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Making Headlines

Midnight Star

Elektra/Solar

Headlines. Just released.
GUEST EDITORIAL

Music Video Exclusivity: What Has It Done For You Lately?

By Mike Opeka

The recent launch of our new national music video network, our local music channel in Houston, and other music channels across the country has provided the music industry with a multitude of promotional avenues and tremendous potential to showcase both new and established performers. Unfortunately, these opportunities are not being fully realized by the industry.

Unlike radio, where competition is encouraged, and all stations receive new product on the same date — the music video industry is unregulated and controlled by one organization. As you know, all major labels have MTV exclusivity contracts which mandate that MTV Networks must receive all video product prior to release to any other outlets (regardless of format!). At this point, MTV decides which videos (20%) to designate as "exclusive." Naturally, they take all the best hit product.

Those exclusive videos may not be aired on other music channels for a full six months, far beyond the initial promotional life of a video. Weekly shows and clubs are restricted for a 30-day period. Consider what would happen in the music industry if only one station, which was not available to all people, could exclude up to 20 percent of all new releases from all other stations for 180 days (6 months).

Or for that matter, what would happen if there was just one record label? All artists would be at the mercy of said label and completely under their control. That’s where MTV is today — in control of the music video industry.

Perhaps the comments of MCA president Irving Azoff to the NARM clarifies just how important 20 percent of any label’s product may be. “These days, no label can afford to keep dozens of new artists around. It’s a fact that 80 percent of all the artists out there never recoup what is spent on their product. The other 20 percent are subsidizing our entire industry.”

With MTV having the potential to reach out to 33 percent of the TV households in the country, and suffering from a recent drop in ratings, is it a wise business decision to restrict hit product to the remaining 67 percent of the populace?

Some labels state that exclusivity fosters the breaking of new artists by competitive channels and the prevention of saturation of hit product. This is not true. We all know that an audience is attracted to hit product and then regularly introduced to new music within the rotation of current and recurrent hits. Exclusivity can only serve to eliminate new arenas for labels to promote artists — Music Video can sell records.

— Music Video can break new artists.

— Music Video can drive crossover hits.

Music video can do all this, but only if the market is as open to competition as radio.

As owners and operators of both a national music video network and a local music channel, we urge you to consider the potential within the music video industry. Look beyond the one-sided domination of today and see a prosperous future with a competitive marketplace of national music networks and local music channels. Help us help you.

Mike Opeka is program director of Hit Video USA in Houston.
Kim Payne

Lighthouse

The new album featuring the first single "Divided Hearts"

Produced by Val Garay
Available on EMI America Cassettes

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SPOTLIGHT
ON
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HERE'S LOOKING AT U2 — U2 has signed a long-term international sub-publishing deal for the world (excluding the UK) with Chappell International Music Publishers. Shown above at the office of U2 manager Paul McGuinness (Principle Management) in Dublin, Ireland are (1-1): (front row) U2 band members The Edge (Dave Evans), Bono (Paul Hewson), Larry Mullen and Adam Clayton; (back row) attorney to U2 Edwin Epstein; president of Chappell & Co., Inc. Freddy Blanstock; manager of U2 Paul McGuinness and financial advisor to U2 Ossie Kilkenny.

"Everytime You Go Away" Tops List Of BMI's Most Performed Songs Of '85

NEW YORK — Daryl Hall's "Everytime You Go Away" was named BMI's Song of the Year in a gala New York City ceremony last week that saw 63 songs —

Maglia New Island President

LOS ANGELES — Lou Maglia, executive vice president of Elektra Records for the past 11 years, has been named the new president of Island Records, replacing Charles Provest who left the company last month.

The announcement of Maglia's appointment was made by label founder Chris Blackwell who commented, "I'm thrilled to have been able to appoint a record executive of Lou's experience and expertise in marketing, sales and administration together with his knowledge of the WEA distribution system. I know Lou will continue the upward path Island has established coming off our recent number one, Robert Palmer hit, 'Addicted To Love.'"

MCA Launches New Division Shepard Named V.P., Changes For Intl Div.

LOS ANGELES — MCA Records has launched a classical and theatrical division to be headed by former RCA Red Seal vice president Tom Shepard. Shepard's official title will be vice president, classical and theatrical, MCA Records and he will be responsible for "all aspects" of the newly launched division.

In a release issued last week, Myron Roth, executive vice president, MCA Records, and Music Group commented, "We are thrilled to have someone of Tom Shepard's enormous abilities launch our new commitment to the worlds of classical and theatrical music."

Shepard, who will be based at the label's New York offices, was vice president, Red Seal Division for RCA Records for the past 12 years. Prior to that, he spent 14 years with the Masterworks Division of Columbia Records. He has won 10 Grammy awards, including several as producer of

Lou Cook

Classical Album Of The Year and Original Cast Album Of The Year.

For Jarre, The Greatest "Rendez-Vous" Is Yet To Come

By David Adelson

LOS ANGELES — One and a half million people watched as 16,000 pyrotechnic explosions were shot from 2,300 mortars stationed on 11 different skyscrapers. It took 50 kilometers of cable, 40 tons of sand and a team of 120 French and American technicians to help detonate the fireworks and project the 100 different images onto a 360-foot-by-180-foot screen attached to one of the skyscrapers.

The stage was filled with over 45 synthesizers, manned with nine musicians, with sound being projected over a three mile radius through four separate locations, each capable of producing 25 kilograms of power. The entire event was simulcast on the top-rated CHR station in the market.

The event was called "Rendez-Vous Houston: A City In Concert!" It was the brainchild of Polydor/Dreyfus' Jean-Michel Jarre and was presented April 5 as a tribute to Houston's and Texas' sesquicentennial and the 25th anniversary of the Johnson Space Center. The massive outdoor event could easily be considered the most spectacular outdoor multi-media concert ever staged.

But, according to Jarre, there is another rendez-vous that will take place. This one will be with the entire American record buying public.

"I love the American audience," said the French performer who has scored massive critical and commercial success in Europe but has yet to equal that popularity in the states (though he did have platinum success with "Oxygene" and "Equinoxe"). "The music I'm doing is more directed to the American audience than any other audience. The problem is to break the radio and television format."

PolyGram recently released "Rendez-Vous" (Dreyfus/Polydor 829 125-1) hoping to break Jarre domestically. The album features music from the Houston concert and the label is hoping that the Bob Giraldi-directed broadcast and home video will convey the spectacular atmosphere of the Houston event.

Jarre had performed similar "spectaculars" in Paris (1979) and China (1981) but noted the Houston performance was "something unique." "When you think about one and a half million people coming to see an event, sharing a feeling and disappearing with no violence..."
Sting, U2 Concerts Outlined By Amnesty International

By Peter Berk

LOS ANGELES — Details of next month's six benefit concerts by Sting, U2 and other artists in support of Amnesty International were outlined last week at a press conference held at the Los Angeles Press Club. The concerts, collectively termed “A Conspiracy of Hope,” will be headlined by Sting and U2, but will also feature performances by Bryan Adams, Joan Baez, Peter Gabriel, the Neville Brothers and U2's assistant, Jackson Browne. The first concert will be in Philadelphia, with the finale in New York.

The first benefit concert will be held in San Francisco's Cow Palace on Wednesday, June 6. Additional concerts will be held at New York's Beacon Theater on Sunday, June 10; the Oakland Coliseum on Tuesday, June 12; Los Angeles' Shrine Auditorium on Thursday, June 14; and Denver's McNichols Arena on Sunday, June 17.

MTV will telecast eight hours of the final June 15 show live. It was announced beyond presenting the concert itself to viewers, MTV will also offer various interviews with the performers, including interviews with the previous five concerts and during its live broadcast. The BBC's John Smith, one of the three directors at Wembley Arena for the London portion of last year's "Live Aid" event, will direct the MTV telecast. Radio Vision International will help fund the cause as well by handling the worldwide television distribution of the June 15 concert.

A related move, The Westwood One Radio Networks has lent its support to AI by arranging for a stereo simulcast with MTV of the final concert. Westwood One will, however, be recording all six concerts, and providing selected material from them to radio stations throughout the country prior to the June 15 event. Furthermore, Westwood One will produce and air several public service announcements detailing AI's efforts to support human rights throughout the world.

On hand at the press conference May 15 were David Hinkley, director of the West Region of AI's U.S. office, Joni Mitchell, one of the many non-musical celebrities who will be on stage to introduce performers during the six concerts. Hinkley briefly described his organization (which is celebrating its 25th year) saying, "Amnesty was launched in 1961 to release from prison, men and women we call 'prisoners of conscience,' people who are imprisoned anywhere in the world, not for any crime or for the use or advocacy of violence, but because of their religious beliefs, their ethnic origins, political affiliations, their race, and so on . . . No punishment for freedom!"

"We'd like to thank the music and entertainment industries," Hinkley continued, "for all that support they have given us . . . This year, we have already been the beneficiaries of an amazing contribution from the group Simple Minds (Cash Box, April 26), and we especially want to thank A&M president Gil Friers for his involvement in that, and also the members of the band . . . While AI is hoping to raise some $2 million through the upcoming concerts, Hinkley said, the organization is particularly concerned with raising awareness of its existence and purpose among the public.

MCAs — Cactus World News recently played one of their first U.S. dates at Florida's Spring Break '86 in Daytona Beach. The band performed material from their MCA's Records album "Urban Beaches." Pictured from left are band members Frank Kearns and Eion McEvoy.
SUNDAY MAY 25th
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8PM A CBS PRESENTATION
**ALBUM RELEASES**

**OUT OF THE BOX**

**EMERSON, LAKE & POWELL** — Polydor 829 297 — Producers: Tony Taverner — Greg Lake — List: 8.98 — Bar Coded

The long-awaited reformation of ELP will be eagerly met by its myriad fans. Cozy Powell fills the "P" spot in this incarnation. The material is the classically laced rock that made the original ELP favorites with "prog rock" devotees. The record opens with "The Score," which playfully invites listeners "back to the show that never ends."

**TOP GUN** — Original Motion Picture Soundtrack — Columbia SC 40323 — No List — Bar Coded

Soundtrack from the film features solid cuts from Kenny Loggins, Cheap Trick and Loverboy, among others. Word is that this film will be a big grosser, which should no doubt push the album. The first single is Loggins "Danger Zone," but as in other projects of this type, there are tons more singles where that one came from.

**NEW AND DEVELOPING**

**THE UNFORGIVEN** — Elektra 69461 — Producer: John Boylan — List: 8.98 — Bar Coded

Eleven tales of the west from this highly touted Southern California combo. With a strong first single, "I Hear The Call," and heavy rotation on MTV, these six dashing young lads have a shot at being the next darlings of the video age. Slick production by John Boylan who effectively contains the band's four guitar attack and gives this one a good shot at rock radio playlists.

**FEATURE PICKS**


Some former Go-Go's check in for guest appearances on Carlisle's solo effort and former bandmate Charlotte Caffey contributes five of the LP's 10 tracks. The fragile-but-tough voice of "We've Got The Beat" is featured in a variety of settings.

**THE CURE** — Standing On A Beach — The Singles — Elektra 60477 — Producers: Various — List: 8.98 — Bar Coded

The Cure finally broke big in the U.S. with last year's "Head On The Door." This retrospective singles collection is perfect both for its picture of the band's development and its usefulness as an introduction to neophyte Cure fans. Generously, there are 13 tracks.

**MIDNIGHT STAR** — Headlines — Elektra 60454 — Producers: Reggie Calloway-Midnight Star — List: 6.98 — Bar Coded

State-of-the-art, stripped down funk. Lean, mean and grooving. Should be a big hit.

**SOUTHSIDE JOHNNY & THE JUKES** — At Least We Got Shoes — Mirage/Atlantic 81654 — Producers: John Rollo-John Lyon — List: 8.98 — Bar Coded

New Jersey's other favorite sons, Southside Johnny & The Jukes, are back with a rocking, horns-a-blazin', good time record.

**E. WADE** — Foreign Shores — Casablanca 826 885 — Producer: Paul Sabu — List: 8.98 — Bar Coded

Wade's considerable craftsmanship as a writer and singer combines well in this nicely-done, modern-leaning collection.

**STABILIZERS** — Tyranny — Columbia BFC 40264 — Producer: Denny Dianle — No List — Bar Coded

Stabilizers is a duo with modern pop leanings. Hooky and danceable.

**ORAN "JUICE" JONES** — Juice — Def Jam/Columbia BFC 40367 — Producers: Vincent F. Bell-Russell Simons — No List — Bar Coded

An almost minimalist approach on some tracks and a '60s Smokey feel on others yields an interesting result on this debut from non-rap Def Jam act Juice.

**PAUL CARMAN** — Dial My Number — Columbia BFC 40336 — Producers: Dana Walden-Barry Fasman-David Frank-Mic Murphy — No List — Bar Coded

The sexy Carman, former Chippendales singer, is on his own in this classy, soulful debut.

**GOLDEN EARRING** — The Hole — 12/Arc 90514 — Producer: Shell Schellekens — List: 8.98 — Bar Coded

Holland's Golden Earring in a solid, mainstream rock effort. Lots of great AOR fare here.

**BARBARA MITCHELL** — High On Love — Atlanta Artists 826 887 — Producer: Larry Blackmon — List: 6.98 — Bar Coded

Red hot dance music with the Cameo touch of Larry Blackmon. Mitchell's classic urban voice is incendiary and burns on the LP's seven muscular tracks.

**RECORDS TO WATCH**

**GRONG GRONG** — Alternative Tentacles Virus 49 — Producer: not listed — List: 8.98

**ET** — Best Friends — Total Experience TEL6-5717 — Producer: ET — List: 6.98 — Bar Coded

**MAKOTO OZONE** — Alter — Columbia FC 40240 — Producer: Gary Burton — No List — Bar Coded

**ACCEPT** — Accept — Polydor 815 770 — Producer: Frank Martin — List: 8.98 — Bar Coded

**ACCEPT** — I'm A Rebel — Polydor 815 771 — Producer: Dirk Steffens — List: 8.98 — Bar Coded

**JOHN LEE HOOKER** — Jealous — Pausa PR 7197 — Producer: John Lee Hooker — List: 8.98
GENESIS (Atlantic 7-9407)
Invisible Touch (3:26) (Anthony Banks-Phil Collins-Mike Rutherford-Hit and Run/ASCAP) (P. Collins-M. Rutherford-A. Banks) (Producers: Genesis-Hugh Padgham)
The hit-making magic of Genesis is back after a lengthy hiatus during which the members each had solo success. This hook-laden pop workout features Phil Collins' voice in a solid danceable groove. Once again, quality production from Padgham shimmers.

JOE COCKER (Capitol B-5589)
This great Randy Newman song from the seventies gets a raucous going over by Cocker. The gravelled voice is well suited to the soulful R&B treatment. Lots of great horn fills accent a very tight rhythm track. Cocker's delivery reminds one of his Mad Dogs And Englishmen days. Solid AOR and possible CHR.

THE UNFORGIVEN (Elektra 7-69540)
I Hear The Call (3:30) (Stepmother/ASCAP) (John Henry Jones) (Producer: John Boylan)
In what should be the rock anthem of the year, The Unforgiven makes its debut a raucous, guitar-drenched shoot out. Watch out radio.

BONNIE TYLER (Columbia CS7-2350)
If You Were A Woman (And I Was A Man) (3:56) (April-Desmobile/ASCAP) (D. Child) (Producer: Jim Steinman)
An emotional, dramatic and hard driving record in the Steinman tradition. Tyler's raspy voice and the song's urgent dynamic spell instant radio for this second single from "Secret Dreams And Forbidden Fire."

FINE YOUNG CANNIBALS (I.R.S. 52536)
Suspicious Minds (3:24) (Screen Gems-EMI/MI) (James) (Producer: Robin Millar)
This fresh reading of the Elvis classic features Roland Gift's rich, unique voice.

JULIAN LENNON (Atlantic 7-94045)
Want Your Body (3:25) (Charisma-Pun/ASCAP) (Julian Lennon) (Producer: Phil Ramone)
Tender and poignant, this ballad is a departure from Lennon's other hits, but has enough character to stand out on the radio.

ANDY TAYLOR (Atlantic 7-89414)
Take It Easy (4:22) (Postlord-Marlir/ASCAP) (Andy Taylor-Steven Jones) (Producer: Roy Thomas Baker)
Taylor proved in Power Station his passion for rock guitar and this "Bang A Gong"-influenced, good-vibe rocker carries on in that vein as opposed to Taylor's "other" band, Duran Duran.

WALLY BADORAO (Island 7-99530)
Spider Woman (Novela Das Nove) (3:30) (Island/MI) (W. Badarou) (Producer: Wally Badarou)
Badarou creates a mesmerizing Jamaican dance cut here. Full of life and effervescence.

THE CHURCH (7-28700)
Columbus (3:23) (Tomata-DuPlenti/ASCAP) (The Church) (Producer: Peter Walsh)
Australia's neo-psychelic band stands a good chance of spreading the word with this lilting, haunting tune.

JOHN EDDIE (Columbia 36-05858)
Jungle Boy (3:23) (John Eddie/not listed) (J. Eddie) (Producer: Bill Drescher)
A rockin' debut features Eddie's urgent voice in a certified U.S. rock sound.

BARBRA STREISAND (Columbia 36-05837)
Send In The Clowns (From A Little Night Music) (4:39) (Revelation-Rilting/ASCAP) (S. Sondheim) (Producer: Barbra Streisand)
A match made in heaven: Sondheim's best-loved song and Streisand's always stunning voice.

VIOLENT FEMMES (Slash/Warner Bros. 7-28683)
Children Of The Revolution (3:40) (Wizard/ASCAP) (Marc Bolan) (Producer: Jerry Harrison)
This Marc Bolan cover is the most accessible cut to date for the Femmes. It could propel the already successful LP, "The Blind Leading The Naked." College, AOR and progressive CHR should find it easy to program.

TEDDY PENGERGRASS (Asylum 7-69538)
The smooth and soulful Pengergrass is captured in this lush, romantic ballad.

THE FIXX (MCA 52832)
The Fixx is back with this rich pop song that is sure to place the group back on top of the charts.

JOEY LOVE (Vintertainment/Elektra 7-69555)
Pee-Wee's Dance (3:34) (Vintertainment/ASCAP) (V. Davis-J. Roper) (Producer: Vincent Davis)

CASHFLOW (Atlanta Artists 884 722-7 DJ)
Mine All Mine (4:15) (Personal-All Seeing Eye/ASCAP) (Beck) (Producer: Larry Blackmon)

FLIZZY QUICK (Motown 1838)
Hangin' Out (3:12) (Jobete-Old Brompton/ASCAP) (R. McCall) (Producers: Romeo "Breath" McCay-Gregg Crockett-W. Billy Peaches)

ROCKWELL (Motown 1645)
Carme (Part I) (3-30) (Jobete/ASCAP) (Rockwell-J.K. Tunnell) (Producers: Rockwell-Kerry Ashby)

TANANAKA (Amherst AM-307)
The Line Is Busy (3:33) (Harlem/MI) (M. Tananaka) (Producer: Masayoshi Tananaka)

ET (Total Experience TES1-2439)
Candy (3:41) (Temp. Co./MI) (ET) (Producer: ET)

KROKUS (Arista AS1-9488)
School's Out (3:15) (Geffen-Tamarlane-Krokus/ASCAP) (A. Cooper-M. Bruce) (Producer: Tom Werman)

MOVIELAND (RCA JK14370)
Postcard To New York (3:13) (Charles Family-All I've Got To Go/MI-R. Lewis-L. Segelger) (Producers: Hank Medress-Lothar Segelger-Richard Lewis)

BOBBY BOWENS & SHADES OF MAGIC (Galactic Star 394)
My Love Is In Your Pocket (4:15) (Nah-Rah/MI) (Bobby Bowens) (Producer: Not Listed)

MILLIE JACKSON & ISAAC HAYES (Spring SPR1-3048)
You Needed Me (5:00) (Chappell-Ironsides/ASCAP) (Randi Goodrum) (Producer: Not Listed)

CON FUNK SHUN (Mercury 884 762-7 DJ)
Burnin' Love (3:57) (Black Lion-Captain Z-B Osborne/ASCAP-Val-Ve Joe/MI-BMI) (Giles-Osborne) (Producer: Atalla Zane-Billy Osborne)

New and Developing

ISLE OF MAN (Pasha/CBS ZS4 05900)
A sparkling track with bright punchy guitars sets up a grand pop hook in the chorus. The combination of a modern Roxy Music-like sensibility and the captivating chorus gives the single the potential to break big. It has a charming, top-down quality that could really hit the mark.
TALES OF THE SPAGHETTI WEST — There is an area, say 40 miles due east of Los Angeles, where the cosmopolitan glitter of LA Land seems about as far away as the skyscrapers of the Big Apple. It's an area that, in a way, still maintains the look of the old Southern California— if you can ignore the encroachment of sprawling suburbia and the standard accompaniment of highways and strip malls. It's commonly referred to in these parts as the Inland Empire, and it has the distinction of being the breeding ground of six of the leanest, meanest hordes this side of the Continental Divide. They're called the Unforgiven, and chances are, they're going to be riding into your town. You see, the Unforgiven aren't like any other band. They sing songs called, "Hang 'em high," "The Loner," "The Preacher," "All Is Quiet On The Western Front," "The Gauntlet" and (the single) "I Hear The Call." From the very first note, the girls scream because the Unforgiven are good looking dudes, kinda like Clint Eastwood. And this ain't no wimp music. The Unforgiven hit you with a four guitar attack backed by gang vocals fierce enough to drive the unsuspecting out of town on the next rail.

Where the Unforgiven first came to town, there was a huge bidding war. Unforgiven shows seemed like A&R conventions (see Cash Box, March 16, 1985). and there was plenty of speculation on where the band might land (MCA? Warner Bros? Chrysalis? Geffen?). The winner was A&R V.P. Peter Jay Phiblin and Elektra who matched the group with producer John Boylan (Boston, Commander Cody, Linda Ronstadt, REO Speedwagon, among many others) and rehearsed the hell out of them.

The result is "The Unforgiven" (Elektra) which is a song package that shipped two weeks ago. All the tunes on the album were written by lead singer John Henry Jones (with the exception of an excellent rendition of "Amazing Grace".) and ably performed by John Hickman, guitar/vocals; Just Jones, guitar/vocals; Todd Ross, guitar/vocals; Mike Finn, bass/vocals and Alan Waddington III drum/vocals.

There are a few things that should be pointed out about the Unforgiven. First, they are not for everyone. In Los Angeles, there a lot of people who are just way too happening to bother with western wear and synchronized stage movements. If there is indeed any remnant of the Los Angeles scene, then the Unforgiven are not a part of it. Second, these are six of the nicest young men around. Their collective charisma and upbeat style is a guaranteed plus and few can deny that the smallest amount of exposure is all the band needs to attain a following that will multiply. Third, the Unforgiven's debut album may be just what AOR radio is looking for. These are MTV idols in an age of MTV idols. They're the guys you want fighting for us in Libya — the go get 'em American guitar heroes that your 16 to 24-year old males are looking for. The tunes are straight ahead, no-guts-no-glory anthems that could stir even the most unserious. These guys just may be stars.

Who knows? Maybe we'll be talking about the Inland Empire, the next time we're discussing the importance of Austin, Minneapolis, Athens, GA or even Asbury Park. Only time will tell.

TRUE GUNSLINGERS — The Unforgiven seem poised and ready for a showtown Western. Point West — David Adelson, Los Angeles.

CRAY DAY — PolyGram Records has signed Robert Cray. Cray, who has won awards for his blend of contemporary blues and soul, has begun recording his forthcoming Mercury label debut. Cray was recently congratulated by company executives following a performance at Carnegie Hall. Pictured backstage are (standing l-r): Henry Amber, senior vice president, marketing; David Leach, director, national pop promotion; Dick Wingate, senior vice president, A&R; Cray; Dick Asher, president and chief executive officer; Peter Lubin, director, A&R; Steve Pritchett, vice president, international; Lisa Rothblum, senior attorney, legal affairs; and Ted Green, senior vice president, business affairs. (Kneeling l-r): Bas Hartong, senior vice president, A&R, Phonogram International/Polydor International; Richard Cousins, Robert Cray Band; and Larry Slove, Mithoone Records.
EAST COASTINGS

Paul Jorito, New York

IT'S LATE SPRING, time to give our hormones the benefit of the doubt. The hot summer days are approaching, the impossible parties: it's no win but we like it. Here are some hot musical tips for the coming summer:

MUSIC FOR THE BEGINNING OF A PARTY — Mitch Easter's "Big Plans For Everybody" (IRS) is the kind of album you play at the beginning of a party when things are still a bit awkward and sober and no one else speaks. The Stones throw down an act II swing because it does. Easter, America's answer to Nick Lowe, is an artist who has produced some of the best pop music of the '80s and whose solo efforts with Let's Active ("afouti" and "Cypress") have been grossly underappreciated. Third album on Big Plans . . . "Let's Active's third album, stand out immediately: "Writing the Book of Last Pages," "Route 67," and "Whispered News." The latter is the album's most irresistible track while "Writing the Book . . ." with its back- ward drum and guitar tracks, has a surreal atmosphere. I was trying to write ' . . . Last Pages' and sort of had parts of it," Easter told East Coastings. "I was in the studio and I fell asleep on the couch and when I woke up it just came to me." Route 67," an instrumental, was an afterthought, and if its slide- guitar work is reminiscent of Led Zeppelin's "Ten Year Dying" that's because Easter has been on a Zep bingle lately. Give "Big Plans" . . . some time and it'll sneak up on you like a triple shot straight up. Knock-out stuff.

MUSIC FOR THE MIDDLE OF A PARTY — Erasure's "Wonderland" album (Sire) captures the feeling at the threshold of drunkenness when everything is morning-like and cheerful. Erasure played the Ritz May 9 and East Coastings spoke with Andy Bell who, with ex-Yaz member Vince Clarke, form this duo. "Our intention was to write a really good album of pop songs," says Bell. "We really wanted to do an album of all-great-hits songs." Pretty ambitious for a guy who got his job last year by answering an ad in Melody Maker. "Wonderland" exceeds all expectations; it's a joyful, steady LP that has a "greatest hits" density to it that recalls middle period Elton John. From the anthemic "Love Is A Loser" and the melancholy "My Heart . . . So Blue" to the Bell-penned "Cry So Easy, "Wonderland" abounds in high points. Bell has every right to feel somewhat intoxicated by his new found collaborative success. "After the audition I felt so good about it that I had a halo around my head," he says. "I always knew that this is what I wanted to do.

NOT THE ROLLING STONES LIVE! (A BEST CASE SCENARIO)

The Rolling Stones opened their "Dirty Work" tour at Madison Square Garden the other night and proved that their cutting edge gets sharper each time out. Their 90- minute set consisted of Stones oldies, Jagger solo stuff, and "Dirty Work" material that worked the sold-out crowd into a lather. They opened with "One Hit (To The Body)" and the audience didn't have a chance to applaud until the Stones had non-stop through "All Down The Line" and "Carol." Jimmy Cliff made a surprise appearance dueling with Jagger on the melodic "Too Rude" as some ex- Bob Marley cohorts added percussion and stayed to funk-up "Back To Zero" (which Jagger dedicated to the people of Kiev). After a 15-minute Richards/Wood jam on "Had It With You" and a lackluster "She's The Boss" medley, Jagger reclamed the stage with the Stones tore through "Tumbling Dice," "Undercover Of The Night," "Shattered," and "Winning Ugly," before ending with "Harlem Shuffle" and "Jumpin' Jack Flash." They returned to encore with a scathing "Dirty Work" during which Jagger threw buckets of watered-down mud into the front rows. Cliff then joined Jagger on guitar. Three tracks on "Big Me Up" (This is the way we originally wrote it) before the finale of (what else?) "Street Fighting Man." All told, the best Stones show since 1978, backing their best album since 1978.

SHORT CUTS — IRS recording artist and ex-Go-Go Belinda Carlisle will perform May 27 at Madison Square Garden as part of a Statue of Liberty Benefit Concert . . . MCA recording group The Flaxx has just released "Secret Separation," the first single from their new "Walkabout" album.

Patti LaBelle: On A Winning Streak With "Winner In You"

By Gregory Dobrin

LOS ANGELES — "You know I was trying to finish preparing dinner before I called you," said Patti LaBelle on the phone from her suburban Philadelphia home. "It's only that I thought, 'If I do the chicken now I'll be in the midst of cooking it and I don't want to have to stop,'" the singer, whose husband is singer-songwriter Philly Joe Jones. "It's called Beans Patti LaBelle" — it only took me twenty minutes to do that. That's fresh string beans, and I popped them and stuff while I was watching All My Children."

A complete recipe for this special concoction comes next, and it sounds delicious, but aside from the gravy the chicken, she's also making a special pasta dish and her housekeeper has just walked in with two dozen live crab ("You know, the Maryland Hardshell crab") which she'll boil just as soon as she gets out her big crab pot and finishes freezing the chicken. Patti LaBelle is a homebody, believe it or not, and she loves to cook.

In one form or another, she is always cooking. Her debut album, titled "Patti LaBelle and The New Group" — two years and a million dollars in the making — is steaming up the charts with the heat of a double boiler. The album's first single, the Michael McDonald duet "On My Own" shoots to #7 this week on the Cash Box Top 100 Singles chart, while the album continues its rise. As it ascends it started with the exceedingly high debut of #52 on the albums chart (now jumping to #20). Things are mighty tasty these days in both the kitchen and the career of Patti LaBelle, who became an overnight sensation last year after nearly 25 years in the business. Two top ten hits from the Beverly Hills Cop soundtrack, "New Attitude" and "Stir It," plus a highly rated Thanksgiving Day special helped pave the way, and now, with the aptly titled (but not self-identifying, she says humbly) LP "Winner In You," LaBelle is fast becoming a household word.

Doing so has been the singer's dream since the early '60s when she launched her career with Patti LaBelle and the Bluebelles, who had a hit single in 1962 with "I Sold My Heart to the Junkman," a group that included Nona Hendryx, Sarah Dash and Cindy Birdsong. After Birdsong left to replace Florence Ballard in The Supremes, and their one-time pianist Reginald Dwight went on to fame and fortune as Elton John, Patti LaBelle and the remaining Bluebelles decided it was time for the big time, and one of the most outrageous cult sensations of the '70s — LaBelle — was born.

When LaBelle broke up in 1977, Patti embarked on a solo career, guided by her husband-manager Armstead Edwards. She starred in several PBS specials, including the Dick Tracy television movie, "The Case of the Murderous Matchmaker," in A Soldier's Story and had several hit singles, including the duets "The Best Is Yet To Come" and "Love Has Finally Come At Last."

The new album, titled after an Ashford and Simpson composition called "There's A Whole Lot Of You That I Love," and the late Marvin Gaye's "I've Got A Man," contains songs by Richard Perry, Burt Bacharach and Carole Bayer Sager ("On My Own"), Ken Kersey, Nick John- son, Ashford and Simpson, Howie Rice and LaBelle's musical director of 13 years, Budd Ellison — each had a hand. Why so many? LaBelle says it's because she also believes in the power of being able to use whatever new material strikes her, when it strikes her. "I'm a crazy lady," she admits. "I like variety." She would, however, like to try one producer in the future, just to experiment with that kind of focus ("If," she jokes, "I can find one producer who can put up with me for a whole album!").

She never actually worked with Michael McDonald when "On My Own" was recorded, but she requested that he be the one to do the vocal when Bayer Sager and Bacharach were toying with the idea of adding a male voice to the song (they met for the first time during a Tonight Show taping several weeks ago). LaBelle glows on the subject of Michael McDo- nald. "It's like singing with another instrument. He's so wonderful. And he's the nicest person. He's very shy and quiet and just a sweetheart."

A native of Philadelphia, LaBelle has vowed to stay forever in the home she's currently renting. When she's there, she rarely leaves it. "I'm a very boring, boring person," says the singer of the 70s glitter standard "Lady Marmalade." "I'm very dull, I swear to God, I am so dull that even I don't believe it sometimes."

Her 12-year-old son, Zuri, has a hand in shaping the career of his internationally acclaimed mother, from laying on the guilt when she's on the road too much to choosing tapes from the truckloads she receives each week for her to listen to. LaBelle also has two adopted sons, both in their 20's.
AFRTS

By Jimi Fox

LOS ANGELES — Armed Forces Radio and Television Service (AFRTS) is a worldwide network of American radio and television programs to U.S. military personnel and their families stationed overseas.

This amazing system includes more than 840 radio and television outlets. I'm also talking about 134 radio programs and 6 satellite relay systems seen in 44 countries, 15 territories and aboard U.S. Navy ships at sea.

This audience is a far cry through (please read that 004) 88 based radio outlets (AM/FM, plus relays); 35 land based television outlets; 425 shipboard radios (with 20,000 U.S. Navy radio; 24 hour radio and television, via satellite and shortwave).

Before I went inside the AFRTS-PC headquarters in Hollywood, my palms were sticky, my forehead was perspiring, my knees were knocking and there were quite a lot of other things that were intimidating me.

Once in the facility, I locked and signed in, and was met by Vincent Harris, the "director of the industry liaison." The man was magic. Immediately his personal temperament set me at ease. Within moments I was comfortable profes-

ional. I felt relaxed and began to soak in the vast knowledge that Harris had to offer. We began with the history of AFRTS.

Radio was first used as a coordinated Army information medium in 1942. Prior to that, American soldiers on Kodiak Island, Alaska, assembled a low-power radio transmitter in late 1941. Using phonograph records and unreliable shortwave signals actually intended for Central and South America, these service groups were able to maintain a station for many months before its operations came to the official attention of the Army.

Concurrently, the need for maintaining the morale of service personnel in other remote outposts, where American fighting men were often isolated, became apparent. In 1942, Armed Forces Radio Services (AFRS) was born.

Los Angeles was selected as headquarters for AFRS because of its proximity to talent and mass recording facilities. Worthy of special note here is the fact that mass recording and re-broadcast techni-

ques demanded by the rapid growth of overseas outlets, and developed by AFRS, were later adopted in postwar years by the commercial radio industry in the United States.

The first military television outlet was a low-powered, all-film facility at Limestone Air Force Base in Maine, shortly after the Korean conflict in 1953. AFRS became AFRTS. In December 1982, with the consolidation of all broadcast functions into one facility, including shortwave and satellite, the Los Angeles facility became the Armed Forces Radio and Television Service Programming Center (AFRTS-PC). So much for history, now to the present.

Enter stage right, Robert Castle, “chief of radio division and general manager” of the same positive, firm and professional attitude that is the key to broadcasting success.

What is AFRTS main mission? Providing radio and television information and entertainment programming (which includes to negotiate, procure and distribute programming) to provide, “free flow programming without censorship, propagandizing, or manipulating,” as well as to help sustain morale and communications, the single point is equivalent to commercial radio’s responsibility to provide its audience a sanctuary of escapism from the everyday.

Bob Castle expanded on what AFRTS-PC programs did. Television, 92 hours of weekly packages; 50 (occasional use) satellite events; 44 hours to mini-TV outlets, of which 34 of those number goes to the Navy. In radio, 80 hours of weekly AM packages; 56 hours of monthly FM packages and six hours of weekly library packages. In direct broadcasting, AFRTS-PC provides 24 hours per day satellite/shortwave for radio and 24 hours TV per satellite for television. All programming, especially TV, is transmitted commercial free, therefore, the com-
mersials must be deleted as the programs are received: 30-90 minutes. The depiction of commercial content is referred to as “deleting on the fly.”

All TV commercials in the future will leave your head spinning, I don’t even want to begin to breakdown in depth what this entails. However, there is an easy way around this, let yourself imagine this: 204,828 discs are distributed annually; 252,000 videocassettes are distributed annually; 44,000 hours are moving out annually; and you can count on 32,800 hours of programming that are disseminated.

I’ve only begun to scratch the surface of material that both Harris and Castle showed. I would write for weeks and never cover it all.

Next stop, the grand tour of the facili-

ties. I kept looking around hoping to be fitted with a brief. The tour was conducted by Dr. O’Conner, who explained that the changes from our previous tour had resulted in a number of reel to reel and cart decks; the incredible high quality state of the art recording facilities and the list goes on and on.

Now don’t get me wrong, this facility was not overly wasteful or luxuriously equipped. It was a working facility and practical and well planned, utilizing all usable space. If dollar figures will give you a better perspective on the amount of equipment, try the neighborhood of over $5 million in government owned equipment.

My last stop was at the office of the commander of AFRTS-PC Col. David Cole, whose sincere enthusiasm and pride of the operation was certainly apparent. Col. Cole filled me in about the facility, the staff, the move to the new facility and the new name-change to AFRTS. He wanted to replace the four current obsolete dishes. However, the last impression I had was that Col. Cole lowered his voice as an indebted speculator who skw observed over his face. He leaned over towards me and said, “You know, without the assistance, particularly the support of our military personnel and their dependents.”

“T’m sure we all understand the importance and significance of Col. Cole’s appreciation.” As I walked out of the AFRTS-PC, I felt as though I had just completed a crash course in “Mass Communication.” I was impressed, but most of all, I was proud.

COX’S KFI CRASHES UNCONTROLLABLY INTO THE EARTH’S CRUSTI — KFI, the 50,000-watt giant that sits shamefully slumped with a 1.6 in the last two rating books, had yet another vicious and fatal blow struck against it. On May 8, after more than 21 years as consistent broadcast companions to millions of listeners, morning duo Lohman and Barkley ended their tenure at KFI and have gone their separate ways. Reasons? Who really cares? The fact remains that Lohman and Barkley are only pleasant memories. For the many disoriented loyal listeners, Lohman and Barkley will be missed dearly. Now Steve LaBeau, who has a loaded pistol pointed at his head, faces the true test. With no morning support, a lean budget, a butchered format, a weak marketing and merchandising program and an image of "no image," will KFI be aggressive or, continue its "tip toe tactics" to move towards a suicidal talk station status and compete with L.A. powerhouse KABC, KNX and KFWB? To Lohman and Barkley, we wish them well and thank them for allowing all of us to watch them on the RADIO for all these year.

Sleep in guys, you deserve it! On the subject of KNX, CBS news correspondent Charles Kuralt has moved in a nine-weeks series of special reports airing on KNX Radio News commemorating the 100th anniversary of the Statute of Liberty and the approaching celebra-
tion.

The coverage will culminate to a peak on Independence Day, July 4th in New York Harbor where the Statue of Liberty’s torch will be re-

lit. Don’t count the AP Network News out of the Liberty festivities as President Reagan and a cross-section of Americans will be featured in an AP Network News “Liberty Minutes” series.

The first “Liberty Minute” will feature President Reagan who will share his feelings on what freedom means to him and what it means to us as a country and world power. Other Americans from every walk of life will follow and reflect on their country’s legacy of freedom during the “Liberty Minutes.”

Here’s wishing Harrison, Murphy and CBS RADIO/RADIO much success. On a side note, that bizarre KDWB morning duo of Buck and O’Conner recently appeared at a downtown Minneapolis department store. The task? A potato peeling contest designed to raise money for charity. I kid you not. Even though they didn’t come in first, they did collect a lot of laughs and loot and provided the huge crowd with a few of Buck and O’Conner’s Idaho jokes. There’s also a change in the name of their morning show to, “Macho Spuds Featuring Music With Appeal.” Trust me, these two goons are not only cert-
ified “sick puppies!” Try this for a strong sales, marketing and merchandising promotion, plus image enhancement: K-SHE, the Em-
"datetime" broadcasting O and O station, and sister to L.A.’s Power 106, featured a “K-SHE KITE FLY” at Forest Park in St. Louis. There were three separate kite compe-
titions: Healthcare Network kids for those 12 and under, Pantera’s Pizza unlimited kite fly with a prize for the craziest K-SHE, and the Busch/K-SHE kite fly contest featuring the best use of the Busch and K-SHE “Sweetmeat” logos. All day entertainment included local entertainers and recording artists Jonathan Edwards and Shooting Star. No, this here’s the capper: The proceeds from the day of family fun went to “SETUP St. Louis” an organization dedicated to the renovation and beautification of St. Louis. How’s that for adding sparkle and the positive pumping up of K-SHE’s image in St. Louis. Now if some of the boring radio outlets in L.A., would do the same and put together a super creative promotion to restore L.A.’s huge Library that recently burned. Talk about a prescription for instant image enhancement — this is one medicine that wouldn’t hurt. It’s not like there’s a shortage of talent in the market and, I’m sure, ready to become involved in such a worthy cause . . . but perhaps I’m overrating K-SHE’s care, capabilities or desire to strengthen its IMAGE roots in the market. 

DR. DEMENTO’S CURE FOR AN ACHING REDBONE IS WWI — The cool, bluesy presence of Leon Redbone was on display at Westwood’s Los Angeles studios recently for a special guest appearance on the Dr. Demento Show.
Midwest Radio Breakouts

Your Wildest Dreams — The Moody Blues — Polydor/PolyGram
Tuff Enuff — The Fabulous Thunderbirds — CBS Associated
Nasty — Janet Jackson — A&M

Midwest Retail Breakouts

Sledgehammer — P. Gabriel — Geffen/Warner Bros.
The Love Parade — The Dream Academy — Reprise/Warner Bros.

West Retail Breakouts

Like A Rock — B. Seger — Capitol
Mountains — Prince — Paisley Park/Warner Bros.
One Hit (To The Body) — The Rolling Stones/CBS
Nasty — Janet Jackson — A&M

RETAIL PICK

Retailer — Joyce Roots
Store — Tower Records (Sports Arena)
Market — San Diego

Single: "Sledgehammer"
Artist: Peter Gabriel
Label: Geffen/Warner Bros.

Comments: "He’s a musical genius. I’ve heard the video is really good. The single has tremendous commercial potential; I know it will do well."

SOUTH

WQRD — GRAND RAPIDS, MI — SEAN RIVERS — MD — 1-1 VAN HALEN

KGBO — KANSAS CITY, MO — KAREN BARBER — MD — 2-1 PET SHOP BOYS

WZPL — INDIANAPOLIS, IN — JIM MILES — MD — 4-1 W. HOUSTON

WHY-TO — DETROIT, MI — MARK JACKSON — MD — 1-1 P. LABELLE

WEST

KNBO — TACOMA, WA — SANDY LEVIE — MD — 1-1 W. HOUSTON

KXYO — SALEM, OR — JIM RYAN — PD — 4-1 MADONNA

KNSD — EUGENE, OR — JAMIE HYATT — MD — 2-1 BOYS DON’T CRY

KITS — SAN FRANCISCO, CA — RICHARD SANDS — PD — 1-1 PET SHOP BOYS

SOUTH

WQXI-FM (940) — ATLANTA, GA — JEFF MCCARTNEY — MD — 1-1 P. LABELLE

WNVZ — NORFOLK, VA — JIM CURTIS — MD — 2-1 HOUSTON

WQWKX — NASHVILLE, TN — BARRY FOX — MD — 2-1 VAN HALEN

WINZ-FM (95.9) — MIAMI, FL — MARK SHANKS — MD — 1-1 P. LABELLE

East Retail Breakouts

When The Heart Rules The Mind — GTR — Arista
Sledgehammer — P. Gabriel — Geffen/Warner Bros.

East Retail Breakouts

Your Wildest Dreams — The Moody Blues — Polydor/PolyGram
Tuff Enuff — The Fabulous Thunderbirds — CBS Associated
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist, Label, Number</th>
<th>Weeks</th>
<th>Producer</th>
<th>Release Date</th>
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</thead>
<tbody>
<tr>
<td><strong>CHARTBREAKER</strong></td>
<td>YOU SHOULD BE MINE (THE WOO WOO SONG)</td>
<td>DEBUT</td>
<td>RICHARD PERRY (ABS, BAYSAN)</td>
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<tr>
<td><strong>SWEETHEART</strong></td>
<td>JAY VAN DAVIS (BNA Records 1)</td>
<td>35</td>
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<td><strong>PUNKY BEAT</strong></td>
<td>WHAT'S THE WORST THAT CAN HAPPEN</td>
<td>35</td>
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<tr>
<td><strong>ROCK THE BELLS</strong></td>
<td>THE J. SMITH SONG</td>
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<td><strong>ONE STEP CLOSER TO YOUR HEART</strong></td>
<td>IN THE BEGINNING (Mercury/Capitol 5038)</td>
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<tr>
<td><strong>PROGRAMMED FOR LOVE</strong></td>
<td>RICK ROGERS, STURKEN, F(lowettan SENTIATI)</td>
<td>35</td>
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<td><strong>BRAHMAED</strong></td>
<td>HIGHER ORDER (RCA 14558)</td>
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<td><strong>SLEEPLESS NIGHTS</strong></td>
<td>SMOKY ROBINSON (Motown/Motown 1509)</td>
<td>35</td>
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<tr>
<td><strong>GIVE IT TO YOU</strong></td>
<td>RICK ROGERS, STURKEN, F(lowettan SENTIATI)</td>
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<td><strong>LOVER'S ON FIRE</strong></td>
<td>ALBERT SMITH MP (Motown/Motown 1510)</td>
<td>35</td>
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<tr>
<td><strong>DON'T WASTE MY TIME</strong></td>
<td>BIANCA JAGGER &amp; THE BAND (London/PolyGram 7-87843)</td>
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<td><strong>MAY I</strong></td>
<td>TROY Johnson (Motown/Motown 1511)</td>
<td>35</td>
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<td><strong>RESTLESS</strong></td>
<td>TRISTAN (London/PolyGram 7-87843)</td>
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<tr>
<td><strong>A FINE MESS (TITLE SONG)</strong></td>
<td>THE BELZOS (EMI-PolyGram 72546)</td>
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<tr>
<td><strong>YOU ARE MY ALL AND ALL</strong></td>
<td>D.I.Y. (Warner Bros. 7-28705)</td>
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<tr>
<td><strong>MY ADIDAS</strong></td>
<td>RUSSELL SIMMONS (J. SIMMONS, D. McLEAN, R. RUSS)</td>
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**SINGLES CHART IS BASED ON A COMBINATION OF RADIO AIRPLAY AND ACTUAL PIECES SOLD AT RETAIL STORES.**

**May 24, 1986**
**MIDWEST**

**MOST ADDED**

- **Sweet And Sexy Thing** - Rick James - Gordy/Motown
- **With You All The Way** - New Edition - MCA

**STRONG ADDS**

- **My Adidas** - Run DMC - Profile
- **Clobber Than Close** - Jean Carne - Omni/Atlantic

**RETAIL PICK**

- **Retailer** - Bruce Webb
- **Store** - Webb's Dept. Store
- **Market** - Philadelphia
- **Label** - Philadelphia

**SOUTH**

**MOST ADDED**

- **Jumped Out Of My Skin** - Kenny & Johnny Whitehead
- **Philadelphia INTL/Capitol**

**STRONG ADDS**

- **Tell Me (How It Feels)** - Junior, Con-Side Street
- **Label** - MCA

**RETAIL PICK**

- **Retailer** - Jeff McHugh
- **Station** - WWDM
- **Market** - Sumter, SC

**SOUTH**

**MOST ADDED**

- **I'm A Man** - Billy Ocean
- **Atlantic**

**STRONG ADDS**

- **You Can't Hurry Love** - The Commodores
- **Motown**

**RETAIL PICK**

- **Retailer** - John Valentine
- **Comments** - "The record has been receiving excellent phone activity. It's well produced and it simply has a good smooth sound that fits the image of the big DM".

**WEST**

**MOST ADDED**

- **Givin' It To You** - Skyy - Capitol
- **3 My Adidas** - Run DMC - Profile

**STRONG ADDS**

- **Sleepless Nights** - Smokey Robinson - Tamla/Motown

**RETAIL PICK**

- **Retailer** - Warner Bros.
- **Store** - A&M

**EAST**

**MOST ADDED**

- **Artificial Heart** - Chet Baker - Tabu/CBS
- **2 Bad Boy** - Miami Sound Machine - Epic/CBS
- **Are You My (All And All)** - Joyce Sims - Sleeping Bag
TOP 75 12” SINGLES

New 12” Releases

THE ROLLING STONES (Rolling Stones/CBS 44-05388)
One Hit (To The Body) (London Mix) (7:00) (Jagger, Richards, Wood) (Publishing: Not Listed) (Producers: Steve Lillywhite, The Glimmers Twins)

TEDDY PENDERGRASS (Elektra ED 1544)

JACKSON BROWNE (Elektra ED 5138)
In The Shape Of A Heart (4:07) (Browne) (Swallow Music/ASCAP) (Producer: Jackson Browne)

JEAN CARRE (Omni DMD 942)
Closer Than Close (5:42) (Price) (Stoogus Music/BMI) (Producer: Grover Washington Jr.)

HEAR N’ AID (Mercury 884-004-1)

TRIXXX (Colliton DMD 937)
Chill (7:40) (Hilllaron) (Supertronics, Michael Hillian/BMI) (Producers: R. McCamery, J. Guillaume, S. Winslow)

ET (Total Experience 2635 AS)
Candy (5:07) (Towns) (Temp Music/ASCAP) (Producer: Eddie Townes)

CON FUNK SHUN (Polydor 884 762-1)
Burnin’ Love (7:24) (Giles, Osborne) (Black Lion Music, Captain Z Music, Billy Osborne Publ./ASCAP — Val-ie Joe Music/BMI)

Cash Box/May 24, 1986

MOST ACTIVE

Nasty — Janet Jackson — (A&M)

STRONG ACTIVITY

On My Own — Patti LaBelle and Michael McDonald — (MCA)
My Adidas — Run D.M.C. — (Profile)
Say It, Say It — E.G. Daily — (A&M)
Jump Back — Darryn Braxton — (Sleeping Bag)

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

CLUB PICK

“Love Missile F-11” — Sigue Sigue Sputnik — (Manhattan) D.J.: John Niemer Club: Swifflies Location: Cleveland

Comments: “It’s a crazy yet great song. People at my club really get into it. Hope to hear more from this fifth generation of rock n’ roll.”

RETAILER’S PICK


Comments: “In the vein of Luther Vandross, this cut has smooth R&B with a club under- base. A big record.”
TOP 40 ALBUMS

<table>
<thead>
<tr>
<th>Weeks</th>
<th>LOVE WILL FOLLOW</th>
<th>GEORGE HOWARD (TBS 216)</th>
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<tbody>
<tr>
<td>1</td>
<td>MAGIC TOUCH</td>
<td>STANLEY JORDAN</td>
<td>2</td>
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<td>2</td>
<td>BLACK CODES</td>
<td>WINSTON MARSHALL</td>
<td>33</td>
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<tr>
<td>3</td>
<td>SONG X</td>
<td>PAT METHENY/FRANCES COLEMAN (Geoffrey Bros, CBS 42026)</td>
<td>7</td>
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<td>4</td>
<td>SCHUUR THING</td>
<td>DAVID SCHOUR (GRP 1023)</td>
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<td>5</td>
<td>FLOPPY DISK</td>
<td>KIRK WhALUM (Columbia FC 40221)</td>
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<td>6</td>
<td>ANOTHER PLACE</td>
<td>HIROMISHI (Ec BFE 95930)</td>
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<td>THE C chuyên CREA ELEKTRAN BAND</td>
<td>(GRP-A-1026)</td>
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<td>8</td>
<td>LYLE MANSER</td>
<td>(Geffen/Warner Bros CBS 49207)</td>
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<td>9</td>
<td>THE BOHMANS</td>
<td>SKYWALK (Zebra/CBS M26 5715)</td>
<td>11</td>
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<td>10</td>
<td>PARKER'S MOOD</td>
<td>SADAMIX (Brasslive At B RAVAS CLUB 35 (Evel 62047)</td>
<td>12</td>
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<td>11</td>
<td>12 ALONE/But NEVER</td>
<td>PEPE (Zebra/CBS M26 5846)</td>
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<td>12</td>
<td>THIS SIDE UP</td>
<td>DAVID BENOTT (Gyroscope F 1054)</td>
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<td>13</td>
<td>ROSSTER ROAD</td>
<td>AHMED JAMAL (Atlantic 81665-1)</td>
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<td>14</td>
<td>CLOSER TO THE SOURCE</td>
<td>JAZZ-ETTE (Atlantic 81664-1)</td>
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<td>15</td>
<td>DIALECTS</td>
<td>JOE ZAWILSK (Columbia FC 40081)</td>
<td>17</td>
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<td>16</td>
<td>EXPLOSION</td>
<td>PAOJITO/DRIVER (Columbia FC 40147)</td>
<td>14</td>
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<tr>
<td>17</td>
<td>WINDHALL RECORDS SAMPALER 86</td>
<td>(Windham HIA&amp;M WH-1048)</td>
<td>20</td>
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<tr>
<td>18</td>
<td>STILL WARM</td>
<td>JOHN SCOFIELD (Atlantic 18-8506)</td>
<td>21</td>
</tr>
<tr>
<td>19</td>
<td>DOUBLE TAKE</td>
<td>FREDIE ROBBINS/JOEDAY SHAW (Blue Note BT 8121)</td>
<td>22</td>
</tr>
</tbody>
</table>

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

FEATURE PICKS

REFLECTIONS — Dave Brubeck Quartet — Concord Jazz CJ-299 — Producer: Russell Gloyd
Dave Brubeck has been leading an exceptional quartet for the past several years — Bill Smith on clarinet, Chris Brubeck on electric bass and trombone, Randy Jones on drums, Brubeck, of course, on piano — and this low-key effort displays the members’ individual abilities along with the band’s tidy chamber-jazz cohesion. As the title indicates, this is a reflective effort, it’s also a good showcase for Brubeck the composer — eight of his pretty tunes, past and present, make up the set.

Marshall Vente is a wide-ranging arranger and bandleader and this LP — with his Chicago-based big band and vocalist Anna Dawson — contains nuggets galore: an unusual reworking of “Ornithology,” interesting renditions of standard, and a couple of original Vente compositions. Good contemporary big band sounds, highlighted, also, by Vente’s subtle use of the synthesizer.

AILANA — Charles Austin/Joe Gallivan — Hannibal HNB 1314 — Producer: Joe Gallivan
Longtime collaborators Austin and Gallivan in a typically varied mix of elements — acoustic, electric, jazz, “folk, “new age,” etc. From a pretty, ethereal base, Austin and Gallivan go off in several directions — outside jazz (mainly in Charles Austin’s soprano saxophone and flute, outside synths and Ryo Kawasaki’s contribution on guitar synthesizer), and traditional African music (there are three vocalizing bits players here).

FATTBURGER — Fattburger — Golden Boy Jazz GBU-2021 — Producers: Fattburger
How can you miss — a fusion band named after a burger joint on a label named after a William Holden movie? Fattburger hails from San Diego — long a fusion mecca — with five seasoned got (Kevin Koch, Steve Laury, Carl Evans Jr., Hollis Gentry III, and Mark “Huntek”) know the dialect well; this LP flies right along.

JAZZ ON THE CONCERT TRAIL — Three very interesting concerts took place within five days of each other recently — a rarity, since jazz elsewhere spends most of its time in clubs — and each one deserves comment.

The eagerly-awaited debut of The American Jazz Orchestra revived the oft-tried concept of jazz repertory. Masterminded by jazz critic Gary Giddins, with John Lewis serving as music director, the Gary Giddins Jazz Orchestra — formerly the Manhattan Jazz Orchestra — powerfully made the case for jazz repertory while succumbing to some of the fallacies inherent in any such effort. The case was made, simply, by the music: To hear a jazz big band perform chestnuts from the books of Fletcher Henderson, Duke Ellington, Jimmie Lunceford, Count Basie, and Dizzy Gillespie — the five big band pioneers saluted in the inaugural program — is to hear the music in a way that listening to old records can never do justice to. These great pieces and arrangements are either going to live through jazz repertory or they’re going to remain relegated to the record shelves. That is the point, pure and simple, and that is the point the AJO made throughout the concert — especially when Maurice Peress mounted the podium to conduct Duke Ellington’s breathtaking “Harlem.” A jazz repertory ensemble is as important to works like these as a symphony orchestra is to the works of the classical composers.

But there are problems. First of all, there is no way that a hand-picked orchestra on its first outing can sound like the Jimmie Lunceford Orchestra. A big band is like a baseball team; the chemistry between the players that develops night after night is essential to the overall performance. As impressive as the line-up of the AJO is on paper (Hamlet Bluiett, Jimmy Heath, Walt Levinsky, John Purcell, Loren Shoenberg, Randy Brecker, Ted Curson, Virgil Moore, Bob Wilkins, Martin Stamm, Eddie Bert, Craig Harris, Jack Jefferis, Jimmy Knopper, Hank Jones, Dick Katz, Howard Collins, Rodney Jones, Major Holley, Charli Persip) they could not — they did not — become a cohesive ensemble. Now if the AJO succeeds, and if jazz repertory takes its rightful place in the world, presumably this band can become a full-time unit — learning the repertory, playing the repertory and commissions, with the grace and elan that is required. That, of course, is the hope — a working jazz repertory ensemble. The AJO has the support of Cooper Union — they have already scheduled concerts for June 25, October 31 and December 4 — and, if some high lads are found, this can finally become the jazz repertory band of everyone’s dreams. I have several nit-picks about last week’s concert — some of the tempos were too slow and the ensembles sloppy. I see no real purpose in having a jazz orchestra recreating old solos and recreating others was the wrong drummer for the swing pieces — but it was a beginning, proving that the Lunceford band’s “For Dancers Only” is, clearly, for listeners as well.

Definitely for listeners was the remarkable “Song X” tour, which landed at Town Hall for a pair of shows. As riveting as the album is — and, it’s easily one of the albums of the year to date — it only gave an inkling of the intensity and brilliance of the live performance. I have never heard Ornette Coleman more at ease, more stunning — he bolted his alto sax to the remarkable rhythms of Jack De Johnette and Charlie Haden and never came loose: spouting out webs of jagged/smooth improvisation.

Pat Metheny managed to put himself right into Ornette’s wheelchair — knitting his guitar in and around Ornette, soloing with Ornette’s eloquence and intensity. Ornette Coleman even quoted a couple of standards — “If I Loved You,” “Beautiful Dreamer” — and I’ve never heard him do them in concert. Everything worked: Everything — including all the album effects, Ornette’s flavorful solos on trumpet and violin, Charlie Haden’s folk-song solo. Although some of Metheny’s fans bolted early — I guess they were expecting “American Garage” — the two Town Hall performances were harum-scarum triumphs.

A triumph of a different sort was achieved at the Apollo Theatre’s tribute to Art Blakey: a hard bop triumph. There were Jazz Messengers past (Wynonie Marsalis, who stunned the one with his inimitable soul-blues shout) and present (Terence Blanchard, Donald Harrison, Mulgrew Miller, etc.), and, perhaps, future (Kenny Garrett, Courtney Pine, Wallace Roney, etc.) and most everybody played with the vigor and inspiration of the tributes — high praise indeed.
SHOP TALK

Stephen Padgett, Los Angeles

NEW ALBION’S TOUGH ROW TO HOE — it’s a music that falls between the cracks. It’s a little too challenging and radical for your average New Age music fan. It is sophisticated compositionally, yet lacks the imprimatur of the classical music establishment. Its purveyors do not fall into any neat little grouping. They vary radically from one another both in terms of compositional sources and the means employed to realize their music. With one hand on Stravinsky and the other on the terminal of a computer, they manage to create wild new musical experiences. New Albion Records has accepted the unlikely challenge of trying to bring this important new music to the masses. Its owner and founder, Foster Reed, is undaunted, David-like, facing off with the Goliath music industry. For three years Reed has been releasing on his San Francisco-based label a growing and prestigious collection of some of the 20th Century’s best work. In addition to relatively well-known composers John Adams, Morton Subotnick and Ingram Marshall, New Albion also boasts newcomers Paul Dresher, Stephen Scott and Daniel Lentz. Putting a label together has become, in Reed’s words, “a maniacal and quixotic pursuit.” “My weakest suit,” confessed Reed, “is on the commercial level . . . when I began this company I assumed that the New Age market would be just dying to hear this stuff because it was a little more extreme and radical, but yet, kind of addressed the issue of modern sensibility and has its type of beauty.” Part of the problem seems to be that the music does not fit nicely into any of the accepted categories. “Most New Age distributors consider our material far too weird for their ability to market it. Then there’s a resistance, on the other hand, from the classical market to get behind this music because it is not demonstrably classical. It is using a different type of language than has been approved by the academy, whatever that means,” said Reed. Add to this the inherent difficulty of getting radio attention and good placement in the stores, and the challenge is formidable. “The marketing side of it is the toughest nut to crack. But on the artistic side of it, since there are no major labels throwing very much of a commitment into modern composition, as these composers become known and begin to get symphonies behind them and begin to develop reputations, it seems to me as though I will have some of their earlier works, and consequently the payoff is down the road instead of this month,” said Reed. The closest major label comparisons to New Albion are perhaps Nonesuch and the ECM New Music Series. In a marketplace where experiencing a dramatic increase in the amount of instrumental music that is becoming popular, New Albion stands directly in line to cash in on this growing enthusiasm. While the music of Philip Glass and Jean-Michel Jarre may not be exactly like that of John Adams

Morton Subotnick, the music of the former group is blazing a trail that may make the music of the latter more acceptable. Asked if he would shy away from changing his status as an indie and pact with a major, Reed responded, “No, I would like that . . . it has to be the right situation. On a business level, it might be impossible to operate without being tied to one of the larger corporate entities in the market. The problem with those major labels, for me, is they operate out of a strict business sense, whereas I operate out of more poetic intuition. Hopefully, what I offer can deliver in a business context, but it has to be done in a different point view than six months profitability.” To learn more about New Albion and its music, contact Foster Reed, 554 Castro #543, San Francisco, CA 94114. (415) 641-5757. In addition to eight spectacular albums, New Albion has just released a compact disc sampler containing pieces from each of the composers represented by the label.

TOP 40 COMPACT DISCS

<table>
<thead>
<tr>
<th>Week 5/17 Chart</th>
<th>Weeks On</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 WHITNEY HOUSTON (Arista JRC0-8271) RCA 1 35</td>
<td>12.99</td>
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<tr>
<td>2 DIRTY WORK THE ROLLING STONES (Rolling Stores/CBS 4255) CBS 3 7</td>
<td>2.98</td>
</tr>
<tr>
<td>3 BROTHERS IN ARMS * DIRE STRAITS (Warner Bros. 25342) WEA 2 50</td>
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<tr>
<td>4 PROMISE (Warner Bros. 25342) WEA 15.99</td>
<td>19.99</td>
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<tr>
<td>5 NO JACKET REQUIRED (Atlantic 81240-2) WEA 15.99</td>
<td>19.99</td>
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<tr>
<td>6 THE DARK SIDE OF THE MOON (Capitol GCP-4729) RCA 13 23</td>
<td>15.99</td>
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<tr>
<td>7 THE BROADWAY ALBUM (Capitol GCP-4690) RCA 6 89</td>
<td>14.99</td>
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<tr>
<td>8 AFTERBURNER (Capitol GCP-4691) RCA 8 26</td>
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<tr>
<td>9 SCARECROW (Capitol GCP-4692) RCA 19</td>
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<tr>
<td>10 HEART (Capitol GCP-4693) RCA 10 31</td>
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<tr>
<td>11 GREATEST HITS (Capitol GCP-4694) RCA 16</td>
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<tr>
<td>12 CHRONICLE (Capitol GCP-4695) RCA 19</td>
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<tr>
<td>13 WELCOME TO THE REAL WORLD (Capitol GCP-4696) RCA 32</td>
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<td>14 LITTLE CREATURES (Capitol GCP-4697) RCA 42</td>
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<tr>
<td>15 BOY (Capitol GCP-4698) RCA 13</td>
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<tr>
<td>16 KNEE DEEP IN THE HOOPLA (Capitol GCP-4699) RCA 19</td>
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<tr>
<td>17 BORN IN THE U.S.A. (Capitol GCP-4700) RCA 21</td>
<td>15.99</td>
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<tr>
<td>18 BIG WORLD (Capitol GCP-4701) RCA 22</td>
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<tr>
<td>19 RAISED ON RADIO (Capitol GCP-4702) RCA 23</td>
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<tr>
<td>20 WHITE CITY-A NOVEL (Capitol GCP-4703) RCA 17</td>
<td>15.99</td>
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</tbody>
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* INDICATES FULL DIGITAL RECORDING

Cash Box/May 24, 1986
**TOP 40 VIDEOCASSETTES**

<table>
<thead>
<tr>
<th>Weeks</th>
<th>On 5/17 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WITNESS: Paramount Home Video 1736 1 2</td>
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<tr>
<td>2</td>
<td>COMMANDO: CBS-Fox Video 1484 2 3</td>
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<tr>
<td>3</td>
<td>RETURN OF THE JEDI: CBS-Fox Video 1478 3 10</td>
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<tr>
<td>4</td>
<td>KISS OF THE SPIDER WOMAN: Chartier Video 9001 5 6</td>
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<tr>
<td>5</td>
<td>SILVERADO: RCA/Columbia Pictures Home Video 6056 4 10</td>
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<tr>
<td>6</td>
<td>THE GOONIES: Warner Home Video 1147 6 8</td>
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<tr>
<td>7</td>
<td>YEAR OF THE DRAGON: MGM/UA Home Video 800713 7 7</td>
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<tr>
<td>8</td>
<td>INVASION U.S.A.: MGM/UA Home Video MB 800764 12 4</td>
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<td>9</td>
<td>SILVER BULLET: Paramount Home Video 1827 9 4</td>
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<tr>
<td>10</td>
<td>FRIGHT NIGHT: RCA/Columbia Pictures Home Video 2056 10 5</td>
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<tr>
<td>11</td>
<td>SWEET DREAMS: Thorn/EMI/HBO Video TVA 3865 16 3</td>
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<tr>
<td>12</td>
<td>COCOON: CBS-Fox Video 1476 19 3</td>
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<tr>
<td>13</td>
<td>PLENTY: Thorn/EMI/HBO Video TVA 3394 14 8</td>
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<tr>
<td>14</td>
<td>PRIZZI'S HONOR: Vestron Home Video VA 5106 8 10</td>
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<tr>
<td>15</td>
<td>PEE-WEE'S BIG ADVENTURE: RCA/Columbia Pictures Home Video 9175 11 11</td>
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<tr>
<td>16</td>
<td>ONCE BITTEN: Warner Home Video 15 23 2</td>
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<tr>
<td>17</td>
<td>THE BRIDE: RCA/Columbia Pictures Home Video 6249 15 6</td>
</tr>
<tr>
<td>18</td>
<td>RAMBO: FIRST BLOOD PART II: Thorn/EMI/HBO Video TVA 3023 10 12</td>
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<tr>
<td>19</td>
<td>TRANSLYVANIA 6-5000: New World Video 8313 20 5</td>
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<td>20</td>
<td>AMERICAN LYNX: RCA/Columbia Pictures Home Video 6-20556 29 2</td>
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The Cash Box Top 10 VideoCassettes Chart Is Based Solely On Rentals At Retail Outlets.

**TOP 15 MUSIC VIDEOCASSETTES**

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<tr>
<th>Weeks</th>
<th>On 5/17 Chart</th>
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<tr>
<td>1</td>
<td>JOHN LENNON LIVE IN NEW YORK: Sony Video 9660125-00127</td>
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<tr>
<td>2</td>
<td>MADONNA LIVE — THE VIRGIN TOUR: Madonna (Warner Music Video 38105) 2 24</td>
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<tr>
<td>3</td>
<td>MOTOWN 25: YESTERDAY, TODAY, FOREVER: (MGM/UA Home Video 300302) 3 23</td>
</tr>
<tr>
<td>4</td>
<td>THE MAKING OF THE BROADWAY ALBUM: Barbra Streisand (CBS-Fox Video 7103) 5 6</td>
</tr>
<tr>
<td>5</td>
<td>NO JACKET REQUIRED: Phil Collins (Atlantic Video 50104) 4 27</td>
</tr>
<tr>
<td>6</td>
<td>THE BEST OF ELVIS COSTELLO AND THE ATTRACTIONS: Elvis Costello &amp; The Attractions (CBS-Fox Video 7085) 7 16</td>
</tr>
<tr>
<td>7</td>
<td>ALABAMA: Alabama (MusicVision 6-20575) 8 5</td>
</tr>
<tr>
<td>8</td>
<td>WHITE CITY: Pete Townshend (Vestron Music Video 1025) 6 15</td>
</tr>
<tr>
<td>9</td>
<td>PACK UP THE PLANTATION LIVE: Tom Petty and the Heartbreakers (MCA Dist. Corp. 80328) 10 7</td>
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<tr>
<td>10</td>
<td>WHAM! THE VIDEO: Wham! (CBS-Fox Video Music 3048) 9 44</td>
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<tr>
<td>11</td>
<td>PORTRAIT OF AN ALBUM: Frank Sinatra (MGM/UA Home Video 40648) 12 17</td>
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<tr>
<td>12</td>
<td>LOOK TO THE RAINBOW: Patti LaBelle (USA Home Video 318247) 11 6</td>
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<tr>
<td>13</td>
<td>LIVE IN HAMBURG: Depeche Mode (Warner Music Video 38107-1) 14 2</td>
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<td>14</td>
<td>SCENES FROM THE BIG CHAIR: Tears For Fears (MusicVision 6-20534) 13 15</td>
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<tr>
<td>15</td>
<td>THE BEATLES LIVE — READY STEADY GO! (Sony Video 9792200) 15 28</td>
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The Cash Box Top 15 Music VideoCassettes Chart Is Based On Actual Pieces Sold At Retail Stores.
MUSIC VIDEO

MOST ADDED

Fine Young Cannibals — Suspicious Minds — I.R.S.

STRONG ADDS

Peter Gunn Theme — Art Of Noise — Chrysalis
Vienna Calling — Falco — A&M
No Promises — Icehouse — Chrysalis
Nasty — Janet Jackson — A&M

PROGRAM ADDS

NIGHT TRACKS — Bill Brummel — Program Director — Los Angeles
GTR
The Unforgiven
J. Cougar Mellencamp
Wild Blue
J. Kemp
P. Frampton
Janet Jackson
Machinations
Cactus World News
Temptations
Fine Young Cannibals
D. Wilde
Boys Don't Cry
Icehouse
Tears For Fears
Madonna

FRIDAY NIGHT VIDEOS — Bette
Hilsger — Program Director — New York City
Janet Jackson
Bob Segar
Tears For Fears
Howie Mandel

U68 — Steven Leeds — Program Director — New York City
Wistle
Kiss
Oingo Boingo
Icehouse
R. Cooder

The Call
Bourgeois Tagg
Granmaster Flash
King
Art Of Noise
Falco
Roaring Boys
Cucumbers
P. Frampton
Simple Minds
Judas Priest
J. M. Jarre

HIT VIDEO USA — Mike Opelka — Program Director — Houston
One To One
J. Beavoir
El DeBarge
B. Ocean
American Girls
The Smithereens
B. Setzer
Feargal Sharkey
Martini Ranch

V-66 — Roxy Mizell — Program Director — Boston
Madonna
Body English
Finger Paint
H. Mandel
Falco
Line On Earl
Eddie Duchin Orchestra
S. Wright
Kip Addotta

THE RECORD BUYERS GUIDE — Beth Comstock — Program Assistant
Divinyls
Boz
Boys Don't Cry
Movieland
Clannad
B. Dylan & The Heartbreakers
Janet Jackson
S. Robinson
Icehouse
C. Saxton
Vanity
Art Of Noise
Fine Young Cannibals
B. Tyler

RADIO 1990 — Nancy Henry — Associate Producer — New York City
Fine Young Cannibals
O. Osbourne
The Jets
GTR
Nu Shooz
B. Segar

VIDEO VISIONS — Ric Martin — Program Director — Los Angeles
Depeche Mode
The Church
The Cure
The Unforgiven
Slouxsie And The Banshees
Kids In The Kitchen

PD
Ric Martin

Program
Video Visions

Market
Los Angeles/Seattle

Video: Stripped
Artist: Depeche Mode
Label: Sire

Comments:
“One of the most innovative videos I've seen in a long time. This song brings you back to the old style of Depeche Mode. Die hard fans should love it.”

TOP 30 MUSIC VIDEOS

1. YOUR LOVE — The Outfield (Columbia)
2. WHAT HAVE YOU DONE FOR ME LATELY — Janet Jackson (A&M)
3. MOVE AWAY — Culture Club (Epic)
4. THE GREATEST LOVE OF ALL — Whitney Houston (Arista)
5. IF YOU LEAVE — Orchestral Manoeuvres In The Dark (A&M)
6. HARLEM SHUFFLE — Rolling Stones (Rolling Stones)
7. BAD BOY — Miami Sound Machine (Epic)
8. WEST END GIRLS — Pet Shop Boys (EMI America)
9. FEEL IT AGAIN — Honeymoon Suite (Warner Bros.)
10. ON MY OWN — Patti LaBelle and Michael McDonald (MCA)
11. TUFF ENUFF — Fabulous Thunderbirds (CBS Associated)
12. ADDICTED TO LOVE — Robert Palmer (Island)
13. I WANNA BE A COWBOY — Boys Don't Cry (Profile)
14. ALL THE THINGS SHE SAID — Simple Minds (A&M)
15. ROCK ME AMADEUS — Falco (A&M)
16. CRUSH ON YOU — The Jets (MCA)
17. ALL I NEED IS A MIRACLE — Mike and the Mechanics (Atlantic)
18. IS IT LOVE — Mr. Mister (RCA)
19. KISS — Prince & The Revolution (Paisley Park)
20. I THINK IT'S LOVE — Jermaine Jackson (Arista)
21. SOMETHING ABOUT YOU — Level 42 (PolyGram)
22. MANIC MONDAY — Bangles (Columbia)
23. LIVE TO TELL — Madonna (Sire)
24. WORKING CLASS MAN — Jimmy Barnes (Geffen)
25. TOMORROW DOESN'T MATTER TONIGHT — Starship (Grunt)
26. TAKE ME HOME — Phil Collins (Atlantic)
27. AMERICAN STORM — Bob Seger & The Silver Bullet Band (Capitol)
28. LET'S GO ALL THE WAY — Sly Fox (Capitol)
29. THERELL BE SAD SONGS (TO MAKE YOU CRY) — Billy Ocean (Arista)
30. MUTUAL SURRENDER — Bourgeois Tagg (Island)

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

MTM GOES ROCK 'N' ROLL — MTM Music Group recently completed its first-ever rock video with Minneapolis-based The Metros, who lensed their first single, "After The Passion's Gone." Shot on location in downtown Nashville, the video was directed by Coke Sams of Studio Productions with cinematography by Jim May. Pictured during the shoot are (l-r): Dan Mangold and Andy Bailey of the band with May.
TOP 50 ALBUMS

NASHVILLE FORUM

Title, Artist, Label, Number, Distributor

<table>
<thead>
<tr>
<th>No.</th>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number, Distributor</th>
</tr>
</thead>
</table>

**COUNTRY**

**HOT CUTS**

**MERLE HAGGARD** — A Friend In California — (A Friend In California)

**DON WILLIAMS** — Then It's Love — (New Moves)

**ALABAMA** — The Fans — (Alabama's Greatest Hits)

**GEORGE STRAIT** — In Deep Dream — (Something Special)

**DWAYNE YOAKAM** — Twenty Years — (Guitars, Cadillac, etc. etc.)

**TANYA TUCKER** — Girls Like Me — (Girls Like Me)

**RONNIE MILSAP** — How Do I Turn You On — (Lost In The Fifties Tonight)

**DWAYNE YOAKAM** — Guitar, Cadillac, etc. etc.)

**DOBBIE GRAY** — The Dark Side of Town — (From Where I Stand)

**PAKE McENTIRE** — Carolina's Still In Georgia — (Too Old To Grow Up Now)

**REBA McENTIRE** — Little Rock — (Whoever's In New England)

**EVERYHE Brothers** — Those Good Times — (Lost In The Fifties Tonight)

**RONNIE MILSAP** — I Only Remember The Good Times — (Lost In The Fifties Tonight)

**52 PARADORS IN RHMY** — THE STATER BROTHERS (RCA/Curb-AHL-1249)

**SEASONS** — GEORGE STRAIT (MCA 3714)

**HARMONY** — JOHN CONLEE (Columbia FC 40257)

**COUNTRY** — DON WILLIAMS (Capitol ST-12440)

**OLD FLAME** — TANYA TUCKER (Capitol-CD-12474)

**GREATEST HITS** — GEORGE STRAIT (MCA 6867)

**HANG ON TO YOUR HEART** — JOHN SCHNEIDER (MCA 6668)

**13 THE HEART OF THE HERO** — KENNY ROGERS (RCA ARL-7921)

**35 GREATEST HITS VOL. 2** — GEORGE STRAIT (MCA ARL-1645)

**RABBIT TRAX** — EDDIE RABBIT (RCA ARL-7941)

**ANYTHING GOES** — GARY MORRIS (Warner Bros., 1-3237)

**10 BORN YESTERDAY** — MARY CHAPIN CARVER (Mercury 6-147)

**55 HIGHWAYMAN** — WILLIE NELSON, K. K. KRISTOFFERSON, J. CASH, W. HENNINGS (Columbia FC 4026)

**34 PARTNERS, BROTHERS AND FRIENDS** — THE NITTY GRITTY DIRT BAND (Epic FC 3514)

**42 40 HOUR WORK WEEK** — ALABAMA (RCA ARL-539)

**44 HOW ROMANTIC** — THE BELLAMY BROTHERS (MCA/Curb-SM6)

**43 THINK ABOUT LOVE** — DOLLY PARTON (RCA-AHL-9051)

**55 STAND UP** — MEL MCCLANAHAN (Capitol ST-1247)

**54 WHERE THE LONE STAR RISES** — CHARLY McCLENNON & WAYNE ALLEN (Curb-CVL 10008)

**ME & THE BOYS** — THE CHARLIE DANIELS BAND (Curb-CVL 10008)

**99 TONIGHT WE RIDE** — MOODY ROACH (Warner Bros., 1-2539)

**55 CHASIN' RAINBOW** — CONWAY TWITTY (Warner Bros., 1-2539)

**55 PORTRAIT OF A SINGER** — RAY PRICE (Step One QDR-0009)

**137 LONDON** — Certified)

**THE WEEKEND'S** — RCA (RCA 1986)

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Nowadays they call it the 9th grade, but back in the Bronx in 1955 it was called the Freshman Year of high school, maybe there's not much more to anybody now, but to a 15-year-old boy then it was a darn sight more prestigious to be known as “high school freshmen” than as “9th graders.” Heck, we were on the verge of becoming grownups.

The older guys that year — the seniors — were known, of course, as the Class of ’55.

It was a classic year in a lot of ways. In pop music it was the year of the “Naughty Lady Of Shady Lane, ’’ of “Cherry Pink And Apple Blossom White” and of “Jesse Owens” is the Let Me Go, Lover.” On Broadway it was “Darn Yankees,” with its offspring now, but to a 15-year-old boy then it was a darn sight more prestigious to be known as “high school freshmen” than as “9th graders.” Heck, we were on the verge of becoming grownups.

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**Merle Haggard** — A Friend In California — (A Friend In California)

**Don Williams** — Then It’s Love — (New Moves)

**Alabama** — The Fans — (Alabama’s Greatest Hits)

**George Strait** — In Deep Dream — (Something Special)

**Dwayne Yoakam** — Twenty Years — (Guitars, Cadillac, etc. etc.)

**Tanya Tucker** — Girls Like Me — (Girls Like Me)

**Ronnie Milsap** — How Do I Turn You On — (Lost In The Fifties Tonight)

**Dwayne Yoakam** — Guitar, Cadillac, etc. etc.)

**Dobbie Gray** — The Dark Side of Town — (From Where I Stand)

**Pake McEntire** — Carolina’s Still In Georgia — (Too Old To Grow Up Now)

**Reba McEntire** — Little Rock — (Whoever’s In New England)

**Everyhe Brothers** — Those Good Times — (Lost In The Fifties Tonight)

**Ronnie Milsap** — I Only Remember The Good Times — (Lost In The Fifties Tonight)

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**Ronnie Milsap** — I Only Remember The Good Times — (Lost In The Fifties Tonight)
JUNE JAM V
SATURDAY JUNE 14 ★ FORT PAYNE, ALABAMA

WITH VERY SPECIAL GUESTS

CHARLIE DANIELS BAND
CHARLIE DOUGLAS
FORESTER SISTERS
GARY MORRIS
RHUBARB JONES
WILLIE NELSON
JOHN SCHNEIDER
MEL TILLIS
JIM VARNEY

TWO GIANT STAGES — CONTINUOUS ENTERTAINMENT
SPECIAL SKYDIVING PERFORMANCES BY
GOLDEN KNIGHTS AND COCA-COLA SIX PACK
GIANT FIREWORKS DISPLAY FOLLOWING SHOW

• Tickets are $17.50 General Admission • Show Time 12 Noon •
• Tickets Available at Gate Day of Show •
Order by Mail: June Jam Tickets, Dept. JJ, Alabama Fan Club, Box 529, Ft. Payne, Ala. 35967
(No alcoholic beverages or glass containers permitted. Bring your lawn chairs and coolers!)

Don’t miss the biggest and best JAM ever!
A Keith Fowler Promotion
MOST ADDED

Count On Me — The Statler Brothers — (Mercury/PolyGram)

Anything Goes — Gary Morris — (Warner Bros.)

Will The Wolf Survive — Waylon Jennings — (MCA)

Rollin' Nowhere — Michael Martin Murphey — (Warner Bros.)

A Country Boy (Who Rolled The Rock Away) — David Allan Coe — (Columbia)

Just Out Riding Around — Barbara Fairchil — (Capitol)

COMPILATIONS

KFEQ — Abilene — Ron McCandless
Perry LaPointe
Ray Price
Curtis Potter
Bandana
Lorey Hutchins
Sidewinder
Leona Williams
George Strait (Pick)
Dark Horse: Kenny Dale

KEDD — Eugene — Billy Pilgrim
The Judds (Pick)
Michael Martin Murphey
Jan Gray
T. Graham Brown
Dark Horse: Ray Price

KFBO — Fargo — Bob Orf
The Judds
Ricky Skaggs (Pick)
Holly Dunn
Michael Murphey
The Whites
Michael Shambiln
Randi Wagner
Perry LaPointe
Sideliner
Dark Horse: Narvel Felts

WLWI-FM — Montgomery — Greg Mozingo
The Judds
The Whites
The Statler Brothers
Waylon Jennings
Ricky Skaggs
Michael Martin Murphey
Tracy Wilson
Carlton Moody & the Moody Brothers
T. G. Sheppard
Dark Horse: Jan Gray

WMML-FM — Mobile — Joe Davis
The Statler Brothers (Pick)
George Strait
Lorey Hutchins
Blane Gauss
Perry LaPointe
Randi Wagner
Dark Horse: Patsy Marie

KDRR — Gresham — Mark Wade
Billy Joe Royal
Ronnie McDowell
Sidewinder
Perry LaPointe
Lonny Hutchins
Vicki Lee
Marty Stuart
Pake McEntire (Pick)
Con Hunley
Randy Wagner
Dark Horse: None

WPNX — Columbus — Ken Carlisle
B.C. & The Dartz (Pick)
George Strait
Karen Taylor-Good
Mel Mel
Mason Dixon
Kenny Dale
Waylon Jennings
Dark Horse: Jan Gray

WMGR — Bainbridge — Debbie Triston
George Strait (Pick)
Ronnie McDowell
Pake McEntire
Ray Price
Tari Hensley
Tish Hinojosa & Craig Dillingham
Ronnie Robbins
Johnny Paycheck
Michael Shambiln
Barbara Fairchild
David Allan Coe
Vicki Lee
Carlton Moody & the Moody Brothers
Kenny Dale
Billy Swan
Mel McDaniel
Con Hunley
Waylon Jennings
The Wroys
Indiana
Billy Walker
Kathy Mattea
Bandana
Karen Taylor
Good
Tom Wopat
Dark Horse: Ernie Bivens

WJJC — Commerce — Keith Parnell
David Walb
Blane Gauss
Carlton Moody & the Moody Brothers
Gidy Michael
Cerrito
Perry LaPointe
George Strait (Pick)
Dark Horse: Sam Jo/Sammy Johns

KPGX — Havre — Bill Wright
Emmylou Harris
T. G. Sheppard
Billy Joe Royal
Marty Stuart
Pake McEntire (Pick)
Jay Gray
Blane Gauss
Tish Hinojosa & Craig Dillingham
Dark Horse: Carlton Moody & the Moody Brothers

KNNW — Salina — Jim Cory
Pake McEntire (Pick)
The Statler Brothers
Johnny Cash & Waylon Jennings
Dark Horse: Darlene Austin

WICO — Salisbury — C.R. Hook
The Statler Brothers
Emmylou Harris
Lee Greenwood
Dark Horse: Michael Shambiln

WKAK — Albany — Jim Shepherd
Emmylou Harris
Robbie Lea
Michael Martin Murphey

EXHIBIT OPENS — Grand Ole Opry star Little Jimmy Dickens strides across the stage in honor procession of Opry stars during opening ceremonies of the Grand Ole Opry exhibit at the Country Music Hall of Fame and Museum. The $125,000 exhibit entitled "The Grand Ole Opry: The First 60 Years" opened to the public April 30 and will be on display for three years. Pictured (l-r) are: Opry general mgr. Hal Durham, Roy Acuff, Charlie Collins and Dickens.

STATION ADDS

KFEQ — Abilene — Ron McCandless
Perry LaPointe
Ray Price
Curtis Potter
Bandana
Lorey Hutchins
Sidewinder
Leona Williams
George Strait (Pick)
Dark Horse: Kenny Dale

KEDD — Eugene — Billy Pilgrim
The Judds (Pick)
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KFBO — Fargo — Bob Orf
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T. G. Sheppard
Dark Horse: Jan Gray

WMML-FM — Mobile — Joe Davis
The Statler Brothers (Pick)
George Strait
Lorey Hutchins
Blane Gauss
Perry LaPointe
Randi Wagner
Dark Horse: Patsy Marie

KDRR — Gresham — Mark Wade
Billy Joe Royal
Ronnie McDowell
Sidewinder
Perry LaPointe
Lonny Hutchins
Vicki Lee
Marty Stuart
Pake McEntire (Pick)
Con Hunley
Randy Wagner
Dark Horse: None

WPNX — Columbus — Ken Carlisle
B.C. & The Dartz (Pick)
George Strait
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Ray Price
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Tish Hinojosa & Craig Dillingham
Ronnie Robbins
Johnny Paycheck
Michael Shambiln
Barbara Fairchild
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Dark Horse: Ernie Bivens

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Gidy Michael
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The Statler Brothers
Emmylou Harris
Lee Greenwood
Dark Horse: Michael Shambiln

WKAK — Albany — Jim Shepherd
Emmylou Harris
Robbie Lea
Michael Martin Murphey

HOT PHONES

EVERYTHING THAT GLITTERS (IS NOT GOLD) — DAN SEALS — EMI AMERICA

HAPPY, HAPPY BIRTHDAY BABY — RONNIE MILSAP — RCA

HONKY TONK MAN — DWIGHT YOAKAM — WARNER/REPRISE

Whoever's In New England — Reba McEntire — MCA

Living In The Promise Land — Willie Nelson — Columbia

Super Love — Exile & Epic

On The Other Hand/Can't Stop Now — Randy Travis — Warner Bros.

Lewis Storey
The Statler Brothers
George Strait (Pick)
Dana Hudson
Dark Horse: Jan Gray

KNAL — Victoria — Marvin Paul
Ricky Skaggs
Gary Morris
Robin Lee
Narvel Felts
Dark Horse: None

KXYY-FM — Longview — Casey Jones
Ray Price
Karen Taylor-Good
Michael Shambiln
Randy Wagner
Dan Sales (Pick) — Dark Horse: Sidewinder

WGTO — Cypress Gardens — Henry Jay
Waylon Jennings
The Statler Brothers
The Judds (Pick)
Michael Martin Murphey
Narvel Felts

WDXE — Lawrenceburg — Dan Hollander
Waylon Jennings
Michael Martin Murphey
Dark Horse: None

WJLM-FM — Roanoke — David Hurst
The Statler Brothers
The Whites
Con Hunley
Mel McDaniel
Ricky Skaggs
Dark Horse: Darlene Austin

Cash Box/May 24, 1986
ALBUM RELEASES

SONGWRITER — Conway Twitty — MCA-5722 — Producer: Owen Bradley

Here’s an interesting concept for an LP as well as a treat for Conway Twitty fans. This songwriter LP is one of several put out by MCA Records highlighting various artists and their self-penned hits. Ten of Conway’s originals, including “Hello Darlin,’” “You’ve Never Been This Far Before,” “The Games That Daddies Play” and “I’ve Already Loved You in My Mind” as well as co-written material, “(Lost Her Love) On Our Last Date” and others fill this neat package.

EVERYBODY KNOWS I’M YOURS — Jim Glaser MCA-5723 — Producer: Don Tolle

Combining the elements of strong lyrics, appealing vocals and nice production work, Jim Glaser has delivered his latest LP, “Everybody Knows I’m Yours” and it’s definitely worth more than a few spins around the ol’ turntable. Glaser’s appeal in singing romantic songs works well in such cuts as “The Tender Side,” “Don’t Let Her See Me Fall” and “Love Has Found A Heart.” His current single, “The Lights Of Albuquerque” is included, as is an emotion-filled rendition of “It’s Really Comin’ Down.”

THE FIRST OF ME — Dennis Robbins — MCA-5720 — Producers: Eddie Kilroy and Dennis Robbins

Singer/songwriter Dennis Robbins fills his debut LP on MCA with a lot of original work and some real style. The title cut kicks the effort off, followed by such interesting tunes as “Hard Lovin’ Man,” “You’re Not Drinking Enough” and “The Mountain Man And Me.” There’s also the Harlan Howard tune, “Watermelon Time In Georgia.” An entertaining offering.

SIXTY YEARS OF GRAND OLE OPRY — Various Artists — RCA-CPL2-9507-D — Producer: The Country Music Foundation

In celebration of the Grand Ole Opry’s 60th anniversary this year, a two-album set has been released highlighting the musical sounds and styles that have been carried over radio airwaves from the Opry house stage since the late 1920’s. From the fiddle tunes of the early string bands to the driving banjo of Uncle Dave Macon, from the Texas drawl of Ernest Tubb to the bluegrass sounds of Bill Monroe, on up to the music of Porter and Dolly, the LP is all-inclusive. Many of the cuts have never appeared on an LP before and two cuts, recorded during Nashville’s first recording session, have never been issued in any form up until now. This collector’s item offers an entertaining look at how the Opry and American music has progressed over the years.

SINGLE RELEASES

OUT OF THE BOX

MEL MCDANIEL (Capitol P-B-5587)
Doctor’s Orders (2:46) (Old Friends/Cross Keys/Chessell—BMI/ASCAP) (Channel, Kane, Bourke) (Producer: Jerry Kennedy)
With its infectious rhythm and beat, “Doctor’s Orders” is a fun tune that could likely follow in the footsteps of Mel’s previously successful singles, “Stand Up” and “Baby’s Got Her Blue Jeans On.” Look for it to be a fast chart-climber as well as a bell-ringer with the listeners.

FEATURE PICKS

VINCE GILL (RCA JK-14371)
With You (3:29) (Benefit—BMI) (V. Gill) (Producer: Emory Gordy Jr.)
From the pen of Vince Gill comes another emotion-filled effort, with much of the same flavor as the offerings in his early RCA days. “With You” will please listeners with its pretty melody and Gill’s solid vocals.

MAC DAVIS (MCA 52062)
Somewhere In America (3:43) (Nashion/DebDave—BMI) (S. Davis, E. Stevens) (Producer: Jimmy Bowen)
This particular single is much stronger and more appealing than Davis’ past few efforts. The sad, heart-tugging lyrics coupled with Davis’ convincing delivery makes “Somewhere In America” a top contender for playlists.

DON WILLIAMS (Capitol P-B-5588)
Heartbeat In The Darkness (3:50) (MCA/patchwork—ASCAP) (D. Loggins, R. Smith) (Producers: Don Williams and Garth Fundis)
Another cut from the LP, “New Moves,” following the tradition of the “Gentle Giant” sound, this single possesses a bit more “beat” than the past several tunes Williams has put out. A credible effort that will no doubt do well.

EDDY RAVEN (RCA JK-14319)
Sometimes A Lady (3:19) (RavenSong/Michael H. Goldsen/Collins Court—ASCAP) (E. Raven, F. Myers) (Producers: Paul Worley, Eddy Raven)
Raven’s had a hand in writing and producing his current release, “Sometimes A Lady,” a tune with strong rhythm and that likeable Raven style.

RICKY SKAGGS (Epic 34-05898)
Off of Skaggs’ “Live In London” LP, his new single “I’ve Got A New Heartache” continues to offer listeners that pure, traditional sound.

Consensus Pick

CARL PERKINS (America/Smash 884-7607)
Birth Of Rock And Roll (3:11) (GodFather/BMI) (C. Perkins, G. Perkins) (Producer: Chips Moman)
The staff historians flipped for it and the younger guys (ladies) got caught up in the old Memphis flavor with no less enthusiasm. And the CB office was like one big, spontaneous sock hop. If this doesn’t grab you by the blue suede shoes, you weren’t there when it happened. (If you want to know “where,” the Nashville Forum might give you a hint.)

A NEW WORLD RECORD — ASCAP’s associate director Merlin Littlefield greeted George Strait at the Houston Rodeo in Houston, Texas during a record breaking attendance of 46,642. Pictured (l-r) are: Cathy Martindale, WSM-DJ, Littlefield, Strait and Irv Woolsey, Strait’s producer/manager.
INDIE SPOTLIGHT

PERRY LAPOINTE (Door Knob DK-86-249)

New Shade Of Blue (2:26) (Chip ‘N Dale/Door Knob—B&M) (J. Burton, F. Horton) (Producer: Gene Kennedy) (Door Knob Records, 2125 8th Avenue South, Nashville, TN 37204). With a soft, sad, ‘50s-flavored melody, Perry LaPoinette’s appealing vocals make “New Shade of Blue” a record that shouldn’t be ignored. The overall production of the effort is well-done and sets just the right mood. A nice slow dance number that should receive radio action soon.

INDIE SINGLE PICKS

DWIGHT CHRISTOPHER and REBECCA LYNN (HeyHo 51553)
When It Comes To Cheatin’ (We Don’t Fool Around) (2:45) (Cedarwood/Denny) (K. Norman, S. Flaraty, M. Heeney, L. Lee) (Producer: Mike Borcetta) (47 Music Square East, Nashville TN 37203 (615-321-5080)). This duet teaming offers a traditional “country” sound coupled with traditional “country” lyrics in “When It Comes To Cheatin.” Lynn’s pretty vocals highlight the tune.

LEONA WILLIAMS (Loveshine LS-1-NSD)

Rock Me To Sleep (2:28) (Loveshine/Millstone/Almarie—ASCAP/BMI) (D. Kirby, W. Robb) (Producer: Dave Kirby) (Nationwide Sound Dist. 1204 Elmwood Avenue, Nashville, TN 37212). Traditional sound from singer/songwriter Leona Williams, this particular number is a pleasant effort with back-to-back-to-back and an easy-to-like tune.

TOMMY THOMASON (Ross PR-2003)

Take Me Back To Lincoln County (2:57) (Little Richie Johnson/Anoka—BMI) (R. West) (Producer: Little Richie Johnson) (Sounds of Music, Box 3, Belen N. M. 87002 (505-884-7441)). Tommy Thomason’s powerful vocals stand out in this down home “country” song about the the heartaches of love. Enjoyable release.

-- Dark Horse Consensus --

DARLENE AUSTIN (CBT-4146)

Guilty Eyes (3:00) (April/Monk Family/19th St.—BMI/ASCAP) (B. Mason, J. McBride) (Producer: Mark Sherrill) (CBT Records, P.O. Box 1446, Jacksonville, TX 75766 (214-894-2517)). One of the stalwarts of the Nashville Network’s Nashville Now show, Darlene is hot with CB programmers this week, copping 11 Dark Horse picks among her many adds. KBNN, WJLM, KSGM, KPOW, WMGR (pick), KICE, KLIX, WOPY, WDXE, KPOX, KFOX.

INDIE ALBUM PICK

DAVID FRIZZELL SINGS LEFTY — David Frizzell — Playback L-12339 — Producers: Ken Mansfield, David Frizzell, Jim Pierce

David Frizzell says his dream’s come true, now that he’s been able to record an album full of legendary brother Lefty’s music. Included in the 16 cuts made famous by Lefty, David sings “I Love You A Thousand Ways,” “The Long Vei,” “Saginaw Michigan” and “If You’ve Got The Money, I’ve Got The Time.” The younger Frizzell does a fine job in this tribute to his older brother.

COUNTRY

The Bellamy Brothers have cancelled their European tour scheduled for October and November this year due to the recent increase of terrorist attacks abroad. Earlier in the year, Ricky Skaggs called off his concert stops in the middle east over concern for his safety in foreign countries. The Oaks’ William Lee Golden has just released a solo single effort titled “Love Is The Only Way Out” as well as an LP on MCA titled “American Vagabond.” Roseanne Cash, The Oak Ridge Boys and Larry Cran, a member of John Cougar Mellencamp’s band) helped with backup on the project. Golden, who describes his sound as “mellow rock with a Bob Seger flavor” says this solo project is not in any way a sign that he is leaving his long-time established group but rather a chance to do what he can do on his own. Plans include a few solo dates for Golden. . . . The brand new Starwood Amphitheatre in Nashville has its lineup set for the Budweiser Concert Series and includes such acts as The Pointer Sisters, Hank Williams Jr. with Earl Thomas Conley, Bill Cosby, Billy Ocean and James Taylor. CDB’s Volunteer Jam will be held there also on July 12 . . . The Sweethearts Of The Rodeo and labelmate Marty Stuart are busy preparing for a regional showcase tour scheduled for June 5-13. The showcases will be held in Los Angeles, Chicago, Atlanta and Fort Worth for radio, music and account executives. The Sweethearts’ 4th of July Picnic is set to run at the Texas Stadium in Austin and will be a combined with Farm Aid II. An even bigger lineup than was scheduled at last year’s benefit is expected . . . New LPs coming soon from Rodney Crowell, Marty Stuart, Lewis Storey and The Sweethearts . . . Eearle recently performed to a SRO crowd at the Music Row Club here. He played cuts from his “Hillbilly Highway” LP and many other self-penned pieces. Aristo Video Promotions in Nashville recently conducted a survey of country and crossover video outlets. Questionnaires were mailed to 112 outlets across the country. What follows is a basic outline of the survey results:

Do you prefer video to be shot on film or video tape?
Film - 80%, Video Tape - 20%, No Preference - 0%
Do you prefer performance or concept video?
Concept - 30%, Performance - 50%
Can programming help break a new artist?
Yes - 82%, No - 20%
Do you feel video play increases record sales?
Yes - 89%, No - 11%

Street Talk

Mary Kajawa, Nashville

The Weekly Trade Journal.

COUNTRY

POP

JAZZ

GOSPEL

CASHBOX

Country

Cash Box/May 24, 1986
BMI's Best Most Performed Songs Of 1985

(continued from page 7)

that's something special. The highways are less crowded, no more traffic jams. The whole world is turned on to traffic. The main thing was, it was unbelievable.

Indeed, anyone fortunate enough to be in Houston on April 5 witnessed more than just a concert. They were able to tap into the consciousness of a city that has seen better days. Houston's two-a-day traffic is now reduced to a five-hour bottleneck - the traffic is flowing through down plates. The local astronaut Ron McNair was originally scheduled to perform a piece on stage with Jarre (they were personal friends). The piece was still performed that evening (by Columbia's Kenny Whalum) and proved to be one of the most moving moments of the show. "It was a fantastic story that I experienced with the astronauts," said Jarre. "I have been more and more fascinated by the audience..." What was originally supposed to be the major role of NASA and Ron McNair, it was a simple, but haunting presence due to the shuttle disaster.

Waves was also extraordinary about the Houston event, according to Jarre, is that it represents the concert of the future. "We have to recognize that the rock concert as we know it is already dead," he said. "The best thing is that you can't imagine the future. We have to anticipate the image before the sound."
AROUND THE ROUTE
By Camille Compasio

Happy to report that AMOA's first national dart tournament was a big success — and yes, indeed, they're already planning for next year's event! Let's celebrate! On Thursday, May 8 the 100th "301 Bulleseye" pin kit came off the line at Grand Products, Inc. in Elk Grove Village, IL, which was reason enough for an in-house party. The whole crew, which numbers about 21 at this point took a brief break to mark the occasion and enjoy the food, prepared by Mrs. (Dave) Maroske, the cake and all the other goodies. Here's to the next hundred, guys!

Welcome aboard! Tom Siemieniec, formerly of Digital Controls, has joined Cinematronics as director of sales. He will be based in Atlanta (which means he won't have to relocate his family) but will be doing quite a bit of travelling across the country to visit with factory distributors. This is in line with Cinematronics marketing program which calls for close communication with its distributor network. Tom advised that, while "World Series" continues to be their biggie piece, Cinematronics is just about ready for distributor shipments of its new "Alley Master" video bowler — another product from the Cinemat roster.

As of April 17, Lucky Dice, of Nashville, TN discontinued its coin-op distribute-
Konami Names Market Research Coordinator

CHICAGO — Carol S. Seitz recently joined Konami, Inc. as the firm’s marketing research coordinator. In this position, Ms. Seitz will be responsible for new game testing as well as market updates, and, at this point, she has already taken charge of Konami’s testing program.

A native of Wisconsin, Ms. Seitz has spent the past two years with the A.C. Nielsen Marketing Research Group in New York. She received her bachelor’s degree in International Business from the University of Wisconsin at Whitewater.

Commenting on her appointment, Frank Bundra, Konami vice president said, “We are very pleased to have Carol join our staff. She brings to Konami some very serious experience specifically in market research along with a well rounded educational background.

Carol is enthusiastic and willing to take on any new responsibility I give her,” he added.

“All of us here at Konami welcome her back to the Midwest and more specifically to Konami.”

CAROL SEITZ

New Equipment

Kung Fu In Space

A kung fu/space action play theme is featured in the new “Guardian” conversion kit for horiziontally monitor games, released by Kitkorp.

The game challenges the player with different enemies to confront and unique weapons as well, on each of the play levels. The objective is to get through each level by punching, kicking or using a special laser weapon to shoot the opponents. So here you have the unique combination of marshall arts in a space environment.

“Guardian,” licensed from Taito, is available now and the kit comes with complete artwork, graphics and hardware.

Further information may be obtained through Kitkorp distributors or by contacting the company direct at 2250 Elmhurst Road, Elk Grove Village, IL 60007.

Robert Fay

(continued from page 33)

Weaver. “Our members are absolutely committed to helping law enforcement agencies enforce federal, state and local laws prohibiting illegal games,” and to pursuing all civil remedies available under those laws.

Fay has considerable experience in counterfeiting investigations. He supervised operations which led to numerous arrests and at least 12 convictions in a three year crackdown in the southwest on counterfeit record albums and audio tapes. He also participated in operations which resulted in a federal raid on the drug diversion ring. Fay’s accomplishments as an FBI agent led to twelve separate commendations by J. Edgar Hoover and other directors of the FBI.

In announcing the recruitment of Fay, Robert Lloyd, president of AAMA said, “The AAMA board has stressed that the industry needs both a strong defense and offense. Offenders, all of us in the industry are working to develop and promote our products. Heightened enforcement activities to enforce the laws we obeyed will provide our strongest defense,” he continued. “Our members must be allowed to take a fair return on their hard work and investment. Infringers and counterfeiters who are presently are upholding on this fair return.”

A native of New York City, Fay graduated from Rutgers University in 1964 and entered the FBI as special agent in 1966. He has served with the FBI in Jacksonville, Florida, Chicago and at the FBI headquarters in Washington, D.C. He was transferred to the Atlanta office as white collar crime supervisor in 1975.

‘Pub Time’ National Championships Kits Are Now Available

CHICAGO — Nomac Ltd., the manufacturer of “Pub Time” dart machines, announced that qualifying kits for the Pub Time $50,000 National Championships are now available for purchase through Nomac headquarters in Algonquin, Illinois. Interested operators may contact Nomac at 312-652-6868 (in Illinois) or 800-323-0449 (outside of Illinois).

The $50,000 program will consist of three levels of play: local playoffs in taverns across the nation, five $10,000 regional playoffs in Seattle, Minneapolis and Orlando during the month of July, and the $20,000 National Playoffs at the Tropicana Hotel in Las Vegas, August 15-17, 1986.

The program is open to all operators of electronic dart machines who qualify for the brand name. One change in the original format that was previously announced is that it is not necessary for local winners to compete at the regional level in order to compete at the national level. Once a player has won a certificate locally, that certificate qualifies the player for both the regional and national playoffs.

“We tried to spread out the regional playoffs in a way that would reach the most players geographically,” explained Nomac vice president Fred Kelley, “but we realized that there would be many players who would have to travel many miles in order to compete in both a regional and the national playoffs, and that we were asking them to do this in a two-month period. This change should make the program more attractive to both the operators and the players.”

The payoff, all of us in the industry are working to develop and promote our products. Heightened enforcement activities to enforce the laws we obeyed will provide our strongest defense,” he continued. “Our members must be allowed to take a fair return on their hard work and investment. Infringers and counterfeiters who are presently are upholding on this fair return.”

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The qualifying kits, which include a grand prize of $50,000, can be purchased by contacting Nomac at 800-323-0449 (outside of Illinois) or 312-652-6868 (in Illinois). The kits are available now and the program begins with the local playoffs in July.

The regional playoffs will take place in each of the five regions during the month of July, with each region’s winner qualifying for the national playoffs at the Tropicana Hotel in Las Vegas, August 15-17, 1986.

Prison Drama

CHICAGO — “Jailbreak,” a new kit from Konami, offers players all the challenge of a realistic jailbreak, complete with hostages, desperate prisoners and a “cops & robbers” chase through city streets, parks, across bridges and within prison walls.

The player, armed with a pistol, bazooka and tear gas, must use skill, strategy and quick reflexes to outmaneuver the moat hurling molotov cocktails, firing at point blank range, throwing themselves upon him in fierce hand-to-hand combat, sniping from windows and rooftop, even attacking from speeding trucks.

The ultimate mission is to save innocent bystanders who were taken as hostages and ultimately rescue the prison warden himself.

“Jailbreak’s high resolution graphics and masterful engineering make for the kind of action and drama that are captivating the imagination of player after player,” observed Konami president Ben Har-EL.

The new kit is available through Konami’s distributor network.
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