AMERICAN STORM
THE FIRST SINGLE FROM THE NEW ALBUM BY
BOB SIEGER
& THE SILVER BULLET BAND
PRODUCED BY BOB SIEGER AND PUNCH
The New Generation Of Record Enthusiasm

By Tom Kyle

In today's world of ever-changing morals and trends, one thing is certain, music is a basic of everyday life. I think if it wasn't for music there would be no fixed in our everyday existence on earth. Think about it. So many traditional values have been revised to please stubborn people who think only of personal gain; then there are the rest of the values that are forgotten because they are considered archaic. Maybe that's why music is always listened to. It may have a new sound but it is always there for the listener to appreciate no matter the mood one might be in.

Taking the part of a spokesman for the new generation, I'm here to explain several points of our revolution. Our revolution is not one that pushes music into your ears and sells them shut with screw-on headbands. We are a good breed, nurtured on the sounds of Led Zeppelin and Cat Stevens and maturity into music that is now more giving and meaningful, sharing a positive point of view or a "let's make the world a better place to live" message. U2, John Cougar Mellencamp and Stryper all have done this in their music. There is a long list of others, but you know a majority of them by now. Just think of the two biggest events in music history: "Farm Aid" and "Live Aid." Those twin victories have solved their concern. As the wise saying goes, "actions speak louder than words."

I think I can safely say we are all a little testy about discussing music censorship. One thing is for sure, we do take music very personally, because our music is part of us. But it just seems like some musicians prefer singing — or rather screeching — about death and Satan to enjoying life itself. Mothers of today should have a chance in back in their days before they judge a performer such as Don Snider.

It seems that we all can understand censorship to a point, but what would it really prove? It's very simple. If you don't like it, turn it off. Death and evil in music really serve no purpose, but it's when you realize that you are afraid of the game. After all, remember they both have been here since the beginning of time and the human race has survived so far.

Maybe it's only my thinking, but it seems more emphasis is placed on song lyrics than on children dying as a result of famine or terrorist attacks. Where are people's priorities? Is it better to attack something that has no defense while sitting and watching TV than to get involved in keeping your environment safe for our children? Even bad music is a lot more innocent than physical harm.

I know for sure that we don't want to be associated with burned-out flower children who have resigned themselves to giving rock gospel on local radio or TV stations because they now do everything they were against when they participated in the peace marches of the '60s.

My generation is straightforward. We listen, enjoy, and support what we believe in to the limit. Our main objective in life is to excel in our careers and love every minute of it. When it comes to work one should be exceptionally proud of what he or she does.

If you were to pull a young person to the side and see what makes him tick, you would see outward signs that he loves music. He usually has at least one button on this jacket that pertains to his favorite group. He doesn't wear this button for fashion but for his deepest respect and support. A surprisingly large number have been invented for small bands and this only makes their hunger for music even greater. Then there are some of us that break out a cassette and put it in our car tape deck and take a 50-mile cruise, just to have our privacy or to more or less judge the music for ourselves rather than listen to a corrupt and pompous critic who only favors music when it can be benefited to himself. Every song that is made of feeling and emotion rather than out of making big bucks only is part of a potter's soul and not I nor anybody else has the right to drag it through the mud. We only have the right to respect that feeling and personally agree or disagree, not to make a living beating it to death.

There are not many things left in life to believe in. Some of us believe in God, love and brotherhood — which are all really one. Others choose to believe in greed, deception and evil. Now think which group really has the true song in their hearts. The true song has been here since day one. It only has a better beat now.
<table>
<thead>
<tr>
<th>Title</th>
<th>Weeks On 3/1 Chart</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>35 BEAT'S SO LONELY</td>
<td>39 12</td>
<td>CHARLIE SITTON (MCA 0775)</td>
</tr>
<tr>
<td>36 ADDICTED TO LOVE</td>
<td>43 7</td>
<td>ROBERT PALMER (Island 7-9970)</td>
</tr>
<tr>
<td>37 I'M NOT THE ONE</td>
<td>41 6</td>
<td>THE CARES (Epic 62569)</td>
</tr>
<tr>
<td>38 I THINK IT'S LOVE</td>
<td>47 3</td>
<td>JAMELLE JACKSON (Atlantic 6-9444)</td>
</tr>
<tr>
<td>39 THAT'S WHAT FRIENDS ARE FOR</td>
<td>15 18</td>
<td>DIONNE &amp; FRIENDS (Arts 61-9422)</td>
</tr>
<tr>
<td>40 I'M YOUR MAN</td>
<td>13 15</td>
<td>WHAM! (Epic 38-05721)</td>
</tr>
</tbody>
</table>

**WINNER'S CIRCLE**

**SO FAR AWAY**

DIRE STRAITS (Warner Bros. 7-28789)

**CONGA**

MIAMI SOUND MACHINE (Epic 34-05472)

**NEEDLES AND PINS**

TOM PETTY AND THE HEARTBREAKERS WITH STEVIE NICKS (MCA 02722)

**YOUR LOVE**

THE THOMPSONS (Columbia 34-05796)

**WEST END GIRLS**

PET SHOP BOYS (EMI America B-8307)

**OVERJOYED**

STEVE WONDER (Motown 19187F)

**LIVE IS LIFE**

OPUS (PolyGram/EMI America 83-702)

**BOP**

MAURICE WILSON (EMI America B-8259)

**DIGITAL DISPLAY**

READY FOR THE WORLD (MCA 02734)

**SAY YOU, SAY ME**

LIONEL RICHIE (Motown 18178)

**FOR AMERICA**

JACKSON BROWNE (Asylum 7-6966)

**SOMETHING ABOUT YOU**

ATOMIC (PolyGram/EMI America 83-320-1)

**SPIES**

PAUL McCARTNEY (Capitol B-5537)

**LE BEL AGE**

PAT-BIDNATAR (Clyye's 054266)

**DO ME BABY**

MELISSA MORGAN (Capitol B-0023)

**TALK TO ME**

DONNA SUMMER (EMI America B-7932)

**THE SUN ALWAYS SHINES ON T.V.**

A-HA (Reprise/Warner Bros. 7-2874)

**MAY HOMETOWN**

BRUCE SPRINGSTEEN (Columbia 38-05782)

**NEVER LOSE YOU**

LIKE (Columbia 38-0579)

**GO HOME**

STEVE WONDER (Motown 18177F)

**WALK OF LIFE**

DIRE STRAITS (Warner Bros. 7-28787)

**PARTY ALL THE TIME**

MADONNA (Columbia 34-05689)

**I LIKE YOU**

PHYLLIS NELSON (Columbia 7-28786)

**WHAT HAVE YOU DONE FOR ME LATELY?**

JANET JACKSON (A&M 8271)

**MISS YOU**

KLYMAXX (Contemporary/MCA 62000)

**LET ME BE THE ONE**

FIVE STAR (EMI Australia B-1849)

**JIMMY MACK**

SHERRI EAST (EMI America 8-3099)

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**CHARTBREAKER**

**I DO WHAT I DO... (THEME FROM 99 WEEKS)**

JOHN TAYLOR (Capitol B-0551) DEBUT

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**HEART'S ON FIRE**

JOHN CAFFERTY (Scotti Bros/CBS 254-0574)

**THE MEN ALL PAUSE**

KLYMAXX (Contellation/MCA 0246)

**STEREOTOMY**

THE ALAN PARSONS PROJECT (Arts 61-9423)

**A LITTLE BIT OF LOVE (IS ALL IT TAKES)**

NEW EDITION (MCA 1758)

**TATONTOY**

Charlotte Ridine AND ALEX O'NEAL (Tabu/CBS 254-0576)

**THE POWER OF LOVE**

JENNIFER RUSH (Epic 34-05605)

**ALL THE KINGS HORSES**

THE KING'S FAKIRS (EMI America B-8283)

**BAD BOY**

MIAMI SOUND MACHINE (Epic 34-05605)

**SIXTILE TALK**

JELY JEELE (EMI America B-8283)

**LYING**

PETER FRAMPTON (Atlantic 7-8496)

**IT'S ALL RIGHT (BABY'S COMING BACK)**

EURYTHMICS (RCA RP-01484)

**SHELTER ME**

JOE COCKER (Capitol B-0037)

**FIND SOMEONE**

LAURA BRANIGAN (Atlantic 7-8495)

**IN MY DREAMS**

FLYING (Arista 254-05605)

**IF YOU LEAVE**

ORCHESTRAL MANOEUVRES IN THE DARK (A&M/Virgin AM-2811)

**I CAN'T WAIT**

NUT SHOOL (Atlantic 7-8494)

**FEEL IT AGAIN**

HONEYMOON SUITE (Capitol 7-8770)

**GREAT GOSH A'MIGHTY**

LITTLE RICHARD (MCA 05780)

**BROKEN WINGS**

MR. MISTER (Capitol B-1431)

**ALIVE & KICKING**

SIMPLE MINDS (A&M/Virgin AM 2736)

**IT'S ONLY LOVE**

TREVAN ADAMSTURNA (A&M 2791)

**HOME SWEET HOME**

MOTEL (Elektra 7-69589)

**SEPARATE LIVES (LOVE THEME FROM WHITE NIGHTS)**

PHIL COLLINS AND MARILYN MARTIN (Atlantic 7-8494)

**TODAY SHE COMES HOME**

MOTOWN (Motown 19049F)

**EVERYTHING IN MY HEART**

COURT & HAY (EMI America B-8280)

**GOODBYE**

DAY DANCE (EMI America B-8280)

**SOMEWHERE FROM "WEST SIDE STORY"**

BARBARA STREISAND (Capitol 34-05605)

**WOOD BEEZ (PRAY LIKE A RACCOON)**

SCHNITT PLOTTI (Warner Bros. 7-28781)

**CARAVAN OF LOVE**

ISLEY, JASPER, ISLEY (Grunt/RCA 34-05611)

**YOU'VE A FRIEND OF MINE**

CLARENCE CLEMENS AND JACKSON BROWNE (Columbia 254-05609)

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**EVERYBODY DANCE**

TINA MARA & THE SEEN (A&M 2791)

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**ALPHABETICAL LISTING ON INSIDE BACK COVER**
Columbia, E/P/A Senior Management Restructured

NEW YORK — The senior management of the Columbia and Epic/Portrait/CBS Associated labels has been restructured in a move designed to, in the words of CBS Records Division president Al Teller, "enable us to focus more directly on our key A&R and marketing objectives — nurturing and expanding the recording careers of each CBS Records artist, and developing new talents to their maximum potential." The move will provide a new senior vice president of A&R and a senior vice president of marketing at each label, Columbia and Epic/Portrait, reporting directly to Al Teller.

Mickey Eichner has been named senior vice president, A&R, Columbia Records, and Bob Sherwood has been named senior vice president, marketing, Columbia Records. Lennie Petze has been named senior vice president, A&R, Epic/Portrait Records, and Ray Anderson has been named senior vice president, marketing, Epic/Portrait/CBS Associated labels.

In their new roles, Eichner and Petze will be responsible for all of the A&R activities of the Columbia and Epic/Portrait labels respectively. Sherwood and Anderson will be responsible for all of the marketing, promotion, product development and video activities of the...
MANHATTAN GAVIN — Manhattan Records executives welcome singer/producer/songwriter Gavin Christopher to the label and are seen celebrating Christopher's debut album, which is scheduled for an April release. Gavin is the writer of several Chaka Khan and Rufus' early hits, including the classics "Once You Get Started" and "You Got The Love." He was also the featured vocalist on Herbie Hancock's "Star's In Your Eyes." Pictured here (l-r): Manhattan president Bruce Lundvall; Varnell Johnson, vice president, black music marketing; Gavin Christopher; Gerry Griffth, vice president of A&R; Steve Kipp, vice president, marketing & administration; and Bhaskar Menon, chairman of the board & chief executive officer of EMI Music & Capitol Industries.

BUSINESS NOTES

Warrants Issued For Vendors At Miss. Flea Market/Labels Seized In Okla.

NEW YORK — Arrest warrants were issued for ten vendors at the Ripley Flea Market in Ripley, Mississippi on February 3, 1986. The vendors are suspected of offering counterfeit cassette tapes for sale. A total of 6,698 alleged counterfeit cassette tapes were seized by the Mississippi Highway Patrol from ten separate booths at the Market on February 2, 1986, pursuant to ten search warrants issued the same day.

Arrest warrants were issued for Robert G. Thearp of Bolivar, TN, Charles R. Wakefield of Tanner, AL, Randy Hood of Baldwin, MS, Jimmy Sandlin of Gun Town, MS, Johnaron of Houston, MS, Ralph Stivall of Pontotoc, MS, James M. Wilhite of Booneville, MS, Mitchell Lyons of New Albany, MS, William Larry Shaffner of Cleveland, AL, and Howard J. Spencer of Boonville, MS.

In an unrelated case, special agents of the Oklahoma City Division of the FBI executed a federal search warrant on January 30, 1986, at Action Printing 3400, Charleston Road, Norman, Oklahoma and seized equipment and materials allegedly used to manufacture and/or assemble counterfeit labels for counterfeit audio cassette recordings in violation of federal law.

In October, 1985, the Oklahoma City Division of the FBI received information that Action Printing 3400 was involved in the printing of counterfeit labels for sound recordings by popular artists. On January 29, 1986, an undercover FBI agent purchased approximately 5,000 audio cassette recordings suspected to be counterfeit from an individual at the Holiday Inn in Hayfork, Oklahoma. This person had allegedly purchased labels for these cassettes from Action Printing.

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

NEW YORK — The Music and Performing Arts Unit of B'Nai B'rith will host "An Evening with Bruce Lundvall," March 4 at NY's Sutton Place Synagogue... The Videotape Production Assoc./NY Chapter will hold a testimonial lunch honoring Julius Barnathan, president, broadcast operations and engineering, Capital Cities/ABC, March 19 at NY's Sardi's... Stephen Michael Gryce has won the sixth annual ASCAP-Rudolf Nickerson Award for an orchestral work which has not received a professional performance, for this "Three Orchestral Sketches"... Doc Pomus and Kenny Hirsch have penned "One More Time," which Ray Charles will introduce on the Easter Seals Telethon March 9... Richie Havens, Paull Austin, and others will participate in "Home-Aid," a March 13 Madison Square Garden benefit to raise money for homeless people in the New York City area... Four exhibitions will combine for the second British Electronics Week, April 29-May 1 at London's Olympia exhibition center... The first International Music & Media Conference will take place in Montreux, Switzerland, May 7-10; contact Overseas Music Services, 509 Madison Ave., New York, NY 10022 for details... The William Morris Agency has been named representative for Radio City Music Hall Productions' theatrical ventures into Atlantic City, Lake Tahoe, Reno and Las Vegas... Spyro Gyra has just signed with Monterey Peninsula Artists for worldwide personal appearance representation... The Sun Group, a NY company specializing in recording, audio production and original music, has added composer/arrangers Stan Harrison and Jon Herington to its staff... The New York Public Library has purchased a lost manuscript of Mahler's "Symphony No. 5" for its permanent collection... A 60s Folk/Rock Reunion, with John Sebastian, Jesse Colin Young, Richie Havens and others, at Jarreau: Live in London, and 'The Peter, Paul & Mary 25th Anniversary Concert' will air on PBS in early March... Warner Publisher Services will distribute Canada's Rock Express & Metallion magazines in the US... New in the book bins: Mimi Kasbash's David Lee Roth: What A Guy! ($7.95, Ballantine)....

EXECUTIVES ON THE MOVE

Morris Appointed — Richard J. Morris has been appointed chief financial officer for PolyGram Corporation. In his new position Morris will oversee all U.S. financial functions of PolyGram, including activities of the records division and the west coast-based operations in television, film and other ventures. He remains as chief financial officer, PolyGram Records, Inc.

Sobu Promoted — Morley Beth Sobu has been promoted to the newly created position of manager, product services for MCA Records. In this new position, Sobu will continue to be responsible for the compilation of album editorial copy and will be involved in the coordination of the production of new releases. Sobu joined MCA over a year ago as coordinator of product services after serving two years as art coordinator for CBS Records, west coast.

Landry Named — Michael Bloom has announced the merger of CBS Songs' two copyright departments and the appointment of Suzanne A. Landry as head of the new unified department. Landry, director, general and copyright administration, will be responsible for directing the administration of all CBS Songs' catalogs, including all, United Artists Music and ATV Music.

Bloom Joints — Michael Bloom has joined Peter Levinson Communications in New York as an associate. Before joining the company, Bloom spent 13 years in the entertainment industry. He was active as a broadcaster in Hawaii, San Francisco and New Jersey.

Garb Appointed — Robin Garb has been appointed vice president of music, motion pictures and television for Walt Disney Pictures and Touchstone Films. In his newly created position, Garb will supervise all aspects of acquiring and developing the music for Walt Disney Studios' motion picture and television productions.

Pinckney Resigns — Laurence Pinckney, formerly the director of creative services for PolyGram Records resigned last week. He left his post to devote full time to Nightstar Entertainment Corporation, an artist management and production company whose clients include: Adante, Erro, Mark Mincola and Vincent Cook. Pinckney can be reached at Nightstar Entertainment Corp. at 853 Coles Street, Maywood, New Jersey 07607 (201) 587-6065.

Changes At MGM/UA — MGM/UA Home Video has promoted Hilili Gerdich from senior counsel to vice president of legal affairs and has appointed Jeffrey L. Ringer as director of business affairs. Prior to joining the home video division, Gerdich was with the legal staff of United Artists Corporation from 1978. Ringer joined MGM/UA Home Video from the legal staff of United Artists Corporation and was previously associated with the entertainment law firm of Walter Hofer.

Brokaw Forms Co. — Michael Brokaw has formed Michael Brokaw Management, following his recent departure from Kragen & Company where he was senior vice president since 1979. Under his new company banner, Brokaw continues to represent long-time clients Lindsay Buckingham, Dottie West and record producer Roy Thomas Baker.

Nederlander Names Two — Hal Lazareff has been named director of contemporary bozos/recordants (west coast) for the Nederlander outdoor venues. He was previously an agent with Creative Artists Agency and International Creative Management. Ivy Bauer has been named booker of contemporary concert attractions for the Nederlander outdoor venues. She was previously a partner in the John Bauer Concert Company in Seattle and Wolf & Rissmiller Concerts in Los Angeles.

Mascolo Promoted, Changes Announced At RCA

LOS ANGELES — Ed Mascolo has been promoted to the newly created position of senior vice president, national promotion for RCA Records. In his new position, Mascolo will be responsible for national promotion including singles and album promotion and black music promotion. The first appointment Mascolo announced in his new post is that of Basil Marshall as director, black promotion reporting directly to him. In addition to Marshall, the black promotion staff includes such artists as Joe Jackson, singles promotion; Alan Wolmark, director of national album promotion; and Bonnie Goldner, director of radio promotion and trade relations will report to Mascolo.
We’re on a first name basis with Mr. Mister.

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BLUE TOMORROW — The Swimming Pool Q's — A&M SP-5107 — Producer: Mike Howlett — List: 8.98 — Bar Coded

The much ballyhooed Swimming Pool Q's makes a substantial stab at beating the sophomore jinx here. Its music is cut right from the fabric of the American heartland, yet it is vibrant and uncategories. At times the spirit of Hank Williams is evoked though the sound is contemporary and thoroughly based in modern songwriting sensibilities.

THE COLOUR OF SPRING — Talk Talk — EMI America ST-17179 — Producer: Tim Frisse-Greene — List: 8.98 — Bar Coded

The evocative, ethereal sounds of Talk Talk may not translate into huge pop radio acceptance, but there is a proven audience for this Roxy-inspired music. THE KNIFE FEELS LIKE JUSTICE — Brian Setzer — EMI America ST-17178 — Producer: Don Gehman — List: 8.98 — Bar Coded

Backing away from the rockabilly sound he popularized as a Stray Cat, Setzer demonstrates here his penchant for a classic pop style. 9% WEEKS — Original Motion Picture Soundtrack — Capitol SV-12470 — Producers: Various — List: 8.98 — Bar Coded

This heavyweight compilation featuring tracks from Duran's John Taylor, Brian Ferry, Corte Hart, Joe Cocker, Davo, Eurythmics and Police's Stewart Copeland should be a winner at retail. BACK TO THE WORLD — Dennis DeYoung — A&M SP-5109 — Producer: Dennis DeYoung — List: 8.98 — Bar Coded

Another set of romantic power-ballads from the former Styx-man.


Funky, urban, dance. That about sums up this burning new record from Jonzun. Watch for strong BC sales and good crossover action.

BOURGEOIS TAGG — Island 90496 — Producers: David J. Holman-Brent Bourgeois-Larry Tagg — List: 8.98 — Bar Coded

Slightly formulaic, but commendable nonetheless, Brent Bourgeois and Larry Tagg write and produce an urgent, driving pop.


Recorded five months before Esther Phillips died in 1984, this LP features her classic, Dinah Washington-inspired soul singing well-applied to such items as "Nowhere To Run," "Mama Said," and "Fa Fa Fa Fa (Sad Song)."

THE MAN AND HIS MUSIC — Sam Cooke — RCA CPL-17217 — Producers: Various — List: 11.98 — Bar Coded

This two-record set is an absolute must for anyone interested in the enduring effect of Cooke on popular music. Cleveland here are "Chain Gang," "Only Sixteen," "Cupid," "Another Saturday Night," and many, many more.


Gospel star Tramaine is crossing her very contemporary gospel sound to BC and beyond. This strong, secular-label outing shines with spirit and commitment. JOHNNY COMES MARCHING HOME — Del Lords — EMI America/Enigma ST-17183 — Producer: Neil Geraldo — List: 8.98 — Bar Coded

The Del Lords are a cut above the tough-boy, guitar-slingers in vogue these days. Powerful, conviction-heavy songs and gritty production from Neil Geraldo are the hallmarks.

TROUBLE IN MIND — Original Motion Picture Soundtrack — Island Visual Arts 90500 — Producer: Mark Isham — List: 8.98 — Bar Coded

A lush and luminous score from synthesis/trumpeter Isham and typically somber, demon-possessed vocals from Marianne Faithful make this a potentially classic soundtrack.

SAVING THE WILDLIFE — Mannheim Steamroller — American Gramophone AG-2066 — Producer: Chip Davis — List: not given

This collection of various tunes will serve as the soundtrack to a March PBS television special, "Saving The Wildlife." Top selling Mannheim Steamroller has a perfect combination here, blending its New Age sound with the worthy cause of animal preservation.

YOUR SONGS — Elton John — RCA 37266 — Producer: Gus Dudgeon — List: 5.98 — Bar Coded

This popularly priced collection of some of John's all time great tracks will be a welcome midliner seller at retail.

CRASHING DREAM — Rain Parade — Island 90499 — Producer: Steve Gronback — List: 8.98 — Bar Coded

A Producer, Byrds-inspired sound punctuates this major label debut from L.A. favorites Rain Parade. On the neo-psychedelic fringe.

DOWN AND OUT IN BEVERLY HILLS — Original Motion Picture Soundtrack — MCA 6190 — Producers: Various — List: 8.98 — Bar Coded

Half of this record has tracks from Little Richard, David Lee Roth, The Marischal Vargas da Teceltlan and Randy Newman. The other half contains tracks from Police guitarist Andy Summers. A winning collection from a hit film.


Three strong studio LPs and a current SRO tour should provide impetus for a quick start for this five-song live set. "Brief Encounter" showcases the band's live performance and highlights its Genesis/Gentle Giant-influenced sound. Stranger things have happened, but it appears that progressive rock may be historical enough now to deserve its own revival.
ROLLING STONES (Rolling Stones/CBS 38-05802)
Harlem Shuffle (3:24) (Marc-Jean adm by Bug-Keymen/BMI) (Reif-Nelson) (Producers: Steve Lillywhite-The Glimmer Twins)
Worldwide exposure on the Grammy telecast is sure to power this single on its way. The Stones' first for Columbia is the Chess blues-influenced homage to its sources. A grooving, melotone-light rhythm section and Jagger's howl are featured.

MICHAE L HENDERSON (EMI America B-8312)
Do It To Me Good (Tonight) (3:27) (Shannon Lissner—American League/BMI) (M. Henderson) (Producer: Michael Henderson)
EMI America's re-entrance into black music should be off to a sensational start with this grooving track ripe for BC and CHR. Henderson gives the single a bit of a Prince feel, but it stands on its own with a powerful hook and great production.

JUNIOR (Mercury 886 037-7 DJ)
Oh Louise (3:30) (Junior-EMI-MCA/ASCAP) (Junior-Smith) (Producer: Junior) A tuneful, richly melodic chorus backs the refrain on this single, giving engaging force to Junior's zesty R&B vocal. This is prime B/C material, destined for airplay with chart racing earmarks. Should be a winner for this British act.

RICKY NELSON (MCA 52781)
You Know What I Mean (1:47) (Almo/BMI) (Jupp) (Producer: Rick Nelson)
Nelson's classic rockabilly sound makes a fine showing on this recording cut. The late singer's voice sparks every groove of this recording, backed by the traditional male rockabilly chorus. A tribute to Nelson's contribution to music, this tune should have great appeal, both sentimental and otherwise.

MICHAEL JONZUN & A&M (2824)
Games People Play (3:48) (Boston International/ASCAP) (Michael Jonzun) (Producer: Michael Jonzun)
Solid, driving bass lick and hard edged rhythm track should connect with urban audiences.

L. L. COOL J (Def Jam/Columbia 38-05840)
Rock The Bells (4:00) (Def Jam/ASCAP) (J. Smith-R. Rubin) (Producers: Rick Rubin R&B sensation L.L. Cool J will have hit on his hands with this one.

ANITA BAKER (Elektra 7-89554)
Watch Your Step (3:58) (Baker's/BMI) (Anita Baker) (Producer: Michael J. Powell)
Baker's first for Elektra is a classy bit of pop/R&B.

THE ALARM (R.S. 52792)
Spirit Of 76 (4:05) (illegal adm. by Atlantic/BMI) (McDonald-Peters) (Producer: Mike Howlett)
A thicker, electric sound highlights this second single from "Strength." A rock radio certainty, perhaps a few progressive CHRs.

THE DRAMATICS (Fantasy 966)
"Luv's Calling" is an infectious dance track. Great grooves, hooks and production.

ISH (Geffen 7-28760)
You're My Only Lover (3:57) (Toy Band/BMI) (Ish) (Producer: John Robie)

TEASE (Epic 34-05789)
Firestarter (4:13) (Future Shock/ASCAP) (S. Shockley) (Producer: Stephen Shockley)

BLUE OYSTER CULT (Columbia 38-05845)
Dancing In The Ruins (3:58) (Southern-Julanne-Nolance/ASCAP) (L. Gottlieb-J. Scannion) (Producer: Sandy Pearlman)

DENNIS DE YOUNG & A&M (2816)
Call Me (4:47) (Grand Illusion adm. by Almo/ASCAP) (Dennis DeYoung) (Producer: Dennis DeYoung)

WAX (RCA JK-14306)
Right Between The Eyes (4:08) (Sluggo-Man/Kev/BMI) (A. Gold-G. Gouldman) (Producer: Phil Thorrnally)

LISA AND CULT JAM WITH FULL FORCE (Columbia 38-05669)
Can You Feel The Beat (3:59) (Mojokumbi/BMI) (Full Force) (Producers: Full Force)
A resounding dancer from these leaders of rhythm, "Can You Feel The Beat" answers its title to the unavoidable affirmative. Lisa Lisa's vocal steers this tune with melodic regularity. A club shaker for sure, "Can You Feel The Beat" can only further this act's popularity.

E.G. DAILY & A&M (2925)
Say It, Say It (4:34) (Baby Tanzi/BMI-Black Lion/ASCAP-House of Fun/BMI) (Daily-Bray-C.) (Producer: Jellybean)
This throbbing new dance tune from E.G. Daily's debut LP has mesmerizing appeal as a dance chart racer. Daily's coarse-edged vocal gives extra texture to an already attractive cut. Sure to heat up the airwaves. Look for extensive CHR attention.

BARRY MANILOW (RCA JK-14300)
He Doesn't Care (But I Do) (3:49) (D'Simone/BMI-Townscape-Tasteful-Shoo-Wops/ASCAP-Cityscape) (D'Simone-Grean) (Producers: Kevin D'Simone-Barry Manilow)
This romantic ballad features the customary Manilow crescendos and dramatic percussion. The singer's wide vocal range makes a strong showing here with absorbing tenacity. Possible CHR, AC radio appeal.

MOVIELAND (RCA JB-14300)
This light, breezy little tune has an airy, 60s bubble gum sound with a repetitive disco edge that smacks of Latin influences. Though meffulous and cheery, the song lacks substance. Still, CHR might find a bouncy commercial appeal here for the airwaves.

LOU RAWLS (Epic 34-05831)
Are You With Me (3:58) (Music Corp. of America/EMI-MCA - Garden Rake/ASCAP) (Muller-Nevi-Graydon) (Producer: Jay Graydon)
In his long career, Lou Rawls has proven his vocalistic power to be one of the greats. That unrivaled style shines full on this latest offering, with a churning dance tempo and the singer's grinding, charging vocal.

PERI (Zebra/MCA ZEB-52796)
Maybe Tomorrow (3:30) (Davo-Wind and Rain/BMI) (D. Wallace-S. Libbee-W. Davis) (Producer: Patrick Henderson)

TEN FOOT FACES (Independent Project IP017)
Don't Want Love (Tony Fernandez) (Producers: Ten Foot Faces-Vitus Mature)

TODD NUGENT (Atlantic 7-89436)

BOURGEOIS TAGG (Island 7-95558)
Guitar Teddy (What A Wonderful World) (4:10) (Acker Life Size/ASCAP) (L. Tagg) (Producers: David J. Holman-Brent Bourgeois-Larry Tagg)

CHAKA KHAN (Atlantic 7-89449)
The Other Side Of The World (3:37) (Gold Horizon-Pun-Golden Torch/ASCAP-BAR adm. by Warner-Tamerlane/BMI) (Michael Rutherford-B.A. Robertson) (Producers: Arif Mardin-Robbie Buchanan)
David Adelson, Los Angeles

WELCOME HOME HITS HOME — It was billed as “Welcome Home.” A benefit concert to pay tribute to, and raise money for, Vietnam Veterans. Though some local critics panned the show as unnecessarily long and unwieldy, most were touched by the emotion and sincerity of the sold out Los Angeles Forum performance. Among the guests who contributed their musical talents were: Neil Young, Robbie Kreiger, John Densmore, Chris Hillman, Wyanon Marsalis, Harvey Hancock, Graham Nash, John Sebastian, Buddy Miles, and a powerful rendition of “Front Line” by surprise guest Stevie Wonder. There were numerous film and television personalities on hand to make numerous speeches that at times may have seemed endless, but the crowd of veterans, non-veteran, young and old seemed to really be moved by this genuine outpouring of affection and concern. When one of the speakers asked all the veterans in the audience to stand, the spontaneous reaction of the crowd was enough to assure the event’s organizers that they had accomplished their goal. It was a touching welcome home.

SIMMONS GETS THE FEVER — Lonnie Simmons, president of Total Experience Records and screenwriter Demetrios Johnson are currently negotiating with Miami Vice star Phillip Michael Thomas about the actor’s participation in a new Simmons produced film, Cocaine Fever. Several years ago Thomas, then an unknown actor, starred in a film called Wack Attack. The producers and writers for that show were Lonnie Simmons and Demetrios Johnson.

MILES TO UCLLA — Miles Copeland III, founder and chairman of the board of the IRS Records has been invited to deliver the keynote address at UCLA’s fourth annual entertainment media night on March 3. According to a release we received, Copeland “will discuss his road to success in the music industry and his thoughts on the future of the recording industry as a whole.”

ROYAL TREATMENT — Last week’s show by MCA’s the Jets attracted a standing room only crowd to West Hollywood’s Roxy. Among the guests not made to stand were Shelia E. and her escort for the evening, Prince. Apparently Prince was so impressed with the performances by the youngsters from Minneapolis that he invited the group to be an opening act for him when he begins his stadium tour this summer. According to our sources at MCA, Prince’s management has already firmed up at least five stadium dates and there may be more. The Minneapolis connection continues.

HARVEY’S FREEWAY HAS NO LIMIT — Harvey Kubernik is the undisputed leader of the Rock Record word recording and recording in California. His Freeway Records has released numerous recordings by numerous poets and sponsored countless spoken word performances around the state. Last week, Wanda Coleman and Exene Cervenka teamed for a sold out reading at the legendary Sweet Stars. Lang’s Cosmic Chicken has been reading for a four-week reading/poetry tour of Australia and New Zealand beginning April 5 and Cervenka will be headlining a gathering of local poets at the Lhasa Club on March 28. It seems that spoken word is finally taking off! More info can be had by dialing (818) 909-8884.

SHORT CUTS — Top Jimmy, the infamous leader of the Rhythm Pigs (of yesteryear) and the Party Crashers (of today) may finally be putting his tunes on vinyl. It seems Los Lobos’ Steve Berlin (a former Rhythm Pig, along with almost every other musician in the city) went into the studio and fleshed out some tracks the Rhythm Pigs cut four and a half years ago in Los Angeles. Among the participants: Tino Ragonese, Berlin, D.J. Bonebrake of X, Gene Taylor (formerly of the Blasters) and the legendary Gill T. on bass. Will there be a record? Time will tell.

At My Place in Santa Monica will be hosting Keith Carradine on March 8. . . . Look for a gala at the Hollywood Palladium in connection with the opening of the film Crossroads. Entertainment at the Columbia Pictures’ gala will be provided by Frank Frost and Ry Cooder.

Without question, Marilyn Martin is more than grateful for the success and recognition her duet with Phil Collins, “Separate Lives” (from White Nights) has brought her. Now, however, the Atlantic Records artist is out to show that her musical range reaches beyond gentle ballads and into the realm of driving pop/rock. All one has to do is listen to her just-released self-titled debut album and its first single, “Night Moves,” to realize how versatile this increasingly popular singer really is. Martin’s first taste of the entertainment industry came during her teens in Louisville, Kentucky. Cast in a series of high school plays and in a local church choir, she quickly realized how comfortable she felt on stage, how much she treasured the presence of a live audience and realized “I thought I was gravitating toward a career as a singer. After graduating, she took to the road with several different bands eventually hooking up with Joe Walsh, who asked her to sing back-up for him on his cross-country tour.

When Martin had the good fortune of meeting and impressing Kenny Loggins, who subsequently asked her to join him in the White Nights, she recorded a little number called “Footloose.” The immense popularity of that song led Martin to record not only with Loggins again (on his “Vox Humana”) LP, but with Tom Petty and Stevie Nicks as well. The biggest break of all, though, occurred when Atlantic president Doug Morris heard some of Martin’s compositions and vocal tracks, and so had her signing on the dotted line to launch a solo career. Did Martin expect “Separate Lives,” a song she recorded at Morris’ suggestion while assembling material for her own album, to take off as it did? “I knew it would do well by virtue of Phil’s and my involvement,” said Martin in a recent interview. “When we were doing the video, he came up to me and said, “I’ve never thought this about any of my songs, but I really think this is going number one.” The song did just that, and furthermore, its writer, Stephen Bishop, is nominated for an Oscar in the Best Original Song category this year. Regarding her newly developing

Marilyn Martin

NEW FACES TO WATCH

Marilyn Martin

image, and her new album, Martin composed, signed by pretty much the best word to describe my style. Aggressive music with a rock edge is what I tend to like to do. That’s primarily the reason we came out with a rock-oriented cut like “Night Moves” as the first single, because it’s exactly the sort of song I like recording most at this point. Also, we want people to know right away this isn’t an album full of ballads.

The album features the production skills of some of the industry’s finest, including Arif Mardin, Phil Ramone, Phil Chapman, John Astley, Gary Stevenson, John Parr and Simon Climie. Mardin served as the LP’s executive producer and Arif Mardin co-wrote four of the album’s 10 cuts. Although she had the chance to work with such a wide array of musical talent while putting together her album, Martin’s main concern was that “It emerges as a cohesive work and I think it did. I’m particularly happy with the way it turned out.”

Martin is therefore in the unusual position of establishing herself while having already topped the charts. This is a pivotal time in her career, her first chance to gauge the public’s reaction to her and her album. “It’s exciting,” Martin said. “Sure, it’s a little nerve-racking, but I’ve managed to stay relatively calm. That’s probably the best thing. All you can do in this business is your best and just hope and pray people like what they see and hear.”

Drive-Aid Rolls Into Radio City

By Paul Iorio

NEW YORK — Drive-Aid, the latest model from the highly line of African famine relief shows, rolled into Radio City Music Hall February 20. This benefit for the Live Aid Foundation featured performances by Black Crows, The Cowboy Jacks, The Gang, The Allman Brothers, Doc Watson, Michael Des Barres, the Testones, and Darlene Love. The night was capped off by the presentation of a car, a Chevrolet IROC Z28 Camaro autographed by more than 50 performers featured at Live Aid. The show and its associated cross-promotions were organized and initiated by James T. Birchfield, senior vice-president/managership supervisor for Campbell-Ewald, Chevrolet’s advertising firm. “We pretty much approached Chevrolet with the idea of using their car to promote Chevrolet and continue our commitment (to famine relief),” Birchfield told Cash Box. Chevrolet, the sponsor of Drive-Aid, was one of the four original corporate sponsors of Live Aid. Chevrolet is also promoting upcoming national tours by Alabama and The Pointer Sisters.

Though there was not yet a firm tally of how much money was raised by the concert, Birchfield asserted that “in terms of keeping awareness of world hunger and in generating awareness of Chevrolet, the concert was very successful.

The sweepstakes car, called “The Drive-Aid Signature Car,” was won by Connecticut resident Ken Bowser. Among the signatories were Don Johnson, Mick Jagger, Keith Richards, Bette Midler, and Cher. “It’s the camaro I always wanted,” said Birchfield. “The car we gave away and another one we’ll donate to the Live Aid Foundation and put on permanent display in museums signed by the same people and the same kind of car.”
Anne Murray: Reaching Out Beyond Her Country Borders

By Peter Berk

LOS ANGELES — In a musical stream of consciousness, it's understandable for thoughts of Anne Murray to flow to thoughts of gentle country ballads. After all, it's exactly that kind of song which has made her internationally famous, and in the course of her career, she has swept the ground with her albums. She has won 22 Canadian Juno Awards; three American Music Awards; three Country Music Association awards; and 12 Grammy nominations. Her latest album, "Too Lazy to Wait," has sold more than six million copies worldwide, making Murray the highest-selling female artist in the world. Murray has also been cited as the singer with the most number one singles in the country music field. Her new album, "Farther," is expected to do even better in the country market, and it has already achieved significant success on the pop/rock charts.

Nevertheless, Murray has always wanted to sing the right time in her career and to be on new musical terrain. While incredibly grateful for the good fortune her familiar musical identity has brought her, she realized recording this album "was not only something I wanted to do, but something I had to do."

For Murray, therefore, it is probably the most exciting time in her career to date. "When I first started," she remarked, "I came with a certain sound, a rich and just a song. Soon after, though, I wanted to do everything to reach out more. The result was the release of "Now and Forever," Murray's newLP. The album was recorded in Nashville, and it features a guest appearance by Cash. Murray's unique voice and distinct delivery are clearly evident on this album.

Arguably, country music listeners are particularly protective of their artists, always on the lookout for those who may compromise the integrity of the genre. Mindful of that, Murray skillfully blended both worlds, and the result was a new album, without shortchanging either style. Commenting on this, she said, "A lot of people thought I was taking a risk with it. My record, after all, was more song with 10 minutes to do something, but I just kept it for a second. What kind of risk is it? The lyrics are clear, the music is good. . . . my fans want a different change in my career and have been happening too slowly. I just had to break out of that pattern. Now, everything is really falling into place perfectly."

Capitol), Murray's new album, is a lost art of recording songs over the years that have had substantial pop success, but "Something To Talk About" and its just-released first single, "Now and Forever" (You and Me)," definitely reveal a facet of her range and talent we've seldom had the chance to hear before. Obviously, Anne Murray is just as at ease with the upcoming dynamics of a pop/rock song as she is with the lush strains of a country ballad.

Over the last fifteen years, Murray has weaved together a string of hits which have consistently shone her unusually rich, hypnotically penetrating vocal style. Tunes such as "Snowbird," "Daydream Believer," "You Needed Me," "Love Song," and "Another Sleepless Night," have come to typify the warm, expressive Murray sound. There's no question, the saga of this performer has risen to the top. Her career has been one of the industry's most impressive success stories. Yet, despite the accolades and admiration that have been heaped upon her, Murray has had her share of problems. She has for some time felt ready to be free of the shackles which have bound her creativity. The result of that realization is "Something To Talk About," is, in many ways, her most significant and heartfelt musical and personal statement yet. "Something To Talk About," Murray told Cash Box last week. "I could have recorded it a lot earlier, and in a sense, I was not to suggest Murray's great material and enjoying hit records. You don't look a gift horse in the mouth."

CUE UP THE Q's — Stop what you're doing and put on the song "Pretty On The Inside" from The Swimming Pool Q's just released "Blue Tomorrow" (A&M) LP. CHR, in a perfect world, huh? But where we all ride, A&M is more the norm. Where I reside, it's pretty on the inside. Anne Richardson Boston sings in her effortless falsetto. Boston and her bandmates live in Atlanta, Ga. where for eight years they've been releasing quality albums that have earned them a well-deserved cult following. But mass market success has eluded them, though their new album and the song, "Pretty On The Inside," have raised the Q's profile with a much wider audience. An audience, in fact, as wide as the Atlantic Ocean; "Pretty On The Inside" has been released as a single in Britian. International success was not always imminent for the Q's. The first time they played was in 1978 at a liquor store turned rock club called The Buffalo Roadhouse in Tampa, Fl. They were punk band then and songwriter/vocalist Jeff Calder did most of the singing. Today, however, the Q's resemble no band so much as X, with Boston and Calder trading vocals like a folkish John Doe and Exene Cervenka. "More like Tammy Wynette and George Jones," insists Boston. "I'm a real country music fan." Still, "Blue Tomorrow" doesn't represent her first album. As the lead track of that album, the L.P.'s rock is alternately pretty ("More Than One Heaven") and fierce ("Corruption"), giving it the texture and range of a Fleetwood Mac album. Boston, who did a duet with Marti Jones on Jones' "Stayin' Alive," was ready to be The Swimming Pool Q's. Again, Calder had the easier position with a single album as well. Is a Boston/Jones LP in the works? "That would be great," says Boston. "That would be a blast. It's so much fun singing with someone (like Jones) who has a real awareness of vocal harmonies."

THE FINE YOUNG CANNIBALS at THE RITZ (229-37) — Is Rollin Groovy the Belafonte/Rodgers of the '80's? We won't know until he 1 gets himself a new backing band that swings, and 2) plays a set that's longer than 40 minutes.

MEANWHILE, HARRY BELAFONTE — is considering a run for the U.S. Senate seat now held by Alfonse D'Amato.

FRANK ZAPPA ON THE POGUES "I saw a group on MTV last night that was really terrific. I don't know if they'll ever make another record again but they were called The Pogues. I thought that 'Dirty Old Town' was a great song,"— as reported in Cash Box, 11/23/85. Now with MCA distributing albums, The Pogues' magnificent "Rum, Sodomy and The Lash" in the U.S., this band is going to hit like a lead zepplin.

JACK SONNI ON SUDDENLY BECOMING A GUITARIST FOR STRAITS AFTER SLAVING FOR YEARS IN A GUITAR SHOP — "I was working in a guitar store, an owned by Charlie Planer, who later co-founded down. In 1978, I met Mark Knopfler just around the time they were finishing up 'Making Movies.' Mark would drop by and we just started hanging around a lot. He called me some time later and said he was making some changes and would you like to come play with us. What do you do when your dreams start coming true? The first thing I said to Mark was that I really wanted to go to Chicago and see if that was possible to turn a definite career, and we really signalled our rise up the charts in the States. We broke house records in Chicago and there were traffic jams for about 10 miles and the vibe was so high it was great. That's when we got the sense that yeah it was going to happen. I think the guitar thing that happens between us onstage is really nice. We haven't even had the chance to scratch the surface of it in a lot of ways. I'm hoping we'll have a chance to explore some of that in the States or in the near future. I gave up my apartment, I'm not married, I don't have anything else to do."

SHORT TAKES — Jimmy Glenn, the coordinator for The Fat Boys (Sutra), is presently in Hollywood as a consultant and co-writer for The Fat Boys' next movie. . . . British comedian Nigel Planer has hit top five on the English charts with a remake of the half-forgotten Dave Mason-penned Traffic tune "Hole In My Shoe" from his "Heavy Concept Albums" (Atlantic). The Four Tops are set to release a new album tentatively titled "Indestructible" (Motown) . . . Def Jam/Columbia recording group The Beastie Boys fulfilled a "life long dream" by appearing on WOR-NY's Joe Franklin Show.

LADIES AND GENTLEMEN— Rolling Stones Keith Richards and Ron Wood were recently surprised CBS Records Interna- tional executives with a visit to discuss their upcoming debut on CBS. Pictured left: Tom Tyrell, sr. vp, admin., CBS Int'l; John W. Richardson, sr. vp, corp. ops, CBS Int'l; Keith Richards and Stones "Dirty Work" LP will ship March 30.

THEY'RE FROM ATLANTA — The Swimming Pool Q's have just released a new album called "Blue Tomorrow" (A&M).
I Saw, I Heard, I Understood!

By Jimi Fox

LOS ANGELES — This is my ninth rewrite on the very successful "Gavin Seminar for Media Professionals." Although right up to the day of this media event, the rains and flooding in and around San Francisco have been the worst, I just knew that Bill Gavin would not allow anything to dampen this great media gathering. Talk about clout with the rain gods, just reflected on the words of the tune that simply say, "Don't mess with Bill..." Let's begin with a CASH BOX congratulations and the tip of the black silk-top hat to the industry award winners. Roll that Scroll arrangement!... the clever, college promotion director category—National: Jack Iquith, PolyGram;... album promotion director, national: Paul Rappaport, Columbia;... Top 40 promotional director, national: Skip Miller, Dallas;... regional: Sue Brett, Warner Bros., small market station of the year: WZEE, Madison; small market PD: Jonathan Litt, WZZE;... small market MD: Bruce Stevens, WBQQ Augusta;... alternative station of the year: KCLG, Salt Lake City;... alternative PD: Del Williams, KKLG;... category MD: Jim Keller, KJET, Seattle; album station of the year: WBCN, Boston; album station PD: Oedipus, WBCN;... Bob Kramer, KBOO, Portland, was the air talent in this category who went to John DeBella, WMMR, Philadelphia. Black contemporary station of the year: WRKS-FM, New York; black contemporary PD: Lee Michaels, WGCIchorale, Chicago; MD: Terry Avery, KDKA Dallas;... air talent: Tom Joyner, KDCA. In the country station of the year category: WAPB, Franklin, Tennessee;... air talent: Laura Daniels, KNX, Phoenix;... air talent: Joe Ladd, KIKK, Houston;... air talent: Coyote Calhoun, WAMZ Louisville;... adult contemporary station of the year: KVIL, Dallas;... air talent: Ric Lipinscott, KYU, San Francisco;... MD: Liz Kelly, KOST, Los Angeles; air talent: Ron Chapman, KVIL. Finally in the Top 40 station category of the year, a new sweep. Station accolades went to KIIS-FM, Los Angeles; PD: Jerry De Franceso, KISS-FM;... MD: Keith Nattley, KMEL, San Francisco;... air talent: Rick Does, KISS-FM. A few words about young Keith Nattley's acceptance of his award and the sincere, raw emotional appreciation he displayed. All of us in that room understood that emotion and you reflected the pride and respect we all have for every accomplishment of every individual in our industry. Keith "you done good!" A special Cash Box congratulations is extended to Guy zapoleon, PD, KZZP, Phoenix, who after an exasperating, struggling, fingernail biting, fist clinching and brain scanning session, scored high to become the trophy winner in the "Superbowl of Rock-Trivia Event." Guy is on his way to Hawaii to enjoy the fruits of his outstanding performance. What's this?... the phone is interrupting my roll. "Hello, Hi Pat, What's the happen? What? Sure you jest? Are you serious?... Well, frankly it doesn't really surprise me. Okay, I'll speak to you later." (click) Sports Fans, hear ye 't a grin-and-bare-it funny event. Listen to the Southland. Brian Roberts joins KKKR, Los Angeles. How appropriate, "Ashes to Ashes." Meanwhile back in "The City," Epic and Columbia should be real proud of both Poly Anthony and George Chalas, who together orchestrated one of the classiest, impressive and superb events I've witnessed at any convention. The setting was perfect (the Fairmont penthouse) and the atmosphere was perfect for this star studded event. The evening weather was unimaginable for the time of the year. The breath-taking vista of the "City" was witnessed as the setting sun was dashed by the setting sun. The food was at the very least, curable. If you were a student of the "Class of Calorie Counting," the display of delicious delicacies was DEADLY! I personally was amazed to see no stand-by medics. It's been a great experience. Thank you Gavin Report. Thank you. Thank you.
Cash Box Goes To Gavin

Grand Ballroom during the Gavin Awards Show, Fairmont Hotel, San Francisco.

1986 Gavin Award Winners

Bruce Stevens-WBBQ, Jonathan Little-WZEE.

Lee Michaels-WGCI, Skip Miller-Motown, Terri Avery-KKDA, Barry Mayo-WRKS/FM.

Lisa Smith-Gavin, Coyte Calhoun-WAMZ, Betty Hollars-Gavin.

Paul Rappaport-Columbia, Oedipus-WBCN, Bob Krances-WBCN, Tony Berardini-WBCN.

Mike Schaefer-KHS/FM and Keith Naftaly-KMEL.

Cash Box & MCA Records Present

The Ultimate Radio Bootleg

Available Now

See Page 26
MOST ADDED

Dire Straits
Level 42
Z104 — Madison — Jonathan Little
Force M.D.s
Jackson Browne
WGTT — Dayton — John Robertson
Dire Straits
Jackson Browne
Q102 — Cincinnati — Jim Fox
E. John
S. Nick's
James Taylor
KEYN — Wichita — Steve Brooks
C. Saxton
The Outfield
Pet Shop Boys
John Taylor
Madonna
195 — Miami — Rich Stacy
Pet Shop Boys
John Taylor
Miami Sound Machine
WWXK — Nashville — Bobby Cook
Force M.D.'s
Pet Shop Boys
John Taylor
Little Richard
Pointers Sisters
Feenah Sharkey
B97 — New Orleans — Chris O'Kelly
Janel Jackson
John Taylor
Miami Sound Machine
KTY — San Antonio — Rich Upton
Loveboy
Pet Shop Boys
Janel Jackson
Z102 — Savannah — Brady McGraw
C. Saxton
Jermaine Jackson
The Outfield
New Edition
John Taylor
The Rolling Stones
KIS — Los Angeles — Mike Schafer
Dire Straits
Five Star
Pet Shop Boys
Orchestral Manoeuvres In The Dark (O.M.D.)
Honeymoon Suite
KZZP — Phoenix — Guy Zapolean
Dokken
KUBE — Seattle — Bob Case
S. Nick's
Jackson Browne
Little Richard
O.M.D.
KMEL — San Francisco — Steve Rivers
Level 42
Nu Shooz

STRONG ADDS

West End Girls — Pet Shop Boys — EMI/ America
For America — Jackson Browne — Asylum
I Do What I Do — John Taylor — Capitol
Your Love — The Outfield — Columbia

STATION ADDS

B94 — Pittsburgh — Nick Bazoo
Simple Minds
C. Saxton
Jermaine Jackson
The Outfield
Pet Shop Boys
Jackson Browne
WHIT — Boston — Bob Travis
Dire Straits
Level 42
Pet Shop Boys
Jackson Browne
J. Cafferty
Janet Jackson
J. Cooper
Miami Sound Machine
Motley Crue
Nu Shooz
KC101 — New Haven — Mike Scalvi
R. Palmer
The Outfield
Janet Jackson
Miami Sound Machine
WFYI — Albany — Todd Martin
Opus
Dire Straits
Jackson Browne
WKPQ — Akron — Mick Anthony
The Outfield
Pet Shop Boys
Jackson Browne
WLQI — Minneapolis — Tac Hammer
Atlantic Starr
Bangs
Jermaine Jackson

POP PROGRAMMER'S PICK

Programmer: Michael J. Fox
Station: WNCI
Market: Columbus
Artist: Loverboy
Label: Columbia

Song: "This Could Be The Night"

Comments: "At this point it looks like this will be the biggest hit for Loverboy. The first time I heard the album, this cut really stood out. It's doing really well on the phones, especially at night."

THE JOB MART

There is an immediate opening for a program director/operations manager who can handle AM morning drive in the Carolinas. Send T&R to program director, 218 N. Franklin Street, Whiteville, NC 28472 EOE/AM. 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/AM. . . . a morning sales person/announcer is needed at WTCTG in Alabama. There is a base salary plus 25 percent commissions on all sales that close. Send resume to WTCTG Radio, P.O. Box 1776, Andalusia, Alabama or call the station between the hours of 1 p.m. and 3 p.m. only (205) 222-8849 EOE/AM. . . . 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) 469-3363 EOE/AM. . . . WBCS-AM/FM 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. Rambin, 5407 West McKinley, Milwaukee, WI 53208 EOE/AM. . . . WNNU-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 $18,844.00. Send resume and audition tape to Personnel Office, Northern Michigan University Marquette, MI 49855. Post Marked by February 24, 1986 AA/EOE. . . . in Washington D.C., a classical station is seeking a full time staff announcer with knowledge of music and language skills. Send tape and resume to WGMS Program Director, 11300 Rockville Pike, MD 20852 EOE/AM. . . . a medium market station is looking for a creative news director to handle its three person staff. "It's a top ten fringe market that places heavy emphasis on local involvement," says Bobby Martinez, T&R to Bobby Martinez, P.O. Box 2368, Conroe, Texas 77305. EOE/AM. . . . 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, Opelika, AL 36801, EOE/AM. . . . 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/AM. . . . 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/AM. . . . 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/AM.

Darryl Lindsey

MR. MS. AND MISTER — Mr. Mister’s Richard Page and Steve Ferris took time out of their recent tour to talk with Jo Intervante. Their comments will be featured on upcoming editions of Countdown USA.

Cash Box/March 8, 1986
DAINIELS PRO-BLACK, NOT ANTI-WHITE — During a conversation with C. Erwin Daniels, program director of highly rated KDKS radio in Shreveport, Louisiana, he talked about the musical direction of his station. He is not "anti-white," but "pro-black," he said. Meaning, he is giving black artists like Clarence Carter, William Bell, etc. an opportunity to be heard, because in mere numbers alone stations, black artists simply don't have the outlets for exposure of their music. He went on to say that white who turn to black stations, are not turning there to hear one or two of the top white artists, but to hear the music of a black artist. They may listen with the windows rolled up, but they are listening to black music. The term "disco," in the past, and urban today, has afforded whites an opportunity to listen to black music without being identified with listening to black music. Anyway you categorize it, the fact remains that it is black music. "Think about the number of white artists who have admitted they grew up listening to and imitating many black artists" he noted. "Therefore, why should I make an effort to play the music of a black artist when I can play the originators?"

TONY Q IS OUT — Word from the Big Apple is that Tony Q is no longer holding down programming chores at the highly successful WEKS (KISS) radio in New York. We heard that Tony has been ill.

JONES TO POLYGRAM — Waymon Jones has reportedly inked a very lucrative contract to take on the national promotional duties at Polgram. It had been widely circulated that Jones would be taking his talents to Manhattan Records.

L.A. AIRWAYS — KJLH Radio has brought back veteran broadcasters Levi Booker and Doug Gilmore to the airwaves. You can rest assured that industry-wise veteran Jim Goodson (G.M. and Cliff Winston (P.D.) are sitting on top of any and all happenings in the marketplace. Pam Robinson (P.D.) at KACE has returned to work after an illness, and is ready for the radio wars. Kevin Fleming (P.D.) at KGJF continues his successful programming of the "strong songs." Greg Mack (M.D.) at KDAY continues to enjoy enormous success with a stronghold on the teen listeners. KPWR seems to be looking for the right combination of announcers. Will there be any black announcers on the staff? They will finally align themselves as CHR or black or will they continue to avoid the clear definition of their CHR/Black format?

INDUSTRY UPDATES — Kool & The Gang has recorded its first television show for ABC Television. It's for Red Fox's new ABC-Disney series. "The Red Fox Show." It's reported that Foxx liked the tune so much he wore a Kool & The Gang tour jacket on the episode . . . In Los Angeles at Larrabee Sound Studios, Rockwell, O'Bryan, and Five Star have been remixing tracking future singles. Also Loul Silas, Jr., Taivo Mote and Toni Greene were in working on future MCA releases such as Ready For The World, The Jets and Stephanie Mills . . . across town at the Capitol Studios, George Benson is working with producer Tommy Li Puma for WARNER Bros. Li Puma is also tracking with Davis Miles on his debut LP for Warners.

WILLE — Within the last few weeks a lot of programmers nationwide are jumping on a single titled, "Party Freak." One of the stations who reported it as soon as the trades called was none other than WILLE. Reason being is that Tim Greene who does weekend drive at the station wrote the song, and producer Roger Blackman of Cameo produced it. He took the lookout for two future acts that Greene has under his wing, The Icy Girls and Lady Kruh.

CALENDAR OF EVENTS — Street-level which is heard in several markets across America will have Yarbrough and Peoples and Whitney Houston as guests for the March 7th show. Also there are special features on Lushus Daim, James Brown, and The Force MD's . . . Speaking of Yarbrough and Peoples, they will be opening for "The Godfather of Soul" James Brown at the Universal Amphitheatre March 8th.

LISA LISA AND CULT JAM FEELS THE BEAT — Pictured left to right: Mike Hughes, Lisa Lisa and Spanador, riding the crest of their smash "Can You Feel The Beat," prepare for an extended U.S. Tour.

STARS TRIBUTE TO HAWKINS — Tua- ran Blaque of Hill Street Blues (l) joined Dionne Warwick and Howard Hughes (r) at a tribute to L.A. Augustus Hawkins, sponsored by the L.A. Augustus Hawkins League and West Angeles Church.

THE BEAT
Bob Long, Los Angeles

 TOP 75 ALBUMS

Title, Artist, Label, Number, Distributor

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
<th>Distributor</th>
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<tr>
<td>PROMISE</td>
<td>Force MC (Motown/Fox 20842)</td>
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<td>AS THE BAND TURNS</td>
<td>(Atlantic)</td>
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<td>STREET CALLED DESIRE</td>
<td>Rene &amp; Angela.</td>
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<td>RADIO</td>
<td>Kool &amp; Gang.</td>
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<td>NEW ZAPP IV</td>
<td>7-16</td>
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<td>WHITNEY HOUSTON</td>
<td>12-45</td>
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<td>FRIENDS</td>
<td>Donnie &amp; Wayne.</td>
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<td>IN SQUARE CIRCLE</td>
<td>Steve Wonder.</td>
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<td>TAKE ME TO A-rage.</td>
<td>Melba Morgan.</td>
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<td>HIGH PRIORITY</td>
<td>Janet Jackson.</td>
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<td>ALL FOR LOVE</td>
<td>Tears of Joy.</td>
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<td>COLOR OF SUCCESS</td>
<td>Fortune Dollar.</td>
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<td>CHILLIN'</td>
<td>Force MC.</td>
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<td>DO ME BABY</td>
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<td>CONTROL</td>
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<td>GAP BAND</td>
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<td>READY FOR THE WORLD</td>
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<td>LUXURY OF LIFE</td>
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<td>WORKIN' IT BACK</td>
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<td>TOUCH ME</td>
<td>The Isley Brothers.</td>
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<td>MR. WRIGHT</td>
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<td>SO MANY RIVERS</td>
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CASH BOX TOP 75 BLACK CONTEMPORARY ALBUM CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.
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**CHARTBREAKER**

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**TOP 100 BLACK CONTEMPORARY SINGLES**

**SINGLES CHART IS BASED ON A COMBINATION OF RADIO AIRPLAY AND ACTUAL PIECES SOLD AT RETAIL STORES.**

March 8, 1986
**Black/Urban Radio**

**Most Added**

1. I Learned To Respect The Power Of Love — S. Mills — MCA
2. Slide Over — Ready For The World — MCA
3. Love's On Fire — Alemn featuring L. Burgess — Island Visual Arts/Atlantic
4. Restless — Starpoint — Elektra

**Strong Adds**

1. Station EAST
2. UNSELFISH
3. Learned
4. OVERJOYED

**Midwest**

**WOMY “FM 108” — CLEVELAND — DEAN DEAN — PD**


**WZAK “95FM” — CLEVELAND — LYNN TOLLIVER, JR. — PD**


**WDIA — DAYTON — LANKFORD STEVENS — PD**


**WGGI — CHICAGO — LEE MICHAELS — PD**


**WBXM-FM — CHICAGO — MARCO SPOON — PD**


**WJLB-FM — DETROIT — C.C. WHITMORE — MD**


MidWest Retail Breakouts

**UNSELFISH LOVER — Full Force — Columbia**

**OVERJOYED — S. Wonder — Tamla/Motown**

**NO MORE — S. Murdock — Elektra**

**West**

**KDAY-AM 1580 — LOS ANGELES — GREG MACK — MD**


**KLJH “1023” — LOS ANGELES — CLIFF WINSTON — PD**


**KDKO — DENVER — JAY JOHNSON — PD**


**XHMR-FM — SAN DIEGO — DUFF LINDSEY — PD**


**KSQL — SAN FRANCISCO — MARVIN ROBINSON — PD**


**East**

**WUSL “POWER 99” — PHILADELPHIA — TONY GRAY — PD**


**WVINN — BALTIMORE — KEITH NEWMAN — PD**


**WDAS-FM — PHILADELPHIA — JOE “BUTTERBALL” TAMBURO — PD**


**WHNC — NEW HAVEN — JAMES JORDAN — PD**


**WRRS “KISS 97.7” — NEW YORK — TONY ROSS — PD**


**KJM — ST. LOUIS — MIKE STRATFORD — PD**


**WAOK — ATLANTA — LARRY TINSLEY — PD**


**WLLE — RALEIGH — CLEVE MICHALS — PD**


South Retail Breakouts

**UNSELFISH LOVER — Full Force — Columbia**

**OVERJOYED — S. Wonder — Tamla/Motown**

**East Retail Breakouts**

**I CAN’T WAIT — Nu Shooz — Atlantic**

**AFTER YOU — Bernard Wright — Manhattan**

**DIANA — E. Wilde — Philly World**
New 12" Releases

MAC MAC with THE JAMALOT KINGDOM (Sunview 435)


KID CREOLE AND THE COCONUTS (Sire 0-02400)

Caroline Was A Drop-Out (extended remix) (6:46) (Browder, Darnell) (Bar Twenty Songs/Perennial August BMI) (Producor: Not listed)

ISH (Geffen 0-02437)


ORIGINAL CONCEPT (Def Jam/Columbia)

Knowledge (4:48) (A. Brown, E. McIntosh, T.J. Kelsie) (Producer: Concept and Rick Rubin)

MICHAEL HENDERSON (EMI America 502237)

Do It To Me Good (Tonight) (extended version) (6:51) (M. Henderson) (Shannononitise Music/American League Music -BMI) (Producer: Michael Henderson)

BLACK UHURU (Ras 7017)

Conviction & A Fine (Delroy Junior Reid) (Tafari) (Producer: Black Uhuru)

SPACE SHOT ORCHESTRA (Macola 001)

Get The Bone (5:45) (H. Sales) (Hunt Sales - BMI) (Producer: Hunt Sales)

The Cash Box Top 75 12" Singles Chart is Based Solely on Actual Sales Sold at Retail Stores.
HANK SELLS ON VIDEO — Pacific Arts Video has released Hank Williams Jr.'s, "Star Spangled Country" concert aboard the USS Constellation. Picture making the final arrangements are (l-r): Mark Oswald, Luckenbach Productions; Tom Skeeter; Robert Fead, president, Pacific Arts Video; Laurie Oakland, Luckenbach Productions; Joe Gottfried.

Delilah Films: Quality 'Rockumentaries' On Subjects That Matter

By Paul Iorio

NEW YORK — There was an old movie on TV the other night about a jewel counterfeiter so accustomed to fake gems that when someone offered him a bona fide diamond, he refused it. Like that counterfeiter, we have become so used to bogus gems that when the real thing comes along, we are unprepared; we mistake it for a fake.

Stephanie Bennett's diamonds are real. Her company, Delilah Films, makes rock documentaries ("rockumentaries," in her coinage) of unusually high quality and on subjects that matter. Her first rockumentary, The Compleat Beatles (1981), did the impossible by providing a fresh take on a worn but worthy subject. The Compleat Beatles chronicles the band's rise from its early Cavern and skiffle days, through dizzying Stateside mania, to the Beatles' disillusionment with their later fame.

"The other side of the Beatles' success is that they became captive," says Bennett. "You can't go out in public without being recognized. You can't live the life of a normal person because people no longer see you as a normal person. You are superhuman, an idol. All you see (on tour) is the inside of one hotel room after another."

Following the resounding success of that documentary, Bennett was commissioned by MGM/UA to produce three additional films: Girl Groups: The Story Of A Sound; Cool Cats: 25 Years Of Rock N Roll Style; and Screen Dreams: The Hollywood Pin-Up. Girl Groups focused on the early-sixties female vocalists groomed for stardom by image-making entrepreneurs like Berry Gordy.

Her seventh and latest project is Women In Rock, an outgrowth of Girl Groups. It portrays the difficulties many female musicians have had in getting taken seriously by record labels. "For example, when Kim Carnes was trying to get a record deal," says Bennett, "they said we already have a female artist" — meaning that we only have one on the label and that was their token... Brenda Lee was saying to me that the reason there are so many women singers on labels (today) is that women make up the majority of the record buying public."

The documentary will feature footage of Grace Slick, Janis Joplin, and others, and will include an Aretha Franklin/Annie Lennox duet. "We also have Cher singing 'I Got You Babe' with Sonny Bono and we have Chrissie Hynde singing it with UB40," she says, pointing out the multi-generational contrast she's striving for.

The two upcoming documentaries she's most excited about are rockumentaries on Chuck Berry and Janis Joplin. Bennett has just bought the rights to the Janis Joplin story. Though the format of that film has not been firmly put, there are definite plans that include Joplin performance footage, simulated dramatizations, and 'talking heads' comments from people who knew Joplin. "We're still developing it at this point," says Bennett. "It could be a vehicle for a major star playing the part of Janis."

The Chuck Berry film will be released before the Joplin one, with shooting scheduled for May. Bennett is modeling the Berry film after Martin Scorsese's The Last Waltz, and to that end she has made Robertbie Robertson her creative consultant.

Among the other gems that Bennett has conceived and produced are Blue Suede Shoes: A Rockabilly Session, Car Crazy, and The Everly Brothers Rock 'N Roll Odyssey. Bennett actually glows when she talks about the latest concert film saying: "It was truly a reunion in that they had not played together for 13 years. One had the sense of something really happening that was part of rock 'n roll history."

For the most critics and rock film cognoscenti agree that rock is richer for Bennett's work and so are we all. Except for, perhaps, the counterfeaters.

'Hands Across America' Song Will Have Its Day After All

By Peter Berk

LOS ANGELES — Despite recent uncertainties regarding its fate, the song written specially for USA For Africa's upcoming "Hands Across America" charity event will be released and released after all. Furthermore, the tune, written by Marc Blatte, John Carney and Larry Gottlieb, will be featured prominently when "Hands Across America" takes place May 25.

According to current plans, participants in the upcoming coast-to-coast hand-holding event (designed to raise money for America's homeless and hungry) will perform the tune, as well as "We Are The World" and "America The Beautiful."

When USA For Africa's president Ken Kragen originally told reporters about the newly-ponned "Hands" theme at a press conference several weeks ago, he clearly had no idea what a Pandora's box had been opened up. Soon after, however, when the new song was released at the last minute by "We Are The World" in a promotional video for "Hands" airing during the Super Bowl, it was evident there definitely was a problem.

Responding to the many queries about the sudden substitution, Kragen at the time said he had decided it was still too early to unveil the new tune, leaving it until would peak before May 25. Many, though, suggested Michael Jackson, co-writer of "We Are The World," had actually been responsible for holding back the new theme, feeling the original USA For Africa anthem should remain in the forefront of all the organization's activities. It was also felt by some that this debate over the two songs helped forge the recent rift between Kragen and Lionel Richie, (one of his management clients and the other co-writer of "We Are The World"), who supposedly supported Jackson's stance.

Now, however, Kragen and Richie have resumed their working relationship, and the powers that be at USA For Africa have decided to go ahead with the imminent release of a "Hands" single. As of now, the tune is set to be recorded by "Voices Of America," a group of non-celebrity singers being assembled for this project. Tentative plans call for Blatte, his partner Rich Look, and Quincy Jones to produce the single, which should be released commercially by the end of March. No record label has as yet been selected to handle the "Hands Across America" theme.

Tom Roberts Would Like To Thank You

Examine

Producer Robert Wright

Carol Cooper (A & M)

For Making This Project A Gratifying Experience.

Recorded & Mixed by Tom Roberts for Backstage Productions, Inc.
2047 McBride Lane
Yorktown Heights, NY 10598
914-962-3784

Fall Down (#1 Dance Single)
In The Morning Time
From The A & M Album—The Search Is Over
RUBBLE MY DEAR — The Ganelin Trio, the dazzling avant-garde jazz unit that has made some sparkling albums for Reco Records, the English label that documents the jazz styles of Eastern Europe, will finally tour stateside. Pianist Vyacheslav Ganelin, percussionist Vladimir Tarasov, and multi-instrumentalist Vladimir Chekasin will hit the American road June 20 — ironically, just about the time most American jazz musicians are heading for Europe — and will tour in Canada until July 12. John Ballard, a Jackson Hole, Wyoming-based promoter, has, according to the New York Times, ironed out the details with Goksentek, the Soviet cultural agency, and has already scheduled stops in New York, Washington, Salt Lake City, San Francisco, and Vancouver. Ballard will offer dinner, concert, and dance tickets.”

BESTILL MY HART — Jazz drummer Billy Hart (not) stopped by BMI’s New York office to talk about the performing rights organization. Hart recently released “Oshumare,” (Gramavision Records). Pictured here welcoming Hart was Brian McGovern, BMI writer/ publisher relations, jazz.

THE CASH BOX TOP 40 JAZZ ALBUM CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

THE TIME OF MARCH — Springtime is upon us, and the jazz series and festivals are starting to bloom. The Boston Globe Jazz & Heritage Festival will be held at the Marathon Hub this weekend March 13-15. On the slate are Rebecca Parris & Friends (3/13), Glenn Miller Orchestra/Vince Giordano and the Nighthawks (3/14), a seminar, hosted by Dan Morgenstern, on the "Basie Legacy: Past, Present and Future" (3/15, The Count Basie Orchestra and guests (3/15), Nina Simone/Freddie Hubbard (3/16), "A Feast of Irish Music and Laughter" (3/17), Keith Jarrett (3/18), the Olympia Brass Band (3/19), Mel Torme and George Shearing (3/19), Claude Bolling and Larry Coryell (3/20), Miles Davis/Michael Franks (3/21), B.B. King/Natalie Cole (3/22), and Joan Baez (3/22).

But, ahman for the Performing Arts, at Lehman College in the Bronx, hosts "Jazz America," March 1-22. That line-up includes Billy Taylor (free/3/13), Ray Varretto/Chico Mendoza/Junior Vega (free, 3/14), a recreation of Paul Whiteman’s Aeolian Hall Concert (3/15), and Miles Davis (3/22).

Farther afield, Rego Emilia, Italy will host the Willem Breuker Kollektief (3/11), Joachim Kuhn (3/17), Gary Burton (4/5), Rita Marcolatti and Andrea Pozza in an "Homage to Bill Evans" (4/6), and Oscar Peterson (4/7).

Closer to home, Newark’s WBGO-FM is hosting concerts at Newark State University. The band Thelonious, featuring Brian Credit and Van Dorn will perform each night. The ticket is a dollar advance ticket, which is set aside for the headliner (each band”’s two sets), free dinner (free dinner), and a free drink. Already booked are Gloria Coleman/Tania Maria (3/7), Abdullah Ibrahim/Rudy Walker (3/24), Irene Reid/Earl May (3/21), Jimmy Heath/Chris White (3/28), Frank Foster/ETBA (4/4), and Woody Shaw/Quintet (4/11). Call (201) 643-4550 for details. Imagine, free dinner!
### VIDEO NEWS

**TOP 10 VIDEOCASSETTGES**

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**TOP 10 MUSIC VIDEOCASSETTES**

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### AUDIO/VIDEO

**GREGORY DOHRIN, Los Angeles**

**GLAMOUR GIRL** — Recording artist Shelia E. makes her home video film debut in Rush Groove, from Warner Home Video in April.

**COMPUTER AGE** — Believe it or not, yours truly has received many a call here at C/N from people in search of music video production information. Maybe they think we produce videos, as well as chart 'em and write about 'em — I dunno. I do know that it's high time we had some immediate, reliable source as to what's before the cameras, in the can, when it was, or will be, released, and assumes to countless other video queries. Why not develop a database of such information, similar to the ones doctors use? Well, a company called Baseline, headquartered in New York, has endeavored to do just that. Currently serving the needs of the film industry, Baseline is an information service which, for a sign-up fee of $97 and a monthly subscription rate of $75, offers a wealth of entertainment industry information to inquiring minds. By late March, the company plans to expand its database to include music video info, and will eventually give home video particulars as well. And you don't necessarily need a computer to use the service. For a dollar a minute (beyond the sign-up and monthly fees) you can get your information over the phone. For instance, wouldn't it be nice to have all of the production credits of that director you're thinking of using for your next project at your immediate disposal? How about videographics for acts, or just finding out whether or not a video was ever made for any given record? Baseline's source for this info is the monthly trade publication New On The Charts, which reminds me — by April, Baseline will offer music information, such as chart positions and etc. What a good idea. Maybe now we can give the "answer man" something to work on.

**PIRATE FIGHTING** — In the ongoing war against home video pirating, CBS/Fox Video has joined the ranks of manufacturers now utilizing the Macrovision anti-piracy technique, a process which inhibits duplication of tapes. Len White, president, consumer products division for CBS/Fox Video, called the move "a moral stand." He said, "to protect the properties entrusted to us by our licensors."

**WHOOPPI!** — It's been a big year for Whoopie Goldberg, from her acclaimed one-woman Broadway show, cablecast by HBO, to her starring role in Stephen Spielberg's The Color Purple for which she was nominated for a Best Actress Oscar. She even won a Grammy last week for Best Comedy Recording. Naturally, home video couldn't be far off, and indeed it isn't — in April, Vestron Video will release Whoopie Goldberg Live, the 75-minute tape of her Broadway show. It'll retail for a suggested $9.95, and $7.95 for rentals.

**HOME VIDEO REVIEW:** Of Pure Blood — MPI Home Video — $39.95.

This documentary of one of the more bizarre and frightening aspects of the Hitler regime, the breeding of Aryan children, uncovers the sordid details of Labensborn, a philosophical pillar of the Third Reich. In candid interviews, film clips and posters, Of Pure Blood tells the Labensborn story in a slow paced, somber fashion. The tape is as depressing as its subject, and while the evidence against Labensborn and the facts we know about the holocaust are enough to turn the tables against defenders of Labensborn, filmmaker Clariana Henry and Marc Hilfii give journalistic balance to both sides of the story. That defenders of Labensborn can come off sounding pathetically naive is probably the filmmakers' intention, but given the horrors perpetuated by the Nazi's, the obvious bias is overwhelmingly supported. A valuable tape for students of Hitler's Germany.

### The Release Beat

Barbara Streisand's chart topping "The Broadway Album" comes to home video this month from CBS/Fox Video in Barbara Streisand's "Putting It Together" — The Making Of The Broadway Album. This 40-minute tape features behind-the-scenes views of the recording of the LP, plus an interview with the singer and songwriter Stephen Sondheim and Sydney Pollack. Suggested retail is $29.98, digitally processed VHS Hi-Fi stereo and Beta Hi-Fi stereo. Also from CBS/Fox Video is music from Loveboy, in Loveboy: Any Way You Look At It, a collection of nine videos from the band Loveboy, a collection of seven videos from the band Loveboy, featuring all the band's Top 10 hits. The tapes sell for a suggested $9.98 and are available in VHS Hi-Fi stereo and Beta Hi-Fi stereo formats... March releases from Paramount Home Video include two fairly recent theatrical releases, with the comedy/mystery Compromising Positions, featuring an all-star cast, and Stephen King's Silver Bullet, a thrilling starring Gary Busey. Both titles retail for a suggested $79.95 in VHS Hi-Fi and Beta Hi-Fi. Other titles from Paramount this month include The Naked Prey, an adventure starring Corinne Bohrer and Carl "Woody" Behr, a documentary about the American Nazi movement, both retailing for a suggested $49.95. Also this month, Paramount will be releasing three Godzillia titles (Godzilla Vs Mother, Godzilla Vs Monster Zero and Terror of Mechagodzilla) to $24.95.

**THE CASH BOX**

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MOST ADDED

W. Houston
Cars
Arcadia
Fine Young Cannibals
Wang Chung
J. Mitchell

NIGHT TRACKS — Bill Brummel
Program Director — Los Angeles
L. Brannen
R. Daltrey
L. Daim
A. Franklin
In Pursuit
J. Rush
ZZ Top
S. Easton
C. Clemmons

HIT VIDEO USA — Mike Opelka
Program Director
F. Murphy
N. Tizzard

THE RECORD BUYERS GUIDE
Beth Comstock — Program Director
J. Butler Avis
Eurythmics
Marillion
Mr. Mister
C. Clemmons
Dead Or Alive
P. Young
Loverboy

HEARTLIGHT CITY — Janet Williams
— Associate Producer
P. Young
F. Jackson
R. Daltrey
Motels
Shannon
R. Odyne
Simple Minds

U68 — Steven Leeds — Program Director — New York City
Ministry
R. Palmer
O. A.
P. Young
E. John
P. Frampton
Euroidlers
Princess
F. Falco
INXS
Opus
R. Tepper
Costello Show
Go West
L. Cole and the Comotions

MUSIC VIDEO

TOP 30 MUSIC VIDEOS

1. HOW WILL I KNOW — Whitney Houston (Arista) [5]
2. BEAT'S SO LONELY — Charlie Sexton (MCA) [4]
4. LIFE IN A NORTHERN TOWN — The Dream Academy (Reprise) [3]
5. LIVING IN AMERICA — James Brown (Scotti Bros.) [3]
6. SILENT RUNNING — Mike & The Mechanics (Atlantic) [1]
7. THE SWEETEST TABOO — Sade (Portrait) [9]
8. BURNING HEART — Survivor (Scotti Bros.) [6]
10. SARA — Starship (RCA) [21]

11. HOW TO BE A MILLIONAIRE — ABC (Mercury) [14]
12. NIKITA — Elton John (Geffen) [18]
13. WHAT YOU NEED — INXS (Atlantic) [20]
14. SEX AS A WEAPON — Petベンタ (Chrysalis) [10]
15. ADDICTED TO LOVE — Robert Palmer (Island) [23]
16. KYRIE — Mr. Mister (RCA) [DEBUT]
17. SANCIFY YOURSELF — Simple Minds (A&M) [DEBUT]
18. THE SUN ALWAYS SHINES ON T.V. — A-Ha (Reprise) [8]
19. THE LOVE BIZARRE — Sheila E (Paisley Park) [19]
20. NO EASY WAY OUT — Robert Krapper (Scotti Bros.) [21]
21. TAKE ME HOME — Phil Collins (Atlantic) [27]

22. THAT'S WHAT FRIENDS ARE FOR — Dionne & Friends (Arista) [12]
23. NIGHT MOVES — Marilyn Martin (Atlantic) [DEBUT]
24. ONE VISION — Queen (Capitol) [25]
25. PLEASURE AND PAIN — Divinyls (Chrysalis) [26]
26. I MISS YOU — K.D. Lang (Capitol) [28]
27. ANOTHER NIGHT — Aretha Franklin (Arista) [DEBUT]
28. SPIES LIKE US — Paul McCartney (Epic) [15]
29. FACE THE FACE — Pete Townshend (ATCO) [16]
30. SAY YOU SAY ME — Lionel Richie (Motown) [24]

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

PROGRAM NOTES

HIT CITY CHANGES LINEUP AND FORMAT — CCR Video Corporation of Hollywood has reached an agreement with Monument Productions of Colorado to co-produce Hit City, the nationally syndicated urban music video show. CCR Video has made a substantial financial commitment to increasing the production value of the show for 1986. Hit City will be expanding from the video clip format to include such new features as interviews with up and coming artists or bands and tour information. GO For The Gold, a Top 10 countdown of albums and singles and an R&B/Urban Music and Video Report, and Memory Lane, featuring The Hit City Band performing R&B hits of the '50s, '60s and '70s. The production lineup includes Michael Rosen, president of Monument Productions, as executive producer. Executive in charge of production is Rick Melchior, president and chief executive officer of CCR Video. Corn Donahue is the associate producer and Phil Castor is producer. Recording artists confirmed to appear on Hit City during March include Maurice White, Stephanie Mills, Sam Harris, L.L. Cool J and the Dazz Band. Hit City, currently in its fourth season, now airs to over 50 U.S. markets and reaches 850,000 households weekly in metro areas including Los Angeles (KNBCTV) and New York City (WNBC). Syndication representative is Terry Lynch of Bir-Ter TV Sales, based in New York.

VIDEO POOL SIGNS NEIMAN MARCUS — John Hillsman, vice president of promotion and marketing for Video Pool, Inc. has announced the addition of Neiman Marcus to their client roster. Video Pool will supply the Dallas-based retailer with two hours of video programming each month. The specialty store chain has 22 outlets, with Atlanta being the first to receive the programming. The plan to feature music videos was conceived by Tom Baker, special projects coordinator for Neiman Marcus. Neiman Marcus sees this contemporary marketing move as a way to reach younger customers. Neiman Marcus joins Marshall Fields (Illinois), Robinsons (California) and The Broadway (California) among others on the Video Pool roster.

Steven L. Zap
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<td>DOG EAT DOG</td>
<td>JULI MITCHELL</td>
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<td>ME DO BABY</td>
<td>MELISSA MORGAN</td>
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<td>Island</td>
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<td>THE COLOR PURPLE</td>
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<td>23</td>
<td>BOY IN THE BOX</td>
<td>GARY HAM</td>
<td>CBS</td>
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**CHARTBREAKER**

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<td>75 24</td>
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<td>ELECTRIC LIGHT ORCHESTRA</td>
<td>Associated Records</td>
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<td>THE OUTFIELD</td>
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<td>THE BLIND LEADING THE NAKED</td>
<td>VIOLENT FEMMES</td>
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<td>ASIA</td>
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<td>LIVING IN THE BACKGROUND</td>
<td>BALTIMORA</td>
<td>Manhattan Sound</td>
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<td>ROBERT PALMER</td>
<td>Island</td>
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<td>THE COLOR PURPLE</td>
<td>EMINEM</td>
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<td>21</td>
<td>BOY IN THE BOX</td>
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</table>
of the disc. There are 16 channels of subtitles that can run different languages, chord changes for guitarists or the score of a symphony. CDs can include a bouncing ball, popular in Japan, to go along with the lyrics. In addition, CDs can be used in an interactive way, whereby the user, through use of a standard computer terminal, can alter outcomes through real decision making. There is a publishing application. For instance, the entire Schwann catalog could be contained on one disc and on and on. These and other new uses for CD are being investigated at this time by major computer software companies. Cornyn's concern is, in fact, not hollow. Phillips and Sony on Monday (Feb. 24) announced plans to submit specifications for the audio/video applications of the interactive CD. (See story, p.5). In addition, this week (March 4) a company called MicroSoft held a confab in Seattle to discuss interactive CD.

"I think the industry is shortchanging itself. Another software industry, parallel to the music business, has said, 'We're not confined. We're looking for new things to sell to the public,' I think it's fairly traditional that . . . record companies kind of cross their arms and say 'prove it.' I think that's understandable, but regrettable," Cornyn told Cash Box.

According to Cornyn, the music industry is dragging its feet and not going forward at a time when it is most conducive to do so. "The CD is in our business in the public's mind," he said. "Record stores are already selling CDs. They are associated with CDs. It would be foolish, in Cornyn's view, to miss this enormous opportunity to expand what looks to be the bright market for CDs. "In our view, a CD should become a new information medium that embraces the computer world, publishing, video and records." Following are excerpts of an interview by Cash Box with Cornyn on his views of CD and its future in the music business.

CASH BOX: I can imagine a music/record company executive saying that he has enough trouble finding, developing and marketing musical talent to spend any of his resources researching educational games.

CORNYN: Well, that goes to your definition of what one of these companies is. Is it pure music and you don't record Richard Pryor, or is it entertainment and you do record Richard Pryor? If it is, how much further do you go with entertainment? CASH BOX: How would you respond to a record company executive who said he's lobo to get involved, but he just didn't have the available resources? CASH BOX: I would say, "Go moderately. But you've taken opportunities before. You've moved from rock and roll to country to black music. Which ever ways you've gone to enlarge your repertoire base — to comedy, spoken word and now into video tapes. And I think you should look upon it as a business opportunity rather than a threat." I'm not suggesting that every record company turn around and now have an interactive games department. I think that would be very silly. But I think they should be very aware of the opportunities that are coming with this new medium to which they gave birth. Other industries are now saying, "How about us?" and I think those other industries, once they establish a broad base in this sort of thing may not be afraid

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NAME

COMPANY TITLE

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CITY STATE/PROVINCE/COUNTRY ZIP

NATURE OF BUSINESS □ PAYMENT ENCLOSED

SIGNATURE DATE

USA OUTSIDE USA FOR ONE YEAR

□ 1 YEAR FIRST CLASS/ AIRM AIL $180.00

AIRM AIL $195.00

(Continued on page 28)
1986 Grammy Award Winners

**1986 Grammy Award Winners**

**Best Vocal Performance, Female**

- CLEO AT CARNegie (The 10th Anniversary Concert) (Album) (CBS) (Atco)

**Best Vocal Performance, Male**

- ANOTHER NIGHT IN TUNISIA (Jon Hendricks & Bobbi McFerrin (on the Manhattan Transfer recording) (Track from "Vocalists") (Atlantic)

**Best Jazz Vocal Performance, Duo or Group**

- VITALITY (Vocalise) The Manhattan Transfer (Album) (Atlantic)

**Best Jazz Instrumental Performance, Solo**

- BLACK CODES FROM THE UNDERGROUND Wynton Marsalis (Album) (Columbia/CBS)

**Best Jazz Instrumental Performance, Group**

- BLACK CODES FROM THE UNDERGROUND Wynton Marsalis Group (Album) (Columbia/CBS)

**Best JazzInstrumental Performance, Big Band**

- THE COTTON CLUB/ORIGINAL MOTION PICTURE SOUNDTRACK John Handy 

**Best Country Vocal Solo Performance, Male**

- LOST IN THE FIFTY TONES (IN THE STILL OF THE NIGHT) Ronnie Milsap (In Concert) (RCA)

**Best Country Vocal Performance by a Duo or Group with Vocal**

- YOU AND ME — The Judds — Wynonna and Naomi (Album) (Columbia/CBS)

**Best Country Instrumental Performance (Orchestra, Group or Soloist)**

- COSMIC SQUARE DANCE Charles Mingus 

**Best Gospel Performance, Female**

- HOW EXCELLENT IS THY NAME Larnelle Harris (In Concert: "Just Sing Jesus") (Track from Chet Atkins' Album "Stay Tuned") (Capitol/DGO)

**Best Gospel Performance by a Duo or Group, Choir or Chorus**

- ALL THE WAY ANNIE I'VE (Album) (United/Warner)

**Best Historical Blues Recording**

- GUITAR RINGS THE RUES "B.B. King (Track from "Six Silver Strings") (MCA)

**Best Ethnic or Traditional Folk Recording**

- MY TEETH TOOT Rockin' Sydney (Single) (Motel On Soul)

**Best Polka Recording**

- 70 YEARS OF HITS Frank Yankovic (Album) (Mallinckrodt and Int'l/CBS)

**Best Reggae Recording**

- CLIFF HANGER Jimmy Cliff (Album) (Columbia/CBS)

**Best Recording for Children**

- FOLLOW THAT BIRD by the ORIGINAL MOTION PICTURE SOUNDTRACK — Jim Henson, Muppets Creator; Steve Buckingham, Album Producer — Jim Henson's Muppets and the Sesame Street Cast

**Best Comedy Recording**

- WUPPY GOLDEN (Original Broadway Show Recording) Wuppy Golden (Album) (Geffen)

**Best Spoken Word or Non-Musical Recording**

- MA HAHEN'S BLACK BOTTOM Mike Barntzer, Album Producer (Original Broadway Cast) (Album) (Manhattan)

**Best Music Video, Short Form**

- WE ARE THE WORLD — THE VIDEO EVENT (VH1/BETA) (USA For Africa) 

**Best Music Video, Long Form**

- HUBY LEWIS AND THE NEWS FROM THE HEART OF ROCK 'N ROLL (VHS) (Beta) (USA)

**Best Instrumental Composition**

- A Composer's award for an original composition MIAMI VICE THEME Jan Hammer, Composer (MCA)

**Best Album of Original Score Written for a Motion Picture or Television Special**

- (Award to the Composer(s) for an original background score and/or to the Songwriter(s) for original songs written specifically for a motion picture or television special) REWIFLY HILLS (Columbia)

**Best Cast Show Album**

- (Award only to the Composer(s) and Lyricist(s) of a new score, and to the Album Producer) John McDaniel, Album Producer — MURDER, SHE WROTE (Album) (MCA)

**Best Arrangement on an Instrumental Album**

- (Award to the Instrumental arranger) EARL M. ATTITUDE (Dave Grusin & Lee Ritenour, Instrumental Arranger (Track from "Harquique") (Verve)

**Best Instrumental Arrangement Accompanying Vocal(s)**

- (Award to the Instrumental Arranger) LUSH LIFE (Linda Ronstadt) 

**Best Vocal Arrangement for Two or More Voices**

- (Award to the Vocal Arranger) THE OTHER NIGHT IN TUNISIA (The Manhattan Transfer) 

**Best Arrangement for Vocal Group or Chorus**

- (Award to the Vocal Arranger) THE WIMINS 

**Best Historical Album**

- (Award to the Historical Album Producer) ROBERT E. BURTON 100 YEARS OF SINGERS/100 YEARS OF SONGS (From Meba, Schumann-Heni, Garzou through Price, Verroto, Domingo and Others) John Pfeifer, Album Producer (USA)

**Best Engineered Recording, Classical**

- (Award to the Engineer(s)) ROBERT B. ROSENDE (Robert B. Rosen, Engineer) (Album) (Atlantic)

**Best Classical Vocal Solo Performance**

- (Award to the Classical Vocal Soloist) CHERY BENTHAM & BOBBY McFERRIN, Vocal Arrangers Chery B. Bentham, Vocal Soloist (Singel for Atlantic)

**Best New Classical Artist**

- CHICAGO PRO MUSICA

**Best Contemporary Composition**

- (A Composer's award for a classical composition released on a recording for the first time during the eligibility year provided it has its premier within the last 25 years) LLOYD WEBBER, REQUIEM Andrew Lloyd Webber, Composer (English)

**Best Classical Recording, Classical**

- (Award to the Engineer(s)) ROBERT B. ROSENDE (Robert B. Rosen, Engineer) (Album) (Atlantic)

**Best Orchestral Performance**

- ROBERT E. BURTON 100 YEARS OF SINGERS/100 YEARS OF SONGS (From Meba, Schumann-Heni, Garzou through Price, Verroto, Domingo and Others) John Pfeifer, Album Producer (USA)

**Best New Orchestral Recording**

- (Award to the Orchestra Conductor if an orchestra is on the recording) BERLIOZ, REQUIEM Robert Shaw cond. Atlanta Symphony Orchestra and Chorus/John Aler (USA)

**Best Orchestral Performance**

- (Award to the Conductor and, to the Orchestra Conductor if an orchestra is on the recording) BERLIOZ, REQUIEM Robert Shaw cond. Atlanta Symphony Orchestra and Chorus/John Aler (USA)

**Best Orchestral Recording**

- (Award to the Conductor and, to the Orchestra Conductor if an orchestra is on the recording) BERLIOZ, REQUIEM Robert Shaw cond. Atlanta Symphony Orchestra and Chorus/John Aler (USA)

**Best Choral Performance (Other Than Opera)**

- (Award to the Choral Conductor, and to the Orchestra Conductor if an orchestra is on the recording) BERLIOZ, REQUIEM Robert Shaw cond. Atlanta Symphony Orchestra and Chorus/John Aler (USA)

**Best Historical Album**

- (Award to the Historical Album Producer) ROBERT E. BURTON 100 YEARS OF SINGERS/100 YEARS OF SONGS (From Meba, Schumann-Heni, Garzou through Price, Verroto, Domingo and Others) John Pfeifer, Album Producer (USA)

**Best Engineering Recording, Classical**

- (Award to the Engineer(s)) ROBERT B. ROSENDE (Robert B. Rosen, Engineer) (Album) (Atlantic)

**Best New Orchestral Recording**

- ROBERT E. BURTON 100 YEARS OF SINGERS/100 YEARS OF SONGS (From Meba, Schumann-Heni, Garzou through Price, Verroto, Domingo and Others) John Pfeifer, Album Producer (USA)

**Best Orchestral Performance**

- ROBERT E. BURTON 100 YEARS OF SINGERS/100 YEARS OF SONGS (From Meba, Schumann-Heni, Garzou through Price, Verroto, Domingo and Others) John Pfeifer, Album Producer (USA)

**Best Orchestral Recording**

- (Award to the Conductor and, to the Orchestra Conductor if an orchestra is on the recording) BERLIOZ, REQUIEM Robert Shaw cond. Atlanta Symphony Orchestra and Chorus/John Aler (USA)

**Best Orchestral Performance**

- (Award to the Conductor and, to the Orchestra Conductor if an orchestra is on the recording) BERLIOZ, REQUIEM Robert Shaw cond. Atlanta Symphony Orchestra and Chorus/John Aler (USA)

**Best Orchestral Recording**

- (Award to the Conductor and, to the Orchestra Conductor if an orchestra is on the recording) BERLIOZ, REQUIEM Robert Shaw cond. Atlanta Symphony Orchestra and Chorus/John Aler (USA)
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Color/1 Hr. 56 Mins. / PG / Stereo Surround
Videocassette #80196  VHS Beta HiFi  $79.95 suggested retail price
This videotape has been digitally mastered onto HiFi and digitally mixed from the original master analog tape.
Also available on Laser Videodisc #40196  $34.98 suggested retail price
Soundtrack available on MCA RECORDS AND CASSETTES
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THE FUTURE IS HERE...
NOW AVAILABLE ON VIDEOCASSETTE
Philips, Sony CD Plans

(continued from page 5)

effectiveness.

In 1988 Philips and Sony jointly developed the Compact Disc Digital Audio system and subsequently marketed compact disc digital audio products in 1982.

Since that time consumer acceptance of the CD has grown dramatically. Building on the success of the small, sturdy, and convenient manner in which CD players have been developed and realizing the complete interactivity of the CD which, because of its enormous storage capacity, makes the CD a stand-alone product or for use as a computer peripheral. They reached standardization agreements for CD-ROM in 1983, with a further step in the development of CD-ROM taken in 1985 when the physical format, which laid the groundwork for storing audio, video, and computer data, was adopted by Philips.

The new specification provides a complete format which allows for full interactive use of the CD-ROM in handling interactively not only music and sound, but also speech, natural still and animated graphics, computer graphics, computer programs, and computer data. The new specification will also enhance the capabilities of home and personal computers with easily accessible, high quality, audio-visual information. Thus Philips and Sony expect that this new medium will create many opportunities for the hardware, software, and publishing industries to provide consumers with truly new forms of entertainment and educational information ranging from songs with text and pictures to talking dictionaries and encyclopedias, as well as other exciting applications which are yet to be imagined.

The new CD-ROM standard, “CD Interactive Media” (CD-I), ensures the same level of disc interchangeability as in digital audio. Thus any disc made in accordance with the new specification, as well as a large variety of software, will function anywhere with any equipment based on the new format. As an option, players with built-in computer capabilities can control the compact disc as peripherals to home or personal computers.

Both Philips and Sony firmly believe that the consumer electronics and computer industries will support the guidelines for development. Neither company is giving a new specification for the new format will be completed in the next few months.

Menon Speaks Out

(continued from page 5)

and organized crime, as well as widespread use of unlawful “pajola” practices.

Menon believes that there is no evidence to support the B.C.C. allegations, the necessary and responsible corporate conduct must be to reassure customers that our company doesn’t contribute unwittingly to any

Grammy Awards

(continued from page 5)

“Wait In the World” also took Song Of The Year honors for Best Music Video, Short Form honors.

The other big winner of the night was Phil Collins, his “No Jacket Required” grabing seven wins, Best Male Pop Vocalist and Vocal Event Of The Year categories.

CBS’ Asian-American Dr. Manhattan Figure in three categories including Best Vocal Group Performance. The only awards the group were Wooti, Goldfinger’s apparently accidental usage of profanity in her acceptance speech for the Best Comedy Recording and Mick Jagger’s closing remark after the Rolling Stones were presented with the N.A.R.A. Lifetime Achievement Award.

The tape was delayed west coast broad.

Stan Cornyn

On CDs

(continued from page 36)

to do music as well.

CASH BOX: How much money would it cost a recording company to develop, say, an interactive educational CD like the Oregon Trail disc in your video presentation, Eat Or Be Eaten?

CORNYN: That question has many ramifications, but let me say this, I think that very good discs like this can be recorded from the ground up for between $150-200 thousand, which is in fact about the same price I would suggest must be spent on compact-discs.

CASH BOX: Will we be able to get an album’s worth of full motion videos on a CD?

CORNYN: No. First of all, to get full motion video the disc has to spin faster than it normally does for audio. You’re probably going to get five-minute’s worth of digital video. So, it’s really most useful for making slow-motion pictures than full albums.

CASH BOX: What sort of hardware will a person need to realize the audio and video capabilities of CD?

CORNYN: Well clearly there will be advanced CD players that will be capable of putting graphics and video on the TV screen. There will be new keypads and other accessories to control the interactivity. So it’s going to mean an upgrade from the simple players that are on the market now. But the nice thing about the CD is that the hardware available now will play on the new player. The only thing obsolet would be the boxes.

CASH BOX: Will there be adaptor units?

CORNYN: Eventually there will be. But you just can’t-adapt to something that was never designed to be adapted, I think that next year all audio players will have inputs and outputs that can be upgraded for this sort of thing.

CASH BOX: Could these new applications create consumer confusion and result in the disintegration of the CD business as we know it?

CORNYN: I think quite the opposite. It is a very natural evolution forward for the compact-disc market. Because, you are presumably starting in the same stores

For The Record

It was erroneously reported last week in a story about Philip Balle that two of the tracks on his upcoming Columbia Recording, “Just Married”, were produced by Nile Rodgers. In fact, Rodgers produced all the songs on the album, with Balle working on some of the tracks along with him. George Duke, Ray Parker, Jr., Phil Collins, Jeff Beck and Nathan East, contributed their talents as performers, and not producers, on the new LP.
Cash Box
Country Radio Directory
1986
ASCAP MEMBERS CAPTURE 62% OF BILLBOARD'S HOT COUNTRY SINGLES CHARTS

January 4, 1986 - March 1, 1986

ASCAP
American Society of Composers, Authors & Publishers
<table>
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<th>Gender</th>
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<tr>
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<td></td>
<td>Gary Morris</td>
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<td></td>
<td>Earl Thomas Conley</td>
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<td></td>
<td>Hank Williams, Jr.</td>
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<td>FEMALE</td>
<td>Reba McEntire</td>
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<td></td>
<td>Rosanne Cash</td>
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<td>Janie Fricke</td>
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<td>Juice Newton</td>
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<td>Exile</td>
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<td>Alabama</td>
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<td>The Statler Brothers</td>
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<td>Sawyer Brown</td>
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<td>The Judds</td>
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<td>Marie Osmond-Dan Seals</td>
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<td>Crystal Gayle-Gary Morris</td>
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<td>Sylvia &amp; Michael Johnson</td>
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<td>INSTRUMENTALIST</td>
<td>Chet Atkins</td>
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<td>Ricky Skaggs</td>
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<td>John McKuen</td>
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<td>Bop</td>
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<td>Lost in the Fifties Again</td>
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<td>Meet Me In Montana</td>
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<td>The Chair</td>
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<td>ALBUM</td>
<td>40 Hr. Week — Alabama</td>
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<td>Five-O — Hank Williams, Jr.</td>
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<td>Fort Worth — George Strait</td>
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<td>Something Special — George Strait</td>
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<td>Evergreen</td>
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The Programmers Choice Awards are based on a poll of program directors and music directors from a sampling of country radio stations across the nation and Canada.
We deal with 48,000 songwriters so you don't have to.

No other music licensing organization has as many songwriters. No one even comes close.

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WELCOME TO CASH BOX CONSCIOUSNESS

Let's Talk About Attitudes Of The Seminar

An attitude, of course, is a viewpoint, a posture, a perception. An attitude of The Seminar might then be one that's consistent with our individual postures toward and during the event known as the Country Radio Seminar (or, simply, The Seminar).

If you are a radio personality, a disc jockey, in another city, or just any individual who has come with the sincerest motives of making it the best of experiences for yourself (and the company you might represent), you'll find yourself being bombarded this week, morning and night, with Attitudes of The Seminar.

Attitudes of The Seminar will be as ever-present as the air conditioning and will take all manner of shapes and manifestations, but essentially there are only two: Attitude of Conflict and Attitude of Cooperation, the perception of oneness or the perception of separation.

The two will be found in the hallway and in the bars and in the meeting rooms. They will be manifested by those we're known and those we're respected, they will both be well-dressed and well-expected. Yet, they are quite easy to tell apart.

Attitude of Separation will show itself in the form of backbiting, chest-beating, conflict. It's the conversation that says, "Let's find fault with this or that, with him or her. Let's tear apart these things that are together."

"And, of course, let's undermine and sneer, and let's say chic, witty things about the people who aren't saying chic, witty things. Let's manipulate..."

Attitude of Conflict will probably be the roommates of One-upmanship.

It might show itself, for example, as the result, in the form of a "hospitality" suite hosted by an ill-recorded program, or some other such nose-thumbing at Seminar traditions. While there has never been any formal contracts between the Seminar and the industry, the label "hospitality suite" does seem to be promoted by the Seminar...several years ago. There has always been the "Unwritten Agreement" between broadcasters and the radios, and by which the label "hospitality suite" is said to be by all concerned individuals as corruptive and hazardous to the health of the Seminar. In fact, it has been the adherence to this very principle by all of the responsibly-managed labels that has allowed The Seminar to grow as a strong, vibrant platform for broadcasters.

So, the label hospitality suite has long been anathema. But it's just one form of the highly exploitative nature of Attitude of Conflict; it's just one possible example of the teaching the Seminar is trying to prevent.

It's doubtful we'll see any such aberrations, should one surface, hopefully there are those of us who won't be bought and sold for a drink and who will refuse to quaff from that particular waterhole.

On the flip side, we have the other main Attitude of The Seminar, that of Cooperation. The zodiacal sign of The Seminar, the star under which The Seminar was born. Cooperation of our efforts toward common interests. Not only our own interests, but those of our communities as a whole.

This attitude will be expressed by such ideas as "Maybe we can find a better way. Maybe we can find some answers to some common problems. Maybe it can work."

An example might be found in the attempt, this year, to position an event as an "opportunity" for those attending the Seminar. After all, we've been hearing for quite a while now about "One-upmanship." One-upmanship. And while it's doubtful we'll see any such aberrations, should one surface, hopefully there are those of us who won't be bought and sold for a drink and who will refuse to quaff from that particular waterhole.

On the flip side, we have the other main Attitude of The Seminar, that of Cooperation. The zodiacal sign of The Seminar, the star under which The Seminar was born. Cooperation of our efforts toward common interests. Not only our own interests, but those of our communities as a whole.

If you're a newcomer, look around and see which attitude truly offers you more: that which shares knowledge and understanding of your job, your industry, yourself. Or that which is demeaning and resentment-filled, that which will trample on your space and peck away at your desire to participate.

And, if I'm a veteran of The Seminar, I need to look at my own inclinations? Are they cynical? Bored? Is this year the same as all others? Or do I have an opportunity this year to mean something, to express something, to truly help someone else?

Often times, when it's over, we are asked for our opinions of The Seminar, Was it good? Was it successful? Did it add, did it subtract? Isn't it all just another horse-and-pony-show?

Perhaps in our answers we should address the deeper underlying question: what are my Attitudes - of the Seminar? Are they those of skepticism and sarcasm, those that sting and bite and poison? Or are they those of cooperation, those that cherish and nourish, those that serve the growing process.

The attitude I assume is, of course, my own choice. And chances are that the same choice of attitudes that I wear in my everyday life will be the one that I choose to wear for The Seminar.
<table>
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**ALPHABETICAL LISTING ON INSIDE BACK COVER**
Rebel,

Congratulations on your new single —

"CANT KEEP A REBEL DOWN LONG"

Scott Seely

Thanks to the DJ's who are supporting Rebel all the way:

Rudy Fernandez Kean
J. R. Rushlow KCMJ
Sonny West KCBQ
Les Taylor KDHI
Scotty Allen KRAM

Rebel

and Southern Experience
HARMONY — John Conlee — Columbia

COUNTRY

50

NEA
director.

Set
with
the
heads
pictures
of
life
while
"I've Got My Heart
Set On You" and "Ill Be Seeing You"
are brush strokes to love.
Conlee’s latest chart-climber, "Harmony",
heads the list of ten enjoyable tunes.

WHEN LOVE IS RIGHT — Charly
McClain & Wayne Massey — Epic
FE

40249 — Producers: Norro Wilson
and The Sneed Brothers

After three charted singles to their
credit, Mr. and Mrs. Massey have put

together this, their first duo LP, titled
"When Love Is Right." The set contains
all "positive love songs," as evident in
"A Love To Last Forever," "I Was Made
For Lovin' You" and "Some People
Belong Together." Charly and Wayne's
effort proves to be a good one. Two
winning songs from the Kentucky
Fried Chicken Songwriter's Contest
are included; "Ill Always Try Forever
One More Time" and "Someone Like
You." The LP cover is dramatic and
well-done.

TONIGHT WE RIDE — Michael Martin
Murphy — WB 1-25369 — Producer:
Jim Ed Norman

Another debut LP, this time Michael
Martin Murphy's on Warners. Almost
all the numbers were penned by
Murphy, and there's a good mixture
of love songs, fond memorabilia and
western themes such as "Tonight We
Ride," "Ghost Town" and "Fiddlin'
Man." Other highlights include "Rol-
ing Nowhere" and "Innocent Hearts," a
song that Murphy wrote for the
christening of daughter Laura Lynn.

MEANINGS OF — Mark O’Connor
— WB 1-25353 — Producer: Mark O’
Connor

"New Age Music" can be found in the
tracks of Mark O’Connor’s new
LP. The young artist plays every
instrument but the drums and
demonstrates his ability on all types of those
instruments ranging from jazz mandolin
to finger-style guitar and violin as
well as rock electric guitar and others.
"Meaning Of" is made up entirely of
O’Connor compositions and receives
endorsements from legendary Chet
Atkins and John McEuen.

SINGLE RELEASES

OUT OF THE BOX

STEVE WARINER (MCA 52786)
Life's Highway (3:15) (April/Lion Hearted/Blackwood—ASCAP/BMI) (R. Leigh, R. Murrah) (Producers: Tony Brown, Jim Bowman)

Off of his LP by the same name, Steve
Wariner scores high with his latest single
effort. "Life's Highway:" It's a simple,
pleasing number with appeal to both
casual and serious radio listeners alike.
Bouncy, hummable melody and lyrics that
Wariner delivers will make this number
another possible hit for him.

FEATURING PICKS

THE FORESTER SISTERS (WB 7-28705)
Mama's Never Seen Those Eyes (2:50) (Hall-Clement—BMI) (J. Wallace, Terry Skinner) (Producers: J. Wallace, Terry Skinner)

RESTLESS HEART (RCA JK-14292)

NICOLETTE LARSON (MCA 52797)

STEVE WARINER (RCA JK-14289)
You Make It Feel So Right (2:40) (Rondor/Irving—BMI) (P. Kennerley) (Producers: Norro Wilson, Tony Brown)

SONNY THROCKMORTON (WB 7-28771)

NEIL YOUNG (Geffen 7-28753)
Old Ways (3:02) (Silver Fiddle—ASCAP) (N. Young) (Producers: Neil Young, Ben Keith, David Briggs, Elliot Mazer)

TARI HENSLEY (Mercury 884-484-7)
Oh Yes I Can (3:21) (Chappell/Reidem—ASCAP) (S. Clark, J. Reid) (Producer: Larry Rogers)

J.T. JACKSON (Capitol P-B-5650)
Easy Climb (3:18) (Tom Collins—BMI) (R. Murrah, C. Whitsett) (Producer: Terry Chote

DOBIE GRAY (Capitol P-B-5562)
That's One To Grow On (3:37) (Blackwood/Wingtip—BMI) (J. Fuller) (Producer: Harold Shedd)

CHANCE (Mercury 884-545 7)

CASH BOX

Anything Else Is A Compromise

NEA BOARD OF DIRECTORS ARE (l-r): Kay Shaw West, secretary; Mary Matthews, president; David Skepner, chairman of the board; and Lynn Gillespie, executive director.
TOP INDIE SINGLES

EDGEL GROVES & THE ROCKETS
(Southern Tracks ST 1049)
Rockin 50's (405) (Producer: Edgel Goves)
Tom Phifer at KNSS-Reno first rang the bell on this one several weeks ago, yelling "Hit! Hit! Hit!" After 14 weeks on his playlist it peaked at #2, with lots of local sales action. Others are now picking up on this "Baby-boomer", which is released on the same label that originally launched Billy Jo Royal's "Burned Like A Rocket". Include WLAS, WKN, WMTZ, WOWW, and WLWI.

INDIE SPOTLIGHT

EDGEL GROVES & THE ROCKETS
(Southern Tracks ST 1049)
Rockin 50's (405) (Producer: Edgel Goves)
Tom Phifer at KNSS-Reno first rang the bell on this one several weeks ago, yelling "Hit! Hit! Hit!" After 14 weeks on his playlist it peaked at #2, with lots of local sales action. Others are now picking up on this "Baby-boomer", which is released on the same label that originally launched Billy Jo Royal's "Burned Like A Rocket". Include WLAS, WKN, WMTZ, WOWW, and WLWI.

INDIE SINGLE PICKS

VERN GOSDIN (Compleat CP-153)
It's Only Love Again (3:32) (Combine—BMI) (T. Krekel) (Producers: Vern Gosdin, Robert John Jones)

JOHNNY DUNCAN (Pharaoh PH 2502)
The Look Of A Lady In Love (2:36) (Monk/19th St/Old Friends—BMI) (L. Anderson, B. Mason) (Producer: Ken Laxton)
The Music Shop 50 Music Sq. W. Suite 206, Nashville TN 37203

ROCKIN HORSE (Long Shot LSR 1001) (CBS/Dunegrass—BMI) (D. Hair) (Producer: Terry McMillan)
Long Shot Records 422 N. Ivy Ave. Siler City, N.C. 27344

TONY CHANCE (Motion MOT 1023)
Don't You Want To Be A Lover (Elektra/Asylum—BMI) (S. Whipple) (Producer: Sterling Whipple, Dennis Wilson)
Motion Records 1021 18th Ave. South, Nashville, TN 37212

NEW LP — Cynthia Clawson recently visited the Word office in Nashville to discuss her upcoming release on the DaySpring label. Pictured from left: Barry Landis, dir. of marketing, Clawson, and Neal Joseph, exec. dir. The album is being produced by John Rosasco and is set for a June release.

SANTA GOES "UPHILL ALL THE WAY" — David Huddleston, Santa in Santa Claus. The Movie, visits with Uphill All The Way stars Mel Tills and Ray Clark at the world premieres of their movie, held recently at the Tulsa Performing Arts Center.

COUNTRY

CASHBOX

MEANS BUSINESS
Editorial

Let's Hasten The Cure

Enough has been said about hard times in our biz and, while we cannot discount this difficult period and the pain it has caused, there is good reason to believe that recovery is in progress. The climate is improving, ... operator collections are getting better . . . new equipment sales are on the rise . . . and trade people are starting to adopt a healthier attitude. We've heard about distributors expanding (rather than closing) branch operations and isn't that music to the ears! So let's hasten the cure by continuing to concentrate on the positive and by supporting the industry's newest trade convention, the first annual American Coin Machine Exposition, which is about to open in Chicago.

ACME '86 was born after months of negotiations between officials of AOE and ASI, who had previously held two separate shows within a brief time span. Based on the trade's response, this turned out to be one show too many so the organizations got together, resolved their differences and scheduled one spring convention for March 7-9 at Expocenter/Downtown in Chicago.

Their original format called for allowing the public to attend on the closing day of ACME (Sunday, March 9). However, when it was discovered that this move (which met with opposition from Chicago operators) required extensive planning, convention officials again sat down, re-evaluated and decided on postponement of this feature to a future convention (possibly '87 in New Orleans) when there would be more time for proper advance planning and promotion (in order "to do it right, or not at all," as one official put it).

The above mentioned feature was only one small aspect of the agenda, however. The total ACME show package contains all it takes to attract attendance. Convention organizers made certain of this by developing a comprehensive seminar program, covering subjects that are of interest and importance to operators. In addition, there will be a big array of products on display. The exhibitor count at pretime was a little over one hundred, according to Bill Glasgow, Jr., of William T. Glasgow, Inc., the show's management firm. Advance registration was at close to 2000.

Everything that could be done has been done to present a top notch trade convention. All that remains now is for the members of the trade to come out to Expocenter/ Downtown in big numbers and take advantage of what ACME '86 has to offer.

See you at the show! Camille Compazio

NAMA Expects Exhib Turnout At Western Convention

CHICAGO — Advance reservations of exhibit space for the 1986 Western Convention-Exhibit of Vending and Foodservice Management indicate that the record number of 145 exhibitors reached last year may be equalled or surpassed when the show opens on March 21 in Anaheim, California, advised Jack Rieley, NAMA director of sales.

Some 3,000 representatives of the industry from the 10 western states, as well as from other parts of the country, are expected to attend the convention at the Anaheim Convention Center from March 21 through 23. The Anaheim Hilton Hotel will be the headquarters.

At the end of January more than 120 exhibitors had reserved space, Rieley said, including 19 first-time participants.

"Your Marketing Focal Point For 1986" will be the theme of this year's show. Program meetings are scheduled at the Convention Center during the morning hours and the exhibits will be open from noon to 5:30 p.m. on Friday and Saturday. Sunday exhibit hours are from 10 a.m. to 2 p.m.

Meeting topics on Friday will include "Employee Incentives," featured at roundtable discussions and in a presentation by Dean Barrie Richardson of the School of Business of Centenary College (Shreveport, LA). NAMA board chairman James A. Rost will present the Chairman's Address to conclude the Friday program.

The Saturday schedule will feature a panel (continued on page 54)
Wild-West Adventure

Data East has captured the thrills and excitement of the wild west in its new horizontal k.i., "Express Raider," which combines two distinctly different types of game play. The player must use both fighting skills and marksmanship to rob the express train of its gold.

Here's the scenario. During the fighting sequence the Express Raider jumps on top of the moving train. Armed with only his fighting skills he must face train guards, yielding rifles, shovels and bottles, etc., as he makes his way to the engine to "get the gold."

Just as in a western movie, the action continues as he then mounts his horse and takes on armed sharpshooters in his quest for the gold.

The intense and versatile game play combined with state-of-the-art graphics makes for a very exciting play experience.

Data East will also offer "Express Raider" as a convertible upright.

Further information may be obtained through factory distributors or by contacting Data East at 470 Needle Drive, San Jose, CA 95112.

NAMA Convention

(continued from page 53)

presentation of NAMA's "Operation Alert 1986," a program aimed at counteracting proposals to ban cigarette vending. Roger L. Moutong, senior vice president of the Tobacco Institute, Richard W. Funk, NAMA government affairs director, and Edgar R. Nield, NAMA western counsel, will be the speakers. "More Than Meets The Eye," the new NAMA industry promotion movie, will be followed by the first report on the external imports study results undertaken for NAMA by the Hudson Institute of Indianapolis. William Johnston of the Institute will present the results and recommendations. The Institute's assignment is to assess the economic, technological, demographic and political trends of the next 15 years and to recommend strategies for the growth of the vending and food service management industry members of NAMA.

The Saturday sessions will conclude with a presentation on "verbal judo" by Dr. George J. Thompson of Phoenix, AZ.

The Sunday morning program, from 9 a.m. to 10 a.m., deals with "How Changes in the World Coffee Markets Could Affect Your Profits," and will be presented by Jack Sutherland, CSF Continental Company (Chicago).

In addition to social activities on Saturday evening, there will be a ladies program consisting of luncheons on Friday and Saturday, with plastic surgeon Dr. Edward Comanski describing the art and science of his specialty (Friday) and Dr. Richardson whose topic will be "The Magic Of Your Mind" (Saturday).

Further information about the convention may be obtained by contacting NAMA headquarters at 20 N. Wacker Drive, Chicago, IL 60606 or phoning the association at (312)346-0370.
From Down Under, Over There and The Hill...

From Australia
Jimmy Barnes

The Debut Album:
*Jimmy Barnes* GHS/MSG-24089

The Hit Single: “*Working Class Man*” 7-28749
No. 1 in Australia
Featured in the Paramount Motion Picture “Gung Ho”

Now On Tour
With ZZ Top

From England
Lloyd Cole & the Commotions

The New Album:
*Easy Pieces* GHS/MSG-24093

The New Single:
“*Brand New Friend*” 7-28724

Now On Tour
(See Schedule)

From Washington, D.C.
Tommy Keene

The Debut Album:
*Songs From The Film* GHS/MSG-24090

The New Single: *Places That Are Gone* 7-28752

On Tour With Lloyd Cole & The Commotions
(See Schedule)

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Brings You A World of Hits.