
<td>48 8</td>
</tr>
<tr>
<td>45 GO</td>
<td>ASIA (Geffen/Warner Bros. 7-28987)</td>
<td>45 9</td>
</tr>
<tr>
<td>46 JANOTH STANTER</td>
<td>ARETHA FRANKLIN (Arista AS1-9453)</td>
<td>57 3</td>
</tr>
<tr>
<td>47 FACE THE FACE</td>
<td>PETE TOWNSHEND (Atco/A&amp;O The White Album)</td>
<td>31 13</td>
</tr>
</tbody>
</table>

CHARTBREAKER

R.O.C.K. IN THE U.S.A. (A SALUTE TO 60'S ROCK)
JOHN MELLENCAMP (Rca/PolyGram 884 650-7)

49 SEX AS A WEAPON         | PAT BENATAR (Chrysalis V44 24597)                  | 27 11              |
50 SOMEWHERE (FROM "WEST SIDE STORY")          | BARBRA STREISAND (Columbia 38-05650)                | 55 9               |
51 (HOW TO BE A) MILLIONAIRE | ABC (Mercury/PolyGram 343 362-7)                   | 60 3               |
52 SMALL TOWN              | JOHN CONSIDER MELLENCAMP (Rca/PolyGram 884 646-7)  | 37 14              |
53 EMERGENCY                | KOOL & THE GANG (Rca/PolyGram 884 639-7)           | 39 15              |
54 CARAVAN OF LOVE         | DIESEL, APPLER, SLEET (Columbia 38-05611)           | 59 7               |
55 NIGHT MOVES             | MARILYN MARTIN (Atlantic 7-94486)                  | 68 3               |
56 WHAT YOU NEED          | INXS (Atlantic The White Album)                    | 75 3               |
57 ELECTION DAY            | ARISTA (Capitol B-5001)                            | 40 15              |
58 BEAT'S SO LONELY        | CHARLIE SIMON (MCA 52185)                          | 64 7               |
59 LOVE IS THE SEVENTH WAVE | BING (A&M AM 2787)                                 | 46 13              |
60 GOODBYE IS FOREVER     | ARCAID (Capitol B-5542)                            | 66 3               |
61 ONE NIGHT               | CHAKA KHAN (MCA 57274)                             | 62 6               |
62 OBJECT OF MY DESIRE    | STARPOINT (Epic 427)                               | 56 19              |
63 WE BUILT THIS CITY     | STARSHIP (Grunt/RCA FB-14179)                      | 51 22              |
64 NO EASY WAY OUT        | ROBERT TETTER (Smith Brothers/Columbia Z4 05725)    | 77 2               |
65 PERFECT WAY             | DONNY & MARCIE (Warner Bros. 7-28949)              | 50 21              |
66 NEVER                   | HEART (Capitol B-8012)                             | 54 21              |
67 ONE VISIT               | STARDUST (Columbia 38-05647)                        | 52 9               |
68 LET'S GO ALL THE WAY    | SLY FOX (Capitol B 9453)                           | 79 3               |
69 SLEEPING BAG            | (Warner Bros. 7-28954)                             | 53 19              |
70 LEADER OF THE PACK     | TWISTED SISTER (Atlantic 7-85471)                  | 66 10              |
71 SECRET                   | ORCHESTRAL MANIACURES IN THE DARK (A&M/Virgin AM 2794) | 71 7               |
72 EVERYTHING MUST CHANGE | PAUL YOUNG (Columbia 38-05712)                      | 65 11              |
73 THE BIG MONEY           | RUSH (Mercury 84 191-7)                            | 63 12              |
74 COUNT ME OUT            | NEW EDITION (MCA 70583)                            | 67 13              |
75 SUN CITY                | ARThists UNITED AGAINST APARThiet (EMI 7-28846)    | 70 14              |
76 NEEDLES AND PINS        | TOM PETTY AND THE HEARTBREAKERS WITH SITES (MCA 50772) | 76 10              |
77 WRP HER UPP            | ELTON JOHN (Geffen/Warner Bros. 7-28967)           | 69 15              |
78 MANIC MONDAY           | BANGLES (Columbia 38-05567)                         | 87 2               |
79 JUST ANOTHER DAY        | ORANG BOY (MCA 5706)                               | 80 7               |
80 STRENGTH               | THE ALARM (IRS/MCA 70276)                          | 82 3               |
81 BOP                     | DAIN ALJEM (EMI America B-8293)                     | 90 2               |
82 PLEASURE AND PAIN      | DAILY DRUG (Virgin 42995)                           | 81 6               |
83 I'M NOT THE ONE        | THE BARGES (Epic 427)                              | 85 1               |
84 BABY TALK               | ALISHA (Virgin/Sony 619)                            | 86 1               |
85 CALLING AMERICA        | ELECTRIC LIGHT ORCHESTRA (Capitol Z4 05760)        | 87 1               |
86 I'D DO IT ALL AGAIN    | SAM HARRIS (MCA 57059)                              | 88 7               |
87 SUPERBOWL SHUFFLE      | THE CHICAGO BEARS SHUFFLIN CREW (Epic 42990)       | 88 7               |
88 DO ME BABY             | MELISSA MORGAN (Capitol B-5525)                     | 89 7               |
89 TO LIVE AND DIE IN L.A. | WANG CHUNG (Geffen/Warner Bros. 7-28991)           | 90 7               |
90 LIVE IS LIFE           | DOLLY (PolyGram 883 730-7)                          | 91 7               |
91 YOU BELONG TO THE CITY | GLENN FREY (MCA 2561)                              | 73 21              |
92 DO IT FOR LOVE          | CHESSA EASTON (EMI America B-8019)                 | 74 15              |
93 WHO'S ZOOMIN' WHO      | ARETHA FRANKLIN (Arista AS1-9410)                  | 76 19              |
94 "MIAMI VICE" THEME     | JAMES HAMILTON (Capitol B-10048)                    | 78 22              |
95 HEAD OVER HEELS        | TEARS FOR FEARS (Mercury 84 650-7)                 | 85 21              |
96 LAY YOUR HANDS ON ME   | THOMPSON TWINS (A&M/Virgin AS1-9309)               | 83 20              |
97 DON'T SAY NO TONIGHT   | EUGENE WILDE (Capitol 7-8006)                       | 88 7               |
98 THE HEART IS NOT SO SMART | EL DURANGO & DISCARGA (Garcy/Melrose 10225)      | 84 8               |
99 BE NEAR ME             | ABC (Mercury 84 656-8)                              | 86 24              |
100 DREAMWAX              | REDDING (Capitol B-5612)                            | 89 22              |

ALPHABETICAL LISTING ON INSIDE BACK COVER
The new Bangles single, "Manic Monday," is a smash! Three weeks after release it's already going crazy at CHR and AOR radio! "Manic Monday" is the Bangles breakthrough everybody's been predicting ever since their debut album was No. 1 on the Gavin Reports' alternative chart for six weeks!

"MANIC MONDAY" HAS BEGUN!
THE FIRST SINGLE FROM THE NEW BANGLES ALBUM, "DIFFERENT LIGHT," ON COLUMBIA RECORDS, CASSETTES AND COMPACT DISCS.
28th ANNUAL NARM CONVENTION
March 7-11 Century Plaza Hotel, Los Angeles

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*JAN TIMMER, POLYGRAM INTERNATIONAL, ON THE COMPACT DISC*
*MANUFACTURING THE COMPACT DISC: A VIDEO*
*A MARKETING EXPERT VIEWS "A NEW LOOK, A NEW LISTEN"*  
Dr. David Rachman

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Please return to NARM, 1008-F Astoria Blvd., Cherry Hill, N.J. 08003. (609) 424-7400.
Labels To Retail: More CD Shortages Ahead

By Stephen Padgett

LOS ANGELES — CD fills will improve, but shortages are assured at least through most of 1986, according to label representatives meeting with Los Angeles area retailers at a NARM sponsored conclave. The meeting here was another in a series of local industry gatherings of National Association of Recording Merchandisers members. Comments from the several label reps confirmed what retailers already know: CDs are hard to come by and will remain so throughout the year.

The labels are restricted in the number of their first print run from manufacturers. CD manufacturing plants limit each label to a quota within which they must order. This restricted number is far below what the labels say they could sell. The short-term response by the labels has been to shift their emphasis away from catalog manufacturers to CD. MCA, CBS, WEA, Polygram, RCA, Capitol and the indies are all adjusting their manufacturing orders to reflect what is termed, "a hits business.

1987 should see some of the pressure lifted. Several plants are under construc-

tion and others have plans in the final stages. The DuPont/Phillips agreement to invest heavily in CD manufacturing was cited as very promising. Capitol Industries has begun construction on a plant in Wales and several independents are entering the derby for the alluring manufacturing dollars. But, for 1986, the prospects are bleak that any real improvement can be made. CD hardware sales are increasing four fold, while software manufacturing capacity is only doubling.

The number of titles currently available and the percentage of business for each label fluctuated from 10% to MCA, 20% to Capitol, 35% to Capitol titles, 12 Blue Note titles, 120 classical titles, 5,000 albums from CBS, 543 titles, 12 titles; WEA: 322 titles, 8.5 percent; Polygram: over 1,500 titles, percentage unknown. A: 36; titles, 10 percent.

Every one in attendance shared unqualified praise for the new configuration and what it has done to revitalize the industry. Once the supply problems are ironed out toward the end of 1986, the future looks limitless for the new technology.

RCA Reports Record Sales And Earnings in 1985

NEW YORK — RCA Corporation had record sales and earnings for the full year 1985, Robert R. Frederick, president and chief executive officer, reported. Earnings rose 8 percent to a record $369.1 million, an increase of $24.1 million in 1984. Primary earnings per share increased to $4.04 from $3.30 a year earlier. Sales for the full year increased 3 percent to a record $8.97 billion from $8.67 billion in 1984. Earnings for the three months ended December 31, 1985 declined 8 percent to $94.4 million, equal to $1.00 per share from $102.8 million, equal to $1.03 per share in the fourth quarter of 1984. Sales in the fourth quarter rose 5 percent to a record high of $2.57 billion from $2.45 billion a year ago.

In the Entertainment segment, NBC earnings in 1985 set a record for the third straight year, rising 54 percent on a 12 percent gain in sales. Music and Video had higher revenues, primarily reflecting the merger with Ariola Records. Earnings increased in 1985 in this subsegment as a result of RCA's joint ventures with Columbia Pictures to distribute home video cassettes.

Kragen Confident 'Hands' Will Reach Its Goal

By Peter Berk

LOS ANGELES — At a crowded press conference held in Los Angeles' Bel Air Hotel on January 16, USA For Africa president Ken Kragen outlined the latest plans for Hands Across America, the unprecedented famine relief event scheduled to take place at 3 pm (EDT) on Sunday, May 25. According to Kragen, the event, in which up to ten million people will join hands in a 4,000 mile-long line across America, will be unquestionably "wonderful... exciting and historic."

Speaking with seemingly unbounded enthusiasm and obvious conviction, Kragen said, "We are organized and equipped to make this happen... We're extremely encouraged by the response we've gotten so far." Since the announcement late last year which first disclosed the concept of Hands Across America, the cause has raised over $700,000 with some 50,000 people set to join the line, Kragen revealed. Unlike the case with "We Are The World," however, profits from this upcoming charity event will be channeled to combat hunger and homelessness only in America. Participants may contribute a minimum of $10 to be assured a space in the line, which will wind through 16 states, 500 cities, three mountain ranges, ten river crossings and three deserts.

USA For Africa hopes to raise from $50-

behind the bullets

New Year Heats Up After Cool Yule

By Stephen Padgett

The Christmas season just ended was, by most accounts, less than the traditional sales point of view. Records counted on to carry the Yule tide died in mid-December. But January is all of the sudden becoming a bright bloom month. Not only are the labels releasing heavy hitting records, some of the investments in artist development are beginning to show signs of pulling through.

The Dream Academy is one such record. Its LP has been on the chart for 13 weeks. With the sudden Top 20 performance of the single, "Life In A Northern Town," The Dream Academy now has its self-titled Warner Bros. LP at no 56 bullet. The album is breaking wild at retail. On January 1, "The Dream Academy" was 163 bullet. In two weeks it covered 81 spots landing at 82 bullet last week. The 10 retail reports from

(staff writer)

Stewart, vp, marketing; John Cavanaugh, EMI UK; Harriet Wasserman, Easton's manager; and Frechys Gauthier, vp, creative services. Photo 2: Easton presents Promotion Man of the Year Award to Boston rep Tom Jocks. Photo 3: Jack Satter, vp, promotion for Manhattan, addresses the staff at awards luncheon.

Cash Box/February 1, 1986

BUSINESS NOTES

Master Recordings Leased As Part Of Tax Shelter Scam

NEW YORK — Stanley Pearson, the president of a Manhattan corporation which marketed master recordings as tax shelters to investors from 1980 to 1982 pleaded guilty in Federal Court in Manhattan on January 8, 1986, to charges of tax fraud involving a loss of approximately $9 million in taxes due and owing to the Internal Revenue Service.

According to Reddell W. Giuliani, U.S. Attorney for the Southern District of New York, Giuliani explained that in 1980, Stanley Pearson became the president of the newly-formed IFC Leasing Inc., which also did business under the name Music Leasing. The purpose of Pearson’s company’s was to acquire master recordings to be leased as tax shelters. Pearson admitted that he conspired with others to acquire approximately 160 master recordings from third parties for nominal sums ranging from $1,000 to $25,000 in cash and then to inflate artificially and fraudulently the values of the master recordings to make them an attractive tax shelter for investors.

The information also charges that Pearson and his co-conspirators, who arbitrarily determined the value they wished to place on a master recording, then procured false and fraudulent appraisals from appraisers who were supposedly independent agents, but who, in fact, merely placed those values on the recordings that Pearson and his co-conspirators requested.

Pearson, a New York City resident, pleaded guilty to conspiracy; aiding and assisting the filing of false tax returns; and tax evasion. He faces a maximum sentence of 13 years in prison and a $115,000 fine when he is sentenced by United States District Judge Charles S. Haight, Jr. The sentencing is to be scheduled. In addition to pleading guilty, Pearson has agreed to assist the government in its investigation, which is continuing.

Live Aid Aid Results Reported

LOS ANGELES — The results of an audit, released last week, indicate that last summer’s Live Aid concerts in Philadelphia and London and have generated in excess of $82 million. When that figure is combined with the additional funds raising efforts by Breast Cancer Rats leader Bob Geldof, including Band-Aid’s “Do They Know It’s Christmas?” but excluding “We Are The World,” the total figure is reported to be $92,127,000.

The figures break down to reveal that assorted factors including broadcast rights, ticket sales and concessions are responsible for raising $14 million, while $50,590,000 was yielded from phone pledges in both the United States and Britain.

According to the audit, conducted by Laventhal & Horwath in Britain, Band-Aid’s “Do They Know It’s Christmas?” raised $8,116,000. Phone pledges from countries other than the U.S. and U.K. yielded over $17,4 million. Sources believe that upon the year’s completion, Geldof will be responsible for raising over $100,000,000.

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

NEW YORK — Paramount Domestic Television has purchased distribution rights to Solid Gold from Television Program Enterprises. “… On the Air with the Performing Arts: A Decade of Television at Lincoln Center,” is the name of a free daily seminar to be held at N.Y.’s Fordham U., February 19. … Susan Martin Public Relations has moved: it is now located at 89 Franklin St., New York, NY 10013. … Marvin Hamlish and Howard Ashman have teamed to pen “Winners All,” the official song of the 1986 special Olympics. … PolyGram has named its Boston branch, under manager Paul Wrennik, “Branch of the Year.” … Profile Records has signed a manufacturing and distribution pact with Sea Bright Records. Quest For Life’s “Baby Don’t Stop” will be the first release under the deal. … Young Guys Records has signed with Fastfire Records for national distribution; the first release under that agreement will be “Street” by the Five Stars. … St. Peter’s Church has signed with Fastfire Records. … The recording of the New York Philharmonic at 100 Park Ave., New York, NY 10017. … New on the bookshelves: Musings: The Musical World Of Gunther Schuller; A Collection of His Writing ($22.50, Oxford University Press), and MTV Presents 2nd Annual MTV Video Music Awards, a soundtrack ($10.95, Warner Bros. Publications).
Osbourne Is “Distressed”
Celebrity Lawyer Refutes Charges
At Hollywood Gathering

By David Adelson

LOS ANGELES — Ozzy Osbourne’s white stretch limousine pulled up outside the L.A. press club as the throngs of camera crews and reporters crowded closer. The door opened and out stepped a new character in this legal cartoon. Los Angeles attorney Howard L. Weitzman.

Some may remember Weitzman as Kathy Elyn Smith’s counsel during the John Belushi murder trial. Others may recall his high profile as attorney for John DeLorean during his front page cocaine trial. Now Weitzman is representing Osbourne after the CBS artist was sued (along with CBS Records) by the family of John McCollum. The 19 year old McCollum shot himself with a 22 caliber pistol on Oct. 25, 1984. The suit alleges that Osbourne and CBS violated California Penal Code SE. 401 which prohibits deliberately advising or encouraging another person to commit suicide.

According to the parents of McCollum, the youth was influenced by the Osbourne songs “Suicide Solution” and “Paranoid.” The family’s attorney claimed that McCollum was still wearing headphones when he shot himself and a recent coroner’s report noted that the record was playing and still spinning when the body was discovered.

On the face that Weitzman has been retained by Osbourne and his wife Sharon, he claimed at the news conference to act as, “a spokesman for the record industry and other artists and musicians.” In a prepared statement he said that Osbourne was “disturbed and distressed” and he has “a great deal of sympathy and compassion for the family of the young adult who chose to take his own life.”

Weitzman also noted that Osbourne would not comment to reporters during the news conference but the singer did say that he feels his career has been damaged by the suit. There are others who disagree with that contention, noting that the artist has had as high of a media profile now as he ever has. His new project “Ultimate Sin,” ships Jan. 27.

“Romeo and Juliet cannot be blamed for the many lovers’ suicides that have happened over the years,” said Weitzman.

And the writers of Heiter Skolter are not responsible for the Tate, LaBianca murders even though Charles Manson said that they gave him the idea. And movies that were seen by millions of people do not result in chain saw massacres,” he continued.

Weitzman concluded by noting that such a law suit “obviously involves other parties or other concerns. He said, “Has anybody expressed any thought or concern that the McCollum family has a public relations firm handling multiple appearances for various video, radio and press interviews? The logical extension for this type of suit is censorship, the kind that is strictly prohibited by the first amendment.”

O.K. for the Sixth time
We’ll give you a hint . . .

C.R.B. is not hunted in England, but its creator is . . .

Stay tuned, you’ll find all the answers at the end of the rainbow
In February
PREMONITION — Peter Frampton — Atlantic 81290-1 — Producers: Pete Sosley-Peter Frampton — List: 8.98 — Bar Coded

Peter Frampton makes his bid for a comeback with this new collection, his first for Atlantic. Frampton’s considerable guitar prowess mixes with synth textures and nice production to update his sound nicely. The songs travel the same path other Frampton compositions have trod. However, Pete Sosley’s (Alison Moyet) production adds a new pop punch.


Metalheads can sink their teeth into this one — and probably will. This second LP from supergroup The Firm is a much more straight ahead rocker than last year’s debut. The classic ‘white soul vocals of ex-Bad Company singer Paul Rodgers and the guitar of legendary Jimmy Page combine for an attack that is guaranteed to capture a wide audience. Watch for instant AOR attention.

JIMI PLAYS MONTEREY — Jimi Hendrix — Reprise 1-25358 — Producer: Alan Douglas — List: 8.98 — Bar Coded

Until now, the entire performance of Jimi Hendrix at Monterey Pop Festival rested in the memory of those in attendance. This influential spectacle ignited the late sixties — the concert was held on June 18, 1967 — and introduced The Jimi Hendrix Experience to an unsuspecting and about-to-be-turned-on generation. The several unreleased tracks makes this an unqualified must Hendrix package.

RACE TO PARADISE — Jeff Paris — Mercury 826 648-1 — Producer: Dave Thoener — List: 8.98 — Bar Coded

A rare signing out of Mercury’s L.A. office, Jeff Paris is an original mix of rock guitarist and melodic song stylist. The first single, “My Girl,” should get the word out on Paris.

MARILYN MARTIN — Atlantic 81292 — Producers: Various — List: 8.98 — Bar Coded

Marilyn steps out on her own after scoring big with her duet with Phil Collins last year. Her strong voice and solid song selection should propel this record.


Pack, former Ambrosia singer, guitarist and songwriter jumps into the pop waters with his first solo effort. He puts the touch that made “You’re The Biggest Part Of Me” such a big hit for Ambrosia to this record. A sterling cast of L.A.’s finest studio hands supports Pack.

DANCING IN THE RAIN — Frankie Miller — Mercury 826 647-1 — Producer: John Jansen — List: 8.98 — Bar Coded

Rocker Miller puts a heavy beat to a Springsteen/Cougar approach. This could connect with metal’s fans as well as middle-American roots rockers.

TRANSITION — John Miles Band — Valentino/Atlantic 90476-1 — Producer: Pat Moran — List: 8.98 — Bar Coded

Pop rocker Miles covers the beat with a Survivor-like sound. Melodic and driving energy complemented with the occasional rock ballad.

SEVENTH STAR — Black Sabbath Featuring Tony Iommi — Warner Bros. 1-25337 — Producer: Jeff Gilman — List: 8.98 — Bar Coded

The only original Black Sabbath member in this edition is Tony Iommi. But metal-heads will flock to this one. The addition of the ample vocal skills of Glenn Hughes and the slightly melodic edge of metal will add commercial appeal. Watch for strong initial sales.

PSYCHO CANDY — The Jesus And Mary Chain — Reprise 1-25383 — Producer: The Jesus and Mary Chain — List: 8.98 — Bar Coded

The Jesus and Mary Chain is one of the most talked about British bands to hit these shores since Frankie Goes To Hollywood. Pure, idyllic pop songs are set in a seething, feedback drenched drone to create perhaps the freshest, original sound in years. Its provocative name and lyrics add to the mystique. Beyond its commercial fortunes — which remain to be seen — this band is destined be influential.

SOMETHING TO TALK ABOUT — Anne Murray — Capitol ST-12466 — Producers: David Foster-Jack White-Keith Diamond — List: 8.98 — Bar Coded

Murray has been successful on the country charts for a while. This new record has all the earmarks of a pop crossover hit. Strong CHH and AC material here. David Foster’s production is sterling.

IRON EAGLE — Original Soundtrack — Capitol ST-12499 — Producers: Various — List: 8.98 — Bar Coded

Capitol enters the “pop-track” arena in a big way with this star-packed set for the movie from Eagle. Artists like Queen, Katrina & The Waves, Dio and George Clinton should attract a big audience to this one.

RUN FOR COVER — Gary Moore — Mirage/Atco 90482 — Producers: Various — List: 8.98 — Bar Coded

Former Thin Lizzy guitarist Moore has gained an international following on the strength of powerful playing and punchy songwriting. This new package will further his reputation.

CRIMES OF THE HEART — Martie Lee Bow — Atlantic 81624 — Producer: Robbie Buchanan — List: 8.98 — Bar Coded

Badarou has produced several island artists, notably, Marianne Faithful. On the other side of the console he has delivered a delightful mix of Jamaican ambiance and soothing grooves.

QUICK SILVER — Original Soundtrack — Atlantic 81631 — Producers: Various — List: 8.98 — Bar Coded

Atlantic’s first big soundtrack of the year combines the talents of heavyweights Roger Daltry, Peter Frampton, Ray Parker, Jr. and Tony Banks (Genesis). Should be big.


IZINGT — The Limits — Luxury 101 — Producer: Mike Gelfin — No List

IN A NEST OF VIPERS — Exploding White Mice — Bigtime BTA 010 — Producer: Kim Horne — No List

LAST TRAIN TO HAGERSTOWN — The Left — Bonadite/Greenworld GWD90517 — Producers: The Left-Rick Noll — List: 6.98

PRAY FOR THE SINNER — Avalanche — Titan/Greenworld GWD90503 — Producer: Mike Frazier — List: 8.98

AFRAID OF THE DARK — Vyper — Greenworld GWD90512 — Producer: Eric “Griffy” Greif — List: 5.98

THE ZULUS — Greenworld GWD90508 — Producer: The Zulus — List: 6.98

WELCOME TO THE CLUB — Kick Axe — Pasha/CBS 40095 — Producers: Randy Bishop-Spencer Proffer — List: 8.98 — Bar Coded

ARRIVAL — Haywoodo-Portrait/CBS 40047 — Producers: Various — List: 8.98 — Bar Coded

SHIVERS — Lisa Rhodes — Spindletop SPT 102 — Producers: Lisa Rhodes-Andy Salmon — No List

I NEVER SAID THAT — Skank — Spindletop SPT 106 — Producer: Eddie Pantelli — No List


TRAUMATIC — Masayoshi Takanaka — Amherst AMH 3303 — Producer: Masayoshi Takanaka — List: 8.98 — Bar Coded
SCENIC PERSPECTIVES

SINGLE RELEASES

FRANCIS BELOFF

Wood Buzz (prey like aretha franklin) (3:39) (Joines adm. by Wil/ASCAP) (Green) (Producer: Arif Mardin)

TOM PETTY AND THE HEARTBREAKERS WITH STEVIE NICKS (MCA 02772)


PETTY gets a little help from Stevie Nicks on this live track taken from the "Pack Up The Plantation-Live." A good song is given a great treatment from Petty and his Heartbreakers. The live energy translates well and should be a winner.

JAMES TAYLOR (Columbia 38-05785)

Only One (3:56) (Country Road/BMI) (James Taylor) (Producers: James Taylor-Frank Filipetti)

TAYLOR breaks no new ground with this single, but his pure voice and beautiful sense of melody and harmony will be welcome. This is a natural with CHR and AC and should re-confirm Taylor as one of America's preeminent singer-songwriters.

JOHN COUGAR MELLENCAMP (RIVA 884 456)

R.O.C.K. In The U.S.A. (2:49) (Riva/ASCAP) (John Mellencamp) (Producers: Little Bastard-Don Gehman)

Mellencamp's newest single from the "Scarecrow" LP is this no-holds-barred rocker that has already lit fires under AOR. It is this week's high debut on the pop singles chart.

ELECTRIC LIGHT ORCHESTRA (CBS Associated ZSA 05786)

Calling America (3:29) (April/ASCAP) (J. Lynne) (Producer: Jeff Lynne)

"Calling America" is a bright, cleanly done bit of pop sheen from the masters of the genre. Very hokey lyrics about immigration in the year of Miss Liberty's restoration.

PAT BENATAR (Chrysalis VS4 42968)


Rock'n'roll number one female singer puts her stamp on this mid-tempo moody single. A catchy chorus punctuates very non-traditional verses. Great production from husband Geraldo.

THE CARS (ELEKTRA 7-69569)

I'm Not The One (4:07) (Lido/ASCAP) (Rick Ocasek) (Producer: Roy Thomas Baker)

Lifted from The Cars' greatest hits package, this laid back tune, originally from "Shake It Up" may get new life from its single re-issue.

JUICY (Private I/CBS ZSA 05793)

Sugar Free (Tricky Track/BMI) (K. Barnes-J. Barnes) (Producer: Eumir Deodato)

"Sugar Free" should get B/C programmers listening immediately. The song offers a smooth, flowing rhythm, vocals and a bass line that will fit perfectly into both urban/black and black contemporary.

EDDIE MURPHY (Columbia 38-05772)

How Could It Be (4:27) (Rustomick-Eddie Murphy-Sun Bliz/ASCAP) (F. R. Hamilton III) (Producer: Aquil Fudge)

This is the follow-up single to the hugely successful "Party All The Time." "How Could It Be," taken from the album of the same name, further displays Murphy's vocal work and should add fire to an already popular LP.

FLIP (Private I/CBS ZSA 05776)


LA TOYA JACKSON (Private I/CBS ZSA 05783)

He's A Pretender (3:38) (Chardax/BMI) (G. Goetzman-M. Piccirillo) (Producers: Mike Piccirillo-Gary Goetzman)

PLATINUM BLONDE (Epix 34-05760)

Somebody Somewhere (4:04) (T. B/A./CAPAC) (M. Holmes) (Producers: Eddy Offord-Mark Holmes)

SMASH PALACE (Epix 34-05765)


PHANTOM, ROCK & SLICK (EMI America B-8310)

My Mistake (3:20) (Presssed Ham/BMI) (S. J. Phantom-L. Rocker) (Producers: Steve Thompson-Michael Barbiero)

EUGENE WILDE (Philly World/Atlantic 7-99573)

Dina (3:50) (Philly World/BMI) (R. Broomfield-M. Horton) (Producers: Michael Forte-Donald R. Robinson)

Wilde, known for his ballads, keeps up his reputation with the release of "Dina." It's a song that will go over big with female demos.

KASHIF (Arista AS-9447)

Dancing In The Dark (3:46) (New Music Group-Kashif-Music Corp. Of America/ BMI) (S. Scruggs-B. Mogan-Kashif) (Producer: Kashif)

Kashif's second single, "Dancing In The Dark," from the album of the same name, reconfirms his talent to produce smooth sensitive ballads.

JANET JACKSON (A&M 2812)

What Have You Done For Me Lately (3:28) (Flyte Tyne/ASCAP) (J. Harris III-L. Lewis-J. Jackson) (Producers: Jimmy Jam-Terry Lewis)

This is the first single in which Janet Jackson assisted in both the writing and the production. The record has a mature sound that will capture her a much larger audience.

CHERELLE WITH ALEXANDER O'NEAL (Tabu/CBS ZSA 05767)

Saturday Love (4:15) (Flyte Tyne-Avant Garde/ASCAP) (J. Harris III-T. Lewis-J. Jackson) (Producers: Jimmy Jam-Terry Lewis)

This production is the first of a series in which Janet Jackson assisted in both the writing and the production. The record has a mature sound that will capture her a much larger audience.

DREAM TEAM CHORUS & HOLIDAY TEAM (Mercury 884 442-7)

King Holiday (4:35) (King Dream/ASCAP) (P. Jones-K. Blow-Grandmother Mel-M. Adler) (Producers: P. Jones-K. Blow)

Part rap, part inspiration, this all-star single is in honor of Martin Luther King Jr.'s birthday, being celebrated as national holiday for the first time this year. Its melodic and positive message should score at B/C, with possible CHR crossover.

FLIP (Private I/CBS ZSA 05776)

Unselfish Lover (3:29) (Forceful/BMI) (Full Force) (Producers: Full Force-J.B. Moore-Ford Jr.)

ANDRE CYMONE (Columbia 38-05787)

Satisfaction (3:44) (April-Ultrawave/ASCAP) (A. Cymone) (Producer: A. Cymone)

ATOMIC LANGUAGE (Taboo MPPA 7073)

Trouble (4:19) (Out Daughter Favorite/BMI) (L. Denti) (Producer: N. Killian)

THE SEDANS (Taboo MPPA 7072)


VICTORIO AND THE REBEL QUEEN (V Rebel DFm-602)

A new faces to watch

"And what can I say — here I am, man," said a slightly confident 17 year old LL Cool J.

There's plenty of room for that confidence. With his first album release under Columbia Records and Def Jam Recordings' worldwide distribution agreement with Capitol Records, the young rapper is shaking up tremendous sales and widespread critical acclaim. The folks at Columbia are looking toward gold, even platinum from this young rapper/songwriter.

LL Cool J is considered a "second generation" rapper, meaning he's part of the generation that grew up listening to artists like Kurtis Blow, the Sugarhill Gang, Grandmaster Flash and Run D.M.C. Rather than lay claim to originator of the style, the young rapper is the catalyst behind rap music's evolution. Those who once forecast doom for rap, never knew about LL Cool J.

He was born James Todd Smith and was rechristened LL Cool J at a young age when his grandfather purchased him a load of dj equipment. "I started rapping when I was nine and I was so strong that I got whole crews together, even some that weren't from my neighborhood," said the Hollis, Queens resident. LL began teaming with such neighborhood crews as the Blockbuster Gang, Grand Wizard Freddy B. the Freeco MC's, the Extravagant and the Super Rocking Brothers. "I was really doggin' the spot," said LL. "You know, really doing good without a record." Using a $300 Korg box circuitry system that his mother bought him, LL made a demo of "I Need A Boat." He sent the tape to then New York University senior, Rick Robin, who had started his own record label out of his dorm room.

LL Cool J served as the first release for Robin's new Def Jam Records and upon its release in November, 1984, LL Cool J started creating a buzz.

All the critical acclaim garnered by LL earned him a spot in last year's Krush Groove motion picture, an account of Rubin's Wildcat record label. That film fostered the release of "I Can't Live Without My Radio" and "Rumors" which was seen and heard in the new Goldie Hawn film, Wildcats and he's writing a new tune for Whodini as well as working with公安部's D.M.C. for whom he wrote, "Can You Rock Like This?"

It's no wonder that (Run of D.M.C.) calls LL Cool J, "the best rapper ever."

David Grisman: Still Dawgging Around

By Lee Jeske

NEW YORK — "You just don't take yourself seriously as a mandolin player if your expectations have the same level of career as somebody who went to medical school," says David Grisman by phone from his San Francisco home. "Sure, but guys who went to medical school don't get to spend their lives playing a good blend of jazz and blues, with just about every other musical genre thrown in, called "dawg music," and mandolin players aren't up to their stetsonscopes in malpractice insurance. For the past 19 years or so, David Grisman has been quietly carving out his own musical niche in the world — touring, recording ("Acousticity: Zebra", the latest LP), carrying on a one-man mandolin recognition campaign. The term "dawg music" is coined as a joke, but what would you call it?

"It's sort of an anti-label label," says the top dawg, "I find all other terms are too general, and they become more general as time goes on. Like 'jazz' — that meant something in the 1940s, another thing in the 1950s, another thing in the 1960s. If I say 'jazz' to you, what am I talking about? And you can talk about Chick Corea or am I talking about Charlie Parker? I think the terms either are too general to begin with, or they're too specific, and I have a lot of respect for that. But that's a whole other story."

But that has not apparently daunted Grisman — his various records are unique mixtures of country music and jazz, with the influence of, say, Bill Monroe and his Bluegrass Boys, etc., and the popular blues of the railroad years. "I wouldn't say I have never really found a comfortable place to put,"

That's what it's all about. Grisman is a composer of his own, and he never seems to tire of it. On his junior high school English teacher, Ralph Lintifer, who was a member of the Greenbriar Boys, and a neighbor of mine in Passaic, New Jersey to top."

"I have been a mandolin player, and a mandolin player, and then, about the same time, I discovered bluegrass, which had had a role for the mandolin, and I just thought it was cool. I guess it was some kind of emotional response. Then, I think I have always gravitated to things that were, sort of, not common. So everybody was playing guitar and piano, whatever, and here was an instrument that was just a unique thing. So I went down to Third Avenue and 12th Street and got my first mandolin in a pawnshop down there."

(continued on page 36)

STICKERS AGAINST STICKERS — Rog-
Jefferson's Gone But The Starship Still Flies High

By Gregory Dobrin

LOS ANGELES — There is a new band on the scene. It might be called an "overnight sensation," or it might be called one of the most venerable rock acts in the business, but as of March, 1985, Starship is an act for the to the wild blue yonder (having cast off its "Jefferson" prefix) a new band was born. As is often the case when a new band is born, an album soon followed.

In December of last year, the band's own Grant Records, manufactured and distributed by RCA, released "Knee Deep In The Hoopla," which spawned the #1 hit single "We Built This City." Starship was almost immediately embraced by the MTV generation. There have been the videos (We Built This City and Sara.) There has been an CD six-hour hosting of The Live-Aid concerts (carried in full by MTV, and the band's appearance at MTV's New Year's Eve Rock 'N Roll Ball. Indeed, it's been a high profile year since Starship's christening, one which made the Jefferson Starship seem like another fossil from the archeology of rock.

Except for the departure in June, 1984 of Paul Kantner, the band survives intact from the latter incarnation of Jefferson Starship, originally formed in 1974 by Kantner, Slick, drummer John Barbata, singer/bassist David Freiberg, guitarist Craig Chaquico, bassman Pete Sears and drummer Donny Baldwin, each, as we've said, of the late Jefferson Starship. The members agree that in comparison to albums produced under the old moniker, "Knee Deep In The Hoopla" is their most unified effort.

"This album has less ego on it than any other band in our career," commentd Slick. "This time, we've been going specifically for each song's sound. "Hoopla" is very song oriented, We're putting our personal stamp on others' ideas." I think that "Hoopla" is more of an ensemble effort than past albums," drummer Baldwin concurred. "We do grandstand it in parts, but we steer clear of the tremendous acrobatics that can overwhelm an album and make it sound uneven. On this one, the songs themselves are just all so strong. They aren't just vehicles for us to flex our muscles on." The album was produced by Peter Wolf and Jeremy Smith, with executive producer Dennis Lambert. Wolf's past association with the band includes "No Way Out," which he wrote and played on for the Jefferson Starship's "Nuclear Furniture" LP (their last under the old name.) With his wife, renowned singer/songwriter Ina Wolf, he co-wrote the album's second single, "Sara."

The album marks a rebirth of the Jefferson Starship, hereofore known as Starship, with roots planted deeply in the rock lore. Fueled by the instant commercial success of "We Built This City," history or no history, Starship's voyage into the cosmos has just begun.

EAST COASTINGS

Paul Tiorio, New York

THIS IS NEW ORLEANS — The French Quarter was so thick with balloons and people during the 1976 Mardi Gras that I ducked into a deserted cul-de-sac just to get away. To my surprise, it wasn't so deserted; a fully clothed man and woman were having sex vigorously against a wall. Back in the crowd, Bourbon Street became a dance floor as dixieland jazz wafted out from Preservation Hall. This is New Orleans, I thought. That's also what I thought at Mason Ruffner's show — (Bottom Line, Jan 17) from the moment he and his three piece band took the stage with "Down To New Orleans." Ruffner captures the gritty texture and boozzy ambience of the Bourbon Street scene, and has been honing his sound in for over a decade. His 40 minute set of Cajun and country inflected blues rock often recalled Dr. John, CCR and Duane Allman. More often, however, guitarplayer Ruffner's "Chiron" evoked the bird whistles and swamp yowl of Byou country with their twangy, treble guitar leads, while spicing the songs with dramatic tempo changes and volume contrasts. Rick Derringer, who produced Ruffner's self-titled album (CBS Associated) told East Coastings, "CBS wanted to find Ruffner and came to me with the project. They sent me a tape and I assumed it was going to be one of those trendy bands but what I got was Ruffner. I was very pleasantly surprised." Derringer says he ranks the Ruffner LP with his own best work, namely "All American Boy" and "White Trash Live." "A new Rick Derringer album is in the works," he adds. "I've been writing toward it for several years."

BOWIE'S LABYRINTH — David Bowie pictured at a recent recording session for the soundtrack of the becoming film Labyrinth in which he stars. The movie is scheduled for June release.

The IMPORTANCE OF BEING PRETENTIOUS — Pretentiousness has often been a powerful force in advancing culture. Didn't Christopher Columbus' pretensions about blazing a path to the East Indies lead to his inadvertent discovery of America? And who did the Rolling Stones think they were in 1964 pretending to be black blues artists twice their age? Indeed, we may never have the Rolling Stones if they had been less pretentious.

AVANT FUNK — Laurie Anderson played two new songs at a benefit for the Montreux Jazz Fest in New York this month. One song, "Desire," has developed into a full-bodied dance tune since she debuted it during her CMJ keynote address last November. Two male singers traded vocals with Anderson, giving her sound an entirely new, more accessible texture. Anderson then soloed on another new song, played here as a rough sketch, that showed her still attempting to fuse her avant pop roots with her recent funk leanings...Zazou Bikaye played the newly relocated Kitchen Jan. 18 as part of that club's three week Strange Mutations series. Bony Bikaye's vocals and Hecto Zazu's synth backing were augmented by Philippe De La Creux Herpin's magical saxophone and clarinet playing and Bertrand Herpin's piano playing. Zazou Bikaye create the most liberating and original dance music since the hayday of Grandmaster Flash and The Furious Five. Elvis Costello's 11th statewide release and his first with The Attractions is called "King of America" and will be released the third week of February. The 15 song LP, produced by T-Bone Burnett, will be supported by a U.S. tour, tentatively set for June. Costello will be back in the studio with the Attractions in March to record yet another album. Possible
ELEVEN AND COUNTING — It's February and only 11 more months till Christmas. Have you started your Christmas shopping yet? I got some great buys on the radio, but what we really need is some great deals on gift ideas. The Westwood One chairman Norman Pattiz has been named the "Outstanding Radio Executive of 1985" in the Gallagher Report's annual publication. Honoring outstanding achievement in the music and radio industry. Mr. Pattiz has received numerous awards, including the "Golden Mike" award for "BEST NEWS BROADCAST." Just to give you an idea of what he's been doing in the past year. He's been a little busy... 

— Did you know that Mr. Pattiz is the recipient of a Golden Mike award for sports? Well not to worry. To make sure he doesn't happen again, he just signed a four-year contract in the "Golden Mike" division department as sportscaster. Keith will continue to do Sports for KTLA-TV, Los Angeles where (by the way) he won the Golden Mike for the "BROADCASTING AWARDS" for the fiscal year ended 1985. George, he's such a sport! Staying on the topic of sports, a recent guest on the show was "Loyd." Loyd is a true-blue fellow and his first appearance was on "BEST SPORTS CASTER." One of his favorite books is "Outstanding Radio Executive of 1985," creating a lot of interest among radio enthusiasts. The book, written by Loyd, is a must-read for anyone interested in the world of radio. 

An Additional Leaf On The Beach Boys

By Jimi Fox

LOS ANGELES — I consider myself extremely fortunate in that very young in life, I made my decision as to what I was going to do for a career. Although at that very young age I didn't look at it as a career, I was certainly lifted. The Beach Boys and their current reincarnation is one of the most influential and enduring groups of all time. 

Even though I can vividly recall those precious moments spent close to the family's front porch, where (amongst my mischievous antics) I inevitably returned to my bedroom to read through the pages of this incredible and magnificent drama, filled with joy, drama, success, failure, perseverance, greed, care and confusion... not to mention, a spirit to cheer for the securing success of the champions -- the Beach Boys -- of this unique style of music. Their style of music is not limited to the chronological career of one of the world's longest lasting rock 'n' roll groups, The Beach Boys, or even their ability, through their music to secure the state of California as a dominant factor in the history and culture of California. The Beach Boys have a unique ability to captivate the listener and keep them engrossed in their music. This book unfolds the in-depth struggle of the changing dimensions of the human forces face. More importantly, it strips the well to a very personal look at the genius of Brian Wilson, the man and the myth that a nation refused to let go. I am convinced that in future ages Dennis and Carl Wilson, Al Jardine and Mike Love as individuals will linger as simply members and the supporting cast of the Beach Boys. 

Throughout the book, the Beach Boys are portrayed as complex individuals, struggling with the pressures of fame and success. Despite their various struggles, the Beach Boys have continued to produce critically acclaimed music, and have become a lasting cultural phenomenon. This book is a must-read for anyone interested in the history and cultural impact of the Beach Boys, and a testament to the enduring legacy of this iconic group. 

Westwood One Records Report

Fourth Quarter Net Increases 91%

LOS ANGELES — Record fourth quarter and full-year earnings per share for the period ended November 30, 1985 were reported by Westwood One, the nation's largest producer and distributor of nationally sponsored radio programs. For the fourth quarter ended November 30, 1985, revenue increased 35 percent to $10,042,000 from $7,729,000 in 1984. Net income for that period increased 91 percent to $1,060,000 from $555,000. Earnings per share increased to $.31 from $.20 as average outstanding shares during the period increased 22 percent to 3,398,000 from 2,776,000, as a result of a successful public offering in July 1985. Revenue for the year increased 40 percent to $37,475,000 from $2,948,000. Earnings per share increased to $.17 from $.79, as average outstanding shares increased 21 percent to 2,972,000 from 2,464,000.
MOST ADDED

WGEE/WIXX
Q-97
WIXL-FM
KFXE
KKDA

Market

WGEE/WIXX
Q-97
WIXL-FM
KFXE
KKDA

Most Added

Goodbye Is Forever — Arcadia — Capitol
Sanctify Yourself — Simple Minds — A&M
Needles And Pins — Tom Petty and the Heartbreakers with Stevie Nicks
What You Need — INXS — Atlantic

STATION ADDS

WBBS — Baltimore — Steve Kingston
Loverboy
Ballmore
INXS
J. Melencamp

WCIR — Beckley — Bob Spencer
Atlantic Starr
Isley, Jasper, Isley
Arcadia
E.L.O.

WXKS — Boston — Sonny Jo White
Loverboy
M. Martin
Sly Fox
Cars
S. Harris
Falco
E. Murphy
P. Nelson

WNYS — Buffalo — Jim Randall
Arcadia
M. Martin
Simple Minds
Loverboy
Sting
G. Jones
Hone & Angela
Cars
M. Morgan
S. Harris

KWOD — Sacramento — Tom Chase
T. Petty & S. Nicks
M. Martin
J. Melencamp
Sly Fox
Arcadia
Dream Academy

KRQ — Tuscon — Jim Gillie
T. Petty & S. Nicks
Quarterflash
Sangles
J. Melencamp

KSK103 — San Diego — Mike Preston
R. Tepper
J. Melencamp
A. Franklin
Arcadia

KKHR — Los Angeles — Ed Scarborough
ABC
Sade
A-Ha
Sting
ZZ Top
Hooters
Atlantic Starr

WABB — Mobile — Leslie Fram
Heart
Simple Minds
J. Melencamp

WQXI — Atlanta — Jim Morrison
Sting
Simple Minds

WSKZ — Chattanooga — Scott Chase
J. Melencamp
INXS
Simple Minds
Hooters
M. Martin

KJYO — Oklahoma City — Bill Cahlil
E. John
Cars
R. Tepper
P. Nelson
Sly Fox
Arcadia
J. Melencamp
Loverboy

WNVZ — Norfolk — Jim Curtis
B. Streisand
Jellybean
Baltimore
E. John

WHYD — Detroit — Gary Berkowitz
Simple Minds
Sting
Loverboy
T. Petty & S. Nicks
M. Martin
Arcadia
J. Melencamp
Sly Fox
R. Tepper

WQCL — Cleveland — Tom Jeffries
Miami Sound Machine
Sheila E.
Starship
Sade

KWK — St. Louis — Garry Mitchell
W. Houston
J. Melencamp
Arcadia
Cars

THE JOB MART

WCII in Louisville, all-American country radio, is looking for a morning drive personality. Applicant must be creative and crazy, send cassette aircheck, photo, references and your salary requirements to: Mark Williams, 307 W. Muhammad Ali Blvd., Louisville, KY 40202. A&M's KKDA-FM in Dallas is looking for an outstanding production wizard. The station is Dallas' number one urban contemporary outlet, 3 years of experience is expected. Send cassette demo to Michael Spears, KKDA-FM, P.O. Box 660 Grand Prairie, Texas 75052. EOE/EM.

WIXL-FM New Jersey's only country FM is seeking an immediate part-time help. Experience is helpful. T&R to Pete Jirak, P.O. Box 40, Newton, New Jersey 07860. EOE/EM.

KAMZ is seeking a research director that can also double as an air personality. T&R to Dave Evans, 4150 Pinnacle, PO BOX 1120, El Paso, Texas 79902 or call (915) 544-0933 EOE/EM. WHSP Orlando's premiere easy listening formatted station is accepting T&R for future air/TV openings in 1986. Send all information to Allan Jackson WHSP-FM, 140 North Orlando Ave., Winter Park, FL 32789. EOE/EM. WFMK is looking for a programming leader. "If you can motivate others and know good country music, send your resume to us," says Nancy Yeath, General Mgr., WFMK Radio, P.O. Box 50420, Indianapolis, IN 46250. No calls please EOE/EM.

KFSU-FM is looking for a nighttime announcer. The candidate must have considerable experience in radio, along with having great production skills. Tape and resume goes to Bob Cooper, Program Director, KVEN-FM 1502 South Boulder, Tulsa, OK 74119. EOE/EM. KPZE in Anchorage, CA is looking for a part-time and full time board operator. T&R goes to Craig Powers KPZE, 190 E. Ball Rd., Anaheim, CA 92805. EOE/EM.

KQLL is looking for a new director. Applicant must be a good team player. No beginners need apply. P.O. Box 1520, Wilkes, CA 95490. EOE/EM. WZCC country FM, has a possible future opening for a news director. Must have at least one year of experience in news. T&R goes to Jon Gauss Jr., WZCC Radio, P.O. Box 36, Scottsville, MI 49054. EOE/EM. WVIC AM is looking for a program director with 3 years of experience in a competitive market. T&R goes to Wanda Holst, 3565 29th Street, Kentwood, MI 49508. EOE/EM.

KQ-97 in Northern California is looking for a morning jock to take over the shift starting January of the new year. Please send your resume to those who are already in a "name" market. Send your tape and resume to Ted Atkins Managing General Partner, P.O. Box 3097, Sacramento, CA 95817 EOE/EM. KSEI-FM has future openings for those who are team players. Station especially wants newcomers with team player attitudes. T&R to KESI, P.O. Box 40, Pocatello, ID 83204. EOE/EM.

KCMO-FM is looking for a talk-show host who is versed in many areas. T&R to Art Walker, KCMO, 4502 Shinniewe Mission Parkway, Fairway, KS 66010. No calls please. WGEV/WIXX, is seeking an afternoon anchor with excellent reporting skills. Send resume to the news dept., T&R to Mark Daniels, WGEV/WIXX, P.O. Box 1991, Green Bay, WI 54305. EOE/EM.

KZQZ-FM... an adult formatted station on the east coast is looking for a strong voiced personality to handle high-energy news for the news team. An extremely competitive salary is being offered says management. Call station at (205) 534-3521. EOE/EM.

WEQO-AM/FM is looking for an afternoon drive jock with five years of experience under his belt. "Creativity is a must and an ability to communicate with the fans is what we are looking for," says Reggie Blackwell. T&R to WEOQ, 400 Radio Road, Charlotte, NC 28216. EOE/EM.

KFKE in Arkansas is looking for a "professional" radio people for airshifts/production work," says management. "We are looking for a good team player who can relate to people. T&R to KFKE radio 920 Commerce Road, Pine Bluff, Ark., 71601. EOE/EM. WFHM news is seeking someone for its new dept. Person must have the following: great writing skills, good news gathering skills and an excellent ability to listen to our. T&R to Charles McFarland, news director, P.O. Box 2989, Springfield, IL 62708. EOE/EM.

WJOX, Jackson's leading GCR station, is looking for a high-energy personality. Send C&R photos to Brian Krysz, 1706 Westmore Dr., Jackson, MS 39211. EOE/EM.

KIMU AM/FM in Sacramento, CA 95812 EOE/EM. KRMG has a full-time opening for a news anchor. Applicant must also have good production skills. T&R to, Kelly Karts, program director, KRMG, 7130 S. Yale, Tulsa, OK 94136. No calls please. EOE/EM.

Darryl Lindsey

POP PROGRAMMER’S PICK

Programmer
Matt Hudson

Station
Z104

Market
Madison

Song: "Secret"

Artist: Orchestral Manoeuvres In The Dark

Label: A&M/Virgin

Comments:
"After three weeks play, "Secret" has managed to maintain Top 3 phones and shows up night after night in our "High 5 At Ten." There. I've let you in on my secret."

DALTREY LIVE! — Roger Daltrey appeared on a recent special live edition of ABC's Rockline. Pictured at the studio (r-l): Mark Copolla, WARK air personality; Perry Cooper, vp, artist relations, Atlantic Records; Cindy Tollin, Rockline producer; Daltrey; Howard Gillman, pres., Global Satellite Network.
### BLACK CONTEMPORARY

#### TOP 75 ALBUMS

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<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
<th>Distributor</th>
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<td>PROMISE</td>
<td>B.B. King</td>
<td>Lalo</td>
<td>3.8.60</td>
<td>Fonzy Records</td>
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<td>2</td>
<td>CARAVAN OF LOVE</td>
<td>Montgomery, Isley</td>
<td>3.7.61</td>
<td>Motown Records (M-1044)</td>
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<td>3</td>
<td>IN SQUARE CIRCLE</td>
<td>Cleveland</td>
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<td>ROCK ME TONIGHT</td>
<td>Chambers Brothers</td>
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<td>COLOR OF SUCCESS</td>
<td>Howard, Weldon</td>
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<td>6</td>
<td>ALL FOR LOVE</td>
<td>Zeppo</td>
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<td>7</td>
<td>STREET CALLED DESIRE</td>
<td>Van Dyke</td>
<td>3.13.61</td>
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<td>8</td>
<td>RENE &amp; ANGELA</td>
<td>Kool &amp; the Gang</td>
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<td>Wilson, Wilson</td>
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<td>AROUND THE WORLD IN A DAY</td>
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<td>SLAVE TO THE RHYTHM</td>
<td>Miami</td>
<td>3.44.61</td>
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</table>

**THE CASH BOX TOP 75 BLACK CONTEMPORARY ALBUM CHART**

**THE BEAT**

- Bob Long, Los Angeles, Darryl Lindsey, Los Angeles

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**ALL ABOUT FREDDIE** — It’s been almost one year since Freddie Jackson has been releasing number one records that immediately sped up the charts. With the success of singles like, “Rock Me Tonight,” “You Are My Lady” and “He’ll Never Love You,” it’s no surprise that his debut Capitol album is achieving double platinum status. For a new artist like Jackson, it is unusual for the record buying public to immediately embrace him and his 8.98 list. But through it all Jackson has led the way, ping-ponging the number one position with Wonder, Vandross and Houston. And the final test is yet to come. On February 26, 1986, Jackson will be up for two Grammy nominations: Best New Artist; Best R&B Vocal Solo Performance. Maio, Jackson has some stiff competition with other popular announcers like Philip Bailey, Stevie Wonder, Luther Vandross, Sade, and Julian Lennon. Are the Waves, Julian Lennon and A-HA. None. As Jackson states, “I am here in Los Angeles when I got the call from New York about nine in the morning. I answered and they said, ‘Well buddy, you got two nominations for Grammy’s. I was totally surprised. I thought I was in between dreams. Then the voice said again, Melba was nominated in a rock category (for Read My Lips) and I knew I was dreaming. It turned out to be a very exciting day.”

So even though life for Jackson these days is (as he puts it) “lights, camera, action, make-up, stop, edit and cut.” He’s caught up in the Grammy fever that usually starts around this time of year. In fact, Jackson admits, “Even though I’m up for two Grammys I’ll probably get one, if that.”

**REFLECTIONS ON TERRI** — In recent years, Southern Florida has acquired much deserved national attention and notoriety for producing top recording acts i.e. Bee Gees, K.C. & the Sunshine Band, Betty Wright and Miami Sound Machine. That storied musical tradition continues to grow with the addition of Reflections Records founded by local businessman Lee Pescora, wife Judy and producer Dan Heif. Their first release is by Miss Terri Dancer, a native of Fort Lauderdale, who has appeared with the likes of Kenny Rogers, Ray Charles and Lou Rawls. Terri, like so many artists, got her musical start singing gospel and performing for family gatherings. Her singing and modeling talents have led to commercial exposure via Southern Bell Telephone, Chevy Campers and diving equipment advertisements. Her modeling career was forced to take a back seat to her singing because of the demands for her to appear in places like Vegas, Reno and Atlantic City. With engagements, Terri left Florida to further perfect her high energy show with her four-piece vocal range and solid gold style dancing that not only captivated audiences everywhere she performed, but caught the attention of the executives of Reflections On Records. The meeting subsequently led to her debut single entitled, “Learn From The Burn,” that has garnered significant radio action around the country climbing the national music charts. This awareness has been very carefully orchestrated by the seasoned veterans on the promotion and marketing team headed by Bob McCoy, Ray and Jerry Dennis and Debb Eberly, “Learn From The Burn,” certainly captures the high energy styling and brilliance of Terri’s voice. Look for the reflections to become clearer as this hit continues to dance(’) up the charts.

**WILDE WW1** — Eugene Wilde, one of the most exciting performers of the 80s, will headline the premier broadcast of Live From Apol- lo, a hour-long monthly concert series that debuted on West- wood One, Saturday, January 25. WBL’s program director B.K. Kirk- land will host the monthly program that features the biggest names in Black/Urban music, with all programs originating from the histor- ic, New York City landmark, the Apollo.
**Mid-West Retail Breakouts**

1. **INSATIABLE WOMAN** — Isley, Jasper, Isley — CBS Associated
2. **I'M YOUR MAN** — Wham! — Columbia
3. **HOW CAN I GET NEXT TO YOU** — Chapter 8 — Beverly Glen Records

**West Retail Breakouts**

1. **IF YOU DON'T KNOW ME BY NOW** — Patti LaBelle — Philadelphia Int'l/CBS
2. **INSATIABLE WOMAN** — Isley, Jasper, Isley — CBS Associated
3. **CONGA** — Miami Sound Machine — Epic

**South Retail Breakouts**

1. **NO SHOW** — Symbolic 3 — Canny / Reality
2. **INSATIABLE WOMAN** — Isley, Jasper, Isley — CBS Associated
3. **FAIRYTALE LOVER** — U.T.F.O. — Select

**East Retail Breakouts**

1. **IF YOU DON'T KNOW ME BY NOW** — Patti LaBelle — Philadelphia Int'l/CBS
2. **NIGHTMARES** — Dana Dane — Profile
3. **I LIKE YOU** — Phyllis Nelson — Carrere/Epic
**TOP 75 12" SINGLES**

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<th>Weeks on Chart</th>
<th>1/25 Chart</th>
<th>Weeks on Chart</th>
<th>1/25 Chart</th>
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<tbody>
<tr>
<td>1</td>
<td>DIGITAL DISPLAY (EXTENDED MIX)</td>
<td>25</td>
<td>HOW WILL I KNOW (DANCE REMIX)</td>
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<tr>
<td>2</td>
<td>GO HOME (REMIX)</td>
<td>26</td>
<td>BABY TALK (SPECIAL REMIX)</td>
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<tr>
<td>3</td>
<td>I LIKE YOU (EXTENDED VERSION)</td>
<td>27</td>
<td>FUNKY LITTLE BEAT (EXTENDED VERSION)</td>
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<tr>
<td>4</td>
<td>LIVING IN AMERICA (DJ Mix)</td>
<td>28</td>
<td>TARZAN BOY (EXTENDED DANCE VERSION)</td>
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<tr>
<td>5</td>
<td>LET ME BE THE ONE (EXTENDED VERSION)</td>
<td>29</td>
<td>THE SHOW/LA-DI-DI (EXTENDED VERSION)</td>
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<tr>
<td>6</td>
<td>SLAVE TO THE RHYTHM (EXTENDED VERSION)</td>
<td>30</td>
<td>NO SHOW/NO SHOW</td>
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<td>FFRI THE SPIN (EXTENDED DANCE VERSION)</td>
<td>31</td>
<td>GOOD TO THE LAST DROP</td>
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<td>8</td>
<td>LISA (EARTH, ART, LIFE)</td>
<td>32</td>
<td>FALL DOWN (SPIRIT OF LOVE)</td>
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<td>9</td>
<td>ALICE, I WANT YOU FOR ME</td>
<td>33</td>
<td>AFTER THE LOVE HAS GONE (EXTENDED VERSION)</td>
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<td>10</td>
<td>DO ME BABY (INTERLUDE)</td>
<td>34</td>
<td>WHO DO YOU LOVE? (EXTENDED VERSION)</td>
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<td>CAN YOU KICK IT LIKE THIS/TOGETHER FOREVER/28 &amp; 3.22</td>
<td>35</td>
<td>CURIOSITY GONE BANG (EXTENDED MIX)</td>
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<td>6:00/6:00/6:00</td>
<td>36</td>
<td>WHAT'S YOUR RESPONSE?</td>
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<td>WHEN THE GETS TOUGHER THE GET TOUCH GETTING TOUCHING</td>
<td>37</td>
<td>GUILTY/TENDER LOVE</td>
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<td>14</td>
<td>MOMENTS IN LOVE (EXTENDED VERSION)</td>
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<td>NIGHTMARES/SOILD DANA DANCE (PROD MIX)</td>
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<td>15</td>
<td>EXPOSED TO LOVE (EXTENDED VERSION)</td>
<td>39</td>
<td>I'M YOUR MAN (EXTENDED SIMULATION)</td>
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<td>PARTY ALL THE TIME (INSTRUMENTAL EXTENDED VERSION)</td>
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<td>BEAT UP ON (EXTENDED MIX)</td>
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<td>THE DREAM TEAM IN (EXTENDED VERSION)</td>
<td>41</td>
<td>TENDER LOVE Force MD's (Trent Tomay) DUB</td>
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<td>18</td>
<td>A SUN ALWAYS SHINES ON T.V. (EXTENDED VERSION)</td>
<td>42</td>
<td>CARRY ON LOVE ISLEY, JASPER, ISLEY (ASAASS) ZIO NO-03664</td>
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<td>19</td>
<td>COUNT ME OUT (EXTENDED REMIX)</td>
<td>43</td>
<td>IF I RULED THE WORLD (EXTENDED VERSION)</td>
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<td>20</td>
<td>NO FRILLS LOVE (EXTENDED DANCE REMIX)</td>
<td>44</td>
<td>SATURDAY LOVE CHIC/ARISTA (Revive/Revive 92-009) DUB/BUT</td>
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<td>21</td>
<td>BEAT OF THE STREET/GOODS GROOVE</td>
<td>45</td>
<td>STAND BACK (EXTENDED VERSION)</td>
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<td>22</td>
<td>DON GUCHITO/2:29</td>
<td>46</td>
<td>DO YOU REALLY LOVE YOUR BABY THE TEMPTATIONS (Sony/Motown 45002)</td>
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</tbody>
</table>

The Cash Box Top 75 12" Singles chart is based solely on actual pieces sold at retail stores.

**MOST ACTIVE**

**CLUB PICK**

"King Holiday" — King Dream Chorus & Holiday Crew — (Mercury/PolyGram) D.J.: Randy Metzger Club: Mobile Location: Chicago

Comments: "A nice R&B tune featuring the best in Black Contemporary Funk. Should do excellent at the clubs and retail. My most requested."

"What Have You Done For Me Lately" — Janet Jackson — (A&M) Soul: Store Disco Manager: Bob Griffith Location: San Francisco

Comments: "A great mix. Our innocent little girl has grown up. A great new sound. Big radio response. Should go to the top!"

**12" REVIEWS**

**DOUBLE AGENT ROCK** (Rampant Records 717)

Rock The House (6:09) (Julie House, I. Golf (Big City Music/BMI) (Producer: Ivan F. Golf)

A strong brash section this get up and party rap/rock. This one will heat up the dance floor with its driving bass, pulsating percussion work and tongue in cheek lyrics.

LISA (Suito Beat 001)

Tempt Me (7:11) (Fantasia Music Ltd.) (Ian Anthony Stephens) (Producer: Ian Anthony Stephens)

Already gaining strong adds across the country, Suite Beat's latest foray onto the dance floor appears to be a winner. High tension synth rock with some off beat vocals that could make this the dance world's dark horse.

TEDDY PENDERGRASS (Asylum 5119)


Pendergrass is still the king of modern day cartoon crooners and DJ's looking to slow things down a bit need look no further than this romantic ballad.

CHARLES KHALIL (Broflee 3R0110804)


Indie Broflee has already had strong BC radio and retail success in the Midwest and this sultry, rhythmic mid-tempo tune should extend its profile to the dance clubs.

**STRONG ACTIVITY**

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

Moments In Love — Art Of Noise — (Island)

Do Me Baby — Melisa Morgan — (Capitol)

The Sun Always Shines On T.V. — A-HA — (Reprise/Warner Bros.)

**Digital Display — Ready For The World — (MCA)**
**JAZZ**

**TOP 40 ALBUMS**

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<th>Artist</th>
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<td>Delmark 4118</td>
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<td>2</td>
<td>2 Black Codes (From The Underground)</td>
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<td>Oasis</td>
<td>Joe Sample (MCA 5481)</td>
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<td>Dancing In The Sun</td>
<td>George Winston (Windham Hill/H&amp;M WH-1825)</td>
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<td>December</td>
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<td>The Alternating Currents</td>
<td>Spyro Gyra</td>
<td>RCA 50267</td>
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<td>1/12/96</td>
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<td>A Winter's Solstice, Vol. II</td>
<td>Various Artists (Windham Hill/H&amp;M WH-1946)</td>
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<td>Skin Dive</td>
<td>Michael Franks</td>
<td>Warner Bros. 25275-1</td>
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<td>Atlantis</td>
<td>Wayne Shorter</td>
<td>Columbia F 40058</td>
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<td>Schubert - Shostakovich</td>
<td>Diane Schuur</td>
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**THE CASH BOX TOP 40 JAZZ ALBUM CHART IS BASED SOLELY ON ACTUAL SALES AT RETAIL STORES.**

**FEATURE PICKS**

- JIMMIE ROLYES/RED MICHILL TRO - Contemporary C-14016 - Producer: Ed Michel - List: 8.96 - Bar Codec

- A sensitive, sly, wise LP from a pair of sensitive, sly, wise jazz violinists. Pianist Rollies and bassist Mitchell are masters of lyricism and wit — both in their soloing and in their ensemble work — and they are ably abetted by drummer Colin Bailey (the odd man out in the title) and, for half the LP, the ever-improving trumpetist Stacy Rollies (the woman completely out of the title). A warm, delightful LP.

**MEADOWLARK RECORDS SAMPLER 1985** - Various - Meadowlark M LR 7006 - Producer: Various - List: 8.6

- Meadowlark is the “new age” subsidiary of Sparrow, a popular Christian record label. According to founder Billy Ray Hearn, “This instrumental music that can be played while the listener reads a book or the Bible, or a newspaper, or while eating dinner or just sitting quietly, or perhaps talking or meditating.” The “Sampler” consists of 10 tracks from 16 albums by groups including the Shari Hughes Band, the Blue Room, and the Green Grass Band.

**FREEWAY MENTALITY** - Doug Cameron - Stendel Stp-103 - Producer: Doug Cameron - List: 9.88

- Cameron follows the footsteps of such fusion fiddlers as Ponty, Goodman, Lassieur, and Subramanian, with a spiffy, energetic debut. A four-on-the-floor jazz fiddle fusion date, with such guests as Lee Ritenour and Peter Christlieb adding extra gas. This is not a stick-in-the-mud “Freeway Mentality,” but a zippin’-along-at-mph, wind-in-your-face joyride.

**TOPSY’S THIS ONE’S FOR BASIE** - The Modern Jazz Quartet - Pablo 2310-917 - Producer: John Lewis - List: 9.98

- One of the saddest jazz events in the 70s was the break-up of the MJQ; one of the happiest jazz events in the 80s has been the reunion of the MJQ. One of the sweetest sounds in jazz — the combination of John Lewis, Mill Jackson, Percy Heath and Connie Kay — is well displayed on this studio LP.

**STRIKE UP THE BAND** - It’s been tried and tried in vain, a jazz repertory orchestra. A working ensemble that can play the great neglected works of the jazz past and can commission new works in the jazz present. An orchestra which does for Ellington, Evans, Mundy, and Abrams what the various Philharmonics do for Mozart, Mahler, and Copland, and Schubert. The conductor is the jazz critic Gary Giddins, the American Jazz Orchestra will be housed at New York’s landmark Coop Union Center (where Abe Lincoln had a speaking gig some 125 years ago), with John Lewis acting as musical director. The Orchestra will feature 20 musicians on this release, with a concert on May 30 (details — band members, first program forthcoming). The plans now are to establish a subscription series, filled with guest stars and conductors, which will officially begin sometime this fall.

- “My conception originally was to organize the way a Philharmonic orchestra is organized: with a board, with a foundation, with an endowment,” says Giddins, who is the AJO’s artistic director. “The Orchestra will be able to afford to have all the ideas that it wants — jazz is a concert music, and two, restore the ambitions which were so much alive in the 50s, on records, but which have really disappeared for financial reasons. The only way we could fail was money.”

- And, of course, is the old, annoying rub. This is an important idea. Jazz is not just music of the moment, the jazz orchestra is a valid orchestra. Jazz doesn’t need 6-piece symphonies, it has its own instrumentation which suits its own needs, and there’s plenty of room for individual achievement, by way of solo, within the orchestra (so it’s not just a matter of 20 guys reading off paper), but money — as always — is the key ingredient. Giddins and company are currently pouring the well-worn pavement (individual donations are encouraged) and can be sent to the AJO, Coop Union Center, Square New York, NY 10003 wondering, no doubt, why so many corporations are happy to plunk their money into symphonies which saw away at European music, while turning a deaf ear to our owngrown jazz.

**ON JAZZ**

- Lee Jeske, New York

**STRIKE UP THE BAND** - It’s been tried and tried in vain, a jazz repertory orchestra. A working ensemble that can play the great neglected works of the jazz past and can commission new works in the jazz present. An orchestra which does for Ellington, Evans, Mundy, and Abrams what the various Philharmonics do for Mozart, Mahler, and Copland, and Schubert. The conductor is the jazz critic Gary Giddins, the American Jazz Orchestra will be housed at New York’s landmark Coop Union Center (where Abe Lincoln had a speaking gig some 125 years ago), with John Lewis acting as musical director. The Orchestra will feature 20 musicians on this release, with a concert on May 30 (details — band members, first program forthcoming). The plans now are to establish a subscription series, filled with guest stars and conductors, which will officially begin sometime this fall.

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- The American Jazz Orchestra needs to be encouraged. The idea that Duke Ellington, before music can die, beyond the admirable job Mercer Ellington’s band has done in keeping it alive, is, in a word, disgraceful. And for those who need proof of support, the AJO’s board of trustees is made up of the following: Chloe Aaron, Muhai Richard Abrams, David Amram, Richard Bennett, Dave Brubeck, Jaki Byard, Benny Carter, Ornette Coleman, Bill Cosby, Mercer Ellington, Dizzy Gillespie, Benny Goodman, W. J. Gould, Eliot Hoffman, Dick Hyman, Thad Jones, Bill N. Lacy, Dan Morgenstern, Gerry Mulligan, Albert Murray, Maurice Peress, Sonny Rollins, Leed Simon, Sarah Vaughan and George Wein.

- I’ll admit to skepticism here — 20 guys playing together does not a jazz orchestra make — but I think, I hope, Giddins and Lewis can do it.

**STRIKE UP THE BAND** - Horst Lippolt began putting together his “Music Is... An Open Sky” festivals ten years ago in Austria. The idea was, and is, to present musicians who “continue to redefine the limits of jazz.” With Lippolt now firmly ensconced at New York’s wonderful Village boite, Sweet Basil, the “Music Is... An Open Sky” festival struts its stuff in Basil’s cozy confines. The line-up for the next extravaganza, which will run from February 4-16, is as follows: the Beaver Harris/Dave Burrell 360 Degree Music Experience (2/4), the Frank Loesser Quartet (2/6), the Ray Anderson Trio (2/8, early), the Cecil Taylor (2/8, late), the Third Kind of Blue — John Purcell, Anthony Cox, Ronnie Burrage (2/9), the Don Friedman Trio (2/10), the Janice Irck Boquet Quartet (2/11), the Barry Altschul Band (2/12), the Hugh Ragin Trio (2/13), the David Murray Trio featuring Sunny Murray (2/14), Roscoe Mitchell and the Sound Ensemble (2/15), and the Giuffre 4.

**A QUEEN, A KING, AND A SAL** — Benny Goodman (v), stopped into New York’s Blue Note a couple of weeks back to catch a set by the divine Sarah Vaughan. Here, the pair poses with Sarah’s Blue Note’s indefatigable manager.
A TALENT ON STAGE

American Music

CARNegie HALL, N.Y.C. — Albert
smoked them.

Oh sure, it wasn't a competition — it
never is. But when you've got Albert
Collins, Lonnie Mack, and Roy Buchanan
on the same bill (that's two Telecasters
and one Flying V) and the drummer
that's billed as "American Guitar Heros," you
know the competitive juices are going
to flow. Well, old Albert put an end to that.
Up first, Albert Collins and his tight, littlelueboes ensemble (featuring three horns
— tour if you count the guy who was playing
two saxes at once), turned up the heat
and rocked the heck out of Carnegie Hall.
When Collins finished his set by drugging
his 100-foot guitar chord up the entire
orchestra aisle at Carnegie — playing
blistering, yet elegant blues passages
and shaking hands with patrons all the
time — the competition ended. It was
guitarwise, a plea of nolo contendere from
the other two heroes.

Lonnie Mack, in all fairness, played a
dazzling set with his famous sittin' room
rock and roll — beginning with an acoustic
version of "Oreo Cookie Blues" and continuing
on through oldies, and newbies from his
recent Alligator LP, "Strike Like Lighting."
Good, gruff singing, good, spiky playing,
a good set all around.

Buchanan and his Jim Hendrix
Experience/Cream instrumentation
— electric bass and drums — closed the
event with a bizarre set of space music and
moody, empty flash. Buchanan has always
swum upstream against the current of his 15-year-old reputation — on this night he
was still swimming. (Though his latest Alliga-
tor LP, "When a Guitar Plays the Blues," is
a good show.) Buchanan made the
mistake of choosing his set with a medley
" He played the peanut guitar
— who loved the pyrotechnics — but the
playing was weak.

The show closed with a jam, and Albert
took two rooms with him. The man who
knows what to leave out as well as what to put
in, Albert tucked more with a few spics than
might be expected in a gentlemens kitchen.

Mack stayed out of it — quietly and
effectively playing Lonnie Mack.

Later, Alligator Records through a jam
session party, and I wouldn't even men-
tion it but for two reasons: It was video-
taped, as was the concert, for later
broadcast somewhere; and it contained
the best music of the night. The thing
began with Mack and Buchanan having fun —
the two grizzled vets of a million
joints traded friendly licks and gave their
bandmembers a little more space than
they had at the concert. Finally, after the
two guitarists repaired to the bar, Collins
quietly strung on the Telecaster — to
shouts of "Albert, Albert," and
whittled out a nice little blues. With that
Johnny Copeland — another Texas blues
master — joined the fray with a borrowed
guitar. For me, the evening ended with
a 30-minute version of "Black Cat Bone,"
with Collins, Copeland, and Mack —
who was goked into the proceedings by
Alligator's Bruce Iglauer — playing
the bejeweled out of their instruments; each
hitting peaks and then topping them on
the chorus. The hour was late and I,
spilt, though Jao Pastorious and Paul
Shaffer were at that moment ascending
the bandstand, I couldn't imagine that things
would burn any brighter. Some seven
hours after "American Guitar Heroes
began at Carnegie, some true guitar
heroes had been achieved.

Lee Jeske

Sade

THE UNIVERSAL AMPHITHEATRE, L.A.

Sade is a band, not just a woman,
dept the fact that lead singer Sade Adu
attracts media attention like catnip at
tracts cats. Beyond its original four
members (including Adu), Sade recruited
six other musicians for this, the band's
main U.S. tour. That Adu is the natural
frontman of these musicians was under-
standable during their sold-out Friday show
here. That despite the extra help, the band
stayed out of its recordings was also
the case.

With four hit singles and a top ten LP,
plus swelling publicity over the last year,
Sade is one of the brightest new names
in pop music. The band's pasteurized jazz
sound, characterized by Adu's smoky
smooth vocals has been one of the year's
biggest successes musically, with such
sultry jazz oriented tunes as "Smooth
Operator" and, most recently, "The
Sweetest Taboo" flavoring the singles
charts with an unprecedented jazz
combo sound.

As suddenly as much to lose, the band
played it predictably safe here. Nary a
tune from either of Sade's two Epic LP's
was missing, but you might as well have

stayed at home and listened to them, for
there was nothing in Sade's tarry (nearly
an hour late) and deadeningly unpre-
donatory show to boost your interest
during the Friday show.

Tune after two-too-similar tune, Sade put
forth what sounded like precision repro-
ductions of their recordings, with an
overabundant Adu delivering some admirable,
if unadventurous, vocals. Understand-
ably, she sounded tired (this was the
closing date of a national tour) and the
material, which isn't exactly lively to begin
with, suffered because of it.

Both vocally and visually, Adu is a
unique recording artist. Her exotic,
moving, soft vocals were so easy to
swallow as much a part of Friday's show
as the music (Adu wore a white
turtleneck and black ski goggles. When she
sang, one wonders if she was hiding a
long, pimpy tail cascading down the
center of it, she drew applause).

She is not a woman who considers
performer, and her apparent awkward-
ness with the large amphitheatre stage
was obvious. The intention of limiting a
singer to the largely static performance
level of a musical instrument doesn't work
in a space as large as the Universal
Amphitheatre and Adu made several
vague stabs at movement, her
musicians' approach to performance was not
remarkable. (One only wishes on one's
voice to do that so early in a career is unrealistic.

Elia Fitzgerald might get away with it.
Anita O'Day might.

Finally, despite the show's overall somnambulistic
air, some hot-blooded musicianship did shine
at intervals. Stuart Mathewman's sax
and David John's guitar, made the dirty little
jazz sound a little more believable, and
Adu could sing her ballads unfet-
ted by the larger-than-life performance
aspects of big-time show business.

Gregory Dobrin

The Alarm

REASON THEATRE, N.Y.C. — If you
think the Alarm are nothing more than a
bunch of Welsh brats indulging in an-
thetic posturing, you're about to be re-
educated. Though a few vestiges remain
of their early punk phase, the band's
sound, these days, has grown a lot
wiser, with an outlook as well as age. Rather than resting
on the flaring but empty-sounding cries of "88 Guns" and "Marching On,"
their new songs ("Dawn Chorus" and "Spirit of 76," for example) take a personal
platform which is far more believable and
therefore more potent. Besides, no act can
claim to be the alarm (as Adu claims after
the first minute of the first song — and
keep them there for 90 minutes solid —
on the basis of press release alone.

The visceral strength of the Alarm's
show derives both from the direct line
they've forged from their hearts to the
audience via their instruments, and from
the considerable force of Mike Peters' presence. The set of Peter's shoulders,
the quality of the singer's voice, the
natural modulation of the band's
affection into a voice that speaks
volumes of emotion. And the seemingly
conflicting combination of intensity and vulnerability make it quite
possible they could wrap their arms
around someone whose consummate
command can whip up your emotions at
the same time as his openness and vulnerabil-
ity; that's not what you might call an
actor. Peters, then, wraps his arms around
him. That's not to say that Peters is childlike. Rather, he
exudes a warmth and an obvious care
for his audience that gives him a far more
human quality than many performers are
willing to adopt. How many artists can you
think of who would take the time and effort
for the set "we're pretty nervous and felt we
might not be playing as well as we could
with the set the band's been using as their
narrowly confines their audience to
their music. Or who invests so much emotion
into their vocal reading that they lose
their voice to the audience.

But the Alarm is more than just Mike
Peters fronting a bunch of musicians; the
band is a true ensemble. The cameraderie
of the two established bandleaders isn't,
always as obvious as Peters' putting his
arm around guitarist Dave Sharp's neck
for a cheek-to-cheek mini-duet. Neverthe-
less, it's evident throughout the set,
partially in the way the band play off
each other musically — like Peters' blues
harmonica echoing Sharpe's guitar
licks for the beginning of "The Stand," and
Eddie Macdonald's stark bass plucks pairing
with Nicky Shrimpton's subtle drums for the
haunting "The Day The Ravens Left The
Tower." But perhaps the greatest testament to the group's collective
power was the way they drew the audience so
deeply into "Blaze of Glory" that the
crowd carried the title line long after the band
had stopped playing.

The Alarm is one of those bands
whom vinyl will probably never do justice. The
off-the-cuff — and ideal — nature of their
appearance is such that sound alone
really can't convey the force of the whole.
Even if there are rough edges to the show,
the band's natural modulations into
something you feel you're still riding the crest of
a wave half an hour after they're done is
a force to be reckoned with.

Robin J. Schwartz
MUSIC VIDEO

MOST ADDED

Mr. Mister
K. Bush

CATCH 22 — Richard Hadley
Music Director — Anchorage
P. Benatar
K. Bush
D. Hoss
Blow Monkeys
9.9

TV69 — Lisa Roach — Playlist
Information — Atlanta
Talk Talk
K. Bush
O.N. John
Davy's Midnight Runners
T. Petty and the Heartbreakers
W. Houston
Blow Monkeys
Red Lorry, Yellow Lorry

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W. Houston
Blow Monkeys
Red Lorry, Yellow Lorry

VIDEO USA — Mike Opeika
Program Director
Quarterflash
R. Tepper
Godley & Creme
John Miles Band
P. Frampton

RADIO 1990 — Nancy Henry
Associate Producer — New York City
Night Ranger
Falco
Dokken
Mr. Mator
E. John

Friday Night Video — Bette
Hilsiger — Program Director — New York City
R. Dallrey
King Dream Chorus & Holiday Crew
W. Houston

KRLR-TV21 — Bob Bell — Las Vegas
Music Director
Talk Talk
R. Gibb
Aerosmith
W. Houston

DANCE TV — Joe Caiero — Producer:
Portsmouth, N.H.
Fine Young Cannibals
The Waterboys
Talk Talk

HEARTLIGHT CITY — Janel Williams
— Associate Producer
W. Houston

NO EASY WAY OUT — Robert Tepper
(Scotti Bros.)

STORY ADDS

What You Need — INXS — (Atlantic)
Walking on Ice — Quarterflash — (Geffen)
Manic Monday — Bangles — (Columbia)
Toughen Up — Olivia Newton-John — (MCA)

PROGRAM ADDS

TV69 — Thomas Zingale — Program Director — Gainesville
Quarterflash
R. Tepper
Bangles
M. Martin
INXS
The Cult
The Waterboys
G. Jones
M. Morgan
Eurogliders
Phantom, Rocker & Slick
T. Petty & the Heartbreakers
S. Harris

HEARTLIGHT CITY — Janel Williams
— Associate Producer
W. Houston

TOP 30 MUSIC VIDEOS

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

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

PROGRAM NOTES

MUSIC CAN HELP — TV69, WVEU in Atlanta, recently held a Music Can Help Food-A-Thon for the needy of Georgia. In all, 10,000 pounds of food was collected and a healthy amount of cash was pledged by the TV69 viewers. The event was co-sponsored by Swinging Richards, a local Atlanta band. Also, 35 different bands and music professionals appeared live on the telethon to encourage viewer support. Congratulations to the staff at TV69 for helping the needy over the holiday season.

SUZANNE SHELTON-FOLEY NAMED — Jim Thompson, senior vice president of Video Pool, Inc., announced recently the promotion of Suzanne Shelton-Foley from club relations manager to vice president, Clubs Division. Shelton-Foley has been with Video Pool, Inc., for one year, and her new responsibilities will include overseeing all areas of club relations and supervision of the growing sales staff.

U88 PAYS TRIBUTE TO ROCK 'N' ROLL — Recently, U88, stereo music video television, aired a simulcast special with WNEW-FM radio entitled Dave Herman's New York. Dave Herman, an on-air personality for WNEW-FM, took U88 viewers and WNEW listeners around the New York metro area to the concert halls and showplaces where the history of Rock 'n' Roll was made. This half-hour special provided an inside look at the places where rock 'n' roll started. Steve Leeds, U88's director of programming, feels, "It was a great honor to work with one of the most respected talents in rock and roll radio. This event was a chance for two organizations dedicated to new music to pay tribute to the city that made their existence possible."

FAREWELL BOB BELL — Bob Bell, music director for KRLR, TV21 Las Vegas will be leaving the show at the end of January. He moves on for a new start in Los Angeles. See you in L.A., Bob, and good luck!

Comments:
"...a pretty good video. This band has some incredible lyrics and the music is just fantastic. I place this band in the same ranks as Prefab Sprout and The Dream Academy. A lot of requests."
WILL VIDEO SELL? — The announcement last week that Prism Entertainment Corp., was going to release a line of video product with list prices under $12 had many retailers hoping other manufacturers would follow suit. In a recent interview with Louis Kwiker, president of Wherehouse Entertainment — a giant west coast retailer — a discussion took place with regard to video as a self-through product. The discussion was held prior to the Prism announcement. “If the producers of video want to make it a self-through business, they can do it instantly,” Kwiker stated. “by creating a $29.95 business. We did a wonderful job selling Beverly Hills Cop. We did not sell many Ghostbusters at $79.95. The quality of the product is the same. At $29.95 you sell them, at $79.95 you don’t sell them. So the issue of whether it’s going to be a self-through business is whether the manufacturers of the product want to make it a self-through business.” Asked what issues faced a traditional music retailer who is now involved in video, Kwiker responded, “The issues that face music retailers are the capital requirements, systems requirements, management requirements. Those three issues. They are not easy to solve, not at all. Those are sophisticated management issues. It’s becoming a sophisticated business.” Watch Shop Talk in the weeks to come for more comments from Wherehouse’s chief on a range of topics of interests to retailers.

NARM BEST SELLER AWARDS — The National Association of Recording Merchandisers Best Seller Awards ballots were mailed last week. The annual competition represents the only recognition given by the industry to actual over-counter sales. The categories include: Best Selling Single (“7”), Best Selling Single (“12”), Best Selling Jazz Album; Best Selling Album by Female Artist; Best Selling Album by Male Artist; Best Selling Album by Group and Best Selling Album. There are 20 categories in all. NARM has asked its members to complete the ballots by Feb. 3, in order for them to have enough time to tabulate the winners before the national convention to be held Mar. 7-11 in Los Angeles. The winners will be honored at the convention.

VIDEO RETAILERS GO TO SCHOOL — “The Video Store: Contemporary Retail Video Management” is a four-week, 10-hour course in retail video management being offered at New York University’s School of Continuing Education. The class meets on four consecutive Wednesday evenings from 7 to 9:30 p.m. between February 19 and March 12. The instructors are Roger Franey, president of National Television Workshop, and Arthur Morowitz, president of Video Shack, a 15-store New York area video retail chain. Morowitz is also president of Metro Video Distributors, Inc., a New York City One-Stop for video product.

BEWARE THE BEAT OF FINE YOUNG CANNIBALS — If the general public visiting your store would like to know what has become of their heroes, The English Beat, you can tell them — and remain perfectly honest — that they’ve become Fine Young Cannibals. Well, at least two of them have become Fine Young Cannibals. Fine Young Cannibals? You ask. The newest splinter from the now defunct and legendary English Beat is I.R.S.’s Fine Young Cannibals. David Steele on bass and Andy Cox on guitar, former English Beatmen, join vocalist Roland Gift to form the trio doing business as Fine Young Cannibals.

WHO YA GONNA CALL? BACHBUSTERS — One of the hits of the recent Consumer Electronics Show in Las Vegas was “Bachbusters,” Telarc’s digital CD realisation of J.S. Bach’s music by Don Dorsey. Pictured at C.E.S. (I.R.S.) are Jack Renner, Telarc’s J.S. Bach (actor Tom Rittman); and Dr. Godshed Guenther, president, ADS Corp., a hardware exhibitor at C.E.S.

AUTOGRAPHS OPENS IN KANSAS CITY — The newest concept in record retailing to hit the Kansas City area is Autographs, the fruit of Connie Vitale’s rich imagination. The 1,800 square-foot store is done in an Art Deco motif which Vitale herself designed. “I want the customers to feel like they’ve just walked inside a jukebox and can find any kind of music they desire,” Ms. Vitale said. “The store is a visual experience for music lovers.” Customers enter through an oversized version of a Wurlitzer jukebox with orange neon columns. Inside, the Art Deco look prevails with a dash of Star Wars thrown in.” I like Art Deco,” said Vitale. “It embodies a sense of movement, and in a record store that’s an asset.”

FOR $12 ONLY — Sheena Easton—Act 1 is among the newly released Prom titles in its The Video Collection series which retails for under $12.
AND THE NOMINEES ARE — Believe it or not, it’s almost THAT time again, time for those endless speeches, awkward pauses, painful attempts at wit and misplaced cue cards. Yes, it’s almost Oscar time, time for Hollywood to bestow its most prestigious honor on its most deserving talents. In terms of music in film this past year, there were dozens of songs which have shot at being nominated in the Best Song category of the Academy Awards. I’m probably all wrong, but here are the ones I think we’re most likely to see among the Academy voters. On February 5, we’ll find out which ones have emerged victorious.

First, here are some of the tunes I feel will just miss out on being nominated (in no particular order) — “This Is Not America,” a solid, moody and emotionally powerful song as performed by David Bowie and Pat Metheny, is certainly good enough to win a nomination. Unfortunately, it’s extremely possible to too few Academy voters had a chance to become as familiar with it as it did. In fact, if the Academy voters towards pop songs this year as it did on February 5, it will be as surprising to congratulate contemporary artists on helping to draw new audiences to the box office as to honor creative achievement. For that reason, it’s a fairly safe bet that the songs being given the most consideration are not only strong on their own, but have had substantial success commercially as well. Moving on... there’s “Into The Groove,” which of course is a hit for Madonna, but doesn’t in our opinion, have the depth or emotionalism Academy voters tend to look for, or more accurately, listen for. How about “Rhythm of the Night,” from The Last Dragon? It would seem, despite its popularity and upbeat, memorable melody, it’s a song which lacks the durability and substance Oscars are supposed to reward. “We Don’t Need Another Hero,” from Mad Max Beyond Thunderdome, is a dynamic, dramatically intense song, and I certainly wouldn’t be shocked if it’s on the list February 5. I don’t, however, think it will be, and that’s mainly because of its competition’s very slight edge, not because it falls short in any way.

Now, on to the batch of songs I feel do have the best chance this year of capturing nominations. A definite contender is “Man In Motion,” which David Foster wrote for St. Elmo’s Fire. If Academy voters want to consider themselves ‘hip’ this year, this would be just the sort of song they’d respond to, since it’s highly charged but not exactly reminiscent of Ratt or Twisted Sister. Two other songs, both also hit last year, may have the same appeal: “View To A Kill” and “Power Of Love.” Of the two, the former was the more heavily promoted, and also heavily in as much as it came from the year’s biggest film, Back To The Future, a movie which was far better received than either St. Elmo’s Fire or the latest James Bond adventure. Two other songs shouldn’t be in any batch, but neither: “Don’t You (Forget About Me)” from The Breakfast Club, and “Sisters,” from The Color Purple. When all is said and done, though, I think that while there will be a mix of slow, mid and up-tempo songs among the final five nominees, the ultimate winner of this year’s Best Song Oscar will in fact be a ballad. Three songs, then, seem to most qualify in that department. “Crazy For You,” Madonna’s cut from Vision Quest, is rich and moving, but I think it will come down to either Lionel Richie’s “Say You Say Me,” or Stephen Bishop’s “Separate Lives,” both from White Nights. Personally, I consider the Richie song to be the musical equivalent of pastrami on Wonder Bread, good but just missing somehow. “Separate Lives” I’d call “As Time Goes By” either, but it’s a lush, touching song with particularly effective lyrics, and based on the Academy’s past voting practices, it emerges as the most likely (and I feel most deserving) winner of this year’s Academy Award for Best Song.

Among the likely nominees in the best original score category are John Barry’s Jagged Edge and/or Out Of Africa; Maurice Jarre’s Witness; Alan Silvestri’s Back To The Future; and James Horner’s Cocoon.

Whether or not these predictions are accurate, there’s no doubt the Academy will validate the entire ‘poptrack’ trend by honoring the better music which has come of it. If the pop songs I’ve mentioned were all truly empty-headed and forgettable, I’d be the first one to hope the Academy gave no credence to the prominence of contemporary music in film. Happily, what we’re seeing instead is that the Academy has come to realize just how superior the quality of pop music in film for the most part really is.

DYNAMIC DUO — Ray Parker Jr. and ex-Culture Club singer Helen Terry are pictured here at work on the video version of their song, “One Sunny Day,” a song written by Giorgio Moroder and Dean Pitchford for Columbia Pictures’ Weekend. Atlantic Records will handle the single and the entire soundtrack from the film.

New Company Offers Sound Advice About Film Music

By Peter Berk

LOS ANGELES — There may be dozens of committees designed solely to help filmmakers put soundtracks together, but only a few of them are likely to be around for very long. If it is nothing less than a case of musical Darwinism, survival of the fittest. One of the companies almost certain to endure in such a populated and competitive marketplace is Sound Advice Music Services. Founded less than a year ago by its president, Al Bunetta, and with the blessing of Warner Bros., the company, Sound Advice, has already, among other achievements, forged a solid working relationship with writing/directing team Don Johnson and Michael Mann. Al Bunetta is an old friend of mine, having thus far been associated with two of his upcoming theatrical releases. Before the release of his first album, Bunetta’s extensive experience and success as a manager and promoter; Bocci’s tenure as head of marketing for Disney Productions for several years, and Einstein’s many diverse achievements in the realm of music, it would seem Sound Advice is more aptly named. The idea for the company, Bunetta commented recently, came about because “everyone’s doing film music and you’re blowing the competition out of the water,” in terms of the possible monetary gain, but mainly as a form of musical expression.

With the backing of Al Bunetta Management, including such noted artists as John Prine and Steve Goodman, Bocci and Einstein made the transition into film music early last year. Soon after, they hooked up with Bocci, who was similarly anxious to delve into this new frontier. Almost immediately, the trio, with a tremendous boost from Columbia Pictures’ presence at music conference, Gary Lavelle, approached with a script for a then-filming Blake Edwards picture titled A Fine Mess. It was to prove a formidable and auspicious beginning for Sound Advice.

The film, set in the early ‘60s, was an obvious natural for period songs, but Sound Advice’s founders decided on a more unusual, and decidedly more unique approach to the music for A Fine Mess. According to Bocci, “We thought the music and immediately wanted to get one step further than simply acquiring original material recordings. Instead, we chose to find some old songs from the appropriate time and place and cast them with contemporary artists, who usually aren’t asked to cover older songs.”

Not long after, Sound Advice not only had a commercially promising soundtrack in the making, but a deal with Motown Records for its release. As it turned out, Bunetta, Bocci and Einstein elected to have Los Lobos re-record Fats Domino’s “When The Saints Go Marchin’ In” and “A Man,” with Rick James producing; and Chico Baez rework The Essex tune, “The Ticket,” for the soundtrack. Also pleased with the results were executives at Blake Edwards Entertainment, who shortly thereafter called on Bunetta and Bocci to produce the soundtrack for his next film, Intensive Personal Late Feature, Crisis. On top of that, Bunetta, Bocci and Einstein dealt closely with Henry Mancini, who’s scored most of Edward’s films over the years. As Bocci put it, summing up his associates’ feelings as well as his own, “The people at Blake Edwards Entertainment are distinctly first class, and both A Fine Mess and Crisis (the former starring Howie Mandel and Ted Daniel — the latter starring Jack Lemmon and Julie Andrews) are films we’re thrilled to be associated with.”

For Bunetta, the key to Sound Advice’s basic philosophy lies in the constant consideration of “what music is right for that particular movie. We have to accommodate the filmmakers. We’re hired to take care of their picture. We hate the term music supervisor... we’re music consultants. I’m going to supervise Mancini? No way. We consult, we help. If we do a film, we want the movie to be big and the soundtrack enormously popular, but only if the music fits, only if it all works. It’s really very simple, in order for us to submit a song, it better be better than every other song submitted.”
### Top 50 Albums

<table>
<thead>
<tr>
<th>Week 24</th>
<th>THAT'S WHY I'M HERE</th>
<th>JAMES TAYLOR (Columbia)</th>
<th>25</th>
<th>GREATEST HITS</th>
<th>GENE PITNEY (MCA)</th>
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<tr>
<td>Week 26</td>
<td>STREAMLINE</td>
<td>JERRY REED (RCA)</td>
<td>27</td>
<td>LONE STAR HIGHWAY</td>
<td>STEVE WARNOCK (MCA)</td>
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<td>Week 31</td>
<td>RESTLESS HEART</td>
<td>JERRY REED (RCA)</td>
<td>29</td>
<td>ME &amp; THE BOYS</td>
<td>THE CHARLIE DANIELS BAND</td>
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<tr>
<td></td>
<td>ROCKIN' WITH THE RHYTHM</td>
<td>KENNY ROGERS (RCA)</td>
<td>30</td>
<td>WHO'S GONNA FILL THEIR SHOES</td>
<td>GEORGE JONES (MCA)</td>
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<td>40000</td>
<td>ALABAMA (Columbia)</td>
<td>33</td>
<td>1-25328</td>
<td>THE STEWART BROTHERS</td>
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<tr>
<td></td>
<td>826</td>
<td>TALLAHASSEE (RCA)</td>
<td></td>
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### Hot Cuts

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<tr>
<th>Artist</th>
<th>Title</th>
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<tr>
<td>DAN SEALS</td>
<td>Everything That Glitters/Headin' West</td>
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<tr>
<td>VANCE GILBERT</td>
<td>Savannah/She Don't Know/Colder Than Winter</td>
</tr>
<tr>
<td>JUDY ROGAN</td>
<td>Guess That She'll Marry/Do You Make Love as Well as You Make Music</td>
</tr>
<tr>
<td>JUDY FIELD</td>
<td>A Woman and a Man/Halftime to Paradise</td>
</tr>
<tr>
<td>STEVE WARNER</td>
<td>She's Crazy for Leaving/Back Up Grinnin' Again</td>
</tr>
<tr>
<td>JOHN SCHNEIDER</td>
<td>If We Can't Have Forever (Let's Go Home)</td>
</tr>
<tr>
<td>THE FORESTER SISTERS</td>
<td>Dixie Man/Mama's Never Seen Those Eyes</td>
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<tr>
<td>KENNY ROGERS</td>
<td>Tomb of the Unknown Love</td>
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<tr>
<td>HANK WILLIAMS, JR.</td>
<td>New Orleans/Ain't Misbehavin'</td>
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<td>THE CHARLIE DANIELS BAND</td>
<td>Band of '63</td>
</tr>
<tr>
<td>MARIE OSMOND</td>
<td>Read My Lips</td>
</tr>
<tr>
<td>RAY PRICE</td>
<td>Just Enough Love</td>
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</tbody>
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### Nashville Forum

**Tom McEntire, Nashville**

"Way back in history, when 16th Avenue South was called 16th Avenue South (and it was a two-way street) and when you could gauge the prominence of someone by the size of his weekly hair spray budget, there was a rumor about that Nashville was a "music town." Not a country-music town, mind you, but a genuine, all encompassing, dyed-in-the-wood music town.

So some people said, "Well, why don't we just call it Musicville, Tennessee" and a bunch of other people said, "No, because then we'd have to change a whole lot of letterheads and stuff, and go finding all the mailing addresses with Nashville on them and change them over to Musicville by hand, which wouldn't be so bad except that maybe lots of folks don't want their mail scribbled on and stuff like that."

So Musicville never came into being ... But the nickname "Music City" did. And there was this big party somewhere, maybe in Bradley's Barn or out behind the old Hubert Long building or somewhere like that, and all these people celebrated and took pictures of each other and then they called the Chamber of Commerce and said, "Well, we're hot stuff, now, 'cause we're gonna be known for being real creative in more than just one area of music and we're gonna get famouser than we are now and all of us will be rich and have lots of Cadillacs and lots more hair spray."

And the Chamber of Commerce said, "Hey, that's neat. Call us back as soon as you're real creative in more than just one area of music, etc., and we'll back you 100% with lots of good stuff."

Well, then everybody went back to the big party until it was time to go home or to go out on the road or something and they all said goodnight and that we've got to do this again sometime. And Music City was pretty much forgotten, except by a trade journalist here and there, and a few folks who had the Pitney Bowes people put a thing on their postage meters so that it would say "Music City" every time they mailed a letter.

But little by little the Nashville music community began to grow. Not a whole lot at first — Lord knows there were a few folks who resented that — but there was a new face now and again.

Someone came down from Cleveland and another from New York. Someone got tired of the smog in L.A., while someone else finally had enough of being bitten by The Hawk up in the Windy City.

And they all wound up in Nashville, eating at the Pancake Pantry and learning to say "Howdy" and remembering to use "Y'all," instead of "youse guys."

And, every once in a while, someone would remember the nickname "Music City" and they would write a story about it saying as how big things were about to happen in Nashville, 'cause Nashville was ready to become this big world music center (making all kinds of music, of course) and then the story would get printed in some trade magazine or newspaper or on some magazine or newspaper and it would get real excited when they read the story and they would say, "Hey, let's have a party and celebrate our coming good fortune and all the houseboats can buy with all the money we're all gonna make." (By this time, naturally, hair spray was out and houseboats were in.)

Everybody went home after the party, once again, and little by little music-type folks went back to their jobs and back to hanging out at Maudie's or wherever, and occasionally someone would remember to mention that Nashville was "due to happen soon" — at least until the next round of drinks, when it would be put on the back burner one more time.

So more people trickled in from other distant cities and one day it started becoming apparent that Nashville was, indeed, destined for a bigger piece of the worldwide musical pie. After all, the Big Apple was showing symptoms of becoming a ghost town and much of the west coast had its collective brain eaten away by Colombian imports, all of which left good ole Music City standing in the wings, wondering how to handle a multitude of new possibilities.

And out of all of that, a new organization came about, calling itself the Nashville Music Association. Unlike anything before in "Music City," it had as its main guideline the nurturing and cultivation of all the music created locally.

Over the next two months this column will take a close look at what began as the Nashville Music Association — now the Nashville Entertainment Association — its creation, its evolution and its effect on both the Nashville Music community and the world beyond.

<table>
<thead>
<tr>
<th>#</th>
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<th>Title</th>
<th>Artist/Group</th>
<th>Label/Year</th>
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<td>1</td>
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<td>YOU CAN DREAM OF ME</td>
<td>STEVE WARNER</td>
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<td>2</td>
<td>2</td>
<td>OLD SCHOOL</td>
<td>JOHN CONLEE</td>
<td>RCA 52919</td>
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<td>3</td>
<td>3</td>
<td>JUST IN CASE</td>
<td>THE FORESTER SISTERS</td>
<td>Wonder Bros. 728775</td>
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<td>4</td>
<td>4</td>
<td>MAKIN’ UP FOR LOST TIME</td>
<td>CRYSTAL GAYLE/MICKEY MORRIS</td>
<td>Warner Bros. 7-25656</td>
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<td>HURT</td>
<td>JUICE NEwTON</td>
<td>RCA PB-14100</td>
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<td>6</td>
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<td>THERE’S NO STOPPING YOUR HEART</td>
<td>MARIE OSmond</td>
<td>Capitol/CBS 8-5651</td>
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<td>BOP</td>
<td>DAN ZELAS (FM America 8-8299)</td>
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<td>8</td>
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<td>THE ONE I LOVED BACK THEN</td>
<td>GEORGE JONES</td>
<td>Epic 54-06086</td>
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<td>9</td>
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<td>COME ON IN (YOU DID THE BEST YOU COULD DO)</td>
<td>THE OAK RIDGE BOYS(MCA 57220)</td>
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<td>HOME AGAIN IN MY HEART</td>
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<td>11</td>
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<td>I TELL IT LIKE IT USED TO BE</td>
<td>T. G. RICHARD</td>
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<td>THE DEVIL’S ON THE LOOSE</td>
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<td>IT’S JUST A MATTER OF TIME</td>
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<td>DOWN IN TENNESSEE</td>
<td>JOHN ANDERSON</td>
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<td>15</td>
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<td>MEMORIES TO BURN</td>
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<td>16</td>
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<td>I LOVE YOU BY HEART</td>
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<td>THINK ABOUT LOVE</td>
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<td>(BACK TO THE) HEARTBREAK KID</td>
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<td>FAST LANES AND COUNTRY ROADS</td>
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<td>NEVER BE YOU</td>
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<td>PERFECT STRANGER</td>
<td>SOUTHERN PACIFIC</td>
<td>Warn Bros. 7-288701</td>
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<td>I SURE NEED YOUR LOVIN’</td>
<td>JUDY ROYDEN</td>
<td>MTS 7-97601</td>
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<td>BURNED LIKE A ROCKET</td>
<td>BILLY JOE ROYAL</td>
<td>Rhino-Americana 7-99999</td>
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<td>YOU ARE MY MUSIC, YOU ARE MY SONG</td>
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<td>RAY HOGANS</td>
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<td>YOU SHOULD HAVE BEEN GONE BY NOW</td>
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<td>ONLY IN MY MIND</td>
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<td>PLEASE BE LOVE</td>
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<td>DREAMLAND EXPRESS</td>
<td>JOHN DENVER (RCA PB-14222)</td>
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**Top 200 Country Singles Chart**

*February 1, 1986*

**Weeks On Chart**

- 1 to 12: 34 STILL HURTIN’ ME
- 13 to 19: 35 YOUR MEMORY AIN’T WHAT IT USED TO BE
- 20 to 25: 36 EVERYDAY
- 26 to 31: 37 IN OVER MY HEART
- 32 to 37: 38 SOME GIRLS HAVE ALL THE LUCK
- 38 to 43: 39 SOMEBODY ELSE’S FIRE
- 44 to 50: 40 1982
- 51 to 57: 41 LONELY DAYS, LONELY NIGHTS
- 58 to 64: 42 IT’S FOUR IN THE MORNING
- 65 to 71: 43 100% CHANCE OF RAIN
- 72 to 78: 44 DON’T UNDERESTIMATE MY LOVE FOR YOU
- 79 to 85: 45 FIVE FINGERS
- 86 to 92: 46 CAJUN MOON
- 93 to 99: 47 WHILE THE MOON’S IN TOWN
- 100 to 106: 48 SHE DON’T CRY LIKE SHE USE TO
- 107 to 113: 49 HAVE MERCY
- 114 to 120: 50 SWEETER AND SWEETER
- 121 to 127: 51 WHY YOU BEEN GONE SO LONG
- 128 to 134: 52 GOODBYE MARIE
- 135 to 141: 53 MISSISSIPPI BREAKDOWN
- 142 to 148: 54 IF I DON’T LOVE YOU
- 149 to 155: 55 STAND UP
- 156 to 162: 56 OLD BLUE YODELER
- 163 to 169: 57 SHE AND I
- 170 to 176: 58 NOTHING BUT YOUR LOVe MATTERS
- 177 to 183: 59 GOT MY HEART SET ON YOU
- 184 to 190: 60 SHE AINT WHISTLIN’ DIXIE
- 191 to 197: 61 WHAT WE GONNA DO
- 198 to 204: 62 ARLENE
- 205 to 211: 63 THIS NIGHT MIGHT TAKE US TO FOREVER
- 212 to 218: 64 WE’VE GOT A GOOD FIRE GOIN’
- 219 to 225: 65 YOU’RE SOMETHING SPECIAL TO ME
- 226 to 232: 66 YOU’VE GOT WHAT IT TAKES (TO TAKE WHAT I’VE GOT)

**Chart Breaker**

- TOP 100 Country Forever (RCA 52547)
- A LONELINESS IN LUCY’S EYES

**Top 200 Country Singles Chart**

- TOP 100 Country Forever (RCA 52547)
- A LONELINESS IN LUCY’S EYES
MOST ADDED

**COUNTRY RADIO**

![Columbia Records Logo](http://example.com/columbia-logo.png)

**STEREO** 2:58

**LARRY GATLIN & THE GATLIN BROTHERS**

WVAM — Altoona — Rocky
McCumber
M. McDaniel A. Murray M. Christi H. Lewis J. Fox S. Curtis A. Baker Dark Horse: L. Lynn

**STRONG ADDS**

- *I Had A Beautiful Time* — Merle Haggard — Epic
- *The Ballad Of The Blue Cyclone* — Ray Stevens — MCA
- *Sexy Young Girl* — Mac Davis — MCA
- *Heat Don’t Fall Now* — Sawyer Brown — Capitol/Curb
- *Easy To Please* — Janie Fricke — Columbia

**STATION ADDS**

- WTSO — Madison — Pat Martin J. Fricke E. T. Conley S. Brown Dark Horse: M. Stuart
- WMMK — Destin — Skip Davis P. McEntire S. Thompson J. Fricke Dark Horse: None
- WKMF — Flint — Shelly James T. G. Sheppard G. Morris

**COUNTRY PROGRAMMERS’ PICK**

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<tr>
<th>Artist</th>
<th>Song Title</th>
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<td>WWVA — Wheeling</td>
<td>Bill Berg</td>
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<tr>
<td>L. Gatlin</td>
<td>And The Gatlin Bros.</td>
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<td>M. Stuart</td>
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<td>P. McEntire</td>
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<td>Dark Horse: M.</td>
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<td>Dark Horse: None</td>
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**HOT PHONES**

- *The One I Loved Back Then* — George Jones — Epic
- *There’s No Stopping Your Heart* — Marie Osmond
- *You Can Dream Of Me* — Steve Wariner — MCA
- *The Ballad Of The Blue Cyclone* — Ray Stevens — MCA
- 1982 — Randy Travis — Warner Bros.
- *Hurt* — Juice Newton — RCA

- S. Curtis
- G. Strait
- *Dark Horse: April and the Amicks*
- *KKNN — Salina* — Jim Cory
- J. Schneider
- J. Rodman
- C. Pride
- *Girls Next Door* S. Brown J. Fricke Dark Horse: P. Tillas
- KFGO — Fargo — Don Roberts K. Rogers M. Dixon H. Lewis S. Brown G. and the Dartz
- *Dark Horse: L. Lynn*
- KWJJ — Portland — Mark Andrews E. Haven The Shoppe G. Morris M. Stuart R. Stevens Dark Horse: None
- *KRZK — Branson* — Jay McFerran R. Martin J. Bailey Back Behind The Barn Boys Red Horse Band
- *Girls Next Door*
- *Dark Horse: The Trux*
- *KYX — San Antonio* — Jerry King T. Price Alabama M. McDaniel J. Stampley R. Stevens A. Murphy Girls Next Door M. Davis E. T. Conley Dark Horse: None

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**THE BOYS ARE BACK IN TOWN**

That’s the ’86 theme for the Maines Brothers Band as well as the title of their new album. The group was in Nashville recently to make several television appearances. (From l-r): Joe Poldor, PolyGram Records; Kenny Maines, Donnie Maines, Cary Banks, Richard Bowden, Jerry Brownlow, Steve Maines and Lloyd Maines.
Larry Butler's Newfound Success Lies In Publishing World

By Mary Kujawa

When Larry Butler won a Grammy award in 1980 for producing Kenny Rogers' multi-million selling " Gambler" LP, Butler was the only Nashville music producer ever to receive the honor. After a few years spent away from the Nashville scene, there were those who wondered what Larry was up to. Well, Butler is back in town and making an impact — this time behind the desk of his own publishing company. From there he plucked his first major plum, George Strait's number one hit "The Chair", which was co-produced by the year-old Larry Butler Music Group. Meanwhile, Alabama, Mac Davis and George Jones have also recorded songs from the company.

"I've written over 250 songs in the last year and a half," Butler says. "Instead of signing with a publisher I decided to open my own company. I've always said that the song is the most important thing when putting together a record, not the artists or the producer but the song. When I was producing a lot I was always saying "give me a great song and I'll give you a great record." Butler began his career in Nashville writing songs and was continuously signed with a publisher. He was with Tree, alone for 10 years. Now that he has opened his own firm, he has already signed such writers as Dean Dillon, Mickey Newbury and Buddy McGuire. Within a year's time his new outfit has already earned a modicum of success.

"The Chair" has really done well," Butler says. "We also have a cut on Alabama's '40 Hour' LP and a cut on their next one. There are two cuts on George Strait's and the new Keith Whitley single is ours." Butler is also doing some of the writing himself, and has one of his own tunes on Waylon Jennings upcoming LP. CBS Publishing now represents the Butler Music Group nationwide.

Along with this publishing house, Butler also has opened a recording studio within the company where artists as the Oak Ridge Boys, Johnny Rodriguez and Lee Greenwood are holding sessions. A deal with CBS Publishing to represent the Butler Music Group worldwide has also been made.

Though Butler is pleased with his new company, he says first and foremost he is a producer. He's put together a team to run the company so he can devote more time to the studio. His first step back in that direction is "Short Stories," a collection of previously released Kenny Rogers numbers that Butler has re-produced, by stripping old tracks of everything except for Rogers' vocals and redoing the tracks digitally. A single release from the project, "Goodbye Marie," is currently on the country singles chart at 52 with a bullet.

MARTY CRAWFORD & GARY HOLMES
"This Night Might Take Us To Forever"
SOS 007

NATIONAL PROMOTION:
Johnny Elgin
Chuck Dixon
Craig Morris
Paul Jackson
Jerry Barr

SPECTRUM OF SOUND RECORDS
813 18th Ave., South
Nashville, TN 37203 • (615) 327-1171
HALFWAY TO PARADISE — Judy Fields — Victory V-10361 — Producers: Ken Mansfield, Judy Fields, Larry Cummings and David Frizzell

Judy Fields has proved in her latest LP, "Halfway To Paradise" that she can write as well as she sings. Six of the 10 cuts on this album were self-penned. She also had a hand in co-producing some of the material. Picturesque lyrics are brought alive by Judy's pleasant vocals and her flexibility to go from a soft ballad like "Sweet Mistery" to the upbeat "Waiting For An Answer." "Big Regret" is perhaps the best cut and "All Of My Loves" follows close behind. A real treat!

HILL COUNTRY — Tony Trischka — Rounder 0203 — Producers: Bela Fleck, Tony Trischka

For quite a while Tony Trischka has been considered a modern, or avant-garde banjo player. That reputation is certainly well-founded among those who have listened to any of his past records. However, in this LP, Tony wanted to express the traditional side of bluegrass music in him. Tony wrote 10 of the cuts on this release, some of which include: "Crosseyed Cricket," "Brendy Station" and the title track. If you're into bluegrass, you'll appreciate this effort.

FOURNE'S GOOD FORTUNE — The Slater Brothers' Jimmy Fortune accepts awards for his self-penned hit "My Only Love," announced "Song Of The Year" and "Traditional Ballad," winner during the 6th Annual National Songwriters Awards held in Nashville recently.
Elwyn Raymer's
Gospel News
And Views

A Video Story
By Brock Speer

(Brock Speer, oldest son of the late G.T. and Lena Brock Speer, Brock is the manager and bass singer as well as the owner of the Speer Family. A graduate of Trevecca Nazarene College and Vanderbilt University, he was inducted into the Gospel Music Hall Of Fame in 1975. He is also a past president and chairman of the board of the Gospel Music Association.)

The plan to produce a concept music video on the Speer Family came as a shock to some of our peers in the industry. Many questioned the validity of such a project and even we had to ask ourselves some very realistic questions about the justification of such a venture.

We had never done this sort of thing before. We knew we could sing, but could we act? The course was uncharted, so the pros and cons had to be discussed. Could the cost be justified? Would the industry accept such an effort? Would video outlets include the Speers' video in their programming? Was the southern gospel market even interested in a concept music video? We had these and many other questions, but still there was an inner urge to go for it.

Pioneering is not unfamiliar to the Speer family. Since 1921, it has been part of our history to follow uncharted paths, such as gospel concerts, live in Nashville and live television. It seemed appropriate for us to participate in the pioneering of a southern gospel concept music video. We had some expert help in this endeavor. Producers Cindy Morton (RiverSong publicist) and David Crabtree, along with director Robert Deaton, guided us carefully through the entire production.

RiverSong Records president Bill Traynor, (now the executive vice president of the Benson Company) had the original thought for the video. After hearing the playback of the rough mix of "City Coming Down," he said, "That is your next single and we will produce a concept music video around this song." We planned from the very beginning to solicit airplay not only in the Christian marketplace, but through country music outlets as well. Several of our early decisions were based on this plan; to shoot the video on film for better quality, to choose a song that would appeal to a broader market, and to concept the piece to attract country and gospel audiences.

A combination of successful parts made the whole project work.

Promoting the video during the GMA week in Nashville brought immediate attention to the entire industry that there might need to be some thought about creating southern gospel videos. The artists especially were interested in their own growth through video. One positive footnote to the premier event was that a representative from WSMV-TV, Nashville's NBC affiliate, saw the video and then contacted the Speers to participate in the station's gospel music special and documentary. The week-long news feature aired and has since been bicycled nationwide to all ABC affiliates.

Probably the area of strongest impact was the press coverage solicited by Cindy Morton and RiverSong's publicity department. I don't remember a time in all of our 65-year history when we received so much concentrated press. Because of this effort, it seemed that there was a bigger-than-life idea about City Coming Down. Calls began coming in to our office for us to include the video in our concerts as we did during GMA week.

The airing of City Coming Down on the Nashville Network was a measure of strong endorsement for the Speers as well as RiverSong Records and the video producers Cindy Morton and David Crabtree. To know that the network goes into some 22 million homes and the Speers were now a small part of that through the video was indeed a thrilling thing. It has aired via TNN as recently as January 1986.

In summary, it seems that this project has given a special boost to the Speers. It's great to be able now to look back on the early planning sessions and see that we accomplished our goal of completing City Coming Down and that through these efforts our press visibility expanded, our radio airplay increased ("City Coming Down" was in the Top 10 for some months), and our television exposure grew. Perhaps best of all, we once again proved to ourselves that the Speers could be pioneers in 1988.

Pioneering is a risk . . . this one was worth every step.

Cash Box/February 1, 1986

GOSPEL ALBUM REVIEWS

THE MICHAEL JOHNSON SINGERS — The Michael Johnson Singers — Plumbline PLM 7005 — Producer: Oliver Sain

This musicaly versatile group includes an upbeat pop sound on their cuts. "We Praise You Jesus," "There's Been A Change," "Garden Prayer" and "Just A Little Talk." If you're into blues, "Satisfied" is your song — about a change coming over a new Christian, who then becomes satisfied in the Lord. Another cut, "Free Indeed," is about freedom in Jesus.

FRIENDS — Redeemed — Passage SPCN 7-90957-005-5 — Producer: Wayne Hilton

Several truths are expounded in this album, including "He's Been There Too," about spiritual understanding, and "Look For Me At Jesus' Feet," a will-put-together effort by producer Wayne Hilton. Another standout cut is "One Lone Soldier," about a battle with the enemy.

ONE VICTORY AT A TIME — Betty Perkins — Gospel Frame — PLM 7017 — Producer: Charles May

Titled for Betty's upward climb to her first internationally distributed album, with her daughters as back-up singers, this collection of soulful songs shows her vocal flexibility and conviction. Her daughters, Pamela, Darlene and Yolanda sing with her on the title cut while other chill-senders are "I Give Myself," "He'll Make It Alright" and "God Is Real."

OVER THE EDGE — Geoff Moore — Power Discs — PWRO1080 — Producer: Billy Smiley

Sure to excite your listening ear, this LP is packed with meaningful thought-provoking lyrics done tastefully in a rock 'n' roll motif. Larry Norman's "Why Should The Devil Have All The Good Music," is one highlight, another is "Marianne," a girl caught up in the materialistic, fashion world. All songs put emphasis on what really matters in life.

PRAISE PROJECTS COMPLETE — Ken Copeland's worship and praise LPs have just had the finishing touches applied to them. Both albums are scheduled for release this month. Copeland is shown wrapping up work on his projects.
Strong U.K. Country Music Push
By Chrissy Iley

LONDON — The New Model Army's dreams of becoming major superstars have come to a sorry end. They were sailing high after their concert at the Earls Court in London in April, but their hopes have been dashed. The band has made a conscious decision to disband, citing creative differences and a lack of financial support from their label, RCA. The decision to disband was taken after a series of clashes within the band, which has been struggling to find its footing in the competitive UK music scene. The band's last album, "Angels and Aliens," was released in 2016 and failed to chart, leading to speculation about the future of the group. The band's breakup is the latest in a string of UK bands that have disbanded in recent years, including Elbow, the Coral, and the Rolling Stones. The news has left fans of the band in shock, with many expressing their disappointment and support for the band's members. The group's decision to disband has reignited the debate about the state of the UK music industry and the challenges faced by emerging artists. 

United Kingdom

LONDON — New Model Army's dreams of becoming major superstars have come to an end. The band, which had been riding high after their Earls Court concert in April, has decided to disband due to creative differences and lack of financial support from their label, RCA. The decision was made after a series of clashes within the band, which has struggled to find its footing in the competitive UK music scene. The band's last album, "Angels and Aliens," was released in 2016 and failed to chart, leading to speculation about the future of the group. The band's breakup is the latest in a string of UK bands that have disbanded in recent years, including Elbow, the Coral, and the Rolling Stones. The news has left fans of the band in shock, with many expressing their disappointment and support for the band's members. The group's decision to disband has reignited the debate about the state of the UK music industry and the challenges faced by emerging artists. 

Argentina

BUENOS AIRES — Nestor Casono, previously with CBS, has joined Neutral, has been announced. Casono was previously with Neutral, has been announced. Casono is the new head of the company's new Latin American department, which will focus on promoting the band's music and managing its live shows. Casono's appointment is part of Neutral's strategy to expand its presence in the Latin American market, where the band has a strong following. The band's new album, "El Chico," was released in 2017 and has been a commercial success, reaching the top of the charts in several countries. Casono's appointment is expected to help the band continue its success in the region. 

Italy

MILAN — PolyGram has signed an agreement with Teatro Alla Scala in Milan to produce a series of live operas in collaboration with the Scala Orchestra, conducted by Riccardo Muti. The first recordings are scheduled to be made in October 2018, and the series is expected to feature some of the world's top operatic stars. The agreement is part of PolyGram's ongoing strategy to diversify its music portfolio, which includes classical, jazz, and world music. The company has been successful in recent years, with its classical label receiving critical acclaim for its recordings of major works by composers such as Beethoven and Mozart. PolyGram's agreement with Scala is expected to further enhance its reputation as a leading classical music label. 

International Bestsellers

Argentina

"The Sun Always Shines On TV" by A-Ha ( Warner Bros.
"West End Girls" by Pet Shop Boys (Parlophone
"Broken Wings" by Mr. Mister ( RCA
"Hit That Perfect Beat" by Bronski Beat ( Forbidden Fruit
"Little Thief" by Feargal Sharkey ( Virgin
"Saturday Love" by Cheryl Cole ( Epic
"Who's Zoomin' Who" by Aretha Franklin ( Arista
"When the Sun Goes Down" by R.E.M. ( RCA
"Aliyo, I Want You Just For Me" by Full Force ( CBS

Italy

"Election Day" by Arcade ( EMI/Parlophone
"I'm Your Man" by Johnny Cash ( Columbia
"Take On Me" by A-Ha ( Warner Bros.
"Question Di Feeling" by Mina e Riccardo Cocciante ( Virgin
"A Little Love" by Serj Tankian ( EMI
"Part Time Lover" by Stevie Wonder ( RCA/Motown
"What's That Girl For You" by Dianne & Friends ( RCA/Arista
"Sugar Sugar" by Luna Cuccarini ( Geox
"You Say Me" by Lionel Richie ( RCA/Motown

Top 10 LPs

1. "The Sun Always Shines On TV" by A-Ha ( Warner Bros.
2. "West End Girls" by Pet Shop Boys ( Parlophone
3. "Broken Wings" by Mr. Mister ( RCA
4. "Hit That Perfect Beat" by Bronski Beat ( Forbidden Fruit
5. "Little Thief" by Feargal Sharkey ( Virgin
6. "Saturday Love" by Cheryl Cole ( Epic
7. "Who's Zoomin' Who" by Aretha Franklin ( Arista
8. "When the Sun Goes Down" by R.E.M. ( RCA
9. "Aliyo, I Want You Just For Me" by Full Force ( CBS
10. "Election Day" by Arcade ( EMI/Parlophone

Cash Box/February 1, 1986
A Transcontinental Look At A&R

Capitol's Grierson Emphasizes Artistic Focus and Long Term A&R Goals

NEW YORK — Look at the top 40 albums of any given week and you're looking at the influence of Don Grierson. Take the number six slot, for example. That one is reserved for Heart who Grierson signed last year. Or look at number 22 (Freddie Jackson), number 23 (Arcadia), or number 25 (Iron Maiden). Grierson proves you can't keep a good roster down (Heart) is one of those great stories," says Grierson, who is Capitol's A&R vice president. "Here was a band that had lost some focus on themselves. We came to an understanding that if we worked together and put ourselves on the line collectively that we could make it happen." Of course, Grierson concedes that it didn't hurt that Ann Wilson has "one of the great rock n roll voices in the world," adding that "you don't get the luxury that often to work with somebody who sings that well.

Grierson's A&R leadership has resulted in a tightening of their roster, particularly in the R&B division, and of signing new acts only if they exhibit long term commercial potential. "For us to sign an act, we look for growth potential," he says. "We're really conscious of long term potential in anything we sign. It's very important because it costs so much money to break a new band. If we really don't believe that an act has long term potential in the overall sense we'll pass most of the time. We often pass on an act if we think there's potential for only one hit song. We don't do singles deals for mainstream pop, for example, because it costs too much money.

Grierson believes that artistic uniqueness is at least as important as commercial potential. He singles out Thomas Dolby as one Capitol artist who may well never have a hit single but is still valuable in his own way. "(Dolby) understands Capitol's need for a single to take an album beyond a certain level but he said the (continued on page 36)

Phonogram's Bates Breaks The U.S. Market Through British A&R

NEW YORK — David Bates, Phonogram's director of A&R, signed Tears For Fears. Though that chart-topping acquisition might have quelled the ambition of other A&R professionals, it has just made Bates thristier. "When you've achieved your goal, you've got to start setting up a new goal," says Bates. "My new goal is to have the number one album and the number one single in America and Britain.

Bates achieved that goal on one side of the Atlantic but not on the other, ironically, Tears For Fears has never had a number one hit on their British home turf. "Tears was my first band to break America," said Bates from his London office. "The night that we had gone to number one, (producer) Chris Hughes called and asked 'how do you feel?' and I told him 'I don't know' and he said 'I don't know either.' So I called the next morning and asked 'have you worked out how you feel yet?' and he said 'no.' Everybody was just stunned by what happened," he says.

Tears For Fears was an unlikely transatlantic success, claims Bates. The band's original demo tape, containing "Suffer The Children" and "Pale Shelter," was rejected by every major label. Yet those two songs showed Bates that Tears For Fears did indeed have great potential. "I thought if it would happen at all for Tears, it would happen on the third or fourth album," says Bates. Instead it happened on the second album, "Songs From The Big Chair." The single that broke them through, "Everybody Wants To Rule The World" (originally titled "The Shuffle"), was something of an inside joke before its last minute inclusion on the album. "The only thing we had left to record was this thing we called 'The Shuffle' and Roland (Orzabell) was convinced that we should finish off recording the album with it." The song's success was compounded when its release coincided with Tears U.S. tour.

Aside from Tears, Bates has seen many (continued on page 36)

MCA Hooks Jabbar's Label

LOS ANGELES — MCA Records has signed a long-term, exclusive, multi-album custom label agreement with basketball star Kareem Abdul Jabbar's Cranberry Records.

Renowned for his extensive record collection, Kareem Abdul Jabbar will use his knowledge of jazz and popular music to bring both newly discovered and established artists to Cranberry/MCA. Jabbar will also cull jazz compilations from MCA's catalog. Initial releases on Cranberry Records are expected later this year.

According to MCA Records and Music Group president Irving Azoff, "it is an honor for MCA and myself to be associated with Kareem. Besides long establishing himself as the best in basketball, Kareem's knowledge and understanding of music has, over the years, become universally accepted, and we look forward to his contributions."

Abdul Jabbar said, "Music and particularly jazz has had a tremendous influence on my life, and I'm looking forward with great anticipation to the opportunity to shape and mold Cranberry Records into a significant position in the recording industry. Together with my staff, which I am currently assembling, we intend to be a very productive and profitable (continued on page 36)

ASCAP Nominates Review Board

NEW YORK — ASCAP has nominated 13 writer candidates and 11 publisher candidates to stand for election to the ASCAP Board of Review, president Hal David announced today. Those elected will serve for two years on the Board, which decides membership questions concerning the application of the Society's rules relating to revenue distributions.

In the popular-production field, authors (lyricists) John Bettis, Wayland D. Holfield, Donald Kahn and Billy Edd Wheeler, and composers Richard Adler, John Caravanas, Jerrold Earl Immel and Charles Strouse are candidates. Publisher nominees include: J. Michael Dinger of Cherry Lane Music Publishing Co., Inc.; Lance Freed of Almo Music Corporation; Robert H. Holman of Golden Torch Music Corporation; Dean Kay of T.B. Harms Company; Thomas W. McCabe of MPL Communications Inc., Stanley Mills of September Music Corporation, Ralph James Murphy of Murfreesongs; and David Rosner of Kohaw Music Inc.

O.K. for the Sixth time We'll give you a hint . . .

J.R.B. is not hunted in England, but its creator is . . . Stay tuned, you'll find all the answers at the end of the rainbow In February

KISS AND KEEL — Gene Simmons (top) of KISS and Joan Jett (c) stop by to give some words of encouragement to Kool band members Run Keel (l) and Brian Jay (r).

MCA HOOKS JABBAR — Pictured above at a party at The Bistro in Beverly Hills celebrating the announcement of the MCA Records/Cranberry Records agreement are (l-r): Irving Azoff, president of the MCA Records and Music Group; Kareem Abdul Jabbar of the Los Angeles Lakers, who will be heading Cranberry Records; and Jheryl Busby, senior vice president, black music, MCA Records. Cranberry will be a custom label of MCA's specializing in jazz and pop music and member of the MCA Records family, of which we are very proud to be associated."

RCA To Vote On GE Pact

NEW YORK — RCA Corporation is calling a special meeting of shareholders on February 13, to consider and vote upon adoption of the Agreement of Merger of December 11, 1985, with General Electric Company. The record date for the determination of shareholders entitled to vote at the meeting will be January 17, 1986. The meeting will be held at the New York Marriott Marquis Hotel in New York City at 11 a.m.

Cash Box/February 1, 1986
“Hands Across America” (continued from page 7)

$100 million from the event.

Among the recent developments in the Hands Across America campaign are the following.

Hands Across America, which was chaired by Mary Lou Retton, Alex English and Kareem Abdul-Jabbar, and an “actors for hands” campaign, was opened by a group of children in Los Angeles, January 26. The video, directed by Bob Girardi, was shot at Taft, California on January 18, where hundreds of celebrities and participants in the cause gathered to join hands in a mile-long line and sing a special song written for the charity by 16-year-old singer-songwriter Johnette Napolitano. The event, which is called “Hands Across America,” will be recorded and released in the future, though no record deal has yet been announced.

NBC offered USA for Africa the crucial air-time free of charge as a gesture to the cause.

MTV and sister channel VH-1 will also carry the event, and both channels will provide full coverage of the Hands Across America, it was announced at the press conference. Pledging companies included Ford, General Motors and Sony Pictures Entertainment.

In addition, the Hands Across America event, which is the first in a three-phase promotional campaign called “The Message of the Year,” is already underway, as a “tease” campaign airing on both networks in which details of Hands Across America are being discussed. In the second phase, set to commence shortly, viewers will be repeatedly informed about how they can contribute to the cause. The third and final phase, MTV and VH-1 will sponsor a contest every day in April in which winners will be flown to New York to participate in a weekend of celebrities with a celebrity somewhere in the line.

Behind The Bullets

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The song, “Life In A Northern Town,” is repeating the high charting performance that “The Snowman” and “Joe” did on the charts last year. This week it goes to No. 15 with 16 bullet from 19 stations all over America. Once again, the bullet chart is dominated by Moby Disc, Los Angeles; Homer’s Records, Omaha and Downtown Records, Seattle, but it is not surprising that “The Snowman” returns to the top 20 of the CEA’s charts.

The world-wide tour is due to start in April, and the band has announced that they will play in Japan and Australia in May. The band’s first album, “The Snowman,” is due to be released in the UK in June.

RCA Earnings

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In the Electronics segment, sales and earnings declined in 1986. Earnings included a pretax provision of $11.4 million for the phase-out of product lines in the Broadcast Systems Division and a pretax charge for the closing of a Solid State Division semiconductor part in 1984. In a special pretax provision of $175 million was included for the restructuring and phase-down of VideoDisc operations.

David Grisman

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The David Grisman Quintet, which has played with some of the biggest names in the business, is now playing with the band’s new sound. Their new album, “Acousticity,” which was waxed two years ago, originally for Warner Brothers, and Grisman has been working recently with James Taylor and John Tesh.

“For Without drums,” says Grisman, “it’s much harder to keep rhythm. Playing an instrument brings a new dimension to your playing, and it gets you into a little problem of just the rhythm, and you’re also playing chords and stuff. It’s good to have an instrument that doesn’t play chords, although Grisman is probably the most eclectic player I’ve ever heard. He’s a very creative drummer. We’re expanding the repertoire – George is probably also playing his greatest kalaha player. It’s refreshing for me to be doing something different.”

Fellow Bay Area resident, guitarist Dimitri Tiomkin, was round out the current instrumentation – though they may be augmented by the addition of the saxophonist when the ensemble hits the road.

David Grisman – although he says he’s been unemployed for the past two months – is still looking for new deals on which to walk his dawg: he mentions projects he’d like to do with Danish violinist Svend Asmussen, who was also the saxophonist of Grisman’s son, and even some ideas for a dawgs-mets-symphonies collaboration.

“Without drums,” says Grisman, “it’s just a wide, wonderful world of music out there,” says David Grisman. “I write tunes, and if some talented musicians come in, I’ll make something out of it. No matter what they play.”

Bates

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local successes in Britain, particularly with his signing of The Teardrop Explodes. “The night after I saw the film Apocalypse Now I went to see The Teardrop Explodes and the first time and they thought they were the greatest thing I’d ever seen,” he says. “The band had released their smoke machine to the point where the bartender couldn’t even see the doors he was serving. All I could see were those silhouettes manically running around the stage. That was the time I was looking for something like watching Apocalypse Now.”

Still, nothing has yet equaled the commercial success of Tears For Fears. Bates has done his utmost to continue the band’s prestige acts like Green On Red and Tom Verlaine, as well as being involved in the signing of both Big Country and De Lppard. His current finds him excite him the most. “The most exciting prospect I’ve found recently is that these Wet Wet Wet. They’re from Scotland and they’re nineteen and twenty years old, a kind of cross between Hall & Oates, Tim Buckley, and Boc Scaggs.”

Classified Ads Close TUESDAY
Around the Route

By Camille Compasio

A point of concern for Chicago area operators is ACMi’s announcement that it will open its doors to the public on Sunday, March 9, the closing day of the 3-day trade show, which is being held at Expocenter/Downtown in Chicago. Ken Thom of Western Automatic Music contacted Cash Box to express his opposition and that of the many operators who called him about this situation. “Operators in other cities are perhaps too far removed to realize the impact this could have on their businesses but those of us who operate in Chicago and the surrounding area are very concerned,” said Thom. “A trade show should be just that . . . and should be open exclusively to the members of the trade and the guests they choose to bring along. There are any number of conventions held in Chicago which 1, as a member of the public, or a consumer if you will, am not permitted to attend, and this is understandable,” he added. Ken told us that many of the operators who contacted him felt that letting the public in might foster some false impressions. For example, if a location owner makes some observations about kit con-

Digital Controls Urges More AMOA Involvement In Anti-Piracy Action

CHICAGO — Digital Controls has advised AMOA that the company has decided against renewing its membership in the national trade organization. In a letter, addressed to AMOA’s executive vice president Bill Carpenter and signed by DC executives Michael Macke (chairman), Marvin Glazman (executive vice president) and Mike Shaw (director—advertising & public relations), the Norcross, Georgia manufacturer indicated its dissatisfaction with what it terms “a lack of meaningful action” on the part of AMOA with regard to game piracy.

The letter reads in part, “As 1985 came to a conclusion . . . there were signs of an improving business environment. That condition appeared as a good sign to those who supply operators with games, but it was only an illusion. To those who have attempted to bring the world’s best coin-op games to American operators, the recovery has turned into a nightmare. Blatant acts of piracy have made it nearly impossible for any American manufacturer to profitably license Japanese product. As soon as we make a top game available — illegally imported copies are on the streets and selling like hotcakes.”

Digital Controls feels that “piracy creates an unfortunate pressure on legitimate operators” who often “cannot contend with less scrupulous competition.”

The letter further states that “critical situations like this cannot be dealt with by a single manufacturer, a single distributor or a single operator. They need to be attacked through associations like yours, associations that represent significant numbers of industry members and that wield significant influence.”

In conclusion Digital Controls stated, “Piracy is the most devastating threat our industry has ever encountered . . . Unfortunately, AMOA has demonstrated virtually no concern over this heinous problem. Until AMOA realizes that pirated games are not just a manufacturing problem — or a manufacturing/distributing problem — and decides to take meaningful steps to combat it we cannot in good faith lend our support to your association.”

AMOA Replies

In responding to Digital Controls, AMOA’s executive vice president Bill Carpenter wrote, “We are well aware of the piracy problem which has confronted the manufacturers of our industry . . . This was discussed at length at our recent AMOA Exposition and was reviewed jointly with the officers of AMOA during a meeting on November 2. The board of directors of AMOA has publicly endorsed the strong stand taken by AAMA (American Amusement Machine Association) and we so informed their officers during that Saturday morning (11/2) meeting.”

He stated that operators are very sympathetic with the problem that challenges manufacturers and pointed out that this situation is not exclusive to the coin-op industry, as exemplified in the foodservice equipment and supplies field “where tableware manufacturers have been fighting this problem for years.”

The letter went on to note, “It is true that our operators should be aware that manu-

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versions and getting the feeling they're simple enough for him to do it himself and that he can put away with his other video jukebox. Right now this is a bone of contention with area ops and they intend to continue to make their feelings known through the appropriate organizations, namely, ICMAO and ABC. Because of deadline, Cash Box was unable to contact ACME officials but welcomes any comments they might wish to convey on this subject.

Rick Rochetti, formerly sales manager at Bally Midwest, has departed the firm to join Tuto America.

An ambitious undertaking. Late last year, eleven employees of Bally Banner-Pittsburgh presented an offer of purchase to Bally Distributing, putting the wheels in motion to buy the distributorship and operate it on their own. Negotiations were finalized on January 2, 1986 when Banner Specialty Co. of Chicago came into being. This venture involved 11, out of the 13 employees of the previous company, Bob Welty, head of the 2-year-old firm, had put enough money to make the purchase, completely on their own with no financial assistance from outside sources. "We have a most unique group of employees," says DougTHE ROUTE

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Monitor Shield Kit For 'Gauntlet'!

CHICAGO — In response to many requests from the industry, Atari has designed a monitor shield for "Gauntlet," which will be sold to operators away with the video jukebox. The kit includes a tined piece of Plexiglas, and sealant foam tape, six screws and spacers for mounting to the existing leak-proof monitor bezel.

According to Peter Takach, director of design services for Atari, "We are certain that the existing exposed monitor bezels are rather shatter-proof and water-tight. Our safety tests have proved this beyond doubt."

This monitor shield is designed especially for operators who may be concerned about vandalism in unattended locations.

'Gauntlet' Contest Announced

CHICAGO — Atari has announced plans to initiate a maze design contest with their latest video game "Gauntlet." Anyone can enter, except for employees of Atari Games Corp. and their immediate family members. Twenty-five winners will be selected from all entries and the winners will receive a free "Gauntlet" t-shirt of their choice (Thor, the warrior; T первый; or the Elf; or a Gauntlet team t-shirt depicting all four characters). In addition to a winning entry, operators will receive a free Atari System 1 Indiana Jones and the Temple of Doom kit. They are instructed to add their company name, address and phone number as sponsor to the players' official entry forms. Here is how to participate. Write to Atari Games Corporation, Player Maze Design Contest, 737 Sycamore Drive, Milpitas, CA 95035 or phone 408-434-3950 to request official entry forms. State the number of forms needed. Photocopies or facsimiles of the official entry form will be accepted for eligibility providing entries conform to the 8" x 8" size and the other parameters of the maze design as detailed in the Maze Design Contest Packet.

Contest entries must be postmarked no later than March 31, 1986.

World Champ Dart Player Takes On Challengers At ATEI

Eric Bristow, the world champion steel tip dart player was on hand at the ATEI Show in London (1/14) to challenge guests at the convention to compete with him on IDEA's "Royal Dart" kit — with any money involved earmarked for donation to charity. While it is too soon to report on the results of the competition, we can report that IDEA luminaries Donnie DeValle were present at the convention to help their European distributor, NSL-Lower, give away their home dart games as prizes.

about the champ

Eric Bristow has been World Champion four times, most recently in 1984, and is officially ranked number one in the world without a break since the autumn of 1979. He is only 28 years old, is English to the core, and has dominated the sporting world of darts over the last six years.

With the sport now commanding an average four million plus television audience in the United Kingdom, Bristow has become a household name, not only within the British Isles but in all other countries where the game is popular or becoming popular. Over 35 countries now make up the World Darts Federation and Bristow annually tours America and Northern Europe and frequently visits Australia and the Middle East.

Born on April 5, 1957 in the East End of London, the young Bristow was introduced to every conceivable sport by his father, George, who figured shrewdly that one of the quickest ways out of the back streets of London was to succeed at a sport. Eric is one of those unique individuals who has acute hand/eye coordination. He is a naturally gifted sportsman who can instantly "read" a game, be it football, cricket, golf or snooker.

Anti-Piracy Action

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facturers' research and development will be impaired if this piracy continues. Certainly operators should know that this will eventually drive a negative impact on the product supply if manufacturers economically suffer from continued piracy, and this is one point that we will emphasize to our members. We are working with the Law Society and the ATEI association and being critical from the outside, would not make a more effective course of action be to remain as an AMOA manufacturer member and offer constructive suggestions regarding how our association can "take the fight to the causes." Until such time as the majority of this industry's manufacturers are members of AMOA, it is clear that the responsibility lies within the province of the American Amusement Machine Association and not with our organization which basically represents the operators' interests. Nevertheless, we want to offer whatever support we can.

In conclusion, we said, "We understand your concerns and frustrations and stand ready to help in any way possible. We have a three-day board of directors mid-year meeting starting April 2 and look forward to hearing from you prior to that date with any special recommendations on AMOA's assistance. Until then, we regret that you have decided to withdraw from AMOA membership and strongly urge you to reconsider this move. We respectfully suggest that it would be better if Digital-Controls stayed involved and helped develop a cooperative program that unites all segments of the industry."
The fastest-selling
Barbra Streisand album ever.
Now multi-platinum.
Including the hit single,
“Somewhere” (From “West Side Story”).