New Project Casts: A Different Light

Inside:
- New Project Casts: A Different Light
- GRAMMY® Nominations
- GRAMMY® Awards
- The Best of Cashbox
Introducing a beautiful new instrument of self-expression.

Meli'sa

MELI'SA MORGAN. DO ME BABY. HER DEBUT ALBUM. FEATURING THE TITLE TRACK SMASH WRITTEN BY PRINCE. HEAR IT NOW.

PRODUCED BY PAUL LARSENCE FOR STONE JONES PRODUCTIONS
ON RECORDS AND HIGH QUALITY XDR® CASSETTES FROM CAPITOL
Handling Stress In Your Life And Records

By Dr. Keith C. Ferdinand

Health is a state of mental, physical, and social well-being; it is not merely the absence of disease. Stress may indeed be the number one cause of unhealthy today. Americans are constantly stressed to situations: job dissatisfaction, economic insecurity, family conflict, and threats of physical attack.

Men and women working in the communications industry have a high level of work-related stress. Stress takes a toll on the mind and body. Sometimes appears as unexplained sleep disturbances, headaches, loss of appetite, compulsive binge eating, depression, muscle tension, and a long list of diseases. Peptic ulcer disease, mucous colitis, bronchial asthma, neurodermatitis, anxiety, depression, menstural cycle disorders, balding, impotence, alcohol and drug addiction, suicide and homicide are all examples of diseases which are in some way related to the psychophysiological responses to stress. In the radio and record industry, secretaries, clerical workers, music professionals, technicians, and management all feel the physical and psychological effects of stress. "This job makes me sick!" The reason: people in jobs with little control or decision-making authority often feel trapped in a helpless, hopeless situation. Under the time and work demands, they often feel that their particular suggestions and needs on how and when the work is produced are not being given full consideration. Job factors which are most irritating include an unsupportive employer, excessively high production schedules, and multiple tasks, and most importantly a lack of power or control over what goes on in their own work place.

What is stress?

Stress is a widely used and often poorly understood term. Stress can be defined as the balance or imbalance of the body's psychophysiological processes usually of the natural tendency to upset the body's normal psychophysiological balance or equilibrium. Stress is commonly identified with the light or flight syndrome. A cornered rat, too common in some homes in poor communities, will often escape (flight) if possible or will attack (fight) if necessary. It is important to note that all stress is not bad. Anything that requires us to change, even pleasant events, can produce stress. All stress cannot be avoided. However, learning how to handle the harmful effects of stress will enable you to successfully deal with daily struggle.

Meditation

Take an objective look at your job in order to identify correctly and modify stress at the work place. If you have feelings of loneliness, isolation, frequent conflicts with co-workers, hostility, anger, and feel disregarded or treated unfairly by managers, then job-related stress is a problem for you. The communications industry is a fast-paced demanding business. Certainly job turn-over in the radio and record industry is exceedingly high. This job insecurity also contributes to stress. If you don't know if you're going to have a job tomorrow, it is often worse than being unemployed, when at least the situation is clear.

Dr. Keith C. Ferdinand, M.D., F.A.C.C., is a Doctor of internal medicine and cardiology in New Orleans, Louisiana.
<table>
<thead>
<tr>
<th>Weeks On 2/1 Chart</th>
<th>Weeks On 2/1 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 THAT'S WHAT FRIENDS ARE FOR (DiCannon &amp; Friends) (Atlantic A-9342)</td>
<td>1 14</td>
</tr>
<tr>
<td>2 BURNING HEART SURVIVOR (Scott Brothers/CBS 254 05962)</td>
<td>3 15</td>
</tr>
<tr>
<td>3 I'M YOUR MAN WHAM! (Columbia 36-05721)</td>
<td>5 11</td>
</tr>
<tr>
<td>4 TALK TO ME STEVE NICKS (Modern Atlantic 7-95952)</td>
<td>4 13</td>
</tr>
<tr>
<td>5 WHEN THE GOING GETS TOUGH, THE TOUGH GET GOING GEORGE OCEAN (Jive/Arista J-51-9432)</td>
<td>8 11</td>
</tr>
<tr>
<td>6 SAY YOU, SAY ME LIONEL RICHIE (Motown 18109M)</td>
<td>2 14</td>
</tr>
<tr>
<td>7 MY HOMETOWN BRUCE SPRINGSTEEN (Columbia 36-05780)</td>
<td>7 10</td>
</tr>
<tr>
<td>8 HOW WILL I KNOW WHITNEY HOUSTON (Arista A-9413)</td>
<td>12 10</td>
</tr>
<tr>
<td>9 KYRIE MR. MISTER (RCA FB-1426)</td>
<td>14 8</td>
</tr>
<tr>
<td>10 SPIES LIKE US PAUL MCCARTNEY (Capitol B-5537)</td>
<td>11 12</td>
</tr>
<tr>
<td>11 LIVING IN AMERICA JAMES BROWN (Scott Brothers/CBS 254 05682)</td>
<td>16 10</td>
</tr>
<tr>
<td>12 GO HOME STEVE WONDER (Tamla/Motown 18171F)</td>
<td>13 12</td>
</tr>
<tr>
<td>13 LIFE IN A NORTHERN TOWN THE DREAM ACADEMY (Warner Bros. 7-28641)</td>
<td>15 11</td>
</tr>
<tr>
<td>14 THE SWEETEST TABOO SADIE (House/Grunt 3-05713)</td>
<td>18 11</td>
</tr>
<tr>
<td>15 PARTY ALL THE TIME EDDIE MURPHY (Columbia 36-06069)</td>
<td>6 19</td>
</tr>
<tr>
<td>16 WALK OF LIFE DIRE STRAINS (Warner Bros. 7-28876)</td>
<td>11 11</td>
</tr>
<tr>
<td>17 SARA STARSHIP (Grunt/RCA FB-14515)</td>
<td>24 7</td>
</tr>
<tr>
<td>18 SILENT RUNNING MIKE &amp; THE MECHANUTES (Atlantic 7-94598)</td>
<td>23 11</td>
</tr>
<tr>
<td>19 CONGA MIAMI SOUND MACHINE (Epic 34-05475)</td>
<td>22 17</td>
</tr>
<tr>
<td>20 SIDEWALK TALK JELLY BEANS (EM America B-4557)</td>
<td>21 13</td>
</tr>
<tr>
<td>21 ALIVE &amp; KICKING SIMPLE MINDS (A&amp;M/Atlantic AM-2738)</td>
<td>9 17</td>
</tr>
<tr>
<td>22 KING FOR A DAY THOMPSON TWINS (A&amp;M/Atlantic A-9450)</td>
<td>31 4</td>
</tr>
<tr>
<td>23 BROKEN WINGS MR. MISTER (RCA FB-14136)</td>
<td>17 21</td>
</tr>
<tr>
<td>24 A LOVE BIZARRE SHEILA E. (Polydor/PolyGram B-7322)</td>
<td>15 14</td>
</tr>
<tr>
<td>25 THESE DREAMS HEART (Capitol B-5541)</td>
<td>33 4</td>
</tr>
<tr>
<td>26 IT'S ONLY LOVE BRYAN ADAMS/TINA TURNER (A&amp;M AM-2792)</td>
<td>20 12</td>
</tr>
<tr>
<td>27 THE SUN ALWAYS SHINES ON TV. A-HA (Warner Bros. 7-28984)</td>
<td>29 11</td>
</tr>
<tr>
<td>28 SECRET LOVERS ATLANTIC STARR (A&amp;M-AM-2778)</td>
<td>38 7</td>
</tr>
<tr>
<td>29 TARZAN BOY JOHNNY CASH (Mercury 77002)</td>
<td>32 17</td>
</tr>
<tr>
<td>30 RUSSIANS STING (A&amp;M AM-2799)</td>
<td>35 4</td>
</tr>
<tr>
<td>31 I MISS YOU KLYMAXX (Contestation/MCA 52606)</td>
<td>25 20</td>
</tr>
<tr>
<td>32 STAGES ZZ TOP (Warner Bros. 7-28810)</td>
<td>36 4</td>
</tr>
<tr>
<td>33 NIKITA ELTON JOHN (Geffen/Warner Bros. 7-28800)</td>
<td>37 4</td>
</tr>
<tr>
<td>34 SANCTIFY YOURSELF SIMPLE MINDS (A&amp;M/Atlantic AM-2802)</td>
<td>41 3</td>
</tr>
</tbody>
</table>

**WINNER'S CIRCLE WHAT YOU NEED**

<table>
<thead>
<tr>
<th>Weeks On 2/1 Chart</th>
<th>Weeks On 2/1 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>33 THIS COULD BE THE NIGHT MANDEL (Columbia 36-05706)</td>
<td>43 4</td>
</tr>
<tr>
<td>34 I'LL NEVER LOVE YOU (LIKE I DO) FREDWELL JACOBSON (Capitol B-5535)</td>
<td>39 9</td>
</tr>
<tr>
<td>35 ANOTHER NIGHT ARETHA FRANKLIN (Atlantic A-9453)</td>
<td>46 4</td>
</tr>
<tr>
<td>36 DAY BY DAY (EMC 36-05730)</td>
<td>42 9</td>
</tr>
<tr>
<td>37 R.O.C.K. IN THE U.S.A. (A SALUTE TO '60s ROCK) JOHN MELLENCAMP (EMC/PolyGram B-450-7)</td>
<td>48 2</td>
</tr>
<tr>
<td>38 DIGITAL DISPLAY READY FOR THE WORLD (MCA 52734)</td>
<td>44 9</td>
</tr>
<tr>
<td>39 TONIGHT SHE COMES THE CARDS (Atlantic 7-95959)</td>
<td>19 15</td>
</tr>
<tr>
<td>40 DOUBLE SEPARATE LIVES (THEME FROM WHITE NIGHTS) PHIL COLLINS AND MARILYN MARTIN (Atlantic 7-94549)</td>
<td>26 19</td>
</tr>
</tbody>
</table>

**CHARTBREAKER ROCK ME AMADEUS**

<table>
<thead>
<tr>
<th>Weeks On 2/1 Chart</th>
<th>Weeks On 2/1 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>56 GOODBYE GOODBYES ARE FOREVER ARCADIA (Capitol D-5442)</td>
<td>60 2</td>
</tr>
<tr>
<td>57 (HOW TO BE A MILLIONAIRE) BARRY STEIN (EMC/PolyGram B-5372)</td>
<td>51 4</td>
</tr>
<tr>
<td>58 NIGHT MOVES MARILYN MARTIN (Atlantic 7-94566)</td>
<td>55 4</td>
</tr>
<tr>
<td>59 NO EASY WAY TO LIVE CURRY (EM America B-4500)</td>
<td>64 3</td>
</tr>
<tr>
<td>60 GOODBYE NIGHT NAVIGATOR (MCA 52729)</td>
<td>27 14</td>
</tr>
<tr>
<td>61 EVERYTHING IN MY HEART COREY HAYES (EM America B-4500)</td>
<td>30 11</td>
</tr>
<tr>
<td>62 SOMEWHERE (FROM &quot;WEST SIDE STORY&quot;) BARBARA STREISAND (Columbia 36-05860)</td>
<td>50 10</td>
</tr>
<tr>
<td>63 YOU'RE A FRIEND OF MINE ANDREW DUGGAN (Columbia 36-05966)</td>
<td>34 16</td>
</tr>
<tr>
<td>64 EVERYBODY DANCE MARRA &amp; THE SEVEN (EMC/Capitol AM-2768)</td>
<td>40 16</td>
</tr>
<tr>
<td>65 BEAT'S SO LONELY CHARLIE FROSTON (EMC/Atlantic AM-27515)</td>
<td>58 8</td>
</tr>
<tr>
<td>66 CARAVAN OF LOVE VILEY JASPER &amp; RILEY (EMC/Associated Z4 60614)</td>
<td>54 8</td>
</tr>
<tr>
<td>67 LET'S GO ALL THE WAY JIMMY FOX (Capitol B-5420)</td>
<td>68 4</td>
</tr>
<tr>
<td>68 GO ASIA (Geffen/Warner Bros. 7-28072)</td>
<td>45 10</td>
</tr>
<tr>
<td>69 FACE THE FACE PETER TOWNSEND/AC/DC (Atlantic 7-99590)</td>
<td>47 14</td>
</tr>
<tr>
<td>70 SINCE I'M A WEAPON PAT BENATAR (Columbia 74 40976)</td>
<td>49 12</td>
</tr>
<tr>
<td>71 EMERGENCY KIIS &amp; THE GANG (De-Lite/PolyGram B-450 199-7)</td>
<td>53 16</td>
</tr>
<tr>
<td>72 NEEDLES AND PINS TOM PETTY AND THE HEARTBREAKERS STEVE NICKS (MCA 52722)</td>
<td>76 2</td>
</tr>
<tr>
<td>73 SMALL TOWN JOHN COUCH &amp; THE MILLIONS (EMC/PolyGram B-450 202-7)</td>
<td>52 15</td>
</tr>
<tr>
<td>74 ELECTION DAY ARCADIA (Capitol B-5531)</td>
<td>57 16</td>
</tr>
<tr>
<td>75 LOVE IS THE SEVENTH WAVE STING (A&amp;M AM-2787)</td>
<td>59 14</td>
</tr>
<tr>
<td>76 CALLING AMERICA ELECTRIC LIGHT ORCHESTRA (EMC/Associated Z4 55766)</td>
<td>85 2</td>
</tr>
<tr>
<td>77 OBJECT OF MY DESIRE STAPP (EMC/Atlantic 7-95967)</td>
<td>62 20</td>
</tr>
</tbody>
</table>

**SUPERBOWL SHUFFLE**

<table>
<thead>
<tr>
<th>Weeks On 2/1 Chart</th>
<th>Weeks On 2/1 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>58 MANIC MONDAY B-78269</td>
<td>78 3</td>
</tr>
<tr>
<td>59 I'M NOT THE ONE THE CARPS (Ekko 7-95969)</td>
<td>83 2</td>
</tr>
<tr>
<td>60 OWN THE NIGHT CHAKA KHAN (MCA 52788)</td>
<td>61 7</td>
</tr>
<tr>
<td>61 WE BUILD THIS CITY STARSHIP (Grunt/RCA FB-14170)</td>
<td>63 23</td>
</tr>
<tr>
<td>62 ONE VISION QUEEN (Capitol B-5547)</td>
<td>67 10</td>
</tr>
<tr>
<td>63 SECRET ORCHESTRAL MANOEUVRES IN THE DARK (EMC/Atlantic AM-2794)</td>
<td>71 8</td>
</tr>
<tr>
<td>64 BOP DAN SEALS (EM America B-8269)</td>
<td>81 2</td>
</tr>
<tr>
<td>65 PERFECT WAY KITSY (Warner Bros. 7-28949)</td>
<td>65 22</td>
</tr>
<tr>
<td>66 NEVER HEARTY (Capitol B-5512)</td>
<td>66 22</td>
</tr>
<tr>
<td>67 LEADER OF THE PACK TWISTED SISTER (Atlantic 2-9424)</td>
<td>70 11</td>
</tr>
</tbody>
</table>
It's PolyGram's Turn
Label Intros Latest Pay For Play Policy
By Gregory Dobrin
LOS ANGELES — With February 1 as a designated starting date, PolyGram Records sent letters recently to video outlets informing them that the label has officially joined CBS Records and WEA in charging for the use of their artist's videos.

Programmers have been informed of a three-tiered price scale for the videos, with a ceiling of $125. A spokesman for the label said that pricing would be based, as it is with both CBS and WEA, on an outlet's viewership and its overall ability to pay.

Willie Nelson Leads Winners At AMA
By Gregory Dobrin
LOS ANGELES — The 13th Annual American Music Awards, representing the votes of the American record buying public, were recently held at the Shrine Auditorium in Los Angeles and hosted by Diana Ross. During a three-hour "live" ABC television broadcast produced by Dick Clark Television Productions, nominees derived from the year-end Cash Box polls competed for AMA trophies in categories of Pop/Rock, Soul/R&B and country.

Of the artists honored with awards, country singer Willie Nelson walked off with the most awards, four in all — two for his work with "Highwayman" collaborators Kris Kristofferson, Johnny Cash, and Waylon Jennings, plus Favorite Single ("Forgetting You Was Easy") and Favorite Male Vocalist in the Country category. He was also given a special Award of Appreciation for his contribution to Farm Aid.

The most honored Pop/Rock artist was Bruce Springsteen, who took three awards including Favorite Album, Favorite Male Vocalist and Favorite Male Video Artist.

ADVANCEMENT

CASH BOX MAGAZINE AND MCA RECORDS ARE PROUD TO PRESENT
ULTIMATE R. B. VOL VI COMING TO YOUR RADIO STATION IN FEBRUARY

COUNTRY GARDEN — Mercury/PolyGram recording group Big Country was greeted by a coterie of admirers following their recent performance at New York's Madison Square Gardens. The group is currently working on their next album, due for release in March. Pictured backstage are (l-r): Stuart Adamson, Big Country; Julian Lennon; Jim Lewis, senior vice president, international repertoire, PolyGram Records; Bruce Watson, Mark Brzezicki, both of Big Country; Ian Grant, Grant/Edwards Management; Tony Butler, Big Country; and Dick Asher, president and chief executive officer, PolyGram Records.

Roll Over Beethoven, Rock And Roll
Has A Hall Of Fame
By Lee Jeske
NEW YORK — It was nothing like an induction at Cooperstown where grey-haired gentlemen accept plaques recalling their glory days. At the stroke of midnight, two of the inductees into the newly-established Rock and Roll Hall of Fame — Chuck Berry and Jerry Lee Lewis — took the stage at the Waldorf-Astoria Ballroom, January 23, and proceeded to rock the hell out of the old place. As many of their luminous progeny, Keith Richards, Ron Wood, John Fogerty, Billy Joel, Stevie Winwood, and Neil Young — dove for spare guitars and keyboards, Lewis and Berry launched into "Roll Over Beethoven." By the time the jam ended, some 45 minutes later, the assembled audience of record industry bigwigs — who paid up to $1,000 per ticket — heard a mini-history of rock and roll, 1955-1969. "Roll Over Beethoven" (continued on page 36)

BeyOND the Bullets:
Mike & The Mechanics Score
By Stephen Padgett
There must be something about playing in Genesis. The members of that quintessential art-rock band cum pop legend all seem driven. The exploits of drummer Phil Collins are too numerous to mention. Keyboardist Tony Banks is about to emerge from the Genesis vaults; the self-titled LP on Atlantic took a tremendous 20 point jump from 70 to 50 bullet this (continued on page 35)

A.M.A. AWARDS — Last week's American Music Awards proved both a success in execution as well as television ratings. The ABC-TV broadcast garnered a 20.5 rating with a 30 share. Seen after the ceremony are (Photo One): Whitney Houston (!) with Apollonia Kotero who presented her with an American Music Award when her "Saving All My Love For You" was named Favorite Soul/Rhythm & Blues Video Single. Houston's "You Give Good Love" was also named Favorite Soul/Rhythm & Blues Single. (Photo Two): Jeff Cook of Alabama is seen with Michael Martin Murphey who presented Cook with an award when the group's "40 Hour Week" was named Favorite Country Album. (Photo Three): Michael Jackson (far left) and Lionel Richie (far right) arrive at the ceremony where they were named recipients of special awards for having composed "We Are The World." Joining them were Elizabeth Taylor and Richie's wife Brenda.

ADVANCEMENT

UNITED KINGDOM #1
GERMANY #2
IRELAND #2
HOLLAND #4
U.S. RELEASE FEB. 12
LETS HEAR IT FOR THE GIRL — Sparrow Records has signed an exclusive production agreement with A&R chairman John Carrilho and will, for commencement, release the label's first LP for Sparrow, scheduled for a May release. Pictured following the Sparrow offices in Los Angeles are (l-r): Sparrow president Billy Ray Hearne, Williams, Gateway’s Brad Westering, and Sparrow’s senior vice president, marketing, Bill Hearrn.

BUSINESS NOTES

Major Indonesian Manufacturer
Pleads Not Guilty To Pirating

NEW YORK — Anthony Dharmawan Setiano (aka “Anthony Dharmawan”), of Djakarta, Indonesia, was arrested by U.S. Customs Agents on December 13, 1985, as he was leaving the Indonesian Consulate in New York, trying to enter an official limousine. He was indicted by the Federal Grand Jury on January 6, 1986, and charged with six felony counts of copyright infringement and violation of U.S. Customs Laws. At his arraignment on January 23, 1986, Setiano pleaded not guilty to all charges. The case is being prosecuted by Assistant U.S. Attorney, Laurence Shtasel.

PolyGram Files MGM/UA Suit

LOS ANGELES — PolyGram has filed a complaint in Los Angeles Superior Court charging MGM/UA Entertainment Co. with allegedly failing to honor a contract giving the company rights to the MGM trademark on specific albums and royalties on designated soundtracks.

The contract was made as part of the purchase of MGM Record Co. in 1972, and rights to “available” soundtracks for the same period. If the soundtracks were “unavailable,” PolyGram would receive royalties.

Among the films the company claimed were “Improperly” trademarked are: Fame, The Champ and Voices. The company also charged that it was not paid proper royalties for those films or from the soundtrack to the film, Pennies From Heaven.

PolyGram is seeking $1,000,000 in damages as well as $10,000,000 in punitive damages.

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

NEW YORK — The Songwriters Guild Foundation is accepting applications for its 1987 spring series of workshops. Call Bob Leon at (212) 686-6060 for details. That same organization will sponsor a seminar, Feb. 3, with L.A. Congressman Howard Berman, who will discuss copyright issues. The invitation-only meeting will be at the Beverly Hills Hotel. The seminar, open to all interested writers, will also be available on Audio for $45 and/or a video tape for $65. The seminar is the name of a seminar sponsored by the Society of Professional Audio Recording Studios, Feb. 13, at Universal City, CA’s Sheraton Premiere Hotel. A call to (213) 780-1244 gets info. . . . RCA’s Greg Geller has received Goldmine Magazine’s “Goldie” Award, recognizing “superior skills in achieving outstanding performance in their music or music-related idiom,” for his work on “Elvis Presley: A Golden Celebration” . . .

The Smithsonian Institution will present a symposium, Feb. 7 & 8, on “Black American Popular Music,” with panels and discussion sessions on the growth and development of music. The sessions will be held at the Library of Congress.

At American Federation of Musicians, the AFM’s international headquarters has moved to 1501 Broadway, Suite 500, New York, NY 10036. Also, Wynton Marsalis and Huey Lewis have joined Willie Nelson and Billy Joel in the AFM’s radio campaign supporting school music programs.

EXECUTIVES ON THE MOVE

Young

Ganis

Velasquez

Carr

Schmitt

Pictaggi

Kenswil

Finn

Young Promoted — Lee Young, Jr., has been appointed to the newly created position of executive vice president of the Motown Music Group. Young, formerly vice president of business affairs for the group, will be based in the company’s New York headquarters.

Carr To Capitol — Tim Carr has been appointed to the position of manager, A&R for Capitol Records. Carr will be responsible for acquiring talent as well as monitoring studio and club activity on the east coast. Prior to joining Capitol, Carr operated TJC Special Projects, an independent management, booking, consultation and agency.

Schmitt Promoted — Theodore J. Schmitt has been promoted to senior vice president of acquisitions and programming for the MCA Home Entertainment Group which handles MCA’s home video and pay television operations. Previously, Schmitt was vice president of acquisitions and programming for the group.

Pictaggi Promoted — Phil Pictaggi has been promoted to senior vice president of operations and strategic planning for the MCA Home Entertainment Group. In 1985, Pictaggi was named vice president of operations and strategic planning for the group. Previously, he was the group’s vice president of operations, a position he took over in 1982 after being affiliated with the group’s home video activities since 1977. Pictaggi has worked at MCA in various capacities since 1971.

Finn Named — Bobby Finn has been appointed director, editorial services, CBS Masterworks. Finn will be responsible for the preparation and editing of written materials for all Masterworks products, including libretti, liner notes, and translations in a variety of languages.

Giacco Company Bows — Joe Giaco has announced the formation of the Joe Giaco Company, Inc., a full service national R&B radio promotion firm with full marketing capabilities. Giaco was most recently a principal in the NY-based firm Pro Motion. Giaco has also announced that Karen Kohn — who worked with him previously — has joined the firm as marketing director. The Joe Giaco Company is located at 200 West 57th Street, Suite 910, NYC, 10019 (212) 769-1250.

Chase Named — Peter Chase has been named national sales manager for Prism Entertainment. Petrone joined Prism from Sony Video Software company where his most recent position was national sales manager. He had previously spent 10 years with Capricorn Music Group, including vice president sales and marketing for EMI/America Liberty Records. The company also announced the appointment of Mary Ann Parent to the newly created post of marketing representative for the company’s Canadian subsidiary, Prism Entertainment (Canada) Ltd. She will be responsible for field liaison between Prism’s Toronto Office and its Canadian distribution network.

Eales Appointed — Maryln Eales has been appointed to professional manager for Mismanagement Inc.’s songwriting division, Redhead Music. Her duties will include overseeing the Redhead Music catalogue of the Mismanagement staff writers as well as co-ordinating the acquisition of new writers. She has worked for the last four years at Mismanagement as an assistant to Kenny MacPherson and Dave Margeson.

Niles Joins — Chuck Niles joins Morgan & Morgan Public Relations, North Hollywood, as a part-time “field representative” for the company. Well known to KXKQ deejay, voice-over talent, concert producer and writer, Niles has varied music industry background and substantial experience in the business world. He also holds degrees in psychology and sociology.

Wild Named — Artist Records has announced the promotion of Philip Wild to the position of senior attorney and assistant secretary for the corporation. In his new capacities Wild will continue to work on contractual negotiations and drafting, litigation supervision and rendering legal advice. Wild has been with Artist since 1979 and most recently held the position of attorney.

Baird To Halsey — Ron Baird has joined the Jim Halsey Company as vice president of Big Sky, Southwest and Midwest Territories and will be based in the company’s Tulsa office. Baird worked for the Jim Halsey Company in 1975-1979 as an agent. He then worked for the Good Music Agency in Minneapolis, Minnesota where he helped develop the national department for three years from 1979-1982. He has booked acts nationwide and while heading Baird & Associates in Missoula, Montana successfully worked to develop the national agency from 1982-1986.
Where Hank Williams, Jr. and all his rowdy friends have settled down.

Call and find out why you should be a BMI affiliate, too.

Wherever there's music, there's BMI.
ALBUM RELEASES

THE ULTIMATE SIN — Ozzy Osbourne — CBS Associated OZ40026 — Producer: Ron Neison — No List — Bar Coded
Ozzy is back with a set of trademetal music flexings. The cover art, recent publicity and Osbourne's outrageous reputation should all aid sales of this record. Headbanger heaven may even contain a pop single with the title track. Jake E. Lee's guitar playing is superb.

PRETTY IN PINK — Original Motion Picture Soundtrack — A&M SP-5113 — Producers: Various — List: 8.98 — Bar Coded
A&M should repeat its big success of last year's Breakfast Club soundtrack with this strong pop collection for the film Pretty In Pink. Standout tracks are delivered by OMD, Suzanne Vega (with assistance from Joe Jackson), Jesse Johnson, Psychedelic Furs (a remake of its classic for which this film gets its title), New Order, Echo & The Bunnymen and The Smiths.

CONTROL — Janet Jackson — A&M SP-5106 — Producers: Jimmy Jam-Terry Lewis — List: 8.98 — Bar Coded
Modern, high-tech, high-heat production highlight this burning set of dancefloor energy. The Minneapolis sound courtesy of Jimmy Jam and Terry Lewis could bring Jackson a big hit.

Joe Jackson's guitarist, Vinnie Zumbo, and his wife, Janice, make a strong debut with "Modern Marriage." Crafty songwriting, good production from Jackson and Ms. Zumbo's lively voice recommend the record.

WAITING FOR THE ROAR — Fastway — Columbia BFC 40258 — Producer: Terry Manning — No List — Bar Coded
Hard hitting pop/metal from Fastway will score with those who like a little melody with their cannon drum sounds and thrashing guitar.

MACALLA — Clannad — RCA NFL1-8063 — Producer: Steve Nye — List: 8.98 — Bar Coded
Ruminicent of Fairport Convention, Clannad, from Ireland, are startlingly unique. From the opening a cappella strains of "Caislean Or" to the richly textured "In A Lifetime" — with a guest appearance by U2's Bono — the record is deeply satisfying.

DO ME BABY — Meliss Morgan — Capitol ST-12434 — Producer: Paul Laurence — List: 8.98 — Bar Coded
Sultry vocalist Morgan is burning up the BC chart with her first single, the Prince-penned "Do Me Baby." Cool production from Paul Laurence compliments Morgan's singular voice throughout.

STOP PRETENDING — Pandoras — Rhino RNLP 70597 — Producer: Bill Inglot — List: 8.96 — Bar Coded
L.A.'s favorite female psychedelic club act hopes to broaden its appeal with the release of "Stop Pretending." Strawberry Alarm Clock meets The Seeds in a skirt — quirky, but interesting.

THE GIFT — Midge Ure — Chrysalis BFV 41508 — Producer: Midge Ure — List: 8.98 — Bar Coded
The former Ultravox leader and unsung co-writer of "Do They Know Its Christmas" has delivered a varied, interesting record for his first solo effort. A track like "If I Was" — already a smash in England and elsewhere — will recapture fans won through Ultravox hits like "Reap The Wild Wind" and "Vienna," while some of the experimental electronic stuff on Side Two will challenge new listeners.

FEARGAL SHARKEY — A&M SP-6-5108 — Producer: David A. Stewart — List: 6.98 — Bar Coded
Continuing a trend whereby optimistic American record companies, this time A&M, release hits from England, "Feargal Sharkey" this week becomes a latest bid. The voice is familiar to Undertones and Assembly fans. The brittle, vibratoed tenor had a Number One hit in England with this LP's "A Good Heart." Eurythmics' Dave Stewart lends an able production hand. A great song selection includes Pretender's Chrissy Hynde's "Made To Measure," The Rolling Stones' "It's All Over Now," a handful of originals and some Stewart songs.

CONFRONTATION — Face To Face — BFE 39999 — Producers: Arthur Baker-Ed Stasium — No List — Bar Coded
Strong songs, tough Arthur Baker production and singer Laurie Sargent's convincing vocals make this a real promising outing.

FLIP — Private I/CBS BFZ 40136 — Producers: Peter Collins-Colin Thurston-Eric Stewart-Flip — No List — Bar Coded
A solid debut from England's Flip.

Singer/guitarist Burtnick makes a strong debut with crisp songwriting, expressive singing and full production.

WILD CHILD — E.G. Daily — A&M SP-6-5081 — Producers: Various — List: 6.98 — Bar Coded
Valley Girls star E.G. Daily takes a stab at music with a respectable debut. An innocent vocal sound disarms the listener and reveals a powerhouse singer underneath.

3 — Falco — A&M SP-5105 — Producers: Rob Bolland-Ferdi Bolland — List: 8.98 — Bar Coded
Falco will attempt to recreate his chart phenomenon of a few years back, "Der Kommissar." This album has more Deutsch rap, featuring the two European hits "Rock Me Amadeus" and "Vienna Calling.

Gene Loves Jezebel has a considerable following in the U.S. through strong import sales. It is a college radio favorite and this record should fuel the already growing fire for Gene Loves Jezebel.

OF TIME AND RIVERS FLOWING — Mason Williams — Skookum SK 1001 — Producer: Don Ross — List: 8.98
We haven't heard Williams in a while, but he's back with what appears to be the history of river songs. A beautiful package that should appeal to New Age Music lovers into Windham Hill and folk music fans ala Van Dyke Parks.

RECORDS TO WHICH

JIMMY BARNES — Geffen GHS 24089 — Producer: Mark Opitz — List: 8.98 — Bar Coded

FADE TO BLACK — Sidewinder — Executive SW 5000 — Producers: John Falzone — Cummins Meband — No List

A SPECIAL STYLE — The Stylistics — Streetwise SW 3305 — Producer: Maurice Starr — List: 8.98


OBVIOUS — Amherst AMG 53300 — Producer: Dwight Marcus — List: 8.98 — Bar Coded


EPIC PRESENTS THE UNSIGNED — Epic BFE 40258 — Producers: Robert K. Haber-Joanne Abbot Green — No List — Bar Coded

Cash Box/February 8, 1986
SHEENA EASTON (EMI America B-8309)  
Easton steps back from the sexually provocative stance of "Sugar Walls" and lands somewhere closer to "Morning Tray," her first hit single. The Holland-Dozier-Holland song is sprightly and features Easton's soaring soprano. Watch for strong CHR and AC action.

OLIVIA NEWTON-JOHNS (MCA 52757)  
Toughen Up (3:47) (Chappell-Myxere-Isley/ASCAP-BMI) (T. Britten-G. Lyle)  
This upbeat tune from the movie QuickSilver finds Parker teaming up with Helen Terry, whose voice has graced a few Culture Club hits.

RAY PARKER JR. AND HELEN TERRY (Atlantic 7-89456)  
One Sunny Day/Dueling Bikes From QuickSilver (3:21) (Walt Tunes/ASCAP-Polygram/BMI) (Bill Wolfe-Dean Pitchford) (Producer: Ray Parker, Jr.)  
This upbeat tune from the movie QuickSilver finds Parker teaming up with Helen Terry, whose voice has graced a few Culture Club hits.

TWISTED SISTER (Atlantic 7-89445)  
You Want What We Got (3:45) (Snider-Zomba/ASCAP) (D. Snider) (Producer: Dieter Dierks)  
The second single from Twisted Sister's "Come Out and Play" contains more of the feel and sentiment of the band's first hit single, "We're Not Gonna Take It." Thunderous drums and Snider's scowling, turned-up vocal predominate.

ROBERT PALMER (Island 7-9570)  
Robert Palmer lays down some burning tracks here with this highly flammable, driving rock tune.

DOKKEN (Elektra 7-89663)  
In My Dreams (4:01) (Def Jam/Megadude E-A/ASCAP) (Dokken) (Producer: Neil Kagen-Michael Wagener)  
Dokken's single could bring it attention from a wider audience. This pop-metal workout in the Led Leppard tradition could be this year's metal hit.

JERMAINE STEWART (Arista AS1-9424)  
We Don't Have To Take Our Clothes Off (3:57) (BellboyBMI-Chappell/ASCAP) (Preston Glass-Narada Michael Walden) (Producer: Narada Michael Walden)  
The spirited production of Narada Walden and Stewart's fragile, emotional, and silky reading to a song long associated with the Rev. Dr. Martin Luther King, Jr.

L.L. COOL J (Def Jam/Columbia 38-06665)  
I Can't Live Without My Radio (4:12) (no pub. listed) (J. Smith) (Producer: Rick Rubin)  
A rapper getting a lot of attention lately, L.L. Cool J rocks hard on this tribute to his hero.

THE ZUMMOS (A&M 2813)  
An Obsession (Over You) (4:05) (Bug Face/ASCAP) (The Zummos) (Producer: Joe Jackson-Vinnie Zummo-Janice Zummo)  
The Zummos could be the surprise of the new year. This is engaging pop.

THE FIRM (Atlantic 7-89458)  
All The King's Horses (3:15) (No pub. listed/ASCAP) (Rodgers) (Producers: Jimmy Page-Paul Rodgers-Julian Mendelsohn)  
Supergroup The Firm combines more than famous names in this track from its new album "Mostly Business." Paul Rodgers' voice is strong and gritty and Jimmy Page's thick chording drives "All The King's Horses.

TREVOR HORN, PAUL MORLEY, WITH THE ART OF NOISE (Island PR 831)  
This record is two years old, but it features a strong urban club play leading to sales in some markets. Island has, for this reason, reissued it.

EURYTHMICS (RCA JK-14924)  
It's All Right (Baby's Coming Back) (4:25) (RCA-Blue Network/ASCAP) (Lennon-Stewart) (Producer: David A. Stewart)  
The latest single from Eurythmics' "Be Yourself Tonight" carries on the soul groove of earlier outings.

ROBERTA FLACK (Atlantic 7-89440)  
We Shall Overcome (4:28) (Janee/not listed) (Public domain-Deborah McDuffie) (Producers: Deborah McDuffie)  
Flack gives an emotional and silky reading to a song long associated with the Rev. Dr. Martin Luther King, Jr.

CHRISTOPHER CROSS (Warner Bros. 7-28804-A)  
Every Turn Of The World (3:41) (Pop 'n Roll Music/See This House Music/Jon Betts Music/ASCAP) (Cross-Omaritan-Betts) (Producer: Michael Omaritan)  
From Cross' latest album of the same name, this single once again affirms his mastery asboth a composer and singer.

THE BOOGIE BOYS (Capitol B-5546)  
The Boogie Boys let loose with some serious space-age raps on this tune, dominated by a mesmerizing beat. This dance music for discothaolics.

NONA HENDRYX (RCA JB-14275)  
A solid, soulful groove from one of the great voices.
SHORT CUTS — Looks like I.R.S. has signed Austin's Timbuk 3. You may remember them as the modern day musical family: A man, a woman and a beat box. Look for a late spring/early summer release. Also look for the first solo album from former Blaster Gene Taylor. The disc is being produced by L.A.'s Bill Bentley (guess he belongs to Texas also) and will be released this spring on Austin's Spindletop Records. Speaking of Spindletop, keep an eye and an ear out for some other strong releases like "I Never Said That," by Skank, "Forbidden Tones," by Lou Ann Barton and "Homecoming," by Eddie Harris and Ellis Marsalis. Also speaking of the Blasters, the band is currently in the studio working with producer Nick Lowe. As things stand right now, it's up in the air whether Warner Bros./Slash is going to do another project. If they decline, then it would be up to Slash alone to take the record. If Slash declines then... Speaking of Slash, as you read this, the new Jerry Harrison produced Violent Femmes album should be on the street. From every indication, this one is sizzling. Slash is also very high on the upcoming Bodenas project, produced by T-Bone Burnett. That one's a couple of months down the line. ...Golden Voids is making a successful move into the competitor, catering to a still flour-ishing Los Angeles musical underground, has been particularly active lately. This company's inhabited Fenders in Long Beach and is putting on such shows as: Red Hot Chili Peppers, Meat Puppets and Dead Milkmen, Feb. 7; Bad Manners, Fishbone, Question and Jaywalkers, Feb. 8; Circle Jerks, Bad Religion and Gang Green, Feb. 14. The company is also doing the Flesh For Lulu at the Rox, Feb. 16. I.R.S.' Cutting Edge will feature interviews and performances by Peter Wals, Jonathan Richman & the Modern Lovers, the Golden Palominos, X, Jesus and Mary Chain, Stan Ridgway, the Damned, Henry Rollins and Ian Scholls. The show airs February 23 on MTV ... L.A.'s infamous Pandoras are releasing a new Rhino Records LP called "Stop Pretending." A gala listening party and performance happens at the Club Lingerie, Feb. 6. ... We understand the first single off the new Rolling Stone's album is "The Harlem Shuffle," the 1963 Bob & Earl classic. The title of the Stones' album is, "Too Rude." ... That was some party Bug Music threw in Nashville to celebrate the opening of their new "music City" headquarters. Among the performers: John Hiatt, John Prine, Nanci Griffith and Marshall Chapman. ... We also hear that the new single by the Cramps, "Can Your Pussys Do The Dog?" is doing just great in Europe. The band's new LP, "A Date With Elvis" invades Europe Feb. 14. ... We know that South of Chicago has proclaimed Feb. 1, Miami Sound Machine Day in L.A. ... The Godfather of R&B, Johnny Otis brings his special brand of blues to Madame Wongs West. Also on the bill is the Bernie Pearl Blues Band. ... Looking forward to Antone's Records' project commemorating the late Eddie Taylor. Taylor was the rhythm behind almost every Jimi Hendrix recording, and his contributions to modern day rock and roll are far too underestimated. ... And speaking of Antones, veteran Antone Denny Freeman is part of the Grammy nominated, "Trash, Twang and Thunder: Big Guitars From Texas." Actually the single, "Guitar Army" got the nom, but the entire album deserves to win. Congratulations to Jungle Records for its first Grammy nomination. ... The opulent reggae sounds of Haile Selassie and Pure Heat hit L.A.'s Marquee Machine this week. ... Also on the bill is Ital Roots. ... The Red Hot Chili Peppers are making an appearance in "Tough Guys" a monstrous motion picture starring Kirk Douglas and Burt Lancaster. The band hits the Palace Feb. 5. ... John Trunbee and The Ugly Janitors of America will be at Raji's in Hollywood Feb. 8. ... AND FINALLY — As we were going to press, the sad news about the probable closing and subsequent demolition of Huntington Beach's Golden Bear reached our desk. The Golden Bear was an important venue for this city. It seemed to fill a void in the vast cultural wasteland known as Orange County (south of L.A.). It was fairly spacious, fairly clean and very popular. News about financial troubles and safety code violations was non-existent.

STOP THE PRESSES — Those anxiously anticipating the return of who was left vacant by Roy Roselli in the band Menudo, need wait no more. Here he is. It's 13-year old Sergio Gonzales. The eighth grade student was born in Gainesville, Florida and now lives in Bayamon, Puerto Rico. Menudo lives!

FETCH THIS — DB's Fetchin' Bones played Avalon Jan. 31 and return to Los Angeles Feb. 7 to play the Club Lingerie.

Don't let the name fool you. Despite the fact that Smash Palace derives its name from an achingly depressing New Zealand movie about the breakup of a marriage, which makes no mention of the dingy junkyard where the movie is set, Smash Palace is a shining, surf-rock quintet from the Philadelphia area.

"I think it's pretty much straight-ahead, pop-infused music," says Stephen Butler, the band's lead guitarist and composer. "In late '82 and early '83, every club around Philadelphia had bands with drum machines and synthesizers. We were kind of considered like real squares, like, 'How come these guys doing with guitars?'"

Smash Palace, whose debut Epic LP is called "Smash Palace," is led by the Butler Brothers — Stephen and his older brother, Brian, the band's lead vocalist and lyricist.

"My brother and I have just been writing songs together since we were 12 years old," says Stephen Butler. "And we've been playing in bands ever since — sometimes we were in bands together, sometimes not. One band that we had, Quincy, had a record on Columbia in 1986. We left that band because we were working on a second record and, musically, the direction was really changing, and we weren't happy. So Brian and I decided, 'Let's put a band together and really do music we like, regardless of what is happening commercially, or if anybody likes this kind of stuff, or whatever. Let's just do the kind of music we really love.'"

So in 1985, the Smash Palace (bassist Phil Barnett, guitarist Greg Persun and drummer Harry Lewis round out the group) was born and hit the club circuit in Philadelphia.

"We were together about nine months," says Stephen, "and our sound man, who is the bass player for them, had a very freaky mind, and we gave him a demo tape of us to his manager, Chris Evans. And Chris really liked it, and he brought us up to New York. We did, I think, three showcases and, with a matter of a couple of weeks, we had a record deal." The record deal, of course, was with Epic and, voila, "Smash Palace" the LP. The band's latest single, "No Love Lost," is in release, and the band is currently on the road (they recently did a couple of east coast dates opening for Crowzad.)

"It's kind of hard to predict what the next step is," says Stephen Butler, "because Brian and I are always thinking, Let's just try to do what we've always done — write songs and practice, being the normal band that we always were. Sometimes it's a little tough, but I can get prosperity, free from the pressure of, 'Is the record happening?', or 'Are we going to tour or are we not going to tour?'"

So the next time you see Smash Palace on a marquee, I'll mean that there's a New Zealand film festival in town, but that the answer to Butler's latter question is yes.

Malmstein Proves A 'Rising Force'

By David Adelson

LOS ANGELES — At the tender age of 22, PolyGram's Yngwie Malmsteen continues to gain extensive sales and critical attention. The young Swede, whose stage antics as well as hiss, are often the subject of front men. But his latest LP, "Rising Force," is another solidifies his rock star status, with a young artist's place in modern rock, despite more than a few stories about a less than congenial attitude.

Malmsteen's membership in the Best Rock Instrumental Performance (Orchestra, Group or Soloist) category. His is the only album nominated against five individual tracks from Northern Star, Jeff Beck, Big Guitars From Texas, Steve Ray Vaughan, Alcatrazz and Double Trouble and Jon Butcher Axis.

Malmsteen has won his share of awards but now would resent the mass acceptance a Grammy would bring. He is the darling of the thrashing guitar crowd. The Manifold of metal, to speak to.

According to the once bible-like Creem Magazine, "He manages to avoid all the standard pretentious blue-blurber cliches as he blends more of a minor key, classical tinge, and all-out rock riffs with at the same time, sound constantly set to a turbocharged mode.

"Guitar Player" called his solos, "roaring masterpieces of spontaneous improvisation; they are really teutonic in flavor, emphasizing emotion and a high drama." In fact, Guitar Player like Malmsteen so much, it put him on the January, 1986 issue's cover. According to the magazine's editor, Noe Goldwater, "The Yngwie cover was by popular reader demand."

Malmsteen had played in several well known bands including Steeler and Alcatrazz before he released his first solo LP, "Rising Force." That band was forgotten in the year by "Marching Out," yet another all-out guitar assault on the senses.

Friends and collaborator's of the artist say he is an exceptional musician and he may have gained from a quick temper is unimportant. "He's simply a perfectionist," said the producer of one of his videos. "He's a real professional that will treat you as a professional if he finds out that you're not doing it right.

So now it seems America has a new guitar hero and this time he's from Sweden. Don't be surprised if the name Yngwie Malmsteen is mentioned in the same breath as DiMeola, Van Halen, Belew, Vaughan, Beck and Holdsworth. The fans are crying for Yngwie and most importantly, they're buying his records. He is indeed a rising force.
THE BANGLES WANT TO BE SEEN IN A ‘DIFFERENT LIGHT’

By David Adelson

LOS ANGELES—The first time Cash Box spoke with the Bangles, it was for a
New Faces To Watch feature in the summer of 1984. Then, four young Los Angeles
natives were quite nervous about the fate of the soon to be released debut Columbia
LP, “All Over The Place.” “We really hope the public accepts it,” said a then seldom
interviewed Susanna Hoffs.

Well, the public liked it. Close to two years later and just after the release of the
second Columbia LP, “Different Light,” an over-interviewed Vicki Peterson
noticed, “We’re looking to that pro-
grammer in Minneapolis. We want him to
be able to pick this record up and say,
‘hey, I can play this.” We actually had that
on our minds when we were making the
record.” What a difference a hit album makes. What the Bangles and producer David
Kahne have done is come up with an
accessible, intelligent pop album that
seems like the proper prescription to turn
these AOR favorites into a CHR success
story. “We were really looking for a
punchier sound, a bigger drum sound,” said Peterson. “We were looking for a step up in production without sounding like a
disco group.”

To bring about that change, Kahne reinvented the role of engineer to focus
his attention on strictly producing the
record. Kahne had produced and engi-
niered the first project but felt that bringing in new blood behind the board would free him up in the studio. The
changes worked and “Different Light” is indeed a step up in production from the
band’s debut.

What is key to the Bangles’ success is an undeniable enthusiasm, honesty and
charisma that makes them the ideal band
to garner exposure through the visual
media. Their coveted appearance on Late
Night With David Letterman is still being
played in CBS publicity offices and has
been repeated on the network much to
the delight of the promotion staff.

With “Different Light,” there is another aged but effective hook. The project’s
first single, “Manic Monday,” was written by Christopher. According to Columbia,
Christopher is a “pseudonym for an avid Bangles fan who is also one of the ‘80s
most popular recording artists.”

There is no special, cute, heartwarming, overnight success story for the Bangles. Lead singer/guitarist Hoffs was brought together with guitarist Vicki Peterson and drummer Debbi Peterson through a classified ad in a Los Angeles newspaper. As the Bangs, the band made the rounds of a then nourishing Los Angeles club scene. The band had become part of a growing “Paisley underground” move-
m ent in the city. Groups like Green On
Red, and the Plimsouls were gaining notoriety in a period that is generally regarded as Los Angeles’ post punk
doldrums.

The Bangs released a record on their own Downkiddie label and soon signed with the reputable Los Angeles Personal Direction for management. That association lead to another EP (it sold 40,000 copies before the indie label folded) and a spurt of the moment North American tour with the English Beat. It was around this
time that a New York bar band named the Bangs forced the band to change names. The Bangles were born.

The final piece in this successful jigsaw puzzle was former Runaways bassist
Michael Steele. Steele made exceptional three part harmonies, exceptional four
part harmonies and added a rich fuller sound to the band.

The band signed with Columbia shortly after and soon began collaborating with Kahne who was responsible for Rank & File’s sparkling debut on Slash.

So what do the Bangles do for an encore? “Say this thing goes through the roof and we have 12 number one singles,” said Vicki Peterson. “I know we’re going to say, ‘that’s great, but we have to go on to the next project,’ I would never want to sit back and say, ‘whew, we did it,’ and then become a dental hygienist.”

EAST COASTINGS

HEAVY METAL . . . SERIOUSLY — Heavy metal became a potentially
imaginary musical form the day Jimmy Page added that extra note at
the beginning of “Heartbreaker.” Today, metal stands as one of the prime, if not the unlikeliest, sources of rock ‘n roll revitalization. It started
with last winter’s Senate hearings on music lyrics, which inadvertently
gave metalheads like Dee Snider and Blackie Lawless cutting-edge cachet
in the rock world. This Is Spinal Tap’s bullseye parody also contributed to
a remarkable 1984. Classic, clean-cut rock was so affectionately this had wound up romanticizing the genre. Suddenly you get Andy Warhol attending parties
for Ratt, Danny Fields publishing a literate metal fanzine, and bands like the
Stormtroopers of Death giving punk a run for its outrage. Con-
sequently it came as little surprise when Dee Snider announced during
Twisted Sister’s Radio City show Jan. 24 that bassist Mark
“Animal” Mendoza would be
jamming with The Dictators at
their reunion show later that night. Metal meets punk? When Twisted opened with their hardcoreish
“Come Out And Play” (Atlantic),
one saw the line between punk and metal virtually vanish. And TS isn’t even the best example of this link. East Coastings agrees with Circle
Jerks vocalist Keith Morris when he says: “The bridge between punk and heavy metal would be speed-metal bands like Metallica,
Megadeth and Slayer. Motorhead’s the prime example.”

MOTORHEAD — The missing link be-
tween Twisted Sister and Husker Du.

Mega, Exodus and Slayer. Motorhead’s the prime example, ” Still, TS’s
urban brand of hard rock comes close to replicating the fever of such
65 punks as The Who ("We’re Not Gonna Take It”), and such 75 punks as
The Ramones ("Come Out And Play”), while making good on their
promise by giving the finger to the PMRC ("Can’t Stop Rock ‘n Roll"),
Snider’s joie-de-mel part puts TS near the top of the metal pile and promises
even better things to come.

EAST CLUBBINGS — When the Cruzados (Arista) hit a groove, as they
did several times during their Jan. 25 Ritz gig, there’s little like it. Vocalist
Tito Larrivee has one of the best blues screams in So. Cal., and drummer
Chalo Quintana with bassist Tony Marsico function as a one-piece rhythm
generator. They might well evolve into a mainstream version of Los Lobos.
Opening was Smash Palace . . . Hoy Boy and The Doys played Tramps
Jan. 23, showing themselves as effective on ballads as on their usual brand of no-frills rock.

A&R ROUNDPUP — Wayne Robins, writing in Newsday, began his review of
a Mosquitos show with: “If I were an A&R executive, I’d sign the Mosquitos my first week on the job.” Cash Box’s just-completed
series on A&R people spotlighted the major record companies. For the
independent label angle, here’s a comment from Profile Records A&R
manager Gary Pink: “The difference between A&R at an indie and a major
is bureaucracy. At Profile, some musician can bring me a tape off the street and we can do it. Things happen a lot faster.” Though Pini’s specialty is rock, this best-selling act to date is a rap band called Dana Dine. Pink’s hot
finds for ’86 include: Moeb, Bubble Puppy and Boys Don’t Cry. Now
here is East Coastings’ own hot tips among unsigned bands. New Orleans’
The Radiators, who have an option with Epic, are the best unsigned U.S.
band we’ve heard, and their song “This Wagon’s Gonna Roll” has CHR
airplay written all over it. Vermont’s Undercurrent, which has recorded
a quirky and appealing demo, is a strong contender for college chart
and radio domination. Doc Roc’s
demo tape, produced by Gary
Burke of the current Jon Lord
band, is engagingly mainstream and
could chart as well.

COASTING AWAY — Green On
Red has just been assigned to Poly
Gram . . . The first Women In Music seminar of ’86 (Feb. 4 at the
at Club) will be moderated by
PolyGram’s Linda Walker, Man-
hattan’s Donna Felton, and Master
Sound’s Maxine Chrein. Mean-
while, Shanachie recording artist
Judy Mowatt has become the first
female ever nominated for a Gram-
my in the reggae category . . . A
two hour documentary on The
Doors, produced by Lee Abrams
and Denny Somach, will be broad-
cast in July, and will include two previously unreleased songs that are
being considered for 12” single release.

MINT OILERS — Goldmine magazine
rock editor Jeff Tamarkin (r) presents his publication’s first “Golden
Guru” award to Gregg Geller (f), vice-president of A&R at RCA
Records, for his Elvis Presley compilation set, “A Golden Celebration.”
**MOST ADDED**

**ATLANTIC**

ZZ99 — Kansas City — Todd Chase
Simple Minds
Loveboy
R. Tepper
Sly Fox

WLS-AM — Chicago — John Gehron
Baltimore
P. Frampton
F. Jackson
Loveboy
M. Martin
T. Petty with S. Nicks

WZLX — Boston — Jan Jeffries
Sade
Sheila E.
INXS

WZLX — Milwaukee — Chris Andrews
ABG
Arcadia
T. Petty with S. Nicks
The Cars
Electric Light Orchestra

KAFM — Dallas — John Shomby
R. Tepper
Sly Fox
Electric Light Orchestra
Falco

KEGL — Dallas — Randy Brown
Arcadia
S. E. The Outfield

Q101 — Meridian — David Edney
Atlantic Starr
Simple Minds
A. Franklin
J. Mellencamp
Arcadia
T. Petty with S. Nicks

WBBQ — Augusta — Harley Drew
C. Sexton
St. Fox
The Cars
Electric Light Orchestra
S. Easton

K98 — Austin — Waylon Richards
T. Petty with S. Nicks
Opus
R. Parker & H. Terry
R. Palmer

KLUC — Las Vegas — Jerry Dean
INXS
Arcadia
R. Parker & J. Terry

KWSS — San Jose — Dave Van Stone
Atlantic Starr
M. Martin
Arcadia

FM102 — Sacramento — Rick Gillette
R. Parker & H. Terry
Cherrellle with A. O’Neal
New Edition
Level 42

**STRONG ADDS**

Calling America — Electric Light Orchestra — CBS Associated
No Easy Way Out — R. Tepper — Scotti Brothers/CBS
Goodbye Is Forever — Arcadia — Capitol
Needles And Pins — T. Petty and The Heartbreakers with S. Nicks — MCA

**STATION ADDS**

WTIC-FM — Hartford — Gary Wall
String
INXS

WBLI — Long Island — Bill Terry
J. Brown
Baltimore
Simple Minds
A. Franklin

WCAU — Philadelphia — Scott Walker
Sly Fox
Bangles
The Cars
Electric Light Orchestra
S. Harris
R. Palmer

WHTX — Pittsburgh — Keith Abrams
J. Brown
Mike & The Mechanics
Loveboy
D. Seals

WPRO-FM — Providence — Tom Cuddy
INXS
Arcadia
The Cars
Electric Light Orchestra
S. Easton
A. Murray

KOKQ — Omaha — Mark Evans
INXS
Electric Light Orchestra
A. Murray

**POP PROGRAMMER’S PICK**

**Programmer:** Jay Taylor  
**Station:** KLUC  
**Market:** Las Vegas  

**Song:** “What You Need”  
**Artist:** INXS  
**Label:** Atlantic

Comment: “We’re excited about this record in Las Vegas. I think the sound of the record is very energetic and pop-ish; it should appeal to a broader audience. It should go Top 15. We’ve seen immediate phone action; good song!”

---

**THE JOB MART**

WMIS-AM is seeking an experienced announcer to work its morning show, along with occasional production work in the studio. Knowledge of sports would be helpful. Tapes and resume should be sent to: Hugh Matthews, program director, WMIS Radio, P.O. Box 1248, Natchez, MS 39120 EOE/MF. WBCS-AM/FM has a new opening for an experienced account executive. Send resume to: David Lebow, 5407 West McKinley, Milwaukee, WI 53208 EOE/MF. There is an immediate opening for a sales mgr. with the Mississippi Delta’s most powerful and listened to country formatted station. No collect calls please! Contact Joe Ray, WDBS Radio, 601 334-4555. EOE/MF. WBBQ-AM/FM has an immediate job opening for someone in its news dept. Applicants should be skilled in assignment reporting, on-the-air news announcing and writing. Excellent facilities, working conditions, and benefits, send photo, tape, and resume to Jim DeFontes, news director, P.O. Box 2066, Augusta, GA 30919 EOE/MF. WKVV-AM is in the market for a salesperson. Send resume to Tom Schlosser, station manager, WKVV-AM, 88 Waddles Run, Wheeling, WV 26003. EOE/MF. WQOR is looking for a more mature earning professional. Send tape and resume to Dennis M. Dever, WQOR, 737 West Main Street, Hyannis, MA 02601. WERZ in New Hampshire is seeking a creative individual to assist in selling its top-rated station. Name your compensation plus benefits, great market to live and work in. Contact Turner Porter, 603 772-4757. KMZU has the need of account executives with at least two years of sales experience. Send resume to Bob Simmons, KMZU, 102 N. Mason, Carrollton, MO 64633 EOE/MF. A chief engineer is wanted at KVOR/KSPZ. Applicant should have a strong background in transmitting and studio construction. Send resume, references, and salary requirements to: Mark Murray, P.O. Box 966, Colorado Springs, CO 80901 or call 303 362-3536. EOE/MF. 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/MF. KCMO-FM is looking for a talk-show host who is versed in many areas. T&R to Art Wunder, KCMO, 4502 Shawnee Mission Parkway, Fairway, Kansas 66205. No calls please. WGE/WIXX is looking for an afternoon anchor with excellent reporting skills. Send resume to the news dept., T&R to Mark Daniels, WGE/WIXX, P.O. Box 1991, Green Bay, WI 54305 EOE/MF.

Darryl Lindsey

---

**CASH BOX**

**MAGAZINE AND MCA RECORDS**

ARE PROUD TO PRESENT

**ULTIMATE R. . . . . . . . . . . Vol VI**

COMING TO YOUR RADIO STATION IN FEBRUARY
Do You Care?

By Jimi Fox

LOS ANGELES — WHY did President Kennedy, in 1961, in his first two executive orders, increase the distribution of surplus American food and re-establish the food stamp program on a pilot basis? Why did, in 1964, the Senate established a committee of nutrition and human needs to determine the scope and causes of hunger, and a determined federal rules established to ensure adequate food stamp benefits for hungry Americans. And why did congress also pass the Federal Nutrition Act as well as establish a special supplemental program to feed women, infants and children (WIC)?

WHY did, in 1968, the Senate established a national task force report no evidence of widespread hunger and malnutrition making this an astounding American success story? WHY did, in 1980, the Reagan Administration (vowing to cut federal spending) push through Congress an ominous budget reduction Act which reduced funding for child nutrition programs by one third and cut funding for Head Start's (the world's best) program? In 1985, the United States Conference of Mayors release a survey showing a dramatic increase in the number of people needing emergency food assistance?

WHY did, in 1985, a Harvard University physician task force on hunger in America find the nation's hungry had reached "EPIDEMIC" proportions? WHY are our women and children today starving in greater numbers than prior to 1980?

WHY is it that as we drive down Main Street U.S.A., we are seeing countless more "bad debt", BRAVO! However, now, that the season of giving is over, all of that seems to have faded away. Here is an excellent opportunity to strengthen your station's image on an ongoing basis. It means reflecting an attitude of concern, care and leadership with the community to assist in the less fortunate. Here is how to put your station's call letters on the lips of every woman, man and child, as the station is the problem. It means solving a problem that is making all our cities ugly. I understand not suggesting that you tie into the "World Hunger Year" (WHY) organization. You may wish to organize an organization in your marketplace that will work just as well, if not better, on the local level. The problem is, however, if you don't (or even if you do) you should contact "World Hunger Year" in New York or Mr. Mike Kakyoinis from WNEW-FM. They will be more than happy to assist by answering questions or making suggestions on how to make such a program a success and shed a brilliant and positive light on your image in the community. Let's not forget Harry Chapin's dream fade over political irresponsibility. HELP END HUNGER, AGAIN! in the U.S.A. You have the power, you have the vehicle. (The Hdoes, there is only one other question left to be answered. DO YOU CARE?)

KERR NUMBERS COME TOGETHER IN RATING AND CONTRACT GAME!!! — WHIMPER, WHIMPER, WEEP, WEEP!!! In an age of computerization, a new ratings and contract winner, the GRAMMY's #1 rating in Morning Metropolis with Jim Kerr, who also signs exclusive five Year Contract.

PSYCHEDELIC PASTURDAY PSETS PSIGHTS ON PSXITY & PSEVENTY PSOUNDS!!! — In Atlanta, at 96 Rock/WKLS, program director Bill Wise is gearing up to hit even harder at that often elusive “Baby Boom” audience with his puerperal successful pshow... "Psychedelic Pasturday." According to the just released fall, 1985 Arbitron rating report for Atlanta, the 96 Rock “Psychedelic Pasturday” classic oldies Phaw ranks as the most listened to program by (get this) Atlanta males 12+ on Saturday mornings 7 a.m.-12 noon. Some of the featured groups include such favorites as "Santana," "Animals," "Spirit," "Yardbirds," "Standells," and the "Strawberry Alarm Clock. The question in my mind is, are we talking about Pseudo-Psychedelic Pse flections or are we including real HARDCORE psychedelic brain damage in the audience? We are not hearing reactions from such bizarre groups like the Blue Magos, "Velvet Underground," "Nazz," "Blue Cheer," "Electric Frunes," "Chocolate Watch Band," "Stooges," "Bubble Puppy" or "Bono Dog." Whatever the case, the current Arbitron report shows "Psychedelic Pasturday" as #1, males 12+ / a.m. 12 noon, #1 men 18-6: 6 a.m.-10 a.m. & 10 a.m.-3 p.m.; #1 men 25-49: same times; and #1 men 25-54 same times...

In the adult category, Arbitron shows "Psychedelic Pasturday" as "adults 18-34: 6 a.m.-10 a.m.; #1 adults 18-49: 6 a.m.-10 a.m.; #1 adults 25-34: 6 a.m.-10 a.m.; #1 adults 25-49: 6 a.m.-10 a.m.; and #1 adults 25-54: 6 a.m.-10 a.m. sustaining these numbers through future rating periods will be the, (excuse the pun), a real Acid Test.

Bill Wise, being no fool, is of course supporting this nostalgic phenomenon with a joint promotion that includes involvement from the National Tape and Video Stores. The program is titled, (I hope you can handle all this) "Psychedelic Video Pupper, Patter, Phlash, Piffums." Daily drawing winners SCORE their own videocassette copy of great psychedelic era films like "Woodstock, The Grateful Dead Movie and Jimi Plays Berkeley," which is not even remotely related to "Debbie Does Dallas as some would have us believe. Each of the daily winners has a shot at the grand prize, a 40" G.E. wide-screen television and count 'em, five additional movies. All daily winners are announced on afternoon air talent Kaedy Kiely's 3 p.m.-7 p.m. weekday show, which is also ranked #1 in men 12+; #1 men 18-6; #1 persons 12-34; #1 men 18-24; #13-34; 18-49; 25-34; 25-49; 25-54; as well as #1 adults 18-; 18-24; 18-34; 18-49; and #1 adults 25-34. All in all it looks as though the Rock of Atlanta, owned by Taft Television and Radio, is being magnificently managed by Tom Connolly, vice president and general manager. Staying on the theme of the "Baby Boom Audience,"... Over at Burkhart/Abrams/Douglas/Eliot and Associates, the outcome and conclusion of their recently held programming forum focused on a more concentrated effort on expansion into the "Baby Boom" market by exposure of tunes, be they singles or increased album cuts, that are reflective of that audience's past musical relation. I'm all ears, as well as exposure of new and audience sampling of contemporary jazz, ated on localized research instead of audience taste and willingness to accept measurable exposure of such product. The key here will be more in depth research on localized musical feedback instead of interpretation of national musical trends. AMEN!

Hold it, Phone's ringing... "Hello, this is Cash Box's Fox that Rocks, rapping radio revelations... Oh Bob, Hey Killer, speak to me... SAY WHAT???? Are you serious? Lay it out, I'm all ears... Oh Yeah... WOW! That's Hee-e-o-e-e, I'll talk to you as soon as I get back to L.A." Best sit down broadcast sports fans, Here's the L.A. Flash from the lips of K-EARTH's Bob Hamilton... He's out of K-EARTH with a paid up in full contract. After 10 years RKO finally came to the realization that recording the call letters KHJ was an absolute necessity and dumping that dumb car radio format, the broadcasting joke of the century, was imperative. They are now KRTT-AM for 1 D.P., purposes and for image they will now be "The Smokin' Oldie AM 9-30." This is perhaps an offshoot of the "Baby Boom" audience. Stand-by, more info is forthcoming.

AIRPLAY

Jimi Fox, Los Angeles

HARRIS & WADE BEAM AS A TEAM — Mike Wade (r) joins Paul Harris (l) to entertain and create havoc on WVNW, New York morning air-waves.
THE BEAT

Bob Long, Los Angeles

Darryl Lindsey, Los Angeles

JANET JACKSON TAKES CONTROL — A&M recording artist Janet Jackson has arrived, and with her, she has brought the funkiest, sexiest music of her career in her third album entitled, "Control." Janet explained that the title is no coincidence. In the past she has usually been given a tape of the song, learned it, gone to the studio and sung to a completed instrumental track. This time around, Janet participated in the entire recording process: songwriting, producing, playing keyboards and synthesizers on a majority of the tracks. The project was completed in approximately three weeks at the Minneapolis based studio (Flyte time) of co-producers and writers Jimmy Jam and Terry Lewis. Janet ventures that people will be shocked with the new "Control" because it is so different than what she had done before. However she feels they will like it. This reporter would say an emphatic "yes." It "will" be very much accepted by the public having spent time listening to it, and looking at the immediate radio and chart success of the first single, "What Have You Done For Me Lately?" Janet went on to note, this record is very special to her because it expresses exactly who she is and how she feels. Janet Jackson's life is in "Control."

COMMUNITY SERVICE #1 WITH WDGS — Archie Dale president, and general manager of WDGS in Clarksville, Indiana, took our call. The non-believers have started to shift to the WDGS frequency (1290). This comparison indicates a change in the latest ARB results which showed substantial losses (reportedly) for two mainstays in the market, WLOU and WJYL. Could it be that the formatics of WDGS are the beginning of a new found giant in the Kentucky-Indiana marketplace? Stay tuned.

KRISTAL SHINES BRIGHTLY — Krystal recording artist Gloria Brown a native of Alabama is rapidly becoming an alluring R&B act. This dynamic, versatile, seasoned 27 year old professional grew up listening to radio. Gloria, like her idol Aretha Franklin started singing in the local church choir when her mother handed her a microphone. However, her voice has been compared to Asbury Knight. That comparison generated interest in her singing talent which culminated in an extensive tour as a background singer for Major Harris and Candi Staton while still in school. The reviews from those tour dates as well as her many successful club dates in and around her hometown of Washington D.C. subsequently led to a recording contract with Washington based Krystal Records. Gloria's latest release, "I'm Gonna Love" is receiving widespread acceptance through the combined promotional efforts of industry veterans Joe Medlin and Deek Deberry while working closely with P.E.P. Enterprises president Linda Gray. Look for many exciting things happening with this dynamic artist, Ms. Gloria Brown.

BUTTERBALL TESTIMONIAL — The city of Miami, radio, record companies and many others are reaching out to help and an industry veteran. Milton (the original butterball) Smith, long time community involved (particularly with children) radio announcer with WMBB radio in Miami has been ill for some time. In an effort to lend support with this "professional," the Florida friends of butterball headed by Glynne Daniels at (305) 766-7160 or Joyce Straw at (305) 624-6694. He is one of our own. Let's reach out and stand by him.

KRYSTAL FOR GLORIA — Washington based Krystal Records is enjoying tremendous success with the release of Gloria Brown's new single, "I'm Gonna Love" and "Hold Me." She is working closely with several major P.E.P. Enterprises president Linda Gray. Look for many exciting things happening with this dynamic artist, Ms. Gloria Brown.
**MIDWEST**

**MOST ADDED**

- Going In Circles — The Gap Band — Total Experience/RCA
- Hot — Roy Ayers — Columbia
- King Dream — King Dream Chorus & Holiday Crew — Mercury/PolyGram
- Hold On To Your Love — S. Robinson — Tamla/Motown

**STRONG ADDS**

- WDMT — FM108 — CLEVELAND — DEAN DEAN — PD

- WBSM-FM — CHICAGO — MARCO SPOON — PD

- WTOB — DETROIT — C.C. WHITMORE — MD

- WDAY — DULUTH — ANDREW STEVENS — PD

- WZAK — 93 FM — CLEVELAND — LYNN TOLLIVER — PD

- WGGI — CHICAGO — LEE MICHAELS — PD

- KDAY-AM STEREO — LOS ANGELES — GREG MACK — MD

- KJLH 102.3 — LOS ANGELES — CLIFF WINSTON — PD

- KDREX — DENVER — JAY JOHNSON — PD

**WEST**

**South Retail Breakouts**

1. **1. DANCING IN THE DARK** — Kashif — Arista
2. **2. BREAK MY HEART** — Jimmy G & The Tackheads — Capitol
3. **3. SATURDAY LOVE** — Cherrelle — Tabu/CBS

**WEST**

**South Retail Breakouts**

1. **1. BREAK MY HEART** — Jimmy G & The Tackheads — Capitol
2. **2. SATURDAY LOVE** — Cherrelle — Tabu/CBS
3. **3. DANCING IN THE DARK** — Kashif — Arista

**BLACK/URBAN RADIO**

**URBAN PROGRAMMER’S PICK**

- **Programmer:** Don Kendricks
- **Station:** WPAL
- **Market:** Charleston
- **Song:** “Saturday Love”
- **Artist:** Cherrelle with Alexander O’Neal
- **Label:** Tabu/CBS

**Comments:** “Saturday Love” is a unique record for Cherrelle. Having Alexander O’Neal sing with her makes it a dynamic duo that is hot with all demos.”
1. "Living in America" (R&B Dance Version) 8/13
2. "Go Home (Remix)" 8/13
3. "Digital Display (Extended Mix)" 8/13
4. "I Like You (Extended Version)" 8/13
5. "Let Me Be the One (Extended Version)" 8/13
6. "Feel the Spin (Extended Version)/5:60" 8/13
7. "Do Me Baby (Interlude)/4:93
8. "Single" (Reality/Danya/Fantasy 10/14
9. "Art" 10/14
10. "Arcadia" 10/14
11. "5:20" 10/14
12. "8/17
13. "49/73
14. "Debut" 10/14
15. "Most Active"
16. "Strong Activity"
17. "Most Active"
18. "Club Pick"
19. "Retailer's Pick"

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

12" REVIEWS

TONI REDD (Wonder 1216)
Red and Hot (6:20) (Houser/Walker) (Lady Red Music/BMI) (Producer: Not Listed)
Elaborate, cosmic synch, a driving drum machine and impassioned vocals set the tone for this pleasant cut of dance/funk. Sex with a beat is still the rage and this one's got a shot at success.

SPACE MONKEY (MCA 23610)
One More Shot (6:45) (Goodchild) (Lue Network Music/ASCAP) (Producer: Adrian Lee) (Remix: Mark Kamine)
Already gaining club add and some retail reports, this melodic bit of dance/rock is sure to rock with the young audience.

STEEL PULSE (Elektra 5123)
Save Black Music (5:44) (Hinds) (Pulse Music Ltd./PRS) (Producer: Jimmy "Squash"
Haynes)
Reggae favorites Steel Pulse add a little funk and a dance beat to produce a thoroughly enjoyable and totally accessible sound. Yes, it's still reggae but DJs shouldn't shy away. A straight from the heart and completely identifiable lyrical message means this one's worth a spin.

OLIVIA NEWTON-JOHN (MCA 23606)
MCA looks to break Olivia Newton-John again ("Physical") was a dance smash with this seductive, mid-tempo tune. A strong hook and Jellybean's mids touch may just do the job.

CASH BOX Top 75 12" Singles Chart

MOST ACTIVE

Living In America — James Brown — (Coes/CBS)

STROM ACTIVITY

Do Me Baby — MelTaa Morgan — (Capitol)
The Sun Always Shines On T.V. — A.H. — (Reprise/Warner Bros.)
How Will I Know — Whitney Houston — (Arista)
Saturday Love — Cherrelle & Alexander O'Neal — (Tabu/CBS)

1. You're the One I've Been Waiting For — Shakes (Presto/Atlantic) 10:47
2. We Are Family — Sister Sledge (Capricorn/CBS) 10:33
I.R.S. Begins Unique Fine Young Cannibals Promotion

By David Adelson

LOS ANGELES — A unique and ambitious video night promotion has been undertaken by I.R.S. Records and Chicago-based video distributor, Video Pool, in connection with the recently released Fine Young Cannibals EP. A series of special video nights have been scheduled around the country to aid the plight of runaways. That plight is a concern to the band's current single, "Johnny Come Home."

The promotion, which started January 31, will feature Fine Young Cannibals clubs in markets where the label deems club activity and airplay to be the strongest. They are: New York City, Los Angeles, Chicago, Houston, Dallas, Austin, Atlanta, Philadelphia, Ann Arbor, Boston, Miami, San Francisco, Fremont (CA) and Seattle.

Each club will receive a song I.R.S. video compilation for continuous play throughout the evening as well as a number of support items such as buttons, stickers, records and posters. In addition, there will be cooperative advertising efforts between I.R.S. and each club, with the label coordinating all radio, retail and print publicity and the clubs ensuring proper exposure through their regular advertising.

Though not all the clubs have been selected, the following are confirmed: Man Ray, Boston (1/31); The Metro, Chicago (1/31); Kuts, Philadelphia (2/1); Nectarine Ballroom, Ann Arbor (2/3); Fizz, The Purple Room, San Francisco (2/4); Mitrait, Dallas (2/5); Angles, Austin (2/6); Spellbound, Decatur, GA (2/6); Fire and Ice, Miami (2/14); The Phoenix, San Francisco (2/20); The Vogue, Seattle (2/20); Marilyn's Pasadena (2/28); Stargaze, Fremont, CA (3/2).

Jackson Helps Convince Board To Put 'Hands' Song On Hold

By Peter Berk

LOS ANGELES — After announcing at a January 16 press conference that a new song written for the upcoming Hands Across America benefit event would be featured in a promotional video seen during the halftime of the Super Bowl and released as a single soon after, USA For Africa president Ken Kragen is now singing a different tune. The tune, in fact, is none other than "We Are The World," which was heard instead when the special video aired on NBC last Sunday (28).

In light of the last minute substitution of Marc Blatt and John Chau-aney's "Hand's Across America" theme by Michael Jackson and Lionel Richie's internationally famed famine relief anthem, many people close to USA For Africa have suggested the switch was due to Jackson's firm conviction that "We Are The World" should remain the primary musical symbol of the charitable organization.

At the time of the press conference, it was clear Kragen was completely behind "Hands" with the idea. Then, a few weeks after "Hands" went public, Jackson apparently made his disdain evident and the decision was made by the USA For Africa board of directors on Saturday, January 25, to put the new composition on hold. It would appear, therefore, that "We Are The World" will be sung on May 25 in the halftime show at the Super Bowl (25 million will join hands in a live link across the United States) gets underway.

I.R.S. Records, USA For Africa, "There's no denying the fact that Michael Jackson made a very impassioned plea for "We Are The World." Lionel Richie's beautiful music. It was a board decision to put a hold on "Hands Across America," though they all voted on it. I think there's no one involved in the making of it that makes sure "We Are The World" is always in the forefront of our activities. On the other hand, we'll definitely be using the new song. What, if any, plans to record and release the song have been made, then? I can't really say. Ken Kragen has discussed it with us, but, it's still a bit premature at this point to make any announcements. I can assure you the other song will be used...that's how the board voted.

Beyond Jackson's opposition to it, there are other vital reasons why "Hands" lies dormant for the time being: 'not to the source. I think part of the delay absolutely has to do with the connection possibilities. Between "We Are The World" and USA For Africa," he said. "We wanted to be completely sure everybody understood how fine America was affiliated with USA For Africa, because it's felt this organization has credibility. We need that credibility to get the maximum number of people involved. It's still a bit too early, with it all, for any song to go public. We're dealing with crucial timing here, and we certainly don't want to release a song which could peak before May 25."

Allied Artists Records Is Looking To Really Break Big

By Daniel Rondell

LOS ANGELES - Film buffs will recall John Denver's the-troupe-of-many-a-fifties-blu-ray movie, but not many in the recording industry are aware that Allied Artists is also a contender in the record deal. The distribution deal will tie Allied into an elaborate distribution network.

Currently, this intense set-up of ultimate recording and tour opportunities is only being utilized by two acts, the same two acts that started the ball rolling for Allied, Renegades and Luis Cardenas. First, to appear on vinyl was Renegades, whose debut LP, "Rock 'n' Roll Crazy," made inroads in the press, but, at the time of its release in 1984, Allied had yet to be set up to the extent it is today, and hence the record wasn't promoted to the hilt. Allied is poised to give Renegades a full promo and PR onslaught, and, this time out, Allied will also be retaining the services of outside promotion and publicity relations firms.

The next scheduled Allied release is Cardenas' "Avalanche," expected to hit the stores in March. Cardenas steps out as a vocalist on this release, as well as providing his usual drumming duties. Cardenas is endorsed by Ludwig Drums, Roland amplifiers and Kehler pick-ups. The young drummer gets quite a workout when he plays—he is perched inside a massive 58-piece drum kit Allied is already gearing up for a press and radio promotion campaign for the record, which has already been put into motion with a contest-promotion in the current Hit Parade magazine.

While the label seems to be an ideal outlet for an artist, Allied has been very selective about adding to its roster. They are currently in negotiation with two LA-based acts. One is Reach and The White Boys, the former Busboys spin-off, and the other is the hard rock quartet Odin.

Once an expanded roster and the P.O. offices were in place, Allied plans on becoming a major contender in the record jungle. Operating slightly off the beaten path in Santa Fe Springs, California, Allied has been a quiet force waiting to bake wide open.
**Making Book**

Queens Group, Inc. contributed its services to the Rock and Roll Hall of Fame Foundation by producing the commemorative book for the recent awards dinner. Pictured here, going over press sheets at the Rolling Stone offices, are (l-r) the album's executive producer, senior vice president of the Rolling Stone Foundation, and editor and publisher of Rolling Stone, Seymour Stein, the Foundation's president and president of Sire Records: Richard Roth, senior vice president of Queens Group, Inc., and Derek Unger, designer for the Foundation and art director of Rolling Stone.

**Joe Jackson’s New Album Recorded Live, But Not A ‘Live’ Album**

By Paul Iorio

NEW YORK — Joe Jackson has tried something completely different on his upcoming “Big World” (A&M) album. The LP's fifteen new tracks were recorded before a live audience and transferred directly onto a two-track digital master without mixing, overdubbing, or otherwise tinkering with the sound. “The technology is at the service of the music here,” Jackson says. “It’s a real performance. Everyone is actually playing, the singers are singing... mistakes haven't even been corrected. So in a way it’s the opposite of most albums; we mixed it first and recorded it afterwards.”

Last month, Jackson played more than a dozen record-release shows in New York's area clubs, as both rehearsal and pre-production for the recording of the album. On January 24th and 25th, Jackson and his three-piece band, plus four background vocalists, recorded “Big World” during four live shows at N.Y.'s Roundabout Theatre. “We're not making a live album,” says producer David Kershchenbaum. “We're making an album live.”

To that extent, Kershchenbaum says, the songs will have clean beginnings and endings, and that crowd noises will be eliminated. Mix and equalization calibrations were based on recordings of three preliminary club dates. “We had all the mixes programmed before we even did the recording,” says Kershchenbaum. “The last thing we did was the performance.”

“It's kind of a statement,” Jackson says of the album. “I could have spent a lot of time in the studio and had everything absolutely perfect but it wouldn't have been as honest or spontaneous.”

“Big World” is a statement of departure in another way as well; the album is tentatively planned as a three-record set, a packaging form that has rarely been used before. “The idea is that you're going to get a little more for your money,” says Kershchenbaum. “If it were four sides we would have to charge more for it.”

Jackson and Kershchenbaum both mixed the idea of using the fourth side to include live versions of the Jackson odies that were sprinkled in with the new material at recent club performances. “It wouldn't fit the concept of this album,” says Kershchenbaum, “it was written with a certain sequencing in mind. Also it would take away from the uniqueness of having a three-sided album.”

The songs on the album combine a wide-angle world-view with sparse rock backing to create Jackson's hardest-edged effort since “I'm The Man.” Gone are the references to New York City locales. Gone also is Jackson's ambivalence about playing solid rock n roll. “I think this is the nearest I've come to guitar rock n roll,” says Jackson. “It's nearest to it than my last two albums.”

Such tracks as “Survival” and “Jet Set” feature Vinnie Zummo's scathing psychodelic-cum-Ventures guitar licks and Gary Burke's rockabilly drumming. Others like “Wild West” build gradually toward explosive climaxes. There are quiet ballads (“Shanghai’s Sky”), scratch funk (“Precious Time”), mid-tempo blues rock (“We Can’t Live Together”), aango (“Tango Atlantico”), and straight ahead, unabandoned pop (“Home-towners.” Far-and-middle-eastern musical and lyrical motifs run through the entire album with references to Istanbul in “It’s A Big World” and examinations of international travel in “Jet Set” and “Fifty Dollar Love Affair.” At a surprise show at Maxwell's in Hoboken, the best received new songs were “Survival,” “Wild West,” and “Jet Set.”

At a Roundabout session there were shouldered requests from the audience for “Wild West” and it was clear that “We Can’t Live Together,” with its lush backing vocals, had evolved into a major song. All agree that these songs address weightier themes than Jackson has before. “I don't like just writing about ‘my baby left me,’” says Jackson. “I just don't know how to write a facile, mindless pop song.”

**L.A.’s Music Business Symposium Grows Up**

By David Adelson

LOS ANGELES — For ten Thursday nights in a row last summer, William Gladsone organized over 20 panels and seminars on a number of topics relevant to the music industry. While those meetings at a Hollywood hotel produced an impressive turnout and an even more impressive group of panelists, Gladsone had visions of an even greater seminar, one where industry professionals could gather and exchange ideas. Gladsone appointed forces with veteran publicity coordinator Arnold Lipsman and the Second Annual Music Business Symposium was born.

This year’s event will be a three day gathering, May 2-4, at Los Angeles Ambassador Hotel and will include an extensive exhibition area, all day workshops and a variety of panels covering everything from A&R to press and publicity. The keynote speaker for the confab is Artista’s Clive Davis.

and the problem with all seminars is that they aim at the lowest common denominator,” said Gladsone. “We felt there was a need in the industry for a place where successful professionals can go and exchange ideas. We actually solicited the industry and found there was an actual interest to do that.”

Among the all day seminars taking place will be an intensive examination of film music and its importance. “The music industry has become so all encompassing,” said Lipsman. “We really want this to be an inner directed symposium as opposed to an outer directed one.”

Lipsman pointed out that advisory boards from different facets of the industry were currently meeting and he expects to have a final list of panels and panelists shortly. What can definitely be expected are all-star panels in the field of A&R, publishing, promotion, songwriting, concert promotion, tour management, the black music market, personal management and press. Lipsman also noted there will be a series of video panels examining the constantly changing video industry.

In addition to the open panels, Lipsman and Gladstone are adamant about the inclusion of closed door meetings for people in one specific area of music to

(continued on page 24)

**“At a time when winds are flowing to bring Mankind together... Riding The Sea Wind”**

The debut album of original compositions by Barbara Smith Reed conducted and arranged by Alan “Weaver” Copeland available on Starborn Records P.O. Box 715, Hollywood, CA 90028
<table>
<thead>
<tr>
<th>Week No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE BROADWAY ALBUM ★</td>
<td>Barbara Streisand</td>
<td>Columbia/Legacy</td>
<td>4</td>
</tr>
<tr>
<td>2</td>
<td>PROMISE ★</td>
<td>Sade</td>
<td>PolyGram/RCA</td>
<td>10</td>
</tr>
<tr>
<td>3</td>
<td>MIAMI VICE ★</td>
<td>padded</td>
<td>Capitol Records</td>
<td>13</td>
</tr>
<tr>
<td>4</td>
<td>WELCOME TO THE REAL WORLD ★</td>
<td>New Order</td>
<td>MCA/Mercury</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>AFTERBURNER ★</td>
<td>ZZ Top</td>
<td>Epic</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>HEART ★</td>
<td>Heart</td>
<td>Capitol Records</td>
<td>3</td>
</tr>
<tr>
<td>7</td>
<td>SCARECROW ★</td>
<td>The Scarecrows</td>
<td>Capitol Records</td>
<td>9</td>
</tr>
<tr>
<td>8</td>
<td>WHITNEY HOUSTON ★</td>
<td>Whitney Houston</td>
<td>Arista Records</td>
<td>14</td>
</tr>
<tr>
<td>9</td>
<td>KNEE DEEP IN THE HOOPLA ★</td>
<td>The Band</td>
<td>CBS/EMI Records</td>
<td>18</td>
</tr>
<tr>
<td>10</td>
<td>THE DREAM OF THE BLUE TURTLES ★</td>
<td>Status Quo</td>
<td>MCA/Mercury</td>
<td>12</td>
</tr>
<tr>
<td>11</td>
<td>ROCK A LITTLE ★</td>
<td>David Coverdale</td>
<td>RCA</td>
<td>10</td>
</tr>
<tr>
<td>12</td>
<td>SONGS FROM THE BIG CHAIR ★</td>
<td>Elton John</td>
<td>RCA</td>
<td>10</td>
</tr>
<tr>
<td>13</td>
<td>WHITE NIGHTS ★</td>
<td>Bruce Springsteen</td>
<td>Columbia/Legacy</td>
<td>9</td>
</tr>
<tr>
<td>14</td>
<td>IN SQUARE CIRCLE ★</td>
<td>The Jam</td>
<td>EMI/Mercury</td>
<td>17</td>
</tr>
<tr>
<td>15</td>
<td>BORN IN THE U.S.A. ★</td>
<td>The Eagles</td>
<td>Capitol Records</td>
<td>13</td>
</tr>
<tr>
<td>16</td>
<td>ROCK IV ★</td>
<td>The Eagles</td>
<td>Capitol Records</td>
<td>6</td>
</tr>
<tr>
<td>17</td>
<td>NO JACKET REQUIRED ★</td>
<td>Phil Collins</td>
<td>Arista Records</td>
<td>18</td>
</tr>
<tr>
<td>18</td>
<td>GREATEST HITS ★</td>
<td>The Eagles</td>
<td>Capitol Records</td>
<td>9</td>
</tr>
<tr>
<td>19</td>
<td>FRIENDS ★</td>
<td>The Eagles</td>
<td>Capitol Records</td>
<td>12</td>
</tr>
<tr>
<td>20</td>
<td>RECKLESS ★</td>
<td>The Eagles</td>
<td>Capitol Records</td>
<td>3</td>
</tr>
<tr>
<td>21</td>
<td>ROCK ME TONIGHT ★</td>
<td>The Eagles</td>
<td>Capitol Records</td>
<td>21</td>
</tr>
<tr>
<td>22</td>
<td>WHITE CITY — A NOVEL ★</td>
<td>The Eagles</td>
<td>Capitol Records</td>
<td>29</td>
</tr>
<tr>
<td>23</td>
<td>SO RED THE ROSE ★</td>
<td>The Eagles</td>
<td>Capitol Records</td>
<td>7</td>
</tr>
<tr>
<td>24</td>
<td>HUNTING HIGH AND LOW ★</td>
<td>The Eagles</td>
<td>Capitol Records</td>
<td>23</td>
</tr>
<tr>
<td>25</td>
<td>WHO'S ZOOMIN' WHO ★</td>
<td>The Eagles</td>
<td>Capitol Records</td>
<td>27</td>
</tr>
<tr>
<td>26</td>
<td>POWER WINDOWS ★</td>
<td>The Eagles</td>
<td>Capitol Records</td>
<td>28</td>
</tr>
<tr>
<td>27</td>
<td>LIVE AFTER DEATH ★</td>
<td>The Eagles</td>
<td>Capitol Records</td>
<td>10</td>
</tr>
<tr>
<td>28</td>
<td>UNDER LOCK AND KEY ★</td>
<td>The Eagles</td>
<td>Capitol Records</td>
<td>30</td>
</tr>
<tr>
<td>29</td>
<td>HEART'S FUTURE DAYS ★</td>
<td>Thompson Twins</td>
<td>RCA</td>
<td>34</td>
</tr>
<tr>
<td>30</td>
<td>LOVIN' EVERY MINUTE OF IT ★</td>
<td>Loverboy</td>
<td>Columbia/Legacy</td>
<td>32</td>
</tr>
</tbody>
</table>

The term chartbreaker refers to the highest debuting LP in the top 100. Since no LP debuts in the top 100 this week, there is no chartbreaker.
### The Cash Box Top 200 Albums Chart

<table>
<thead>
<tr>
<th>Week</th>
<th>Album Title</th>
<th>Artist</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>122</td>
<td>Crucadoz</td>
<td>Hueso</td>
<td>80.98</td>
</tr>
<tr>
<td>123</td>
<td>Boston Mass.</td>
<td>The Del Fuegos (Stash)</td>
<td>93.16</td>
</tr>
<tr>
<td>124</td>
<td>A Classic Case</td>
<td>Judas Priest &amp; The London Symphony Orchestra</td>
<td>101.44</td>
</tr>
<tr>
<td>125</td>
<td>Street Called Desire</td>
<td>Fice</td>
<td>110.36</td>
</tr>
<tr>
<td>126</td>
<td>Fine Young Cares</td>
<td>The Night</td>
<td>121.25</td>
</tr>
<tr>
<td>127</td>
<td>A Chorus Line – The Movie</td>
<td>Original Soundtrack</td>
<td>132.25</td>
</tr>
<tr>
<td>128</td>
<td>The Fat Boys Are Back</td>
<td>James, George &amp; The Fabulous</td>
<td>142.25</td>
</tr>
<tr>
<td>129</td>
<td>Play Deep</td>
<td>The Outfield</td>
<td>152.25</td>
</tr>
<tr>
<td>130</td>
<td>Along The Axis</td>
<td>The Jon Butcher Axis</td>
<td>162.25</td>
</tr>
<tr>
<td>131</td>
<td>Sacred Heart</td>
<td>The Last Exile</td>
<td>172.25</td>
</tr>
<tr>
<td>132</td>
<td>Light Up The Night</td>
<td>The Last Exile</td>
<td>182.25</td>
</tr>
<tr>
<td>133</td>
<td>Jewel Of The Nile</td>
<td>The Last Exile</td>
<td>192.25</td>
</tr>
<tr>
<td>134</td>
<td>Fables Of The Fabulous</td>
<td>R.E.M.</td>
<td>202.25</td>
</tr>
<tr>
<td>135</td>
<td>Greatest Hits – Volume One</td>
<td>Hanks, Williams &amp; Jr.</td>
<td>212.25</td>
</tr>
<tr>
<td>136</td>
<td>La Bella</td>
<td>Patti LaBelle</td>
<td>222.25</td>
</tr>
<tr>
<td>137</td>
<td>Fables</td>
<td>The Last Exile</td>
<td>232.25</td>
</tr>
<tr>
<td>138</td>
<td>I Stand Alone</td>
<td>The Last Exile</td>
<td>242.25</td>
</tr>
<tr>
<td>139</td>
<td>I Stand</td>
<td>The Last Exile</td>
<td>252.25</td>
</tr>
<tr>
<td>140</td>
<td>You Can Be My Friend</td>
<td>The Last Exile</td>
<td>262.25</td>
</tr>
<tr>
<td>141</td>
<td>Who's Missing</td>
<td>The Who (MCA 5451)</td>
<td>272.25</td>
</tr>
<tr>
<td>142</td>
<td>What If</td>
<td>Townshend (Epic Sp 5697)</td>
<td>282.25</td>
</tr>
<tr>
<td>143</td>
<td>Little Baggage</td>
<td>War (Capitol 52309)</td>
<td>292.25</td>
</tr>
<tr>
<td>144</td>
<td>Eliminator</td>
<td>ZZ Top (Warner Bros. 30004)</td>
<td>302.25</td>
</tr>
<tr>
<td>145</td>
<td>Twitch</td>
<td>Alva Nova (Futura 40001)</td>
<td>312.25</td>
</tr>
<tr>
<td>146</td>
<td>Psychocandy</td>
<td>The Jesus &amp; Mary Chain</td>
<td>322.25</td>
</tr>
<tr>
<td>147</td>
<td>Fly On The Wall</td>
<td>AC/DC (Atlantic 81631)</td>
<td>332.25</td>
</tr>
<tr>
<td>148</td>
<td>Born Yesterday</td>
<td>The Everly Brothers (MCA 1641)</td>
<td>342.25</td>
</tr>
<tr>
<td>149</td>
<td>Songs To Learn And Sing</td>
<td>Echo &amp; The Bunnymen (CBS 51006)</td>
<td>352.25</td>
</tr>
<tr>
<td>150</td>
<td>Can't Slow Down</td>
<td>The Who (MCA 5451)</td>
<td>362.25</td>
</tr>
<tr>
<td>151</td>
<td>The Family</td>
<td>The Who (MCA 5451)</td>
<td>372.25</td>
</tr>
<tr>
<td>152</td>
<td>Born To Run</td>
<td>The Who (Columbia 37306)</td>
<td>382.25</td>
</tr>
<tr>
<td>153</td>
<td>Dream Into Action</td>
<td>Cats (Decca)</td>
<td>392.25</td>
</tr>
<tr>
<td>154</td>
<td>The Rose Of England</td>
<td>Nick Lowe</td>
<td>402.25</td>
</tr>
<tr>
<td>155</td>
<td>Downtown</td>
<td>Marshall Crenshaw (Warner Bros. 25139)</td>
<td>412.25</td>
</tr>
<tr>
<td>156</td>
<td>Unguarded</td>
<td>Amy Grant (MCA 530)</td>
<td>422.25</td>
</tr>
<tr>
<td>157</td>
<td>Tim</td>
<td>The replacements (Epic 30051)</td>
<td>432.25</td>
</tr>
<tr>
<td>158</td>
<td>Jane Wiedlin</td>
<td>The Go-Go's (Epic 30051)</td>
<td>442.25</td>
</tr>
<tr>
<td>159</td>
<td>Durell Coleman</td>
<td>The Who (MCA 5451)</td>
<td>452.25</td>
</tr>
<tr>
<td>160</td>
<td>Youthquake</td>
<td>The Who (MCA 5451)</td>
<td>462.25</td>
</tr>
<tr>
<td>161</td>
<td>Two Wheels Good</td>
<td>The Who (MCA 5451)</td>
<td>472.25</td>
</tr>
<tr>
<td>162</td>
<td>Black Cars</td>
<td>The Who (MCA 5451)</td>
<td>482.25</td>
</tr>
<tr>
<td>163</td>
<td>Old Ways</td>
<td>The Who (MCA 5451)</td>
<td>492.25</td>
</tr>
<tr>
<td>164</td>
<td>Get Out Of Our Way</td>
<td>The Who (MCA 5451)</td>
<td>502.25</td>
</tr>
<tr>
<td>165</td>
<td>Go West</td>
<td>The Who (MCA 5451)</td>
<td>512.25</td>
</tr>
<tr>
<td>166</td>
<td>Voices Carry On</td>
<td>The Who (MCA 5451)</td>
<td>522.25</td>
</tr>
<tr>
<td>167</td>
<td>Single Life</td>
<td>The Who (MCA 5451)</td>
<td>532.25</td>
</tr>
</tbody>
</table>

### The Cash Box Top 200 Albums Chart is based solely on actual pieces sold at retail stores.
### TOP 40 VIDEOCASETTES

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Studio</th>
<th>Weeks On 2/1 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MAD MAX—BEYOND THUNDERDOME</td>
<td>Warner Home Video</td>
<td>22</td>
</tr>
<tr>
<td>2</td>
<td>THE NATURAL</td>
<td>T.K. Home Video</td>
<td>21</td>
</tr>
<tr>
<td>3</td>
<td>THE HUNGRY KID</td>
<td>Thorn/E.M.I./PolyGram Home Video</td>
<td>20</td>
</tr>
<tr>
<td>4</td>
<td>ADELITA</td>
<td>RCA/Columbia Pictures Home Video</td>
<td>19</td>
</tr>
<tr>
<td>5</td>
<td>THE EMERALD FOREST</td>
<td>Embassy Home Entertainment</td>
<td>18</td>
</tr>
<tr>
<td>6</td>
<td>HAPPIEST MILLIONAIRE</td>
<td>RCA/Columbia Pictures Home Video</td>
<td>17</td>
</tr>
<tr>
<td>7</td>
<td>THE SURE THING</td>
<td>Embassy Home Entertainment</td>
<td>16</td>
</tr>
<tr>
<td>8</td>
<td>AMERICAN PIE</td>
<td>Embassy Home Entertainment</td>
<td>15</td>
</tr>
<tr>
<td>9</td>
<td>BREAKFAST OF CHAMPIONS II</td>
<td>Warner Home Video</td>
<td>14</td>
</tr>
<tr>
<td>10</td>
<td>DANCER PIECES</td>
<td>Columbia Video Corp.</td>
<td>13</td>
</tr>
<tr>
<td>11</td>
<td>LADYHAWKE</td>
<td>Paramount Home Video 1967</td>
<td>12</td>
</tr>
<tr>
<td>12</td>
<td>D.A.R.Y.L.</td>
<td>Warner Home Video</td>
<td>11</td>
</tr>
<tr>
<td>13</td>
<td>THE KARATE KID</td>
<td>RCA/Columbia Pictures Home Video</td>
<td>10</td>
</tr>
<tr>
<td>14</td>
<td>THUNDERDOME</td>
<td>Warner Home Video</td>
<td>9</td>
</tr>
<tr>
<td>15</td>
<td>THE SURE THING</td>
<td>Embassy Home Entertainment</td>
<td>8</td>
</tr>
<tr>
<td>16</td>
<td>THE BEST OF JOHN BELUSHI</td>
<td>Warner Home Video</td>
<td>7</td>
</tr>
<tr>
<td>17</td>
<td>THE BREAKFAST CLUB</td>
<td>RCA/Columbia Pictures Home Video</td>
<td>6</td>
</tr>
<tr>
<td>18</td>
<td>VISION QUEST</td>
<td>Warner Home Video</td>
<td>5</td>
</tr>
<tr>
<td>19</td>
<td>MAD MAX—BEYOND THUNDERDOME</td>
<td>Warner Home Video</td>
<td>4</td>
</tr>
<tr>
<td>20</td>
<td>LADYHAWKE</td>
<td>Paramount Home Video 1967</td>
<td>3</td>
</tr>
<tr>
<td>21</td>
<td>TERRY GORDON’S LAST DRAGON</td>
<td>RCA/Columbia Pictures Home Video</td>
<td>2</td>
</tr>
<tr>
<td>22</td>
<td>JUST ONE OF THE GUYS</td>
<td>RCA/Columbia Pictures Home Video</td>
<td>1</td>
</tr>
</tbody>
</table>

**THE CASH BOX TOP 40 VIDEOCASETTES CHART IS BASED SOLELY ON RENTALS AT VARIOUS VIDEO OUTLETS.**

### TOP 15 MUSIC VIDEOCASETTES

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Studio</th>
<th>Weeks On 2/1 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MADONNA LIVE — THE VIRGIN TOUR</td>
<td>Warner Music Video</td>
<td>18</td>
</tr>
<tr>
<td>2</td>
<td>SHOCK UNIVERSITY</td>
<td>EMI/Capitol Video</td>
<td>17</td>
</tr>
<tr>
<td>3</td>
<td>PRINCE AND THE REVOLUTION</td>
<td>A&amp;M Records</td>
<td>16</td>
</tr>
<tr>
<td>4</td>
<td>THE BEATLES LIVE — READY STEADY GO!</td>
<td>Sony Video</td>
<td>15</td>
</tr>
<tr>
<td>5</td>
<td>ARENA Duran Duran (The Scream/EMI/HBO Video TVF 1989)</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>NO JACKET REQUIRED</td>
<td>A&amp;M Records</td>
<td>13</td>
</tr>
<tr>
<td>7</td>
<td>WHAM! THE VIDEO Wham!</td>
<td>CBS-Fox Video Music 3048</td>
<td>12</td>
</tr>
<tr>
<td>8</td>
<td>TINA-LIVE-PAUL DANCER DJ TINA Turner (Sony Video 97TV 50050)</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>MADONNA Madonna (Warner Music Video 3-38101)</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS</td>
<td>RCA/Columbia Video 7093</td>
<td>9</td>
</tr>
<tr>
<td>11</td>
<td>HUEY LEWIS &amp; THE NEWS VIDEO HITS</td>
<td>RCA/Columbia Video 6941</td>
<td>8</td>
</tr>
<tr>
<td>12</td>
<td>FLY ON THE WALL AC/DC</td>
<td>Atlantic Video 50102</td>
<td>7</td>
</tr>
<tr>
<td>13</td>
<td>WHITE CITY Pete Townshend</td>
<td>Vestron Musicvideo1025</td>
<td>6</td>
</tr>
<tr>
<td>14</td>
<td>LACI JEFFERSON</td>
<td>A&amp;M Records</td>
<td>5</td>
</tr>
<tr>
<td>15</td>
<td>SCENES FROM THE BIG CHAIR Tears For Fears (MusicVision 6-20534)</td>
<td>4</td>
<td></td>
</tr>
</tbody>
</table>

**THE CASH BOX TOP 15 MUSIC VIDEOCASETTES CHART IS BASED ON ACTUAL PIECES SOLD AT RETAIL STORES.**

### AUDIO/VIDEO

**TIMING** — Karl-Lorimar Home Video, makers of such smash hits as the several Jane Fonda workout tapes, has announced an acquisition that officially propels them into the arena of feature films. Its first film? Sting’s Bring On The Night, which, incidentally, is still running in theatres. Not only is Bring On The Night still running in theatres, its producers, The Samuel Goldwyn Company and A&M Films, say they’ve planned a completely retooled version for the film, which didn’t do nearly as well as expected upon its debut. The promotion, which targets an older demographic (late ’20s to ’40s) in key cities, is slated to get under way in the next month or two. As it happens, that’s almost exactly the time when Karl-Lorimar plans to release its home video version. The street date is April 4. The question here is how this purely coincidental (according to both parties) situation will effect sales of tickets and sales of video-cassettes. The answer, according to top sources at K-L and Sam Goldwyn, is, on both accounts, “very favorably.” “We’ll feed off each other,” said Court Shannon, K-L executive vice president. “It’s in the line of business to both of us.”

**SEDUCTIVE SONGSTRESS** — Olivia Newton-John brings her sultry single “Soul Kiss” to home video this month when MCA Home Video releases Olivia — Greetings from L.A. a compilation of five new Newton-John videos.

The company with the most to gain in the way of additional promotional support is K-LVH — they will no doubt sell a great deal more videocassettes under the circumstances than the film producer’s will increase box office returns. Lipsky sounded confident nonetheless. “You could watch it on TV,” he said, “you could go down the block and see it in Dolby Stereo.” The chance to beef up their own campaign has not been lost on the brass at K-LVH. The company plans a $1 million advertising and promotional boost, extending over the next year and a half — nearly a year and a half the 30-day push. The combined efforts of both the film producer’s and K-LVH is certainly one of the first times (if not the first) that theatrical and home video interests have dovetailed so completely.

**HOME VIDEO REVIEW** — Much has been written about the upswing in the birthing of progeny lately, and as a consumer market of parents (5 million new ones this year by some reports) rapidly expands, the makers of home videos have sprung into action. A new entity in this area is L.A.-based Meridian Entertainment Corporation. They’ve got a tape for childreare — that might just outstrip anything else on the market in terms of quality and repetitiveness. The Home Video is geared toward the under-3 crowd. It isn’t by Good Morning America’s indefatigable Joan Lunden, it leads viewers on a step-by-step brush course on the how-to’s (and how-nots) of early motherhood. It’s a quirky-clean approach — even the severing of an umbilical cord comes off quite tidily — backed by calm, steady advice of Jeffrey L. Brown, M.D., F.A.A.P., gives the program an earthy strength. Many mothers will undoubtedly despair at the number of pricey baby goods displayed throughout the tape — this is a cassette geared toward upward mothers — but the advice is democratic enough. The tape itself sells for a suggested $39.95, run in an hour in length, and hits video stores February 18. Retailers should be aware of this latest trend in alternative programming.

**The Release Beat**

Warner Home Video has two recent theatrical comedies for February, each to hit retail displays on the 17. They are Pee Wee’s Big Adventure, featuring the insanity of comedian Pee Wee Herman, and National Lampoon’s European Vacation, the overseas sequel to 1983’s National Lampoon’s Vacation, starring Chevy Chase and Beverly D’Angelo. Both films retail for a suggested $79.95, with closed captions. Pee Wee’s Big Adventure is available in Hi Fi Stereo VHS and Beta, National Lampoon’s European Vacation comes in Hi Fi Mono, VHS and Betas. If these aren’t enough to tickle you, WHV also offers Joan Rivers and Friends “Heidi, Abromowitz . . . Almost Live From Caesars Palace, a salute to “the tramp of the century.” Numerous celebrities help Joan in honoring her lustful pal. Suggested retail on this 35-minute tape is $29.96. Also offered is Your Favorite Laughs From an Empire of Laughter, a compilation of one-line-ers starring Groucho, with a suggested $29.96. Backing up all these laughs, WHV has launched a special comedy promotion through March 28, which prices 25 films at $24.96 each, including such top groopers as Arthur, National Lampoon’s Vacation, Family Ties, Tabitha and Risky Business. . . . Pacific Arts Video Records is releasing Louie Bluett, a portrait of 76-year-old Howard Armstrong, leader of the last black string band in America. Suggested retail for the hour-long tape is $39.95. . . . RCA Pictures Home Video has a very good perception of Valentine’s Day, but here goes! For their special Valentine’s Day promotion, the studio is releasing The Cat People, The Curse of the Cat People, The Seventh Victim and The Body Snatcher, each of the horror genre, retailing for a suggested $29.95.

---

**Cash Box/Feburary 8, 1986**
MOST ADDED

Mr. Miser - Kylie - RCA

STRONG ADDS

Sara - Starship - (RCA)
Talk To Me - Stevie Nicks - (Atlantic)
It's Alright - Eurythmics - (RCA)
Spirit of '76 - The Alarm - (U.R.S.)

PROGRAM ADDS

NIGHT TRACKS - Bill Brummel - Program Director - Los Angeles
S. Harris
G. Jones
Mental As Anything
Stop
S. Nicks
Clannad & Bono
Feerigal Sharkey
N. Hendrix
Mr. Mister
P. Frampton

HEARTLIGHT CITY - Janet Williams
- Associate Producer
Hall & Oates
E. John
M. Martin
P. Cline
Boddy & Greene

CATCH 22 - Richard Hadley
- Music Director - Anchorage
B. Ocean
R. Hardcastle

WATERBOYS: M. Day
THE ALARM: L. Hole & The Communards

TV69 - Lisa Roach - Playlist Information - Atlanta
Art Of Noise
The Cucumbers
The Cult
In Pursuit
Husker Du

HIT VIDEO USA - Mike Opelka - Program Director
The Alarm
Aldo Nova
S. Harris
D. Park
The Jels
M. Thomas

RADIO 1986 - Nancy Henry - Associate Producer - New York City
Eurythmics
Starship
Coca-Cola/Murjani

FRIDAY NIGHT VIDEOS - Betle Hisger - Program Director - New York City
Mr. Mister
Starship
Eurythmics
Mike & The Mechanics

THE RECORD BUYERS GUIDE - Beth Comstock - Program Director
Squeeze
C. Sexton
P. Benatar
G. Seals
Simple Minds
M. White
Talk Talk
S. Mills
Sting
Mr. Mister
- Thompson Twins
Aldo Nova
New Edition
R.O.A.R.
N. Gilder

VIDEO PROGRAMMER'S PICK

Kurt Vinup - Backporch Video - Michigan

Video: Over My Shoulder
Artist: Ministry
Label: Sire

Comments:
"Great visuals — should really help break the band nationally."

TOP 30 MUSIC VIDEOS

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

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

PACK PROVES IT ON VIDEO — Warner Bros. recording artist David Pack (r) recently completed a video for his tune from the White Nights soundtrack, "Prove Me Wrong." Pictured discussing the video's concept with Pack during the shoot is its director, Taylor Hackford (l) who also directed the film.
CD IN THE HARDWARE STORE — It seems like ancient history. It's hard to remember a world so crude that its music came in one dimension, monaural. Ear phones hear the world in stereo, but records came in monaural. Soon, with the advent of CD the obtrusive sound of a needle etching its way across three grooves of vinyl will be a part of the distant past as well. In the early sixties, when stereo records were beginning to give the American public a whole new way of listening to music, dealers in stereo gear sold records to their customers on the premise of demonstrating stereo’s inherent superiority over monaural hi-fi. Similarly, today, we are seeing retailers of compact disc players offering for sale CD software. In both cases, music retailers have had cause for concern. Why should non-music retailers be given a shot at profits that rightly belong with music retailers, people who have been supporting music all along? It is all the more critical in the case of compact discs because the supply is so severely limited. At this point in time, it is not supposing on a wide enough scale to be a glaring problem. At least one large discount stereo dealer in Los Angeles, for instance, is selling CD titles to its hardware customers. But, as Ruth Sims, vice president and general manager of L.A.’s Licorice Pizza commented, “Any retailer that uses some part of the pipeline is a bit irritating.” It is somewhat annoying to me,” stated Louis Berndt, president of Wharehouse Entertainment, “that in a period of short supply, the manufacturers of music are not taking care of their best customers to the fullest possible. However, I don’t run their business, I don’t set their policies and obviously, they are going to cater to the top people.” Berndt of Q Records in Florida echoed this sentiment, “I can’t tell them where to sell their merchandise, so I don’t attempt to.” What hurts the most,” said Sims, “is that with the volume those stores pump through in hardware, which is really where they make their margin, they don’t have to charge a lot for CDs. When they don’t depend on CDs to make their profit, they can afford to sell them at a much lower margin. Their presence in advertisements makes you look expensive.”

HERE’S THE NEWS — Music Plus announces that, due to the growing number of 8mm video cassette recorders being purchased in Southern California, they will begin stocking blank 8mm video tape in all 38 southern Music Plus stores. Initially, Music Plus will carry 8mm blank tape in 30-, 90-, and 120-minute lengths. Market trends in the coming months will determine the extent to which 8mm blank tape and accessories will be represented in the future, but, Music Plus says they’re committed to offering as complete an 8mm selection for its video customers as possible. Also in Southern California, Licorice Pizza announced the opening of two new stores, both in Orange County, south of Los Angeles. The stores, located in Costa Mesa and Cypress, will celebrate Grand Openings January 24-26. Q records, with four 5,000-square-foot stores — two in Los Angeles, one in Ft. Lauderdale and Tampa Bay — boasts 38 percent of business in CD. Said President Ned Berndt, “Our percentage of CD business last week was 25 percent LP, 37 percent cassette and 38 percent CD. I didn’t even realize it was that high. We’ve always felt that CD was the answer. It’s certainly the answer to defective returns. It doesn’t pay anybody like it does with the freight companies when you need it.”

Consumers have great faith in the format and I just wish we had more product to sell.”

PETTY IN PICTURES — Tom Petty’s Pack Up The Plantation, a full-length concert video, will be released by MCA Home Video on February 6, 1986. Filmed at L.A.’s Wiltern Theater, the 96-minute video documents the live show Petty toured with in 1985. The home video will retail for $29.95.

ASYLUM GRANTED — Executives from Tower Records main office came east to party with Kiss after the Mercury/PolyGram group’s recent concert appearance at New York’s Madison Square Garden. The party, hosted by PolyGram Records, was held at Playboy’s new Empire Club. Pictured at the club are (l-r): Jeff Brody, vice president, national accounts and associated labels, PolyGram Records; K.P. Mattson, executive vice president, national account sales, PolyGram; Leslie McCall, Tower Records employee; Chris Hopson vice president, advertising division, Tower Records; Paul Stanley of Kiss; Terri Ball, advertising director, east coast, Tower Records; and Joe Parker, New York branch manager, PolyGram.

Consumers have great faith in the format and I just wish we had more product to sell.”

PETTY IN PICTURES — Tom Petty’s Pack Up The Plantation, a full-length concert video, will be released by MCA Home Video on February 6, 1986. Filmed at L.A.’s Wiltern Theater, the 96-minute video documents the live show Petty toured with in 1985. The home video will retail for $29.95.

ASYLUM GRANTED — Executives from Tower Records main office came east to party with Kiss after the Mercury/PolyGram group’s recent concert appearance at New York’s Madison Square Garden. The party, hosted by PolyGram Records, was held at Playboy’s new Empire Club. Pictured at the club are (l-r): Jeff Brody, vice president, national accounts and associated labels, PolyGram Records; K.P. Mattson, director, national account sales, PolyGram; Leslie McCall, Tower Records employee; Chris Hopson vice president, advertising division, Tower Records; Paul Stanley of Kiss; Terri Ball, advertising director, east coast, Tower Records; and Joe Parker, New York branch manager, PolyGram.
TOP 40
ALBUMS

* AVAILABLE ON COMPACT DISC

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist(s)</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>George Michael</td>
<td>Faith</td>
<td>Epic</td>
</tr>
<tr>
<td>2</td>
<td>Janet Jackson</td>
<td>Rhythm Nation</td>
<td>Epic</td>
</tr>
<tr>
<td>3</td>
<td>Whitney Houston</td>
<td>Bodyguard</td>
<td>Arista</td>
</tr>
<tr>
<td>4</td>
<td>Celine Dion</td>
<td>The Color of My Love</td>
<td>Epic</td>
</tr>
<tr>
<td>5</td>
<td>Boy George</td>
<td>Take Me Higher</td>
<td>MCA</td>
</tr>
<tr>
<td>6</td>
<td>Michael Jackson</td>
<td>Bad</td>
<td>Epic</td>
</tr>
<tr>
<td>7</td>
<td>Whitney Houston</td>
<td>I Will Always Love You</td>
<td>Arista</td>
</tr>
<tr>
<td>8</td>
<td>Madonna</td>
<td>Like a Virgin</td>
<td>Sire</td>
</tr>
<tr>
<td>9</td>
<td>Michael Jackson</td>
<td>Thriller</td>
<td>Epic</td>
</tr>
<tr>
<td>10</td>
<td>Janet Jackson</td>
<td>Control</td>
<td>Epic</td>
</tr>
</tbody>
</table>

EXPLOSION — Paquito D’Rivera - Columbia FC 40156 — Producers: Helen Keane, Paquito D’Rivera, Non Saint Germain — List: 898 — Bar Code

The fiery cuban alto saxophonist in an album featuring both big band and lush string settings. A successful blend of bebop and salsa, romanticism and grittiness, fusion and straight-ahead, heat and ice. Solid arrangements (by Paquito and pianist Michel Camilo), good solos, and nicely-tuned compositions (Paquito’s “The Lady and the Tramp” is a standout). A good one.


One of the masters of the blues/funk saxophone — alto in this case — in the sweet company of Dr. John, Bernard Purdie, Melvin Sparks, Wilbur Bason and a horn section of Houston Person, David “Fathead” Newman, Howard Johnson, Basin Street, Marquese and Alan Rubin. The next best thing to listening to this kind of stuff in a sweaty joint, cold beer firmly in hand. “Roadhouse Symphony.” Indeed.


The running-room slow-burner/baritone of Arthur Prysock is in fine trim on this LP. Featuring the romantic ballads that are the song’s stock-in-trade, a couple of jump tunes, and four duets, a la Brook Benton/Dinah Washington, with Bettye Lavett. Tenor saxophonist Red Prysock, Arthur’s brother, and his band provide the back-up. One for those who long for the real thing.

PROGRESS REPORT — James Williams Sextet — SunnySide SSC-1012 — Producers: James Williams, Francois Zalacain — List: 998

James Williams has been making considerable progress as a leader, composer, and pianist. This LP, his sixth, showcases his ability to extend the boundaries of hard bop. Tight arrangements, and fine ensemble and solo work by an exemplary cast (Jill Piers, Bill Laswell, Eddy Keanu, Tony Rosed, and Rufus Reid) highlight his impressive LP.
COUNTRY

TOP 50 ALBUMS

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks On</th>
<th>1/2 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>25 WHO'S GONNA FILL THEIR SHOES</td>
<td>28</td>
<td>20</td>
</tr>
<tr>
<td>26 LIFE'S HIGHWAY</td>
<td>30</td>
<td>27</td>
</tr>
<tr>
<td>27 THAT'S WHY I'M HERE</td>
<td>31</td>
<td>24</td>
</tr>
<tr>
<td>28 GREATEST HITS</td>
<td>33</td>
<td>20</td>
</tr>
<tr>
<td>29 STAND UP</td>
<td>35</td>
<td>22</td>
</tr>
<tr>
<td>30 ME &amp; THE BOYS</td>
<td>37</td>
<td>23</td>
</tr>
<tr>
<td>31 RESTLESS HEART</td>
<td>39</td>
<td>24</td>
</tr>
<tr>
<td>32 HIGHWAYMAN</td>
<td>41</td>
<td>25</td>
</tr>
<tr>
<td>33 MISERY</td>
<td>43</td>
<td>26</td>
</tr>
<tr>
<td>34 THE VERY BEST OF JANIE</td>
<td>45</td>
<td>28</td>
</tr>
<tr>
<td>35 HOWARD AND DAVID</td>
<td>47</td>
<td>29</td>
</tr>
<tr>
<td>36 STEP ON OUT</td>
<td>49</td>
<td>31</td>
</tr>
<tr>
<td>37 GREATEST HITS</td>
<td>51</td>
<td>32</td>
</tr>
<tr>
<td>38 SOUTHERN PACIFIC</td>
<td>53</td>
<td>33</td>
</tr>
<tr>
<td>39 SONGS YOU KNOW BY HEART</td>
<td>55</td>
<td>34</td>
</tr>
<tr>
<td>40 GET TO THE HEART</td>
<td>57</td>
<td>35</td>
</tr>
<tr>
<td>41 DREAM AND EXPRESS</td>
<td>59</td>
<td>36</td>
</tr>
<tr>
<td>42 IT'S JUST A MATTER OF TIME</td>
<td>61</td>
<td>37</td>
</tr>
<tr>
<td>43 TOKYO, OKLAHOMA</td>
<td>63</td>
<td>38</td>
</tr>
<tr>
<td>44 THE OAK RIDGE BOYS</td>
<td>65</td>
<td>39</td>
</tr>
<tr>
<td>45 ME AND PAUL</td>
<td>67</td>
<td>40</td>
</tr>
<tr>
<td>46 WELCOME TO RAY PRICE COUNTRY</td>
<td>69</td>
<td>41</td>
</tr>
<tr>
<td>47 BIG RIVER</td>
<td>71</td>
<td>42</td>
</tr>
<tr>
<td>48 DALLAS (THE MUSIC OF STORY)</td>
<td>73</td>
<td>43</td>
</tr>
<tr>
<td>49 THE REAL GOD FOR RADIO (AND ALL THE HITS)</td>
<td>75</td>
<td>44</td>
</tr>
<tr>
<td>50 THE KENDALLS</td>
<td>77</td>
<td>45</td>
</tr>
</tbody>
</table>

STUDY AT HOME WITH THE STORYTELLER — Launching the state-wide Kentucky Educational Television's GED Study-At-Home programs are (l-r): chairman Tom T. Hall, his agent, Tandy Rice and Kentucky Governor Martha Layne Collins.

NASHVILLE FORUM

Tom McEntee, Nashville

(The following is a point of view of country radio as expressed by radio veteran Ken Cameron, most recently the p.d./m.d. of WJAZ in Albany, GA.)

I've spent more than 23 years in radio, 20 of those in country radio. It's an industry I guard jealously, not only because it has fed me pretty well most of those years, but also because I believe that country radio shouldn't be a job, it should be a way of life.

In my recent travels, I found myself disappointed with what I've been hearing from country radio. There's such a sameness in most markets that, with a few exceptions, it has become boring. What's happened to the creativity and the personality in our industry? Where's the warmth and sincerity and timely, topical humor? And by humor, I don't mean viciousness and nastiness and I don't mean forced humor that isn't funny. (Let's face it, the audience knows when you're faking it).

I'm not a comic, but I survived in some tough markets and had some pretty good numbers by utilizing genuine warmth, low-key humor (laughing at myself) and being someone my audience could relate to — in short, the "real" me. I have flat tires, cut myself shaving and have essentially the same problems they have. We've laughed and cried together and we've shared the joys of triumph and the pain of disaster.

What have you shared with your audience today? A slick six-in-a-row set while you read the paper or the latest memo from the G.M. concerning your ratings? Was it the last time your staff had fun together? Did you involve your audience in the fun, or did you treat it all as an inside joke?

I've never apologized for being "country" and if "you do, you insult your audience. Country is a living, breathing entity that, like, a fertile egg, must be nurtured and given room to grow or it will die.

Which brings me to the subject of music, an area where there's a wealth of young talent being overlooked by country radio. Short players, pressure from myriad angles, etc., may be to blame but we should remember that without giving the developing artists and writers a chance, there can be no future for the country music genre.

We stand at a crossroad. Without freshness and innovation, we'll kill our own art form. Frankly, I don't intend to sit idly by and watch. Do you? If not, prove it by being and doing what radio does best: the theatre of the mind.

Ken Cameron

ANOTHER GOLD FOR THE BELLAMY BROS. — On their recent European tour, Howard and David Bellamy were awarded a gold album for their Greatest Hits Volume I by Intercord/Musica in Austria. Pictured with Howard and David are Carol Curb, of Curb Records (Paris) and the American Ambassador to Austria, Helene Von Damm Guerlett. The presentation ceremony was held at the American Embassy in Vienna.

HOT CUTS

DAN SEALS — City Kind Of Girl/Headin' West/Everything That Glitters (Is Not Gold) — (Won't Be Blue Anymore)
KENNY ROGERS — Tomb Of The Unknown — (The Heart Of The Matter)
STEVE WARNER — She's Crazy For Leaving/Back Grinnin' Again — (Life's High-Way)
HANK WILLIAMS, JR. — New Orleans — (Five-O)
CONWAY TWITTY — Lay Me Down Carolina/All I Can Be Is A Sweet Memory — (Chasin' Rainbows)
GEORGE JONES — Somebody Wants Me Out Of The Way — (Who's Gonna Fill Their Shoes)
THE JUDDS — Rockin' With The Rhythm Of The Rain — (Rockin' With The Rhythm)
GEORGE STRAIT — Dance Time In Texas/Tin Too Deep/Lefty's Gone (Something Special)
GLEN CAMPBELL — Wild Winds — (It's Just A Matter Of Time)
RAY PRICE — Just Srough Love/Lonely Like A Rose/Give This Broken Heart A Break — (Welcome To Ray Price Country)
JUDY RODMAN — Do You Make Love As Well As You Make Music — (Judy)

Ken Cameron

Cash Box/February 8, 1986
<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist and Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>YOU CAN DREAM OF ME</td>
<td>STEVE WARNER (MCA 52721)</td>
</tr>
<tr>
<td>2</td>
<td>MAKIN' UP FOR LOST TIME</td>
<td>CRYSTAL GAYLE/GARY MORRIS (Warner Bros. 7-28165)</td>
</tr>
<tr>
<td>3</td>
<td>OLD SCHOOL</td>
<td>JOHN DENEE (MCA 50765)</td>
</tr>
<tr>
<td>4</td>
<td>THERE'S NO STOPPING YOUR HEART</td>
<td>MARIE OSMOND (Capitol/Curb B-5032)</td>
</tr>
<tr>
<td>5</td>
<td>HURT</td>
<td>JUICE NEWTON (MCA-PF-14190)</td>
</tr>
<tr>
<td>6</td>
<td>THE ONE I LOVED BACK THEN</td>
<td>GEORGE JONES (Epix 34-05698)</td>
</tr>
<tr>
<td>7</td>
<td>COME ON IN (YOU DID THE BEST YOU COULD)</td>
<td>THE OAK RIDGE BOYS (MCA 57292)</td>
</tr>
<tr>
<td>8</td>
<td>JUST IN CASE</td>
<td>THE FORESTER SISTERS (Warner Bros. 7-28075)</td>
</tr>
<tr>
<td>9</td>
<td>BOP</td>
<td>DAN SEAL (EMI America B-8289)</td>
</tr>
<tr>
<td>10</td>
<td>I TELL IT LIKE IT USED TO BE</td>
<td>T. GRAHAM BROWN (Capitol B-5034)</td>
</tr>
<tr>
<td>11</td>
<td>IT'S JUST A MATTER OF TIME</td>
<td>GLEN CAMPBELL (Atlantic-America 7-99600)</td>
</tr>
<tr>
<td>12</td>
<td>DOWN IN TENNESSEE</td>
<td>JOHN ALEC DOUGLAS (Warner Bros. 7-28055)</td>
</tr>
<tr>
<td>13</td>
<td>I LOVE YOU BY HEART</td>
<td>SYLVIA &amp; MICHAEL JOHNSON (RCA PB-14777)</td>
</tr>
<tr>
<td>14</td>
<td>THINK ABOUT LOVE</td>
<td>DOLLY PARTON (RCA PB-14218)</td>
</tr>
<tr>
<td>15</td>
<td>THE DEVIL'S ON THE LOOSE WATON JENNINGS</td>
<td>RCA PB-14150</td>
</tr>
<tr>
<td>16</td>
<td>FAST LANES AND COUNTRY ROADS</td>
<td>BARBARA MANORELL (MCA 57357)</td>
</tr>
<tr>
<td>17</td>
<td>I COULD GET USED TO EXILE</td>
<td>(Epix 34-05699)</td>
</tr>
<tr>
<td>18</td>
<td>HOME AGAIN IN MY HEART</td>
<td>THE NITTY GRITTY GIRL BAND (Warner Bros. 7-28087)</td>
</tr>
<tr>
<td>19</td>
<td>WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS)</td>
<td>JOHN SCHNEIDER (MCA 52723)</td>
</tr>
<tr>
<td>20</td>
<td>MEMORIES TO BURN</td>
<td>GENE WATSON (Epix 34-05693)</td>
</tr>
<tr>
<td>21</td>
<td>BACK TO THE HEARTBREAK KID</td>
<td>RESTLESS HEART (RCA PB-14150)</td>
</tr>
<tr>
<td>22</td>
<td>YOU SHOULD HAVE BEEN GONE BY NOW</td>
<td>EDDY RAVEN (RCA PB-14250)</td>
</tr>
<tr>
<td>23</td>
<td>PERFECT STRANGER</td>
<td>CLINT BLACK (Warner Bros. 7-28075)</td>
</tr>
<tr>
<td>24</td>
<td>OKLAHOMA BORDERLINE</td>
<td>VANCE GILL (RCA PB-14216)</td>
</tr>
<tr>
<td>25</td>
<td>BURNT LIKE A ROCKET</td>
<td>BILLY JOE ROYAL (Atlantic-America 7-99599)</td>
</tr>
<tr>
<td>26</td>
<td>YOU ARE MY MUSIC, YOU SHOULDN'T BE MY SONG</td>
<td>CHARLY McClAIN &amp; WAYNE MASSEY (Epix 34-05695)</td>
</tr>
<tr>
<td>27</td>
<td>DREAMLAND EXPRESS</td>
<td>JOHN DENEE (RCA PB-14272)</td>
</tr>
<tr>
<td>28</td>
<td>NEVER BE YOU</td>
<td>ROSEANNE BUCK (Columbia 38-05681)</td>
</tr>
<tr>
<td>29</td>
<td>YOUR MEMORY AIN'T WHAT IT USED TO BE</td>
<td>MICKEY GilLEY (Epix 34-05744)</td>
</tr>
<tr>
<td>30</td>
<td>I SURE NEED YOUR LOVIN' YOU</td>
<td>JUDY ROODMAN (MTM-72061)</td>
</tr>
<tr>
<td>31</td>
<td>PLEASE BE LOVE</td>
<td>MARK GRAY (Columbia 38-05680)</td>
</tr>
<tr>
<td>32</td>
<td>IN OVER MY HEART</td>
<td>T.D. SHEPPARD (Columbia 38-05747)</td>
</tr>
<tr>
<td>33</td>
<td>SOME GIRLS HAVE ALL THE LUCK</td>
<td>LOUISE MANDELL (RCA PB-14573)</td>
</tr>
</tbody>
</table>

**Chart Breaker**

<table>
<thead>
<tr>
<th>#</th>
<th>FEELIN' THE FEELIN'</th>
<th>THE BALLAD BROTHERS (MCA-Curb MCA-50747) DEBUT</th>
</tr>
</thead>
<tbody>
<tr>
<td>34</td>
<td>ONCE IN A BLUE MOON</td>
<td>ERL THOMAS CONLEY (RCA PB-14282)</td>
</tr>
<tr>
<td>35</td>
<td>DON'T FALL IN LOVE WITH ME</td>
<td>LACY J. DALTON (Columbia 38-05759)</td>
</tr>
</tbody>
</table>

**Weeks On**

- Top 100 Country Singles, February 8, 1986
- Top 100 Country Singles, February 15, 1986
- Top 100 Country Singles, February 22, 1986
- Top 100 Country Singles, February 29, 1986
COUNTRY RADIO

MOST ADDED

WLOI — Montgomery — Greg McAnally
The Statler Brothers
L. Storey
T. Price
M. McDaniels
A. Murray
R. Stevens
E. T. Conley
The Bellamy Brothers
M. M. Murphey
A. Baker
Dark Horse: P. Tillis

WZDO — Decatur — Jones
K. Rogers
J. Glaser
D. Williams
G. Strait
M. McDaniels
C. Ponce
R. Bailey
Dark Horse: M. Dixon

WMTZ — Augusta — Dave Hensley
P. Tillis
Girls Next Door
L. Lynn
The Bellamy Brothers
M. M. Murphey
K. Whitely
J. Buffett
A. Baker
The Red Horse Band
C. Wells
D. Peters
Cross Roads
Dark Horse: N. Wade

WOW — Omaha — Bill Cory
K. Whitely
S. Brown
P. Tillis
L. Lynn
E. T. Conley
The Bellamy Brothers
Dark Horse: J. Buffett

KJBS — Bastrop — Lisa Hale
Alabama
C. Pride
S. Brown
B.C. and the Dartz
L. Lynn
E. Bivens
A. Baker
N. Wade
The Red Horse Band
Dark Horse: Cross Roads

WDLW — Waltham — Nina Ryder
Alabama
E. T. Conley
R. McEntire
D. Yoakam
Dark Horse: J. Buffett

STORY ADDS

Once In A Blue Moon — Earl Thomas Conley — RCA
Tonight We Ride — Michael Martin Murphey — Warner Bros.
When You Were Blue And I Was Green — Joe Stampley — Epic
Just A Woman — Loretta Lynn — MCA

STATION ADDS

WTVR — Richmond — Nike Allen
L. J. Dalton
R. Stevens
L. Lynn
M. M. Murphey
Dark Horse: P. McEntire

WWVA — Wheeling — Bill Berg
K. Rogers
M. McDaniels
J. Fricke
L. Lynn
E. T. Conley
The Bellamy Brothers
M. M. Murphey
Dark Horse: Girls Next Door

WQTE — Adrian — Ron Allen
L. J. Dalton
P. McEntire
Girls Next Door
B. Lee
K. Rogers
The Statler Brothers
Dark Horse: C. Pride

WMKF — Flint — Mark Thomas
R. Skaggs
D. Williams
A. Murray
Dark Horse: None

COUNTRY PROGRAMMERS' PICK

Jack Wizx/E. Seckel McKeensport
Dark Horse: How Sweet It Is (To Be Loved By You) — Bo Garza — BGM

Bill Cory
WOW/Omaha
Miami, My Amy — Keith Whitley — RCA
Dark Horse: Please Bypass This Heart — Jimmy Buffett — MCA

Bill Berg
WWVA/Wheeling
Tonight We Ride — Michael Martin Murphey — Warner Bros.
Dark Horse: Love Will Get You Through Times With No Money — Girls Next Door — MTM

Mary Jo Kacsan
WDSY/Pittsburgh
Feelin’ The Feelin’ — The Bellamy Brothers
MCA/Curb
Dark Horse: Every Night — Pake McEntire — RCA

Lisa Hale
KJBS/Bastrop
Heart Don’t Fall Now — Sawyer Brown — Capitol/Curb
Dark Horse: Painted Ladies — Cross Roads — Moore

HOT PHONES

THE ONE I LOVED BACK THEN — GEORGE JONES — EPIC
YOU CAN DREAM OF ME — STEVE WARNER — MCA
WHAT'S A MEMORY LIKE YOU — JOHN SCHNEIDER — MCA

1982 — Randy Travis — Warner Bros.
She And I — Alabama — RCA

Cajun Moon — Ricky Skaggs — Epic
The Ballad of the Blue Cyclone — Ray Stevens — MCA

KAKA — Monica — Larry Dean
The Gatlin Brothers
Alabama
L. J. Dalton
S. Brown
E. T. Conley
The Bellamy Brothers
Dark Horse: J. H. Dyer

KFRD — Rosenberg — Bill Ingram
R. Skaggs
Alabama
L. J. Dalton
S. Brown
E. T. Conley
The Bellamy Brothers
Dark Horse: J. Dyer

KRZK — Branson — Jay McCierra
J. West
Cross Roads
D. Peters
K. Fowler
C. Wells
A. Baker
N. Wade
J. Fox
Dark Horse: P. McEntire

KVEG — Las Vegas — Andy Carr
L. Lynn
K. Whitely
J. Fox
E. Bivens
Dark Horse: P. Tillis

WDSY — Pittsburgh — Mary Jo Kacsan
G. Strait
E. T. Conley
The Bellamy Brothers
Dark Horse: P. McEntire

WHIM — East Providence — Jim O'Brien
J. Fricke
Lynn
The Bellamy Brothers
J. Stampley
M. M. Murphey
J. Buffett
K. Whitely
Dark Horse: The Almost Brothers

KNOE — Monroe — Brian Ringo
K. Rogers
M. McDaniels
A. Murray
N. Davis
S. Brown
J. Fricke
Girls Next Door
E. T. Conley
Dark Horse: The Bellamy Brothers

WDXE — Lawrenceburg — Dan Hollander
Girls Next Door
A. Baker
J. Bailey
Dark Horse: N. Wade

CASHBOX

Anything Else Is A Compromise

CHIT-CHAT — Miss Tennessee, Karen Compton recently visited WDXE-AM as guest D.J. chatting with the station's Dan Hollander. In addition to representing Tennessee during 1986, Compton also appeared on the National Songwriters Awards Show and in George Strait's video, The Chair.

Cash Box/Febuary 8, 1986
ALBUM RELEASES

SOMETHING TO TALK ABOUT — Anne Murray — Capitol SJ-12466 — Producer: Jack White

What an LP! Every song seems to have single potential. "Now And Forever (You and Me)" which is Murray's latest single, starts the lineup off right. There's a mixture of styles but all within the typical Murray stamp. Choice cuts include the gutsy "Heartache," the smooth-flowing "On And On," "You'll Never Know," with its pretty melody and "Gotcha" which has pop appeal. A real nice package.

NEW MOVES — Don Williams — Capitol ST-12440 — Producers: Don Williams and Garth Fundis

There's no surprises in Don Williams' LPs. What you expect you get. Nothing fancy or flashy, just honest-to-goodness songs the working man can relate to. The Gentle Giant's latest LP, "New Moves," is his first on Capitol. His new single "We've Got A Good Fire Going" is included. Especially potent are Don's versions of "Shut Full Of Love" and "We Got Love," two Bob McDiff-penned numbers, but "It's About Time" is really the stand-out on the LP.

OUT OF THE BOX

THE JUDDS (RCA JK-14290)
Grandpa (Tell Me 'Bout The Good Old Days) (3:56) (Cross/Kees/Tree—ASCAP) (J.O. Hara) (Producer: Brent Maher)

"I burst into tears when I first heard this on the demo," says Naomi Judd, referring to the time she initially heard the duo's latest single "Grandpa" last year. The single, a song about love, life and happiness in the past projects a pretty melody. Could be another chart-topper for the Judds.

ROSANNE CASH (Columbia 38-05794)
Hold On (3:36) (Chilcalt—BMI) (R. Cash) (Producer: Rodney Crowell and Dave Thomer)

Off her highly successful "Rhythm and Romance" LP, Rosanne scores high with her latest self-penned single "Hold On," an easy uptempo number bordering on the pop line. Strong, clear vocals on Rosanne's part coupled with solid production make for a powerful release.

FEATURE PICKS

JOHN CONLEE (Columbia 38-05778)
Harmony (3:20) (Silverline/Goldline—BMI/ASCAP) (R. Beresford, J. Hinson) (Producer: Bud Logan)

Conlee sings the praises of family harmony making in this tailor-made tune. Genuine country sound.

WAYLON JENNINGS (MCA 52778)

Hard country sounds, nice guitar and the strongest Waylon effort released in a while.

TANYA TUCKER (Capitol P-B-5533)
One Love At A Time (2:52) (Web IV/Writer/Scarlet Moon—BMI) (P. Davis, P. Overstreet) (Producer: Jerry Crutchfield)

Tanya paints the picture well as she sings of choosing between two loves. Easy to follow, upbeat.

B.J. THOMAS (Columbia 38-05771)
America Is (3:08) (Casa David/Jonico—ASCAP) (H. David, J. Raposo) (Producer: Gary Klein)

B.J.'s new single is a tribute to America and its people. Slow, touching tune covers a variety of people, places and things.

RAZZY SIGNS WITH GHOST TOWN — Razzy Bailey inked a three-year agreement with Ghost Town in The Sky amusement park in Maggie Valley, North Carolina, to serve as the park's spokesman and featured entertainer. Pictured from (l-r) are: Steve Mikloso, director of marketing for Ghost Town; Razzy Bailey; John Dorris, president of the Hallmark Direction Co.; and Keith Robinson, gen. mgr. of Ghost Town.

NEW AND DEVELOPING

PAKE MCENTIRE (RCA JK-14220)
Every Night (2:59) (Ray Stevens—BMI) (Laying Martine, Jr.) (Producer: Mark Wright)

Being an award-winning rodeo performer, traveling all across the country, Pake McIntire could easily toss a lasso around a hit record with his debut. RCA single "Every Night" paying the way for him. Reba's "big brother" remembers the days when he, Reba and younger sister Susie sang as a trio while growing up. Now, after several years of playing clubs as a solo act, Pake says he's ready to make country music his career. "Every Night" has helped him off to a good start. A fun, uptempo number about a lonesome singer who suddenly has girls calling him every night, is the kind of song Pake hopes to label himself with. "I like happy, positive songs," he says, "songs that are full of energy with a western cowboy flavor." Pake adds that he intends to stay true to his country upbringing and will continue to live on his 1,000 acre ranch in Oklahoma but rodeoing will have to be relegated to the sidelines he says. "Music is my highlight!"

The Weekly Trade Journal.
NEW AND DEVELOPING

TONI PRICE (Luv-114)
Mississippi Breakdown (2:50) (Little Amber—BMI) (C. Wadley, C. King) (Producer: Larry Morton)
Here’s how a page out of Toni Price’s “dreambook” reads: “Appear on the New Faces Show, (At the Country Radio Seminar), record a duet with Mark Gray, win the CMA’s Horizon Award, jet-set on world-wide tours, die happy.” Toni’s goals are not much different from many aspiring artists. However, she’s already on her way. Appearing in two major motion pictures; Sweet Dreams (she was a jitterbug dancer) and Living Proof (as an extra), Toni has also worked in music videos for Janie Fricke and the Forester Sister’s music videos. After signing with Luv Records in 1985, her first single on the label, “Mississippi Breakdown,” is doing exceptionally well. (Already number 50 on the Cash Box chart). Toni describes her music as “contemporary country,” with her ultimate goal in the music industry being able “to play almost any style of music and having it accepted,” she says, “and being versatile in my music.”

INDIE SINGLE REVIEWS

VALERIE ARNER (Jada 1202)
Love Has No Heart (3:05) (Reel People) (D.S. Thomas)

MICHAEL SHAMBLIN (F&L FL548)

TONY ALAMO & KIM MORRISON (Alamo 334)
Something (3:20) (Zero/Harrison—BMI) (G. Harrison) (Producers: Billy Strange, Dan Hoffman)

JOHNNY BEE (Universal UAR 1049)

A Declaration of an Independent®:
- Professionalism  •  Quality
- Individualistic  •  Confindent

WEST RECORDS

TOP INDIE SINGLES

1 MISSISSIPPI BREAKDOWN
TONI PRICE (LuvNORD 114) 2 3
2 THIS NIGHT MIGHT TAKE US TO FOREVER
MARTY CRAWFORD & GARY HOLMES (Spectrum Of Sound SO-007) 4 3
3 FIVE FINGERS
RAY PRICE (Step One SOR 260) 1 3
4 GOT MY HEART SET ON YOU
MASON DIXON (TX-5570) 3 2
5 EVEN WHEN I RIDE IN THE RAIN
GEARY HANLEY (Kansa-KA 627) 9 2
6 AN AMERICAN SATURDAY NIGHT
BC AND THE DAMZ’ (Track 45-103) 9 2
7 YOU BEAT ALL I’VE EVER SEEN
ROGER MARTIN (NLT-FL 1968) DEBUT
8 COME ON SUNDAY MORNING
BACK BEHIND THE BARN BOYS
(TH-ART TAS 1985-46) DEBUT
9 "BORDERLINE"
THE RED RIGGE BAND (A.M. I. 1933) DEBUT
10 IN LOVE WITH HER
ADAM BAKER (Avista AV 8610) DEBUT

INDIE SPOTLIGHT

MARTY CRAWFORD & GARY HOLMES
(Spectrum NH19281)
This Night Might Take Us To Forever
Fine production coupled with excellent vocals on this duet, make “This Night Might Take Us To Forever” a solid contender to climb the charts. Similar to the Anne Murray/Dave Loggins sound.
**ATTITUDE — Kenny Marks — DaySpring 7-01-13601-1 — Producer: Rubba Smith**

Kenny Marks’ “Attitude” LP may be geared toward teenage and young adult tensions, but its message relates to all ages. “Life After High School,” “The Party’s Over” and “It Doesn’t Hurt That Much” are stand-outs on the release but the best cut is by far “Friends,” a self-penned tribute to friendship and its rewards. Each song seems to have been written with deep meaning and Marks relays some solid messages through his rock oriented work. A must for any turntable.

**HEAVEN IS CALLING — Common Bond — Broken SPN-7-100-30782-1 — Producer: Doug Doyle**

Comprised of Ken Samuels, Steve Durham and Chuck Cummings, Common Bond is a versatile group that has put together quite an inspirational rock ‘n roll LP. All the tunes were written by Samuels and favorites include the title cut which highlights a funky guitar, “My Direction, and “Save Your Saviour.”

**KINGDOM COME — Jeanne Rogers — Marantha SPN-7-100-15482-0 — Producer: J. Daniel Smith**

This soprano’s repertoire seems endless. Her latest album “Kingdom Come” shows her vocal ability. Rogers’ voice is pleasing and smooth as she guides through especially well-liked cuts “Jesus My King,” “Walkin’ In The Spirit” and “You Are My All (Dawn).”

**CHRISTMAS GOLD — Amy Grant’s holiday release “A Christmas Album” has been certified gold by the Recording Industry Association of America. Shown here are members of Wurd Inc.’s sales and promotion staff at a recent sales conference where Santa presented the stock with gold LPs.**

---

**TOP 30 ALBUMS**

### Inspirational

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Weeks on 1/2 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BLESSED</td>
<td>The Williams Brothers</td>
<td>Malaco</td>
<td>114</td>
</tr>
<tr>
<td>2</td>
<td>LOVE ALIVE III</td>
<td>Walta Hawkins</td>
<td>Light LS 667</td>
<td>52</td>
</tr>
<tr>
<td>3</td>
<td>I GIVE IT ALL TO YOU</td>
<td>The Hance Allen Group</td>
<td>Malaco 6660-1</td>
<td>28</td>
</tr>
<tr>
<td>4</td>
<td>DEDICATION</td>
<td>Nicholas (Command CHN 1003)</td>
<td>Malaco</td>
<td>24</td>
</tr>
<tr>
<td>5</td>
<td>TOMORROW</td>
<td>The Wankys</td>
<td>Light LS 6657</td>
<td>56</td>
</tr>
<tr>
<td>6</td>
<td>HISTORY</td>
<td>Rev. Marvin Yancy</td>
<td>Lamb Natl 8802</td>
<td>69</td>
</tr>
<tr>
<td>7</td>
<td>UNSTapsible JOY</td>
<td>William Miller</td>
<td>Light LS 6637</td>
<td>100</td>
</tr>
<tr>
<td>8</td>
<td>HAMPTON</td>
<td>Edwin Hawkins</td>
<td>Light LS 6638</td>
<td>98</td>
</tr>
<tr>
<td>9</td>
<td>GREATEST HITS</td>
<td>Rev. L. Franklin Southernaires</td>
<td>Malaco 4602</td>
<td>21</td>
</tr>
<tr>
<td>10</td>
<td>Mission A WAY</td>
<td>Rev. L. Franklin Southernaires</td>
<td>Malaco 4602</td>
<td>21</td>
</tr>
<tr>
<td>11</td>
<td>Time TO LOSE</td>
<td>Andrae Crouch</td>
<td>Light LS 6665</td>
<td>21</td>
</tr>
<tr>
<td>12</td>
<td>Hold ON</td>
<td>Rev. E. Barnes &amp; Rev. Janice Brown</td>
<td>Atlanta Int 10099</td>
<td>14</td>
</tr>
<tr>
<td>13</td>
<td>I Am Going ON</td>
<td>Rev. L. Franklin Southernaires</td>
<td>Malaco 4603</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>Live AT THE Washington</td>
<td>Rev. Charles Nicks</td>
<td>Sound of Gospel 146</td>
<td>10</td>
</tr>
<tr>
<td>15</td>
<td>Just A Rehearsal</td>
<td>Rev. Charles Nicks</td>
<td>Sound of Gospel 146</td>
<td>10</td>
</tr>
<tr>
<td>16</td>
<td>Humble THYSELF</td>
<td>reaching the Breakthrough</td>
<td>Light LS 6638</td>
<td>10</td>
</tr>
<tr>
<td>18</td>
<td>DILExON</td>
<td>DeLeon Richards</td>
<td>Word 7-01-6050-9</td>
<td>10</td>
</tr>
<tr>
<td>19</td>
<td>CELEBRATION</td>
<td>Rev. Charles Nicks</td>
<td>Sound of Gospel 144</td>
<td>10</td>
</tr>
<tr>
<td>20</td>
<td>Rough SIDE OF THE MOUNTAIN</td>
<td>Rev. Charles Nicks</td>
<td>Sound of Gospel 143</td>
<td>10</td>
</tr>
<tr>
<td>21</td>
<td>IS HE THE LIGHT</td>
<td>Rev. Charles Nicks</td>
<td>Sound of Gospel 142</td>
<td>10</td>
</tr>
<tr>
<td>22</td>
<td>MISSISSIPPI POOR BOYS</td>
<td>Rev. Charles Nicks</td>
<td>Sound of Gospel 141</td>
<td>10</td>
</tr>
<tr>
<td>23</td>
<td>WHERE THE Gates SWING OPEN</td>
<td>Rev. Charles Nicks</td>
<td>Sound of Gospel 140</td>
<td>10</td>
</tr>
<tr>
<td>24</td>
<td>REDeming Love</td>
<td>Rev. Charles Nicks</td>
<td>Sound of Gospel 139</td>
<td>10</td>
</tr>
</tbody>
</table>

### Spiritual

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Weeks on 1/2 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BLESSED</td>
<td>The Williams Brothers</td>
<td>Malaco</td>
<td>114</td>
</tr>
<tr>
<td>2</td>
<td>LOVE ALIVE III</td>
<td>Walta Hawkins</td>
<td>Light LS 667</td>
<td>52</td>
</tr>
<tr>
<td>3</td>
<td>I GIVE IT ALL TO YOU</td>
<td>The Hance Allen Group</td>
<td>Malaco 6660-1</td>
<td>28</td>
</tr>
<tr>
<td>4</td>
<td>DEDICATION</td>
<td>Nicholas (Command CHN 1003)</td>
<td>Malaco</td>
<td>24</td>
</tr>
<tr>
<td>5</td>
<td>TOMORROW</td>
<td>The Wankys</td>
<td>Light LS 6657</td>
<td>56</td>
</tr>
<tr>
<td>6</td>
<td>HISTORY</td>
<td>Rev. Marvin Yancy</td>
<td>Lamb Natl 8802</td>
<td>69</td>
</tr>
<tr>
<td>7</td>
<td>UNSTapsible JOY</td>
<td>William Miller</td>
<td>Light LS 6637</td>
<td>100</td>
</tr>
<tr>
<td>8</td>
<td>HAMPTON</td>
<td>Edwin Hawkins</td>
<td>Light LS 6638</td>
<td>98</td>
</tr>
<tr>
<td>9</td>
<td>GREATEST HITS</td>
<td>Rev. L. Franklin Southernaires</td>
<td>Malaco 4602</td>
<td>21</td>
</tr>
<tr>
<td>10</td>
<td>Mission A WAY</td>
<td>Rev. L. Franklin Southernaires</td>
<td>Malaco 4602</td>
<td>21</td>
</tr>
<tr>
<td>11</td>
<td>Time TO LOSE</td>
<td>Andrae Crouch</td>
<td>Light LS 6665</td>
<td>21</td>
</tr>
<tr>
<td>12</td>
<td>Hold ON</td>
<td>Rev. E. Barnes &amp; Rev. Janice Brown</td>
<td>Atlanta Int 10099</td>
<td>14</td>
</tr>
<tr>
<td>13</td>
<td>I Am Going ON</td>
<td>Rev. L. Franklin Southernaires</td>
<td>Malaco 4603</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>Live AT THE Washington</td>
<td>Rev. Charles Nicks</td>
<td>Sound of Gospel 146</td>
<td>10</td>
</tr>
<tr>
<td>15</td>
<td>Just A Rehearsal</td>
<td>Rev. Charles Nicks</td>
<td>Sound of Gospel 146</td>
<td>10</td>
</tr>
<tr>
<td>16</td>
<td>Humble THYSELF</td>
<td>reaching the Breakthrough</td>
<td>Light LS 6638</td>
<td>10</td>
</tr>
<tr>
<td>18</td>
<td>DILExON</td>
<td>DeLeon Richards</td>
<td>Word 7-01-6050-9</td>
<td>10</td>
</tr>
<tr>
<td>19</td>
<td>CELEBRATION</td>
<td>Rev. Charles Nicks</td>
<td>Sound of Gospel 144</td>
<td>10</td>
</tr>
<tr>
<td>20</td>
<td>Rough SIDE OF THE MOUNTAIN</td>
<td>Rev. Charles Nicks</td>
<td>Sound of Gospel 143</td>
<td>10</td>
</tr>
<tr>
<td>21</td>
<td>IS HE THE LIGHT</td>
<td>Rev. Charles Nicks</td>
<td>Sound of Gospel 142</td>
<td>10</td>
</tr>
<tr>
<td>22</td>
<td>MISSISSIPPI POOR BOYS</td>
<td>Rev. Charles Nicks</td>
<td>Sound of Gospel 141</td>
<td>10</td>
</tr>
<tr>
<td>23</td>
<td>WHERE THE Gates SWING OPEN</td>
<td>Rev. Charles Nicks</td>
<td>Sound of Gospel 140</td>
<td>10</td>
</tr>
<tr>
<td>24</td>
<td>REDeming Love</td>
<td>Rev. Charles Nicks</td>
<td>Sound of Gospel 139</td>
<td>10</td>
</tr>
</tbody>
</table>

### GOSPEL PICKS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Producer</th>
</tr>
</thead>
<tbody>
<tr>
<td>A MIGHTY FORTRESS</td>
<td>Steve Green</td>
<td>Greg Nelson</td>
</tr>
<tr>
<td>BETTER THAN BLESSED</td>
<td>Louise “Candy” Davis and Faith</td>
<td>Malaco MAL 4405</td>
</tr>
<tr>
<td>I OWE HIM ALL</td>
<td>Greater St. Stephen Baptist Church</td>
<td>John Simmons</td>
</tr>
<tr>
<td>JUST CALL HIM JESUS</td>
<td>Avondale Community Choir</td>
<td>Victory VR-1002</td>
</tr>
<tr>
<td>RUSS TAFF</td>
<td>Malaco MAL 4405</td>
<td></td>
</tr>
<tr>
<td>DAVEE</td>
<td>Steve W. Smith</td>
<td>L. Simmons</td>
</tr>
</tbody>
</table>

---

**GOSPEL ALBUM REVIEWS**

**HEAVEN IS CALLING**

**KINGDOM COME**

**CHRISTMAS GOLD**

---

**Cash Box/February 8, 1986**
THE BLUENOTE, N.Y.C.—Let’s not dwell dangerously on the fact that Sarah Vaughan has been the greatest jazz singer we’ve got. In fact, she’s got the best chops of any jazz singer who’s ever lived. Actually, there are people who think she may be the greatest singer of all time—Gunther Schuller, for example—but I don’t think I can pass judgment on that. Let’s just say, there’s only one Sarah Vaughan, and she can hear in a jazz club—and the Blue Note is a typical cramped jazz club—and is akin to watching the Dodgers and Yankees play baseball at the local schoolyard. To hear a diva in a joint is to get gooseflesh.

That said, Sarah Vaughan doesn’t act like a diva. She giggles, she tells dumb jokes, she does schlack, she mops the sweat off her brow with indelicate gusto. But, my oh my, does she sing. On this particular night at the Blue Note, with the place packed to the rafters, Sarah Vaughan was in a relatively subdued mood. After her usual upbeat opener, “Just Friends,” she settled into a set that sparked most brilliantly during the ballads: an “I’ll Remember You” that was punging slow and a “Black Coffee” that was thick and strong as black turkish coffee. Not only does Sarah Vaughan have a breath-taking voice, but she has the consummate jazz musician’s sense of how to use her voice. She’ll hold a note for a second without much vibrato, and then swell the thing until you think it wants to burst. But that’s the thing—it doesn’t ever burst. There’s no limit to her notes, no breaking point. The note swells and hangs and, by golly, you get the feeling she could do a crossword puzzle without the thing cracking or diminishing one iota. It’s that tremendous talent and only the audience is left gasping for air. On this night, she kept her vocal melodies to a club-sized flex, and it was just right.

“My Funny Valentine,” the old warhorse, was also given the full-sized ballad treatment, but she has the consummate jazz musician’s sense of how to use her voice. She’ll hold a note for a second without much vibrato, and then swell the thing until you think it wants to burst. But that’s the thing—it doesn’t ever burst. There’s no limit to her notes, no breaking point. The note swells and hangs and, by golly, you get the feeling she could do a crossword puzzle without the thing cracking or diminishing one iota. It’s that tremendous talent and only the audience is left gasping for air. On this night, she kept her vocal melodies to a club-sized flex, and it was just right.

“Lilydale” with Merchant’s vocals high up on the stage, is one of the greatest moments of the evening. Someone remarked after that particular song, “She has a very pretty voice.” Others nearby turned and nodded in agreement. The fact is, as soon as you mention Natalie Merchant, nobody wants to talk about anything else.

Paul Iorio

Hearth

THE UNIVERSAL AMPHITHEATRE, L.A.—It’s always a good idea to see a band’s novelty they once were, and much of the thanks goes to Ann and Nancy Wilson of Heart. And while the sisters have never laid claim to any of the credit, rock historians would be remiss to overlook their influence. Sunday’s opening show was a testament to the art of rock and roll, and to the comeback of one of the top selling bands of the late 70s.

Finally, on the rise again, Heart celebrated its recent Top 10 hit, “Never” with gusto. But beyond the band’s current jubilation, the show was a reminder of just how many hits this act has had—tunes like “Magic Man,” “Barracuda,” “Crazy On You,” and “Straight On.” These and many others, plus tunes from the new album, were covered with renewed zest during the Sunday show.

Ann Wilson’s voice truly one of the great female rock voices ever—was in fine tune. It sounded better, possibly, than ever has. Certainly there was more depth and range than on recordings. Sister Nancy’s guitar playing was strong, with a strident intensity that can be compared to any of the successful attire of Ann’s singing.

They’re quite a pair, these two, and they virtually stormed the Sunday evening stage. Howard Leese’s lead guitar threatened to take flight and soar out of the amphitheatre, and Mark Andes bass was equally aggressive, but not overly so. But it was Denny Carmassi’s drum that were the true catalyst of the evening, the drum’s rhythm with insulting strength.

Delt as Carmassi’s drum playing may be, problems with the Sunday show arose with the lack of variation of his beat. Tunes with all too similar rhythms were strung together at one point. The effect was mesmerization to the point of boredom. The monotony was broken by more varied material, and by the arrival of lady rockers extraordinaire, Grace Slick and Stevie Nicks, who joined the band on stage for a rousing rendition of “What About Love.” If the Wilsons have never been fully recognized as the trailblazers they were, the fact could scarcely be ignored in the presence of Slick, one of the true pioneers. It was a magical moment.

Sets by Larry Hitchcock provided an interesting, but not distracting environment for Heart’s talents, a multitude of fitters rimmed by a stylized double-sided pile of pinwheels and fishnets provided ample travelling room for Ann Wilson and the mobile guitarists, though much of the show was limited to stage’s apron.

Heart’s Sunday show bore little resemblance to the band’s rock and roll attempts. With fresh, powerful material going for them, top-notch musicianship, a well-oiled and generally invigorating show, you would have to go back a few years to find a sound better than ever. Heart’s recent opening show here was less of an attempt at a comeback than it was a stepping stone.

Gregory Dobrin

A SATURDAY MECHANIC — Coinciding with the release of their debut album, Atlantic recording group Mike & The Mechanics spent several days in Los Angeles for a series of media interviews and television dates, including an appearance on American Bandstand. Shown during the taping are host Dick Clark (1) and Mike Rutherford of Mike & The Mechanics.

10,000 anicas

THE BOTTOM LINE, N.Y.C. — Something unexpected and probably unintended is happening here. Natalie Merchant, lead vocal of 10,000 Maniacs, is turning into a sex symbol. And we don’t mean just among guys who look like The Washington Squares either, but among fraternity-

looking, out-with-the-boys types who wouldn’t dream of Rambou from Rambo. Everyone Merchant twirls and gestures and tears her long hair — she does this a lot — the fellows just can’t keep it in.

“What do you want me to do now?” Merchant innocently asked the audience between twirls at the Manicats’ Jan. 24 Bottom Line show. “Anything you want baby,” shouted some guy and hoots. Clearly the audience was in love. But with what?

She’s a babysitter, a lover, a saint, a crook, a wife, a mother, a child; all these and many others, plus tunes from the new album, were covered with renewed zest during the Sunday show.

Ann Wilson’s voice—truly one of the great female rock voices ever—was in fine tune. It sounded better, possibly, than ever has. Certainly there was more depth and range than on recordings. Sister Nancy’s guitar playing was strong, with a strident intensity that can be compared to any of the successful attire of Ann’s singing.

They’re quite a pair, these two, and they virtually stormed the Sunday evening stage. Howard Leese’s lead guitar threatened to take flight and soar out of the amphitheatre, and Mark Andes bass was equally aggressive, but not overly so. But it was Denny Carmassi’s drum that were the true catalyst of the evening, the drum’s rhythm with insulting strength.

Delt as Carmassi’s drum playing may be, problems with the Sunday show arose with the lack of variation of his beat. Tunes with all too similar rhythms were strung together at one point. The effect was mesmerization to the point of boredom. The monotony was broken by more varied material, and by the arrival of lady rockers extraordinaire, Grace Slick and Stevie Nicks, who joined the band on stage for a rousing rendition of “What About Love.” If the Wilsons have never been fully recognized as the trailblazers they were, the fact could scarcely be ignored in the presence of Slick, one of the true pioneers. It was a magical moment.

Sets by Larry Hitchcock provided an interesting, but not distracting environment for Heart’s talents, a multitude of fitters rimmed by a stylized double-sided pile of pinwheels and fishnets provided ample travelling room for Ann Wilson and the mobile guitarists, though much of the show was limited to stage’s apron.

Heart’s Sunday show bore little resemblance to the band’s rock and roll attempts. With fresh, powerful material going for them, top-notch musicianship, a well-oiled and generally invigorating show, you would have to go back a few years to find a sound better than ever. Heart’s recent opening show here was less of an attempt at a comeback than it was a stepping stone.

Gregory Dobrin

BAND OF GOLD — RCA Records’ Starship were recently presented with gold records for their most recent LP, “Knee Deep in the Hoopla.” Pictured at the presentation are (l-r): Starship’s Donny Baldwin; RCA promo manager Susan Wax; Mickey Thomas and Grace Slick of the group; Alan Wolmark, director of album promotion; Starship manager Bill Thompson; John Ford, RCA Vice President, U.S.A. and Canada; Starship guitarist Craig Chaquico, and Nadine Condon, Starship’s director of promotion and publicity.
**The Lyres**

THE CHANNEL, BOSTON — Watching the Lyres perform in Boston is like listening to Ed Koch on the steps of Gracie Mansion or having an audience with the Pope in Vatican City. Somehow it just seems better on their home turf.

The Lyres belong to Boston's small but reputable Ace Of Hearts Records. Even more important, the Lyres belong to Boston. Thanks to its size, its multitude of young people, and a powerhouse radio station that actually gives some exposure to young and developing indie bands, Boston has embraced the Lyres as one of its prodigal sons. Lyres' tunes were sprinkled among Pete Townshend, Pat Benatar and ZZ Top as WBCN's (progressive, WFNX also contributed) heavily talked up the evening's festivities.

When it came to show time, the Channel was packed and a packed room of enthusiastic Bostonians is unlike anything previously experienced in a concert hall. It's no wonder they don't serve the drinks in glasses.

The Lyres are not a new band. Their extensive tours of the U.S. and Canada could almost earn them the label, veteran. But the Lyres are still a developing band. Vocalist/guitarist/creative force Jeff "Mono Man" Conolly is showing a new ease and confidence in both his vocal work and the presentation of the '80s infused new music. The organ still dominates and the occasional instro still suggests a certain musical chaos, but there seems to be a new found calmness and control.

Conolly is still a dynamo. The audience breaks into a sweat just from watching him work. Songs like "Help You Ann" off 1984's critically acclaimed "On Fyre," met with incredible crowd enthusiasm. The band also included material off their latest Ace Of Hearts EP, "Someone Who'll Treat You Right Now." Songs like "You've Been Wrong" and "She Pays The Rent" were known word for word by the audience.

You kind of hope the Lyres don't get stuck in the repertoire of a major label and stand the risk of losing its originality and sincerity. There is also the hope that a band that is able to create the kind of energy and excitement that the Lyres do on stage, will finally be able to break nationally through a network of independent radio.

The key to the Lyres' success in unabashed enthusiasm and energy. They're still suffering from MTV doldrums and boredom. Hopefully, they're going to break big.

David Adelson

---

**Ella Fitzgerald**

WESTWOOD PLAYHOUSE, L.A. — As it was perfectly evident at the Westwood Playhouse on January 22, Ella Fitzgerald is still apparently incapable of disappointing an audience. Not only has her considerable skills as a vocalist remained remarkably immune to the onslaught of time, but it seems she particularly excels in this intimate confines of a theatre like the Playhouse. Appearing energetic and comfortable, Fitzgerald responded to the warm ambience by delivering even more than her usual 100 percent.

Predictably, the capacity crowd rejoiced in Fitzgerald's presence right from the start of the concert. In fact, she probably received more applause before singing a single note than most performers do after a second encore. Launching into such favorites as "Them There Eyes," "I Was Born To Be Blue" and "Girl From Ipanama," Fitzgerald left no doubt of her interpretive skills and improvisational wanderings remain as amazing as ever. Sounding more like a full orchestra than a long singer, she made every number sound fresh, even though she's sung many of the same tunes with many of the same arrangements countless times before.

Adding to the overwhelming success of the evening, beyond the magnificence of Fitzgerald herself, was the Paul Smith Trio. Featuring Smith on the piano, Greg Theos on drums and Peter Betts on bass, the trio was consistently flawless, even as the material ran the gamut from up-tempo and cheery to dramatic and melancholy.

Taking a much deserved break, Fitzgerald tuned her ear to the the virtuosic guitarist Joe Pass for the first twenty minutes of the concert's second half. He promptly offered strikingly beautiful renditions of such songs as Jerome Kern's "All The Things You Are" and "Summertime," creating an ethereal sound which held the audience spellbound. Fitzgerald then re-emerged from the wings, joining Pass to masterfully perform a choice selection of tunes, including "I'm Beginning To See The Light," "Chesapeake," and several Gershwin and Porter classics.

Having obviously forged a powerful musical and personal bond over the years, these two supremely talented musicians once again demonstrated how in tune they are with each other, both literally and figuratively.

The only negatives of the evening came as a result of some recurrent technical problems with the microphones. In spite of the delays, however, Fitzgerald stayed typically cool and calm, turning the annoyances around by employing humor and patience, proving she has the personality to please an audience with or without music.

The boundless exuberance at the end of the concert happily had nothing to do with Fitzgerald's past accomplishments or lofty status in the world of music. It had only to do with that night's performance; a performance which again showcased the mastery of her vocal abilities. Quite simply, if Ella Fitzgerald chose to sing Dow Jones averages, it would be worth listening to. Hearing her sing the jazz, pop and blues songs she's best known for is nothing less than magical.

Diane Jacobs

---

**M arshall Crenshaw**

THE PALACE, HOLLYWOOD — Why isn't Marshall Crenshaw a star?

What does the guy have to prove? He's already shown his talent as a songwriter. His three Warner Bros., albums received just as much critical praise as records can without landing him a feature in Newsweek or Time. He obviously can sing and he's obviously a talented guitar player. So what's wrong?

Absolutely nothing. Marshall Crenshaw is a musician in an age of performers. He's not likely to thrill the MTV crowd with showy antics, fancy dance steps, lazers and smoke. His show at the Palace was as unassuming as they get. He and his band took the stage, graciously greeted the audience and proceeded to play 50 minutes of thoroughly enjoyable, often charming, always intelligent, pop ditties.

Crenshaw seems to take an almost tongue-in-cheek attitude to his combination of the core elements of basic, straight ahead rock and roll, and modern, contemporary lyrics, harmonies and guitar work. If it's a Marshall Crenshaw tune, it's going to have a very effective pop hook.

A couple of points about last week's show at the Palace that must be raised. First, the place was packed. Second, the people who packed the place were loud, enthusiastic and very appreciative of the set. Third, the new material received as loud and enthusiastic response as the old material did. That's a good sign.

The new song that garnered the greatest response was, "Little Wild One," a tune that couldn't overcome the thick and apparently permanent blinders worn by AOR programmers. Crenshaw also sprinkled the set with a couple of covers including Jackie Wilson's "Foot Petal," and the classic, "Shake, Rattle And Roll." Other outstanding selections were his "Somebody, Some Way," "Whenever You're On My Mind," and the should-have-been-a-classic, "Maryanne." It's highly unlikely that Marshall Crenshaw will now in the near future, given his current inability to cross the threshold of commercial stardom. Perhaps the immediate concern is the record label's interest in an act that can't seem to produce a hit single in an album full of hit singles. Keep going, Marshall. It's eventually going to happen.

David Adelson

---

**CANT STOP THEIR LEGS** — Allan Becker (c), director of BMI's Musical Theatre Department, recently welcomed BMI writers Robert Knee (l) and Kenny Rankin (r) to Broadway. The pair teamed up for a special, limited-run engagement at New York's Circle In The Square Theatre.
**International Bestsellers**

**United Kingdom**

1. Election Day — Arcade — EMI/Parlophone
2. I’m Your Man — Wam — CBS/Epic
4. Question Of Feeling — Mina & Riccardo Cocciante — Virgin
5. Alive & Kicking — Stock, Aitken & Waterman — Virgin
6. Bad Boy — D-Boy — Baby
7. Father’s Day — Swan
8. Sugar Sugar — Loredana Cuccianni — Cinevox
9. Say You Say Me — Lionel Richie — RCA
10. Sugar Calling — Jools Holland

**Japan**

1. Fuyu No Opera Glass — Eri Nitta — Canyon
2. Koyori Ochikore — Akiko Kobayashi — Fan House
3. Kanchi Hitori — Koji Yoshikawa — SMS
4. Kamen Butokukai — Shonentayi — Warner Pioneer
5. King — CBS — Polydor
6. Friends — Record Club
7. Be Bop High School — Mika Nakayama — King
8. Dancing Hero — Yoko Ono — Victor
10. They Want You Just For Me — Full Force — CBS

**Cash Box/February 8, 1986**
American Music Awards (continued from page 5)

nig, Bob Geldof and Tears For Fears in London.

A special Award Of Merit was presented to Paul McCartney for his life-long musical achievements, given by Lionel Richie from the Shrine Auditorium stage with McCartney's acceptance remarks fed live from London. Also accepting a special award live from New York was Band Aid Live Aid originator Bob Geldof, who, along with Harry Belafonte (USA For Africa) and Willie Nelson (Farm Aid), was given an American Music Award of Appreciation.

Special American Music Awards were also presented to Michael Jackson and Lionel Richie as composers of "We Are The World," Quincy Jones as producer of it, and Ron Kragen as the project's administrator and coordinator. A complete list of winners follows:

POP/ROCK CATEGORY
Favorite Single: "The Power Of Love" — Huey Lewis & The News (Chrysalis)

Favorite Album: "Born In The U.S.A." — Bruce Springsteen (Columbia)

Favorite Female Vocalist: Tina Turner (Capitol)

Favorite Male Vocalist: Bruce Springsteen (Columbia)

Favorite Duo or Group: Chicago (Warner Bros.)

Favorite Video Artist: Pat Benatar (Chrysalis)

Favorite Male Video Artist: Bruce Springsteen (Columbia)

Favorite Video Duo or Group: The Wham! (Columbia)

Favorite Video Single: "The Power Of Love" — Huey Lewis & The News (Chrysalis)

SOUL/R&B CATEGORY
Favorite Single: "You Give Good Love" — Whitney Houston (Arista)

Favorite Album: "Emergency" — Kool & The Gang (De-Lite/PolyGram)

Favorite Female Vocalist: Aretha Franklin (Arista)

Favorite Male Vocalist: Stovie Wonder (Motown)

Favorite Duo or Group: Kool & The Gang (De-Lite/PolyGram)

Favorite Video Artist: Aretha Franklin (Arista)

Rock And Roll Hall Of Fame (continued from page 5)

gave way to "Reelin' and Rockin'," which was followed by "Johnny B. Goode," "Whole Lotta Shakin' Goin' On" — both with Richards — singing blues licks that were simultaneously sweet and stinging. "The Twist," sung and danced by Chubby Checker, of course, "Little Queenie," "Gimme Some Lovin'," sung by Winwood; and, for a finale, Fogerty belting out his indelible "Proud Mary." Rock and roll may have a Hall of Fame, but the living inductees — Lewis, Berry, Ray Charles, the Everly Brothers, Fats Domino, Little Richard, and James Brown — still have their cleats firmly laced to their feet.

The Rock and Roll Hall of Fame is the brainchild of Atlantic Records chairman Ahmet Ertegun, who said, "The triumph of rock and roll is ... the triumph of the native sub-culture of America over the establishment." The plans are to eventually establish a permanent home for the Hall, which will include exhibit space, an archive of historic photos (for the Hall of Fame is expected to be announced later this year.) The induction dinner at the Waldorf was a money-caiser for the non-profit Rock and Roll Hall of Fame Foundation, which has Ertegun as chairman, Seymour Stein as president, and James Winters as executive vice president, and numerous record executives — including every major label president — on its board.

A phalanx of rock and roll figures was called on to determine the initial inductees — the inductions were determined by a combination of historic significance, and provision that each nominee had a recording released at least 25 years ago, three "forefathers and early influences," and two "non-performers." Buddy Holly, Elvis Presley, and Sam Cooke joined the above-mentioned inductees in election to the Hall of Fame. The industry nation was fed with tales of Jimmy Rodgers, blues great Robert Johnson, and boogie-woogie pianist Jimmy Yancey entering the Hall as "forefathers." And, two records founder Sam Phillips and disc jockey Alan Freed, credited with coining the term "rock and roll" were inducted as "non-performers." In addition, John Hammond, talent scout extraordinary, was given a lifetime achievement award.
Behind The Bullets

week. The album is bulleting on the strength of a Top 20 hit single, "Silent Running," which lands at 18 bullet. "Mike & The Mechanics" garnered its share of Top 10 reports at retail this week. The record seems particularly strong in the Western region. Radio stations at KZAM (Spokane, Wash.), KMVQ (Pasadena, Calif.), KCMQ (Rocklin, Cali.

which it feels had to be made. "If our policy hurts (the outlets) it was never intended to do so," the spokesman said. "It was the least expensive policy available.

PolyGram's Pay For Play (continued from page 5)

"pay-for-play" policy in the past year, PolyGram has also been the most cautious of the three in announcing its plans, wishing to avoid the confusion and potential public backlash that accompanied CBS's ambitious plans. Plans for a PolyGram pay-

saw a steady climb on the pop singles chart. In 11 weeks it has traversed 72 spots. On December 7, "Silent Running" was the lowest single to debut on the pop single chart at 90 bullet. But the persis-

Ralph Macdonald had a Fete Ralph Macdonald had to be pleasantly surprised when old friends, Nick Ashford and Valerie Simpson, dropped in on the listening session hosted by PolyGram Records for Macdonald's latest LP "Surprise."

L.A.'s Music Business Symposium (continued from page 19)

Executive Management and Televisi-

sions, New York, a New York-based television production company which provides program management consulting servi-

shows at the Ambassador's Coco-

cos and marketing planning to television station groups, networks, retail marketing companies and public sector agencies.

Morowitz is president of Video Shack and also president of Metro Video Dis-

tributors, Inc., a New York City video re-

stop. In four intensive working session real-

ers, "The Video Store" participants explore the practical issues of day-to-day management, including sales strategies, real estate, advertising, store design, employee selection and training, inventory and cost controls, and merchandis-

ing. In addition, participants share a firsthand look at a state-of-the-art video sales and distribution facility, and receive practical counsel from industry leaders in programming, sales, and retail marketing.

NEW YORK — "The Video Store: Contemporary Retail Video Management," a four-week 10-hour course to prepare professionals to succeed in retail video management, is being offered at New York University's School of Continuing Educa-

tion for four consecutive consecutive Wednesday nights between February 19 and March 12. Roger Frazer and Arthur Morowitz will co-direct the series. It is believed that this is the first time a University has offered a course similar to this for those in the retail video business. The cost of the four sessions is $230.

Franseky is president of National Television Workshop, a New York-based communications consulting and television production company which provides program management consulting serving the retail video industry.

Video Seminars Scheduled

L.A.'s Music Business Symposium (continued from page 19)
Around The Route

By Camille Compasio

ACME will not open its doors to the public on Sunday, March 9, the final day of the March 7-9 annual convention being held at Expocenter/Downtown in Chicago. The decision was reached on Tuesday, January 28 at the AAMA board meeting in Chicago (ACME is being sponsored by Skybird/AAMA Joint Venture). While the main purpose of this meeting was to talk about getting a replacement for executive director Glenn Braswell, who resigned his post, effective March 1, it provided an opportunity for further discussion on the "open to the public" issue, which has drawn severe criticism from operators in Chicago and the surrounding areas (Cash Box, 2/1/86).

As explained by Glenn Braswell, "time" and "logistical problems" were key factors in the board's decision. "Because of the shortness of time between the merger of the two shows (ASI and AOE) and the dates of the ACME convention, we were unable to get out the kind of campaign that would be necessary to properly promote opening up the convention to the public for the one day," said Braswell. Since this was an experimental move in the first place, the board felt the best alternative was (continued on page 36)

Bally Sente Calls On Locke To Develop High Volume Business

CHICAGO — Tom Locke, hired as vice president of sales development for Bally Midway Manufacturing, has been assigned to develop new product lines, and also to handle the additional responsibility of developing national account sales for Bally Sente, Inc., the research and development company which designs and markets video game software for the SAC I interchangeable game system in Sunnyvale, California. In his position he continues to be responsible for marketing strategy, market research and sales analysis of new products for Midway and is based out of their offices in Franklin Park, Illinois.

In defining the target market for this expanded assignment Locke stated, "The focus of our National Accounts Program is large nationwide and regional chains not currently in the video amusement business and who have the potential to purchase a large number of games at one time for its operations. Likely candidates are some convenience food stores, fast food chains and certain restaurants with casual ambiance."

He further explained that these customers have typically never operated video games or have removed them within the past few years. In the past these customers thought the cabinets of video games might have clashed with their decor, or they found the sound package offensive, and coupled with problems related to the rotation of games, were virtually "scared off."

However, as he went on to explain, with the introduction of Bally Sente's system approach, and its easy game change feature and high reliability, they no longer have to worry about extended downtime, or about rotating heavy equipment. Any of their employees can be trained on the 10-minute software installation. Bally Sente's first national account has been signed and 200 plus games are in national convenience stores in operation from Florida to Nevada.

Several other aspects of the Sente System make it very saleable, according to Locke. "I think the new Sente cabinet is about 99 percent more attractive than most on the market. It fits better into any decorative scheme because it's less brash and more tasteful. Add the fact that Sente is committed to further software development which naturally ensures game availability — and you have a very appealing package to sell."

(continued on page 38)
Coin Machine

AROUND THE ROUTE
(continued from page 37)
postponement. Braswell said the plan is to try again for next year when there will be plenty of time for advance promotional arrangements and other details. Needless to say, Chicago area cops were elated by all this. If you will recall, in last week’s column Ken Thom of Western Automatic Music expressed the feelings of many of his op colleagues in strongly opposing opening up ACME to the public, even for one day, “I honestly feel that the best interests of all operators will be served by not allowing the public into their tradestalls. I know how Ken would feel as strongly about this if the show was being held in a city other than his home town — and he answered in the affirmative.”

Hate to see ya go. As you will read elsewhere in this issue, Glenn Braswell has resigned from AAMA to take a position as president of the Flexible Packaging Association. The FPA is a national trade association of manufacturers and suppliers of the flexible package used for industrial purposes as well as the consumer market (toothpaste tubes, foil wrap, etc.). We’d just like to take a moment to wish him well and say — “it’s been a pleasure working with you, Glenn.”

Hope to have some feedback in next week’s column on the ATEI (London) and IMA (Frankfurt) conventions. At this point we don’t have a complete picture but we did get a couple of favorable comments on the ATEI show. Locke is a native of Detroit, Mich. He earned a Bachelor of Arts degree in Marketing at Wayne State University (Detroit). He and his wife, Julie, and their two children, Steven and Jeanette, presently reside in Naperville, Illinois.

Tom Locke
(continued from page 37)
Locke stated that all National Account sales will be coordinated with authorized Bally Sente distributors. “The success of any nationwide sales program depends to heavily of our local Bally Sente distributors that they must be involved. Their expertise in software selection, service support and local conditions is essential and allows the national account to maximize its profits.”

Locke, 39, joined Bally Midway in September of 1985. Prior to that time he had been with the major retailing firm of Montgomery Ward & Company as a national sales manager. He also worked in regional merchandising and sales positions of responsibility during his 18 years with that company.

A Driving Experience
CHICAGO — “Speed Buggy,” the dynamic new video game from Data East U.S.A., offers the choice of one from five courses for competing in a realistic driving experience. There’s the challenge of spills and thrills as the player tries to conquer the course by running into flags to gain points, while avoiding such obstacles as fallen trees, boulders, light posts and other road barricades.

As play progresses real time racing skills can be developed by jumping the buggy over obstacles, and driving on one wheel will gain time and awareness of nearby vehicles.

Speed Buggy’s three color monitors and quadrophonic sound system are further enhancements along with the sleek cabinet design which makes the game ideal for almost any arcade location. Further information may be obtained through factory distributors or by contacting Data East U.S.A., Inc., 470 Needles Drive, San Jose, CA 95112.

All The Answers
CHICAGO — “Wiz Quiz,” Konami’s latest brainchild, is the bright new trivia game with all the answers. It not only capitalizes on trivia mania, but also on “Track & Field” PCB’s by converting them into a new profit-maker with the simple installation of a sub-board. Among the unique features of Wiz Quiz is the 2-player simultaneous interaction wherein two people can compete in exactly the same question in exciting head-to-head competition. In this game, players work against the clock as special graphics, like animated wizards who get crowned with dunce caps when the player answers incorrectly, and unusual special effects add to the excitement.

“Wiz Quiz” poses thousands of questions from the five popular categories of TV, movies, sports, music, history, and general knowledge,” comments Ben Har-Bil, president of Konami. “And the game’s extended memory will allow us to add even more questions in the future. Hard core operators can tailor the game specifically to their location and players.”

The Wiz Quiz kit is Konami-complete, including sub-board, side decals, control panel overlay and buttons, plexiglas header and instruction manual.

A Driving Pingame
“High Speed,” Williams’ first driving pingame features a paced police chase with action-packed game play and also incorporates a new level of intelligence in software for unmatched fast service and reliability.

The action heats up when the player runs a red light. Multi-ball starts, sirens shriek, the police lights live on top of the backbox. As an ABP is issued and the chase is on for a unique and exciting pinball experience.

Firing over ramps and careening down freeways, the pin-away is fast and furious as the speedstar races for the hide-out and the jackpot hidden there. Innovative, new features such as multi-ball scoring accumulating in the jackpot as well as in the player’s score, the jackpot building not only from player to player but from game to game, bid-fidelity, simultaneous play, and the reviving of the engine whenever the flipper are hit are all underscored the excitement.

The logo is a carefully crafted playfield that flips up for easy accessibility reveals incredibly intelligent software, which makes “High Speed” as appealing to the operator as to the player.

The alphanumeric display not only provides the player with information and game statistics, but also takes full advantage of the operator features that can be adjusted for a “throw away the book” sophistication and ease.

Automatic switch testing allows the game to automatically re-program play around any switch it determines to be broken. To then inform the operator, an alarm system is activated when the game is turned on and a print-out on the display spell out exactly which switch needs repair.

With automatic score percenting, the operator can choose to either have the game automatically adjust to the skill levels of the players or to run the game traditionally with a fixed reply.

“High Speed” is the result of Williams’ commitment to not only reach new heights in a specific pinball game, but also to make service state-of-the-art easy, eliminate downtime and increase game dependability for the operator.

Further information may be obtained through factory distributors or by contacting Williams at 3401 N. California Ave., Chicago, Illinois 60618.
28th ANNUAL NARM CONVENTION
March 7-11 Century Plaza Hotel, Los Angeles

• IRVING AZOFF, MCA RECORDS AND MUSIC GROUP, KEYNOTES
• 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
• THE PRODUCT PRESENTATIONS "A NEW LOOK-A NEW LISTEN"
  Capitol • Columbia/Epic, Portrait & Associated Labels/Chrysalis
  MCA and Motown • Polygram • RCA, A&M and Associated Labels-Arista • Warner/Elektra/Atlantic Corp.

• THE BEST OF INDUSTRY ADVERTISING
  Awards for Radio, Television, and Print

• SPECIAL STORE MANAGERS, MIDDLE MANAGERS PROGRAM
  Seminars on Merchandising Music, Radio, Theft, Video and the Music Store, and more...
  Plus a "for Store Managers Only" Bash at Tower Records, Sunset Strip

• "MEET THE ARTIST" OPENING COCKTAIL RECEPTION
  Hosts: Allsop, Le-Bo/Peelels, Prism, Recoton

• SCHOLARSHIP FOUNDATION DINNER, STARING

  Whitney Houston
  Courtesy of Arista Records

• NARM AWARDS BANQUET
  1985 Best Seller Awards, Merchandiser of the Year Awards
  Guest Stars To Be Announced

• "BOOGIE INDEPENDENT" A CONCERT-DANCE PARTY
  Host: The Independent Distributors and Manufacturers

  Fat Boys
  Sutra Records
  and more to be named

  The L.A. Dream Team
  Dream Team Records

  Force M.D.'s
  Tommy Boy Records

• THE CALIFORNIA SHOWROOM EXHIBIT AREA
  If you buy or sell records and tapes, video, accessories, fixtures, computer hardware and software, T-shirts, buttons, posters...
  be there!

• SPOUSE EVENTS—UNPARALLELED!
  Brunch at the Beach and a Tour of the John Paul Getty Museum
  "Tamara" a theatre experience beyond imagination
  The De Mille Visit Exhibit with a Movie Industry Historian

Please send me more information on NARM '86

Name: ___________________________________________ I am: _____________________________
Company: ________________________________________  [ ] a Retailer
Address: ___________________________________________  [ ] a Wholesaler
City, State, Zip: _____________________________________  [ ] a Manufacturer

Please return to NARM, 1008-F Astoria Blvd., Cherry Hill, N.J. 08003. (609) 424-748.
Meli'sa Morgan
Out Of The Shadows And Into The Limelight
Story On Page 11

INSIDE:
STREISAND, ZZ TOP SWEEP JAN. RIAA CERTIFICATIONS
TWO SONGS FROM WHITE NIGHTS GRAB OSCAR NOMINATIONS
DICK JAMES DIES IN LONDON AT AGE 67
BEHIND THE BULLETS: BLACK HISTORY IN THE MAKING
GUEST EDITORIAL: JHERYL BUSBY

BLACK HISTORY MONTH
1986
A CASH BOX SPECIAL

The Color Purple

Music Produced by Quincy Jones

The Original Motion Picture Soundtrack From The Steven Spielberg Film
A Digitally-Recorded Two-Record Set
Featuring The Single "Miss Celie's Blues (Sister)"

Available Soon On Compact Disc.
© 1985 Qwest Records

QWEST RECORDS JOINS IN CELEBRATING FEBRUARY AS BLACK HISTORY MONTH
GUEST EDITORIAL

A Challenge For The Industry

By Jheryl Busby

I would like to thank Cash Box for the invitation to write an editorial in this issue. I do not think of myself as a writer and hope that my topic is worthy of the opportunity. Fifteen years in the music industry have been rich and full of opportunities and accomplishments. For this, I give thanks to God. Often I think of what I might be doing to earn a living if Ro-Hun Industries (the west coast marketing arm for Stax Records in the 70's) had not felt I might be an asset to the firm. Maybe I was just another young, no-music-related-talent-to-offer kid trying to find its niche in life. Who knows? However, that thought and that question has been and always will be the driving force behind an important career objective...to try and create vehicles that will expose our industry to the black youth of America. Our industry's future is the bright, young, and fresh minds that make up a big part of our consumer base.

While working for A&M Records, I put together a promotional tour for Janet Jackson to launch her first album. I chose a creative theme designed to target high school youth. In each market, my regional rep, in conjunction with local radio, were asked to put together assemblies at high schools designed to promote the importance of education (and the career opportunities it offers) to students and a particular interest in broadcasting and the record industry). On that tour, I realized the importance of the words "reach out and expose." I observed confused, blank-faced youth hungry for knowledge, flocking around an idea not an artist. It was then that I realized that the idea of marketing must be implemented. I've chosen radio, record labels, and concert promoters.

Radio

Every general market programmer in urban America is always trying to find a way to reach the youth of America by over-programming them. Try helping them find themselves, and expose them to the music that will help you shape their taste. Can we give the youth something without trying to sell them something? Even my radio stations at high schools in your market to play records and recue time, and after school. Why writing your air personalities and employees over to the schools and make them station as realistic and authentic as possible. Create call letters and set up copy writing through the English departments. Set up a news department with the journalism classes. If a radio station presented me a radio card that gave me 12 spots on their radio station they could get me 12 spots on my radio station and one spot at 20 local high schools.

with a print ad in the local high school paper featuring a redemption slip that discounted a hit record at the local record store, I'd buy it every time. Open your stations up for career days. Have a high school of the week guest display. You can help a kid without dedicating your playlists to them. Try these concepts and watch your numbers grow.

Record Labels

The most consistent complaint from our frontline promotion, marketing, and sales representatives is man power. The most non-talked about problem from the same group of people is a consistent thorough coverage of the marketplace. This answer to our problem...kids. Kids from our high schools, our YMCA programs, etc. Have a merchandising problem? Need in-store day records delivered to every retailer in your market? Need honest feedback on a new release? Need a sample of records passed out on a high school campus? Need someone to find out the top ten best selling records at the ten most important small stores in your town? Need all those things from an enthusiastic employee who does it for the exposure and the experience? Call a high school kid. Take him under your arm and create a future employee for our industry. If a high school can sell candy to raise money, why can't it sell records, posters and concert tickets? Maybe the financial problems that exist in our school systems can be turned around by the music industry. Maybe?

Concert Promoters

When you realize how much the concert promoters depend on the young demographics to generate their income, you wonder why they have not realized the importance of the "give to win" concept. What if, in an effort to develop a marketing plan...if we offered a ticket to our concerts, there was a regional school tour circuit sponsored by a segment of corporate America who are desperate trying to reach the youth of America? What if high school kids at these concerts were working with professionals doing lights, sound, setting up stage, selling the tickets, passing out leaflets, promoting the shows? What a great industry this would be. What a great gift for our youth. What a great gift for the label industry. What a great gift for the young acts needing the work and exposure. What a great gift for TV! What if the local papers would teach the journalism class how to review a show and an album? What if the high school print shop could receive the contracts for the posters and leaflets needed to promote the show? The "what ifs" could go on and on. The problem is we are all to busy earning a living to give life to the ideals. I only hope my words will spark an idea in the mind of someone who believes in the concept...there is a profit in giving. Thank you.
Two Songs From 'White Nights' Get Oscar Nominations

By Peter Berk

LOS ANGELES — Nominations for the 50th Annual Academy Awards for Best Original Song were announced last Wednesday (February 5) and once again, pop music dominated. In the category, two songs from his film, "White Nights," are among the five nominated. Although two of the other tunes chosen have thus far failed to see any chart action, it's clear (as it was last year) the Academy has realized just how commercially valuable pop-oriented songs and scores are in today's film marketplace. More significantly, the Academy has obviously come to recognize the substantial artistic worth of contemporary music in films as well.

There were no real surprises in the Original Song category, with the Academy having honored five orchestrally rich, traditional scores by some of the most respected film composers on the scene today. Last year, there was a third category, Best Song Score, to consider (Purple Rain emerged victorious), but this year that category has been inexplicably dropped. The Oscars will be presented on Monday, March 24, in the Dorothy Chandler Pavilion of the Los Angeles Music Center, and broadcast live by ABC at 6 p.m., PST.

Behind The Bullets

Black History Being Made On Charts

By Stephen Padgett

LOS ANGELES — No one needs to argue the fact that black music is in a renaissance. The last three years have been dominated by artists like Lionel Richie, Michael Jackson and Prince. It is not surprising, then, that this week the Number One LP in the nation is Sade's "Promise." And it is fitting as this week Cash Box honors Black History Month. "Promise" confirms that Sade is no fluke. Her debut, last year's "Diamond Life," climbed to Number Three. With this week's chart topping performance, it appears that Sade will be around for awhile. Portrait Records won't argue that.

But Sade is not the only black artist chalking up heavy sales and airplay. The newcomer story of the year, duplicating Sade's 1985 success, is Arista's Whitney Houston. Her platinum debut bullets to six from nine. Add to this Houston's third high charting single, "How Will I Know," which this week jumps from eight to four bullet. Down the chart a bit is veteran singer Dionne Warwick with "Friends," at 17.
BEING FOR THE BENEFIT OF MR. MISTER — The members of RCA's Mr. Mister were recently presented with gold record awards for the "Welcome To The Real World" LP. Picture here at the New York reception (standing, left to right) promotion vice president Eddie Mascolo; Mr. Mister's Steve Ferris and Steve George; marketing vice president Mike Omansky; A&R vice president Paul Atkinson; John Ford, vice president RCA U.S. and Canada; Jose Menendez, executive vice president RCA/Ariola; Mr. Mister lead singer Richard Page; Paul Devilliers, co-producer; and group's manager George Ghiaz. Picture kneeling are Pat Mastelotto, drummer and RCA promotion director Alan Wolmark.

BUSINESS NOTES

Qwest Restructures; Sets Move To Burbank

LOS ANGELES — Qwest, the division of Quincy Jones Productions responsible for releases by Pati Austin, James Ingram, Jack Wagner, The Winans, New Order, Siedah Garrett and the original soundtrack album from The Color Purple, is undergoing a major restructuring according to label president Harold Childs.

Within the next month, Qwest's offices will physically move to the home office of Warner Bros. Records in Burbank. Warner Bros. has been Qwest's partner since Jones founded the company six years ago. In line with the move to Burbank, Qwest's staff will be streamlined with a number of key label functions including promotion and marketing coming under the Warner's umbrella.

This is a turning point in the history of Qwest," Childs commented. "We're striving to keep the organization totally in line with the realities of today's marketplace. Our ties with Warner Bros. have been substantially strengthened; we're confident that the net result will be a positive one in terms of increased exposure and sales for our artists.

Warner Bros. board chairman Mo Ostin commented, "Qwest's restructuring and move to Burbank is a positive step which serves to reconfirm our commitment to Quincy Jones, the Qwest artist roster and the company's executives. I join our national staff in welcoming Harold Childs and Qwest."

Kragen And Richie Split

LOS ANGELES — Lionel Richie and manager Ken Kragen have parted ways, effective immediately. According to Kragen, the responsibility of the upcoming "Hands Across America" event is, "one of the most demanding projects I've ever undertaken." He said that the project "limits time and energy to Richie's management. A spokesperson for the singer had no comment."

There is widespread speculation that last week's conflict at a "Hands Across America" board meeting helped spur the separation. Kragen had pushed for a new theme song for the event while Michael Jackson and Richie adamantly supported the use of "We Are The World."

Vestron Inc. Reports Record Sales, For Fourth Quarter, Full Year 1985

NEW YORK — Vestron Inc. reported record sales, earnings, and earnings per share for the fourth quarter and full year of 1985. For the fourth quarter ended December 31, Vestron revenues rose to $41.0 million, an increase of 67 percent over the $24.5 million reported in the comparable 1984 quarter. Earnings were $8.7 million, or $0.18 per share, an increase of 72 percent over the $3.9 million, or $0.11 per share, earnings in the fourth quarter of 1984. For the full year 1985, Vestron revenues rose to $182.6 million, an increase of 76 percent from the $103.6 million recorded a year earlier. Earnings rose to $34.4 million, or $0.68 per share, an increase of 120 percent over the prior year's total of $15.6 million, or $0.25 per share.

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

NEW YORK — "Accounting And Auditing — Alchemy Or Science" will be the topic of the next meeting of the Music Publishers' Forum. Naomi Salzman, Leo Strauss, Peter Takiff, and Julie Lipsius will participate in the meeting, which will be held Feb. 13 at N.Y.'s Plaza Hotel; a call to (212) 370-3330 gets details... Kimball/Bosendorfer has been named the official pianos of Radio City Music Hall... Ticketnet Corp., a new company which emphasizes "one-stop ticket-buying" for concerts, theatres, and such things as travel reservations, has established offices in New York (121 E. 42nd St., New York, NY 10168) and Ottawa, Canada (251 Cooper St., Ottawa, Ontario K2P 0G2)... The Northwest Folklife Festival will "invite" dozens of traditional musicians to Seattle, May 23-26, as it celebrates its 15th a... Sam Ash Music Stores will be sponsoring two months workshops for musicians and music students, every Wed. at the Jazz Center of N.Y.; phone (718) 547-7757 for info.

EXECUTIVES ON THE MOVE

Wingate To PolyGram — Dick Wingate has been appointed to the position of senior vice president, A&R, PolyGram Records. He will be responsible for A&R functions involving all areas of music other than country and classical, and for all activities involved in acquisitions for the company. He was director of talent acquisition for the Epic label.

Boulos Named — John Boulos has been named Northeast regional promotion manager at PolyGram Records. He joins PolyGram from Island Records, where he held a similar position for the last year and a half.

O'Connor Relocates — Maureen O'Connor has relocated to Capitol's Hollywood headquarters from its New York office. O'Connor's new title is vice president, domestic west coast, media & artist relations, and her duties include west coast print, television and syndicated radio. A 12-year Capitol veteran, O'Connor's previous title was west coast director, media & artist relations.

Broadcast Acquisitions — CBS Radio has acquired Worldwide Broadcasting, Inc., promoting Roy Shirley to the position of associate director, creative operations, west coast. She will continue to have responsibility in the area of artist relations and development for CBS artists and CBS affiliated artists based on the west coast and projects emanating from the west coast.

Gotimer Named — Donald F. Gotimer has been appointed vice president, finance, CBS Records Operations (U.S.). In this new position, Gotimer will oversee all administrative activities of CBS Records Operations (U.S.). Finance department, plant controllers will continue to report to him. He will report directly to Walter Dean, executive vice president, CBS Records Operations (U.S.).

Hoffman Promoted — Ed Hoffman has been appointed associate director of artist development and publicity for MCA Records. In this capacity, Hoffman will be involved in molding and implementing artist development and publicity campaigns and activities on behalf of MCA artists. Prior to joining MCA, Hoffman was a principal in the FitzGerald-Hartley Co., an entertainment management company, for two years.

Eric Named — Industry veteran Dain Eric has been named vice president, acquisitions of Radio Vision International, the licensing agency for home video and broadcast rights. His responsibilities include acquisition of product and packaging shows for television syndication and home video both domestically and abroad. Eric joins Radio Vision International from the Discovery Music Network, the operations manager for a new music video network, where he was vice president of programming, and later executive vice president and chief operating officer.

Simpson Promoted — Ed Simpson has been promoted to the position of national sales director at the CBS Records Operations (U.S.) Finance Department. He will be responsible for the day-to-day operations of the management division. Northern also announces the signing of Skip Martin, former lead singer of the Dazz Band.

Levy President of Cherry Lane — Lorraine Levy has been named president of Cherry Lane Music Co., Inc. She will head up the print magazine and direct mail response division of the Port Chester, N.Y. publishing company. Levy has been with the company since it opened the print division in 1976. She previously held the position of senior vice president.

Tobey Exits — Chris Tobey, senior regional marketing director for Arista Records, after nine years with the company will leave on Feb. 7, 1986. Tobey cites new career challenges as his reason. "My nine years at Arista have been the most rewarding of my career and I have certainly learned a great deal in the time I have spent with Arista. Currently, however, I have felt the need to expand my horizons and explore some newly-developed concepts in the marketing area. To that end, I will be leaving Arista on February 7, and I look forward to pursuing these objectives in a new environment." Tobey can be reached through the Arista Atlanta offices at (404)458-4172.

Shriver Named — Evelyn Shriver, formerly vice president and general manager of the New York office of Lippin & Grant, has resigned from that firm to form her own agency, Evelyn Shriver Public Relations. The new firm will be based in New York with affiliated offices in Los Angeles and Nashville and will specialize in entertainment representation. Shriver was a founding member of Lippin & Grant and, prior to that, was a senior associate at Stone Associates.
Thanks to all the great radio stations and the United Stations Radio Programming Network for airing the pre-television AMERICAN MUSIC AWARDS NOMINATIONS Radio Special.

13TH ANNUAL AMERICAN MUSIC AWARDS

#1...AGAIN FOR 3 HOURS*

Our Thanks to:

* DIANA ROSS...HOST *
* THE MUSIC SUPERSTARS WHO WON, PERFORMED and ATTENDED *
* PAUL McCARTNEY...RECIPIENT OF THE A.M.A. SPECIAL MERIT AWARD *
* AWARD OF APPRECIATION WINNERS...HARRY BELAFONTE, BOB GELDOF & WILLIE NELSON *
* SPECIAL AWARD WINNERS...MICHAEL JACKSON, QUINCY JONES, KEN Kragen & LIONEL RICHIE *

and...OUR PRODUCTION STAFF...THE BEST...Producer, AL SCHWARTZ...Co-Producer, LARRY KLEIN Director, JEFF MARGOLIS...Wrrter, ROBERT ARTHUR...Executive-In-Charge-of-Production, FRAN LA MAINA

dick clark television productions, inc.
**SINGLE RELEASES**

**OUT OF THE BOX**

**PRINCE AND THE REVOLUTION**  
(Paisley Park/ Warner Bros. 7-28751)  
*Kiss* (3:46) (Controversy/ASCAP)  
*(Prince)* (Producers: Prince—The Revolution)  

Prince is back! His purple badness has created a funky mix of his “Dirty Mind” era and his “Purple Rain” period. “Kiss” features the insistent falsetto of Prince and a very soulful, funky-thang guitar. This single will burn its way to the top of the charts.

**STEVIE NICKS** (Modern 7-99565)  
*(S. Nick’s-P. Novels)*  

A rolling pop rocker from Nick’s “Rock A Little” LP. “I Can’t Wait” is high energy Stevie Nicks, with a slicing guitar and high-tech production. This resounding tune should find immediate popularity in rock dance clubs, and on the airwaves. A step up in tempo and fervor from the top five hit “You Can Talk To Me,” Nicks gives her rollicking all over this cut. A CHR must.

**JENNIFER RUSH** (Epic 40291)  
The Power Of Love (4:20) (April/ASCAP)  
*(S. DeRouse-G. Mende-J. Rush)*  

An emotional ballad that has already become an international sensation introduces Jennifer Rush to the U.S. “The Power Of Love” — not the Huey Lewis hit — is the high debut this week on the singles chart. The romantic, lush record will appeal to lovers everywhere.

**RECONCILED** — The Call — Elektra 60440 — Producers: Michael Been-The Call — List: 8.98 — Bar Coded  

The Call had an AOR hit a couple of years ago with “All Fall Down.” Since then it’s been quite quiet. A new label and a rejuvenated sound should have The Call back on the charts. Michael Been’s writing and production have developed well — watch out for this one.

**DESIGNATED HITTER** — Damon Rentie — TBA/Palo Alto 212 — Producer: George Shaw — List: 8.98  

TBA is looking for a BC hit here. Rentie has funk, soul and the requisite good songs to be a strong contender.

**THE BLIND LEADING THE NAKED** — Violent Femmes — Slash/Warner Bros. 25340 — Producer: Jerry Harrison — List: 8.98 — Bar Coded  

Violent Femmes, in a class by itself, produce a nearly indescribable music. Always intriguing and challenging, the Femmes’ third, produced by Talking Heads Jerry Harrison, is another winner.

**HEYDAY** — The Church — Warner Bros. 25370 — Producer: Peter Walsh — List: 8.98 — Bar Coded  

The Church has been chosen to hit before, but this record could really put it over the top. Haunting, atmospheric sound is enhanced by whimsical guitars and a wash of melody.

**TUFF ENUFF** — The Fabulous Thunderbirds — CBS Associated BFZ 40304 — Producer: Dave Edmunds — No list — Bar Coded  

The inventors of “butt rocking” were forerunners to acts like The Blasters and Stevie Ray Vaughan. Producer Edmunds adds a perfect blend of roots authenticity and pop accessibility.

**HOUSE ROCKER** — Lovebug Starski — Epic BFE 40255 — Producers: Various — No list — Bar Coded  

The success of rap and street sounds a la Run DMC, L.L.Cool J and others makes the climate perfect for Lovebug Starski. Hard rocking raps and dancefloor sonics live up this record.

**RED TO BLUE** — Leon Redbone — August AS8888 — Producers: Beryl Handler, Leon Redbone — List: 8.98  

The anachronistic crooner, whose voice reeks of the 70s Era, in a charming set of oldies (like “Whose Honey Are You?”) and relative newies (like Dylan’s “Living the Blues”), backed by numerous well-chosen classics, including guests David Bromberg, the Roches, Bimbi Lagrene, Hank Williams Jr. and Mac Rebennack.

**CROSSOVER DREAMS** — Soundtrack — Elektra 60470 — Producers Leon Ichaso-German Pfeiffer — List: 8.98 — Bar Coded  

**THE PACK IS BACK** — Raven — Atlantic 81629 — Producer: Eddie Kramer — List: 8.98 — Bar Coded  

**IN PURSUIT OF ROMANCE** — Charlie — Mirage/Ato 90478 — Producer: Terry Thomas — List: 8.98 — Bar Coded  


**MARKETPLACE** — Bunny Wailer — Shanachie SMLP 010 — Producer: Bunny Wailer — List: 9.98  

**WAITING FOR BY YA** — Buckwheat Zydeco — Rounder 2051 — Producer: Scott Billington — List: 9.98

---

**THE ALBUMS**


PIL has gone with a generic graphic look, but there’s nothing generic about the music inside. With the help of Material wiz Bill Laswell, PIL has actually got a pop record on its hands. Obvious rock, alternative and college appeal is built in, but a broader base is possible for this one.

---

**RECORDS TO WATCH**

**SKANK** (Spindletop SPT 112)  
What Do You Want (4:15) (Panteli/BMI) (Panteli) (Producer: Eddie Panteli)  

**FAT LARRY’S BAND** (Omni/Atlantic 7-99565)  
Zoom (4:11) (Framinger-Fridays Child/BMI) (Len Barry-Bobby Eli) (Producer: Nick Martinelli)  

**HONEYMOON SUITE** (Warner Bros. 7-28779-A)  
Feel It Again (4:09) (Screen Gems-EMI/Auto Tunes/BMI) (Cubom) (Producer: Bruce Fairbairn)  

**THE COSTELLO SHOW** (Featuring Elvis Costello) (Columbia 38-05809)  
Don’t Let Me Be Misunderstood (3:20) (Bennie Benjamin-Chappell/ASCAP) (B. Benjamin-C. Caldwell-S. Marcus) (Producer: J. Henry (T. Bone) Burnett-Devlin) (Patrick Aloysius MacManus)  

**ANIMATION** (Casablanca 884 433-7 DJ)  

---

**SALESazzle**  
Cash Box/February 15, 1985
Chevrolet And Sony To Sponsor Pointer Sisters and Alabama Tours

By Paul Iorio

NEW YORK — Chevrolet and Sony will soon be luring the yuppy market with Alabama and The Pointer Sisters. Their marketing program is called “Super Chevy Tour ’96” and will involve sponsorship of upcoming tours by both Alabama and The Pointer Sisters. Sony Corporation of America, and associate sponsor, will introduce its latest compact disc player, the D-14, in several local sweepstake giveaways during the tour. Various cross-promotions are also being planned in an effort by Chevrolet to reach consumers between the ages of 18 and 35.

The tour sponsorship was formally announced at simultaneous press conferences in New York and Los Angeles. Steve McAvoy, a Chevrolet merchandising manager, moderated the New York presentation which included a panel appearance by Alabama, The Los Angeles press conference, parts of which were shown live in New York, was hosted by comedian Richard Belzer and featured The Pointer Sisters.

“Chevy Tour ’96,” said McAvoy at the conference, “will position Chevrolet as a contemporary marketer of cars and trucks.” Those were stirring and moving remarks,” quipped Belzer as he introduced the Pointer Sisters. “We’re proud to be part of the tour,” said June Pointer. Alabama’s Randy Owen remarked, “If there’s one phrase to describe all this, it’s the title of one of our albums: ‘Roll On.’” The Pointers will play thirty cities and Alabama will play forty. Chevrolet will give away a car or truck in sweepstakes fashioned in each of the 70 tour markets. Additionally, Sony will offer its D-14 compact disc player to consumers who purchase a vehicle in one of the 1,300 dealerships participating in this cross promotion. As McAvoy said, “This is a very exciting and significant change in Chevy’s marketing policy.”

Home Entertainment Revolution In Progress, Says Study

By Paul Iorio

NEW YORK — In the late 1950s, videocassette recorders (VCRs) were bulky things that cost about $120,000 and were used only in television studios. But by 1986, 85 percent of TV households will have one and they will cost less than an average color TV. That’s what a recent study by Wilkofsky Gruen, a business analysis, concluded in a 77-page study on what it terms “The Home Entertainment Revolution.”

In the ten years since videocassette recorders were first introduced to the American market, VCRs have grown rapidly and are now used in approximately 76 percent of all American homes. But the present period, says the report, just represents “the take off” stage of this medium.

By 1995, the home video software industry will reach an annual retail value of $20 billion. That’s a level equal to network television advertising revenues, greater than cable television, more than three times larger than motion picture box office revenues, and ten times larger than pay television is projected to be. A staggering four billion video cassette rentals are projected for 1995 and consumers will spend more than one quarter of their television time watching them. Furthermore, television networks will suffer the most, garnering barely half of total viewing time.

“There’s a common misconception that VCRs are a fad, used less and less by their owners once the initial novelty wears off,” says David Wilkofsky, chairman of Wilkofsky Gruen. “The reality is quite different. People are using their VCRs more this year than last and this is just as true of long-time owners as it is of new purchasers.” The report claims that 55 percent of all new VCR owners rent prerecorded cassettes on a monthly basis during their first year of ownership. That percentage increases significantly over a longer period of ownership “Within a decade,” says Wilkofsky, “the structure of the American entertainment industry will be revolutionized.”

Archive Of Contemporary Music’s Pop Library Launched

By Paul Iorio

NEW YORK — “It really hasn’t been done by anyone else.”

That’s what David Wheeler of the Archive of Contemporary Music says about his organization’s record and periodical library. Wheeler, who co-founded the archive with Bob George, says his library already houses approximately 30,000 records, three to five thousand cassettes, and “tons of press material,” with about 3,000 videos on the way. And that’s just for starters. Though the library is now open on a limited research basis, it will not be open to the general public until 1986.

“What we want to do is provide a public resource that will be accessible to everyone from the casual listener to people doing serious research,” says Wheeler. “Basically, just as a model, we’re looking at the Museum of Broadcasting.” Wheeler is getting funding from “every quarter” for this project, including national, state, and foundation grants. As part of his fund- and publicity-raising efforts, the Archive threw a party January 15 at Limelights to announce the launch of the archive. Among the musicians performing that night were Suzanne Vega, Run-DMC, David Johansen, and Laurie Anderson. Bob George, before forming the Archive with Wheeler, was in fact the founder of One-Two Records, which first released

WHAT ARE FRIENDS FOR? — Dionne Warwick who earned a gold record for her single, “That’s What Friends Are For,” the collaboration with Elton John, Gladys Knight and Stevie Wonder with proceeds going to A.I.D.S. research, celebrated with Arista executives following her performance at the January 20 Radio City Music Hall concert honoring Martin Luther King. Shown are (l-r): Sal Licata, executive vice president and general manager, Arista; Don Jenner, senior vice president, promotion, Arista; Clive Davis, president, Arista; Dionne Warwick; Tony Anderson, vice president, R&B promotion, Arista; Audrey Konowitch, vice president, video and art development, Arista.

Dick James Dies In London

LOS ANGELES — Legendary music publisher Dick James died at his London home February 1. The publisher, whose properties have included over the years the catalogs of the Beatles and Elton John, reportedly died of a heart attack. He was 67.

James was a pioneer in the field of pop music publishing, having been a dominant force in the publishing of new talent in the 1960s. Through his Dick James Music companies, James founded Northern Songs, publishing much of the Beatles’ material between 1964-70, until the band formed its own publishing entity, Apple Corps. Northern Songs was later sold to ATV Music, which was bought by Michael Jackson for approximately $50 million last year.

Originally a band singer, James recorded the theme song to The Adventures of Robin Hood, a TV series seen in the U.S. beginning in 1957. As side lines to the publishing empire he eventually built, James also ran his own record label, D.J.M. and was involved with management.

Dick James Music met with recent publicity when Elton John and lyricist Bernie Taupin, whose early hits were published by the company, filed suit, claiming their contract was unreasonable. The case was decided in James’ favor last November.

James’ survivors include his wife, Frances, and son Stephen, who currently heads Dick James Music, which maintains offices in London, Los Angeles and Nashville.
**POINTS WEST**

David Adelson, Los Angeles

MCA REUNION — It’s just a word of mouth type of thing but organizers expect a tremendous turnout for a reunion of anyone who worked in any capacity for MCA Records, Decca, Kapp or Uni Records, its branches and distributors. Organizers have extended an invitation to all who qualified to attend the cocktail event on Sunday, March 8, 4-7 p.m. at Gardens, 8225 Sunset Blvd., Los Angeles. Organizers say that attendees are expected from every regime of the label and including the inception of Decca Records over 50 years ago.

ANDERSON SAVES CHERIE — It’s called Home Of The Brave, a full length concert film written, directed and performed by Laurie Anderson. According to Warner Bros., the film will be released this spring in seven selected cities by Cinecom International and will coincide with the release of the soundtrack of the same name. The album was produced by Anderson, except for two cuts which were coproduced by Nile Rodgers. The film was shot at a “concert staged for filming” in Union City, New Jersey.

WHO WROTE THAT? — According to the folks over at Enigma’s new Restless Records, “If you want to get a little closer to spiritual bliss without having to travel to Oregon or India, come on down February 12 and ‘Bhagwan At Raji’s’ with the Restless release party.” It seems that “Bhagwan at Raji’s” is the theme for a party celebrating the release of “Restless Variations.” The new disc features Fear, Straw Dogs, John Trube, the Neighborhoods, the Outlets and seven others. The Raji’s (it’s the latest hot club) party will feature live performances by the Dead Milkmen and Mojo Nixon & Skid Roper.

RESTLESS AT RAJI’S — Mojo Nixon (I) and Skid Roper will be two of the performers when Enigma’s Restless Records celebrates the release of “Restless Variations,” at Hollywood’s Raji’s on February 12.

**NEW FACES TO WATCH**

Deep in the heart of Long Island suburbia there is a house with a padlocked basement. Bob, Fred, Don, and Eric are the Fourteen Hoods of The Dancing Hoods. They bounce musical ideas off each other in the bathroom, the bedroom, anywhere playing pop music, says the base- ment. “If I get an idea in the middle of the night, I don’t have a problem waking up (first) Eric (Write it) and saying what do you think?”, says vocalist and guitarist Bob Bortnick. “We spend a lot of time together. We went out and played music, the tunes are the most important thing.” Still, Bortnick insists that there live show is “more rockish” than their studio albums. “The live show is very different from the record,” he says. “We bash the audience over the head until they pay attention. We try to electra it as much as possible so people will listen.”

The Hoods got their name in an unusual way. “The first night we went in to do a demo tape we did not have a name,” he says. “I was driving this old car down the Parkway and all of a sudden the the lunch for the hood was supposed to be pulled but it never really closed properly. So every time we’d go into the car to play some music, the hood would dance. Hence the name,” he says.

That first demo was produced into an EP by an-individual member Glen Morrow. “When Glen met us the first time he said he never saw a band that got along so well. And we do get along famously well.” This LP, however, was produced by the band members themselves. “We wanted to have total control over this record. We were given a very minimal budget and we pur- posed in there with the intent of making a record as expensive—out-of-pocket costs we could on $7,000.”

Back in the house on Long Island, The Dancing Hoods plan their future projects. A mini-tour is in the works. A five-song EP is also in the works, as well as a 12” cover version of a L.A. favorite. The bands like “The Horseheads” (Chuck Berry). And they’ve got a new video coming out for “Impossible Years.” Theirs is a busy household. “We all stay together, really that stays together, plays together.”

**Live Lennon Recording Released Fourteen Years After Concert**

By Lee Josko

NEW YORK — Almost 14 years after John Lennon performed at the Old Westbury Garden to perform a pair of rare public concerts, Capitol Records, Sony Video, and Yoko Ono released a live recording of the concerts. The disc was a project that began in 1982 under the direction of Yoko Ono, who then at their most politically involved — agreed to top a bill co-featuring Shapp-Na, Stevie Wonder, and Roberta Flack. The “One To One Concerts” were sell-outs, but, unlike the “Concerts for Bangladesh,” they didn’t start a cottage industry of films and recordings. However, John Lennon and Yoko Ono did have the shows filmed and recorded now, 14 years later, “John Lennon Live in New York City” is hitting the streets in numer- ous formats. Produced by Yoko Ono, who owned the material and retained creative control of the project, “John Lennon Live in New York City” is currently available as a Sony Video LP, with the Capitol Record label due February 21, and the Pioneer laser disc scheduled for early March. Showtime will air the concert nine times in March, beginning March 14 as part of an evening called “The Lennon Legacy: John and Julian,” which will be broadcast with the footage with the “Stand By Me: A Portrait of John Lennon” documentary. “The Lennon Live In New York City” will be issued in a Special Edition set, which includes a 14-page booklet, and a black and white photo album that comes with the concert set.

John Lennon Live In New York City is a live album of Lennon’s concert. The book is memorable, if frequently rubbed, versions of some of Lennon’s best post-Beatles (continued on page 44)
Cover Story

Meli'sa Morgan: Out Of The Shadows And Into The Limelight

By Peter Berk and Darryl Lindsey

LOS ANGELES — No, that isn’t a typo in the headline: this increasingly popular singer’s first name really is Meli’sa, pronounced Mc-Len-Sa. Written correctly or incorrectly, which name is euphonious more and more these days, and in fact can be found next to this week’s number one R&B single, “Do Me Baby,” on the recent release of her debut album of the same name (on Capitol Records), Morgan has thus said goodbye to a thriving career as a backup singer for such artists as Chaka Khan and Kashif, and launched what already appears to be a formidable career as a solo performer. In other words, her years in the wings are finally over and it’s center stage only from here on in.

Give a listen to the cuts on “Do Me Baby” and you soon realize how inevitable Morgan’s emergence as a solo artist really was. Beyond her considerable talents as a songwriter (she co-wrote seven of the album’s eight tunes) and slickness as a producer, the LP mainly showcases her tremendous vocal range, particularly her ability to be haunting, poignantly and sensually one minute, yet suddenly commanding, gritty and aggressive the next. With it all, though, “Do Me Baby” is an album set to the evocative tempo of romance, and its many moody and emotionally charged ballads particularly highlight Morgan’s richness as a vocalist and writer. Moreover, this music which can’t easily be categorized, music which should fit in as comfortably in pop circles as it has in the R&B arena.

Morgan may still only be in her mid-20s, and her current ascent up the charts may be rapid, but hers is no overnight success story. From age seven on, she set her sights on a music career, garnering her earliest training singing in gospel choirs growing up in Queens, New York. After seemingly endless years singing in dozens of local groups, her talents were finally recognized and put to good use in the early ’80s. Signed on by Hush Productions, which handles such notable performers as Freddie Jackson, Melba Moore and Lillo Thomas, Morgan was sent out on the road, starting from the bottom, and eventually lead her to her current lofty plateau in the music world.

“Touring with Chaka and Kashif, and singing on recordings with Melba Moore and Whitney Houston, really let me learn about the big time,” Morgan told Cash Box recently. “With all the work and all the one-nighters, you learn how to take care of yourself and pace yourself. It’s exciting being on stage, but it’s very hard work, too. Singing background, though, really round singing corners.”

Given the complete support of Capitol Records, Morgan decided last year the time had come for her to go it alone. Working on material with partner Lionel Wilson, producer Paul Lawrence and the multi-faceted Freddie Jackson (with whom she co-wrote “Heartbreaking Decisions,” a mid-tempo, gospel-influenced tune), “Do Me Baby” was recorded. As it turns out, the album’s title song, written by Prince, perfectly typifies the warm, ethereal flavor of the album as a whole. On this subject, Morgan commented, “I think ballads are touching people more these days. When people hear a ballad, it touches some part of their life and they can relate. That quality is so often lost in a fast, upbeat song.

Despite her proven commercial appeal, however, Morgan remains admittedly uncertain about her own musical persona.

“This is all very scary for me,” she said. “I’m just the kind of person who worries even when there’s no reason to. Everybody’s in a celebratory, and I’m only wondering whether the album will stay on the charts.” Conversely, though, Morgan remains driven by an inner confidence, the sort of confidence she has found essential in such an uncertain industry. As she put it, “The number one lesson in this business is to believe in what you have. Don’t let anyone ever tell you no.”

“You’re going to make mistakes now and then, but you’ve got to take advantage of every opportunity. I always felt something would come my way if it was meant to happen.”

Obviously, a great deal has come Morgan’s way already, and she can look forward to an extensive touring schedule and the release of other potentially hit single, “I Gotta Get It” from her album. Most of all, Meli’sa Morgan can from now on walk on stage and sing to an audience she knows is there just to hear her, and her alone.

EAST COASTINGS

THE WRIGHT STUFF — “Give me another word for ‘thesaurus,’” quipped comedian Steven Wright during his sold-out Beacon Theatre show Feb. 1. “All of my jokes are dead. I shot them,” he said. “But first, I teased them by watering them with ice. ... I’m off on a permanent tangent.” Wright’s “I Have A Pony” LP (Warner Bros.) is one of the decade’s best comedy albums and his live show was non-stop, mind-bending hilarity. There might have been one or two jokes I didn’t laugh at.

MASTERPIECE? — Back in the mid-’70s, when women wouldn’t even kiss him on spec, Elvis Costello stockpiled a whole lotta hurt. “Sometimes I almost feel just like a human being,” Costello sang on “Lipstick Vogue” (’78). Today he plays a different tune: “Don’t you know what a humbug,” he sings on his killer cover of “Don’t Let Me Be Misunderstood” from his new CBS album “King of America.” This is a far cry indeed from the brilliant tantrums of his youth. But is it his best LP? No, his first three albums are impossible to beat. It does, however, rank alongside his best work of the ’80s, right up there with “Imperial Bedroom” and “Get Happy.” “King of America” is almost Blue. It’s a Lucid synthesis that avoids the wrong-headed chiseraluro of “Goodbye Cruel World” and the heady mannerism of his early work. Half of the songs are blues and country genre pieces exclusively played by a band that includes Los Lobos’ David Hidalgo, the Del Fuegos’ Mitchell Froom, the Attractions (on only one cut), and ex-Ellis Presley sideman James Burton and Ron Tutt. The other half of the album is pure Costello-pop, a mixture of the witty (“Our Little Angel”), heartfelt (“Indoor Fireworks”), arch (“Brillian Mistake”), simple (“American Without Tears”), and melodic (“Jack Of All Parades” and “Suit Of Lights”). Costello’s singing — and this can’t be overemphasized — has never sounded better. Just listen to the barbedwire ferocity of “Little Palace” or the resolute calm of “Sleep of the Just” for proof. Furthermore, the lyrics are some of the most scathingly fine. “This Year’s Model”: “I hate the buttons on your shirt when all I want to do is tear,” “I can’t forgive you for things you haven’t said yet,” and “If you don’t know what’s wrong with you I don’t know what’s wrong; you are just some of the many goods. Many lesser albums ship uranium or gain accolades for artlessly arbitrary obscurantism. “King of America,” though, is a major work by a major artist who has hammered the post and lintel of roots-rock into fresh and original configurations.

EAST CLUBBINGS — Gary U.S. Bonds brought his infectious brand of south Jersey rock ‘n’ roll to the Bottom Line Jan. 31. Backed by the enthusiastic eight-piece band, Bonds tore Springsteen-like though faves like “Rendezvous,” “This Little Girl,” and “Quarter To Three” ... The Ben Vaughn Combo, a New York quartet, galvanized a CBGBs audience Jan. 31 with straight-ahead, original rockers like “Killing Time” and “Dangerous Life.” Rick Danko and Richard Manuel gave a two-man acoustic show at The Lone Star Jan. 30, spotlighting such folk classics as “Long Black Veil” and such Band standards as “Shape I’m In.”

Best show of the year so far: The Replacements’ Feb. 1 gig at the Ritz (see an upcoming Talent On Stage).

EUGENE WILDE ON HIS MUSIC — “Don’t Say No Tonight” (Philby World/Atlantic is like part two of ‘I Got To Get You Home Tonight.’ I would like to think that ‘Don’t Say No’ is a more mature Eugene Wilde. I had a whole year to expand and get my act together ... Growing up, my musical influences were Donny Hathaway, Stevie Wonder and Marvin Gaye. Today, my influences are still Stevie (as well as Lionel Richie and definitely Prince and Michael Jackson). I’m looking to break into that market.” Wilde’s new single is “Diana.”

COASTING AWAY — Everyone in New York with ears is looking forward to Marshall Crenshaw’s three night stand (Feb. 16-18) at the Bottom Line, perhaps the best venue for his sound ... Guadalupe Diary, newly signed to Elektra, is in the recording studio ... Fine Young Cannibals (I.R.S.) will play the Ritz Feb. 21 ... The best noise on vinyl since Collapsing New Buildings can be heard on The Swans’ “Time Is Money” EP (JEM).
Help I'm Crazy Or
In Search Of 'Hand To Hand'

By Jimi Fox

LOS ANGELES—Upon receiving my mail recently, I came across a syndicated program that I must tell you about. I beg you, in fact. I insist you read this feature. I've become obsessed with "Hand to Hand." I play it for everyone. A few weeks ago, the philosophy department at San Diego State University, the foot officer patrolling our streets, sweet young girls, sweet old ladies, eccentrics, gentle giants, and others, my car, the mailman, editor-in-chief, my old high school. Why just the other day I cornered a stray dog, and forced the very must to listen! I've become rude, demanding, pushy, uncontrollable! "Hand to Hand" is not new to me. I was exposed to it before. Allow me to lay out the foundation and my experience of the surrounding circumstances that led me to this.

The scenario is simple at first glance. The Portuguese have a special name for this, "em sua casa": the runner-up Smith, NO#2 and becoming Jackpot."

~—San Antonio's Barbara Dietz (second from right) realized the American dream of becoming rich overnight after she guessed the correct amount in KTFM's "Hot Cash Jackpot." Also pictured are station personalities Joe Nasty (l) and Art Garza (second from left). Barbara's husband Ed is shown far right.

CHECK NO1 — San Antonio's Barbara Dietz (second from right) realized the American dream of becoming rich overnight after she guessed the correct amount in KTFM's "Hot Cash Jackpot." Also pictured are station personalities Joe Nasty (l) and Art Garza (second from left). Barbara's husband Ed is shown far right.

CHECK NO2 — Whooping it up is KFRC's, "The 615,000 Challenge" gang (l-r): producer Tim Jordan; producer Mike Malvern; champion Mike Tarmey; host Jim Bridges; runner-up Hugh Crose; writer Brand Shelton, producer Jeff Moseley.

CHECK NO3 — A 944 Porsche went with this check being held up by (l-r): Steve Smith, director of advertising and promotions-KLOS; Joe Benson, KLOS air-talent; Rhonda Powell, winner; Wayne Powell, winner's husband; Tim Kelly, KLOS program director, and Kurt Kelly, music director.

CHECK NO3 — A 944 Porsche went with this check being held up by (l-r): Steve Smith, director of advertising and promotions-KLOS; Joe Benson, KLOS air-talent; Rhonda Powell, winner; Wayne Powell, winner's husband; Tim Kelly, KLOS program director, and Kurt Kelly, music director.
FROM SWEET PEACH TO APPLE PIE — I hated leaving Atlanta, the southern hospitality is infectious. However, the “Big Apple” beckoned my arrival and we need not keep it waiting...the word is out. It’s official and our industry is beaming with pride, I’m talking about GQ magazine’s selection of Lisa Glasberg, that class act from WNEW-FM, as one of America’s “Most Eligible Women.” In a special Valentine’s issue GO selected 19 women on the east and west coast whom GO felt were stereotypical examples of today’s modern professional single females. At first read I was Lisa Glasberg. A special Cash Box salute to Lisa, who serves as WNEW-FM’s news director, as well as, one-third of the on-air crew heard weekdays (6 a.m.-10 a.m.). In fact, host Richard Nee, Mark McEwen and Lisa are broadcasting “The Morning Show” live from the automatic on 42nd Street and Third in Manhattan. Breakfast will be available for purchase from the Automat’s regular early morning menu. WNEW-FM will give out promotion painted caps, beech towels, T-shirts, coffee mugs and other surprises. In an extremely bold and ambitious project-inaugurated by John P. Hayes, Jr., vice president/general manager of WBNC Radio, a focus on HOMELESS in New York is scheduled for the month of February. The program, titled “Homeless: The Non-People,” will attempt answering questions such as WHY is homelessness at an all-time high at the same time that luxury condos and co-ops are being built? Public service announcements voiced by homeless children and by WBNC personalities Don Imus and Soupy Sales will highlight the month-long program. Reports by a WBNC reporter who will go “Underground” as a homeless person for several days in Manhattan to investigate the situation will be included as part of the program. All in all, the program is certainly a brilliant move by WBNC as an image builder and as a public awareness campaign...Diving into a vat of jello is pleasant...I hear. On the other hand I’ve been told walking on a cloud is truly gratulations and in an expression of sincere THANKS for his distinguished, unselfish contribution to the “Betterment of Broadcasting” Traditionally, radio specials are boring at best and tedious at worst, with an announcer who knows very little about the intricacies of the featured group. Entertainment consultant Lee Abrams and special-project radio producer Dennis Sommar are combining their talents to assemble a radio special to both inform and entertain. “The Doors,” a three-hour special, focuses on a group, who even after 15 years, commands an enormous level of attention and draws a broad spectrum of fans. The Doors still boast impressive record sales of over one million per year. For this special, scheduled to air in July of 1986 (in conjunction with the 15th anniversary of Jim Morrison’s death), Lee Abrams, Somach and the surviving members of the Doors, Ray Manzarek, John Densmore and Robbie Krieger, will take the most colorful and interesting aspects of the group to create a new kind of artist documentary. This special will mark the first time a group has been so closely involved in the making of their special. The show will also include two previously unreleased songs. The anticipation for this Doors special is driving me CRAZY! Excuse me, I have to go listen to the album “Strange Days”... Big Apple flash, I’ve been informed by the industry’s “Most Eligible Woman,” Lisa Glasberg of WNEW-FM along with another of the stations great air-talents, Dave Herman, appeared on the 1986 United Cerebral Palsy Telethon to present to that organization, on behalf of the station, a check for $40,000. The money was raised when WNEW-FM recently promoted its annual Christmas Charity Concert to Benefit U.C.P. — Hold it! someone is knocking on my door...YES? sign where, here, okay...thank you. Oh boy, let’s see what’s in the package... what’s this, a Playboy magazine? I’m confused, wait! On the cover it reads, “Lady in the Dark...talking, Hot-looking, Tune them in!”...Oh goodness gracious there’s...
**THE JOB MART**

WMIS-AM is seeking an experienced announcer to work its morning show, along with occasional production work in the studio. Knowledge of sports would be helpful. Tape and resume should be sent to: Hugh Matthews, program director, WMIS Radio, P.O. Box 1248, Natchez, MS 39120 EOE/ MF. . . .

**CASH BOX MAGAZINE AND MCA RECORDS**

ARE PROUD TO PRESENT

ULTIMATE RADIO

B . . . . . .

VOL VI

COMING TO YOUR RADIO STATION IN FEBRUARY

**POP PROGRAMMER’S PICK**

<table>
<thead>
<tr>
<th>Programmer</th>
<th>Station</th>
<th>Market</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bill Sheridan</td>
<td>WKRRZ-FM</td>
<td>Wilkes-Barre</td>
</tr>
</tbody>
</table>

**Song:** “Where Are You Now?”
**Artist:** Synch
**Label:** Columbia

Comments:
“Very strong power ballad. Give this record a chance and it will be another “Can't Take My Eyes Off You”.” Pulling great phone with all demos already.”