Force M.D.'s
Rapping Their Way Up The Charts
Story On Page 13

INSIDE:
DEMPSEY EXITS E/P/A
THE NEW UNITED ARTISTS RECORDS IS BORN
ASCAP REPORTS RECORD REVENUES FOR '85
DAVID WONT SEEK ANOTHER TERM AS ASCAP PRES.
28th ANNUAL
NARM CONVENTION
March 7-11 Century Plaza Hotel, Los Angeles

• IRVING AZOFF, MCA RECORDS AND MUSIC GROUP; KEYNOTES
• JAN TIMMER, POLYGRAM INTERNATIONAL, ON THE COMPACT DISC
• MANUFACTURING THE COMPACT DISC: A VIDEO
• A MARKETING EXPERT VIEWS "A NEW LOOK, A NEW LISTEN"
  Dr. David Rachman

• THE PRODUCT PRESENTATIONS "A NEW LOOK-A NEW LISTEN" by
  • CAPITOL • COLUMBIA/EPIC, PORTRAIT & ASSOCIATED LABELS/CHRYSLIS
  • MCA AND MOTOWN • POLYGRAM • RCA, A&M AND ASSOCIATED
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• "MEET THE ARTIST" OPENING COCKTAIL RECEPTION
  Hosts: Ailsop, Le-Bo/Peerless, Prism, Recoton

• SCHOLARSHIP FOUNDATION DINNER, STARRING

WHITNEY HOUSTON
Courtesy of ARISTA RECORDS

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

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

  FAT BOYS
  SUTRA RECORDS
  and more to be named

  THE L.A. DREAM TEAM
  DREAM TEAM RECORDS

  FORCE M.D.'s
  TOMMY BOY RECORDS

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

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

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The 20% Solution
Or How To Save Radio From Itself

By Jay G. Grubb

Whining and complaining. That's what I heard over and over at the recent music seminars. One side yell's "Radio is choking off the whole music business." They're right. The other side screams back, "Radio is a business, music is something to play between commercials." Unfortunately, they're also right.

So they go around in circles pointing the finger while the situation deteriorates, and formats head toward PHC: platinum hits only.

The problem is well known by now. Radio stations constrict their playlists in hopes of a bigger market share, following the old lowest common denominator theory. That move cuts off the entry point for new songs, except those from "superstars." Record companies respond by only recording "sure things." More money is poured into less records, and the stakes become incredibly high, since every record must become a hit to actually make any money. Of course this reduces the supply of records for radio to choose from so playlists are cut still further.

In the 60's, FM broke open the airwaves, but now FM is AM in stereo. Last time, in the late 70's we were saved by the punks and MTV. But alas, the punks have gone pop, and MTV is following the same downward spiral as radio.

So what, you say. We've heard all this before. The difference is that I have a solution to propose. What's more, its success depends on one simple well proven tool: POWER.

I propose the 20% rule. It means that at least 20% of the programming on a station should be uncharted singles or LP's. It would be awarded a like a gold disc: "outstanding hit," or by being displayed on station promos and bumper stickers. If a station adopted the rule it would force program directors to actively search among new or ignored releases from majors, indies and locals that would fit into their formats. Radio could be helped by fuller coverage of uncharted songs in the tip sheets. With a demand and an outlet for new material on the air, income would increase from record sales and public appearances, thus spurring the record companies into putting out more product.

But how do we get radio to adopt the rule? Remember I said through the exercise of power. What is needed is for the major labels, especially the big three, along with artists like Stevie Wonder, Billy Joel, Lionel Richie, Bruce Springsteen and Michael Jackson to make it commercially worth-while to be a 20% station. Big new releases from artists like Stevie Wonder would be shipped to 20% stations a month or more ahead of other radio. Special recordings and interviews would be available only to 20% stations.

What is also needed is for the 20% rule to become a kind of cause celebres of the powerful people in the industry and those with high visibility and credibility. I'm calling out to Dick Clark, Casey Kasem, Victor Fuentealba, Kal Rudman, Quincy Jones, Sting and all the other VIP's (Sorry I can't list all the important people, but you know who you are, don't you). Those with clout should make their views heard in industry forums, such as Cash Box, as well as to the general public. Here is the chance to give back to a public and industry that has made many of you richer than some small countries.

By favoring 20% stations with power and publicity it can become a commercial advantage to be certified, along with being a point of pride to be bragged about at cocktail parties and on station promos. Please hurry, before the only format is JOHPAO; just one record played over and over.
<table>
<thead>
<tr>
<th>Rank</th>
<th>Week(s)</th>
<th>Title</th>
<th>Artist/Label</th>
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<tbody>
<tr>
<td>1</td>
<td>2/22</td>
<td><em>Kryke</em></td>
<td>Mr. Mister ( RCA-PB-14258)</td>
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<td>2</td>
<td>11</td>
<td>How Will I Know</td>
<td>Whitney Houston ( Arista AS-19431)</td>
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<td>3</td>
<td>13</td>
<td>Whistle Down The Wind</td>
<td>The Who ( Pye/CBS Z146588)</td>
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<td></td>
<td>Life In A Northern Town</td>
<td>Marillion ( Capitol (UK) Z14074)</td>
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<td>14</td>
<td>Silent Running</td>
<td>John Lennon (Apple Z14989)</td>
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<td>6</td>
<td>14</td>
<td>The Sweetest Taboo</td>
<td>Adele (Epic/Z149713)</td>
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<td>7</td>
<td>14</td>
<td>These Dreams</td>
<td>Heart (Columbia Z14564-0)</td>
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<td>8</td>
<td>14</td>
<td>Burning Heart</td>
<td>Survivor (Atlantic/Z145653)</td>
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<td>14</td>
<td>Secret Lovers</td>
<td>Atlantic/Z145660</td>
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<td>King For A Day</td>
<td>Thompson Twins (Arista AS-14961)</td>
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<td>I'm Your Man</td>
<td>WHAM! (Capitol Z14661)</td>
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<td>Love Bizarre</td>
<td>Sheila E. (Epic/Z14662)</td>
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<td>That's What Friends Are For</td>
<td>Dionne &amp; Friends (Arista AS-14962)</td>
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<td>Sanctify Yourself</td>
<td>Simple Minds (A&amp;M/Virgin Z14663)</td>
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<td>Nikita</td>
<td>Elton John (Geffen/Z14664)</td>
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<td>Tarzan Boy</td>
<td>Baltimora (Warner Bros. Z14665)</td>
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<td>10</td>
<td>Russians</td>
<td>Sting ( Capitol Z14666)</td>
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<td>R.O.C.K. In The U.S.A.</td>
<td>John Lennon (EMI-American Z14667)</td>
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<td>19</td>
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<td>This Could Be The Night</td>
<td>Loverboy (Atlantic Z14668)</td>
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<td>9</td>
<td>What You Need</td>
<td>INXS (Atlantic Z14669)</td>
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<td>Stages</td>
<td>ZZ Top (Warner Bros. Z14670)</td>
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<td>7</td>
<td>Conga</td>
<td>Miami Sound Machine (Epic Z14671)</td>
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<td>Rock Me Amadeus</td>
<td>FALCO (A&amp;M Z14672)</td>
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<td>Day By Day</td>
<td>Hoobastakes (Atlantic Z14673)</td>
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<td>How To Be A Millionaire</td>
<td>ABC (PolyGram Z14674)</td>
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<td>26</td>
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<td>Another Night</td>
<td>Aretha Franklin (Arista AS-14675)</td>
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<td>Digital Display</td>
<td>Genesis (Capitol Z14676)</td>
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<td>Let's Go All The Way</td>
<td>Sly Fox (Capitol Z14677)</td>
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<td></td>
<td>Manic Monday</td>
<td>Bangles (Capitol Z14678)</td>
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<td>No Easy Way Out</td>
<td>Robert Tepper/Scott Brothers (CBS Z14679)</td>
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<td>31</td>
<td></td>
<td>Goodbye Is Forever</td>
<td>Arcadia (Capitol Z14680)</td>
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<tr>
<td>32</td>
<td></td>
<td>KISS Princes Of The Revolution</td>
<td>Prince Park/Warner Bros. Z14681)</td>
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</tbody>
</table>

**WINNER'S CIRCLE**

- **Your Love**
  - *The Outfield* (Columbia Z14079)

- **Night Moves**
  - *Marvin Gaye* (Motown Z14071)

- **Calling America**
  - *Electric Light Orchestra* (Capitol Z14072)

- **Say You, Say Me**
  - *Lionel Richie* (Motown Z14073)

- **Tender Love**
  - *Kool & The Gang* (Atlantic Z14074)

- **Beats So Lonely**
  - *Charlie Sexton* (MCA Z14075)

- **Spies Like Us**
  - *Air Supply* (Atlantic Z14076)

- **I'm Not The One**
  - *The Cars* (Elektra Z14077)

- **I Can't Wait**
  - *Steve Winwood* (Atlantic Z14078)

- **Addicted To Love**
  - *Robert Palmer* (Island Z14079)

- **Needles And Pins**
  - *Tom Petty And The Heartbreakers* (MCA Z14080)

- **Talk To Me**
  - *Steve Winwood* (Atlantic Z14081)

- **The Sun Always Shines On T.V.**
  - *A-Ha* (MCA/Z14082)

- **Think It's Love**
  - *Jamey Johnson* (Arista Z14083)

- **He'll Never Love You (Like I Do)**
  - *Freddy Jackson* (Capitol Z14084)

- **My Hometown**
  - *Bruce Springsteen* (Columbia Z14085)

- **Go Home**
  - *Stevie Wonder* (Tamla/Z14086)

- **Walk Of Life**
  - *Dire Straits* (Warner Bros. Z14087)

- **Party All The Time**
  - *Eddie Murphy* (Capitol Z14088)

- **Bop**
  - *Dan Seals* (EMI America Z14089)

- **Live Is Life**
  - *Opus* (PolyGram/Z14090)

- **I Miss You**
  - *K'Naan* (Capitol/Z14091)

- **Sidewalk Talk**
  - *Jellybean* (EMI/Z14092)

- **Overjoyed**
  - *Stevie Wonder* (Tamla/Z14093)

- **Do Me Baby**
  - *Mellisa Morgan* (Capitol Z14094)

- **Le Bel Age**
  - *Fat Benatar* (Chrysalis/Z14095)

- **Alive & Kicking**
  - *Simple Minds* (A&M/Virgin/Z14096)

- **Broken Wings**
  - *Mr. Mister* (RCA/PF-14193)

- **It's Only Love**
  - *Bryan Adams/Tina Turner* (Capitol/Z14097)

- **Make The World Go Away**
  - *Dire Straits* (Warner Bros. Z14098)

- **Superbowl Shuffle**
  - *Chicago Bears Shuffle* (RTV/Z14099)

- **Emergency**
  - *Kool & The Gang* (PolyGram/Z14100)

- **Face The Face**
  - *Paper Towns* (Atlantic/Z14101)

- **Sex As A Weapon**
  - *Ratt* (Chrysalis/Z14102)

- **Small Town**
  - *John Cougar Mellencamp* (RCA/Z14103)

- **Election Day**
  - *Arcadia* (Capitol Z14104)

**CASH BOX TOP 100 SINGLES**

March 1, 1986

**ALPHABETICAL LISTING ON INSIDE BACK COVER**
Jerry's is another no. 5: $244,910,000; ash whole operations."

In 1978, Dempsey was appointed senior vice president, general manager for Epic/ Portrait/Associated. During his tenure the label scored successes with Meat Loaf, Boston, Ozzy Osbourne, Michael Jackson, Queen Riot, Culture Club, t.l Tuesday, Sade and many others.

A spokesman for CBS said Dempsey's successor may be named sometime this week.

NEW EDITION ADDITION — MCA's New Edition was honored with an award of merit by New York State Ed Koch as the group's participation in the 1986 Summer Youth Employment Program. Pictured (l-r): Michael Bivins; Mayor Koch; Ricky Bell; Ronnie DeVoe; and Ralph Tresvant.

Record Revenues for ASCAP

LOS ANGELES — At last week's membership meeting at the Beverly Hilton Hotel in Beverly Hills, N.C. "The Unfaded record revenues totalling nearly $245,000,000. The figure represents a 59 percent increase in revenues over the past five years. It capped another strong year for the performing rights society. ASCAP president Hal David announced his intention to seek re-election (see story below) as well as reviewing the events that highlighted his six year tenure.

The Financial Report was delivered by ASCAP's managing director, Gloria Messinger, Bernard Korman, general counsel, reported on current legal matters. ASCAP vice president Arthur Hamilton delivered the Executive Report.

The complete financial report follows:

This report covers the year 1985. The receipts are as follows:

- From licensees (including symphonic and concert) $209,473,000
- From interest on investments, 4,386,000
- From membership dues $61,000
- Total domestic receipts $214,465,000
- Receipts from Foreign Societies 30,425,000
- Total receipts $244,910,000

The salaries for the home office and the twenty-one branch offices amounted to $19,568,000. As of December 31, 1985, the society's employees totaled 782 of which 528 were at the home office and 254 at the branch offices. The home office and branch office expenses amounted to $23,404,000. Total salaries and expenses amounted to $42,392,000.

The percentage absorbed by the cost of operating the society for the year 1985 based on domestic and foreign receipts was 17.55 percent.

The balance available for domestic distribution after deducting salaries and expenses amounted to $171,493,000. During the year 1985, we distributed to

(Continued on page 36)

The End Of The "David Era"

By David Adelson and Peter Berk

LOS ANGELES — A gathering of ASCAP members held last Wednesday at the Beverly Hilton Hotel, Hal David announced his intention not to seek re-election as president of the performing rights society. Speaking with restraint but with admitted mixed emotions, David said he was "reluctant to let go" for him to once again devote his full attentions to his songwriting career. At the same time, he emphasized his continued commitment to serving ASCAP in every way possible. David, who has acted as ASCAP president for six years, will step down after a new president is elected on April 30 by a 24-person executive board.

The David resignation comes at a time when the performing rights societies are beginning what promises to be a bitter and long battle in Congress over source licensing bills H.R. 3521 and S. 180. David has been perhaps the most visible and vocal opponent of these bills. He has recently been sweeping the country in an effort to drum up congressional and grass roots support against what is apparently a major political machine behind the broadcasters.

David's name identification and charismatic style have been understated factors in ASCAP's success at bringing the source licensing bills to the public's attention and only time will tell how his absence from the political battlefield will affect success of the performing rights societies against the broadcasters.

Under David's leadership, Congressman Barney Frank (Mass.), Jack Brooks (Texas); Carlos Moorehead (Calif.); Bruce

(Continued on page 36)
**BUSINESS NOTES**

**Philly World Signs Distribution Pact With MCA**

LOS ANGELES — MCA Records has signed a worldwide long term, exclusive custom label agreement with Philly World Records. The agreement is effective immediately, and includes the distribution, promotion and marketing of the current hit single, “Diana,” and album “Serenade” by Eugene Wilde.

Among the agreement, Jhery Busby, senior vice president, black music and jazz, said, “It’s a pleasure to welcome the hottest new label to emerge from the City of Brotherly Love, Philly World, and their budding superstar Eugene Wilde to the MCA family. We look forward to a long and prosperous relationship.”

Philly World president Pete Pellico commented, “Philly World is thrilled to join the best blackurban/crossover label in the world today. I especially look forward to working with Jhery Busby, who is to me, one of the most innovative promotion and marketing record executives.”

Other releases from MCA/Philly World will be announced shortly.

**Kragen And Richie Won’t Split After All**

LOS ANGELES — Just over a week after they announced they would no longer be professionally affiliated, Lionel Richie and manager Ken Kragen have decided to resume their management agreement.

Kragen had previously noted that his commitment to the Hands Across America project had become a major responsibility and would not leave him enough time to effectively manage the singer.

While no details of the reconciliation were announced, it is reported that the two will resume working together under the terms of the previous contract. A statement released through a spokesperson in New York, noted that previous statements to the contrary are untrue and, “Lionel Richie and Ken Kragen are continuing their relationship.”

**Westwood One Declares Stock Split**

LOS ANGELES — Westwood One, Inc.’s board of directors announced last week that it has approved a two-for-one stock split of the company’s common stock and Class B stock. Shareholders of record on February 26, 1986 will receive one additional share of common stock or Class B stock for each share held as of that date. These additional shares will be payable on March 12, 1986.

Westwood One is traded on the NASDAQ National Market System under the symbol WONE.

**EXECUTIVES ON THE MOVE**

**Glass Promoted** — Chrysalis Records has promoted Daniel Glass to the position of vice president of promotion. Glass, who was formerly senior director, promotion, joined Chrysalis as director of new music promotion in 1983. Over the past three years he has served in a variety of capacities, working all aspects of AOR, CHR, AC, New Music, Urban Contemporary and Club promotion on a national level. Glass oversees Chrysalis’ entire promotion staff, including eight regional promotion managers and the video department. He also acts as liaison with Chrysalis’ Canadian licensee, MCA, on all product released there.

**Bros. Appointed** — Paula Batson has been promoted to the position of director, regional publicity, West Coast for RCA Records. Batson rejoined RCA Records in March, 1983, after having spent five years in the press department of Columbia Records, where she became director, press and public information, East Coast. From 1974 to 1977, she was administrator, press and information, West Coast, for RCA Records.

**Shepard Appointed** — Carol Lee Shepard has been appointed vice president, advertising and design, CBS Records. Shepard will be responsible for all of CBS Records’ advertising planning, creative initiatives and design implementation.

**Bywater Promoted** — Geoff Bywater, who for the past year has been director of west coast operations for Manhattan Records, has been given the additional responsibility of director of sales. In this new position he will work closely with the Capitol sales force on behalf of both Manhattan and Blue Note Records, to coordinate airplay, ad sales developments, direct coop advertising campaigns, develop sales programs, and oversee in-store airplay and merchandising activities. Bywater will continue to report directly to Stephen Reed.

**Gruel Promoted** — George Gruel has been hired by Glenn Goodwin & Associates, Inc., a new film and video production company, as associate producer. Gruel, who will report directly to Goodwin, spent the past year as an independent production assistant working on a number of major music video clips.

**Sulton-Smith, Mams Join** — William Glazstone, president of the Second Annual Music Business Symposium, has announced the addition of John Sutton-Smith, a longtime journalist and independent promoter, and Toby Mams, a veteran manager and publicist, as associate directors of the Symposium. Among their activities, Sutton-Smith will be coordinating an all-day, state-of-the-art recording workshop and a lunch at the Zanzibar Island Restaurant on Thursday, March 12. In addition, both Sutton-Smith and Mams will work with the Symposium’s public relations firm, Arnold Lipsman and Associates.

**New Companies Formed** — Richard Bullock has announced the formation of two new record companies: Aspen Records and Blackhawk Records. Aspen, of which Bullock will be the president and chief executive officer, will be concerned with wide are of music ranging from contemporary classical, folk, new age, world music, to blues.

Leomporra appointed JLM Public Relations, Inc. has named Dominique Leomporra as executive director for the agency. Leomporra was previously employed at Rogers & Cowan/New York, will work with national, in addition to tour-related media, and will work with all current JLM accounts.

**Mizutani Named** — Mamis, Ltd., Inc. has announced the appointment of Peter Morris as vice president—Europe. In his new role Morris will be responsible for K-tel’s operations in the United Kingdom, Ireland, Holland, Finland and Scandinavian countries. In addition Morris will be responsible for development of new business opportunities for K-tel throughout Europe since joining K-tel in 1983, Morris has been principally responsible for K-tel’s operations in the United Kingdom as managing director.

**Singleton Promoted At MCA**

LOS ANGELES — Ernie Singleton has been promoted to the newly created position of vice president, black music promotion for MCA Records. In his new position, Singleton will be responsible for the national promotion of MCA Records on black and jazz radio.

Up until Singleton’s promotion, Jhery Busby, senior vice president black music and jazz for the label, said, “The fact that MCA Records has room to the top of the black music chart is a good thing in no small part to Ernie’s contributions over the past two years, and I am thrilled to be able to announce his promotion.”

Singleton was director, black music promotion for MCA Records for two years. He joined the company as an account executive with the PolyGram group, the last four as national director of black music marketing for PolyGram.
Blay To Purchase Embassy Home Ent. From Coca-Cola For $80 Million
By Gregory Dobrin

LOS ANGELES -- Embassy Home Entertainment (EHE) chairman and chief executive officer Andre Blay recently announced his intention to acquire EHE from the Coca-Cola Co., in a proposed deal said to be worth more than $80 million. Coca-Cola has signed a letter of intent to sell its home video supplier, though a definitive purchase agreement has yet to be completed. Once such an agreement is drawn up, Blay will then have ninety days to raise financing. Blay retains five partners, including R.F. Soffel, as bankers and investment advisors.

Coca-Cola acquired EHE along with Embassy Communications last August, and has since been seeking ways to unload control of the video company due to terms of an agreement between Coke and Columbia Pictures Home Video, which states that Coke cannot own controlling interest in any other home video company.

Blay's primary goal in obtaining EHE is to turn the company into a movie production entity in an effort to own all film rights, instead of paying large sums for part of them, reports state. The company, it is expected to spend roughly $100 million for film production and rights acquisition next year, up to $75 million per picture budgeted for major titles, which could number as many as five next year and 10 in 1988.

Blay reportedly made his desire to buy EHE known to Coke upon completion of its Embassy Communications buyout.

Bob Dylan, Petey And Heartbreakers To Appear In HBO Concert Special
By Paul Lorio

NEW YORK -- HBO will broadcast a one-hour Bob Dylan concert special in July. The program will be the first solo appearance by Dylan with Tom Petty and the Heartbreakers in Sydney, Australia, Feb. 25.

Gillian Armstrong, whose directorial credits include My Brilliant Career and Mrs. Soffel, was chosen by Dylan to direct the special. Betty Bittman, who put together the original concert program for HBO, says that more than just concert footage is being shot. She says, "It's a whole new world."

A Gibbons Named Lucille -- B.B. King recently showed off his guitar, a Gibbons named Lucille, backstage after a performance at Nashville's Grand Ole Opry House. Stevie Ray Vaughan also performed that evening and attended a reception afterwards to raise money for the W.O. Smith Nashville Community Music School. Pictured (l - r): Bruce Bolen, Gibson guitar vp of product development; Lane Zastrow, Gibson guitar vp of sales and marketing; Henry Zuszkiewicz, Gibson guitar chair of the board; BB King, Stevie Ray Vaughan, W.O. Smith, founder of the music school; and Ron Hendrich, exec. director of the school

MD Obscenity Bill Breezes Through House Of Delegates
Senate Approval Expected As Four New States Begin Action
By David Adelson

LOS ANGELES -- Amid reports that Warner Bros., Mississippi, New Jersey, Pennsylvania and West Virginia will soon be introducing similar legislation, the Maryland House of Delegates overwhelmingly approved an amendment to Article 27, Section 419 of the Maryland State Code which would make illegal for retailers to sell, or rent to minors, an audio recording that is deemed pornographic by the state. The margin of victory was 95 to 31.

The bill must now go before the Judicial Proceedings Committee of the Maryland State Senate and then be voted on by the entire Senate before arriving on the Governor's desk for his signature. At press time, no hearing had been scheduled by the committee which is chaired by Senator Michael Miller. According to a spokesperson for Delegate Toth, "Senator Miller does not like the bill. He feels there are more important issues to be dealt with in this session."

Nevertheless, the bill is expected to pass in the Senate with another wide margin of victory.

Opponents of the bill claim they have fallen victim to election year factors. According to Tony Stidier-Dennison of the Baltimore based Recording Retailers Opposing Censorship, "Because it's an election year, if you come out opposing the bill, you end up favoring pornography."

The RIAA is facing a similar dilemma. The group has sent down Annapolis-based attorney Bruce Borano to spearhead the lobbying efforts against the bill. But, because the bill is being tagged on to an existing anti-pornography law, the industry is moving cautiously not to be too visible with its opposition to such legislation.

The Governor of Maryland is Democrat Harry Hughes. Despite the fact he is serving his final year of his second and final term as governor, it is known he is guiding a U.S. Senate seat and his opposition to such a bill is not expected.

SEATTLE HAS HEART -- Capitol recording group Heart greeted local radio personalities following their sold-out performance at the Seattle Coliseum recently. Pictured (l - r) are: Mark Andes of Heart; Stan Foreman, Capitol promotion manager; Connie Code, KZOK on-air personality; Nancy Wilson, Ann Wilson and Howard Leese of Heart; Phil Krier, KZOK program director; Jane Kusaczyk, KZOK promotion director; and Larry Sharp, KZOK music director.

Bitterman says the Dylan concert is part of a series of HBO programs centering around legendary performances and legendary performers. Recent programs have included last year's Tina Turner concert and 84's David Bowie show. Bitterman was also behind the two 85 HBO specials which featured Dylan performances: U.S.A. For Africa: "The Story Of Our World," and The Best Of Farm Aid: "An Evening Event."

Because the concert will include both old Dylan classics and newer material, Bitterman speculates that Dylan's recently released "Biography" compilation might preclude the release of a soundtrack album from the HBO special.

"We had been talking about it for a while with Dylan's management company," says Bitterman of the program. "Dylan's very excited about it."

TEUTONIC ROCK -- German rockers Uli Jon (l) and Zeno Roth passed through New York's Central Park during a visit here last month. The two rockers are brothers, with Uli a Teutonic guitar hero and his younger brother Zeno quickly making a name for himself with "Zed & Ali," a new album from Manhattan records.
THE MOST LISTENED TO MUSIC OF 1985

BILLBOARD HOT 100
7 OF TOP 10/15 OF TOP 20
73% OF ENTIRE YEAR-END CHART

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

RADID & RECORDS TOP 85 OF ’85
7 OF TOP 10/14 OF TOP 20
73% OF ENTIRE YEAR-END CHART
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
Dionne & Lionel Richie

BEST INSTRUMENTAL COMPOSITION
Axel F
Harold Faltermeyer
Miami Vice Theme
Jan Hammer
With Bells On
Thad Jones

BEST RHYTHM & BLUES SONG
Freeway of Love
Narada Michael Walden
Nightshift
Walter Orange
You Give Good Love
Lala

BEST CAST SHOW ALBUM
The Tap Dance Kid
Robert Lortz, Henry Krieger
Very Warm for May
Oscar Hammerstein II, Jerome Kern
West Side Story
Stephen Sondheim, Leonard Bernstein

BEST ALBUM OF ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR A TELEVISION SPECIAL
Back to the Future
John Coletta, Chris Hayes, Huey Lewis, Sean Hopper
Beverly Hills Cop
Hawk, Keith Forsey, Harold Faltermeyer, Dan Sembello, Richard Thiessen
A Passage to India
Maurice Jarre
St. Elmo's Fire
John Parr, John, Richard Marx, Jay Graydon, Stephen A. Kinzer
Witness
Maurice Jarre

LIFETIME ACHIEVEMENT AWARD
The Rolling Stones, Benny Goodman

TRUSTEE AWARD
George Gershwin, Ira Gershwin

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

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Glenn: 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 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

*GEMA *PRS **SACEM -
**ALBUM RELEASES**

**LIVES IN THE BALANCE** — Jackson Browne — Asylum 60457-1 — Producers: Jackson Browne — List: 9.98 — Bar Coded

"Lives In The Balance" is the long awaited Jackson Browne LP. He may have been silent for nearly three years, but he sure hasn’t been out of touch. Both musically and lyrically Browne shows great growth here. The songs are politically charged and clearly influenced by his recent experiences in the region of a settled man. Browne has much further evidence of the calming effects of a settled life.

**SONGS FROM THE FILM** — Tommy Keene — Geffen GHS 24909 — Producer: Geoff Emerick — List: 8.98 — Bar Coded

This remarkable major label debut from Keene has all the earmarks of a big success. Great songs and production bring home Keene’s urgent vocal. The album is a brash, exciting, multi-dimensional tour de force. Standout tracks include “Places That Are Gone,” “Paper Words And Lies,” “Gold Town,” “My Mother Looked Like Marilyn Monroe” and "Underworld.”

**MINNEAPOLIS GENIUS-THE HISTORIC 1977 RECORDINGS** — 94 East — Hot Pink HLP 3233 — Producers: Tony Silvestro-Peppe Willie — No List

These early recordings by the band 94 East feature never before released six performances from Prince and Andre Cymone, some of it quite good. All but one track are instrumental and Principles does not sing. Still, this is a Prince collector’s must.

**MEANINGS OF** — Mark O’Connor — Warner Bros. 1-25353 — Producer: Mark O’Connor — List: 8.98 — Bar Coded

The brilliant fiddler/guitarist with David Grisman Quintet strikes out on his own. This lavish and virtuosic instrumental effort should land with new age, jazz and new acoustic audiences.


The 70’s powerhouse rock guitarist has had trouble connecting with 80s listeners. His recent exposure on Miami Vice and this very modern but rocking album could reverse that.

**COLONEL ABRAMS** — MCA 5582 — Producers: Colonel Abrams-Richard Burgess-Cerrone-Sam Dees — List: 8.98 — Bar Coded

With "Trapped" already a hit, here and in the U.K., Abrams’ album should explode. Solid R&B, funk grooves.

**WHO AM I** — Todd Sharp — MCA 5579 — Producers: Don Gehman — John Ryan — List: 8.98 — Bar Coded

Gutsy, riffing rock from Todd Sharp, guitar picker. A strong band, hokey songs and great production should make this a winner.

**RESTLESS VARIATIONS** — Various — Restless 72101-1 — Producers: Various — List: 5.98 — Bar Coded

Enigma debuts its Restless label here. The compilation contains new sensibilities in pop from a wide range of acts. Great cuts from The Neighborhoods, The Dead Milkmen, Mojo Nixon & Skid Roper, John Trudee & The Ugly Janitors Of America and Fear.


One of the more interesting L.A. bands in the early eighties, BPEOPLE never got the recognition it deserved. This LP contains material that never saw release and showcases Alex Gibson’s decidedly uncommon writing ability.

**The Big Prize** — Honeymoon Suite — Warner Bros. 1-25393 — Producer: Bruce Fairbairn — List: 8.98 — Bar Coded

Canadian success story Honeymoon Suite produces straight ahead rock and roll with a melodic edge.

**Wildcats** — Original Motion Picture Soundtrack — Warner Bros. 1-25388 — Producers: Hawk Wolinski — List: 8.98 — Bar Coded

This star-studded soundtrack is another candidate for the highly lucrative market for films tied with hit music.

**SUSPICIOUS HEART** — Van Stephenson — MCA 5608 — Producer: Richard Landis — List: 8.98 — Bar Coded

"Suspicious Heart" is a good mainstream effort in the Bryan Adams vein.

**World Machine** — Level 42 — Polydor 827 487-1 — Producers: Wally Badarou-Level 42 — List: 8.98 — Bar Coded

Level 42 has been making records for a long time. It is just beginning to get the recognition it deserves as the single “Something About You” takes off.

**Total Contrast** — London 826 002-1 — Producers: Steve Harvey-Nigel Martinez-Total Contrast-John Gallen — List: 8.98 — Bar Coded

British soul duo Total Contrast makes a strong debut here with great urban and dance sounds.

**Troll** — Original Motion Picture Soundtrack — Restless 72119-1 — Producer: Richard Band — List: 9.98 — Bar Coded

**VICTIMS OF CONVENIENCE** — Conveniens — Convenience 293130 — No List — Producers: Dave Sterling Smith - John A. Maz

**Building Bridges** — The Source — Picture Window PWR-0007 — Producers: The Source-Jim Demain — No List

**MODMACH** — Oddemart ODM12-4501 — Producers: Oddemart-Tom Mallon — No List

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Cash Box/March 1, 1986
SINGLE RELEASES

DIRK STRAITS (Warner Bros. 7-28789)
So Far Away (3:59) (Chanascourt adm. by Almo/ASCAP) (Mark Knopfler) (Producers: Mark Knopfler-Neil Dorfman)
Actually the first single outside the U.S. from multi-platinum "Brothers In Arms," the huge success of that LP recommends the release of "So Far Away." "Money For Nothing" and "Walk Of Life" have paved the way and this song with a punchy guitar hook should walk right into the Top 10.

JOHN TAYLOR (Capitol B-5551)
I Do What I Do... (Theme For 9/9 Weeks) (3:45) (Music: Design-True-Famous/ASCAP) (Elias-Taylor-DenisBarrett) (Producers: John Taylor-Jonathan Elias-Jason Coran)
A tie with the film 9/9 Weeks, not to mention Taylor's key role in the bands Duran Duran and Power Station will give this single prominent exposure. The infectious rhythm and sensual, soulful production stand out.

DIONNE WARWICK (Arista AS1-9460)
Whisper In The Dark (4:12) (Maplewood-Boozetunics/ASCAP-Broozertoones/BMI) (Bruce Roberts-Edgar Bronfman, Jr.) (Producer: Abbie Galuten)
Warwick's second single from "Friends" follows her chart topping single "That's What Friends Are For." It is a forlorn ballad and a perfect sultry setting for her needy alto.

MARILION (Capitol B-5556)
Lady Nina (3:36) (Chappell-Charisma/ASCAP) (Marillion) (Producer: Chris Kimsey)
Darlings of the prog/rock revival, Marillion here shows its prowess for live performance. The single is the first from a soon-to-released live EP.

BARBRA STREISAND (Columbia 38-05837)
Send In The Clowns (From A Little Night Music) (4:36) (Revolution-Ritching/ASCAP) (S.ondheim) (Producer: Barbra Streisand)
Streisand turns in a stunning rendition of the Sondheim classic.

TA MARA & THE SEEN (A&M 2818)
Thinking About You (3:26) (Crazy People-Almo/ASCAP) (J. Johnson-Ta Mara) (Producer: J. Johnson)
Jesse Johnson protoge Ta Mara And The Seen has a solid groove outing here — a big certainty.

KURT BLOW (Mercury 884-547-7)
This is a strong, gritty rap by a founder of the genre.

EVELYN "CHAMPAGNE" KING (RCA JK-14308)
A Chaka Khan-like groove right for urban and contemporary hit formats.

JIMMY BARNES (Columbia 38-05799)
Working Class Man (3:30) (Frisco Kid/ASCAP) (Jonathan Cain) (Producer: Jonathan Cain)

JIM FOSTER (RCA JB-14271)
X-Ray Eyes (4:05) (On The Prowl/ASCAP) (Jim Foster) (Producers: Walter Stewart-Jim Foster-Bob Rock)

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ORCHESTRAL MANOEUVRES IN THE DARK (A&M 2811)
If You Leave (4:24) (Virgin-Famous/ASCAP) (OMD) (Producers: Orchestral Manoeuvres In The Dark-Tom Lord-Alge)
OMD is coming off its biggest success yet with the "Crush" LP. This song is the first single from the picture Pretty In Pink. It is warm and melodic with a passionate vocal. Will score with new music audiences as well as across the board CHR.

PET SHOP BOYS (EMI America B-8307)
West End Girls (3:55) (Cage c/o Virgin/ASCAP) (Tennant-Lowe) (Producer: Stephen Hague)
This is a sensational pop single that has toured the world on the tops of most international charts. It has already been visited upon U.S. dance flours and progressive radio as an import. The unusual sing/speak quasi rap should provide an attractive CHR hook.

STARPOINT (Elektra 7-69561)
Starpoint is getting lots of crossover attention — this solid, danceable single will further the cause.

ZAPP (Warner Bros. 7-28805)
Computer Love Part I (3:50) (Troutman-Saja/BMI) (Roger Troutman-Larry Troutman) (Producer: Roger Troutman)
The kings of techno-funk strike out with another certain BC hit.

SHEILA E. ( Paisley Park/Warner Bros. 7-28786)
Bedtime Story (3:46) (Sister Fate/ASCAP) (Sheila E.) (Producer: Sheila E.)
This is a dramatic, soulful ballad that finds the talented Sheila E. in fine form.

MAZARATI (Paisley Park/Warner Bros. 7-28759)
Player's Ball (3:41) (Mazarati/ASCAP) (Brown Mark) (Producers: Brown Mark-David Z.)
The first single by yet another Prince-related Minneapolis act has all of you-know-who's touches — a good bet.

READY FOR THE WORLD (MCA 59713)
Another lathed-up sex ballad from red hot RFTW. Watch out for BC and CHR.

SHY TALK (Columbia 38-05789)

NECROS (Gasatanaka JC-9010)
Tangled Up (2:30) (Psychomania/BMI) (Hensler-Wendler) (Producer: not listed)

DERRINGER (Epic 34-05830)
Real American (2:55) (Scratch & Sniff adm. by Careers/BMI) (B. Kenney-R. Derringer) (Producers: Rick Derringer-Dave Wolff)
Rissmiller Clubs the Clubs — Perhaps we came expecting too much from a session outing the man who used to dominate the Los Angeles concert promotion business as well as own and run one of the most successful clubs in the city. Not to be too cliche, but when Jim Rissmiller speaks, people listen, and we decided that Jim Rissmiller speaking on “Breaking A New Act On The Los Angeles Club Scene” was worth listening to. Rissmiller is the new head of the music division of the Agency America, and as such he has a vested interest in making sure the fence hasn’t changed him at all. He is still charismatic, well spoken and very knowledgeable. Unfortunately, last week’s N.A.R.A.S. sponsored luncheon was nothing more than an across-the-board scathing indictment of club owners who Rissmiller believes are driven strictly by greed. “At most of these clubs, if not all of them, the overhead is very low,” Rissmiller said. “There is no money there for the clubs to pay the acts but the clubs are holding the cards and the clubs are calling the shots. If a band wants to play the club, it does so on the club’s terms. I would like to find some way to turn that around.” Minutes earlier Rissmiller told the audience that when he owned his club, “All the money went to the landlord.” And that basically was as far as Jim Rissmiller’s view of the club scene in L.A. No solutions, no suggestions, no anything. The rest of the evening basically revolved around Rissmiller’s role at APA and how bands can get him to see them. There’s no doubt that Rissmiller is one of the brightest and knowledgeable people working in the industry today but last week’s luncheon had little to do with “Breaking A New Act On The Los Angeles Club Scene.”

VISA Troubles Again — The Blow Monkeys’ (ROCA) highly touted and much anticipated Los Angeles debut was abruptly cancelled 48 hours before showtime because the band couldn’t obtain visas out of the U.K. This has been a persistent problem for European bands and The Blow Monkeys are the latest victims. Labels in the U.S. and Europe are still banging their heads trying to figure out what to do. Until then, both the bands and the audiences lose.

NARM Goes L.A. — The city is currently bracing for an invasion of retailers and music people from all over the world as NARM ’86 convenes on L.A. There will be plenty of unannounced talent including the “superstar” act yet unannounced for Monday’s (3/10) awards banquet. Such acts as Whitney Houston, Fat Boys, Force M.D.s and L.A. Dream Team are already announced. One thing for sure, it’ll be a lot different than Southern Florida’s Diploma.

Short Cuts — A&M has signed The Suburbs. They’ll play the Roxy March 3 … And Speaking of signings, Joan Jett has inked a deal with Epic. No word on a release date for the first project … The Jesus and Mary Chain return to Southern California on March 30. They’ll play the Santa Monica Civic … Sorry to hear about the minutes that got washed out at Krugen and Co. Needless to say, things don’t sound like they’re going too well over on West Sunset. Among those let go was publicity’s Wendy Ferris who lately had her work cut out for her with the abundance of contradictions coming from the Krugen camp. It’s a shame that someone who spent the last few weeks apologizing for other’s mistakes should be unceremoniously pink slipped … Happy to report that local D.J. Bernie Pearl’s first shot at staking blues shows at Madame Wong’s West was a tremendous success. Both The Johnny Otis Band (featuring a still undiscovered guitar wizard Shugule Otis) and Pearl’s own blues band packed the two floor club … The new band creating a buzz around town, the Bel-Fires, put on an enjoyable but unwholesome set at the Wang’s Music Machine. We’ll catch them on a better night … Over at the Lingerie, Orange County’s Wild Cards wowed them with their slick urbanized blend of soul, R&B, traditional rock & roll and jazz. Sound too much? These guys do.

annabin's Profile Records Branching From Its Rap Roots

By Paul Iorio

NEW YORK — At age 28, Cory Robbins has a lot to be proud of. Nearly five years ago he and Steve Plotnick founded Profile Records, an independent label that has gone from meager beginnings to become one of the nation’s most respected and commercially successful labels. Though it operates without the benefit of major label distribution, one Profile release, Run-D.M.C.’s “King Of Rock,” is now a stone’s throw from platinum, while others are strong cult favorites.

This is all the more surprising when one considers that Robbins and Plotnick knew absolutely nothing about the business. In 1981, the two had the company with a mere $3,000; they borrowed from their parents. And except during the first six months, Profile has always turned a profit. “Our original purpose was to start a 12-inch label but not necessarily for any one type of music. We never thought we’d wind up doing as many rap records as we ended up doing,” says Robbins.

Still, Run-D.M.C. remains Profile’s biggest selling act with combined sales of their first two albums topping over a million and a half units. “We signed Run-D.M.C. in March of ’83, Russell Simmons (Run-D.M.C.’s manager) brought us a demo of ‘It’s Like That’ and I thought it was pretty good,” says Robbins. “But I didn’t think it was unbelievable. I thought it was good enough that if I didn’t ask for a tremendous deal we would take a shot at it.”

Robbins claims that if Run-D.M.C. had asked for too much money he wouldn’t have signed them. “Originally Russell came with one price and we do it for half of what he said and okay. (Otherwise) we’d’ve just let it go because we had no idea. It could’ve been a total flop record that we had,” says Robbins.

Robbins emphasizes that Profile is not just a rap label, even though most of their most successful artists are rappers. “We were trying to be like Atlantic Records,” he
The Force M.D.'s Chill-Out
The Hip-Hop Doo-Wop Way
By Paul Iorio

NEW YORK — It's the summer 1982. Following a steamy Grandmaster Flash and the Furious Five gig at New York's Peppermint Lounge, some guy jugs onstage and lip syncs moon and moves to a Michael Jackson song that's baring from the p.a. Everyone is convinced it's Michael Jackson. In fact, that week nearly every newspaper in town reported Jackson's "surprise appearance" at the Pep. One monthly paper even went so far as to write: "... and there was Michael Jackson dancing his moves as only he could do them." There were plenty of red faces when it was later revealed that that wasn't Jackson at all. It was one Jessie Lee Daniels, a.k.a. Jessie D. of The Force M.D.'s.

Jessie D. used to sing doo wop with his nephew T.C.D. (Antoine Maurice Lundy), and friend Trisco (Trisco Pearson) on the Staten Island Ferry when he wasn't doing his Jackson imitation. Soon T.C.D.'s rap-inclined brother, Stevie D. (Steve Lundy), and friend, Mercury (Charles Richard Nelson) joined them to form the Force M.D.'s. On a good day singing on the ferry, they would bring home $40. "If my father was short on bills," says T.C.D., "we'd go out on the Ferry that Friday and come back and get money to him." Once an NBC camera crew even videotaped them for a segment on the David Letterman Show. Still, there were bad days when people tried to take their money and kill-joy cops would chase them away. But now with a second album, "Chill'in" (Tommy Boy/Warner Bros.), bulleted at 18 on Cash Box's black contemporary chart, they won't have to worry about that any more. "I only dreamed of success; I never thought it would happen," says T.C.D.

T.C.D. is the intellectual of the group, the one with his dreams closest to the surface, the one who's always saying "hey, that would make a good movie." He sings the introspective ballads like "Here I Go Again," a song about the cycles of love, and "Tender Love," the tune featured in the film Krush Groove. By contrast, Mercury is more the man of action, a big-hearted, energetic presence full of sound and fury. "I'm the one who opens the show and makes the crowd feel the force," Mercury says.

T.C.D.'s brother Stevie D. is the sex symbol, a shy ladies' man and versatile dancer/dynamo. "All the girls are really attracted to him," says T.C.D. Jessie D., the Michael Jackson double, is the one with the comic exuberant scene that's always jumping in and out of other people's personalities. And that's an impersonator. Just listen to "One Plus One," which Jessie turns into the "I Want You Back" of the '80s. "People like to get laughs off Jessie," says T.C.D. Trisco, on the other hand, is the acknowledged leader of the pack, a man with uncommon common sense who can size up situations and people in a flash and knows how to strike agreements.

And a lot of agreements needed striking with the Force M.D.'s; half the group are doo-woppers and the other half are rappers. Still, their fusion of the two genres on such songs as "Chill'in" and "Walking On Air" is seamless as they shift effortlessly from raps to fluid five-part harmonies. "We classify ourselves as singers who can rap," says Mercury. "We sing our raps." T.C.D. dubs their Frankie Lymon/Melie Mel fusion "Doo wop hip hop." Andy Warhol's Interview Magazine says they give a "philosophical shimer to beach parties." Rolling Stone says "they do their street corner singing to a ghettoblaster.

Whatever you call it, the Force M.D.'s are bringing hip hop to its widest audience ever. That crossover is never more apparent than on "Chill'in" ("The Force M.D.'s Meet The Fat Boys") which features a r.a. to the tune of the Gilligan's Island theme wherein the Fat Boys square off against the Force M.D.'s. "In the fifites," explains T.C.D., "a lot of gangs used to compete in singing instead of fighting. They would get five guys and harmonize and see who sounded the best." Who wins here? The charts will tell.

Perhaps one day some budding singer will jump onstage at some club and do his Jessie D. impersonation, with the industry and street buzz already created by "Chill'in," that day may come sooner than later.

East Coastings
Paul Iorio, New York

MARITAL ART — It wasn't love at first sight for Vinnie and Janice Zummo. In fact, five years ago Vinnie flunked an audition to become the guitarist in Janice's band. "I couldn't stand her," says Vinnie. "Not only was I rejected but I had a band with no money and no future." Janice soon changed her tune, however, when she heard Vinnie play at a New York club. They talked backstage and one thing led to another. "All I know is that I woke up one day and I was married," he says. "We were married less than a year later." Their first child is an album called "Modern Marriage" (A&M), a collection of bright and unabashedly joyful pop-soul tunes produced by Joe Jackson. The Zummos' seamless musical collaboration is apparently as harmonious as their marriage. Here are five tips from the Zummos (and they should know) for a successful modern marriage:

1. Have a sense of humor.
3. Keep all lines of communication open.
4. Set aside one night a week as a "date night," when you go out together to dinner or a movie.
5. Work at the relationship every day.

They were both initially wary about mixing the professional with the personal. "We tried writing together cautiously," says Vinnie, "because we didn't want to interfere with the relationship. But it was so easy. For the first time we didn't have to struggle and fight about songs. We just did it for fun." "Modern Marriage" is crammed with fun-filled potential hits, and one tune called "An Obsession (Over You)" is so refreshing and immediately likable that it's bound to be a smash. The Zummos are currently putting a band together for a tour of Europe in May and a tour of the U.S. in June with Joe Jackson headlining. Vinnie, almost impossible, will play in both bands. "They say there's always time in a man's life when you see what he's made of," he says. "Well, it's coming up.

EAST CLUBBINGS — Marshall Crenshaw (Warner Bros.) gave a masterful, confident, and glowing performance Feb. 16 as he opened a three night stand at The Bottom Line. Crenshaw played such rarities as his half-forgotten B-side "You're My Favorite Waste Of Time," Robert Gordon's "Worrying Kind," and the rarely performed "Rockin' Around NY" (See East Coasting, Dec. 7, '85 and Talent On Stage, Feb. 8, '86). Richard Lloyd opened for Crenshaw with songs from his "Field Of Fire" (Mystic Records) import LP. Lloyd is a true master of rock-guitar contrasts, and his three piece band is one of NY's finest... Lili Anel's second industry showcase at Folk City (Feb. 13) proves that she's ready for prime time. Most effective was her ballad "Won't You Stay?" performed here with enough emotional, bluesy guitar to make her a strong contender. The Del Fuegos' show (Feb. 15) had some fine moments but was disconcertingly uneven. Opening were Beat Redo (I.R.S.), who had a damned good night, and Mason Ruffner, who turned in a relatively uninspired set.

COASTING AWAY — The Golden Palominos (Celluloid) return to the Big Apple March 8. Elvis Costello announced on a Feb. 17 syndicated radio interview that he will be releasing three albums this year starting with "King Of America," the B-side of "Don't Let Me Be Misunderstood" is a non-LP scorch called "Brand New Hairedo." The first single off the album, "Hanging On The Wind" album will be a cover of "Harlem Shuffle." The new Swimming Pool Q's album, "Blue Letter," is perhaps their strongest effort to date ... Russ Titelman, Warner Bros. producer/A&R director, is currently working on Stevie Winwood's first album in four years.

GIVE HER WHAT SHE WANTS — Scan- dals' Patti Smyth trying almost anything to get a song from Nick Gilder, who wrote "The Warrior" for Scandal last year.
A Conversation With My Mum

By Jimy Fox

LOS ANGELES — One ringy dingy, two ringy dings, three ringy dings, oh how you take that call? Is it your little boy, Jimy? How are you mum? Good, good, ok, I'm doing fine, thank you, just okay. How's dad? That's pretty funny mum. Listen mum, remember when I was just a kid, old Dick Allen and me got a whole new lease on life for tuna and you and I used to sit around the old Philco floor model radio listening to our favorite comedy programs and you'd say, "Look at that guy, he's getting away with it." Old Timer? And, of course, there was McGee's closet. You know mum, I've got a closet just like that old McGee's closet and at least once a week I go in and open it so I can get that same sensation. I know mum, I'm a sick puppy.

What? You remember "Eddie Cantor" Yes, and the "Mad Russian" WHO? "Abbott and Costello," yes, you're right, that's right, and 'ya know, let's see it was "who's on first?", "what's on second?" and "I don't know on third!" Oh yes, she was the best mum. You're right boy, ladies and gentlemen, let's not forget her unbelievable battle with reason made Grace Allen a giant, and, of course, let's face it, I could tell you some stories. Dick Allen, remember as a slouch! What's that mum? Who had the mean Widdle Kid? No, I'm not talking about me, Sam. Ah... oh, I remember, Red Skelton! Yes, you're right, he was real funny. How about Jack Benny? I always loved it when he began with a bit about "Ohhh Rah-chester" you just knew that a whole funny sequence was about to unravel. That's mum, you know mum, and if there's a great comic around, you'd have to turn down your face. Yes, I had tears running down. Remember "Amos and Andy," yes, you're right mum. Just a funny old program Berle and of course Groucho Marx... you're right, you get that same memories.

So mum, that's why I was calling. To let you know there's a new program available on radio that you'll just love! Really, mum, it's called "THE COMEDY SHOW WITH DICK CAVETT." No mum, I don't host it, why? Well, because really mum, Dick Cavett does a great job! Ah... ah that's really sweet mum, however, I'm sure that the Clayton Webster folks felt that Dick had more national exposure and... mum! Dick did have his own show on ABC for some six years! That's right mum, the guy I always watched. Yes, yes, dad loved him too. As the saying goes, "Don't talk to the man, talk to his mum!" So mum, if you really want the punch line, you have to talk to this guy. Yes, yes, dad did come across as a real human being who cared. The Last of the Redheads, yes, he's a real man! And he has, and even now, is really, really good. Gee mum, he wrote for Jack Paar, Groucho Marx and Johnny Carson. Oh yes, even Johnny Carson! And, mum, he's won quite a few "GRAMMY AWARDS," really! And... he hosted the public television week-nightly series "The Dick Cavett Show" from 1968 to 1978, which was featured in depth conversations with some of the world's great creators, thinkers, opinion makers, innovators and newsmakers. Oh mum, he's done some. In fact, he hosted "TIME WAS" A documentaty series for HBO, as well as HBO's "REMEMBER WHEN?" "MAGAZINE OF THE MOVIES" CAVETT BEHIND THE SCENES. You're right mum, he is very well rounded, and I'm sure the Clayton Webster folks will be thrilled and relieved with your endorsement.

Anyway concerning the "The Comedy Show With Dick Cavett," it is a new comedy and contemporary comedy presented on a thematic basis. Well like one week it might be about "Growing Up" with such artists as Don Rickles. But individual documentaries aired on KNX from 1984 through 1985. Congratulations...Hold everything...Stop the press, phone's ringing — hello...Sensational! That's great news! What? Are you kidding? That's the rumour! Well, that is certainly worth repeating. Thanks for the call (click.) A Cash Box toast to Bill Wise of 96 Rock in Atlanta, a Talked-owned radio station, for securing the family ties with wife Sarah — who gave birth to a nine pound, thirteen ounce "broadcasting baby boy" named Benjamin John. Rumor has it that the first gift Benjamin received came from vice president, GM Tom Connolly. It supossed a weekly stuffed talking baby bear that continually repeats the same phrase..."Beat Z-93!" If this is in fact, is true, it's cute Tom, but real sick! Meanwhile back in L.A. making its return, return, return engagement is Drake-Chenault's "History of Rock 'N Roll." The 12-episode series narrated by Bill Drak-Chenault is being rocking on WNYW- New York, WFL, Philadelphia; WXR, Washington, D.C.; WCLR-FLM, Chicago; WMJ, Cleveland; KLSC, Denver to mention just a few.

The History of Rock 'N Roll" which I personally have had the pleasure to broadcast three times before, is one of the finest examples of excellence in radio's young history. It also is a permanent feature on the Smithsonian Institution Collection... From San Diego's KGB-FM comes Larry Bruce to program KMET-FM, Los Angeles. Larry who retained KGB-FM's top rated position for the past six years is going to go for a position of similar longevity at KMET-FM, with similar results.}

Westwood One Signs Toni Grant

LOS ANGELES — Dr. Toni Grant, radio's veteran psychologist, has reached an agreement with Westwood One, Inc. to host a two-hour weekend talk program titled "THE TONI GRANT SHOW" on the Mutual Broadcasting System.

The announcement was made by Norm Bridges, President of Westwood One, Inc. and CEO of the Mutual Broadcasting System.

Grant's Monday-Friday program will originate in Los Angeles and air from 9 to 11 p.m. (EST.)

MY HEROES AT THE NEW YORK ZOO — Here is a photo of a small gathering of folks I want to greet up to be like it:

}...Dan (Brain Wiz) Wals, in the valley (Honk it Brother) Clemens, Scott (The Scanner) Shanton and CBS Records "72 Giant" on his knees, Jim Del Balzo.
MOST ADDED

ARISTA

WGRD - Grand Rapids - Jack Swartz
Dire Straits
Jackson Browne
J. Cooker

KRKD - Wichita - Jack Oliver
Force M.D.'s
S. Wunder
Dire Straits
Jackson Browne
O. Osborne

WHOY - Youngstown - Dick Thompson
Prince
Cerrone
The Outfield
Pointer Sisters
Ani重组
Honeymoon Suite
J. Cooker
Pet Shop Boys
Fine Young Cannibals

B95 - Beaumont - Jerry Lousteau
Force M.D.'s
Janet Jackson
Dire Straits
Jackson Browne
The Firm
Pet Shop Boys

WZLD - Columbus - Hunter Herring
Jermaine Jackson
Level 42
The Outfield
Dire Straits
Pet Shop Boys

WANS-FM - Greenville - Bill McCowan
Falco
Jermaine Jackson
S. Wonder
Dire Straits

KBQK - Houston - John Lander
Simple Minds
Prince
Pet Shop Boys
The Firm

Y100 - Miami - Robert W. Walker
Prince
C. Flox
Force M.D.'s
Dire Straits

KIMN - Denver - Doug Erickson
Prince
S. Wonder

BPKE - Denver - Mark Bolke
Loverboy
Electric Light Orchestra
The Cars
S. Wonder
Jackson Browne

KKXX - Bakersfield - Chris Squires
Falco
Prince
S. Nickks

TOP STATION ADDS

WBEN - Buffalo - Hank Novins
S. Nickks
Jermaine Jackson
The Outfield
Dire Straits
The Firm
Pet Shop Boys

Q107 - Washington, D.C. - Randy Lane
Styx
Prince
Force M.D.'s
P. Nelson

Q106 - New York - Bob Spence
Falco
Prince
S. Nickks
Jermaine Jackson

WMKR - Baltimore - Ralph Wimmer
E. John
R. Palmer
Dire Straits
Jackson Browne

WAVA - Washington, D.C. - Smokey Rivers
Bangles
Jermaine Jackson
P. Nelson

KHTK - St. Louis - Dave Robbins
R. Palmer
Dire Straits
Jackson Browne

POP PROGRAMMER'S PICK

Bill Cahill
Song: "Rock Me Amadeus"
Artist: Falco
Label: A&M

Comments:
"We're running a combination of the American edit and the Canadian edit, and is seems to have generated even more interest. The narrative section of the Canadian edit makes it click, so we've edited it with the singing of the American version making it even more complete."

THE JOB MART

There is an immediate opening for a program director/operations manager who can handle AM morning drive in the Carolina's. Send T&R to program director, 218 N. Franklin Street, Whiteville, NC 28472 EOE/MF...a general sales mgr., is wanted at WRCN/WRHD, in Long Island. Overall responsibilities will include hiring, training and supervising the sales force along with developing national sales accounts. Experience in Long Island and New York City radio desirable. Individuals who apply for position must have a proven track record. Excellent compensation package. Send resume, references and cover letter to President, P.O. Box 666, Riverhead, New York 11901 EOE/MF...a morning sales person/announcer is needed at WTCG in Alabama. There is a base salary plus 25 percent commissions on all sales that close. Send resume to WTCG Radio, P.O. Box 1778, Andalusia, Alabama or call the station between the hours of 1 p.m. and 3 p.m. only (205) 222-8849 EOE/MF...help is wanted at a North Carolina Class C FM'er. The position is for a chief engineer. "It's a great opportunity to work with a growing company," says Tom Joyner. "All new equipment will be installed before you start." Call (919) 469-8383. EOE/MF...WBCS-TVFM in Milwaukee is looking for a local salesperson, to head its staff of six. Prior sales experience in sales management is preferred. Send resume along with cover letter to, WBCS Radio, G. Gamblin, 5407 West McKinley, Milwaukee, WI 53208 EOE/MF...WNNM-FM is seeking a radio/producer/director in news and public affairs. The job position requires a BA or equivalent in experience. Salary minimum is $18,840.00. Send resume and auditions tape to: Personnel Office, Northern Michigan University Marquette, MI 49855, Post Marked by February 24, 1986 AA/EEO...in Washington D.C., a classical station is seeking a full time staff announcer with knowledge of music and language skills. Send resume and to WQMS Program Director, 11300 Rockville Pike, MD 20852 EOE/MF...a medium market station is looking for a creative news director to handle its three person staff. "It's a top fringe market that places heavy emphasis on local involvement," says Bobby Martinez. T&R to Bobby Martinez, P.O. Box 2368, Corone, Texas 77305. EOE/MF...vice presidents, sales managers, account executives are wanted! Job includes traveling and excellent pay for work. Send resume and salary history to Global Radio, P.O. Box 569, Opelike, AL 36801. EOE/MF...Long Island's number one station is looking for a strong motivated manager to handle its sales team. Candidate must be an excellent high performer who can present results. Send resume to Barbara Rumpel, WALK-FM/AM, P.O. Box 230, Long Island, New York 11772 EOE/MF...a sales position is being offered at a number one rated California station. Applicant should have at least three years of experience, with a successful track record. "The person will help us set another record in 1986," says management. T&R to Tattersall Company, P.O. Box 220, Arroyo Grande, CA 93420 EOE/MF...there is an immediate opening for a design engineer down in Florida. "This is a position that will offer potential growth with a leading company, not to mention the excellent potential financially," says chief engineer. Send resume to President, CSI Electronics, P.O. box 965, Portsmouth, VA 23703 EOE/MF.

Darryl Lindsey
THE BEAT

HALL OF FAME PICKS SIX — Eddie Castlegrey, news anchor for the National Black Network, and black radio pioneer Jack "The Rapper" Gibson (both alumni of WCIN, Cincinnati) are among six broadcasters selected to be inducted into the Black Broadcasters Hall of Fame by the Academy of Professional Broadcasters Inc. Paul X. Brown, advisory board chairman stated, "We hope to perpetuate the memory of these individuals in honor of their unsung and extraordinary contributions to the broadcasting industry and the black community." They will be honored April 19, 1986, in Atlanta, during the ceremonies of the Golden Voice Awards and Emmy Awards ceremony. An Emmy is in the format program in honor of America's black radio stations and personalities. According to a statement released by Brown, Castlegrey and Gibson were not only pioneers on the broadcasting frontiers, but they have managed to survive the industry (including years of drudgery of many others along the way). Ed Cook, a Chicago resident and black radio pioneer, has been named as an inductee. Selected for induction posthumously are Ken Knight, Ray McVey and Larry Dean Faulkner, all of whom were key figures in the development and growth of quality broadcasting. Brown, a black radio pioneer in his own right, applauds the efforts of the honorees by noting, "these gentlemen were the pace setters for the rest of us (blacks) in the industry. Thus it is fitting and proper they be so honored and inductee and honor more and more black radio where we still have the pleasure of sharing space and time on earth." For more information regarding the induction ceremonies contact Prince Brown at (404) 967-6679.

ALEXANDER TAPS HILL — James Alexander, program director of high-rated WBWD in Detroit, announced the appointment of Derek Hall as news and public affairs director. Hill's background includes stints at WBBM, Chicago, WERE, Cleveland, WAMO and KQV, Pittsburgh as well as WBBM-TV, Chicago. Hill's arrival at WBWD will continue to strengthen the station's highly respected, award winning news department.

TWO POTS RETURN — George "Boogafool" Frazier and Bobby Earl have resurfaced on the radio scene in Little Rock, Arkansas. They have combined their talents at KOKY radio and in a very short period of time, the industry is buzzing about the effect these pros are having on the record industry. Boogafool and Bobby were never content to simply play records, they always believed in "breaking" records. PD/MD Bobby Earl was emphatic in stating, "We are breaking records at KOKY." Look for some real exciting things to happen with KOKY radio and their super talented artist staff: Bobby Earl, PD/MD, 6 a.m.-10 a.m. George "Boogafool", Midday, noon-3 p.m. -7 p.m. Brady, 9 p.m.-midnight and Marc in the dark midnight-6 a.m. LOOK OUT LITTLE ROCK!!!

WDXX PETITIONS ARBITRON — WDXX continues its ongoing petition with Arbitron to get HD8 included in its survey sampling of the Rochester market. Considering the strong showing it continues to register in that market without HD8, they would probably be a top "three" station with HD8 measurements.

BROWN IS SEARCHING? — Rumor has it that Chuck Brown and the Soul Searchers are seeking to break their ties with Maxx Kidd's Organization. This could evolve into an interesting, if not legal, situation.

KIRK DOES LA. — Columbia recording artist Kirk Whalum, in Los Angeles for a promotion of his debut album "Concerto: The Secret," visited radio station KGKO to promote his new jazz album, "Floppy Disk." Pictured (l-r) are: Dave Taylor, Columbia Records; Jeff Gehring, program director, KGKO; Kirk Whalum and Doug Wilkins, national director jazz progressive promotion, Columbia Records.

the grand prize drawing, free income tax service yearly for the remainder of their life. This certainly is a way to become educated about taxes. K—MIX 106 is mixing music with education.

WHITE PRODUCE DIAMOND — Columbia Recording Artist Maurice White is still living in the studio with label Diamond putting the finishing touches on their forthcoming album on which Maurice took his role into some new musical directions.

THE BOX CASH TOP 75 BLACK CONTEMPORARY ALBUM CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.
MOST ADDED

MLB — MILWAUKEE — BERNIE MILLER — MD

Strong Adds

OVERJOYED — S. Wonder — Tamla/Motown
CRUSH ON YOU — THE JETS — MCA
PARTY FREAKS — CASH FLOW — MERCURY/POLYGRAM
I CAN WAIT — NU SHOOZ — ATLANTIC

Midwest Retail Breakouts

LOVE 4/2 — T. Pendergrass — Elektra
AFTER YOU — Bernard Wright — Manhattan/Capitol
NO MORE — S. Murdock — Elektra

Midwest

KGFJ-AM 1230 — LOS ANGELES — RICK NUNEZ — MD

KUGQ — PHOENIX — ROBERT WIDEMAN — MD

KJRM-FM — SAN DIEGO — DUFF LINDSEY — PD

West Retail Breakouts

FUNKY LITTLE BEAT — Connie — Sunnyside
DON'T SAY NO — E. Wilde — Philly World/MCA
I CAN WAIT — Nu Shooz — Atlantic

Strong Adds

OVERJOYED — S. Wonder — Tamla/Motown
CRUSH ON YOU — THE JETS — MCA
PARTY FREAKS — CASH FLOW — MERCURY/POLYGRAM
I CAN WAIT — NU SHOOZ — ATLANTIC

Urban Programmer's Pick

Programmer: MYCHEL STARR
Station: WENN
Market: Birmingham

Song: "Kiss"
Artist: Prince
Label: Paisley Park/Warner Bros.

Comments:

"It's an exciting song that has a new style and flavor to it. It makes you look forward to the album.

South

WHRK "K97" — MEMPHIS — JIMMY SMITH — MD

KOKA — SHELLEPORT — B.B. DAVIS — PD

KMJO — HOUSTON — RON ATKINS — PD

South Retail Breakouts

PARTY FREAKS — CASH FLOW — MERCURY/POLYGRAM
NO MORE — S. Murdock — Elektra
PAIN — Betty Wright — First String

East

WAMO — PITTSBURGH — CHUCK WOODSON — PD

WINN — BALTIMORE — KEITH NEWMAN — PD

WXVY — BALTIMORE — ROY SAMPSON — MD

East Retail Breakouts

JUST BUDDIN’ — Whistle — Select
IN THE MORNING TIME — Trimaine — A&M
I LIKE YOU — P. Nelson — Carrere/EPIC

SOME FACTS ABOUT PAUL LAURENCE

In case you haven't heard.

The last few years have seen Paul Laurence evolve into one of the most important figures on the black contemporary music scene today. Paul Laurence has produced and/or written: DO ME BABY by MELisa MORGAN, ROCK ME TONIGHT by FREDDIE JACKSON, GET LOOSE by EVELYN KING, YOUR LOVE'S Gotta HOLD ON ME by LILLO THOMAS, HELP YOURSELF TO MY LOVE by KASHIF.

Check out Paul Laurence's album "HAVEN'T YOU HEARD" featuring YOU Hooked Me and STRUNG OUT.
<table>
<thead>
<tr>
<th>Weeks On</th>
<th>2/2/ Chart</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
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<td>DIANA</td>
<td>EUGENE WILDE</td>
<td>Atlantic</td>
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<td>35</td>
<td>31</td>
<td>DON'T SAY NO TONIGHT</td>
<td>EUGENE WILDE</td>
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<td>39</td>
<td>NIGHTMARES</td>
<td>DIANA DANE</td>
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<td>37</td>
<td>47</td>
<td>I THINK IT'S LOVE</td>
<td>JERMAINE JACKSON</td>
<td>Aretha (Asi 9144)</td>
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<td>50</td>
<td>SUGAR FREE</td>
<td>JUICY (Private)</td>
<td>Epic 254-05790</td>
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<td>39</td>
<td>32</td>
<td>DO YOU REALLY LOVE YOUR BABY</td>
<td>THE TEMPTATIONS</td>
<td>Gordy/Motown 18165G</td>
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<td>FAIRYTALE LOVER</td>
<td>L.T.O.</td>
<td>Select FM (9711)</td>
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<td>51</td>
<td>AFTER YOU</td>
<td>BERNARD WRIGHT</td>
<td>(Manhattan/Capitol 66071)</td>
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<td>48</td>
<td>AFTER THE LOVE IS GONE</td>
<td>PRINCESS</td>
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<td>41</td>
<td>54</td>
<td>LOVE 4/2</td>
<td>TEDDY PENDERGRASS</td>
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<td>42</td>
<td>58</td>
<td>LOVE'S GONNA GET YOU</td>
<td>MEL'SA BROWN BROWN</td>
<td>(Woman 7-73299)</td>
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<tr>
<td>46</td>
<td>90</td>
<td>YOUR PERSONAL TOUCH</td>
<td>EVELYN &quot;CHAMPAGNE&quot; KING</td>
<td>RCA PB-14401</td>
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<tr>
<td>51</td>
<td>88</td>
<td>KING HOLiDAY</td>
<td>KING DREAM CHORUS &amp; HOLIDAY CREW</td>
<td>(Columbia 654-442-7)</td>
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<td>53</td>
<td>88</td>
<td>THE ONE YOU LOVE</td>
<td>LUSHA DAIR &amp; THE PRETTY VELVET</td>
<td>(Cordell/Motown 18265P)</td>
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**CHARTBREAKER**

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<th>Weeks On</th>
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<td>NU SHOOGO</td>
<td>Atlantic 7-69446</td>
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<td>PARTY FREAK</td>
<td>DASH FLOW</td>
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<td>65</td>
<td>59</td>
<td>I LIKE YOU</td>
<td>JULIS NELSON</td>
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<td>27</td>
<td>COUNTRY ME OUT</td>
<td>NEW EDITION</td>
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<td>IF ONLY FOR ONE NIGHT</td>
<td>LUTHER VANROSS</td>
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<td>COLDER ARE MY NIGHTS</td>
<td>THE ISLEY BROTHERS</td>
<td>(Warner Bros. 7-88601)</td>
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<td>NO MORE</td>
<td>MARLEIGH MURDOCK</td>
<td>(Eloiza 7-6960)</td>
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<td>68</td>
<td>CRUSH ON YOU</td>
<td>THE JETS</td>
<td>(MCA 35734)</td>
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<td>62</td>
<td>69</td>
<td>SIDEWALK TALK</td>
<td>JELLYBEAN EM (America 8 2879)</td>
<td>(Atlantic 7-69741)</td>
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<td>69</td>
<td>YOU HOOKED ME</td>
<td>PAUL LAWrence</td>
<td>(Capitol 8-6840)</td>
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<td>66</td>
<td>OVER YOU</td>
<td>STEVE WONDER</td>
<td>(Tamba/Motown 18327T)</td>
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<td>IF YOU SHOULD EVER BE LONELY</td>
<td>VAL YOUNG</td>
<td>(Gordy/Motown 18320)</td>
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<td>63</td>
<td>70</td>
<td>CAN YOU ROCK IT LIKE THIS</td>
<td>RUN D.M.C.</td>
<td>(Profile Prod-0598)</td>
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<tr>
<td>64</td>
<td>60</td>
<td>BEST FRIENDS</td>
<td>C.E. (Eddie TowsN)</td>
<td>(Total Experience/ RCA 63014-93)3</td>
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</tbody>
</table>
New 12" Releases

VANITY (Motown 4558M)

BRONSKI BEAT (MCA-23605)
Hit That Perfect Beat (6:26) (Bronski, Jon, Steinbachek) (Vicarego Road Music) (Producer: Adam Williams) (Remix: Ian Levine)

FEARGAL SHARKEY (A&M SP-12105)
A Good Heart (4:38) (Maria McKee) (Little Diva Music/BMI) (Producer: David A. Stewart)

ORCHESTRAL MANOEUVERS IN THE DARK (A&M 17387)
If You Leave (4:24) (OMD) (Virgin Music, Famous Music/ASCAP) (Producers: OMD, Tom Lord-Alge)

DAVINA (Columbia 44-05340)
Rock, Shake And Roll (6:01) (Davina) (Producer Davina Bussey, Bernard Terry) (Remix: Larry Levan, Judy Weinstein)

NEW CHOICE (King IV 002)
Love Is So Confusing (4:30) (J. King) (J. King IV Music) (Producer Mikee T., J. King)

SOLID TRUTH (Puerile 1011)
President Let Them Go (5:05) (C. Harrington) (Producer: C. Harrington)

MOST ACTIVE

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

STRONG ACTIVITY

What Have You Done For Me Lately — Janet Jackson — (A&M)
How Will I Know — Whitney Houston — (Arista)
Rock Me Amadeus — Falco — (A&M)
Another Night — Aretha Franklin — (Arista)

CLUB PICK

"If You Leave" — O.M.D. — (A&M)
D.J.: Jeff Ross
Club: Jakes
Location: Bloomington, IN

Comments: "This song is a hit. Backed by a great movie, this song will be at the top of the charts. Also, the Psychedelic Furs are on the B-side."

RETAILER'S PICK

"Mindgames" — Quest — (Soundpak)
Store: Loop Records
Manager: Jesse Jones
Location: Chicago

Comments: "We sold 10,000 copies of this record in just two months. This 12" is starting to break in New York City and is already number one in Washington D.C. A big seller."
CHECK OUT THE HOTTEST CHARTS IN THE INDUSTRY

**TOP SINGLES CHARTS**

**R&R**
1. Kyrie
2. How Will I Know
3. Sara
4. King For A Day

**BILLBOARD**
1. Kyrie
2. How Will I Know
3. Sara
4. When The Going Gets Tough

**CASHBOX**
1. Kyrie
2. How Will I Know
3. Sara
4. When The Going Gets Tough

**TOP ALBUMS CHARTS**

**BILLBOARD**
1. Welcome To The Real World
2. Whitney Houston
3. Knee Deep In The Hoopla

**CASHBOX**
3. Whitney Houston
4. Welcome To The Real World
10. Knee Deep In The Hoopla

**TOP AC CHARTS**

**R&R**
1. Sara
6. When The Going Gets Tough
8. How Will I Know
10. Kyrie

**BILLBOARD**
1. Sara
4. When The Going Gets Tough
5. How Will I Know
### TOP BLACK SINGLES CHARTS

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<td>How Will I Know</td>
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<td>How Will I Know</td>
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<td>6</td>
<td>When The Going Gets Tough</td>
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<td>Let Me Be The One</td>
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<td>9</td>
<td>Guilty</td>
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### Whitney Houston
- "How Will I Know" (ARISTA)

### Yarbrough & Peoples
- "Let Me Be The One" (TOTAL EXPERIENCE/RCA)

### Aretha Franklin
- "Another Night" (TOTAL EXPERIENCE/RCA)

### Billy Ocean
- "Luxury of Life" (ARISTA)

### Five Star
- "Guilty" (TOTAL EXPERIENCE/RCA)

### Distributed by RCA/Ariola International • © 1986 RCA/Ariola International
JOLLY ROGER — Pianist Roger Kellaway (c) brought bassist Michael Moore (f) and drummer Mel Lewis (r) up to Connecticut for a jazz performance in front of the Hartford Jazz Society recently, as the banner makes clear.

JOLLY ROGER

FIRST OF THE YEAR — Blackburn Records has the distinction, it appears, of being the first new jazz label of 1966. Formed by Richard Bullock, who founded the Odyssey stores in 1966, the San Francisco-based label will be presided over by Herb Wong, the jazz writer/disc jockey/educator who recently was president of Palo Alto Records. In addition to Blackburn, the jazz label, Bullock also forms a new pop label, Rhythm and Blues. Neither label is being done "concerned with a wide arc of music ranging from contemporary classical, folk, new age, world music, to blues." Blackburn and Aspen expect to have product on the market in the early days of spring. They're at 44 Montgomery St., San Francisco, CA 94111. Their phone number is (415) 955-2663.

FIRST OF THE YEAR, TWO — The coveted "First Label To Put Out A Stack of Jazz Reissues in 1964 Award" goes to a pair of labels. PolyGram Jazz has taken a minute from preparing their Brazilian and Sarah Vaughan/Helen Merrill sets, next month, to wein in with nine tantalizing midline "Super Saver Jazz" reissues from a variety of PolyGram-owned catalogues. From the Philips vault comes ''Satchmo" and ''Gillespie's bossa-landen" "Dizzy On The French Riviera"; from Verve comes the toy-voiced Blossom Dearie's "Once Upon A Sumertime," Cal Tjader's spicy "Soul Sauce," and Benny Hodges' rocking, "Stampie Rock"; from Emarcy/Mercy comes "Sarah Vaughan in the Land of Hi-Fi" (If you're planning to go in for the boxed sets, you won't need this). "Dinah Sam" Washington and "Dinah Sam and three others" (from three classic originals) Max Roach's "Jazz In 5 Time," Errol Garner's "Afternoon of an Elf," and Rahsaan Roland Kirk's "We Free Kings." There isn't one record here that can't be highly recommended.

Savoy Jazz is the other label to chime in reissuewise (though one of these is mostly in-this-unissued) with "Helen Humes" "The Rhythm and Blues Years," a delicious pre-rock album; Tommy Flanagan's "It's Magic," a well-titled early set from the Detroit bopper; Dud Bascomb's "Tuxedo Junction" (the one that hasn't been out before), and the scintillating "The Hot Line," featuring a 1965 match-up of the tenors of Bill Barron (It was his date) and Booker Ervin, .

BOPPING AROUND — More information will be forthcoming, but for those of you planning ahead, here are some early dates for some of the upcoming warm weather jazz blowouts: The New Orleans Jazz Heritage Fair (April 26-May 5), the Philadelphia-Mellon Loos Journal Festival, another George Wein Production on this one organized by Mel Fun Bank (June 14-22); The Stockholm Jazz & Blues Festival (June 27-29, July 11-13), and the Molde Jazz Festival (July 21-28) . . . In a bit of labeling, Bob James has followed Miles Davis from Columbia to Warner Bros., while Chick Corea, who, like Miles, has signed to GRP has signed to GRP . . . And speaking of Miles Davis, one of the more intriguing double bills of the year is bound to be the teaming, with their respective bands, of Miles and B.B. King, at the Beacon Theatre April 5, for two shows. Now Miles Davis knows, as well as anyone, how to play the blues, but I'd say the chance of him and B.B. teaming up is about as likely as the possibility that Miles will do a vocal version of "How Blue Can You Get." . . . The Jazztet — the wonderful band that front lines Art Farmer, Benny Golson, and Curtis Fuller — recreated a live album for an as-yet-undetermined Fantasy label at New York's Sweet Basil last week . . . Anybody looking for some genuine urbanity amid the New York March? Well the 92nd St. Y has got just the thing: a pair of lectures/performances by living, breathing, piano-playing jazz history (and Woody Allen's favorite film scorer), Dick Hyman. "Improvisation and Embellishment: A Guided Tour to Jazz Piano" is up first (March 18), followed by "Not Quite Jazz II: More Novelty Piano" (March 23); a call-to-(212) 831-6603 is needed to arrange for ducats . . . Two recent not-so-jazz books are Gunther Schuller's Musings: The Musical Worlds of Gunther Schuller, A Collection of His Writings ($22.50, Oxford), which shows the all-products classical/jazz/brass-breather making good cases for why jazz in general, and Duke Ellington in particular, should be thought of with higher general esteem; and Rich Kienzle's Great Guitarists ($19.95, cloth, 10.95, paper, Facts on File), which sprinkles the likes of Wes Montgomery, Charlie Christian, and Jimmy Raney, along with the likes of Jimi Hendrix, Chet Atkins, and Blind Blake . . . You know, one of the things that has been brightening up the New York winter has been the series of Sunday afternoon jazz triple bills at the Apollo Theater. The place looks great, the concerts — organized by the Apollo and WBGO-FM — are well-planned and the audiences have been growing every week. And they say you can't bring jazz to Harlem!
WCI Reports
Strong Fourth Quarter '85

LOS ANGELES — Warner Communications Inc. reported fourth quarter income from continuing operations and net income of $111,237,000 or $1.64 per share, compared to income from continuing operations of $21,296,000, or $3.31 per share, and a net loss of $203,702,000, or $3.07 per share in 1984. Fourth quarter net income includes an after-tax gain of $6 million, or $0.08 per share, from the sale to Viacom International of WCI's interest in Showtime/The Movie Channel Inc. (S/TMC) as well as WCI's equity interest in Warner Amex's gain on the sale of its interest in MTV Networks Inc. (MTVN) and its holdings in S/TMC. The net loss in 1984 includes a $225,000,000 loss from discontinued operations. Revenues for the quarter rose to $644,044,000, compared to year-earlier revenues of $535,371,000.

For the full year, WCI reported income from continuing operations and net income of $195,305,000, or $2.87 per share, compared to income from continuing operations of $13,118,000, or $1.10 per share, and a net loss of $566,099,000, or $9.73 per share, in 1984. The 1985 results include the fourth quarter gain on the sale of MTVN and S/TMC — as well as the sale of a portion of WCI's interest in Hasbro, Inc. in the second quarter — for a total after-tax gain of $94,200,000, or $1.41 per share. Full-year revenues of $2,234,691,000 compare to $2,023,513,000 in the previous year.

Commenting on these results, Steven J. Ross, chairman and chief executive officer, stated, "WCI's strong fourth quarter operating performance reflects increased earnings from each of its divisions as well as continued reductions in the company's interest expenses. "For the year, WCI's Filmed Entertainment and Recorded Music divisions turned in the best performances in their histories, improved results from our Broadcast and Cable Communications division and reduced interest expense also had a significant impact on 1985's earnings. Total debt at December 31, 1985 has been reduced to approximately $510 million from approximately $840 million at yearend 1984, and shareholders' equity has increased 50% during the same period from $337.5 million to approximately $525 million at the end of 1985. As a result of the dramatic improvement in the Company's financial condition over the past year, the Board of Directors in January voted to resume payment of a cash dividend, at the quarterly rate of $1.25 per share of Common stock.

"In the fourth quarter, WCI's Recorded Music and Music Publishing division..."

(Continued on page 96)
ALL THAT VIDEO JAZZ — Just because jazz music video doesn't get the programming it can deserves doesn't mean it's not around. There is plenty of it on the market if you look for it — but you’ve got to look. And if you’ve ever spent an evening at Ronnie Scott’s in London, and even if you haven’t you might be heartened to know that Jam Music Video has acquired exclusive U.S. rights to a series of tapes of top names in jazz performing their art at the fabled club. As of February 9, the ship date for the new line’s first two releases, Jam is distributing jazz greats Nina Simone and Art Blakey to the home video market. Each tape is roughly an hour in length and was filmed live at the famous London venue by RSPV/Wadham Films and each contains interview segments. They are available in straight VHS and Beta, and sell for a suggested retail price of $29.95. Looking at jazz video, Jazz to End Hunger, the famine relief recording project aimed at domestic hunger, has completed the Los Angeles taping of its longform and shortform video project, and will soon set up production for New York sessions. The L.A. shoot, handled by CCR Video, is part of the Video Production Services included singers Della Reece, Kenny Rankin, Sue Raney and Cameron McRae, among others, with such musicians as bassist Linda Hopkins, guitarist Larry Carlton, saxophonist Ernie Watts, and lots more. The song, by the way, is “Keep the Dream Alive,” written by Andrew Belling and Don Grady, and all proceeds from the project, which includes an album and a single along with the videos, will go to USA For Africa’s domestic relief effort.

FOLK VIDEO — As of press time, no home video release plans have yet been inked for the project, but keep an eye out for this month a Peter, Paul & Mary special on PBS, produced by Rudi Goldman Productions. The show celebrates the folk trio’s 25th anniversary and was taped live in Nashville at the Tennessee Performing Arts Center. As symbols of the kind of collective social consciousness that’s been lacking since the ’60s, the very presence of these three is enough to give renewed hope to audiences, though their appeal to generations born after the ’60s is limited. The show could prove educational to younger fans curious enough to learn that social reform was like long before USA For Africa, and those already familiar with it might be surprised to learn that “Puff The Magic Dragon” was really just a song about a dragon (and the loss of innocence).

HOME VIDEO REVIEW: Grace Jones — State of Grace — MusicVision — $29.95. Since appearing on the scene as a disco diva in the dance-crazed ’70s, Grace Jones has gone on to become one of the most interesting — certainly one of the most interesting — female recording personalities around. In fact, this model-turned-pop-star has evolved into a veritable work of art of her own creation, to the point where others can wear masks of her unique visage with some success, and do it almost exactly like her. Such is the exactness of the caricature — it can be duplicated like Barbie Dolls. If anyone was meant to be seen as well as heard it is Grace Jones, and this tape, though a bit pedisized in places (the dance rhythms of such tunes as “Pull Up To The Bumper” get bogged down after a while), is a visual feast for Jones fans. Under the fierce direction and magnificently stark production design of Jean-Paul Goude, Jones takes her feline androgyny to new heights in live segments (from her One Man Show dates) and videos, including the recent Slave To The Rhythm.

The Release Beat

Timeless themes of Frankenstein monsters and vampires are the calling cards at RCA/Columbia Pictures Home Video this month. The first attraction is Fright Night, the film about one teenager’s plight with a nocturnally fanged neighbor, starring Williams, Reb--+ and Ski, and held in stock by the film-office receipts despite recording sensation Sting’s starring role. Also featured is Jennifer Beals (Flashdance), who plays Frankenstein’s (Sting) latest creation. Suggested retail is $79.95, with Hi-Fi Stereo, Dolby Surround-sound both VHS and Beta. Next up from RCA/Columbia is The Bride, a remake of the 1967 film of the same name. Of interest is the box-office take of this eerily effective exercise in the way of box-office receipts despite recording sensation Sting’s starring role. Also featured is Jennifer Beals (Flashdance), who plays Frankenstein’s (Sting) latest creation. Suggested retail is $79.95, with Hi-Fi Stereo, Dolby Surround-sound, both VHS and Beta. Another top title from RCA/Columbia is Horror who’s Coming To Dinner, the classic 1967 film for which Katherine Hepburn won an Oscar for Best Actress. Spencer Tracy co-stars in this last minute role. The film, which deals with interacial marriage was directed by Stanley Kramer and also stars Kathern Houghton and Sidney Poitier. Suggested retail is $95.95, with Beta Hi-Fi and Beta Hi-Fi... MGM/UA Home Video releases Year Of The Dragon this month, starring Mickey Rourke. Suggested retail is $79.95... Media Home Entertainment has a concert tape this month from Britain’s The Who For Tears, taped live at London’s Hammersmith Odeon.

Top 15 Music Videocassettes

1 MADONNA LIVE — THE VIRGIN TOUR Madonna (Warner Music Video 38105) 1 13
2 MOTOWN 25: YESTERDAY, TODAY, FOREVER (MGM/UA Home Video 30020) 2 12
3 PRINCE AND THE REVOLUTION Live Prince And The Revolution (Warner Music Video 38102) 3 29
4 THE BEATLES LIVE — READY STEADY G0! (Sony Video 97WS0091) 4 47
5 NO JACKET REQUIRED Phil Collins (Atlantic Video 50104) 5 16
6 THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS Elvis Costello And The Attractions (CBS/Fox Video 7093) 7 5
7 SUPER BOWL SHUFFLE (MPC Home Video MP 1302) 8 3
8 SCENES FROM THE BIG CHAIR Tears For Fears (MusicVision 6-20534) 10 4
9 WHAM! THE VIDEO Wham! (CBS-Fox Video Music 3048) 9 33
10 ARENA Duran Duran (Thorn/EMI/Thrive Video TVF 2789) 6 10
11 LIVE AFTER DEATH Iron Maiden (Sony Video 96WS0114) 12 6
12 WHITE CITY Pete Townshend (Vestron Music Video 1025) 11 14
13 TINA LIVPRIVNATE DANCER Tina Turner (Sony Video 97WS0090) 13 28
14 HUEY LEWIS & THE NEWS VIDEO HITS Huey Lewis And The News (CBS/Fox Video 6941) 14 6
15 MADONNA Madonna (Warner Music Video 3-38101) 15 33

The Cash Box Top 15 Music Videocassettes Chart is Based on Actual Pieces Sold at Retail Stores.
MOST ADDED

O.M.D.
Falco
Shannon

Friday Night Videos — Bette
Hilsiler — Program Director — New
York City
E. Murphy
A. Franklin
Loverboy
Atlantic Starr
R. Parker Jr. & H. Terry

Heartlight City — Janet Williams
— Associate Producer
R. Palmer
L. Brannigan
J. Taylor
R. Skaggs
P. M. Thomas
S. Nicks
R. Parker Jr. & H. Terry
G. Clemmons
A. Murray

Night Tracks — Bill Brummel
— Program Director — Los Angeles
P. Young
Loverboy
R. Palmer
N. Gilder
Platinum Blonde
Shannon
The Fabulous Thunderbirds
Bianca
J. Barnes
E. Murphy

Record Buyers Guide — Beth Comstock — Program Director
The Flirts
J. Taylor
The Motels
S. Wonder
R. Tepper
Eurogliders
Falco
S. J. Taylor
S. Harris
B. Manilow
Smash Palace
Sting

California Music Channel — Linda DeFilgllo — Associate
Producer — San Francisco
D. Seals
E. Murphy
Art Of Noise
C. Sexton
Oingo Boingo
S. Harris
Depeche Mode

STRONG ADDS

Addicted To Love — Robert Palmer
— Island
Sanctify Yourself — Simple Minds
— (A&M)
One Sunny Day — Ray Parker Jr. &
Helen Terry — (Atlantic)
How Could It Be — Eddie Murphy
— (Columbia)

Program Adds

KRLR-TV21 — G'Deena Hill
Music Director — Las Vegas
E. John
L. Brannigan
R. Palmer
Violent Femmes
Simple Minds
Eurythmics
Shannon
P. M. Thomas
Level 42
Clannad & Bono

Catch 22 — Richard Hadley
Music Director — Anchorage
INXS
Midge Ure
D. Pack
J. Wagner
The Cult

Hit Video USA — Mike Opeka
— Program Director
Kase Gang
A. Murray
Simple Minds
Autograph

Video Programmer's Pick

PD
Linda DeFilgllo
Program
CMC
Market
San Francisco

Video: Sara
Artist: Starship
Label: RCA

Comments:
"I love the song. The visuals are fabulous. Overall, it's a great video and
should be one of the most popular videos this year."

Making The Video All The Way — Qwest recording artist Jack Wagner recently
leased a music video for his current single "Love Can Take Us All The Way." The
video was directed by Oleg Sassone for LA-based NO Pictures. Pictured (l-r) during
the L.A. shoot are: Sassone and Wagner.

Cash Box/March 1, 1986
Thom of Harmony House in Detroit reports that things are off to a fast and furious start this new year for the Michigan retailer. So far in the young new year, Harmony House has opened two stores. One store was actually relocated to a mall that had been closed, to be covered. The other is a brand new store. Thom adds that Pia Zadora dropped in to a Harmony House location to sign autographs and promote her new LP, "Pia And Phil." Zadora was in Detroit to do a concert, and according to Thom, it took 1 1/2 hours to clear the huge autograph handout out of the store.

**LICORICE PIA—ZZA** — Pia Zadora must be a busy little singer these days — George Briner at Licorice Pizza reports that Ms. Zadora showed up at one of his stores also, the Grand Opening of the newest Licorice Pizza store in Costa Mesa, CA. An estimated 500 people turned out for the occasion.

**SUPER BOWL SHUFFLE SUPER FOR RED LABEL** — According to a source at Red Label Records in Chicago, its recent release of, "The Super Bowl Shuffle Vol. 2", "12" and "20 Baseball Cards", has sold 11,000,000 copies. The video of the single has sold a strong 220,000 nationwide, with a steady drumming from the country music market. Congratulations to Red Label, The Shuffle'N Crew, The Country Music Association and the City of Cleveland, whose neediest families benefited from the effort. The single was certified gold by the R.I.A.A. on February 11.

**RC/A COLUMBIA MERCHANDISING AWARD** — RCA/Columbia Home Video has received a 1985 Gold Outstanding Merchanidis Award (Gold OMA) from the Point of Purchase Advertising Institute, Inc. (POAPI) for the "Screamer Kit" Halloween display which was sent to RCA/Columbia's retailers and distributors. RCA/Columbia joined 31 other winners to emerge from 1,000 entrants in the competition.

**WINTERING AT THE WHEREHOUSE** — Wherehouse Entertainment isn't about to let the floods of California's wet winter slow its marketing strategies. In an eight-page advertisement insert in major newspapers, The Wherehouse touted its many sales campaigns for the month of February. One-dollar-per-day movie rentals were the splash on page one. Other features were $11.88 CD sale prices and $5.88 LP sale prices. The rest of the circular contained specials on just about every product category handled by The Wherehouse, including computer software and blank audio and video tapes.

**SHORTER HOURS** — Polyester Productions, Gossip, and Leave It To Me are all down to half-hour shows now, as The Wherehouse has been cutting back on their hours of operation. The cuts were made in the interest of reducing the Home Video stocklist, and the company is making an all-out effort to sell out most of its stock before the year's end.

**BEATLES—LOVE THE 60'S** — The Beatles made their mark in the '60's with their catchy melodies and unforgettable harmonies. Today, fans can relive the magic of that musical era with the Beatles' hits.

**ONE-DAY SALES** — The Wherehouse has a one-day sale for a half-hour show, starting at 12 noon on February 28. This special offer is a one-time chance to own this unique show for a limited time. Don't miss out on this opportunity to add this show to your collection.

**NEW ARRIVALS** — The Wherehouse has received several new arrivals for customers to enjoy. These include:

- **The Beatles—Love The 60's**
- **One-Day Sales**
- **New Arrivals**

**UPCOMING EVENTS** — The Wherehouse has a few exciting events upcoming, including:

- **The Beatles—Live In Concert**
- **One-Day Sales**
- **New Arrivals**

**SUMMARY** — The Wherehouse has been cutting back on their hours of operation, and has reduced their stocklist. Customers can still enjoy the Beatles' hits, one-day sales, and new arrivals.

** IMPORTANT REVIEWS **

**7th Singles**

**SAMURAI TRASH—Tell Me—Virgin VOZ-005** — Producer: Norman Mighell

The Byrds and Burrito Bros. meet Friends Again in this strikingly fresh debut from Samurai Trash. "Tell Me" is an instantly accessible single that could very well be a hit in the U.S. Is anybody listening?

**THE GO-BETWEENS—Spring Rain—Beggars Banquet BEW 155** — Producers: Go-Betweens — Richard Pottman

The Go-Betweens is an Australian band that showed great promise on two previous LPs, "Before Hollywood" and "Spring Hill Fair." Its first single for a new label comes with its penchant for intriguing songwriting and captivating audio.

**12th Singles**

**THE BLOW MONKEYS—Digging Your Scene—RCA PT 40600** — Producer: Peter Wilson

Dr. Robert is on the soul train here and The Blow Monkeys never sounded better. The Blow Monkeys is beginning to break in the U.S. and this single, from a forthcoming album, could be the one to put them over.

**EASTERHOUSE—Whistling In The Dark—Rough Trade RTT 164** — Producer: John Brand

Easterhouse delivers a powerful, working class dictum here. Slightly less aggressive that The Redskins, but passionate just the same.

**LPs**

**THE ICECILE WORKS—Seven Singles Deep—Beggars Banquet BEGA 71** — Producers/Label: Various

The Icecile Works has steadily, but without great attention, been producing a series of credible singles over the past several years. This retrospective of its career to date includes seven great cuts, including the first hit bird, "Birds Fly."

**BILL NELSON—The Summer Of God's Piano—Cocteau JC 5** — Producer: Bill Nelson

"The Summer Of God's Piano" is taken from the boxed set "Trial By Intimacy" and is released here for the first time. A great collection of Eno-esque excursions and a must for Nelson buffs.

**SIGNATURE TUNES—Cocteau JC 13** — Producers: Various

Here, in one record, is a history of this important label of the British music scene. Artists represented include Bill Nelson, Yukihiro Takashahi, Man Jumping (a personal favorite,) Orchestra Arcana, Flat Lux and the first recording from A Flock Of Seagulls.

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**SHOP TALK**

Stephen Padgett, Los Angeles

**TOP 40 COMPACT DISCS**

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<thead>
<tr>
<th>Weeks In 2/22 Chart</th>
<th>Weeks Out 2/22 Chart</th>
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<tbody>
<tr>
<td>1 BROTHERS IN ARMS</td>
<td>16.00</td>
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<tr>
<td>2 THE BROADWAY ALBUM</td>
<td>15.00</td>
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<tr>
<td>3 PROMISE</td>
<td>14.00</td>
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<tr>
<td>4 MIAMI VICE</td>
<td>13.00</td>
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<tr>
<td>5 NO JACKET REQUIRED</td>
<td>12.00</td>
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<tr>
<td>6 SCARECROW</td>
<td>11.00</td>
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<tr>
<td>7 BORN IN THE U.S.A.</td>
<td>10.00</td>
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<tr>
<td>8 AFTERBURNER</td>
<td>9.00</td>
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<tr>
<td>9 THE DREAM OF THE BLUE TURTLES</td>
<td>8.00</td>
</tr>
<tr>
<td>10 HEART</td>
<td>7.00</td>
</tr>
<tr>
<td>11 THE DARK SIDE OF THE MOON</td>
<td>6.00</td>
</tr>
<tr>
<td>12 SONGS FROM THE BIG CHAIR</td>
<td>5.00</td>
</tr>
<tr>
<td>13 WELCOME TO THE REAL WORLD</td>
<td>4.00</td>
</tr>
<tr>
<td>14 WHITE CITY-A NOVEL</td>
<td>3.00</td>
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<tr>
<td>15 WHITNEY HOUSTON</td>
<td>2.00</td>
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<td>16 ROCK A LITTLE</td>
<td>1.00</td>
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<td>17 POWER WINDOWS</td>
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<td>18 IN SQUARE CIRCLE</td>
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<tr>
<td>19 DIAMOND LIFE</td>
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<td>20 STEREOTOMY</td>
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*INDICATES FULL DIGITAL RECORDING*
A CAPITAL EFFORT — It's still too early to know just how well the soundtrack to Tri-Star's Iron Eagle (on Capitol Records) will fare, although it's already clear the film itself has found a sizeable audience. If, however, the soundtrack doesn't ascend to the upper echelons where the soundtracks of such films as The First Great Migration and Face to Face have soared, it's apparent that most of the music in Iron Eagle is AOR and not CHR bound. In an era of pop-oriented soundtracks, Iron Eagle dares to be different, its musical emphasis being on hard rock and metal. Among the artists featured on the soundtrack are Queen (who provided the single, "One Vision"); King Crimson; and, of the three cuts Atlantic has selected, Dido, Katrina and the Waves; Urgent; Adrenalin (a band out of Detroit); the Jon Butcher Axis; George Clinton; Eric Martin; and Helix. Obviously, this isn't your average compilation soundtrack geared toward a primarily teenage market. Conversely, the soundtrack, like the film itself, is targeted toward the 18-25 male demographic. Briefly, the plot of the movie has Jason Gedrick, a 17-year-old pilot whose father, Peter, was a retired Air Force Colonel (Lou Gossett, Jr.) team up to save the teenager's captured father. How does music fit into this seemingly innocuous action/adventure film? According to Tim Sexton, Tri-Star's vice president of music, Gedrick's character "flies best when he's listening to rock on headphones. When he listens to music, he develops a rhythm which helps him excel as a pilot. As for Gedrick, the band he chose to put together, the cuts and artists he did choose, he commented, "It was clear to me that a kid who flies Cosnar's and fighter planes isn't a kid who's going to be listening to Go West. He's going to be listening to real meat and potatoes rock. For that reason, I saw this as a great opportunity to put together a strong AOR soundtrack, something which has almost never been done." There were several record labels interested in having the soundtrack, Sexton mentioned, but he wound up opting for Capitol because it had "the best roster for the kind of artists I was looking for." Once he had assembled all the musical material for Iron Eagle (six of the 10 cuts were written specifically for the movie), Sexton felt sure the soundtrack could be a winner commercially. Most of all, he and director Sidney Furie knew the music they had selected was perfectly apropos to the story and action in the picture. "Music is clearly organic to this story, and that's why I believe it all works," Sexton concluded. "The fact that the material is AOR makes it somewhat unusual also. I don't know the last time anyone asked some of these acts to contribute songs for a film. I'm sure we could have gone the safe route and used Starship or Madonna songs, but I know the soundtrack has far more integrity the way it is. Sexton is now putting together the music for several other Tri-Star films, including Sexual Perversity In Chicago, which stars Rob Lowe and Demi Moore. "That picture is being cut so that there will be six montage sequences," he said. "In each sequence, music will play an integral role. Sexton is also working on the scores for Tom Hanks and Jackie Gleason's Nothing In Common; Let's Get Ready, (which will star Robert Duval, Gary Busey and Glenn Frey); No Mercy (for which he's hired noted writer/producer Dick Rudolph to serve as music supervisor); and the long awaited Francis Ford Coppola feature, Peggy Sue Got Married. John Barry will write the score to that film, which is directed by Kathleen Turner and features Marshall Crenshaw in a supporting role. Despite his demanding schedule, Sexton maintains he's very pleased to be doing what he's doing, finding it rewarding and challenging. Most of all, he's "really having a good time."

GOLDIE RUSH — Warner Bros. Records has just released the soundtrack to Goldie Hawn's latest feature, Wildcats, a comedy revolving around her efforts to win over and train a high school football team. The album features the Isley Brothers, Marvin Staple, Michael Jeffries, Randy Crawford, Sidney Justin, Frampton, Beck, Joe Walsh, Newton Howard and Joe Cocker. Newton Howard and Hawk Woloski composed the film's orchestral score. Sorry, "the refrigerator" is nowhere to be heard.

TIME MACHINE — Soundtracks on the charts 20 years ago — Sound Of Music (4); Thunderball (11); Zorba The Greek (26); Mary Poppins (30); My Fair Lady (40); The Man From U.N.C.L.E. (60); When The Boys Meet The Girls (81); and That Dam Cat (94).

QUICKSILVER'S DYNAMIC DUO — Kevin Bacon (I), star of Columbia Pictures' new release, Quicksilver, is pictured here with Roger Daltrey, who performs the film's title track, "Quicksilver Lightning." Atlantic Records is releasing the soundtrack to the movie.

Quicksilver Soundtrack May Prove A Gold Mine For Atlantic Records

By Peter Berk

LOS ANGELES — Beck Mancuso is no stranger to success in the realm of movie soundtracks. As music supervisor for Footloose alone, he quickly garnered a lifetime's worth of respect within the mainstream music industry. Now, Mancuso is preparing the public's verdict on Columbia Pictures' Quicksilver (which stars Kevin Bacon), a film on which he and Christopher Melandri served as executive music supervisors. The results of their efforts can currently be heard on Atlantic Records, which has just released the soundtrack to Quicksilver. With the album offering cuts from such high-profile acts as The Go-Go's, John Parr, Ray Parker, Jr., Tony Banks, and The Go-Go's (for Genes fame), Marilyn Martin, Helen Terry (formerly a back-up singer for Boy George), Fiona, Fish, Peter Frampton, Larry John McNally and Thomas Newman, the music from Quicksilver should definitely reach its commercial, even in the film itself doesn't.

In the film, Bacon (who starred in Footloose) plays a successful options trader who decides he'd rather trade careers instead. As a result, he becomes a bicycle messenger in an effort to get back to the music business. Unfortunately, he finds a new and unexpected form of freedom he's lost along the way. Daniel Melnick produced the film (the former produced Footloose and the soundtrack). Mancuso, however, owned Mancuso's services once more, as he mentioned in a recent interview, "It was natural to work with him again," he first commented. "Quicksilver isn't a music-oriented film in the way Footloose was, but (director) Tom Donnelly was very cognizant of music and used it to set the mood and evoke the proper feeling."

One of Mancuso's uncompromised principals is that films should never be stuffed unnecessarily with songs unless they're absolutely vital to the story, "I've seen far too much of that lately," she remarked. "I only now work with directors who know when and when not to use songs. The public is so smart. People know when the songs are out of place. We could have used more songs in this film if we had wanted to without question. Instead, we chose to include just enough music to accentuate the street feel of the movie and the contemporary flavor inherent in the storyline without ever letting the score become overwhelming."

The final soundtrack to Quicksilver, therefore, contains seven songs, but also three orchestral works. Banks, who composed the film's complete score, wrote two of those orchestral tracks, with Newman having contributed the other. The first single from the score, Daltrey's "Quicksilver Lightning" (the movie's title song), which was written by Giorgio Moroder and Doug Fieger, will be going out to CHR airwaves right now and garnering attention rapidly. The second single will be "Daydreaming Bicycles From Quicksilver," performed by Ray Parker, Jr. and Helen Terry. This song will also be released in a 12 inch dance mix. Video versions of both songs are or soon will be airing.

Commenting on the soundtrack to Quicksilver, another music manager and also a music-picture's associate producer), said, "The music reflects the spirit of the film, the triumph of coming to terms with what is really important to you, not just material success... One of the aspects of this particular collection of music that we're so excited about is the amalgamation of number-one talent." As an example of how carefully chosen Melandri feels the music fits, he commented, "In Quicksilver we chose the song Frampton's cut, "Nothing At All." It referred," Meledandri observed, "to Peter's experience where he essentially was the leading man, and we wanted to retain that roll performers in the world to near obscurity following a very bad automobile accident. For some time, the song was somewhat similar to the arc of Kevin (Bacon's) character, reflecting the same spirit and sentiments." The song was brought to Meledandri and Mancuso's attention by noted manager Tony Smith, who acted as special music creative consultant for the Quicksilver soundtrack.

Another of the soundtrack's strongest songs, "Through The Night (Love Theme From Quicksilver)," performed by Parr and Martin, will most likely also be released as a single in the near future. "It's a great song," Mancuso said, "but timing its release has proved rather difficult because John Parr doesn't have a single out right now, but Marilyn Martin just came off a huge duet from a film, and it is now trying to establish herself as a solo artist (also on Atlantic). It wouldn't be the greatest time for her to have another film duet ballad out. I certainly understand the label's logic, so we'll just have to wait and see." In any case, whatever the release schedule of the singles turns out to be, there's every indication Mancuso and Meledandri are about to enjoy the ascension of their latest soundtrack up the LP charts very soon.
TOP 50 ALBUMS

Title, Artist, Label, Number, Distributor

1 ROCKIN' WITH THE RHYTHM THE JUDGES (RCA/Curb/EMI 1-76045) 2 14
2 WON'T BE BLUE ANYMORE DAN SEAL (Em-Aire America ST-1766) 3 21
3 THE HEART OF THE MATTER KENNY ROGERS (RCA APLT 7033) 1 15
4 LIVE IN LONDON RICKY SKAGGS (Epic EFE 40037) 5 13
5 SOMETHING SPECIAL GEORGE STRAIT (MCA 5059) 6 24
6 I HAVE RETURNED RAY STEVENS (EMI 1-6365) 7 18
7 GREATEST HITS VOL. 2 HANK WILLIAMS, JR. (Warner Bros./Curb 1-25229) 8 13
8 ALABAMA WILLIE NELSON (Columbia FC 39990) 9 20
9 GREATEST HITS EARL THOMAS CONLEY (RCA ARL 1-7033) 11 15
10 SHAIN'T SAWYER BROWN (Capitol/EMI 1-24368) 15 19
11 OLD FLAME JUICE NEWTON (RCA APLT 1-5433) 14 12
12 HANG ON TO YOUR HEART DOLLY (Capitol EFE 40050) 12 18
13 THERE'S NO STOPPING YOUR HEART MARIE OSMOND (Capitol/Curb ST-12141) 13 12
14 ANYTHING GARY MORRIS (Warner Bros. 5579) 15 26
15 SLEET DREAMS (MUSIC FROM THE MOTION PICTURE SOUNDTRACK) LITTLE CLYDE (MCA MCA-6149) 4 17
16 STREAMLINE TOMMY JAMES AND THE SHONDells (MCA MCA-5002) 15 23
17 THE FORESTER SISTERS THE FORESTER SISTERS (Capitol/Curb 1-25514) 16 23
18 40 HOUR WEEK ALABAMA (RCA ARL 1-52329) 17 55
19 RHYTHM AND ROMANCE ROSANNE CASH (Columbia FC 39990) 20 36
20 WHO'S GONNA FILL THEIR SHOES GEORGE JONES (Em-Aire FC 39839) 25 23
21 PARTNERS IN RHyme THE STATLER BROTHERS (MCA MCA-5002) 19 43
22 GREATEST HITS VOL. 2 ROBBIE MILLS (RCA ARL 1-5455) 21 45
23 FIVE-O HANK WILLIAMS, JR. (Warner Bros./Curb 1-31287) 24 23
24 PARTNERS, BROTHERS AND FRIENDS THE NITTY GRITTY DIRT BAND (Warner Bros. 1-35040) 25 27

WELCOME TO CASH BOX CONSCIOUSNESS "Let's Talk About Hits"

It's a hit! That's a hit if I ever heard one! Hey, man, have I got a hit for you. Have you heard the latest hit? Hey, let me play a little of my latest hit for you. And, Mary Sue is 65 with a bullet and her sixth hit in a row. This record company is the Home Of The Hits. And the hits keep coming.

So I quickly grab my little portable Webster's New Word Dictionary (perfect for small, cramped spaces) and flip efficiently to the page headed by "hopped" and "hobnob" and, sure enough, midway along the page is the word "hit." And it goes something like this:

Hit—n. 3. (coll.) a successful performance or enterprise.

Hey, apparently Mr. Webster hasn't been keeping up with the times with the New Age Definitions. Apparently Mr. Webster (and/or his successors) have not spent any time in the field researching the popular usage of such multi-faceted verbiage as "hits." Else they might have included any number of other common meanings for the word. Meanings such as: "something round and black, with a hole in the middle and made of vinyl." (No, not a bowling ball. Try again!) Or maybe they could have said: "A phonograph record that somebody likes, or says he likes, or maybe doesn't like too much. Or will be at 67 with a bullet next week."

But no such luck. Instead, all he tells us is that a hit is a "successful performance." Does that mean that the singer made it all the way through the record in one take? Or maybe that the musicians and the vocalist all finished at the same time? Does it mean that the song was just the right length to fit perfectly into all those grooves on the record?

What is this "successful performance" jazz? That's pretty confusing stuff for this country's music industry!

It used to be simple, back in the old days. In my first few months in the music business, when listening behind what may well have been this same typewriter, my editor-in-chief laid it out in a very succinct maxim: "If it sells, he pontificated, it's a hit. If it doesn't sell, it's not!" Real simple.

Yeah, I thought it was a bit oversimplified, myself, at the time. But that was before a dozen or more years lost in the labyrinthine corridors of record label offices, where the simplest, most mundane affairs have a way of becoming garbled in tortuous complexities.

Now, however, that oversimplification rings clear and bright. "If it sells, it's a hit. If it doesn't, it's not." No number five-with-a-bullet here. Just plain simple people response.

And that's the name of the game in my estimation anyway. Trade magazines do not make records hits. Nor do record companies and neither do radio stations. Being number one on somebody's chart (radio station or trade magazine) does not make a hit. Nor does the fact that some reviewer thinks he's the most magnificent experience of his (or her) life. And records are not hits because some corporation has spent several millions of dollars "creating a market" for it.

So it's not a hit because it's played on radio or charted on charts or reviewed by reviewers, or even because Mary Jo has a cute little conceptualized video to go along with her latest single. If someone in the audience buys it, it's a hit. And if two someones in the audience buy it, it's a bigger hit, and if four audiences buys it, it's an even BIGGER hit. Beyond that, we're simply taking a matter of degree. It wasn't hard to see "Bop" after just a few weeks of airplay. And it would be difficult to say "burned Like A Rocket" well, it wouldn't have been hard if you were using the right definiton. Using the good old Webster's $1.25 model as a guide might have left us completely blind to the reality of the situation, but the oversimplification of a crusty old editor-in-chief shines on the questions of "what's a hit?" like a beacon: "If it sells, it's a hit. If it doesn't, it's not!"
COUNTRY RADIO

MOST ADDED

Rosanne Cash
Reba McEntire
Kenny Rogers
Dark Horse: Marty Stewart

KVVO — Tulsa — Billy Parker
Kenny Rogers
Reba McEntire — Pick
Keith Stegall
Gene Watson
Tommy Roe
Every Brothers
B.J. Thomas
Dark Horse: Dwight Yoakam

WNWN — Kalamazoo — Denny Bice
The Gatlin Brothers
Waylon Jennings — Pick
Reba McEntire
Nitty Gritty Dirt Band
Kenny Rogers
Tommy Twitty
Dark Horse: Adam Baker

WOW — Omaha — Bill Cory
Sammi Smith
Nitty Gritty Dirt Band
Emmy Lou Harris
Conway Twitty
Dwight Yoakam — Pick
Dark Horse: Benny Wilson

WOPY — Jacksonville — Willis Williams
Jalle Fricke
Waylon Jennings
Girls Next Door
John Conlee — Pick
Adam Baker
Loretta Lynn
Joe Stampley
Doug Peters
Dark Horse: Pam Tillis

WNNK — Meridian — Van Mack
The Nitty Gritty Dirt Band
Kenny Rogers
Keith Stegall — Pick
Tommy Twitty
Dark Horse: Dwight Yoakam

WOW-FM — Pensacola — Kris O’Kelly
Tanya Tucker
The Judds
The Nitty Gritty Dirt Band
Kenny Rogers — Pick
Every Brothers
B.J. Thomas
Conway Twitty
Dark Horse: Dwight Yoakam

WLWI-FM — Montgomery — Greg Mazin
Conway Twitty — Pick
Every Brothers

HOT PHONES

SHE AND I — ALABAMA — RCA
WHAT’S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS)
— JOHN SCHNEIDER — MCA
You’re Something Special To Me — George Strait — MCA
The Ballad Of The Blue Cyclone — Ray Stevens — MCA
Think About Love — Dolly Parton — RCA
The One I Loved Back Then — George Jones — Epic

Gene Watson
The Nitty Gritty Dirt Band
Maines Brothers
J.T. Jackson
Michael Shamblin
Dark Horse: Dwight Yoakam

WKAT-FM — Salt Lake City
Earl Thomas Conley
The Bellamy Brothers
John Conlee — Pick
Reba McEntire
Dark Horse: Pake McEntire

KNNN — Salina — Jim Cory
Hank Williams, Jr. — Pick
John Conlee
R.J. Thomas
Dark Horse: Adam Baker

KHTZ — Gonzales — Jim Perkins
Sawyer Brown
The Bellamy Brothers — Pick
Pake McEntire
Michael Martin Murphey
Johnny Lee
Dark Horse: Joe Stampley

KFDI — Wichita — Gary Hightower
The Nitty Gritty Dirt Band
Every Brothers
Conway Twitty
Ray Price
Dark Horse: A.J. Masters

KFGO — Fargo — Don Roberts
Conway Twitty — Pick
The Almost Brothers
Waylon Jennings
Maines Brothers
Lew Dewitt
Benny Wilson
Dark Horse: Dwight Yoakam

COUNTRY PROGRAMMERS’ PICK

Ron
WQTE-FM/Adrian
Feelin’ The Feelin’ — The Bellamy Brothers
— MCA/Curb
Dark Horse: Come On Sunday Morning — Back Behind The Barn Boys — Tri-Art

Allan
WKKN/Rockford
Born Yesterday — Every Brothers — Mercury
Dark Horse: Rockin’ 50’s — Edgel Groves & The Rockets — Southern Tracks

Curtis
KFQX/Abilene
Heart Don’t Fall Now — Sawyer Brown — Capitol/Curb
Dark Horse: Fire In Your Touch — Larry Wayne Kennedy — Jere

Ron
WMZ-FM/Augusta
Carmen — Gine Watson — Epic
Dark Horse: Rockin’ 50’s — Edgel Groves & The Rockets — Southern Tracks

Dave
WMKM/Fort Payne
Hillbilly Highway — Steve Earle — MCA
Dark Horse: All We Had Was One Another — Bench Mark

Kalamazoo — Denny Bice
The Gatlin Brothers
Waylon Jennings — Pick
Reba McEntire
Nitty Gritty Dirt Band
Kenny Rogers
Tommy Twitty
Dark Horse: Adam Baker

Yesterday Horse:
Gritty Stegall
Bivens
Twitty Horse:
Tucker
Jr.
Fire Band
— Dirt MTM
— Coastal — Kenny Wolfe
Lewis Storey
Nitty Gritty Dirt Band
Keith Stegall
Every Brothers — Pick
Conway Twitty
J.T. Jackson
Ernie Bivers 3rd
Dark Horse: Tommy Roe

KWKH — Shreveport — Kitty Ledbetter
Nitty Gritty Dirt Band — Pick
Keith Stegall
Every Brothers
EmmyLou Harris
Conway Twitty
The Almost Brothers
Dirt Yoakam
Jimmy Tucker
The Trux
Dark Horse: Lew Dewitt

WFMS-FM — Indianapolis — J.D.
Cannon
Hank Williams, Jr. — Pick

DOUBLE TREAT — Alabama recently performed to a sold-out crowd at the Saginaw Civic Center in Michigan and the fans got a double treat. The Charlie Daniels Band opened the show for the Boys From Fort Payne. Will Alabama return the favor and show up at CDB’s upcoming Jam? Shown is Randy Owen from Alabama. Photo Credit: Tracy Kulisce.
ALBUM RELEASES

THIRTEEN — Emmylou Harris — WB 1-25352 — Producers: Emmylou Harris, Paul Kennerley

There's a bit of Cajun letting loose in Emmylou's rendition of "Lacassine Special" on her LP, "Thirteen." Besides a well-rounded offering of cuts, there's a solid list of other musicians who have joined Emmylou in this effort, including Rodney Crowell, Carl Jackson, Vince Gill and John Anderson who have all put their stamp on "Thirteen." Especially liked cuts: "Today I Started Loving You Again," "Your Long Journey" and the duet with labelmate Anderson, "Just Someone I Used To Know."

THE STARS ARE OUT IN TEXAS — Various Artists — RCA CPL1-7165 — Producers: Various

What we've got here is a collection of tributes to the state of Texas from RCA artists. Alabama leads the pack with their hit "If You're Gonna Play In Texas (You Gotta Have A Fiddle In The Band)." There's Waylon's classic, "Luckenbach, Texas" as well as his new RCA single titled "Sweet Mother Texas." Willie Nelson makes an appearance with Ernest Tubb's classic, "Waltz Across Texas" and other artists who contribute are Louise Mandrell, Charley Pride, Jerry Reed and Guy Clark.

KEEPIN' IT COUNTRY — Moe Bandy — Columbia FC 40140 — Producer: Norro Wilson

In keeping with the title of this LP, Moe Bandy is "keepin' it country," as usual, with his new album. "I Wonder Who Taught Her That Honky Tonk Song" is one case in point with its cheeky' type lyrics and strong steel guitar. "If The Love Ain't Right At Home," plus Mon's latest single, "Just Can't Leave That Woman Alone" and "Where Do You Take A Broken Heart" are some of the best cuts on the project.

NEW FACES TO WATCH

GIRLS NEXT DOOR (MTM-72059)

"We really feel like the girls next door" says Diane Williams, of MTM's new all-girl group appropriately called The Girls Next Door. "Everywhere we perform, people tell us we seem like their neighbors and that we're the kind of girls they wouldn't mind their sons bringing over for Sunday dinner." Maybe that's because the group, recorded out by Doris King, Tenney Stephens and Cindy Nixon, projects a positive appeal with its music. "We want to sing about positive things," says Doris. "Things that make people feel good!" The debut single "Love Will Get You Through Times With No Money" is one case in point. The girls' harmonies blend beautifully and the result is a fresh style in today's acceptance and popularity of female groups. Though the girls are not related, they all agree The Girls Next Door are "just like family" and say they intend to spread a positive message to country music audiences everywhere. "Times With No Money" seems to have gotten them off to a good start.

SINGLE RELEASES

OUT OF THE BOX

RONNIE MILSAP (RCA-JK-14286)
Happy, Happy Birthday Baby (3:35) (Arc-BMI) (M. Sylvia, G. Lopez) (Producers: Ronnie Milsap, Tom Collins and Rob Galbraith)

Following his successful "Lost In The Fifties" singles hit, Ronnie Milsap continues to work with that era's nostalgic flavor in his latest release "Happy, Happy Birthday Baby." A slow song which highlights Milsap's strong and flexible voice along with a well worked sax and some shooorry do waa!

FEATURE PICKS

SHELLY WEST (WB 7-28769)

Shelly's first release on the WB label and it smokes with her deep vocal! The OSMOND BROS. (EMI-America P-8-8013)
Baby Wants (2:43) (Someone's Music &/o Welk—SESAC) (J. Gillespie, S. Webb) (Producers: Terry Choate, Dennis Wilson)

Upbeat country with that familiar expected Osmond-style. Strong back-up and harmonies too.

STEVE EARLE (MCA 52785)
Hillbilly Highway (3:36) (Goldline—ASCAP) (S. Earle, J. Hinson) (Producers: Emory Gordy, Jr., Tony Brown)

This is Earle's first single of his debut LP for MCA. Self-penned with a raw edge of rock n' roll.

TONY ARATA (MCA 52782)
Same Old Story (2:48) (Grandison—ASCAP) (T. Arata) (Producer: Don Tolle)

Sad, slow song about lost love with emotion-filled lyrics.

BENNY WILSON (Columbia 38-05829)

"Super jut! Nice" production and easy to follow. Good beat! All the elements for a great record.

RAY GRIFF (RCA JB-50046)
What Woman Does To Me (2:25) (Blue Echo—ASCAP) (R. Griff) (Producer: Ray Griff)

ROBIN LEE (Evergreen 1039)
I'll Take Your Love Anytime (3:04) (Chappell/Bibo c/o Welk Group—ASCAP) (C. Black, T. Rocco) (Producer: Johnny Morris)
Twenty-two year old Robin Lee will be appearing on the Country Radio Seminar's New Faces Show next week where she'll perform her new single "I'll Take Your Love Anytime." Penned by veteran writers Charlie Black and Tommy Rocco, this single is smooth and seems to fit Robin's contemporary country sound well. (Evergreen Records, 1021 16th Ave. South, Nashville, TN 37203)

GENNETTA JONES (Motion 1025)
Your Daddy Don't Live In Heaven (3:02) (Alcorn/Phoery/Black Mountain Road—BMI) (M. Ballew, B. Moulds) (Producer: John English)
Motion records 1021 16th Ave. South, Nashville, TN 37212

RAY PRICE (Step One SOR 352)
Step One Records 1380 Division St. Suite 304, Nashville TN 37203

GLENN ENGLISH (CBT 12095)
Surrounded (2:45) Bibo/MCA/Chriskald/Wop—ASCAP) (A. Roberts, T. Campbell, T. Cerny) (Producers: Roy Haws, Lonnie Wright) CBT Records P.O. Box 1484, Jacksonville, TX 75766

COUNTRY LADIES — Six ladies, who have all been honored with Academy of Country Music Awards, gathered to sing a historic medley on the "Academy of Country Music's 20th Anniversary Reunion," aired on NBC recently, Pictured (l-r): Debbi Boone, Reba McEntire, Tammy Wynette, Donna Fargo, Sylvia and Janie Fricke.

Thanks, radio, for a hit!

NORMAN WADE'S

"North To Alaska The Gold Is Gone"
NCR Int'l Records — NCR 326

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<th>Cash Box Country Singles</th>
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<td>10 Cash Box Country Singles</td>
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<td>34 Indy Bullet</td>
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INTRODUCING POWER ALLEY — Pictured (l-r) have following a special Power Alley introductory concert held for Alexandria House employees in Alexandria, Indiana are: Power Alley members Chuck Bentley and Wayne Chasteen; Bill Gaither; Allen Brown, vp, marketing and product development, Stronghold Inc.; Wayne Erickson, president, Stronghold Inc.; Phil Johnson, vp, artist and songwriter development, Stronghold Inc.; and Bob Rist, president, Alexandria House. Alexandria House is the distributor of Stronghold products.

INTRODUCING NASHVILLE

Ernest Stronghold

INTRODUCING NASHVILLE

Ernest Stronghold

INTRODUCING NASHVILLE

Ernest Stronghold

"Funding Your Idea" Conference Held

NASHVILLE — Over 145 bankers, venture capitalists and entertainment industry executives from across the country met in Nashville last week to partake in the Nashville Entertainment Association's second annual banking conference at the Vanderbilt Plaza.

Louis Horwitz, a former officer of the Beverly Hills National Bank and now the head of his own specialized entertainment lending company was the key-note speaker for the day-long event that focused around the theme "Funding Your Idea."

The entertainment banking conference featured an opening panel, four workshops and a special presentation on the Ernest and Vern advertising campaign.

The four workshops were: "Cash Flow in the Music Industry," MCA: How A Record Label Works; "Development Of The Film Community In Nashville" and "Feature Film For Fun And Profit."

NEA exec. dir. Lynn Gillespie says the goal of the event was to "unite entertain- ment and financial industries together in hopes of providing a better understanding of the music industry."

"We wanted to educate the financial people that the music industry is successful and not to be afraid of investing in the entertainment business," she says.

Gillespie adds that the conference was a huge success and plans are being made for the third annual banking conference though no date has been set as of yet.

Cash Box/March 1, 1986
Organizers Silent After News Of Concert Leaks

By David Adelson

LOS ANGELES — Concert organizers are not talking, but sources say Saturday’s April 26 all-star concert at Pasadena California’s Rose Bowl. According to the Los Angeles Times, the event is "The Concert That Counts." It will be telecast to over 150 nations via satellite and will raise millions of dollars for the Nancy Reagan Drug Abuse Fund and other non-profit anti-drug organizations.

According to reports, Madonna, George Michael and other celebrities and dignitaries have already confirmed their participation. This year’s event is to run from 9 a.m. to 8 p.m. on the 26th.

The Times’ Dennis McGougel obtained a confidential brochure from Marinda del Rey based Global Media Ltd., that listed Sting, the Starship, Whitney Houston and the Dream Academy as “expected.” Under the “major entertainment” section, she’s best known for her role in the movie "The Power of Love." It will be air recorded and played in London (the Huye Louis tune of the same name) became the best selling single by a solo female artist in the history of the British music industry.

Having chalked up such sizeable success abroad, Rush recently decided to concentrate on increasing his audience. To that end, her record label (Epic) has released her self-titled compilation album consisting of material she’s written and performed in the last few years. Along with the L.P., Epic also shipped out a single and video version of "The Power Of Love." It’s all up to record buyers now as to what Rush’s musical fate will be on these shores.

Jennifer Rush enjoyed a richly musical upbringing growing up, surrounded by her father, a professional opera tenor; her mother, an accomplished pianist; and two older brothers, both also professional musicians. As she recalled in a recent interview, "in my family, I would have been totally surprised if I was ever going to become a lawyer or dentist." And so, she instead bent in the direction of her familial leaning, and when Rush arrived at her surprise, soon found herself a powerful force on the European music scene.

"Moving over there to record and tour was a wild thing for me to do," Rush commented. "Still, it did seem to work out. At first, I felt a bit like an outcast having to go away to launch my career, but now I love Europe. I won’t deny that being successful at home would really be great. That’s been a dream of mine for some time. I don’t regard it as a personal crusade, though. Whatever happens here, I’ve found abroad is very special to me.”

If any one word describes Rush’s style, it’s diversity. As both writer and performer, she seems to be as comfortable in the throws of a passionate love song as she is in the midst of an uptempo dance tune. How does she describe her own sound? "I write and record a lot of material, and I just want it to all be as good as it can be. I don’t have any bad messages in my work, I think it’s really tacky for people to use songs that way. I believe in letting people have and enjoy the freedom to hear a song the way they want to hear it. Everybody’s different. One song can make one person happy and someone else melancholy. I’m not into telling people how they should feel about either me or my music."

Despite her current promotional schedule here, Rush will be back on the European touring circuit by April.

ITALIAN PLATINUM — At a recent benefit for Desert Hospital of Palm Springs that featured Frank Sinatra and his friends (Julio Iglesias, Dione Warwick and Red Buttons) a platinum album was presented to Sinatra for his number one selling album, "Le Piu Bell Canzoni Di Frank Sinatra." The award was presented on behalf of WEA, Italy by Tony Renis, renowned international songwriter/richard credits include "Quando, Quando, Quando," "Tonight I’ll Say A Prayer" and "All Of You."
David Steps Down

Morisson (Conn.); Howard Coble (N.C.); Patrick Swindall (Ga.) and many others have pledged $10, $20 or more. Also, ASCAP and BMI and SESAC are in combination.

There is little doubt that ASCAP made many successful deals during 1985. Increased shares of the charts, legal victories both in and out of court and a 9 percent increase in revenues, from $154 million in 1984 to $245 million this year. Perhaps the greatest indicator of Dav- id's abilities and success will come after the steps down in April. Will ASCAP continue its strong growth with all the rights? And ASCAP will the performing rights societies fare in the monumental congressional battles ahead? There's no lack of controversy and charismatic spokesmen. ASCAP members were undoubtedly relieved when David concluded his membership letter, saying, "and one thing I promise, if ASCAP ever needs me, you can be sure I'll be there."

Cory Robbins

Profile's rock artists are still developing. Robbins cites Joe Henry as the most promising. "We have rap artists on our label but we also have country rock, heavy metal, hard core, all kinds of music that are not rap."

Behind The Bullets

Company pedigree possessed by the band makes it an attractive option for record labels. For the two biggest country acts, "Mean Business" is the Firm's second album for Atlantic and it too has been on the chart three weeks. A debut of Top 100, it is expected that this week it jumps from 57 to 37. Unlike Osborne, The Firm has been able to land a single in Top 30. "Just Keep Rolling" in the Top 100. "Helping Mean Business" on its way over from Tower Records, Campbell, Strawberry, Boston and Kemp Mill, Washington, D.C. Top 10

WCI Earnings (continued from page 5)

reported operating income of $34.7 million on all-time high revenues of $273.1 million. Major contributors to these results included ZZ Top, Stevie Nicks and the Cars, each of which achieved sales of $100 million or more during the first quarter, and continued gains by WEA International.

For the quarter, operating income for the Recorded Music division jumped 26% to a new high of $112.7 million and revenues increased 22% to $1.93 billion. During the year, the WCI Record Group again had a number of major releases, including multi-platinum sales by Bon Jovi, Foreigner, Fleetwood Mac, Prince, Motley Crue and John Fogerty. In addition, a record-setting year for WEA International greatly contributed to the year's results.

The "Publishing and Related Distribution" division had fourth quarter operating income of $3.1 million on revenues of $33.5 million. These figures compare to operating income of $3 million in the fourth quarter of 1984 and revenues of $27.2 million. For the full year, revenues rose to an all-time high $121.7 million. Operating income for the year was down slightly to $13.7 million.

"WCI's Broadcast Cable Communications division continued to show gains in both operating income of $4 million in the fourth quarter compared to

an $8.6 million loss the previous year. For the year, the division had a profit of $6.5 million, dramatically better than the previous year's loss of $5.1 million. This turnaround is due in part to better operating results and reduced interest costs at Warner Amex. WCI's purchase of American Express' 50% interest in Warner Amex is expected to close shortly. During the quarter, sales of Warner Amex's franchise in the New York City borough of Queens.

PIA VJ FOR A DAY — During a recent VH-1 (Video Hits One) taping session, Kevin Metheny, vice president of the studio's Production Department at Zadora, appeared on VH-1 as a Guest VJ Saturday, February 22.

Cash Box/March 1, 1986
AROUND THE ROUTE
By Camille Compasio
Cleveland Coin International has just completed negotiations to open a branch office in Michigan. The facility will be located in Livonia (site to be announced later) and will be in operation by early March. However, the company has arranged for interim warehousing in Detroit — as of now — their goal being to cover the entire state of Michigan. "We are going to have warehouse facilities in Kalamazoo and Mount Pleasant, with a service center out of Grand Rapids," said CCI proxy Ron Gold. Jack Francisco (formerly of Greyhound Corp.) who will be responsible for western Michigan and Herman Fox, Cleveland Coin’s vice president of marketing, will oversee the marketing program for Michigan. Needless to say, the new facility will house an outstanding roster of equipment in all categories. "The anchor of the marketing program will be the distribution of industrial vending equipment," Ron noted, "and among the vending lines we have now are Automatic Products, Moyer Diebel, RMI and Ardas." He indicated more would be added and also advised that CCI had been appointed to handle the Williams line for the state of Michigan, which underscores their plan for an (continued on page 38)

Digital Controls Sells Video Group To Resume Full Time Coin-Op Production

CHICAGO — Digital Controls of Norcross, Georgia completed the sale of its Video Group to Atlanta based Comsell, a designer and marketer of video-disc based real estate sales systems. In dispatching the Video Group, Digital Controls president Mike Macke indicated the firm will return to devoting its total resources to the manufacture and marketing of coin-operated amusements.

"The unstable coin-op markets of the past few years necessitated our diversification into another field," Macke pointed out. "But now we feel that the market has stabilized and we can justify devoting all of our resources to delivering product there."

Digital Controls was founded in 1981 with its introduction of "Little Casino," a pure amusement video card game. That piece furnished the momentum for re-establishing the countertop game market as a formidable one. It was marketed until October, 1985, making it the longest continuous production run video in industry history, according to the company. Digital Controls has sold approximately 20,000 "Little Casino" games. Currently, the firm is beginning shipments of a new in-house product, a skill-stop mechanical counterp, "Pacer Poker."

The DC Video Group manufactured and marketed a video-disc based computer applications training system called "The Learning Center." Along with that proprietary product, Comsell took on 10 DC personnel that staffed that division.

"One of Digital Control's most important assets is our research and development department under the direction of co-founder and vice president of engineering, Michael Pace," said Macke. "Now Pace and his staff will be free to dedicate all their efforts to developing innovative game products."

Bally Reports Fourth Quarter Results

CHICAGO — Robert E. Mullane, president and chairman of the board of Bally Manufacturing Corp. announced the results of operations for the fourth quarter and the year ended December 31, 1985.

For the fourth quarter ended December 31, 1985, revenues were $258.7 million, compared to $259.7 million in 1984. For the same period, the loss was $4.6 million, compared to a loss of $14.6 million in 1984. The loss per share was $0.17, compared to a loss per share of $0.40 reported a year ago.

For the year, revenues were $1,344.8 million as compared to $1,349.4 million in 1984. The net income was $25.6 million, compared to a loss of $100.4 million in 1984. The earnings per share were $0.95, compared to a loss per share of $3.86 reported in 1984.

Due to the seasonality of many of the company's businesses, the fourth quarter is traditionally a low period in the company's operating activity. "However, with the exception of Health and Tennis Corporation, we were generally pleased with the operating results for the quarter," Mullane said.

(continued on page 38)
impressive games lineup out there. “Hopefully, our new facility will be somewhat unique,” commented one movie manufacturer,” he added. . . This is a good news and further evidence that things are looking up in coinop and that long road to recovery seems to be getting shooed.

Not quite ready. Received a call from Seeburg proxy Ed Blankenhocker advising that the factory’s “Crusader 600” coin-op disc jukeboxes won’t be ready for introduction at the ACMCE convention, as originally planned. As a matter of fact, Seeburg will not have a booth at this convention, simply because the “Precicle” has already been phased out at this point, and their main thrust right now is focused on the CD box. However, all of the Seeburg people complained in attendance and participating fully in the March 7-9 ACMCE show. As Ed pointed out, Seeburg’s policy is to first introduce the new model to their distributor network and then to accomplish their sales efforts in May at their planned International distribs meeting, to be held in Chicago. At that time the “Crusader 600” will be officially unveiled.

Alive and well and producing: Bally Midway exec Steve Blattspier advised two of the Sente releases that are currently on the production and delivery schedule at the Franklin Park, IL. plant. “Stompin’ ” is scheduled for delivery in mid-March. And here’s a brand new addition to the SAC I system: “Name That Tune,” which has been licensed from the long running television show, is patterned after it and should attract a lot of player interest. As in the tv’tv, the object of the game is to guess the name of a tune after hearing a few bars from it. “Name That Tune” offers 1000 different songs, running the gamut from Broadway musicals, to country, to Top 40 pop music or many other sources. It will be introduced at the ACMCE convention in Chicago — and Bally Midway plans production for about a week after the show. And that’s all not continued and sold out Bally Midway to be featuring a new two player, upright driving game called “Mac RPM” at ACMCE and a new pinball, “Lady Luck,” which is based on a card game theme.

Regarding rebates on 1985 jukebox licensing refunds — here’s the们的 directly from the AMOA office. There will be no rebate on 1985 since some time in November of 1986 and according to the information they have, no forms are required for this rebate, which will automatically be sent to you for the number of machines they’ve licensed and registered. According to the copyright law, the procedure for registering machines remains the same — in other words, you list the numbers, pay the $50 per machine royalty and file. Only now, you will receive a certificate allowing them to transfer registration from one machine to another. If you have any questions about this procedure should be directed to Walter Sampson, Chief-Licensing Division at the Copyright Office and registration.

ACME showgoers make note. As previously reported in Cash Box, the ACMCE convention will not be open to the public on the final day of the show, which is Sunday, March 9; thus, exhibit hours on this day have been changed to 10 a.m. - 4 p.m. ACMCE ‘86 will be taking place March 7-9 at the Expocenter/Downtown in Chicago.

15 Years Ago In Coin Machine

The Wurlitzer Company announced that its entire distribution organization has been phased out and will be handled directly by the firm’s DeKalb, Illinois division. The noted Chicago Coin “Speedway” is back in production for the third time by the Chicago based factory... On Sunday, Feb. 7, 1971 a major portion of Mid-Minnesota was left in the dark for several hours as the result of a power failure. . Midway releases a brand new game called “Stunt Pilot”... “Solids & Stripes,” a two-player pin featuring a pool table theme is introduced by Williams... The Friday

Coins

AROUND
THE ROUTE

(continued from page 37)

William’s Report First Quarter Results

CHICAGO — Williams Electronics, Inc. reported that revenue for the first quarter of fiscal 1986 was more than $32,400,000, with a net loss of $11,476,000, in the corresponding period of fiscal 1985. Net income for the first quarter was $1,975,000, up from $1,298,000 in the first quarter of fiscal 1985.

Amusement game revenues increased by $2,400,000, or 31 percent, for the first quarter of fiscal 1986, compared to the first quarter of fiscal 1985. Amusement game business remains the current first quarter reflects improvement in the operations of the company’s coin-operated amusement game business as well as the continued success of its hotel and casino business.

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AMOA Responds To Cig Restrictions

CHICAGO — In its continuing efforts to keep members informed about issues relating to the operating business, AMOA released a special membership mailing earlier this month focusing on items of importance to operators. One of the issues discussed was the problem with tobacco advertising and the sale of cigarettes through vending machines, recommended by the American Medical Association.

As you will recall, NAMA addressed this proposal in a statement issued by association president G. Richard Schreiber (Cash Box, 1/11/86), who objected to the selling out of vending machine sales as “disciplinary” when “there are other channels through which tobacco is sold.”

If AMFA succeeds in this effort, the effect on vendors throughout the United States could be significant. Since AMFA does have a direct control over this type of activity, and would be able to lead the way to similar actions on such items as candy, music, games, soft drinks, etc. The association recommends that members of the American Medical Association who are interested in the National Coin Machine Institute (which is also on top of this situation) and contact their respective doctor/delegates who attended the December AMA meeting where this resolution was passed.

As a further source of information AMOA supplied members with an action plan which has been implemented by NCMC and also advised them of a telegram sent to the American Medical Association by NCMC. In this telegram NCMC voiced their objection to selling out cigarettes through vending machines while ignoring “the other 90 percent of retail cigarette sales” and pointed out that “95 percent of cigarette machines are in high sales volume locations that sell alcoholic beverages or are located in highly supervised factory and office work locations.”

AMOA is urging operators to do their part on this important level by avoiding placing vending machines which might cause harm to the Medical Association or the health of the public.

Bally Earnings

(continued from page 37)

La Mener’s Scientific Games subsidiary also had an excellent quarter, benefiting from five new state lottery contracts, including California. The company was also awarded its second managing contract for the state of Iowa. The company’s first contract for on-line terminals for the Tri-State Lottery (Maine, Vermont and New Hampshire) and all others, all were delivered to the American Medical Association which is also on top of this situation.)

Mullane added.

“The amusement game business which the company downsized in 1985 is performing adequately and is the key factor in the overall improvement,” said Mullane. Bally’s Six Flags theme park operations had a fine year. Results were improved from last year due to operating controls and a substantial increase in attendance.

The fourth quarter was impacted adversely by our health club business. While sales were strong, operating expenses especially relating to bad debts were responsible for a sharp decline in earnings,” said Mullane. “The health club management group is aggressively instituting new programs and controls to alleviate this situation.”

As Mullane noted, “1985 was a year that Bally moved aggressively to consolidate its leadership position in our various sections of the leisure industry. Our prime objective was to establish a solid foundation of these inherently strong businesses. In addition, Bally is moving to consume the core” of Midway and 1986 will be a key year for Bally.”

El San Juan Hotel and Casino located in San Juan, Puerto Rico, whose operations are reported on an an operating basis, in addition of the El San Juan will enhance William’s hotel/casino business and permit the company to share in the resurgence of tourism in Puerto Rico.

Prospects for the second quarter ending March 31, 1986 were promising. Orders for William’s current pinball game “High Speed” have exceeded 7,500 units or approximately $3,500,000 in anticipated revenues. Based upon current levels and demand, the company expects to sell more than 10,000 units of “High Speed.”

Based upon record revenues in January from Williams’ Condado Plaza Hotel and Casino and the build-up in operations of the South Florida hotel and casino, the company expects continued improvement in its hotel/casino business for the fiscal 1986 second quarter.

At the midpoint of its second quarter Williams remains confident that earlier announced earnings forecast of between $1.25 and $1.30 per share, for the quarter ending March 31, 1986 will be achieved. For the similar period of fiscal 1985, the company reported a loss of $1,273,000.

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 Plaza Hotel; Minneapolis; annual state conv.

Mar. 7-9; American Coin Machine Exposition; Expocenter/Downtown; Chicago, IL; AEA/SASI joint nat’l conv.

Mar. 21-23; NAMA Western Convention; Hyatt Regency; Anaheim, CA; vending trade conv.

May 8-10; Ohio Music & Amusement Assn.; Hyatt Regency; Columbus; annual state conv.
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