Miami Sound Machine
Making It On Their Own Turf
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OTHER STATES LOOKING TO MARYLAND OBSCENITY BILL
N.A.R.A.S. SEEKS MUSICALLY DIVERSE GRAMMY AWARDS
TALENT ON STAGE: REPLACEMENTS, TIMBUK 3, PAT BENATAR
BEHIND THE BULLETS: HOUSTON HOT ON SINGLE, LP CHARTS
GUEST EDITORIAL: SIKHULU SHANGE
It was an historic occasion when, on the night of August 30, 1972, John Lennon took the stage of New York's Madison Square Garden to give his first live performance since the breakup of The Beatles.

Eight years hence, this appearance would prove to be even more momentous, tragically becoming the last live recording John Lennon would ever make.

Now, for the first time, this legendary concert is available for the world to share. Featured are never-before-heard live versions of such Lennon classics as "IMAGINE," "COME TOGETHER," "INSTANT KARMA" and "GIVE PEACE A CHANCE," each digitally mastered to bring out all of their original brilliance.

It was a night anyone who was there will always remember. It's one concert you'll never forget.
GUEST EDITORIAL

The Impact Of The Music Industry On Apartheid

By Sikulu Shange

Music is not just a commercial product. It is an important part of culture, through which we express ourselves. Through music we express pain, sorrow and, at times, it is the best tool to protest against the injustices perpetrated by man against man. This struggle is about and for the humanity and dignity of mankind. It is not just politics.

South Africa and Namibia are the last straws of colonialism on the continent of Africa. The oppressed people are fighting on all fronts to uproot and dismantle the dehumanizing system of apartheid. The music industry has made its own impact as music in the universal language of communication. The cultural isolation of the Pretoria regime has caused the South African Government to spend the national budget indiscriminately to lure entertainers around the world to help the cultural boycott resolution passed by the United Nations.

Throughout the world, especially the United States and the United Kingdom, the people have been a formidable force in combating the oppression of the downtrodden people of Africa.

In 1982, the South African government invited Frank Sinatra for a two week engagement at a Sun City complex opening in the bantustan of Bophutatswana. This invitation was another attempt to break the cultural boycott. For that engagement Sinatra was paid approximately $2,000,000. Sinatra has been the target of the anti-apartheid movements around the world along with those who followed in his footsteps to South Africa.

Apartheid is based on Nazism and cannot be reformed. It must be destroyed! The oppressed people of South Africa and Namibia are grateful for the international support against apartheid. No one should visit South Africa until the system of apartheid has been dismantled! NO RACE OF PEOPLE HAS THE RIGHT TO RULE OVER ANOTHER RACE!!!

Sikulu Shange is the owner of Sikulu's Record Shack in New York City. He is a native of South Africa.

LESTOHOZAR.

Live performances are another way of communicating with the audience and reach the concerts performed in the countries in the township are free in order to keep the spirit of the overburdened Africans alive.

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### Cash Box Top 100 Singles Chart

**February 22, 1986**

<table>
<thead>
<tr>
<th>Week Numbers</th>
<th>Chart Position</th>
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<td>2/15 Chart</td>
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<tr>
<th>Winner's Circle</th>
<th>Rock Me Amadeus</th>
<th>Let's Go All the Way</th>
<th>Goodbye Is Forever</th>
<th>No Easy Way Out</th>
<th>Night Moves</th>
<th>Manhattan Picnic</th>
<th>My Hometown</th>
<th>Calling America</th>
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**Chartbreaker**

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<tr>
<th>Kiss: Prince &amp; Revolution</th>
<th>Beatitude So Lonely</th>
<th>Go Home</th>
<th>Walk of Life</th>
<th>Tender Love</th>
<th>I'm Not the One</th>
<th>Needles and Pins</th>
<th>Party All the Time</th>
<th>I Miss You</th>
<th>Sidewalk Walk</th>
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**Forever in Peace**

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<th>Heart's On Fire</th>
<th>Emergency</th>
<th>It's All Right (Baby's Coming Back)</th>
<th>A Little Bit of Love</th>
<th>What Have You Done for Me Lately</th>
<th>I Found Someone</th>
<th>Wood Beez (Pray Like Aretha Franklin)</th>
<th>Face The Face</th>
<th>Sex As A Weapon</th>
<th>Small Town</th>
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**HOTEL**

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<tr>
<th>Pat Benatar</th>
<th>Every Time I See You</th>
<th>I Think It's Love</th>
<th>Overjoyed</th>
<th>I'll Do It All Again</th>
<th>Jimmy Mack</th>
<th>The Power of Love</th>
<th>Like You</th>
<th>Stereotone</th>
<th>The Alan Parsons Project</th>
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<th>Sara</th>
<th>Life in a Northern Town</th>
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<th>Mike &amp; the Mechanics</th>
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<th>Say, Say, Say</th>
<th>These Dreams</th>
<th>Secret Lovers</th>
<th>King for a Day</th>
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<th>Conga</th>
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<th>This Could Be the Night</th>
<th>R.O.C.K. in the U.S.A.</th>
<th>Stool Pigeon</th>
<th>A Day in the Life of a Rock</th>
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Toth: 'Only The Beginning'  
Md. Delegate Says Other States To Adopt Record Obscenity Law

By David Adelson

LOS ANGELES — The Maryland Delegate responsible for the record obscenity legislation currently pending before the Maryland legislature has projected victory for her bill as well as a domino effect with other state legislatures across the country.

Delegate Judith Toth told Cash Box that since her amendment to Article 27, Section 418 of the Maryland State Code, several representatives from various state legislatures have contacted her and have expressed interest in similar legislation. "I think the other states are going to pick up on this very quickly," she remarked.

The amendment, if passed, would be attached to an existing Maryland law that prohibits dealers from selling or renting pornographic books, periodicals or video-cassettes to minors. The new regulations would make it illegal for a retailer to sell or rent to minors, an audio recording that the state deems pornographic. Violators could be fined and imprisoned with stiffer penalties for repeat offenders.

Due to the shortage of the legislature's current session, the bill will be voted on by the full legislature by April 7. "I think the amendments we've made are very good," said Toth. "We're on the floor right now and we've talked to a lot of people and they seem to have no problem with the bill. We expect the governor will have it on his desk by April 7."

Toth's confidence stems from the bill's quick passage through a normally slow and reserved Maryland Judiciary Committee. It is now pending before the House Delegates where passage is expected. It would then have to go to the state Senate before being signed by the Governor.

"A lot of this has to do with the Parents Music Resource Committee (P.M.R.C.)," said Toth. "They were the first ones to really sit down and transcribe the material. Those of us who were over 18 couldn't understand the lyrics but once we got it in writing, we understood, I had no idea there was such pornographic material out there. Especially in the heavy metal area. This is not the kind of stuff that kids should be listening to."

Maryland retailers were caught off guard by the amendment's quick introduction and swift committee passage. There were no lobbying efforts on the part of the dealers or manufacturers and it is currently unknown what any action will be taken to fight the amendment.

CBS Reports Earnings Drop

NEW YORK — CBS income from continuing operations in 1985 declined 32 percent from the previous year. The year declined 87 percent. The greater decline in net income was primarily due to the discontinuance of the third quarter of the Company's toy, theatrical film and home computer software operations. Revenues for 1985 rose by 2 percent. CBS fourth quarter 1985 income from continuing operations declined 50 percent, from $110.5 to $55.4 million, while net income for the period rose 4 percent.

Thomas W. Wyman, CBS chairman and chief executive officer, said that "1986 was a year of dramatic change for the media industry — highlighted by intense activity in the merger/merger area and difficult business conditions. We were pleased to preserve CBS's independence by successfully defending against a hostile takeover attempt and to provide substantial benefits to our shareholders through the recapitalization program.

CBS/Broadcast Group 1985 operating income declined 12 percent as revenues rose 2 percent. The Groups' profit decline was due to lower profits at the Television Network, reflecting the weakness of the (continued on page 36)

Houston On Top! #1 Single, Top 5 LP

By Stephen Padgett

1985 was quite a year for Whitney Houston. She had two Top Five singles and her self titled Arista debut steadily climbed the LP chart. 1986 is starting out to be quite a year for Houston as well. Last week she scored her third Top Five single, and this week, "How Will I Know" jumps from four to one to become Houston's first chart topper. Meanwhile, "Whitney Houston" crosses the line from six to five on the Pop LP chart to put Houston in league with Sade, Barbra Streisand, Dire Straits and Mr. Miter as possessors of top Five albums. "Whitney Houston" is experiencing tremendous sales strength in every region of the nation. It is Top Five or greater in most markets. The Record Bar, Durham, NC; Lieberman, Georgia; Tower Records, Campbell, CA; Licorice Pizza, Los Angeles and Harmony House, Detroit all report that the LP is Number One. "Whitney Houston" is Top Five at Cagneys, Buffalo; The National Record Mart, Pittsburgh; Richman Brothers, Philadelphia; Spec's Music, Florida; Tara One-Stop, (continued on page 36)

SIGN 'EM — Paul McCartney (2nd from left) and Bob Geldof (2nd from right), who received the American Music Award of Merit and the American Music Award of Appreciation respectively, are pictured during ceremonies at the Hippodrome in London as part of the 13th annual "American Music Awards." They're surrounded by Roger Daltry (far left), who made the presentation to Geldof, and Phil Collins, who presented to McCartney.

NARAS Strives For A More Musically Diverse Grammy

By Gregory Dobrin

LOS ANGELES — A good example of the cross-section this year is the Best Pop Vocal Performance, Female category," said Mike Greene, president of the National Academy of Recording Arts & Sciences (NARAS). "If you look at the five finalists and consider the musical spectrum that they represent — from Tina Turner to Linda Ronstadt, Pat Benatar, Madonna, Whitney Houston — it's such a diversity, it shows that our membership is looking for creative excellence in a lot of different kinds of performances."

The 28th Grammy Awards, to be held February 25 at LA's Shrine Auditorium, reflects the growth of NARAS as an organization, the current trend toward AC radio and a loosening of formats in general. For Greene, this means NARAS is finally using the Grammys as the industry vehicle it is meant to be, by more thoroughly representing the multifarious musics now in commercial release. But it hasn't been easy.

"Rock people (especially) are tough to get to join things," said Greene. "I was tough — I come from the rock world. Rock, now music is anti-organizational, anti-establishment. Our voting process is so complicated and so structured that we are very much an organizational structure unto ourselves, and it's fun to attack organizational structures."

It has been Greene's concern, and that of NARAS, to enlist the involvement of people from all genres of music. "Only in the last few years," Greene said, "when
ABC RADIO, KAMINSKY PACT — The ABC Radio Networks has signed an exclusive contract with Kaminsky & Company to produce a new series entitled “Music Of America” featuring concerts, special events and holiday programming of some of the best known contemporary American musicians. Bob Kaminsky’s numerous credits within the music industry include: producer and creator of a country concert specials which were carried by ABC under the title The Silver Eagle; producer of The Emo Phillips Comedy Experiment for Cinemax; co-producer of Bette Midler’s “Mud Will Be Flung Tonight” on Atlantic Records, “Music Of America” kicks off its premiere show with a concert spotlighting The Oak Ridge Boys and The Judys in performance at Radio City Music Hall on March 21. Pictured here at the signing are (l-r): Gina Suarez, manager, special programming, ABC Radio Networks; Bob Benson, vice president/executive, ABC Radio Networks; Bob Kaminsky, president, Kaminsky & Co.; Beverly Padratzik, director, special programming, ABC Radio Networks.

BUSINESS NOTES

Country Music Research Results
To Be Announced In March

LOS ANGELES — The Academy of Country Music has commissioned Landsman/ Webster, New York, to engage in a nation-wide research project, in which country music listeners are being questioned about their socio-economic status, record buying habits, concert attendance habits, radio listening habits and other facts about themselves.

Results of the survey, designed to be a service to the nation’s radio stations and advertisers, will be disclosed during the Country Radio Seminar in Nashville, March 6-8, according to Ron Martin, chairman of the board of the Academy of Country Music.

According to Martin, “By providing this information to the nation’s radio station program directors and general managers, artists, recording companies, publishers and others who will attend the seminar, we hope to give them a valuable tool which will enable them to better understand and serve the nation’s country music listeners and buyers.”

Alleged Pirate Cassette Manufacturing Operation Found In Oregon Home

NEW YORK — A Portland couple was cited for violation of Oregon state law on unlawful sound recording, January 29, 1986, after the Multnomah County Sheriff’s Office discovered the couple was allegedly manufacturing pirate cassette tapes in their home. Robert Glen Hodges and his wife Margaret Eckerson Hodges were cited for the misdemeanor and released. Their house was the site of a raid during which hundreds of completed cassette tapes were seized. Also seized were thousands of units in various stages of production. The Hodges’ allegedly specialized in pirate compilation cassettes of rock and roll artists from the ’50s and ’60s. Various rooms in their home were allegedly used for different functions of the manufacturing process — the kitchen housed a dual cassette recorder which was allegedly used to duplicate tapes, the alleged “Master Library” was found upstairs and completed tapes were allegedly stored in a bedroom. The Hodges’ allegedly operated a company called Replays 90, and offered the cassettes for sale via a 28 page mail-order catalog and at flea markets, swap meets and hot rod shows throughout the Northwest.

EXECUTIVES ON THE MOVE

Prendatt Appointed — Tony Prendatt has been named director, A&R, urban/black music at PolyGram Records. He had been with Bird Records, Ltd. and Elektra Records. Prendatt has worked extensively with PolyGram artists Rene & Angela, Ralph MacDonald, Rare Essence, Total Contrast and the BarKays. Prendatt has been promoted to manager west coast publicity. He was previously an assistant in that department.

Lauer Appointed — Dorene Lauer has been appointed to the position of east coast director, media and artist relations, Capitol Records. Lauer’s duties will include east coast ad specialties and syndicated radio. Prior to joining Capitol, she was a senior account executive at the Howard Bloom Organization and manager of press relations at MTV and VH-1. She has also been a publicist at A&M, Warner Bros. and Casablanca.

Freston Named — MGM/UA Home Video has announced the appointment of Bill Freston to the newly created position of director of marketing planning. Working closely with programming, marketing services, creative services and merchandising, Freston will coordinate the product flow and provide marketing plans for all national programs and product releases from initial schedule entry through development in the marketplace. Freston was vice president of CBS Records and, in his eight years with the company, handled product and marketing management responsibilities.

Mann Named — Lou Mann has been appointed to the newly created position of vice president, marketing for MCA Records. In this position, Mann will be in charge of molding and implementing marketing plans for all MCA artists. Prior to this appointment, Mann had been with Arista Records for four years, the majority of which as vice president of sales and distribution. Previously, he had been with CBS, where he handled product and marketing for the Motown Records division.

Alpert Upped — Almo Irving Music publishing has appointed Derek Alpert as director of music development for film and television. His role will be the involvement of staff writers in film and television projects as well as servicing existing catalogue. Earlier, Alpert had served as assistant to the publisher in his role as administrator of Almo Publications, the company’s print division.

Hechtman Appointed — The appointment of Burt Hechtman to the newly created position of first run syndication/home entertainment program manager was announced by Suzanne de Passe, president of Motown Productions. Hechtman, who joined Motown Productions as a video consultant in April, 1984, was most recently director of first run syndication/home entertainment programming.

Pena Named — Raquel Pena has been appointed national music promotion representative, for adidas USA, Inc. Pena will be responsible for the placement and promotion of adidas products with pop music stars and within the pop music industry.

New Co. Formed — Jeffrey L. Graham, president of Graham Entertainment Systems Inc. (GES), 1153 Broadway, Suite 1225, has formed a new, full-service audio duplicating facility that will also specialize in product development and production. Graham was the entertainment director of the XIII Olympic Winter Games at Lake Placid, New York in 1980. Most recently, he was the vice president of operations of GML Video in New York.

Vanderink Upped — Todd Vanderink has been appointed director of Peer’s concert music division effective February 10, 1986. Vanderink has previously served as senior editor and performance manager of Concert Music at Peer. He rejoins the firm from his current post at Lincoln Center for the Performing Arts, Inc.

Fry Congress President — Morton H. (Tim) Fry has been named president and chief executive officer of The Congress Video Group, Inc. (NASDAQ Symbol: CAV). Congress Video is a nationwide distributor of prerecorded videocassettes to mass merchandisers, servicing over 30,000 retail outlets in the U.S. and Canada and has offices in New York and Cincinnati. Prior to joining Congress Video, Fry was with Warner Communications Inc. He was executive vice president of Warner Electronic Home Services and vice president of law and business affairs with Warner Home Video. From 1979 to 1982 he was deputy general counsel for Columbia Pictures Industries, Inc.

Currie Promoted — Sony Corporation of America has promoted George F. Currie to president, Sony Professional Audio Division. Currie will continue to direct the operations of the Professional Audio Division.

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

NEW YORK — “Kids for Kids in Africa,” the Haim Saban project which united 72 youngsters for a benefit recording of “Love’s gonna find a way,” received UNICEF’s International Youth Leadership Awards; all proceeds of the recording are to benefit UNICEF’s projects in Africa. ... New York mayor Ed Koch presented an award of merit to New Edition, Feb. 13, for their efforts as spokesmen for the New York City 1986 Summer Youth Employment Program ... The Lionel Hampton/Chernov Jazz Festival will be staged at the University of Idaho in Moscow, Feb. 27-Mar. 1, with Illinois Jacquet, Dizzy Gillespie, and others, joining the vibemeister ... Norby Walters Associates has signed Jennifer Holliday, Colonel Abrams, Eugene Wilde, and LL Cool J for worldwide booking representation.
ABC/Vestron Video Pact

By Gregory Dobrin

LOS ANGELES — Vestron Video and ABC Video Enterprises, a division of Capital Cities/ABC, have signed a deal which will significantly bring previously aired TV programming into the home video marketplace.

After months of discussion, the two companies have agreed to go ahead with an 18-month release schedule which will see network programming marketed in compilation form through the home video market.

Though no specific titles have as yet been named, the companies have reportedly agreed to the marketing of ABC sports, news and entertainment, with up to four titles expected by the end of this year.

Not included in the deal are full-length programs and feature films as seen on the network. Only those programs, such as special event footage, sports highlights and special news broadcasts, that can be re-packaged as compilations will be released.

The deal does not preclude any existing home video deals for the network, an ABC spokesman told Cash Box, such as ABC's highlight package from the 1984 Summer Olympics, re-leased last year by Continental Home Video, or the home video release of films from the new distribution company, MCA Motion Pictures. (one such title, Prizzi's Honor, was recently released by Vestron in a separate deal).

Basically, the network's video division plans to "make new programming from old," the spokesman said. As an example he cited Ted Koppel's 45-85, a special news program which chronicled important events from the end of WWII to the present through a compilation of vintage ABC news footage.

A large part of Vestron and the Network's decision was based on a predicted shortage of fresh catalog material for the home video market. Growing interest has been noted among retailers in the non-fiction format upon which the Vestron/ABC Video deal focuses.

The deal also means a huge dip in production costs, as most production costs will have already been borne.

The deal is a further step in the fortunes of Vestron Video, a company that has ridden the crest of the home video wave as a leading independent. Fourth quarter 1985 revenues alone were reported at $41 million. 67 percent higher than the same period in 1984. The company's total overall revenue last year came to a reported $162 million.

Yoko Ono Sets First World Tour

NEW YORK — Yoko Ono will begin her first concert tour, the "Starpeace World Tour" on February 28 in Brussels, Belgium. The tour will take in major venues throughout Europe, the U.S., Canada and Japan, and will feature material spanning her entire career, including songs from her current Polydor/PolyGram album "Starpeace."

Ono will be making special appearances behind the Iron Curtain in Warsaw, Ljubljana, Yugoslavia; and at the Peace Festival in Budapest, Hungary. Dates in the U.S. include a performance at N.Y.S. Radio City Music Hall, April 10 and L.A.'s Universal Amphitheatre, April 17.

Accompanying Ms. Ono will be a six-piece band of New York musicians, Phil Ashley on keyboards, Benny Graham on drums, Leigh Fox on bass, Jimmy Rip on guitar, Steve Scales on percussion, and Mike River on saxophone, guitar and additional keyboards. The tour will be filmed and recorded.

* * *

COATIMUNDI ON THURSDAY — Kid Creole's CoatiMundi (l) was the featured attraction on Pablo Guzman's 'Music Week' special, which is broadcast each Thursday evening on Manhattan's WNEW-TV. Guzman (r) interviewed CoatiMundi about his recent European tour with the band, as well as his two appearances on TV's 'Miami Vice.' Coati also announced an upcoming solo project, as well as a co-starring role in the upcoming theatrical movie, Love Kills.
**ALBUM RELEASES**

**THE COLOR PURPLE** — Original Motion Picture Soundtrack — Quest 1-25389 — Producer: Quincy Jones — List: 16.98 — Bar Coded

This two-record set is nothing less than a musical adventure, a journey through the words and music of a time gone by, featuring Quincy Jones as tour guide. Beyond offering classic songs featuring such greats as Louis Armstrong and Coleman Hawkins, however, this special soundtrack most of all gives us a chance to appreciate Jones' beautiful, memorable score for The Color Purple, including his Oscar-nominated song, "Miss Celia's Blues."

**KING OF AMERICA** — Elvis Costello — CBS 40173 — Producer: T-Bone Burnett — List: 8.98 — Bar Coded

"Imperial Bedroom" meets "Almost Blue" on Elvis Costello's eleventh album, his first without the Attractions. This LP features his best vocals ever ("Sleep of the Just") and his best musicianship ever ("Big Light"). Costello's killer cover of "Don't Let Me Be Misunderstood" is a sure-fire CHIR chart-starter. "Suit of Lights," "Brilliant Mistake," and "Jack Of All Parades" are among the standouts. A great artist strikes again.

**THE BIG HEAT** — Stan Ridgway — I.R.S. 5637 — Producers: Various — List: 8.98 — Bar Coded

Ridgway comes out from behind the Wall of Voodoo to front his own concern. Lead by the title track, a should-be classic, Ridgway's debut solo shows great promise. The enigmatic, wry singer/writer/producer will continue to command a considerable new music audience, but "The Big Heat" will warm a few new fans.

**NEW AND DEVELOPING**

**BALANCE OF POWER** — Electric Light Orchestra — CBS FZ 40048 — Producer: Jeff Lynne — List: 8.98 — Bar Coded

Writer/producer/vocalist Jeff Lynne has given this rock/EDM effort a bridge between the state-of-the-art sounds of today and the riveting, dramatic melodic sensibilities the band originally gained recognition for. From the light dance tunes to the stirring ballads, this LP should be the latest winner for this deservedly durable group.

**FEATUE PICKS**

**YOUNGBLOOD** — Original Motion Picture Soundtrack — Various Artists — RCA ABLI-7172 — Producers: Various — List: 8.98 — Bar Coded

Featuring highly charged cuts by such performers as Mr. Miter, Starship, Nick Gilder, Mickey Thomas (whose "Stand In The Fire" is the first single), Autograph and John Hiatt, among others, this album is clearly ripe for commercial success. In fact, with its powerhouse musical line-up, the soundtrack from Youngblood should fare well whether or not the film itself does.

**THE EPIDEMICS** — Shankar/Caroline ECM 25039-1 E — Producer: uncredited — List: 9.98 — Bar Coded

Can a violinist whose background is in Indian carnatic music and jazz join up with a British pop vocalist/synthesizer player to make catchy, attractive space-age pop music for a German jazz label? Yes, apparently so. It may not be an epidemic, but this melding of Shankar and Caroline is tantalizing, unique, and fun.


Gritty, aware new wave rock from Indianapolis-based Toxic Reasons — on their brand new label, distributed by Rough Trade.

**FUNDAMENTAL** — Mental As Anything — Columbia BFC 40299 — Producer: Richard Gotthehrer — List: 8.98 — Bar Coded

Another strong album from this powerhouse Australian band. Variety is the key here, as the music runs the gamut from the gritty sensuality of "Hold On" to the depth and richness of "Date With Destiny."

**OZNEROL** — Made In Space (no number) — Producer: Oznerol — List: 5.98

The bass player with Fear and The Dickies, Lorenzo Buhne fronts this band. He produces a music unlike that of his other bands — a classic pop sound could make this a surprise hit.

**FRANTIC ROMANTIC** — Jermaine Stewart — Arista ALB-8385 — Producer: Narada Michael Walden — List: 8.98 — Bar Coded

With its skilful blend of driving, intense songs such as "We Don't Have To Take Our Clothes Off" and gentle, moody ballads such as "Don't Ever Leave Me," Frantic Romantic" emerges as a rich and varied album likely to see immediate action on the B/C charts. This LP once again affirms Stewart's mastery as both a vocalist and a composer.

**ORCHID IN THE STORM** — Aaron Neville — Passport 3505 — Producers: Joel Dorn — List: 8.98

A soft spoken Aaron Neville shows his mellow side on this six song collection of five-ooted ballads. Brothers Cyril and Art join him on "For Your Precious Love," and David 'Fathead' Newman's sax shines on "Pleading My Love."

**CEREMONIAL** — Savage Republic — Independent Projects 018 — Producers: Savage Republic — List: 8.98

L.A.'s Savage Republic return with an eclectic, often driving collection of new music. Instrumentation includes, an appalachian dulcimer, mandolin, trombone, bongos. Don't let the name fool you, this is thinking man's rock.

**SPAGHETTI WESTERN** — Spaghetti Western — Eptift SW! — Producers: Jon Bertini and Brett Gurewitz — List: 8.98

Appealing, western tinged melodic rock tunes that effectively blends acoustic and electric instrumentation with unique vocal harmonies.

**CLOSE ONE SAD EYE** — Kommmuny FK — Independent Project 015 — Producers: Jules Chaklen — List: 8.98

L.A.'s club regulars, Kommmuny F.K., deliver its expected brand of high energy thrashing tunes. Better than usual production and Patrick Mata's riveting voice could break these underground favorites.

**MR. MANAGER** — Kazou Bikaye — Pow Wow 7401 — Producer: Marc Hollander — List: 8.98 — Bar Coded

This is infectious, tribal-rhythmic funk at its most liberating and danceable. The title track is this five-piece, French-African band's best shot at CHIR crossover.

**CLUB NINJA** — Blue Oyster Cult — Columbia FC 39979 — Producer: Sandy Pearlman — List: 8.98 — Bar Coded

This is metal with a heart, hard-edged yet written with an obvious social consciousness, as songs such as "White Flags" and "Make Rock Not War" amply demonstrate. Moreover each song on this potent LP has a melodic and lyrical accessibility not always associated with this genre of music. A perfect candidate for AOR success.

**RECORDS TO WATCH**

**LIVE IT UP** — The Dynatones — Rounder 9005 — Producer: John Rewind — List: 9.98

**JOE BURDETTE & THE NEW WEST** — Fake Doom FDR 007 — Producer: Joe Burdette — No List

**OR ROY PHONO** — Or Roy Combo — Fake Doom FDR 009 — Producer: Dave Young — No List

**POET'S HEART** — Kate Wolf — Kaleidoscope F-24 — Producers: Bill Griffin-Kate Wolf — List: 8.98

**CAUGHT IN THE CROSSFIRE** — John Wetton — EG Records — Producers: John Wetton, John Punter — List: 8.98


**TEASER** — Toney Lee — Critique CR 10300 — Producers: Various — List: 8.98

LITTLE RICHARD (MCA 52780)
Forget what you've heard about being "over the hill." Little Richard is the unmitigated reigning prince of fireball rock and roll. This single, from the film Down And Out In Beverly Hills, is the true meaning of the phrase, "It's in the grooves." From the instant it hits the turnable, you feel like dancing. Watch out, this is pure heat.

FEARGLAR SHARKEY (A&M 7808)
A Good Heart (4:39) (Little Diva/BMI) (Maria McKee) (Producer: David A. Stewart)
There's a huge buzz out on this record, a former #1 hit in England. Sharkey, who used to sing with proto-punkers The Undertones and later with The Assembly, has a brittle, wobble of a voice, but it is listenable and unique. Lion Justice's Maria McKee wrote the song and Eurythmic's Dave Stewart produced.

KATE BUSH (EMI America B-5302)
Hounds Of Love (3:44) (Screen Gems—EMI/BMI) (Kato Bush) (Producer: Kate Bush)
The little track from Bush's recent LP is full of her trademark drama and superb songwriting.

ECHO & THE BUNNYMEN (Sire 7-28791)
Bring On The Dancing Horses (4:00) (Zoo-Warner Bros./ASCAP) (Sergeant-McCulloch-Pattinson-de Fritas) (Producer: Laurie Latham)
The exposure this record is getting in Pretty In Pink may result in a hit for this critically acclaimed U.K. band. Ian McCulloch's voice and writing and this band's sound are nearly flawless.

KENNY ROGERS (RCA JK-14128)
Tomb Of The Unknown Love (4:02) (Seventh Son-If Eyes-Garbo-Koppelman Family-Bandier Family-R.L. August/ASCAP) (M. Smotherman) (Producer: George Martin)
A certain country hit, George Martin's production of "Tomb" should translate into pop success as well.

ATLANTIC STAR (A&M 2822)
If Your Heart Isn't In It (3:50) (Almo-Redhead-Hamish Stuart-Joe's/ASCAP) (Hamish Stuart) (Producers: David Lewis-Wayne Lewis-Calvin L. Harris)
The follow-up to "Secret Lovers" is a smooth love ballad that will cross urban, easy listening/adult contemporary and hit radio formats.

TATA VEGA (Qwest 7-28754)
The ragtime-y, tack piano centerpiece from The Color Purple may not cross to CHR, but it will surely capture the heart of anyone who saw the picture.

THE ISLEY BROTHERS (Warner Bros. 7-28764)
A sumptuous, jazzy-chorded ballad from The Isleys.

POINTER SISTERS (RCA JK-14197)
More "Jump"-like stepping energy from the infectious sisters.

THE JETS (MCA 52774)
This is an exciting, pop-hook laden danceable track. A crossover hit potential.

ALEEM FEATURING LEROY BURGESS (Atlantic 7-89439)
This record is a serious disco threat. Watch for club and BC success.

THE SYSTEM (Mirage-Atlantic 7-95966)
I Don't Run From Danger (3:50) (Science Lab-Green Star/ASCAP) (Mic Murphy-David Frank) (Producers: David Frank-Mic Murphy)
This is a solid, hard-hitting dance track that could get The System back to its winning ways.

EUROGLIDERS (Columbia 38-05797)
Can't Wait To See You (4:11) (Nostata/not listed) (B. Lynch) (Producers: Benjie Lynch-Bill Scheniman)
Columbia hopeful Eurogliders takes its shot with this punch pop track.

CLARENCE CLEMSON (Columbia 38-05795)
The "Big Man" follows up his hit with Jackson Browne with this single that covers similar ground and could be his second hit.

JOE COCKER (Capitol B-5557)
Breaker Me (Lawyer's Daughter, div. of MMT/BMI) (Nick DeStefano) (Producers: Terry Manning)
We haven't heard from Cocker since "Up Where We Belong," but this single could be his comeback. An insistent chorus with trademark Cocker rasp.

BRENDA & THE BIG DUDES (Capitol B-5555)
Weekend Special (3:50) (EMI/ASCAP) (M. Matthews-D. McIntosh) (Producer: Millie Watson)
South African act Brenda & The Big Dudes has a groovin' blend of European and African elements with a definite urban appeal.

PATTI AUSTIN (Qwest 7-28785)
The Heat Of Heat (3:35) (Flyte Tyme adm. by Avant Garde/ASCAP) (Terry Lewis-James Harris III) (Producers: Jimmy Jam-Terry Lewis)

PEE BEE SQUAD (Mercury 884 255-7)
Pee Bee Rap (4:02) (Alfon adm. by Chappell/ASCAP) (P. Burnett) (Producer: Ian Wherry)

VAN STEPHENSON (MCA 52755)
We're Doing Alright (3:50) (Englishtown/BMI) (R. Nielson) (Producer: Richard Lands)

JOHN CAFFERTY (Scotti Brothers/CBS Z54 5774)
Heart's On Fire (4:00) (April/ASCAP) (V. DiCola-P. Fuge-E. Esposito) (Producers: Vince DiCola-Ed Fruge)

MINK DE VILLE (Atlantic 7-89443)
Italian Shoes (3:28) (Panpan/ASCAP) (Willy DeVille) (Producer: Willy DeVille)
POINTS WEST
David Adelson, Los Angeles

RISSMILLER SPEAKS OUT — There was a time that Jim Rissmiller ruled the cutthroat world of Los Angeles concert promoters. The former owner of Wolf and Rissmiller's Country Club produced such live performances as the Rolling Stones, Bob Dylan, The Beatles, Elvis Presley and Bruce Springsteen. More importantly, Rissmiller was instrumental in helping a lot of new and developing L.A. acts break nationally. The former promoter is now an agent (he heads up the music division of The Agency Of The Performing Arts) and he will be holding court at a N.A.R.A.S. sponsored luncheon Tues., Feb. 18 at Giro's Restaurant in Hollywood. The topic of the evening is "Breaking A New Act On The L.A. Club Scene." Considering the recent rash of failures at doing just that, the luncheon should be packed.

IT'S HITTING THE FAN — Last week's law suit by California Record Distributors (L.A.) against Warner Bros. Records, charging the giant with allegedly interfering with its west coast distribution agreement with Tommy Boy, may just be the beginning. There are rumblings that Tommy Boy had distribution agreements with others and the possibility for additional law suits exists. According to California Records, Tommy Boy was supposed to give the company exclusive distribution rights to its product for two years. The supposed pact with Warner Bros. may be an end to independent's hope for Tommy Boy profits. Will there be more?

MORALISM FOR HIRE — Word is that the Parents Music Resource Center (PMRC) is quietly bopping around the country offering speakers and slide show presentations on the dangers of certain obscene and pornographic elements of popular music. According to our sources, over 30 requests per week for speakers are being fielded by the group and that number may increase dramatically as the group strengthens its alliance with the national P.T.A. Among the bands being discussed at the various presentations is California's own Dead Kennedys and several metal bands.

FLASHBACK — In what is being billed as "The Great Peace March," promoter David Mixner is expecting "thousands of men, women and children from 43 states and nine nations marching 3,235 miles over 255 days from coast to coast in support of world peace." According to Mixner, the march will begin at a yet unspecified "major event" at the Los Angeles Coliseum and will culminate at a yet unspecified location with an "all-star concert." The list of volunteers already reads like a who's who of the entertainment community and names are being added daily. Musicians pledging participation have not been announced but the event is being co-chaired by Barbara Streisand, Paul Newman and Elizabeth Taylor. Stay tuned.

SHORT CUTS — Austin's True Believers will soon release their EMI distributed Rounder album (ala George Thorogood's arrangement). Label still doesn't have an official release date ... Fear's Lee Ving, lead singer of the once notorious, now mellow, Fear will be appearing in The Big Bang, an adventure movie made for television. A May '86 air date is expected ... Mark Sebastian ("Summer In The City") and Van Dyke Parks were over at Conway Studios cutting Sebastian's "Calm Before The Storm." Mick Guzauski was the board ... John Hiatt, one of Northern California's Rosebud Agency's original four signings has resigned with the touring agency. The Bill Graham managed artist is currently preparing his fourth Gefffen album ... Did you know that the Limahl Fan Club, Charlie Sexton Fan Club, Roaring Boys Fan Club, Doobie Brothers Keep In Touch, Abba Army America and Club Berlin all have the same address. That's right, a quick card to P.O. Box 4307 Hollywood, CA 90078 could hook you into all the aforementioned clubs. Of course, if it's Barry Manilow you want then write: P.O. Box 69740 Hollywood, CA 90068 ... Look for the vinyl debut of American Girls on I.R.S., March 10. The band doesn't boast the highly touted Louise Gaffin (Carole King's daughter) anymore, but from what we hear this may be the label's new Go-Go's.

NEW FACES TO WATCH

With a name like Smile, you'd expect a band that fits comfortably in the netherworld between New Edition and Menudo. Instead, when the needle drops on this group's debut self-titled album (on MCA/Curb Records), what you hear is gritty, powerful, straight-ahead rock, not at all the sort of music aimed solely at shrieking teen-teen-aged girls. Obviously, this band's five members (lead vocalist Scott Walker; guitarist Tommy Givin; bassist David Blake, keyboardist Mark Peyton and drummer Phil Rowland) chose the name Smile after much deliberation. In fact, they like surprising their listeners as often as possible.

The product of high school friendships among five kids from an L.A. local club favorite for years. This is a band which doesn't hold back, a band whose energy is loose in their audiences. Although Smile has built up a sizeable local following, however, it wasn't until last year that the group actually experienced any kind of break. Smile's current leader is called "My Magic" by members of other bands, and even then, there was no label deal, but soon after, MCA/Curb executives realized the tremendous potential of the band and quickly drew up the papers.

Beyond currently awaiting the public verdict on the album as a whole, Smile's members are understandably anxious to learn the fate of the LP's first single, "I Want You" now airing footage from the movie. Asked to describe Smile, Blade commented, "I don't think we've ever truly modeled our band after any other band, but we do tend to like the showier groups, one which has a lot of power behind them. Basically, I'd say we play straight rock music with a lot of energy and feeling. We also try to be a little flamboyant."

Kashif's "Positive" Career
By Darryl Lindsey

LOS ANGELES — "I knew I was going to be in the music industry, and that I would have to live with a positive motion," said Kashif. Though today, Kashif the discoverer and inventor has written/produced or was very instrumental in the careers of Evelyn King, Melba Moore, Howard Johnson, Al Jarreau, George Benson, Stephanie Mills, Tavares, the Wootens, the Average White Band, LaLa, Kenny G and most recently Whitney Houston.

What makes Kashif's story out of the ordinary is that he spent all of his early childhood moving from one foster home to another, not having the stable foundation of a family. While growing up, Kashif might have turned their aggressions to destruction or waste. Kashif turned to music. At age seven he bought his first instrument — a three dollar flute, and from there he purchased a trumpet. Later he discovered the piano. According to the artist, "You can play a lot of things at one time, and melody, harmony, accompaniment, harmony and chords, which was great for me because I have an imagination." And by putting that imagination to use, Kashif started off touring with the band B.T. Express, which eventually led to a meeting of the minds with Morris Brown and then Paul Lawrence Jones I and II.

The three formed Mighty M Productions which started Kashif off with his first major hit as a producer for Evelyn King. Kashif stated, "The sound was so fresh and different sounding at that time, and other artists started calling me to do projects for them."

He created a unique, fresh, and new sound that was a combination of jazz, pop and R&B. Kashif noted, "My listening background is more classical, while my active background is more R&B, and I try to let my jazz influence happen naturally. I'm sure people can hear it in my music, but overall I go for good music, music with integrity."

One day in 1983 Kashif met Kenny G. They exchanged numbers and would
Make No Mistake — MSM Is Making It On Their Own Turf

By Gregory Dobrin

LOS ANGELES — The Miami Sound Machine, MSM for short, recently celebrated its 10th anniversary, which, for American audiences, is a point in fact which should help clear up three persistent misconceptions about the band: First of all, MSM’s recent, and seemingly overnight success with the hit single “Conga” is anything but “overnight,” and second, although this tune may be the first “Conga” from a Latin-oriented band to ever hit No. 1 on the Cash Box Top 100 Singles chart, it is anything but new. Congas, or albums for that matter. Third, the name “Miami Sound Machine” predates the glitz TV crime drama Miami Vice by about nine years.

MSM, in fact, files stadiums in South America, but they’ve only just begun to make it on their home turf. They’re themselves Hispanic, and it was in the Latin nations of the world where they found their first audience, but they are not purely Latin-oriented musically — to name some further misconceptions — nor do they consider themselves a Latin band. The band, moreover, are not a conglomerate of “Latin” percussionists who’ve heard “Conga” on the radio or on TV. Their most successful Latin hits have been ballads, actually.

“Conga” was a musical departure for the band (it verges on the “novelty” classification with its somewhat parodying latino beat). “Conga is a very special type of song,” lead singer Gloria Estefan told Cash Box. “I think that when “Bad Boy” and the third single, “Words Get In The Way” come out we’re going to be attracting a lot of listeners that maybe wouldn’t have bought the album for “Conga.”

The album is “Primitive Love,” MSM’s second for the Epic label, from which “Conga” and the soon-to-be-released techno-popping “Bad Boy” originate. And while the Latin flavor is undeniable, the band’s “Primitive Love” is a conglomeration of sounds, targeted at a pop audience. “Words Get In The Way,” written by Estefan, is a pop ballad.

MSM formed officially in 1975, but it was a year earlier that percussionist Emilio Estefan Jr., drummer Enrique “Kiki” Garcia and bassist Marcos Avala formed a band called The Miami Latin Boys while attending Miami High School. Gloria (who later married Emilio) joined the band a year later, and the name Miami Sound Machine was adopted. In 1976, the band’s first hit single, “Renacer,” was released by Miami’s Audio Latino label to local Latin radio stations. Three years later, the band made it to America, and was picked up and released by CBS in 1979. Success came swiftly in the Latin market, to the point where they even had a street named after them in their home town of Miami. In 1984 they had a #1 single in the U.K. with “Dr. Beat,” a dance tune from their first Epic LP.

MSM may have its roots and much of its success in the Latin market, but as for crossing over, they’ve continued to affirm there’s very little difference in the material MSM plays for Hispanic and English-speaking audiences. “Conga” is the most Latin song we’ve ever done, Estefan explained. “We ordinarily do pop, but in Spanish. So, in reality, “Conga” was a new thing even to our (Latin) audience.” Estefan has little fear that a plunge into the American pop market will alienate that original audience.

This points out one of the most intriguing aspects of MSM, who, like Julio Iglesias before them, have had to build from the ground up in the U.S. after phenomenal success in South America. And like the Spaniard, one of the reasons is that MSM is an American act.

Success has, however, happened a lot faster than anywhere else in the world. In the States, once you break through you kind of go across-the-board.

“IT’s exciting that after 10 years it’s finally happening. Our American career has really tied it all together. Before, it seemed like a dual career because nobody knew us in this market, and we were very well-known outside the market.”

American success serves as icing on MSM’s cake. Estefan said. Not only has this American band made good, but they’re finally making good here in America, where they’ve always been a constant force. As “Conga” continues to chart on the American pop charts, and the waters test well for the new single, they have the right to be well-known. “We’re still hanging in there with ‘Conga,’” Estefan said “but we’re doing to come out with the second single so that people will know less extensively what our sound is about.”

EAST COASTINGS

Paul Iorio, New York

PICK OF THE LITTER — The pick of The Stray Cats’ litter is clearly Brian Setzer. Though Phantom, Rocker and Slick have all the right moves, chops, and poses, they lack imagination. This was pointed out at their February 8 Ritz show which relied so heavily on the rockabilly music of Gene Bolland and other imitations of that style. Setzer's “The Knife Feels Like Justice” LP (EMI), however, showcases a decidedly weightier talent. Setzer varies his roots sound to fine effect, at times recalling the jangle of The Byrds and the magic poignancy of Marshall Crenshaw. "Someone else mentioned Crenshaw," Setzer told East Coastings. "They thought one or two of the songs had a Crenshaw thing. Not that the Byrds because of the 12-string guitar." That 12-string cuts a pastoral swath through many of the album's 11 tracks, most notably the title track, "The Knife." Other tunes are unabashed country pieces, with "Barbwire Fence" even featuring a banjo. "I've been playing banjo since I was 12 years old. I kind of felt brave enough to give it a shot on 'Barbwire Fence.'" His choice of Don Gehman, the long-time producer of John Cougar Mellencamp, as producer of his album is a smart, serious move that might well bring Setzer closer to arena-size solo success. "I always liked the way Mellencamp's albums sounded," says Setzer. "Nice and clear and distinct. They didn't sound like the drums were played in the Holland Tunnel — that overproduced syndrome. And I pretty much always record live." Though much of the album is a Bryd/Crenshaw-Mellencamp hybrid, there are still much more than a few hooks to rockability. How does he feel about the fact that a whole generation of teenagers think he invented rockability with the Stray Cats? "It's just like to say," laughs Setzer, "that I did.

MASTERPIECE? (Part 2) — Last week's column previewed Elvis Costello's "King Of America," an album destined to become one of '86's true treasures. The album's producer, T-Bone Burnett, has been on a commercial and artistic roll lately with his recent productions of Marshall Crenshaw's "Downtown," the Costello album, and the upcoming Los Lobos LP. "I guess the common thread here is the song," Burnett told Cash Box. "If there's not a good song, there's nothing I can really do (as a producer)." He claims that "King..." is the production he's most proud of ("I really mean that"); Costello and Burnett's musical partnership evolved during Elvis' concert tour. "I like the way things turned out," Burnett has recorded and produced his first album, "Downtown," which has "accidental hit" written all over it and was included on the album only as an afterthought. "Elvis flew in after we had recorded the rest of the record and he had sung his voice out completely," says Burnett. "He went hoarse, he couldn't even speak and we just cut (...Misunderstood) — we no was thought to it at all. But it turned out so strikingly that we thought it would have to be put on the album. Burnett is currently in the studio with Los Lobos, producing an album he hopes will establish the band "as really good songwriters, beyond just the honky tonk."

DYLAN LIVE! — HBO plans to broadcast one of Bob Dylan's Australian concerts with Tom Petty and The Heartbreakers live next month.

EAST CLUBBINGS — Husker Du (Warner Bros.) has moved beyond their speed record days to a more mature and varied sound, if their Feb. 6 Wollman Auditorium show was any indication. Nowadays, the group plays lively rock with a lot of pop and even includes a few tuneful ballads in concert while still serving up their trademark wall of noise. But sound problems and a truly uncouth audience (one guy hit vocalist/guitarist Bob Mould on the head, causing Mould to end the show early with a flurry of sublime feedback) marred what was otherwise a positively electric show.
RADIO NEWS

THE BLODWYN PIG NEVER HAD IT SO GOOD! — Changing planes should become an Olympic Event. I'm getting real good at this. Good Morning St. Louis, from Lambert International. The tip of the Cash Box top hat to K-SHE95, the "pride of St. Louis" air waves, and the St. Louis chapter of the American Red Cross, as they team up to "Bag" public awareness. Together they have produced a handy and functional drawing tote bag to be distributed 10,000 in the next two hundred thousand bags, each emblazoned with Red Cross and K-SHE logos will be distributed to area Red Cross volunteers. In addition, the bags will also be used to store the curriculum of first aid, CPR, hospital lamaze and area swimming classes. Hospital patients, disaster victims, blood drive donors and participants of Red Cross fundraisers will also get the tote bag, filled with appropriate items and information. They're calling my flight, next stop San Francisco "I Left My Heart"...oops, caught me singing again. Sorry, but I do love the "city!" Let's talk KFRC and the great helmsmen Dave "The Duke" Shafer and Glenn. In a smoothed out, professional new format to an all music format, "the Duke" has extended the format to the entire KFRC audience. I'm Dr. Don Rose's air shift to four hours. Dr. Don will now be on the air from 6 a.m. to 10 a.m. from 9 a.m. Can San Francisco handle it? In addition, KFRC's innovative personality, "Affair on the Air" created by public affairs director Joanne Conner, has hit its original time slot, 9 p.m. to 11 p.m. on Sunday evenings. Now gang, if that's not enough, you better sit down because KFRC celebrates its 20th anniversary all month long, rockin 'n rollin the bay area hits. The month long celebration includes a countdown of the all-time best rock 'n roll, the 610 favorite songs and, (are you ready?), an anniversary party to boot! The affair will be called "The Blue and White Ball." The kick-off of the countdown will be an hour long audio montage of the history of KFRC and the rock 'n roll the station made famous, hosted by Dr. Don Rose. KFRC will also bring back many of the popular air personalitites of the past 20 years including Bill Lee, "Marvelous Mark McKay, Beau Weaver, Chuck Elliott, J.J. Johnson, Joe Conrad, Mucho Morales, Shana, Charlie Van Dyke, (is he still alive?) and countless others. Dave Sholin told Cash Box "no radio station in California has been rocking as long as KFRC."

We will recapature and relive endless exciting moments in KFRC's history throughout the countdown week. We're hoping to have 1,000 of our listeners record their favorite moments on tape that will be played during the countdown week. Together, we will celebrate the 20th anniversary of KFRC in California.

Broadcasting and morning air talent at KKGO and, of course, Tony Richland's favorite name dropper (How am I doing, Tony?) I'm going to touch base with Gary, so don't stay too far away... Wow! Three hours sure fly by fast when you're enjoying yourself. I'm impressed. This is a fun show and every time I'm on the air with Mr. Turner were unquestionably dynamic. However, I really wish to focus on in his closing remarks which dealt with what he learned from his CNN experience. It reflects the philosophy of what I have pontificated numerous times concerning the broadcasting media being a responsible vehicle of power to inform, teach and position all audiences into a greater state of understanding, awareness and concern. Therefore, allow me to share with you as Mr. Turner shared with us, his inner most feelings, delivered with sincere consciousness.

I'm sure he wouldn't mind.

T.T.: "Since I started CNN, I felt we were going to be the first network that behaved the way I was. I've been to the Soviet Union several times and, of course, did this major network with Bob Wussler, who really did most of it, on CNN. I think this is a great shot at the arms race, the population explosion and the environmental degradation that's going on in the world. We're doing a major program on Africa, which I think is going to have just as major an impact as 'Threads' did. There's a lot of things going on in the world that we in the United States don't know about. We just get glimpses of. But the poor world, the Third World is a lot of trouble and it has tremendous implications for us! It's not really safe for us to just go out there and be surrounded by poverty, hunger and disease. The situation is very ripe for revolution. This is something we need to address ourselves to. In order to do it, I personally believe that we need to terminate the arms race with the Soviet Union. I have a meeting of Soviet leaders and they think they have come to that conclusion. I think the summit was terrific, I just hope for further progress when the leaders of our two countries get together again. I would say that this meeting was a long overdue meeting, if you will.

I can't wait — S. Nicks — Modern/Atlantic

I Think It's Love — Jermaine Jackson — Arista

Rock Me Amadeus — Falco — A&M

Overjoyed — S. Wonder — Tamla/Motown

POP RADIO REPORT

MOST ADDED

PRINCE AND THE REVOLUTION — Purple Rain

STRONG ADDS

I Can't Wait — S. Nicks — Modern/Atlantic

I Think It's Love — Jermaine Jackson — Arista

Rock Me Amadeus — Falco — A&M

Overjoyed — S. Wonder — Tamla/Motown

Cash Box/February 22, 1986
**100 BLACK CONTEMPORARY SINGLES**

*February 22, 1986*

### Chart Breaker Party

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist</th>
<th>Label</th>
<th>Debut Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>DEBUT</strong></td>
<td><strong>PUSH</strong></td>
<td><strong>GOLD</strong></td>
<td>1</td>
</tr>
<tr>
<td><strong>SECOND</strong></td>
<td><strong>LATE</strong></td>
<td><strong>GOLD</strong></td>
<td>2</td>
</tr>
<tr>
<td><strong>THIRD</strong></td>
<td><strong>LATE</strong></td>
<td><strong>GOLD</strong></td>
<td>3</td>
</tr>
<tr>
<td><strong>FOURTH</strong></td>
<td><strong>LATE</strong></td>
<td><strong>GOLD</strong></td>
<td>4</td>
</tr>
<tr>
<td><strong>FIFTH</strong></td>
<td><strong>LATE</strong></td>
<td><strong>GOLD</strong></td>
<td>5</td>
</tr>
<tr>
<td><strong>SIXTH</strong></td>
<td><strong>LATE</strong></td>
<td><strong>GOLD</strong></td>
<td>6</td>
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<tr>
<td><strong>SEVENTH</strong></td>
<td><strong>LATE</strong></td>
<td><strong>GOLD</strong></td>
<td>7</td>
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<tr>
<td><strong>EIGHTH</strong></td>
<td><strong>LATE</strong></td>
<td><strong>GOLD</strong></td>
<td>8</td>
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<tr>
<td><strong>NINTH</strong></td>
<td><strong>LATE</strong></td>
<td><strong>GOLD</strong></td>
<td>9</td>
</tr>
<tr>
<td><strong>TENTH</strong></td>
<td><strong>LATE</strong></td>
<td><strong>GOLD</strong></td>
<td>10</td>
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</table>

### Top 100 Singles Chart

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong> <strong>DO ME BABY</strong></td>
<td><strong>MOGAM</strong></td>
<td><strong>CAPITOL</strong></td>
<td>1</td>
</tr>
<tr>
<td><strong>2</strong> <strong>THE SWEETEST TABOO</strong></td>
<td><strong>SADIE</strong></td>
<td><strong>PORTO</strong></td>
<td>2</td>
</tr>
<tr>
<td><strong>3</strong> <strong>GO HOME</strong></td>
<td><strong>STEPPY WONDER</strong></td>
<td><strong>TAMLA MOTOWN</strong></td>
<td>3</td>
</tr>
<tr>
<td><strong>4</strong> <strong>YOUR SMILE</strong></td>
<td><strong>BINGO &amp; ANGELA</strong></td>
<td><strong>REPUBLIC</strong></td>
<td>4</td>
</tr>
<tr>
<td><strong>5</strong> <strong>LIVING IN AMERICA</strong></td>
<td><strong>JAMESS BROWN</strong></td>
<td><strong>COBET</strong></td>
<td>5</td>
</tr>
<tr>
<td><strong>6</strong> <strong>LET ME BE THE ONE</strong></td>
<td><strong>ORALIS</strong></td>
<td><strong>CAPITOL</strong></td>
<td>6</td>
</tr>
<tr>
<td><strong>7</strong> <strong>TENDER LOVE</strong></td>
<td><strong>FORCE</strong></td>
<td><strong>MOTOWN</strong></td>
<td>7</td>
</tr>
<tr>
<td><strong>8</strong> <strong>THE DAY YOU UNIVERSAL MUSIC</strong></td>
<td><strong>KELLY RAY</strong></td>
<td><strong>REPUBLIC</strong></td>
<td>8</td>
</tr>
<tr>
<td><strong>9</strong> <strong>YOU CAN'T ROLL</strong></td>
<td><strong>WILLIAM ROTH</strong></td>
<td><strong>DELL/AMERICA</strong></td>
<td>9</td>
</tr>
<tr>
<td><strong>10</strong> <strong>CAN'T GO ON WITHOUT YOU</strong></td>
<td><strong>THE DONOVANS</strong></td>
<td><strong>REPUBLIC</strong></td>
<td>10</td>
</tr>
</tbody>
</table>

### Additional Information

- **Radio Airplay**
- **Hits Sales**
- **Singles Catalog**

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**NOTE:** This chart is based on a combination of radio airplay and actual pieces sold to retail stores.
Jones To Be Honored

LOS ANGELES — Quincy Jones will receive the 1986 Whitney M. Young, Jr. Award, Thurs., Mar. 20 at the Century Plaza Hotel in Los Angeles. It is the highest honor bestowed annually by the Los Angeles Urban League. John W. Mack, president of the L.A. Urban League, said, "Quincy's accomplishment in music speaks for itself and he has actively supported the advancement of civil and human rights for all races, sexes and religions and has been a dear personal friend to many of us." He added that the League is proud to be able to say "thank you" for Jones' music which has spanned four decades.

Vidal Sassoon is dinner chairman; Howard P. Allen, chairman of the board and chief executive officer of Southern California Edison will present the Whitney Young Award to Jones. Allen is the 1985 recipient.

As a composer, arranger, producer and lyricist, Jones established himself as one of the most prolific and influential forces in contemporary music. His work with such artists as Frank Sinatra, Michael Jackson, Lora Home and Aretha Franklin has made him one of the most sought after talents in the industry. Recently, he fulfilled a long time dream by making his entry into feature film production as producer of the motion picture, The Color Purple.

January 20, Jones participated in NBC-TV's "Martin Luther King, Jr. Tribute" and is now in the studio recording an album with Michael Jackson. In preparation is an album for his own label, Qwest Records, "Portrait Of An Album," a home video based on the Frank Sinatra hit LP, "L.A. Is My Lady," on which Jones conducted the orchestra and produced, has just been released by MGM/UA.

Proceeds from the Mar. 20 dinner will provide financial support to continue the many programs fostered by the Urban League. Reserved seats are $250 per person; for additional information regarding tickets call (213) 299-3677.

IndustryExecs
Receive Awards

LOS ANGELES — Reverend Alfred Sharpton, director of the Unity Awards program, Youth Movement Wing, National Urban League, announced the winners of Executive of the Year Awards at its annual banquet held at the Waldorf Astoria, N.Y.C., Tuesday, February 11.

Named were Walter Yntenko, president, CBS Records Group; Brian Dyson, president, Coke USA; Steven Machat, president, AMI Management; Louis Mescala, president, Pace Concerts. Other recipients included Leroy Little, vice president, black music, PolyGram Records; and Attorney Joel Katz.

According to Sharpton, these entertainment industry executives were honored for providing inner city residents an opportunity to super-stardom in the music field.
West Retail Breakouts

IN THE MORNING  -  Tramaine  -  A&M
BREAK MY HEART  -  Jimmy G & The Talkheads  -  Capitol
CONGA  -  Miami Sound Machine  -  Epic

South Retail Breakouts

DANCING IN THE DARK  -  Kashif  -  Arista
SUGAR-FREE  -  Juicy  -  Private I
PAIN  -  Betty Wright  -  First String

Most Added

Party freak - Cash Flow - Mercury
I Can't Wait - Nu Shooz - Atlantic
Love 4/2 - T. Pendergrass - Elektra
I Think It's Love - Jermaine Jackson - Arista

Strong Adds

WEST

KJLH  -  "102.3"  -  LOS ANGELES  -  CLIFF WINSTON  -  PD

KUKO  -  PHOENIX  -  ED HAMLIN  -  PD

KSOL  -  SAN FRANCISCO  -  MARION ROBINSON  -  PD

KXRA-FM  -  DUBUQUE  -  DUFF LINDSEY  -  PD

KDKR  -  DALLAS  -  JAY JOHNSON  -  PD

Midwest Retail Breakouts

NO MORE  -  S. Murdock  -  Elektra
SIDEWALK TALK  -  Jellybean  -  EMI America
GOING IN CIRCLES  -  Gap Band  -  Total Experience

Urbana Programmer's Pick

Song: "Funky Little Beat"
Artist: Sunnyview

Comments: "The tracks on this recording are disco, melio, and smooth. It has a grove that fits all demographics. Any musician programmer in his right mind will know that this record is a number one hit."

South

WRBD  -  FT. LAUDERDALE  -  CHARLES MITCHELL  -  PD

KXXA  -  "K104-FM"  -  DALLAS  -  TERRI AVERY  -  MD

WAOX  -  ATLANTA  -  LARRY TINSET  -  PD

WELD  -  "93 FM"  -  DETROIT  -  CELLCIA WHITMORE  -  MD

WBKM-WF -  CHICAGO  -  MARCO SPOON  -  PD

WZAK  -  "93 FM"  -  CLEVELAND  -  TOLL YOLLIVER, JR.  -  PD
New 12" Releases


RAY PARKER JR. AND HELEN TERRY (Atlantic DMD 917) One Sunny Day/Dueling Bikes from Quicksilver (4:13) (Wolfer and Pitchford) (Wolf Tunes Inc-/ASCAP-Pitchford Music Inc.-BMI) (Producer: Ray Parker Jr.)


BAM BAM (Bam 1001) Stop The War (4:16) (Raskids, Bam Bam, Hunt Sales) (New World/BMI, Fox Hunt/ BMI) (Mixed by Hunt Sales) (Executive producer: Barbara Pock)

OSCAR T. (Tamotsu 001) My Knees Get Weak (6:00) (Oscar T.) (Knock Music, Superstar Seven/BMI) (Producer: Oscar T.)

PAUL JABA (Warner Bros. 0-20409) Ocho Rios (10:05) (Jabara, Issa) (Poparella/BMI) (Producer: Paul Jabara) (Remix: Rusty Garner)

MOST ACTIVE

Saturday Love — Cherelle
Alexander O'Neal — (Tabu/CBS)

TOP 75 12" SINGLES

The Cash Box Top 75 12" Singles Chart is Based Solely on Actual Pieces Sold at Retail Stores.

New 12" Releases

Aretha Franklin (Arista 9454)
Another Night (5:02) (B. Cantarelli, R. Freeland) (Colgems-EMI Music Inc./ASCAP-Screen Gems-EMI Music Inc.—BMI) (Producer: Narada Michael Walden)

Ray Parker Jr. and Helen Terry (Atlantic DMD 917)
One Sunny Day/Dueling Bikes from Quicksilver (4:13) (Wolfer and Pitchford) (Wolf Tunes Inc.—ASCAP-Pitchford Music Inc.—BMI) (Producer: Ray Parker Jr.)

The Jets (MCA 5162)

Patty Brady (Stripped Horse 1203)

Bam Bam (Bam 1001)
Stop The War (4:16) (Raskids, Bam Bam, Hunt Sales) (New World/BMI, Fox Hunt/BMI) (Mixed by Hunt Sales) (Executive producer: Barbara Pock)

Oscar T. (Tamotsu 001)
My Knees Get Weak (6:00) (Oscar T.) (Knock Music, Superstar Seven/BMI) (Producer: Oscar T.)

Paul Jabara (Warner Bros. 0-20409)
Ocho Rios (10:05) (Jabara, Issa) (Poparella/BMI) (Producer: Paul Jabara) (Remix: Rusty Garner)

Strong Activity

How Will I Know — Whitney Houston (Arista)
When The Going Gets Tough — Billy Ocean — (Arista)
Do Me Baby — Millie's Morgan — (Capitol)
What Have You Done For Me Lately — Janet Jackson — (A&M)

Club Pick

"Who Needs Love That" — Erasure — (Sire/Warner Bros.)
D.J.: Aron Siegel
Club: The Cove
Pool: Dixie Dance Kings
Location: Atlanta

Comments:
"This 12" was doing great as an import in New York. With a fabulous re-mix by Joseph Watt, this song is destined to be a dance hit. Should crossover to pop formats."

Retailer’s Pick

"I'll Be All You Ever Need" — Trinere — (Jampacked)
Store: Beaches
Manager: Sue Detherage
Location: Fort Lauderdale

Comments:
"Another smash hit from this native Floridian. Radio is picking up on this cut. My sales, so far, indicate a top seller."
Jazz Stars Join Hunger Fight

NEW YORK — Billy Eckstine, Anita O'Day, Stanley Clarke, and many other jazz stars have loaned their talents to the recording of "Keep The Dream Alive," a Don Grady/Andrew Belling composition, with all proceeds from the just record sales to go to domestic hunger relief efforts, specifically the "Hands Across America" project. Organized by Michael McIntosh, "Jazz To End Hunger," as the project is called, will eventually produce a single, featuring a vocal version of "Keep The Dream Alive" on one side and an instrumental version on the other, along with accompanying sessions, and, hopefully, a number of tracks donated by various jazz artists.

The initial sessions were completed last week at Los Angeles' Evergreen Studios. A 22-piece orchestra, including Ernie Watts, Ray Brown, Larry Carlton, Tom Scott and Victor Feldman, laid down the instrumental track, and several days later vocals were added by, among others, Eckstine, O'Day, Sue Raney, Della Reese, Bill Henderson, Carmen McRae, Mark Murphy, Dianne Schuur, and Kenny Rankin. The recording will move, sometime in March, to New York City, where Cleo Laine and Jon Hendricks are expected to be added to the vocal track, and a band including Gerry Mulligan, Michael Brecker, and Clark Terry is expected to record the instrumental track. A record deal is currently being negotiated. Dick Arlett and Sid Smith are coordinating the production of the video.

JAZZ IS — "Jazz ain't nothing but soul," went the refrain of a song a few years back. It's funny, but after 69 years of recorded jazz, nobody can satisfactorily define the term. Improvisation? Well, Ravi Shankar improvises but he doesn't play jazz. And Sam Rivers writes tightly-notated pieces with any improvisation that are jazz. Swinging? Bill Monroe and the Bluegrass Boys swing, but they don't play jazz. And much of Anthony Braxton's work doesn't swing, but he does play jazz. African roots? Bob Marley's music has African roots but it isn't jazz. And Keith Jarrett's music has European roots, but it is jazz.

Or is it?

See, therein lies the problem. What is jazz? Is everything on the jazz chart, on this very page, jazz? Some would think not. I don't think people would argue with the jazz credentials of, say, Ahmad Jamal, Wynton Marsalis, and Stanley Jordan, for example. But some of the jazzies of the day, like Wayne Shorter, Miles Davis, and George Benson's contributions to jazz, come from the worlds of R&B, soul, rock, and soul jazziness of each one of their latest LPs. So, then, what is jazz?

I don't know.

Honestly, I don't know. I don't have an inkling. The way I see it — if you call it jazz, I'll call it jazz. In other words, if a pianist claims to be a jazz pianist, I'll judge his work against the work of the great jazz pianists. It's the only way I can do it. Is "new age" music jazz? Well, most of it sounds like watered-down pseudo-classical music to me. Is jazz? Sure, why not? — usually it's just hot hokum played by electronic gizmos to a spine-snarling backdrop. I do think things turn up on the jazz charts that are not, by any definition, jazz: Herbie Hancock's recordings with his Rockit band, the last couple of George Benson and Al Jarreau albums. These are pop or rock or r'n'b albums. They end up on the jazz chart past associations with jazz. They are placed in the jazz sections of stores, they are reported as jazz albums. The Sting album, which copped a jazz Grammy nomination, never made it to the jazz chart — Sting's record store home is in the rock section.

Jazz has a definite image problem, and this problem with definition is certainly one of the reasons. A recent ad, for a music store sponsored by New York's Village Voice, referred to Al Hirt, Tom Scott, and Wynton Marsalis as "Kings of Jazz." Jack Jones? I'd quibble with Al Hirt, too, but Jack Jones? "This is what ignorance, fusion and your 'harmless' trade journal charts have wrought," wrote a jazz fan friend, in a memo angrily stapled to the ad.

I have just scratched the surface of an important, often damaging, issue. What is jazz? What does the world think is jazz?

Like I say, I don't know. I do know, however, that jazz is not for everybody. I don't believe that the albums on the jazz chart are being bought by "jazz fans," necessarily; the same way I don't think Pavarotti's albums of Neapolitan love songs are necessarily being bought by opera fans. I think these LPs are being purchased, for the most part, by fans of popular music whose tastes every once in a while lead them into more adventurous sectors of the store. They're the favorite record stores. I don't think, however, that a percentage of these people will become jazz fans, or opera fans as the case may be. I do think a number of people who buy the Manhattan Transfuser's "Vocalise" LP will check out old Lambert, Hendricks and Ross albums and I do think that the purchase of Miles Davis's current LPs of the Transfuser will end up buying a few of his earlier LPs — many of which are classic jazz albums by any definition.

So, I'll cop a plea on a jazz definition. Louis Armstrong, when asked to define jazz some years ago, made his famous remark, "If you have to ask, you'll never know." I think old Pops was copping a plea too.

PASSING ON — It just came to my attention that Joe Farrell died of leukemia, January 10, at the age of 48. Farrell, an often-bristling tenor saxophonist, played with Thad Jones/Mel Lewis, Elvin Jones, and others, but gained a large measure of popularity first with Chick Corea's Return to Forever and later with his own groups of LPs on CTI and Warner Bros. One of the most influential saxophonists in the '70s — dozens of players owe him a stylistic debt — personal problems kept him off the scene recently. His big, expressive sound will be missed.

Cash Box/February 22, 1986
Kwikier on Total Home Entertainment — The technological revolutions of the past few years have put increasing pressures on retailers of home entertainment software. In a second installment of our interview with Louis Kwikier, president Wherehouse Entertainment, the west coast chief executive discusses these and other pressures on retail organizations.

No longer can an entertainment retailer rely on the simple product mix of LPs and cassettes. The advent of compact disc, VCR and home computer technologies has thrown open the floodgates. To fill the growing consumer demand for software for the many technologies that are becoming common in American homes, the retailer has had to learn a whole new set of languages — and very sophisticated languages at that. “It used to be a record store. I knew everything there was to know about whether the Door’s ‘Doors’ LP was a good record. Now, I go into one of our stores and not only do we have LPs and cassettes that have sales patterns, but CDs that have entirely different sales patterns.

The patterns of movies are different, brand new to everybody. The patterns of computer software are different. So, we are now talking about much more complexity,” said Kwikier. Wherehouse Entertainment opened two huge 10,000-foot “super” stores recently. There are plans for more of these as WEI hopes to open 20 new stores in the first half of 1986 alone. Is the “total home entertainment concept” embodied in these stores the wave of the future? Will retail need to incorporate LP, cassette, compact disc, blank audio and video tape, video sale and rental and computer software into its inventory? “I love it. For us, it is a successful product mix,” stated Kwikier. On the question of growth, Kwikier had these predictions for Wherehouse: “Our normal new store is about 8,000 feet. Most of the stores we open will be in the 8,000-foot range, but we will go as large as 15,000 feet. We will continue to grow. We will open 20 stores in the first half of 1986. Some of these stores are closings of small ones and openings of new larger ones. A remodeling or an expansion of existing ones I am not counting. I am only counting new stores where we are in a brand new spot.” Asked about the cash pressures this type of ambitious expansion is placing on his company, Kwikier responded, “We are public and we report our income, so our profit world is open to the public. We see that we are growing nicely. The only thing that hurt our earnings in the September quarter was our theft problem. The theft problem has been addressed and the results of WEI’s anti-theft program will be fully known when inventory is taken in a couple of months.

NARM Scholarships — Three new scholarships have been added to the existing 10 to be awarded during NARM’s annual convention held February 7-11 at the Century Plaza Hotel in Los Angeles. The Tower Records Scholarship, Liederman Enterprises Scholarship and PolyGram Records Scholarship join A&M Records, Artur Rubenstein 100th Anniversary contributes to RCA Records, Dave Miller Memorial, David Kapp Memorial, Joel Friedman Memorial contributed by Warner Communications, Lee Hartstone Memorial contributed by Wherehouse Entertainment, Michelle Ann Boyd and Brian Harris contributed by Specialty Industries, Musicland Group and Theodore Izenstark Memorial Scholarships. The awards will be granted at the Scholarship Foundation Dinner to be held Saturday, March 6, during the convention. Aristar artist Whitney Houston will perform at the dinner. NARM Scholarships will have awarded more than $1 million since 1966 to 250 worthy recipients at convention’s end. The convention carries the theme, “Music: A New Look — A New Listen,” and features a keynote address from MCA Records and Music Group president, Irving Azoff. Jan Timmer, president of PolyGram International will present “Compact Disc: The Year Ahead” followed by a video, “Manufacturing the Compact Disc.” For further info on either the convention or the scholarship funds contact Padty Daly or Doris Robin at NARM (609) 424-7428.

Laker Dribbles into Music Plus — Los Angeles Laker basketball star Kurt Rambis made an in-store appearance on Saturday, February 15 at the Torrance Music Plus store. Rambis made the appearance in conjunction with the release of the new Lakers video-cassette, Return To Glory. Return To Glory features highlights from the exciting 1985 championship series between the Los Angeles Lakers and the Boston Celtics.

GOODY ZOO SHOES — The members of the Z-100 Morning Zoo crew invaded the Sam Goody store in New York’s Rockefeller Center to sign copies of their “Greatest Hits” album, recently released by Arista. Z-100’s royalties from the sale of the album are being donated to the Z-100 Baby D.J. Children’s Charities. Showed at the in-store are (top row l-r): Gathe Romen, Sam Goody, Laura Giarratano, sales, Arista; John Sadowski, merchandiser, RCA; Ashleigh Sanford, sales, Arista; Joe Marziotto, sales manager, RCA; Larry Feldstein, sales rep. RCA, Joyce Korsakoff, Sam Goody; Ed Simpson, national sales director, Arista; Scott Shannon, Z-100. (Shown seated l-r): Jack Murphy, Z-100; Cleve Stevens, Z-100; Captains Kevin, Z-100 and Jonathan B. Bell, Z-100.

TOP 40 COMPACT DISCS

<table>
<thead>
<tr>
<th>Weeks On Chart</th>
<th>Weeks On Chart</th>
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<tbody>
<tr>
<td><strong>1.</strong> BROTHERS IN ARMS <strong>15.98</strong></td>
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</table>
| **2.** THE BROADWAY ALBUM **15.98**
| **3.** PROMISE **15.98**
| **4.** MIAMI VICE **15.98**
| **5.** NO JACKET REQUIRED **15.98**
| **6.** BORN IN THE U.S.A. **15.98**
| **7.** SCARECROW **15.98**
| **8.** AFTERBURNER **15.98**
| **9.** THE DREAM OF THE BLUE TURTLES **15.98**
| **10.** SONGS FROM THE BIG CHAIR **15.98**
| **11.** POWER WINDOWS **15.98**
| **12.** THE DARK SIDE OF THE MOON **15.98**
| **13.** WHITE CITY-A NOVEL **15.98**
| **14.** ROCK A LITTLE **15.98**
| **15.** HEART **15.98**
| **16.** WELCOME TO THE REAL WORLD **15.98**
| **17.** IN SQUARE CIRCLE **15.98**
| **18.** GREATEST HITS VOLUME 1 & 2 **15.98**
| **19.** DIAMOND LIFE **15.98**
| **20.** WHITNEY HOUSTON **15.98**

GOODY ZOO SHOES — The members of the Z-100 Morning Zoo crew invaded the Sam Goody store in New York’s Rockefeller Center to sign copies of their “Greatest Hits” album, recently released by Arista. Z-100’s royalties from the sale of the album are being donated to the Z-100 Baby D.J. Children’s Charities. Showed at the in-store are (top row l-r): Gathe Romen, Sam Goody, Laura Giarratano, sales, Arista; John Sadowski, merchandiser, RCA; Ashleigh Sanford, sales, Arista; Joe Marziotto, sales manager, RCA; Larry Feldstein, sales rep. RCA, Joyce Korsakoff, Sam Goody; Ed Simpson, national sales director, Arista; Scott Shannon, Z-100. (Shown seated l-r): Jack Murphy, Z-100; Cleve Stevens, Z-100; Captains Kevin, Z-100 and Jonathan B. Bell, Z-100.

TOP 40 COMPACT DISCS

<table>
<thead>
<tr>
<th>Weeks On Chart</th>
<th>Weeks On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1.</strong> BROTHERS IN ARMS <strong>15.98</strong></td>
<td></td>
</tr>
</tbody>
</table>
| **2.** THE BROADWAY ALBUM **15.98**
| **3.** PROMISE **15.98**
| **4.** MIAMI VICE **15.98**
| **5.** NO JACKET REQUIRED **15.98**
| **6.** BORN IN THE U.S.A. **15.98**
| **7.** SCARECROW **15.98**
| **8.** AFTERBURNER **15.98**
| **9.** THE DREAM OF THE BLUE TURTLES **15.98**
| **10.** SONGS FROM THE BIG CHAIR **15.98**
| **11.** POWER WINDOWS **15.98**
| **12.** THE DARK SIDE OF THE MOON **15.98**
| **13.** WHITE CITY-A NOVEL **15.98**
| **14.** ROCK A LITTLE **15.98**
| **15.** HEART **15.98**
| **16.** WELCOME TO THE REAL WORLD **15.98**
| **17.** IN SQUARE CIRCLE **15.98**
| **18.** GREATEST HITS VOLUME 1 & 2 **15.98**
| **19.** DIAMOND LIFE **15.98**
| **20.** WHITNEY HOUSTON **15.98**

> *INDICATES FULL DIGITAL RECORDING*
BILLBOARD HOT 100
7 OF TOP 10/15 OF TOP 20
% OF ENTIRE YEAR-END CHART

CASHBOX TOP 100 SINGLES
9 OF TOP 10/14 OF TOP 20
71% OF ENTIRE YEAR-END CHART

RADIO & RECORDS TOP 85 OF '85
7 OF TOP 10/14 OF TOP 20
73% OF ENTIRE YEAR-END CHART
BEST INSTRUMENTAL COMPOSITION
AXEL F
Harold Faltermeyer*
MIAMI VICE THEME
Jon Hammond
WITH BELLS ON
Thad Jones

BEST RHYTHM & BLUES SONG
FREEWAY OF LOVE
Narada Michael Walden
NIGHTSHIFT
Walter Orange
YOU GIVE GOOD LOVE
Lola

BEST CAST SHOW ALBUM
THE TAP DANCE KID
Robert Lurick, Henry Krieger
VERY WARM FOR MAY
Oscar Hammerstein II, Jerome Kern
WEST SIDE STORY
Stephen Sandheim, Leonard Bernstein

BEST CONTEMPORARY COMPOSITION
GLASS: SATYAGRAHA
Philip Glass
WEBBER: REQUIEM
Andrew Lloyd Webber
PERLE: SERENADE NO. 3 FOR PIANO AND CHAMBER ORCHESTRA
George Perle
STARER: VIOLIN CONCERTO
Robert Starer

BEST ALBUM OF ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR A TELEVISION SPECIAL
BACK TO THE FUTURE
John Colla, Chris Hayes, Huey Lewis, Sean Hopper
BEVERLY HILLS COP
Hawk, Keith Forsey, Harold Faltermeyer,*
Dan Sbimbilo, Richard Thielan
A PASSAGE TO INDIA
Maurice Jarre**
ST. ELMO’S FIRE
John Pact, John, Richard Marx, Jay Graydon, Stephen A. Kipner
WITNESS
Maurice Jarre**

LIFETIME ACHIEVEMENT AWARD
The Rolling Stones,* Benny Goodman

SONG OF THE YEAR
THE BOYS OF SUMMER
Don Henley, Mike Campbell
I WANT TO KNOW WHAT LOVE IS
Mick Jones
MONEY FOR NOTHING
Mark Knopfler*
WE ARE THE WORLD
Lionel Richie

BEST COUNTRY SONG
DESPERADOS WAITING FOR A TRAIN
Guy Clark
FORTY HOUR WEEK (FOR A LIVIN’)
Dave Loggins, Don Schlitz
HIGHWAYMAN
Jimmy Webb
I DON’T KNOW WHY YOU DON’T WANT ME
Rodney Crowell
LOST IN THE FIFTIES TONIGHT (IN THE STILL OF THE NIGHT)
Mike Reid, Troy Seals

ASCAP & GRAMMY
CONSERVATIVE CABLE — Unless you’ve been hiding out in some cave somewhere these last five years, you’ve probably noticed a distinct increase of conservative attitudes in this country. (Or maybe you thought the “preppy” look was just another meaningless fashion statement) Anyway, this turning tide, as it were, has not been lost on the pay-television industry. The leader of that industry, HBO, has taken the first truly aggressive marketing move in catering to the tastes of our aging, and increasingly . . . now, how can I put this delicately — less politically liberal society (I’m using the template to say reactionary). In March, HBO will begin test marketing a new Pay-TV channel called Festival, which is designed for those viewers who’ve had their pay-TV services disconnected because the programs “did not support their lifestyles” (read: “were offensive to them”), or to those viewers who’ve never subscribed to cable before. Reports have it that, in all likelihood, Festival will debut in a variety of test markets on the ATSC systems, with a 19-hour program day, weekdays a week, from 7 a.m. to 2 a.m. Heading the new channel will be Larry Carlson, HBO’s senior vice president of Cinema and new business development.

THE LATEST DOPE ON MELBA AND CHARLEY & CO. — To say that our sources were wrong last week would be unfair, because considering the general misinforming circulating about these two shows, one can only speculate as to where all the bad info began. Anyway, with this said, we will now endeavor to set the record straight: First of all, neither Melba nor Charley & Co. have been cancelled, according to publicists for Columbia Pictures Television and CBS, respectively. Melba has been pulled temporarily due to some improvements in the writing (more laughs, we’re told) and subsequent rescheduling, probably in the spring. Charley & Co., on the other hand, is on hiatus, and the network says there are no plans to revive the show. (It is possible, however, that the show may return at a later date.)

HOME VIDEO REVIEW: Louie Bluie — Pacific Arts Video Records — $39.95. This hour-long documentary of 76-year-old fiddler/mandolinist Howard Armstrong is notable primarily for three reasons: Armstrong’s considerable charm, his talent, and for the timeliness of this tape’s wealth of historical information, released to home video in this, the month of Black History. Armstrong (and his named Louie Bluie) leads what is believed to be the last of America’s black string bands. He narrates this look at his life, a story told in photographs and performances, and Chicago and Tennessee locations. San Francisco filmmaker Terry Zigoff’s light direction allows his subject full expression, and we come to know in a very intimate, good humored and suable way, the range of Armstrong’s talent, from music to painting. Louie Bluie is a must for students of black music and the music it spawned.

The Release Beat

Media Home Entertainment’s Cinematheque Collection brings several first-rate foreign titles to home video this month. Spearheading the releases is Claude Zidi’s My New Partnership, which won the French Oscar (the Cesar) for Best Picture of the Year in 1985. The film stars Philippe Noiret, who plays a veteran police detective in this street-wise comedy. Suggested retail is $59.95. Also from The Cinematheque Collection this month: A Soldier Of Oran, starring Rutger Hauer ($59.95); and Sugar Cane Alley, with Darling Legitimus ($59.95). MCA Home Video offers music video from Olivia Newton-John this month with Olivia — Soul Kiss. This 20-minute tape spotlights five of Newton-John’s latest videos, including the sultry Soul Kiss, a real collector’s item. Suggested retail is $14.95. Also from MCA is a video from Sting, which this month features the song Bon Jovi — Breakout, a 23-minute tape which includes such Bon Jovi videos as Silent Night, In And Out Of Love, Only Lonely, She Don’t Know Me and Runaway. The tape sells for a suggested $19.95. Kar-Loriem Home Video has a documentary concerning the Hollywood western, entitled Cowboys Of The Saturday Matinees, hosted by James Coburn. Gene Autry, Tex Ritter, John Wayne, Roy Rogers — you name ’em, they’re all here. Tape runs 75 minutes, and retail is $39.95. Also from Kar-Loriem this month: Hide And Seek, an action adventure about a computer whiz who’s too smart for his own good ($59.95); and Parker, an intrigue-laden story about a man who is kidnapped, and released, for no apparent reason ($59.98).
## MOST ADDED

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>One Sunny Day/Dueling Bikes from QuickSilver</td>
<td>Ray Parker Jr. and Helen Terry</td>
<td>1976</td>
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</tbody>
</table>

## STRONG ADDS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Year</th>
</tr>
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<tbody>
<tr>
<td>A Good Heart</td>
<td>Feargal Sharkey</td>
<td>1986</td>
</tr>
<tr>
<td>My Mistake</td>
<td>Phantom, Rocker &amp; Slick</td>
<td>1986</td>
</tr>
<tr>
<td>King For A Day</td>
<td>Thompson Twins</td>
<td>1986</td>
</tr>
<tr>
<td>Do Me Baby</td>
<td>Mert'sa Morgan</td>
<td>1986</td>
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</tbody>
</table>

## PROGRAM ADDS

<table>
<thead>
<tr>
<th>Station</th>
<th>Music Director</th>
<th>City</th>
<th>Program Director</th>
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</thead>
<tbody>
<tr>
<td>KRLR-TV21</td>
<td>G'Deana Hill</td>
<td>Las Vegas</td>
<td>Pat Collins</td>
</tr>
<tr>
<td>WPUT</td>
<td>Richard Hadley</td>
<td>Anchorage</td>
<td>Pat Collins</td>
</tr>
<tr>
<td>KZ伤</td>
<td>Mike Opeka</td>
<td>Chicago</td>
<td>Pat Collins</td>
</tr>
</tbody>
</table>

## BACKPORCH VIDEO

- Kurt Vinup: Program Director - Deerhorn
- J. C. O'Connell: Midnight Runners
- G. Jones: Ministry

## CATCH 22

- Richard Hadley: Music Director - Anchorage
- W. Houston: Cruzados
- E. John: Ministry

## HIT VIDEO USA

- Mike Opeka: Program Director
- Yarbrough & Peoples
- Lushus Daim & The Pretty Vain
- M. Martin
- R. Parker Jr. & H. Terry

## VIDEO PROGRAMMER’S PICK

**PD**

**Bill Brummel**

**Program**

**Night Tracks**

**Market**

**National**

**Video**:

Don't Let Me Be Misunderstood
Artist: The Costello Show (featuring Elvis Costello)
Label: Columbia

**Comments**:

"Elvis is back with a new band and an old Animals’ tune. Great fast paced visuals over performance scenes, give this video its unique look."

## TOP 30 MUSIC VIDEOS

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Life in a Northern Town</td>
<td>The Dream Academy (Reprise)</td>
</tr>
<tr>
<td>2</td>
<td>Silent Running</td>
<td>Mike &amp; The Mechanics (Atlantic)</td>
</tr>
<tr>
<td>3</td>
<td>That's What Friends Are For</td>
<td>Dionne &amp; Friends (Arista)</td>
</tr>
<tr>
<td>4</td>
<td>It's Only Love</td>
<td>Bryan Adams &amp; Tina Turner (A&amp;M)</td>
</tr>
<tr>
<td>5</td>
<td>Face the Face</td>
<td>Peter Townshend (Atco)</td>
</tr>
<tr>
<td>6</td>
<td>Sex As a Weapon</td>
<td>Pat Benatar (Chrysalis)</td>
</tr>
<tr>
<td>7</td>
<td>Burning Heart</td>
<td>Survivor (Scotti Bros.)</td>
</tr>
<tr>
<td>8</td>
<td>The Sun Always Shines on T.V.</td>
<td>A-Ha (Reprise)</td>
</tr>
<tr>
<td>9</td>
<td>How Will I Know</td>
<td>Whitney Houston (Arista)</td>
</tr>
<tr>
<td>10</td>
<td>Beats So Lonely</td>
<td>Charlie Sexton (MCA)</td>
</tr>
</tbody>
</table>

## PROGRAM NOTES

**Night Flight Programming** — Night Flight continues to provide alternative programming in February and March with feature films. Premiering: Bob Marley And The Wailers Live At The Santa Barbara Bowl, and Country Man. Dr. Jekyll is back by popular demand in Jekyll & Hyde Together Again. Science fiction and vintage television returns with Space Patrol, plus exclusive interviews with cult favorites Divine and Kate Bush, and don't miss Take Off's exploration of the social mores of the '50s with Dating Do's and Don'ts and Atomic TV.

**The Thompson Network Begins Operation** — The Thompson Network, a new promotion, marketing and consulting company begins operations with Jim Thompson as founder and president. This new company will be involved with the tracking and processing of feedback regarding music video airplay in night clubs. The Thompson Network will act as a liaison between record companies and VJs. The company will stage events promoting artists, new music clips, ambient, home and fashion video. Thompson was formerly Senior Vice President of Video Pool, Inc., a music video distributor based in Chicago.

TV-69 phases out music video — WVEU, TV-69 in Atlanta, announced that it will be discontinuing the programming of music videos on their independent station. Located in the nation's 13th largest TV market, TV-69 has been one of the major outlets for this type of programming in the Atlanta market, scheduling up to almost 90 percent of its telecast day with music video programming. The station reached this decision reluctantly, according to TV-69's vice president and general manager, Vance L. Eckersley. The change in programming direction is due to the "Pay for Play" video policies.

Steven Zap
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Weeks On 2/15 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PROMISE</td>
<td>Sade (Portrait FR-40636)</td>
<td>CBS</td>
<td>112</td>
</tr>
<tr>
<td>2</td>
<td>THE BROADWAY ALBUM</td>
<td>Barbara Streisand (Columbia GC 40932)</td>
<td>CBS</td>
<td>14</td>
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<tr>
<td>3</td>
<td>BROTHERS IN ARMS</td>
<td>Dire Straits (Rolling Stones Records 2524)</td>
<td>EMI</td>
<td>39</td>
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<tr>
<td>4</td>
<td>WELCOME TO THE REAL WORLD</td>
<td>Mr. Mister (RCA NEL-1045S)</td>
<td>RCA</td>
<td>27</td>
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<tr>
<td>5</td>
<td>WHITNEY HOUSTON</td>
<td>(Arista AL-6211)</td>
<td>RCA</td>
<td>48</td>
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<tr>
<td>6</td>
<td>MIAMI VICE</td>
<td>Original Soundtrack (MCA 6105)</td>
<td>MCA</td>
<td>20</td>
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<tr>
<td>7</td>
<td>HEART</td>
<td>(Capitol ST-12410)</td>
<td>CAP</td>
<td>33</td>
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<tr>
<td>8</td>
<td>AFTERBURNER</td>
<td>ZZ Top (Warner Bros. 2534)</td>
<td>MCA</td>
<td>15</td>
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<td>9</td>
<td>SCARECROW</td>
<td>John Cougar Mellencamp (RCA 82385-1)</td>
<td>MCA</td>
<td>9</td>
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<td>10</td>
<td>KNEE DEEP IN THE HOOPALoop</td>
<td>Starspangled (RCA BXL-5489)</td>
<td>RCA</td>
<td>20</td>
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<tr>
<td>11</td>
<td>ROCKY IV</td>
<td>Original Soundtrack (EMI Specials 52-4029)</td>
<td>CBS</td>
<td>14</td>
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<td>12</td>
<td>ONCE UPON A TIME</td>
<td>Simply Mind (A&amp;M Virgin 5939)</td>
<td>RCA</td>
<td>15</td>
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<td>13</td>
<td>ROCK A LITTLE</td>
<td>Atlantic Records (Atlantic 9047)</td>
<td>mca</td>
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<td>14</td>
<td>THE DREAM OF THE BLUE TURTLES</td>
<td>Sting (A&amp;M SP 3750)</td>
<td>RCA</td>
<td>34</td>
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<td>15</td>
<td>FRIENDS</td>
<td>Dionne Warwick (Atlantic 53836)</td>
<td>WEA</td>
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<td>16</td>
<td>BORN IN THE U.S.A.</td>
<td>Bruce Springsteen (Columbia GC 38553)</td>
<td>CBS</td>
<td>87</td>
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<td>17</td>
<td>WHITE NIGHTS</td>
<td>Original Soundtrack (Atlantic B-1273)</td>
<td>WEA</td>
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<td>18</td>
<td>SONGS FROM THE BIG CHAIR</td>
<td>Original Soundtrack (Capitol ST-12410)</td>
<td>CAP</td>
<td>15</td>
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<tr>
<td>19</td>
<td>IN SQUARE CIRCLE</td>
<td>Steve Wonder (Tamla Motown 688)</td>
<td>MCA</td>
<td>18</td>
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<td>20</td>
<td>GREATEST HITS</td>
<td>The Cars (Elektra 40644)</td>
<td>WEA</td>
<td>21</td>
</tr>
<tr>
<td>21</td>
<td>NO JACKET REQUIRED</td>
<td>Phil Collins (Atlantic 19281-1)</td>
<td>CBS</td>
<td>51</td>
</tr>
<tr>
<td>22</td>
<td>WHITE CITY — A NOVEL</td>
<td>Pete Townshend (Island 49073)</td>
<td>CBS</td>
<td>13</td>
</tr>
<tr>
<td>23</td>
<td>HUNTING HIGH AND LOW</td>
<td>Charlie Sexton (Atlantic 12427)</td>
<td>CBS</td>
<td>13</td>
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<tr>
<td>24</td>
<td>RECKLESS</td>
<td>Dwayne Adams (A&amp;M SP-50701)</td>
<td>RCA</td>
<td>65</td>
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<tr>
<td>25</td>
<td>THE DREAM ACADEMY</td>
<td>(Rupert/Warner Bros. 25266)</td>
<td>RCA</td>
<td>16</td>
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<td>26</td>
<td>HERE'S TO FUTURE DAYS</td>
<td>Thompson Twins (Atlantic 87187)</td>
<td>RCA</td>
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<td>27</td>
<td>UNDER LOCK AND KEY</td>
<td>Doken (Elektra 46048)</td>
<td>WEA</td>
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<td>28</td>
<td>LISTEN LIKE THIEVES</td>
<td>Thames (Sabian 81377)</td>
<td>RCA</td>
<td>17</td>
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<td>29</td>
<td>NERVOUS NIGHTS</td>
<td>Hooters (Columbia BFC 39812)</td>
<td>CBS</td>
<td>41</td>
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<tr>
<td>30</td>
<td>READY FOR THE WORLD</td>
<td>(Capitol MCA 8040)</td>
<td>MCA</td>
<td>35</td>
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<tr>
<td>31</td>
<td>WHO'S ZOOMIN' WHO</td>
<td>Aretha Franklin (Atlantic 87876)</td>
<td>RCA</td>
<td>31</td>
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<tr>
<td>32</td>
<td>MIKE &amp; THE MECHANICS</td>
<td>Atlantic Records (Atlantic 78205)</td>
<td>WEA</td>
<td>38</td>
</tr>
</tbody>
</table>

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

- **★** Available on Compact Disc
- **♫** Platinum (RIAA Certified)
- **♫** Gold (RIAA Certified)
NASHVILLE FORUM

Tom McEntee, Nashville

(The following commentary is from Chuck Neese, a veteran music biz trade journalist and a current Nashville music publisher.)

Betcha a dollar to a doughnut you are one of those guys who was saying, "If it ain't country, country radio won't play it.

Well, we "all" went for that line. We "all" gave country jocks what they wanted and really didn't pay much attention to the fact that listeners weren't running to the record store to buy our music.

Enter the music moguls from California. They said the problem is "merchandising." "If we get the product to the masses the masses will buy what we got," they said.

But alas, the masses weren't too. We put it on TV, we put it in the K-Marts, we put it in Kroger's and we put it in the front of the record stores. We did everything. But it didn't sell and we didn't change the music.

Then the boys from New York said, "You need to do is spend more money on your sessions. Your audience can tell that country records aren't being recorded on digital equipment."

So, we upped the budgets from $15,000 per LP to $75,000 and included a video and a high dollar promo package but the fans didn't buy the records and the music didn't change.

Then some young guys from Ft. Payne, Alabama decided to change the music and "POW" they sold millions of LPs and millions of cassettes. Actually, Alabama wasn't the only act sending the correct message to the record companies — both Willie Nelson and The Oaks had been building record sales and live audiences by doing one thing. They changed the music.

You see, there were a lot of really bored listeners listening to really boring country radio and who were looking for some different sounding music and an image they could get into. They wanted to go to the store and buy records but we didn't give them anything different for 20 years.

But look out folks! "Today" we have something different. We "are" experimenting. We "are" gonna find out what you folks wanna hear. No longer will we dictate. Starting this summer we offer our new wares. You get your choice — Capitol offers J.D. Marion, T. Graham Brown, New Grass Revival, Lilaを行い, Tom Wopat and Sherry Brown. CBS gives us Marty Stuart and the Sweethearts of the Road. MTD offers the Girls Next Door. MCA has Steve Earl. RCA will let Vince Gill be what he really is, and Restless Heart will continue to rock on. Wannas will let Randy Travis, Dwight Yoakam, Al Green and Stoney try their wings.

Yeah, this summer will be fun. No more boring country radio — those conservative programmers will open up and give those young listeners an opportunity to find an act they can buy, then we old timers will have a good time listening. Change is fun and change is what we in country music need most of all.

Initial Nominees Announced By Academy Of Country Music

NASHVILLE — The initial nominees for the Academy of Country Music's 21st annual awards were announced last week. Ballots will be narrowed down to five nominees in each of the nine categories. The winners will be announced during a televised presentation April 14 on NBC.


The Top Vocalist nominees are Rosanne Cash, Crystal Gayle, George Strait, and Hank Williams Jr.

The final five nominees in each category will be voted on by the members of the Academy from the list of the 10 selections made by the academy's selection committee. The selections have taken into account such factors as recording and personal appearance achievements during the past year.

EMMYLOU HARRIS — Just Someone I Used To Know — (Thirteen)
ANNE MURRAY — My Life's A Dance — (Something To Talk About)
EVERY BROTHERS — Amanda Ruth — (Born Yesterday)
DON WILLIAMS — Then It's Love — (New Moves)
JIM GLASER — Tough Act To Follow — (Past The Point Of No Return)
DAN SEAL — Everything That Glitter's/City Kind Of Girl — (Won't Be Blue Anymore)
GLEN CAMPBELL — Wild Winds — (It's Just A Matter Of Time)
STEVE Warner — Life's Highway — (Life's Highway)
JANET NEWTON — Cheap Love — (Old Flame)
CONWAY TWITTY — Lay Me Down California — (Chasin' Rainbows)
JOHN SCHNEIDER — Who Cares/One More Night/Somebody's Gonna Love Her — (A Man's Gotta Try)
GARY MORRIS — Try Getting Over You — (Anything Goes)
VERN GOSDIN — Was It Just The Wine — (Time Stood Still)

HOT CUTS

EMMYLOU HARRIS — Just Someone I Used To Know — (Thirteen)
ANNE MURRAY — My Life's A Dance — (Something To Talk About)
EVERY BROTHERS — Amanda Ruth — (Born Yesterday)
DON WILLIAMS — Then It's Love — (New Moves)
JIM GLASER — Tough Act To Follow — (Past The Point Of No Return)
DAN SEAL — Everything That Glitter's/City Kind Of Girl — (Won't Be Blue Anymore)
GLEN CAMPBELL — Wild Winds — (It's Just A Matter Of Time)
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JANET NEWTON — Cheap Love — (Old Flame)
CONWAY TWITTY — Lay Me Down California — (Chasin' Rainbows)
JOHN SCHNEIDER — Who Cares/One More Night/Somebody's Gonna Love Her — (A Man's Gotta Try)
GARY MORRIS — Try Getting Over You — (Anything Goes)
VERN GOSDIN — Was It Just The Wine — (Time Stood Still)

ASCAP SURPRISES FORESTERS — ASCAP surprised the Foresters Sisters at Emerald Studios with a copy of their number one single, "I Fell In Love Again Last Night." Pictured (l-r): June, Kathy, Christy, Merlin Littlefield, ASCAP assoc. dir. and Connie Bradley, ASCAP exec. dir. and Kim.
MOST ADDED

KROW — Reno — Jim Crowe
M. Stuart
M.M. Murphy
W. Jennings
K. Whiteley
J. Conlee
R. McEntire
Dark Horse: The Everly Brothers

WNWV — Kalamaazoo — Denny Bice
M. Davis (Pick)
J. Lee
Girls Next Door
Dark Horse: Pam Tillis

KSO — Des Moines — Billy Cole
The Bellamy Brothers (Pick)
R. Cash
Carlette
J. Conlee
The Judds
L. Lynn
Dark Horse: Tanya Tucker

KBQY — Denver — Jim Strickland
T. Tucker
W. Jennings
The Judds
R. Cash
J. Conlee
R. McEntire
B.J. Thomas
H. Williams, Jr. (Pick)
T. Roe
G. Watson
E.L. Harris
Dark Horse: Lew Dewitt

KIXX — Amarillo — Chris Taylor
M.M. Murphy
T. Tucker
H. Williams, Jr. (Pick)
T. Roe
H. Goodson
S. Raye
C. Gray
B. Sanders
Dark Horse: Sammi Smith

WLWI — Montgomery — Greg Mazingo
W. Kemp & B.G. Rice
J.T. Jackson
B. Lace
B. Sanders
J. Conlee
R. McEntire (Pick)
K. Stegall
E.L. Harris
K. Rogers
Dark Horse: The Almost Brothers

KCKN-FM — Clovis — Gary Hightower
L. Mandrell
R. McEntire
H. Williams, Jr.
G. Watson
E.L. Harris
K. Rogers (Pick)
Dark Horse: Lew Dewitt

KFDI — Wichita — Gary Hightower
L. Mandrell
R. McEntire
H. Williams, Jr.
G. Watson
E.L. Harris
K. Rogers (Pick)
Dark Horse: Lew Dewitt

KFWJ — Richmond — Mike Allen
Candy
Cross Roads
R. McEntire (Pick)
T. Roe
G. Watson
Dark Horse: Keith Whitley

KCKN-FM — Roswell — Tim Mack
H. Williams, Jr.
G. Watson
E.L. Harris (Pick)
Dark Horse: Keith Stegall

KFWJ — Richmond — Mike Allen
Candy
Cross Roads
R. McEntire (Pick)
T. Roe
G. Watson
Dark Horse: Keith Whitley

KFDI — Wichita — Gary Hightower
L. Mandrell
R. McEntire
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Candy
Cross Roads
R. McEntire (Pick)
T. Roe
G. Watson
Dark Horse: Keith Whitley

COUNTRY PROGRAMMERS' PICK

Lee WUSN-FM/Chicago Aint Misbehavin — Hank Williams Jr. — Logan
Dark Horse: Every Night — Pake McEntire — RCA

Skip WMMK/Destin Tomb Of The Unknown Love — Kenny Rogers — RCA
Dark Horse: Easy Clim — J.T. Jackson — Capitol

Kerry WRNS/Coastal Carmen — Gene Watson — Epic
Wolfe
Dark Horse: Arlene — Marty Stuart — Columbia

Ron KFOX/Ablene Heart Don't Fail Now — Sawyer Brown — Capitol/Curb
McClindless
Dark Horse: Love Will Get You Through Times With No Money — Girls Next Door

Chris Adams KTKF/Orange Grandpa (Tell Me 'Bout The Good Ol Days) — The Judds — RCA
Dark Horse: You Can't Take The Telephone To Bed — Jill Hollier — Warner Bros.
ALABAMA GREATEST HITS

ALABAMA GREATEST HITS — Alabama — RCA AHL1-7170 — Producers: Alabama and Harold Shedd

Add another platinum LP to "The Boys From Fort Payne's" ever growing list. Just what fans have been waiting for — Alabama's greatest hits, including their latest single "She And I," which is currently speeding up the charts and a tribute tune to the group's loyal legion of followers (called "The Fans"), penned by Teddy Gentry, Randy Owen and Greg Fowler. Other cuts include "Love In The First Degree," "Mountain Music," "Old Flame" and "40 Hour Week."

WHOEVER'S IN NEW ENGLAND — Reba McEntire — MCA 5691 — Producers: Jimmy Bowen, Reba McEntire

Reba McEntire has always been one artist to stick to her country roots when it comes to delivering a song. So expect nothing but down home country when you pick up her latest LP. The former rodeo star, who, by the way, had a hand in co-producing this effort with Jimmy Bowen, has presented a solid-packed offering of ballads, hurtin' and cheatin' songs and just plain good material. Reba's latest single is the title track, while other tunes worthy of mention include "Can't Stop Now," "One Thin Dime" and "To Make That Same Mistake Again." Fine phrasing and Reba's pure vocals make this LP a pleasure.

THAT FEELING INSIDE — Mark Gray

— Columbia FC 40126 — Producers: Steve Buckingham, Mark Gray

Mark Gray's new LP is definitely a treat! It seems special care was taken in selecting material for this release because all of the cuts are strikingly different and meaningful — something that's lacking in a lot of albums these days. Gray doesn't just fill space and put a pretty cover on it, he paints vivid stories of love, dreams and broken hearts. His current single "Please Be Love" is included as well as highlights; "I Need You Again," Gray's bluesy rendition of "Walkin' After Midnight" and his super delivery of the title cut.

PAST THE POINT OF NO RETURN — Jim Glaser — MCA 5612 — Producer: Don Tolle

With two charted singles off this LP — "In Another Minute" and "If I Don't Love You," Jim Glaser sticks to singing what Jim Glaser sings best — love songs. "Those Days" is perhaps one of the best cuts, followed by "You Were Gone Before I Said Goodbye." Glaser's ability to serenade listeners should win him a larger following if he keeps producing material such as the kind on "Past The Point Of No Return."

ALBUM RELEASES

CASH BOX

ALABAMA GREATEST HITS

SINGLE RELEASES

OUT OF THE BOX

THAT FEELING INSIDE

Mark Gray

PAST THE POINT OF NO RETURN

Jim Glaser

COUNTRY

CONSENSUS PICK

KEITH STEGALL (Epic 34-05815)
I Think I'm In Love (2:57) (Blackwood/Screen Gems-EMI—BMI) (K. Stegall, C. Craig) (Producer: Kyle Lehning)

The entire Nashville staff picked up on this one. Recognized songwriter Keith Stegall has been hitting the charts with his original works for over a year now but his latest release "I Think I'm In Love" is one of his best single release efforts. Easily a bar room favorite with soulful country flavor.

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Street Talk

Mary Kujawa, Nashville

What a lineup for the Country Radio Seminar’s New Faces Show this year! T. Graham Brown, The Forester Sisters, Nicolleter Larson, Robin Lee, The Melines Brothers Band, Restless Heart, Judy Rodman, Billy Jo Royal, Marty Stuart and Randy Travis. Looks like a sizzlin’ dish to set before the crowd of radio and music industry folk. Barbara Mandrell hits the road February 28 to open her two month long tour sponsored by Marboro. The tour opener, her first show since her near-fatal car accident a year and a half ago will be held at the Universal Amphitheatre in California, with special guest Dolly Parton... E.T.C. is enjoying his heaviest road year to date, as he crosses the country with Hank Jr. in a tour that began Jan. 24 with dates running non-stop until July... “Up Hill All The Way,” a comedy western feature film starring Mel Tills and Roy Clark, made its world premiere recently at the Tulsa Performing Arts Center... The Trux performed to a receptive crowd at Nashville’s Music Row Club last week and performed their latest single “Mexico Missouri,” which has inspired a tour sponsored by Pepsi Cola. Where else? Missouri... The Father of Bluegrass, Bill Monroe is busy celebrating a half a century in the music biz this year. Buddy Lee Attractions is putting together “Bill Monroe & The Bluegrass Boys” tour of all 50 states which will begin in April. Meanwhile, Tammy Wynette is celebrating her 20 years as a major label recording artist with CBS/Epic this year. In January, Wynette resigned with the Jim Halsey Company to continue their long term association... Through the grapevine... Rosanne Cash has been busy this month looking over movie scripts. Not to worry, Rosanne isn’t foregoing her music career but is looking at Hollywood opportunities as they come available... MCA/Dot is going international! The new label is releasing three LPs in Europe March 10, including those by George Hamilton IV, Carl Perkins and Boxcar Willie... Former mgr. of artist development for RCA Records in Nashville, Richard Page, jumps to sunny California to join Sharp & Associates Public Relations firm... Mac Davis is returning to TV with a spinoff series from Webster tentatively titled Almost Home. Mac will play Jake Turner, a country singer/songwriter who decides to forge his career on the road in favor of working with a group foster home. However, Mac’s return to television since his variety show in the ’70s does not signal an end to his country music career (as evident by his latest single “Soxy Young Girl”), Rost assures him to juggle both. Fred Conley (brother and manager of ETC) and wife Marianne are buming over the arrival of Jessica Joyce, born to the twosome on Jan. 21, Jessica, who tipped the scales at 8 lbs.4 ounces, is the younger sister to 11-year-old Seth Conley... Kenny Rogers underwent surgery last week to remove a non-cancerous growth on his vocal cord. The operation will stop him from singing for at least a month and force him to cancel a six-week tour but Rogers still plans to host the national Grammy Awards Feb. 25.

Top Indie Singles

1. Mississipi Breakdown
2. I Love with Her
3. This Night Might Take Us to Forever
4. Come on Sundy Morning
5. Borderline

11. Tell Me Dear
12. North to Alaska
13. You’ve Been My Rock
14. We Got to Start Meeting Like This
15. The World Is Round

Up and Coming

Lovin’ On Back Streets
Ernie Bivens 3rd

Indie Spotlight

David Frizzell (America 1002)

Celebrity (3:29) (Preshus Child—BMI)

Frizzell’s second effort on his new America label proves to be upbeat and easy to follow. Frizzell’s voice maintains that real country flavor as he sings of being a “celebrity” in the eyes of the one he loves.

Indie Single Picks

Candy

Intro Records

“THE BIGGER THE FIRE THE BIGGER THE FOOL”

Cash Box

#9 Top Indie Singles

Candy

Intro Records

In Her Debut Release

“THE BIGGER THE FIRE THE BIGGER THE FOOL”

87

Cash Box

National Promotion

Chuck Dixon Promotions
Roy Perry Promotions

1619 Horton
Nashville
615-297-2820

A.J. Masters
Bermuda Dunes C-112

Jay Eric (BGGM 01158)

Gettin’ To The Heart Of You (2:56) (Silverline/Atlantic—BMI) (R. Benesfurd, D. Potter) (Producer: Bill Green) BGM, 10452 Sentinel, San Antonio, TX 78217

Norman Wade (NCR 326)

North To Alaska (2:47) (Robbins—ASCAP) (T. Franks Jr., J. Horton, T. Franks) (Producer: Johnny Elgin) P.O. Box 121890 Nashville, TN 38212

Cash Box/February 22, 1986
GOSPEL ALBUM REVIEWS

MORNING LIKE THIS — Sandi Patti — Word 7-01-900310-9 — Producers: Greg Nelson, Sandi Patti
To coincide with her 1988 spring tour, “Let There Be Praise” comes Sandi Patti’s new LP “Morning Like This,” a strong effort filled with powerful vocals and messages. Highlights are “Love In Any Language,” “Face To Faith,” and “Let There Be Praise.” As expected, Patti gives each song special treatment in both delivery and phrasing. Nice work.

STRAIGHT TO THE HEART — Dawn Rodgers — Wordsong 7-01-899610-4 — Producer: Neil Joseph
This soprano offers variance in her music and a pleasant mix of positive, uplifting cuts on “Straight To The Heart.” Rodgers has written seven of the nine numbers on the LP with special recognition being given to “True Love,” and “Learn To Let Go.”

PRAISE EIGHT — Maranatha! Music — Maranatha! Music
Number eight in the Praise Album series is compiled of 10 selections sung by the Maranatha Singers. “You’re Beautiful,” “Hide Me In Your Holiness,” and “No Other Love” are especially well done, while “The Lord Is Holy” and “As The Deer” round out the list of favorites on this LP.

READY FOR THE ’80s — Pictured (r-l): are: gospel stars Andre Crouch and Amy Grant; Vy Higginsen, producer of the hit Broadway musical, “Mama, I Want To Sing,” and John Styll, editor of Contemporary Christian Magazine, await questions from nationally syndicated talk show host Phil Donahue. In a rare telecast, the entire show was dedicated to discussing the changing face of gospel music in the ‘80s.

CASHBOX

Anything Else Is A [ ] Compromise [ ]

Cash Box/February 22, 1986
CRUZAT AT THE RITZ — Cruzados recently headlined NYC's Ritz for a concert that was taped for an MTV Special. Showed back are (r-l): Tito Larra, Cruzados; Sean Coakley, director, national album promotion, Aristie; Chalo Quintana, Cruzados; Marshall Rohner, Cruzados; Tony Marasco, Cruzados; and Jay Ziskroun, manager, national album promotion, Aristie.

T he Replacements

THE RITZ, N.Y.C. — A friend of mine from Minneapolis says that when the moon meets the Mississippi River on a summer night, the river becomes incompetent. Some say the top of every ripple and wave glitters like muscles on the oil-packed back of a boxer, while others insist you and cresting like wild applause on the bank. Others than that, she says, Minneapolis is a pretty regular town.

The Replacements are from Minneapolis and, though they look like a bunch a regular guys, when they get beneath the highlights they are something like that big river under the moon, and their sound roars and comes at you, and the applause crashes like a cresting wave. The Replacements are a force of nature and, as we all know, nature either never knows when to stop or knows exactly when to stop. Maybe 'knows' is the wrong word because these guys seem possessed by their talent, by an accidental brilliance that comes and goes with some internal form of chaotic order.

But, like I said, on the surface they appear pretty regular. There's Bob Stinson, lead guitarist, looking like the older member of a teenage gang, in his short shorts that expose his shiny, flabby and hairless legs. Then there's Paul Westerberg, the brains of the operation, with his heroin physique, resentful voice, and mid-'70s arena-rock hair-do. There's shy Tommy Stinson, the bassist, who must have been all of eight or nine when the Ramones did "Blitzkrieg Bop." And finally there's Chris Mars, a teenage rock-'n'-roll drum machine, who looks like an actor who would be chosen to play a drummer in a movie about a mid-'60s garage band. This is what grows up around that river.

They opened their Ritz show (2/8) with Kiss' "I Want To Rock 'N' Roll All Night (And Party Every Day)" and closed with Alice Cooper's "Eighteen." Their roots are clearly in mid-'70s rock, and why not? Everyone has so many influences. The Replacements artists were today influenced by The Beatles, The Beatles were influenced by Chuck Berry, Chuck Berry was influenced by The Orioles, The Orioles were influenced by regional blues, regional blues was influenced by the songs of slaves, the songs of slaves were influenced by African provincial songs ad infinitum.

T1. The MacDonalds mesh so evenly and are so musically compatible that the presence of T3 quickly begins to make sense. A human being would only get in the way.

The songs, composed by both MacDonalds seem to alternate between the ups and downs of relationships and a discreet, tongue in cheek social satire. "The Future's So Bright, I Gotta Wear Shades, "Cheap Black And White," and "Life Is Hard" are all examples of the real thoughts and feelings of real people.

So, I.R.S. is definitely gambling on the public's willingness to embrace two roots musicians and a beat box. With the proper public exposure of this extremely charismatic and musically adept band, it is not hard to see that the smart money is with the label. In an age where the audience seems to yearn for musical purity (i.e. Los Lobos, R.E.M.), Timbuk 3 seems like the perfect prescription.

David Adelson

LOOKING SHARP — Todd Sharp recently played to a packed house at North Hollywood's Sasho where the Cleveland rocker performed material from his debut RCA album "Who Am I." Following the show, Sharp (center) met backstage with friends and recent collaborators Mick Fleetwood of Fleetwood Mac (l) and labelmate Billy Burnette (r).

L inda Tillery

AT MY PLACE, SANTA MONICA, CA — The feminist voice in popular music, once unquestionably symbolized by Helen Reddy, is gaining a foothold. The efforts of many women-oriented labels and artists are establishing a beach head for feminist messages. Redwood Records is one such label and Linda Tillery is one such artist.

Tillery's presence in R&B and pop music stretches back to early sessions as a singer with Santana in 1972. Since then she has appeared on records for artists ranging from Boz Scaggs to The WHispers, not to mention her involvement with other artists in the women's movement like Mog Christian, Teresa Trull and Holly Near.

A packed At My Place found Tillery in two shows Friday, Jan. 31. The Oakland singer had trouble lighting a fire under the audience for the first few songs, but from the time she launched into...

Stephen Padgett

TImbuk 3

CLUB LINGERIE, L.A. — During the summer of '85, I.R.S. Video ventured down to Austin, Texas to profile its new music scene for what turned out to be one of the most successful of the Cutting Edge video series. Such highly touted bands as True Believers, Dharma Bums and Zootz were profiled and it seemed a good bet that I.R.S. Records' (label president Jay Bogan is executive producer of The Cutting Edge) would sign one of these new national critical favorites.

Those fortunate to be at the taping in Austin also saw a unique, charismatic and somewhat bizarre trio (?) named Timbuk 3. The band consists of Pat MacDonald (electric and acoustic guitars, harmonica, vocals); Barbara K. MacDonald (guitars, fiddle, harmonicas, vocals) and their "jazz box" named T3 (it's responsible for all percussion). Guess who got signed to I.R.S.?

Timbuk 3 is not a trendy band. There's no flash, blaring amplifiers and unintellegible lyrics that can make normal head to the MacDonalds are sincere lyricists who are as far from the glittery trends of Hollywood as Hollywood is from the musical freshness of Austin.

The music is a pleasant blend of acoustic and electric instrumentation, well rehearsed, silky harmonies and a consistent driving back beat supplied by

LOVERBOY WHERE CAN YOU BE — Columbia recording artists Loverboy visited a Bob Padgett photo session in Houston recently as part of a national tour in support of the platinum "Lovin' Every Minute of It." The appearance, sponsored by KBKQ Radio, drew several hundred fans. Pictured (l-r) are: Paul Dean of Loverboy, KBKQ morning personality Jackie Robbins, and Mike Reno and Matthew Fernette of the band.
suit and masterful. The air in the room became less rarified as the intangible Bags just dealt spatial, witty, blithe solo — particularly on an all guitar instrumental — with the accompaniment of a veteran Vegas blackjack dealer. For the first time in the afternoon, funkiness returned to the Apollo.

The concert closed with everybody tooting through "Bag's Groove." Each vibist's solo was a microcosm of his set. For those who weren't completely overblown, it was an ennobling experience. The set was a rewarding afterthought. The concert, the second in a series, was co-sponsored by the Apollo and WBGQ and I can think of no better time — Sunday afternoon — and no better setting — the Apollo Theatre — for a heady jazz triple bill.

Lee Jeske

CLOWNING AROUND — Directly following their sold-out two-hour show engagement at the Roxy Theatre in Los Angeles, Wall Of Voodoo was re-united with Sunny the clown, pictured on the cover of their current I.R.S. LP, "Seven Days In Sammstown." Shown (l-r): Wall Of Voodoo manager Mike Gormley of L.A.P.D.; I.R.S. president Jay Bobberg; VOG members Marc Moreland and Ned Labourt; Sunny the Clown; and bandleaders Andy Pridboy, Chas T. Gray and Bruce Moreland.

Pat Benatar

THE FORUM, L.A. — She's stopped using sex as a weapon.

Pat Benatar returned to Los Angeles after about three years. It just wasn't the same Pat Benatar.

Of course, she gave the packed and enthusiastic house an ample dose of her ample number of hits, but there were a few of the Benatar trademarks missing.

Gone were the sensual struts across the stage. Gone were the sexual pouts that used to accompany such early lyrics as "Before I put another notch in my lipstick case, you better make sure you put me in my place." And gone was the saxophone from a concert that once helped put the spandex industry back on the map. When Benatar took the forum stage it was as part of the Pat Benatar band. The flash was gone. The accent was on the music.

You might have called this night the Neil Giraldo show. Benatar's husband/guitarist didn't visibly dominate the show but his full guitar sound, lush arrangements and soaring solos placed the Giraldo stamp on every aspect of the show. Benatar would frequently end a song by standing next to her husband and interrupting him as he hanged out the final chords of a song. In true rock and roll fashion, Pat was headlining but Neil starrled.

What was evident throughout the evening is that Benatar's voice is still intact. The lack of arena size theatres placed the spotlight on the voice and it became readily apparent she still had her pipes.

In fact, the concert left one wishing for a smaller venue to really hear the full range of Benatar vocal chords. It seems as though the muffled amplification of the Forum.

The 16 to 25 year old audience unfortornately packed the 20,000-Forum (who was that label president being bowled over by a hot dog vendor?) and enthusiastically welcomed the singer back to L.A. Among the songs receiving the loudest ovation were Benatar's latest single, "Le Bel Age," as well as last year's "We Belong," and of course the new classic, "Hit Me With Your Best Shot."

In D. O. S. seems the key to capturing a Benatar crowd and the AOR audience was busy flicking their Bics after every tune.

So Benatar returned and reconquered. Los Angeles' lawn affair with her home favorite continues full steam ahead. If they line up at the end of the cash register like they lined up at the forum, we'll be hearing a lot more from Pat Benatar.

David Adelson

Miami Sound Machine

THE BEVERLY THEATRE, L.A. — It's an odd coincidence when a band that ordinarily plays to packed stadiums is shoved into the relative confines of the Beverly Theatre, which has an intimate seating arrangement. What happened is the Miami Sound Machine (MSM), the Florida-based act that leads a double life as a Latin-American supergroup.

The general American misconception is that they are a novelty sensation. In South America the members of this 10-year-old combo can't walk the streets unescorted. Platinum albums, sold-out arenas and mob scenes at airports — that's what these folks get in places like Peru. But in America, even with their first U.S. hit single "Conga" bulling up the singles charts, the band has yet to match its Latin success.

So, on their Sunday night Beverly Hills engagement was sold out. And it wasn't entirely Latin crowd, either.

Another misconception, perpetuated by the uptempo "Conga" (the title is self-descriptive), is that MSM is just a Latin dance band. Untrue. In fact, much of MSM's widely varied material is made up of compelling ballads, sung with soaring intensity by lead vocalist Gloria Estefan.

Sandwiched between some high-powered dance hits, the MSM workout was a medley of standards, including the Bilie Holiday chestnut "Good Morning Heartache," and Neil Sedaka's "Breaking Up Is Hard To Do," sung at a languorous tempo. Accompanied by keyboardist Roger Fisher, this surprisingly interlude showcased Estefan's voice while giving the evening an unlooked-for texture.

After Latin ballads, sung in Spanish, were equally as impressive, featuring a rich, dramatic style. They may not be to the taste of the average American listener, but these tunes have a lifting Latin flavor (a la Julio Iglesias) that have filled many a South and Central American venue.

The band's first European hit, the relentlessly repetitive, though highly danceable "Dr. Beat," was given a strong showing, along with a new single "Bad Boy," from a new Epic LP.

The Saturday show built, however, toward the song that has finally broken this act on their home turf. As a splashy finale piece, replete with giant beach balls aloft in the audience and confetti from the rafters, the band plunged into "Conga," but not before recapturing a large audience who had left part in a raucous Conga line. It was an uprushingly upbeat ending to a varied and multi-textured show.

American audiences in general will doubtless find it hard to get around MSM's graphic exuberance in a Latin perspective, and certainly not for the average American pop crowd. But MSM's Beverly Theatre appearance seemed to solidify their appeal in Latin perspective, and included enough rock and R&B rhythms, to say nothing of Estefan's foray into American standards, for a more universal appeal. The band worked hard to convince their LA. audience of the reasons why Latin American music is going to be going over them. And while that appeal did not crossover in full, MSM made a bright showing here.

Gregory Debrin

A SECOND HONEYMOON — Canada's Honeymoon Suite began promoting their new Warner Bros. LP, "The Big Prize," with a tour of Europe launched in late January. Phidias, the rising in double platinum album, "Winter," has sold over 900,000 copies in the U.S. alone. Their new album, "More Than Ever," is available now. Pictured (l-r): Derry Grehan of the band; WEA president Stan Kulin; the band's Johnnie Dee, Warner Bros. AAR manager Bob Roper; the band's manager Steve Pendergast; Dave Betts and Gary Lalonde of the band; WEA vice president of sales Gary Newman and Roy Coburn of the band. Cash Box: February 22, 1986
First Canadian Prison Sentence
For Counterfeit Records

TORONTO — The sentencing of a man on January 24, 1986, who pleaded guilty to making counterfeit records yielded Canada’s first prison sentence for such criminal activity.

Antonio Crispino, of Toronto, was sentenced to one day in jail, and $7,500 in fines after pleading guilty to a Criminal Code charge of fraud relating to a scheme to counterfeit and market record albums by Julio Iglesias dating from 1984.

"It is an extremely important sentence to our industry in that it marks the first time that a record counterfeiter has been sentenced to jail. Some would call this a tentative step in the first term in a long overdue action," said Patrick Fox, director of investigative services for the Canadian Recording Industry Association.

Grant Lawrence

Canada

TORONTO — MuchMusic, Canada’s 24 hour pay TV music video station, has signed an agreement with Sky Channel — Europe’s largest satellite network for a weekly exchange of rock programming.

The agreement, announced Thursday at the opening of The NewMusic, a City TV music journalism show launched by Laurie Brown and Daniel Richter, will see Sky Channel’s popular rock programs, including the British pop/rock scene, and Sky’s UK Top 50, taped from London discotheque. The host of the series is Canadian-born "Singer" Jensen. February 17 is the tentative date for the premiere broadcast.

The Canadian Recording Industry Association has released its end-of-year statements on its certifications for outstanding sales of sound recordings in Canada for the 12 month period ending December 31, 1985.

The total number of certifications was 374,333 compared to 364,371 in 1984, marking the largest ever Canadian Content certification increase by 31 percent to total 71 in 1985. The incurrence of the Voluntary Music Industry Code for consumer protection for the Canadian record industry is now the highest percentage, the second being Bryan Adams’ last year’s Canadian recording. A single recording increased three-fold from four Gold awards in 1984 to 12 in 1985.

Grant Lawrence

Argentina

BUENOS AIRES — Jorge Schutt, managing director of the local RCA/ Ariola branch, told Cash that the company is not only reaching its satisfactory year for the company, in spite of the high inflation rates of the first part of the year. The company expects a small growth of the market in the year 1986 and will devote most of its efforts to the development of new talent. RCA recently linked rock stars Raul Di Blasio and Monica Posse, and will manage promotional campaigns for Valeria Lynch and Sandra Pertuisi.

CBS creative director Norberto Tejedor reports that several artists recording for the label will have their festivals in the city of Mar del Plata, Argentina’s main summer resort. Luis Aguiló has arrived from Spain and has been contracted by the record company. Local artists Orlando Netti. Martha Sierro Serra, Fernando de Madariaga and artists Pimphana are all appearing at the Cenicero, another night spot in that city. CBS has reached an agreement with Italian chanter Nicola di Bari, whose new recordings will be released in Italy and France.

Gian Franco Pagliaro has been appearing recently at the Astros Theatre, promoted similarly. The LP appeared last month with initial sales exceeding 10,000 units. He was followed, one week later, by Roque Narvaja, with his song from the album Del Count, reaching another million in that city.

Distribuidora Belgrano Norte informs Cash that the sales of recordings under the cycle 3 label are good. The recordings feature Lito Vitale and other artists, who have achieved good results in their début as a recording artist, and have made an excellent impact on the music repertoire, so that the major labels apparently are finding uninteresting.

Microfon is enjoying good sales with the new releases. According to the company, they are having a good sale, tied to a successful TV program, "Cafébarón," which features nonprofessional groups.

Pop artist Francisco, recording for PolyGram, came to Buenos Aires for some promotional appearances. The company released an LP by the artist last year, with "Hello Love," the artist’s first single, coming already to the Top 5 of his career.

Miguel Sminoff

INTERNATIONAL BESTSELLERS

Italian TOP TEN 45s
2. Say You, Say Me — Harry Belafonte
3. I’m Your Man — Wham! — CBS/Epic
4. Questions of Feeling — Mina & Riccardo Cocciante — Virgin
5. Election Day — Arista — EMI/Parlophone
6. Diamond — Via Veneto — CBS
7. What’s That’s Friends For Are For — Dione & Friends — RCA
8. Kiss Me Lucia — Cristina D’Avena — CGD
9. Ti Senti Di Record — e Arliss
10. You’re The One That I Want — Footloose

Japanese TOP TEN 45s
1. Fuyu No Opera Glass — En Nitta — Canyon
2. Dachi Hitori No Hito — Koji Yashikiwa — SMS
4. Say You, Say Me — Harry Belafonte
5. I’m Your Man — Wham! — CBS/Epic
6. You’re The One That I Want — Footloose
7. Say You, Say Me — Harry Belafonte
8. I’m Your Man — Wham! — CBS/Epic
9. You’re The One That I Want — Footloose
10. Say You, Say Me — Harry Belafonte

In the United Kingdom, the number one single for the week ending February 7, 1986, was "Thank You for Being a Friend" by Jason Donovan, which replaced "Take On Me" by A-HA at the top of the charts.

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person for the R.I.A.A. noted that the organization strictly opposes the amendment but there were no plans to lobby against it. According to the R.I.A.A., it is a real concern that the public is not taking the recording industry to assure that recordings the industry deemed important do not go in the public domain. 

Opposing Censorship, said, "I don't really have a problem with passing the bill. I thought it would be because the public was ignorant about it. But now it's been brought into the spotlight, I think it has a chance of being passed."

Toshi is extremely confident that Maryland will be only the first of many states to pass similar legislation. She said that the developments of several state and several other states are preparing to embark on their own legislative action. 

"If we go to our national meetings, at the end of April in the winter, I think other states are really going to pick up from the Washington meeting," she said. "It is only the beginning."

Opposing a new record obscurity bill, which would require a record company to report the sale of a record to the government, CBI president Tom Myers said, "We don't think it's necessary."

CBI and the American Music/Wax Museum, Minneapolis; Sound Warehouse, Kansas City; and the Meghan Optical Company, Atlanta, have also been active in the campaign for the bill.

CBS Earnings (continued from page 5)

national television advertising marketplace, particularly in the sports programming. Both the Television Stations and Radio Divisions reported higher revenues and profits in 1985.

CBS Records Group profits declined 29 percent in 1985 as revenues fell by 3 percent. The decline was due to the group's domination of the music business which operated in a soft-market place with a reduced schedule of record releases by major artists. Profits for CBS Records International rose due to the absence in 1985 of losses associated with video game distribution operations which were closed down in 1984, as well as profit improvement in several key foreign units. The Columbia House Division reported higher revenues and profits while those of the music publishing operation declined.

Grammy Awards (continued from page 5)

we started getting members like Rick Derringer on the Board of Trustees and producers involved in what we were doing in all areas of the music industry could really reflect (diverse music) accurately.

"This industry has grown up a lot over the years, and the award structure has been stabilized to the point where I don't think the award has ever had the prestige it has now. I don't think the show has ever had the prestige it has, and I attribute a lot to the broadening of the basic, going back to the fact that we are in an inclusive, not an exclusive industry.

Among the specialized music represented this year, a new category has been created to include popular music, according to Greene, has an enormous commercial following, especially in the Midwest. Increased focus on the jazz categories will be avoided by a special jazz segment included in the show, featuring performances by a few of classic and contemporary artists, from Dizzy Gillespie to David Sanborn, with vocalists Joe Williams, Sarah Vaughan, Bobby McFerrin, Diane Shuur and the Manhattan Transfer.

Another area the Academy seeks to spotlight is Latin music, for which Greene said the Academy would create a special segment of its own (as of press time, however, no such Latin segment had been scheduled).

This year's Grammy host is Kenny Rogers. The show will include such artists as Elton John, Quincy Jones, Barbra Streisand, Diana Ross, Patti LaBelle, Billy Crystal, Julian Lennon, Linda Ronstadt, James Taylor, Merle Haggard and Dianne Warwick. Performers will include Whitney Houston, Huey Lewis and The News, Stevie Wonder, Phil Collins, A-Ha, The Five Satins, Count Basie, Ronnie Milsap and Clarence Clemons.

More performers and presenters have yet to be announced.

Sam said NARAS' expansion is not limited to the awards, however. Currently, the Academy is building a $10 million education center, which according to Greene, has an enormous commercial following, especially in the Midwest. Increased focus on the jazz categories will be avoided by a special jazz segment included in the show, featuring performances by a few of classic and contemporary artists, from Dizzy Gillespie to David Sanborn, with vocalists Joe Williams, Sarah Vaughan, Bobby McFerrin, Diane Shuur and the Manhattan Transfer.

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CHICAGO — AMOA members are invited to attend a special Government Affairs Conference, being sponsored by AMOA, May 19-21 in Washington, D.C. Important industry topics as well as meetings with key elected and regulatory officials are being arranged by the national trade organization and there will be no registration fee to participate in this important gathering. The only expense involved will be on a personal basis, such as transportation to the nation’s capital, living accommodations, etc.

As a result of AMOA’s continuing efforts to strengthen relations with allied associations, the American Amusement Machine Association (AAMA) will sponsor a reception on Wednesday, May 21 at the Longworth House Building. This function will provide an opportunity for viewing and hands-on inspection of the latest coin-op equipment, which will be on display along with a lineup of antique equipment. Selected senators and congressional representatives, and their families, have been invited to join conference participants at this event.

AMOA has issued a mailing to all members and state association executives with full specifics regarding the conference and the necessary forms to fill out for registration and housing. A requirement for clearance at the White House Briefing is the inclusion of birthdate and social security number on all registration forms.

Schedule of Events
While the full agenda is currently being finalized, AMOA has released a tentative schedule of events as follows. A welcome reception and briefing will be held on Monday, May 19, starting at 6:30 pm in the Hyatt Regency Capitol Hill. At this time the association’s Government Relations Committee will provide details on conference activities and finalize Wednesday’s congressional appointments.

Tuesday’s activities will begin with a White House Tour at 8:30 am, followed by a White House Briefing in the Old Executive Office Building, starting at 10 am. An invited speaker on this day is State Department Representative Ralph Oman, Registrar of Copyrights, who will discuss copyright laws as they relate to the Rents Convention, changes in tax codes and also give a legislative update. At the conclusion of this segment, attendees will be bused to Capitol Hill for luncheon. Senator Strom Thurmond (R—South Carolina) will keynote the luncheon address and there will be appearances by Senator Orrin Hatch (R—Utah), Representative Andy Ireland (R—Florida), Representative Robert W. Kastenmeier (D—Wisconsin) and Senator Edward Zorinsky (D—Nebraska). A tour of the Library of Congress & U.S. Copyright Office will follow and the invited speaker at this function is Walter Sampson, Chief of the Licensing Division. A reception and briefing, commencing at 6:30 pm, in the Hyatt Regency on Capitol Hill will conclude the day’s activities.

Wednesday will be an equally full day, highlighted by a three-hour period of Congressional Visits, which will provide the

(continued on page 36)
Konami Hosts 'Multi-faceted' Distribrs Mtg.

CHICAGO — More than 50 distributors flew in from all over the country to attend the Konami Distributor Meeting, held on December 18, at the Westin Hotel O'Hare in suburban Rosemont, Illinois.

The main thrust of the program was the announcement of Konami's entrance into the upright marketplace and the company's plans to parallel this new effort with the continuation of kit production. "Ommi," their new universal cabinet with the capability of positioning a monitor at a range of different angles, was demonstrated.

Konami's latest games including "Iron Horse," "Jaibreak," "Wiz Quiz," "GT" and "Nemesis" were introduced, as well as their new point-of-sale display which has proven to be a strong representative for Konami on the distributor showroom floor. An announcement was made that a contract between Warner Bros. and Konami had been signed to produce a "Goonies" dedicated video game this spring.

Frank Pellegrini, director of marketing, introduced Konami's new debit card system called ESAC (Electronic Systems Accounting Controls). Its state-of-the-art technology was shown to increase vendor sales while reducing the risk of theft.

A rendering of Konami Industry Company, Ltd.'s new North American headquarters in Wood Dale, Illinois was presented as further evidence of the parent company's commitment to the coin-op amusement industry. Completion of the new site is set for this summer. The 22,000 square foot facility will house offices, distribution and research and development.

The day-long program came to a close with a reaffirmation of Konami's commitment to its distributors and a presentation of awards to ten distributors singled out for outstanding achievement and the greatest improvement in sales of Konami equipment.

The distributors were very pleased with the meeting and receptive to our short and long-range plans," said vice president Steve Kaufman, who hosted the program. "A well informed distributor network is an effective distributor network. We feel the seminar helped to strengthen the manufacturers/distributor bonds that play a vital role in the positioning and ultimate success of a company within the marketplace."

AMOA Conference

(continued from page 37)

opportunity for personal contact with elected representatives, senators and their staffs; and the AMOA reception where there will be a display of new equipment as well as antique pieces and, again, conference participants will be seated a number of selected congressional representatives and senators who have been invited to attend.

Further information may be obtained by contacting the AMOA headquarters office at 111 E. Wacker Drive, Suite 600, Chicago, IL 60601. The phone number is 312-644-6610.

Industry Calendar

Feb. 7-9: Florida Amusement Vending Assn.; Hilton Inn Florida Center, Orlando, FL; vending only state conv.
Feb. 21-23: Minnesota Operators of Music & Amusements; Sheraton Park Place Hotel, Minneapolis; annual state conv.
Mar. 21-23: NAMA Western Convention; Anaheim Convention Center, Anaheim, CA; vending trade conv.
May 8-10: Ohio Music & Amusement Assn.; Hyatt Regency, Columbus; annual state conv.
May 15-18: Wisconsin Amusement & Music Operators; Embassy Suites Hotel, Green Bay, WI; annual state conv.; exhibit.
Oct. 23-26: NAMA National Convention; McCormick Place, Chicago, IL; vending trade conv.
Nov. 6-9: AMOA Expo '86; Hyatt Regency Chicago, Chicago, IL; annual int'l. trade conv.
28th ANNUAL NARM CONVENTION
March 7-11 Century Plaza Hotel, Los Angeles

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