AMERICA'S FUNNIEST FATHER IS BACK ON RECORD WITH A BRAND NEW ALBUM
INTRODUCING EMERSON, LAKE & POWELL
A NEW ALBUM DESTINED TO MAKE HISTORY

Keith Emerson—keyboards
Greg Lake—vocals, bass and guitars
Cozy Powell—drums, percussion

PRODUCED BY TONY TAVERNER/GREG LAKE
MANAGEMENT: ALEX GROB
WATCH FOR EMERSON, LAKE & POWELL ON TOUR THIS SUMMER
GUEST EDITORIAL

Concert Crowd Response: Some Key Solutions

By Bill Parsons and Cory Meredith

With the increasing popularity of live performances at concert venues, hero-worshiped performers are often judged by their availability to onrushing crowds. No longer can musicians be judged by artistic skills alone — it’s how they react or respond to their adoring fans. It was imperative to develop a system to control crowd response without losing the relationship between artist and fan. In the past, crowd response created quite a headache for the venue operators, concert promoters, the fire marshall, security personnel and the artists themselves. Inasmuch as many performers gauge their act by the crowd response, it was impossible to completely eliminate fans approaching the stage. Begun initially at the Forum in Los Angeles, our staff, towards the end of the show, allows the first five rows to rush the stage to catch a new perspective of the act. In turn, the security personnel moves up to the fifth row to maintain the same orderly conduct from that location on.

This procedure is well received: the artists see excited fan response; the facility observes a very safe and guarded approach by the crowd without chaotic onslaughts which usually create injuries and arguments; finally, the fire marshall is delighted that his space requirements are met. It is essential to communicate this procedure at the beginning of the event and not spring it on the fans without adequate knowledge. Control is the key and this system does just that.

Obviously, crowd control within the venue isn’t the only area needing attention. Ticket sales have also been a problem at major venues. A system needed to be developed to maintain fairness to all and to be accessible to those who work during the day. In doing so we have eliminated overnight gatherings at ticket offices and all the chaos accompanying the ticket purchasing ritual. This procedure, which is appropriately termed the “random priority” system was again originated at the Forum, and has been perfected for application at all of our venues. The most successful application of the random priority system was the recent Bruce Springsteen ticket sale in Los Angeles.

The system works as follows: Fans are asked not to arrive until the box office opens at 8:00 a.m. the morning of the sale. Each fan draws a random priority number and receives a handstamp (handstamps are used to keep fans limited to one number). The numbers are then randomly drawn, determining the order of ticket purchase. Fans are designated an area to avoid confusion with latecomers. Disorderly conduct automatically disqualifies anyone from the drawing.

Another area of major concern in our industry is alcoholic beverage control at concert venues. This has become a major issue at recent conventions with emphasis on two aspects: 1) minors purchasing alcohol at concession stands; and 2) fans leaving the venue drunk and driving home. Although these problems can’t totally be eliminated, we have started implementing systems to help control the abuse of alcohol privileges at our venues. We begin by parking patrons for bottles and cans, and then we use handstamps to differentiate minors from individuals of legal drinking age. The stamp not only helps concessionaires distinguish age groups, but also directs our staff to detect minors and remove alcohol from their possession during the performance. We also check patrons upon departure, making sure they haven’t left the facility with alcohol beverages bought from the facility.

 Needless to say, security duties many times determine the success of the concert itself. If our efforts go unnoticed, the job is more likely than being done right.
GOLD DAY FOR COOL J — Prior to his departure on a nationwide tour, LL Cool J was presented a gold record by Columbia Records for "Radio" the first album both for the artist and for Def Jam Recordings. On hand at the festivities in New York were (L-R) John Fagin, vice president, promotions; David Heriford, president, marketing; Bob Bobin, vice president, marketing; Chris Cowan, chief executive officer of Columbia Records; and Mo Nelson, director, product marketing; Bob Bobin, senior vice president, marketing, Columbia; Al Teller, president, CBS Records Division; LL Cool J; Rick Rubin, manager; Mickey Etchison, senior vice president, A&R, Columbia; Ruben Rodriguez, vice president, black music and jazz promotion, Columbia; Steve Balitovsky, director, talent acquisition, E.C. A&R, Columbia.

ASCAP Honors Most Performed Songs; Richie, Wonder, Chappell Win

LOS ANGELES — ASCAP held its third Annual Pop Awards Dinner in honor of the writers and publishers of the most performed pop songs of the 1985 Survey Year (October 1, 1984 to September 30, 1985). The black tie event took place on Monday, May 25, 1986 at the Beverly Wilshire Hotel in Beverly Hills.

Top honors of the evening were awarded to Lionel Richie, Stevie Wonder, Black Bull Music, Inc., Jobete Music Company, Inc., and Chappell and Company, Inc. for the third consecutive year. Richie was named ASCAP Songwriter of the Year, which goes to the writer whose award-winning songs have earned the greatest number of performances for the ASCAP survey year. "I Just Called To Say I Love You," written by Stevie Wonder and published by Black Bull Music, Inc. and Jobete Music Company, Inc., captured Song of the Year honors, which goes to the most performed song of the year. Publisher of the Year, which goes to the publisher whose award winning songs have earned the greatest number of performances for that period, went to Chappell & Co., Inc.

Multiple songwriter winners at the ASCAP awards dinner included: Terry Britten; Johnny Colla; Phil Collins; Harold Faltermeyer; Keith Forsey; Randy Goodrum; Julian Lennon; Huey Lewis; Madonna; George Michael; Billy Ocean; Prince; Richard Marx; Lionel Richie; Kenny Rogers; Bruce Springsteen and Stevie Wonder.

Multiple publisher winners were: April Music; Black Bull Music, Inc.; Black Bull Music/Ackee Music; Bleu D'Isque Music Co., Inc.; Brockman Music; Chappell And Co., Inc.; Controversy Music; Famous Music Corporation; Golden Torch Music; Hulex Music; Jobete Music Company, Inc.; Lion's Mate Music Co.; MCA, Inc.; Pun Music, Inc.; Random Notes; Security Hogg Music; Bruce Springsteen; Unity Music, Inc.; WB Music Corp.; Webo Girl Music and Zomba Enterprises, Inc. A complete list of ASCAP Pop Awards winners follows:


- "Dancing Barefoot" — Writer: David Pack — Publisher: MCA Inc., Yellow Brick Road Music.

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Behind the Bullets — Madonna On Top; LaBelle Big Winner

By Stephen Padgett

LOS ANGELES — It takes a unique artist to break with the music industry's cherished conventions. Madonna has made a career of convention demolition. She is currently riding the No. 1 spot on the singles chart with a record that challenges two such customs: "Live To Tell" is a ballad, and it is not supported by an LP. Simply on the strength of Madonna's huge popularity and the solid craftsmanship of her partnership with Pat Leonard, "Live To Tell" has, on its own, softly drifted onto the top of the heap.

Speaking of being on one's own, Patti LaBelle finds her latest single, "My Own," challenging Madonna's at a very feisty two bullet. "On My Own" is giving a big push to LaBelle's new album, appropriately titled "Winner In You." "Winner In You" takes a mercurial ride past the Top 10 right to five bullet this week. The album will be shaking up a rather stagnant Top Four that this week remains exactly the same as last week.

There is a lot of big action in the Top 50 of the LP chart this week. In addition to the big gain made by LaBelle, quantum leaps were clocked in by the Moody Blues (23-16); 38 Special (32-21); GTR (47-34); Level 42 (45-35); Neil Diamond (62-43); Whodini (57-46) and Howard Jones (59-49). Special note: the 62 to 43 jump for the GTR hit reflects the effect of the band's recent TV exposure. Howard Jones is in the Top 50.

Two newcomers to Top 10 this week are getting their feet wet on the singles chart. "I Can't Wait" by Nu Shooz is debut single this week and climbs from zero to four bullet. Level 42, which has been together for many years and has several hits internationally, scores its first hit single in the United States with "Something About You." It jumps from 12 to eight bullet.

In other action on the singles chart, these acts are showing strong action: Billy Ocean (13-7); Genesis (39-30); Peter Gabriel (45-36); Janet Jackson (45-38); Patti LaBelle (68-48) and The Fixx (61-50).

Roth Named MCA President

LOS ANGELES — In its third major executive reshuffling announcement in as many weeks, MCA Music Entertainment Group has tapped Myron Roth as the new president of MCA Records. Roth has been the executive vice president of MCA Records and Music Group for the past three years. He will report to Irving Azoff, president of the MCA Music Entertainment Group and chief executive officer of MCA Records.

According to Azoff, "It gives me great pleasure to make this long overdue appointment. Myron has played a integral part in the resurgence of MCA Records and will now play an even more important part in working with me towards its future growth."

Prior to joining MCA, Roth was senior vice president and general manager, CBS Records. He is a charter member of the group of executives that began his career at CBS Records in New York in 1978. Before joining CBS, he was with Polygram's EMI Label Group, Mazda Music and ABKCO Records.

By Paul Iorio

NEW YORK — An estimated seven million people stretching 4,150 miles from Manhattan's Battery Park to Long Beach, Ca. lined the route of the junior Olympic marathon across America May 25. Hands Across America organizer Kenneth A. Kragen told CBS this week that the amount of money raised was not yet known, he was hopeful it had approached the $52 million estimate.

"Most of the money," said Kragen, "will go to food banks and shelters. About 40% of the money goes to programs to deal

with the root causes of hunger and homelessness."

In Manhattan, Yoko Ono, Lily Tomlin and Kool and The Gang joined hands with an estimated 200,000 people. In Washington, D.C. President Reagan, amidst much controversy, participated at the last minute. In Phoenix, AZ., a couple got married as people sang "We Are The World." On the Texas-New Mexico border, Kenny Rogers connected lines in both states. In Los Angeles, nearly a quarter of a million people stood on line with the likes of Lalene Welch and Whoopi Goldberg. Even off the route of the line, in Cedar Rapids, Iowa, one organizer lined up miles of people (The organizer was 10 years old).

Still, in many areas of the country, there were gaps in what was originally envisioned as an unbroken national zig-zag. Sue Breding, reporter and anchor for KTVK-TV in Phoenix, said that "it was a real good turnout but at the same time...

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THEIR HEARTS ARE WHERE THE HOLMES IS — Rupert Holmes recently teamed up with Rita Coolidge to record a duet of "Perfect Strangers," from his hit musical The Mystery Of Edwin Drood, for Polydor/PolyGram. Pictured during a session break are (-r-l) Holmes; Coolidge; and Dick Asher, president and chief executive officer of PolyGram Records.

Myron Roth

theatrical division to be headed by industry veteran Tom Shepard. In addition, the label reshuffled the MCA International staff, promoting Lou Cook to the position of chairman of the board, MCA Records, Ltd. (U.K.).

Two weeks ago, the company announced that the MCA Records and Music Group will be known as the MCA Music Entertainment Group and that Azoff, MCA Inc. vice president, would hold the title of president. In addition, the Universal Amphitheatre was placed under the MCA Music Entertainment Group banner.
T-I-C-K-E-R-T-A-P-E

NEW YORK — ASCAP president Morton Gould was inducted into the American Academy and Institute of Arts and Letters; Gould was cited for having “undertaken to preserve the garm and germ of the American popular and folk idiom in music for the stage, screen and concert hall,” and for “the attractiveness and accessibility of his music.” The Bob Marley Museum opened in Kingston, Jamaica on the fifth anniversary of the reggae pioneer’s death. Studio West, the Howard Schwartz Recording, Inc.-run New York recording studio, has re-opened ... David Amram’s opera “Twelfth Night,” with libretto by Joseph Papp, will be presented at the Kurt P. Reimann Studio at NYU on June 27 & 28; a call to (212) 598-3067 gets details ... Bourne Co., music publishers, has moved its office to 5 W. 37th St., New York, NY 10008, telephone (212) 679-3700 ... The Hammersmiths of New York: 100 Years of Music and Theatre is the name of an exhibit that will run from June 10-September 20 at the New York Public Library at Lincoln Center; the exhibition documents the musical theatre and opera careers of various members of the noted theatrical clan.

EXECUTIVES ON THE MOVE

Changes At Chrysalis — Chrysalis Records has made a major expansion of its west coast office with the promotion of Ron Fair to the label’s senior director of A&R. west coast, Fan Musso to senior director west coast merchandising and publicity, and Kelly Munchoney to west coast A&R administrator. Fair, formerly director of A&R for the coast and now based in LA, replaces Jeff Aldrich, executive vice president. Musso joined Chrysalis in 1976. Over the past 10 years she has served in a variety of capacities in the areas of merchandising and publicity. She most recently held the title of director, west coast merchandising and publicity. Muchoney joined the Chrysalis west coast A&R department in 1984, working in the area of administration.

Greene Re-elected — The SARAS Board of Trustees unanimously re-elected Michael Greven to the national president and board chairman of the National Academy of Recording Arts & Sciences at its annual three-day meeting May 15 to 17 in Montego Bay, Jamaica. Greene is president of Crawford, Greene & Associates and executive vp of Crawford Post Production in Atlanta. Also re-elected unanimously were first vice president Eddie Lambert and secretary/treasurer Marilyn Baker, both from Los Angeles.

Katzel Promoted — GRP Records has appointed Bud Katzel, current director of sales and distribution, to the newly created position of vice president, director of operations and sales. In this new position, Katzel will be responsible for the coordination of all product from completion of recording to the ultimate sale to the consumer. GRP’s production, marketing, promotion and creative departments will be reporting to Katzel and his involvement in the area of sales will continue.

Fuhrmann Promoted — Arista Records has appointed Andrew Fuhrmann to the position of senior executive VP of the label. In this capacity Fuhrmann, who will be based in the company’s New York office, will be involved in the areas of talent acquisition and the selection of suitable material for Arista artists. Prior to joining Arista, Fuhrmann was director of talent acquisition for Capitol Records.

Ianello Promoted — Joe Ianello has been promoted to national secondary promotion manager for Atlantic Records, based at the company’s New York headquarters. Prior to his appointment, Ianello served as Atlantic’s local promotion representative in Atlanta, Georgia, where he had spent nine years. He joined the label in 1982, initially serving as New York local promotion rep.

Changes At Columbia House — Harry A. Elias has been appointed vice president, video marketing, Columbia House and Richard A. Capossela has been named vice president, digital director, video advertising, Columbia House. Elias will be responsible for all new-member acquisition activities for the CBS Video Club/Library, and for new-product development for the CBS Video Library. Capossela will be responsible for all advertising for the CBS Video Club. He will report to Elias. He has been director, software club marketing for Columbia House since 1983.

Indigo Bows — Richard Roberts and Rich Feldman have formed Indigo Records. They have already signed several important acts of music, including alternative rock, hardcore, and new age. Initial releases are, a double sided 12-inch from the group Nova, entitled “Some Simplicity”/“World Without Pity,” and an EP from The Four Ones. Future releases are set from the Suburban Defts and Varchange.

Richardson Named — Emmett Richardson has been appointed to the position of tour director for Virgin Merchandising. His responsibilities include all logistics attached to acts such as Elton John, Simple Minds, Mr. Mister, The Call and others. Richardson was previously tour director for EMI.

MCA SIGNS ANDY TAYLOR — Duran Duran’s Andy Taylor, who recently signed with MCA Records as a solo artist, was the guest of honor at a party held at the Universal City offices of MCA for the welcoming him to the label. Taylor is currently recording his forthcoming album, slated for release this fall. Shown (l-r): Anita Carmarata, vice president of Gold Spaceship Management; Danny Goldberg, president of Gold Spaceship Management; Taylor; Irving Azoff, president, MCA Music

BUSINESS NOTES

Dharmawan Found Guilty Of Piracy

NEW YORK — Anthony Dharmawan Setiono (aka Anthony Dharmawan), of Djekarta, Indonesia, was found guilty as charged of six felony counts of copyright infringement and violation of U.S. Customs Laws, in Federal Court, Eastern District of New York, on May 22.

The trial, which began on May 15, was prosecuted by Assistant U.S. Attorney, Laurence Shtasel before Judge Edward R. Korman. After hearing six days of testimony and almost five hours of deliberation, the jury of four men and eight women returned with a guilty verdict on each of the six counts. “This case is one of copyright violations on a gigantic level,” said Shtasel. “In addition to the 5,000 counterfeit cassettes that were produced, the defendant indicated that his company had the capacity to produce over two million infringing tapes per month.”

The counterfeit recordings were on the “Joker,” “Galaxy,” “King” and “Billboard” labels. Testifying as to the legitimacy of the copyrights on the cassettes brought to evidence were: Barbara Ackerman for CBS Records, Lorraine Verrocello for Atlantic Records and Elektra/Asylum Records, Carol Minden for Warner Brothers Records, and Ann Mansbridge for WEA Distribution.

Herb Powers from CBS Records and Frank Tabino from Atlantic Records testified that the tapes in question duplicated the music of the legitimate masters whose copyrights are owned by the respective companies.

Dharmawan was arrested by U.S. Customs Agents on December 13, 1985, after offering 360,000 illicit recordings for sale, and shipping 5,000 counterfeit cassettes to a dummy import/export corporation based in New York run by RIAA Anti-Piracy undercover operatives posing as businessmen. Sentencing is expected by the end of July. He could receive up to 27 years in jail and/or a fine of up to $500,000.

NARM Announces Retailers Advisory Committee

NEW YORK — Roy Imber, president of NARM, has invited 21 NARM regular members to serve on the NARM Retail Advisory Committee for the 1986-87 Association year. Named to chair the committee is James Bonk of Camelot Enterprises, Canton, Ohio. Other members named are: Jerry Adams, Harmony House Records and Tapes, Troy, Mi; Ned Berndt, Q Records and Tapes, Miami, FL; Amie Bernstein, the Music lipid Group, Minneapolis, MN; Randall Davidson, Sound Shop, Nashville, TN; John Furr, Target Stores, Minneapolis, MN; Rachelle Friedman, & R Music World, New York, NY; Stan Friedman, Spec’s Classic Music, Golden Valley, MN; Bruce Imber, Record World Enterprises, Roslyn, NY; David Jackowitz, Peaches Entertainment, Hialeah Gardens, FL; Lou Kikker, Wherehouse Entertainment, Gardena, CA; Sterling Lanier, Record Factory, Brisbane, CA; Evan Lasky, Danjay Music & Video, Denver, CO; Alan Levenson, Turtles Records & Tapes, Atlanta, GA; Mary Ann Levitt, The Record Shop, Sausalito, CA; Ann Lieff, Spec’s Music, Miami, FL; James Rose, Rose Records, Chicago, IL; Carl Rosenbium, The Flip Side, Arlington Hts., IL; Mark Silverman, Waxie Maxie Quality Music, Washington DC; and Terry Worrell, Sound Warehouse, Dallas, TX.

The annual meeting of the Retailers Advisory Committee will be held with the NARM Manufacturers Advisory Committee at the Del Coronado Hotel in Del Coronado, California the week of September 15, 1986.

GRAND OPENING — EMI Music opened its first compact disc manufacturing and mastering plant on Thursday, May 15 in Swindon, England. John Swann, MP, parliamentary undersecretary of state for industry, performed the official opening ceremony along with Nigel Kennedy, EMI’s award winning classical violinist. EMI Music’s CD plant utilizes the existing Thorn EMI Video High Density (VHD) disc plant at Swindon and initial production began earlier this year. Annual capacity at the plant will build gradually to between eight and 10 million compact discs. The Swindon CD plant’s mastering and manufacturing capability will significantly increase EMI Music’s compact disc supply which is currently met by manufacturing services in Europe and Japan. Among those people present at the official opening in Swindon were Bhaskar Menon, chairman & chief executive EMI Music Worldwide; Ken East, president & chief operating officer, EMI Music Europe & International; Peter Andy, president, EMI Music International classical division; Rupert Perry, managing director EMI Records (UK); and Robert Nellist, financial director, Thorn EMI.
Carpenter Bridges the Film/Music — Music Video Gap

By Gregory Dobrin

LOS ANGELES — Director John Carpenter is best known for such films as Starman, Escape From New York, and the perennial gore fest Halloween, but in his latest picture, the 20th Century Fox feature Big Trouble In Little China, Carpenter takes his directorial role a step further: not only did he direct and score the film, he also performs in a music video of the title track, along with two other noted film directors, Nick Castle (The Last Starfighter) and Tommy Lee Wallace (Halloween). Together they are The Coup DeVilles, a rock trio.

The threesome met while still attending USC film school, and they've played music together for years, but Big Trouble In Little China, which opens theatrically July 2, and has a soundtrack LP due June 20 from Enigma/Capitol Records, marks the band's film and music video debut. "We've played and sung music before for other people's [student] films," Carpenter told Cash Box, "and we've played wrap parties, and we've always sort of had our little group because we all love music, but this is the first time we've done anything like this."

The song, "Big Trouble In Little China," appears during the film's end sequence, but the video, which was directed by Tony Greco of Pendulum Productions, relies partly on film clips, plus high-tech effects. When asked how it felt to be directed, rather than directing, Carpenter said it was a "relief." "All the problems of directing were in someone else's shoes, which is just fantastic!" For Carpenter to have directed a music video from the film in the midst of directing film itself — an endeavor he described as "enormously complicated" — would have been impossible. Greco's input was much appreciated.

"The video has a lot of energy, and it's really rather unique, as far as I'm concerned," Carpenter said. "I think that Tony's input was really extraordinary, and we're all very, very happy with what came out."

The film, a $20 million production written by W.D. Richter, is described as a "mythic action-adventure-comedy-kung-fu-monster-story," which takes place in an imaginary world located between the Earth and the Far East, which is a zone inhabited by ghosts. It stars Kurt Russell as an adventure hero, if a reluctant one, along the lines of an Indiana Jones or Clark Kent. Larry J. Flanco produced the film, with Keith Barish and Paul Monash as executive producers.

"If I succeeded with the video, I captured the element of this (Carpenter's) filmmaker personality," Greco commented, stressing that the video (which cost $70,000 to produce) was made to stand on its own, and not as a trailer for the movie.

It was not without trepidation, however, that Greco (a veteran of many music clips, several of them for films) embarked on the project — the idea of directing three prominent colleagues proved a bit unsettling. But once the production got under way, the virtues of "directing directors" emerged.

"It was an absolute breeze," Greco enthused. "They were so helpful because they knew what I was trying to do. They knew how to look into the camera, where to find it, how to see the reflection in the lens. If they knew we were trying to get something silly, they'd go out of their way immediately... they had a sixth sense about how the set was moving, and how we were moving in production for the next set up and the next shot. They anticipated the moves."

As for Carpenter directing a music video of his own someday, the director is not very comfortable with the short format, but he hasn't ruled out the possibility. Meanwhile, he admires Greco's final product, which was completed and sent to MTV last week. The video fits well with his own tongue-in-cheek concept of the film. "It has the same nutty-ball quality," he remarked.

RUSH RELEASE — CBS recording artist Jennifer Rush recently visited the CBS U.K. recording plant at Aylesbury where every U.K. copy of her single "The Power Of Love" was manufactured. During her visit, Jennifer was presented with the original master of the disc and the original master of "The Power Of Love" album both of which earned U.K. platinum awards.

Carpenter}

Tony Bennett: Back On Vinyl And Still On Top

By Peter Berk

LOS ANGELES — Tony Bennett may have left his heart in San Francisco some 25 years ago, but he's obviously been back to the Bay area since then to retrieve it. Even a casual listen to this long-admired and amazingly durable performer's new Columbia release, "The Art Of Excellence," reveals just how much heart and soul he still puts into his music. The result of what was clearly a labor of love is an album that skillfully blends state of the art recording techniques with timeless, emotionally penetrating songs. This is Bennett's first album in a decade (shipped out on compact disc first last month) and, remarkably enough, his 89th for the label. And you don't approach 100 LP's with one record company unless you're doing something right.

Bennett isn't about to surpass Van Halen or Prince on today's pop charts, but in many ways, his career has never been more vibrant (make that careers — he's also a respected and prolific painter). His ongoing popularity isn't all that difficult to understand, either. Among his loyal, original devotees, Bennett is admired not only for his commanding yet tender vocal approach, but also for his steadfast refusal to compromise his artistic integrity. In other words, he keeps doing what he does best, and isn't about to become a musical chameleon who'll change his style in order to sound "trendy." For younger listeners (and there are many), Bennett offers the antithesis of the high-tech, paper-thin tunes, they're overly saturated with these days. Conversely, he dishes up both revitalized standards from yesterday while introducing potential standards of tomorrow.

Why has it been 10 years since Bennett recorded album number 88, though? "I really started more and more to enjoy doing concerts," he told Cash Box recently. "I had made all those albums, all with great care so they would hopefully have a permanency about them, but I decided to concentrate on live performing. I really wanted to learn that aspect of the business." In reality, Bennett probably had very little to learn, and once he did take to the road, he was immediately filling concert venues across the country.

Contrary to what most people would think, Bennett mentioned enthusiastically, his audiences of late have tended to be predominantly young. No, you won't find Motley Crue groups coming to blows over Tony Bennett tickets, but you won't find a room full of retirees wheeling down memory lane at his shows either. What you will find is an audience which recognizes the sincerity with which he delivers each and every song, and the sort of passion more likely to come from an eager beginner than a seasoned pro.

In light of his considerable success on the touring circuit, Bennett realized last year it might be a propitious time to record a new album. More importantly, he felt a renewed desire to head back into the studio. "I had a lot of time to think about what I'd do if I recorded again," Bennett commented. "I decided that the songs I had recorded which wound up becoming most popular, songs like "Who Can I Turn To" and "I Left My Heart In San Francisco," were all new songs at the time, songs which I found, interpreted or introduced. (continued on page 32)
ALBUM RELEASES

OUT OF THE BOX

BILL COSBY — Those Of You With Or Without Children, You'll Understand — Geffen GHS 24104 — Producer: Camille Olivia Cosby — List: 8.98 — Bar Coded

Bill Cosby has never been more popular than he is now, and the same vast audience that has responded to the wry humor and paternal warmth he displays on his hit TV show will no doubt quickly embrace this latest album. Touching, funny, and timelessly relevant in its depiction of the family unit, this LP is a chart-bound and completely memorable effort from the man who's become the best selling comedy artist on vinyl.

NEW AND DEVELOPING

JEAN BEAUVOIR — Drums Along The Mohawk — Columbia BFC 40403 — Producer: Jean Beauvoir — No List — Bar Coded

Former Plasmatics sideman debuts with a distinctly non-Plasmatics sound. Very modern dance record with a decidedly accessible pop drift. Could score a solid direct hit with Beauvoir's tasty rhythms and songwriting. Lots of high energy and state-of-the-art drum sounds.

DOUBLE — Blue — A&M SP-5133 — Producer: Double — List: 8.98 — Bar Coded

DOUBLE is Kurt Maloo and Felix Haug plus support musicians. They offer a compelling mix of smoky, sexy European sounds. Recorded in France and Switzerland, "Blue" features jazzy, sophisticated continental music in an intelligent, well-done package.

FEATURE PICKS

BLUE IN HEAVEN — Explicit Material — Island 90511 — Producers: Chris Blackwell-Eric CT-Thorngren-Blue In Heaven — List: 8.98 — Bar Coded

Ireland's Blue In Heaven makes its second LP for Island a much more consistent effort. A stronger image as a lean rock unit emerges.

DAVID FOSTER — Atlantic 81642 — Producers: Humberto Gatica-David Foster — List: 8.98 — Bar Coded

Foster, in his first major label solo record combines instrumentals and vocals in a dazzling display of his genius as a keyboardist and composer. From the lofty emotion of "Flight Of The Snowbirds" to the frantic "tapDANCE." Foster demonstrates his range as both composer and arranger and now vocalist. The album also includes his themes for St. Elmo's Fire and The Color Purple.

EUROPE — The Final Countdown — Epic BFE 40241 — Producer: Kevin Elson — No List — Bar Coded

Swedish rockers Europe in a somewhat generic arena rock effort. Teen anthems like "Rock The Night," "On The Loose" and "Love Chaser" could connect with this summer's out-of-school youth.

JAN HAMMER — The Early Years — Nemperor/CBS FZ 40382 — Producer: Jan Hammer — No List — Bar Coded

Now that Miami Vice has created intense interest in his music, it is fitting that Nemperor should re-release these fine pieces from Hammer's pre-Vice period. It has added appeal in that some of the material, though nearly a decade old, has a very "New Age" feel and can be marketed in that direction.

SONIC YOUTH — Evol — SST 059 — Producers: Sonic Youth-Martin Bisi — List: 8.98

Captivating, at times disturbing, "Evol" is a blast from the frightening heart of darkness.


Not run of the mill cowpunks, no siree. These guys jam with a heady otherworldliness that in its better moments rivals some of the greats of The Grateful Dead. A psychotic mix of Arizona desert and urban sprawl.

OUTCRY — Positive Force Number 5 — Producers: Tom Herber-Outcry — List: 8.98

RECORDS TO WATCH

JOHN HUNTER — More Than Meets The Eye — Private I/CBS BFZ 40278 — Producer: John Hunter — No List — Bar Coded

LOZ NETTO — Atlantic 91651 — Producers: Andy MacPherson-Jon Astley — List: 8.98 — Bar Coded

OUTCRY — Positive Force Number 5 — Producers: Tom Herber-Outcry — List: 8.98


ANTI SCRUTI FATION — Damsels In Distress — Unclean/Flip Side UR-010/FSR-007 — Producer: not listed — List: 8.98

TOM PRINCIPATO — Smokin' — Powerhouse P-101 — Producers: Tom Principato, Scott Young, Bob Dawson — List: 8.98

Hot-as-a-cracker roots rock (doused in the blues) from a former member of Powerhouse. A solid, gutsy set which should appeal to all fans of the major label roots-rockers.

SKY — From The Left Side — Capitol ST-12448 — Producers: Randy Muller-Solomon Roberts, Jr. — List: 8.98 — Bar Coded

Sky's first for Capitol is a soulful, bright and funky record that will provide plenty for urban and BC programmers to sink their teeth into.

LITTLE RIVER BAND — No Reins — Capitol ST-12480 — Producer: Richard Dodd — List: 8.98 — Bar Coded

Little River Band is back to the sound that brought it multi-platinum success. Clean, melodic songs with lush vocal harmonies and smooth production.

HEAR 'N AID — Mercury 826-044 — Producers: Various — List: 8.98 — Bar Coded

Heavy metal's front line contribute to famine relief in this all-star compilation. In addition to "Stars," a metallic "We Are The World," Accept, Dio, Jimi Hendrix, Kiss, Motorhead, Rush, Scorpions and Y&T all contribute tracks.

JAMES BROWN'S FUNKY PEOPLE — Polydor 829417 — Producer: James Brown — List: 8.98 — Bar Coded

This collection of R&S gems from Brown's early seventies People Records label is testimony to the godfather's rhythm genius.


Nashville's addition to the great American guitar assault. Walk The West have managed to create a believable collection of gritty rock in a distinctly roots tradition.

DWIGHT TWILLEY — Wild Dogs — CBS Associated BFZ 40256 — Producer: Val Garay — No List — Bar Coded

Twilley has called many labels home, but has perhaps really landed here. Lots of sparking pop tracks and many single picks all done in Twilley's Everyly Bros. bent.

Cash Box June 7, 1986
BILLY JOEL (Epic 34-06118)
Modern Woman (3:47) (Joel/BMI) (B. Joel) (Producer: Phil Ramone)
Joel's track from the upcoming film Ruthless People is a chugging, instantly appealing cut. Joel's sensational vocal and punchy Ramone production are perfectly fitted to this ska/swing-flavored song. Already a fast climber on the singles chart, watch for Joel to score yet another big CHR record here.

BIG AUDIO DYNAMITE (Columbia 38-06033)
E=MC² (4:30) (B.A.D./ASCAP) (M. Jones-D. Leits) (Producer: Mick Jones)
The word got out on this band after the success of the "Medicine Show" single. Here, former Clash-man Jones and Co. demonstrate their unique sensibilities in pop songwriting. Not quite a novelty song, but ingenius lyrics and sonic twists will capture a lot of ears.

DOUBLE (A&M 2838)
The Captain Of Her Heart (4:00) (Z Muszik/SUISA) (Kurt Malo-Felix Haug) (Producer: Double)
Already a big European hit, this debut single from Double features a sultry and cool cabaret ambiance with a smoky vocal and haunting sax. KATRINA AND THE WAVES (Capitol B-5993)
Sun Street (3:10) (Screen Gems-EMI-Megasongs/BMI) (Vince de la Cruz) (Producers: Katrina And The Waves-Pat Collier-Scott Litt)
This cute and fizzy good-feel song has enough charm to perhaps put it across on CHR.

ANGELA BOFFIL (Arista AS1-9472)
Still In Love (4:38) (Virgin/ASCAP) (Derek Bramble) (Producer: George Duke)
The sweet and jazzy voice of Boffil is captured in this lush ballad setting.

SEELAH CHAMBERS (Davane DMC-5565)
Hit The Road Jack (4:21) (Tangerine/BMI) (Percy Mayfield) (Producer: John Robinson)
Chambers gives this tried and true Ray Charles classic a fresh and punchy new life.

JONI MITCHELL (Geffen 28-7678)
Shiny Toys (3:27) (Crazy Cow/BMI) (Joni Mitchell-Larry Klein-Mike Shipley-Thomas Dolby)
A songwriting treasure, Mitchell enlists the support of synths wiz Thomas Dolby in this scathing indictment of yuppie acquiescence. Very modern production values and her classy voice bode well for this track.

JIMMY BARNES (Geffen 28-76699)
I'd Die To Be With You Tonight (3:58) (Fallwater/ASCAP) (Chas Sandford) (Producers: Gary Gersh-Chas Sandford)
Tearing a page from the Bob Seger book of recordmaking, Jimmy Barnes is here in a raucous rave up with plenty of muscle.

EUROGLIDERS (Columbia 38-06105)
Absolutely (3:48) (Nostale-Blackwood/BMI) (B. Lynch) (Producers: Bernie Lynch-Bill Scheiman)
Eurogliders finds itself aloft in a breezy little soulful med-tempo ballad perfect for CHR and possible urban crossover.

L. L. COOL J (Def Jam/Columbia 38-06061)
You'll Rock (4:32) (Def Jam/ASCAP) (J. Smith-R. Rubin) (Producer: Rick Rubin)
The phenomenal success of L. L. Cool J continues with this blustery rap which finds the rapper bragging on himself just a bit.

FULL FORCE (Columbia 38-06116)
A boat box track and a smooth Temps vocal. A BC certainty.

STEVE AARRINGTON (Atlantic 7-89397)
Homeboy (4:08) (Konigshoff/BMI-Motor-Cheyenne/ASCAP) (Steve Arrington-India Arrington) (Producers: Reg Johnson-Wilmer Raglin) Arrington's vocal textures and subtle funk combine in a winning and infectious mid-tempo dance track.

JOHN CAFFERTY AND THE BEAVER BROWN BAND (Scotti Bros./CBS ZS4 06048)
Voice Of America's Sons (4:35) (J. Cafferty/BMI) (J. Cafferty) (Producer: Kenny Vance)
Riding the Stallone wave, Cafferty's vigilante single from Cobra will charge up the charts like the film's star charges into a pack of thieves. The strong roots-rock back beat and Cafferty's tough-kid vocal ensure a strong reception.

CARL PERKINS (America Smash/Polysgram 864 760)
Birth Of Rock And Roll (3:11) (Godfather/BMI) (Carl Perkins-Greg Perkins) (Producer: Chips Moman)
From the landmark session that re-united Jerry Lee Lewis, Roy Orbison and Johnny Cash with Perkins, "Birth Of Rock And Roll" is an eyewitness account of the phenomenon of rock and roll. It may be a bit country for CHR tastes, but it is an undeniably classic rock song that deserves attention.

THE GAP BAND (Total Experience TESI-2440)
This hot and steamy track will burn its way up BC and urban playlists. It has the trademark Gap Band funk feel.

DENNIS DE YOUNG (A&M 2839)
This Is The Time (3:55) (Grand Illusion adm. by Almo/ASCAP) (Dennis DeYoung) (Producer: Dennis DeYoung)

BETTY WRIGHT (First String F-968)
The Sun Don't Shine (4:04) (Miami Spice/ASCAP) (Betty Wright) (Producers: Marsha Radcliffe-Betty Wright)

LIQUID HEAT (Atlantic 7-89388)
Dr. Please (3:59) (Pierponte/BMI) (Lesley R. Pierce-Linda K. Holland-Edward Holland-Brian Holland) (Producers: Brian Holland-Edward Holland)

ANITA BAKER (Elektra 7-69557)

J.A.M. '86 (Arista AS1-9488)
We've Got The Love (4:09) (Virgin/ASCAP) (J. Krauss-B. Bandiera) (Producers: Tim Ryan-Garry Tallent)
PRIME PRINE — it can get a little uncomfortable at a John Prine concert, especially if you’re not prepared. It is not uncommon for the unsuspecting to suddenly find themselves being pierced through the heart by what, on the surface, seems like an innocently endearing nasal twang. John Prine has been around the block more than a few times and with that mileage has come an insight and knowledge about human behavior that can provoke uncountable emotions and reactions in any given number of people. Prine’s show last week at the Beverly Theatre was as joyously gut-wrenching as his last two annual visits and once again he demonstrated what a large and loyal Los Angeles following he has. Prine delivered generous doses from last year’s Aimless Love (on his own “Oh, Boy” label) as well as several cuts from his new “German Afternoons,” which shipped last week. He sprang some old favorites from his years with Atlantic and Asylum (“Donald And Lydia,” “Sam Stone,” “That’s The Way That The World Goes Round”) but seemed to really hit home with tunes like “Unwed Fathers” (off Aimless Love) and covered by a number of country artists); “From a teenage lover, to an unwed mother, kept undercover, like some bad dream. But unwed fathers, they can’t be bothered, they run like water through a mountain stream.”

Prine was accompanied at the Beverly by Phillip Donnelly (veteran of the Everly Bros, tour) on guitar and together, the two achieved a rich sound that engulfed the elegant old theatre. John Prine has continued to develop an exceptionally high level of artistic integrity through all the label changes and business realities. He is now a record company president who doesn’t have to consult with anyone when deciding on material, or cover art, or producers, or release dates, or promotion, etc. etc. etc. He has a career that will endure long after the CHR successes have been relegated to the oldies outlet. Based out of Nashville, Prine will undoubtedly continue to churn out the classiest, heartfelt tunes around and his fans will undoubtedly continue to pack theatres like the Beverly for decades to come (Oh Boy Records, P.O. Box 67800-5333, Los Angeles, Calif 90038)

HANDS ACROSS L.A. — Ken Kragen’s words about last week’s Hands Across America bash appear elsewhere in this issue, but we thought we’d share a bit of Los Angeles “Hands” news. As the Cash Box west coast staff filtered across the city during the festivities, it became apparent that it was indeed a “fun” event, even if some people weren’t sure what it was for. A variety of people lined along the beach many of the homeless call home, and sang as roving musicians walked along leading the group in song. Confusion reigned where there were no radios, but most folks just improvised and basically took in the sun. “It’s to help the homeless,” said one hand holder. “It’s to help the hungry,” said another. “No, it’s to help the homeless,” said another. “It’s to help the hungry and the homeless,” said yet another. Either way, in 15 minutes it was over, the crowds headed toward the water and the hungry and the homeless continued to panhandle on the Ocean Front Walk.

SHORT CUTS — Bruce Cockburn plays Bill Graham’s Fillmore Theatre, July 18. GTR is slated for July 19. There may be some bad blood involved but Fantasy Records is still enjoying the success of Creedence Clearwater Revival. Last month, the label awarded the band its tenth gold record and sixth platinum record. Reaching gold was “The Concert,” a live LP released in 1980. Going platinum was “Chronicle,” a 20-song double album retrospective “Love Slave,” by L.A.’s own Screamin’ Sirens will be featured in the upcoming film, Reform Girls School. Watch for it ... The Crusaders are in the studio and cutting their next LP for Arista. Epic is releasing “The Memphis Sessions,” a 10-track project by the late Rick Nelson. The album, recorded in 1976, was produced by Steve Buckingham ... Local band Tin Star have just signed with Wrestler Records. The label is also the home of L.A.’s Loneliness... Strangers and is steadily emerging as an indie to be watched. Representatives from Starsearch and You Write The Songs will hold a talent search for songwriters on Tuesday, June 17 at 6 p.m. at Santa Monica’s At My Place.

BELINDA’S ON THE MOVE — Belinda Carlisle stopped by L.A.’s dinosaur rocker, KMET in support of her new I.R.S. project “Belinda.” Pictured (l-r) Larry Reisman, I.R.S.; Charlotte Colley, Larry Bruce, KMET; Carlisle; Judy McNut, KMET, ironically; KMET did not add the record as an indie to be watched. A LITTLE TOKEN OF THEIR ESTATE — Members of the group A-Ha were tracked down in London recently by Andy Wickham, international vice president of talent acquisition for Warner Bros., who presented them with R.I.A.A. platinum editions of “Hunting High And Low,” their debut album for the label. Pictured are (l-r) Mags, A-Ha; manager Terry Slater; Morten Harket, A-Ha; Pal Waaktaar, A-Ha; and Wickham (who initially brought the group to Warner Bros.).
Bill Cosby Is Still A Very Funny Fellow, Right?

By Lee Jeske


Now there are two things on the face of it, bizarre about that scene. First of all, everybody was waving at Bill Cosby — kids dressed like Michael Jackson, men dressed like Bob Uecker, women dressed like Cher. Everybody! Second of all, the guy they were waving at is not the latest rock star or rookie home run sensation or heartthrob screen idol. The guy is Bill Cosby. Just Bill Cosby — a guy whose latest record album, “Those of You With or Without Children, You’ll Understand” (Geffen), describes him on a red sticker as a “humorist.” Humorist? Did James Thurber stop New York City traffic? Or Robert Benchley? To put Bill Cosby into some kind of perspective, let’s look back 20 years — to 1966. In that year the Beatles capped a pair of gold albums, the Mamas & the Papas capped a pair of gold albums, Elvis Presley, Frank Sinatra, the Rolling Stones, and Joan Baez capped three gold albums each, and gold albums also went to the likes of Sgt. Barry Sadler, the Animals, Al Hirt, the Monkees, and the New Vaudeville Band. Bill Cosby — “humorist” — roped in four gold albums in 1968. Raising years later — a generation later — Bill Cosby stops traffic. In an era of presubsequent movie queens and rock and roll princesses, Bill Cosby’s absolute superstars. He is a humorist — after all, he doesn’t tell jokes, per se — and he is asuperstar. A soon-to-turn-50-years-old superstar.

Look at Cosby on the cover of this magazine. Doesn’t he look comfortable? He should, he’s been on the cover of nearly every magazine that he’s been eligible for. Of Bill Cosby, Roger Ebert said it is about television (The TV Guide Show, of course, but also I Spy and The Bill Cosby Show and several variety shows and children’s shows), movies (Uptown Saturday Night and California Suite to name two), concerts and nightclubs (he broke all Radio City Music Hall Records recently), naturally records (as a comedian and musician), and now books (Fatherhood, shooting up the best-seller lists). But this guy is also king of the commercial spokesmen (soft drinks, puddin’ pops, you name it), a former star college athlete, a doctor of education (he earned his Ed.D in 1977 with a thesis called “The Integration of Visual Media Via Fat Albert and the Cosby Kids Into the Elementary Schools Culuminating as a Teacher Aid to Achieved Increased Learning”), and on and on. And what’s most amazing, most unusual, about all it, is that Bill Cosby doesn’t talk dirty, doesn’t do ethnic humor, doesn’t put arrows on his head or rubber gloves over his face, doesn’t do racial humor. He, like all great humorists, just talks, funny, about life.

For over 20 years, Bill Cosby has had one main topic — the family. Twenty years ago, he was the kid growing up — and we met Russell, the brother, and Fat Albert and Old Weird Harold and the rest; now he is the father — and we hear about raising four daughters and a son, and the rites of childhood and puberty from the other side. If there is a word for the humorist’s humor, the word is “universal.”

Two quotes to close. When Bill Cosby played a recent one-nighter at New York’s Blue Note — having fun, opening for his friend Joe Williams — the club billed him as “America’s fastest rising old comedian.” And when Bill Cosby’s sixth grade teacher sat down to write a comment on the budding humorist’s report card, she wrote, “Vivian is a boys’ boy, an all-around fellow, and he should grow up to do great things.” Those of you with or without children, you’ll understand.

Cover Story

Bill Cosby

EAST COASTINGS

Paul Turkey, New York

COMEBACK OF THE YEAR — Ex-Holy Modal Rounder Peter Stampfel has caught fire (again) with a new album (“Peter Stampfel and The Bottlecaps”/Rounder) and some great live shows that are causing fits of insight, merriment, and foot-tapping throughout the tri-state area. Stampfel played with The Bottlecaps May 24 at CBGB in a witty, loony, and charming show that recalled The Kinks circa “Muswell Hillbillies” (an LP which, was, ironically, influenced by The Holy Modal). The show’s high points were the superb “Lonely Junkie” and “Random Violence” in which Stampfel sings “You’re a stranger/I’m even stranger/And I’m gonna blow you away” — an anthem for anyone who’s taken the IRT during rush hour. The Bottlecaps’ briliantly understated backing was augmented in a couple of songs by Mofungo’s saxophonist who joined the band in a finale of “Four Hour Week.” People in the packed crowd were smiling, yelling for encores, and saying things like “damn good show.” Stay tuned for more about Stampfel and The Bottlecaps in an upcoming column.

TWO VIEWS OF THE SWAN’S RITZ SHOW, MAY 23 — (Person 1): The Swans Ritz show was groundbreaking and original. Nobody has pushed the boundaries of rock ‘n roll as far as they have. (Person 2): How about The Jesus and Mary Chain? The J&M are at least as original, but they also make thrilling music — something The Swans have forgotten about. (Person 1): But you can’t compare apples to oranges; they’re — (Person 2): Yes you can compare apples to oranges; an orange is sticky and an apple is not, which is why I prefer apples to oranges and The J&M to The Swans. (Person 1): You just prefer The Jesus and Mary Chain because they remind you of The Ramones. There’s no precedent for The Swans, so you can’t get a handle on them. (Person 2): Of course, there are precedents to The Swans. Frank Zappa’s “Weasels Ripped My Flesh,” “The Fall, Sonic Youth: they all mine similar turf. (Person 1): Yeah but the Swans begin where those guys leave off. That’s what makes them so original. (Person 2): Originality per se is no virtue. One could invent, say a six-sided envelope and that would certainly be original, but who needs it? (Person 1): That’s exactly what people said when they first heard “A Day In The Life” or anything else innovative. (Person 2): Remember that “A Day In The Life” was first and foremost an exciting song. People liked it because it was good music, not because of some abstract notion of originality. (Person 1): The very fact that we’re talking about The Swans must mean that, at the very least, they’re capable of evoking a strong response. Isn’t that more than most bands are able to do? (Person 2): But they’re also boring, which is less than most bands are able to do.

SMITHEREENS OPEN FOR BODEANS FRIDAY — Double bills don’t get much better. The Smithereens (above) open for the incomparable BoDeans (Slash/Warner Bros.) at Irving Plaza this Friday, June 6.
SEXTON SADDLED WITH SCARBOROUGH — Good morning from Houston's "Cadillac Bar," where this morning's special is "Carne Guisada," a great snappy style stew. Speaking of stew, general manager Miles Sexton of KLTR-FM, the CBS O and O in Houston, has inherited the services of Ed Scarborough most recently of the late KKH, Los Angeles. Replacing Scarborough at the reincarnated KNX-FM is Bill Minkler, most recently the skipper of San Francisco oldie outlet KYA. The KYA p.d. position is still open. A few mentions on Ed Scarborough: I sincerely believe that Scarborough will return to L.A. someday much wiser. It should be noted that Ed is a very likable gentleman and had been more seasoned and more knowledgeable about the vast megalopolis of L.A., he would, I'm sure, have done much better. Going to Houston is not a step down, especially when you consider that at KKBQ there resides one of the great program directors of his era. Houston is the "hot bed of hot competition." Ed will, I'm sure, perfect his craft, expand his understanding and when he does return to L.A., as I believe he will, look out! The air waves will not be safe. The future of "Mellow Rock." KNX-FM will now lie in Bill Minkler's hands. The key to Bill's success will be to remember he is now in Los Angeles not San Francisco. A proven fact that has surfaced time and time again is: "What works in San Francisco doesn't necessarily work in L.A.?" Best of luck to Mr. Bill Minkler. The next big L.A. questions are, will C O X broadcasting take the lead of CBS, and transfer KIF's younger LaBeau elsewhere in the chain for more seasoning? Plus, who will be the future owners of Greater Media's KRLA and KBZT? Pam Edwards, former music director of KMET completes a swap and moves down on the road to San Diego's KGB-FM as music director. At Freddie Sand's Long Beach outlet KNAC, late evening air-talent "Wild" Bill Scott is NOT, thus an opening is waiting for you. For more info check with Jeff Pollack, radio's heavy metal consultant. Excuse me a moment . . . oh, hello, I'd like a refill of the "Guisada." Thank you. I tell you, dining at Houston's "Cadillac Bar" is great for the brain cells! On the topic of great "brain cells," Wally Clark, for whom I hold great respect, and who must be commended for his exceptional stewardship in the house he built (KIFS-FM), will exit as president and general manager in September. Wally will form his own management consulting firm, Wally Clark Productions. Already signed on as clients are all the Gannett radio stations. I suggest that serious consideration should be given, if you wish to benefit from Wally's expertise. The line starts at your telephone and the connection can be made at KIFS-FM L.A.! Should you get a busy signal, hang up and try again. As you know winners are in high demand. An off-shoot of Wally's exit, is that Gannett will move its headquarters from St. Louis to L.A. and president Joseph L. Horton is performing some very interesting executive juggling. The changes involve Gerald R. DeFrancisco; Lynn Anderson Powell; Jay Cook; Merrell Hansen; William Coffey and Marc Kaye. I recently chatted with the executive assistant to the L.A. Raiders, Al LoCasale to catch his comments concerning the Raiders being carried on KIK-FM, Orange County. His comments to Cash Box were, "We were interested in being the first team in NFL history to have its games on AM FM in its primary market, originating from two different owned stations, homebased from two different counties, with two completely diverse formats. KRLA is an oldies, A/C format and KIK-FM is Country. We feel KIK-FM exposes us to an additional audience and gives us an opening to a different demographic. The fact that the two stations have such different formats, widens the audience potential for the Raiders. They are both very promotional minded stations, and of course, we are always looking for good promotional vehicles. We are very pleased that KRLA thought this was a good move and everything has been done with their total cooperation." Wally Hauesser general manager of KKDJ-FM in Fresno is in "High Services of Art Farkas as program director. Wall picked up Art from KF1Q, also in Fresno, which had placed the young lad on waivers.
**MOST ADDED**
Out Of A Possible 157 Stations

157 Stations Reported This Week
Glory Of Love - P. Cetera - Full Warner Bros.
63 Adds

Love Touch (Theme From Legal Eagles) - R. Stewart - Warner Bros.
34 Adds

Nasty - Janet Jackson - A&M
33 Adds

Sledgehammer - P. Gabriel - Geffen/Warner Bros.
32 Adds

**RADIO PICK**

**RADIO PICK**

**RETAIL PICK**

**RETAIL PICK**

**SOUTH**

WKOZ-FM - ATLANTA, GA - JEFF MCCARTARY - MD - 1-1 P. LaBelle

KJYO - OKLAHOMA CITY, OK - KEITH DAVIS - MD - 1-1 MADONNA

WRLS - LOUISVILLE, KY - LISA LYONS - MD - 1-1 MADONNA

**WEST**

KRTY - DENVER, CO - GEINA MORTON - MD - 1-1 MADONNA

KXLM - SAN FRANCISCO, CA - KEITH NAFTALY - MD - 1-1 MADONNA

KWOD - SACRAMENTO, CA - ED LAMBER - MD - 1-1 W. HOUSTON

KXBO - TACOMA, WA - SANDY LEVE - MD - 2-1 NU SHOOZ

**WEAST**

West Retail Breakouts
Sledgehammer - P. Gabriel - Geffen/Warner Bros.
Nasty - Janet Jackson - A&M
Peter Gunn - The Art Of Noise Feat. D. Eddy - China/Chrysalis
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<th>Title</th>
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<td>JAMES (A&amp;M AM-2920)</td>
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<td>ON MY OWN</td>
<td>PATSY LAUBER &amp; MICHAEL MCDONALD (MCA 37707)</td>
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<td>THE FINEST</td>
<td>The S.O.S. BAND (Tabu/CBS Z54-0591)</td>
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<td>GREATEST LOVE OF ALL</td>
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<td>YOU DON'T HAVE TO CRY</td>
<td>BONNIE RAITT (Columbia J5-9565)</td>
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<td>IF YOUR HEART Isn'T IN IT</td>
<td>ATLANTIC STAR (A&amp;M 37504)</td>
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<td>THERE WILL BE SONGS (TO MAKE YOU CRY)</td>
<td>JIMMY DURANTE (EMI 38-0577)</td>
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<td>HEADLINES</td>
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<td>DO YOU STILL LOVE ME</td>
<td>MELISSA MORGAN (Capitol J5-5567)</td>
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<td>LOVE TAKE OVER</td>
<td>2 SIDE (Hans Van Driel J5-9567)</td>
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<td>TWO TRACKS (MCA 37504)</td>
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<td>WHO'S JONNY? (SHORT CIRCUIT)</td>
<td>HENRY WOODS (A&amp;M J5-9560)</td>
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<td>JUST ANOTHER LOVER</td>
<td>JOHNNY JEPSON (Columbia 38-05353)</td>
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<td>I WOULDN'T LIKE YARRAHOUGH &amp; PEOPLE</td>
<td>VICTOR E. GOSS, ROBERT T. CLAYTON, LINDA HAMMOND, JAMES HAMILTON, KELT WHITNEY (Columbia J5-5555)</td>
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<td>NEW EDITION (MCA 37529)</td>
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<td>KISS</td>
<td>THE IDEA OF THE REVOLUTION (Pabolay Park/Warner Bros. J7-39731)</td>
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<td>OH LOUISE</td>
<td>JANET JOPHSON (PolyGram 866 337-7)</td>
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<td>GREAT AT THE BEEF</td>
<td>PURPLE CRAWFORD (A&amp;M AM-2814)</td>
<td>8</td>
<td>6</td>
</tr>
<tr>
<td>WHAT A TEENAGER LOVES</td>
<td>BONNIE RAITT (Columbia J5-9565)</td>
<td>10</td>
<td>8</td>
</tr>
<tr>
<td>BAYOU BREEZE</td>
<td>JEFFREY OSBORNE (A&amp;M AM 2814)</td>
<td>8</td>
<td>6</td>
</tr>
<tr>
<td>AIN'T NOBODY EVER LOVED YOU</td>
<td>ARETHA FRANKLIN (Atlantic A51-9474)</td>
<td>8</td>
<td>6</td>
</tr>
<tr>
<td>FEMALE INTUITION</td>
<td>EVA TEN A LAUCLAUS (Sun TUN J. LUTTEN)</td>
<td>39</td>
<td>39</td>
</tr>
</tbody>
</table>

**Most Active**

**DO YOU GET ENOUGH LOVE**

**SHIRLEY JONES (Philo International)**

**MARGARET BROWN (BOW)**

**SUGAR DADDY (GAMMA)**

**WHAT YOU GONNA DO ABOUT IT**

**TOTAL CONTRAST** (London BM 051-7)

**TELL ME**

RICKY PERRY (RI: 195-12 0023) | 78 | 78 |

**WHAT YOU GONNA DO ABOUT IT**

**TOTAL CONTRAST** (London BM 051-7) | 78 | 78 |

**TELL ME**

RICKY PERRY (RI: 195-12 0023) | 74 | 74 |

**WHAT YOU GONNA DO ABOUT IT**

**TOTAL CONTRAST** (London BM 051-7) | 78 | 78 |

**TELL ME**

RICKY PERRY (RI: 195-12 0023) | 74 | 74 |

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RICKY PERRY (RI: 195-12 0023) | 74 | 74 |

**WHAT YOU GONNA DO ABOUT IT**

**TOTAL CONTRAST** (London BM 051-7) | 78 | 78 |

**TELL ME**

RICKY PERRY (RI: 195-12 0023) | 74 | 74 |
MOST ADDED Out Of A Possible 80 Stations

West Retail Breakouts
One Love Ago – The Dramatics – Fantasy
Say It, Say It – E.G. Daily – A&M
Burnin' Love – Con Funk Shun – Mercury

Midwest Retail Breakouts
All Cried Out – Lisa-Lisa – Columbia
Do You Get Enough Love – S. Jones – Philadelphia International

West

KACE — LOS ANGELES, CA — PAM ROBINSON – PD

KJLI 102.3 — LOS ANGELES, CA — DOUG GILMOUR – PD

KDAY-AM STEVIE – LOS ANGELES, CA — GREG MACK – MD

KDI – OAKLAND, CA – BARRY POPE – PD

KSOI – SAN FRANCISCO, CA – MARVIN ROBINSON – PD

KXFM-SD – SAN DIEGO, CA – DUFF LINDSEY – PD – #1 TIMES SQUARE CLUB

Retail Pick
Timmer Fortune
Store: Fortune Records
Market: Ingwood
Song: "Closer Than Close"
Label: Omni Records

Radio Pick
Programmer – Daryl Cleveland Station – WXVX
Market: Pittsburgh
Song: "Night Stalker"
Artist: Fiawann "C"
Label: Brofe

Comments:
"This record has hit positives with very strong response in our market. A good first release from this talented lady."

South

WPEG — CHARLOTTE, N.C. — FRED GRAHAM – PD

WPLM – MIAMI, FL – GEORGE JONES – PD – #1 SBS BAND

KJMO-FM – HOUSTON, TX – RON ATKINS – PD – JAY MICHAELS – MD #1 TIMES SQUARE CLUB

KXRM – LOUISVILLE, KY – NICK RAY – PD

Midwest

WEST

KACE – LOS ANGELES, CA – PAM ROBINSON – PD

KJLI 102.3 – LOS ANGELES, CA – DOUG GILMOUR – PD

KDAY-AM STEVIE – LOS ANGELES, CA – GREG MACK – MD
HOs: Janet Jackson, Times Square Club, R. MCM, S. Jones, MFM, T. Davis.

KDI – OAKLAND, CA – BARRY POPE – PD

KSOI – SAN FRANCISCO, CA – MARVIN ROBINSON – PD

KXFM-FM – SAN DIEGO, CA – DUFF LINDSEY – PD – #1 TIMES SQUARE CLUB

East

WXYT-FM – BOSTON, MA – JOHN MCAGHA – PD
HOs: W. Houston, S. Jones, MFM, T. Davis.

WYYI – BALTIMORE, MD – ROY SAMPSON – PD
HOs: W. Houston, Midnight Star, S. Jones, MFM, T. Davis.

WXKQ – NEW ORLEANS, LA – RON KOENIG – PD
HOs: W. Houston, S. Jones, MFM, T. Davis.

WIZQ – CHICAGO, IL – GLENN JONES – PD
HOs: W. Houston, S. Jones, MFM, T. Davis.
**New 12” Releases**

<table>
<thead>
<tr>
<th>Record Label</th>
<th>Artist</th>
<th>Title</th>
<th>Format</th>
<th>Catalog Number</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Columbia</td>
<td>BIG AUDIO DYNAMITE</td>
<td>12″</td>
<td>Vinyl</td>
<td>08891 8 32653 1</td>
<td>March 1987</td>
</tr>
<tr>
<td>A&amp;M</td>
<td>E+MC</td>
<td>&quot;The Curve&quot; (extended remix)</td>
<td>12″</td>
<td>09362 2 82647 1</td>
<td>April 1989</td>
</tr>
<tr>
<td>Cashflow</td>
<td>Mine All Mine</td>
<td>&quot;(Club Mix)&quot;</td>
<td>12″</td>
<td>0202 218 2 537 7</td>
<td>November 1990</td>
</tr>
<tr>
<td>Atlantic</td>
<td>ERASURE</td>
<td>&quot;Love’s Too Beautiful&quot;</td>
<td>12″</td>
<td>028-03</td>
<td>2017</td>
</tr>
<tr>
<td>Sony</td>
<td>LORD JIMMY</td>
<td>&quot;I Love You Behind the Walls&quot;</td>
<td>12″</td>
<td>028-03</td>
<td>2017</td>
</tr>
<tr>
<td>Sire</td>
<td>anthony angeles</td>
<td>&quot;Debut&quot;</td>
<td>12″</td>
<td>028-03</td>
<td>2017</td>
</tr>
<tr>
<td>Jive</td>
<td>THE COSTELLO SHOW</td>
<td>&quot;Bombom&quot;</td>
<td>12″</td>
<td>028-03</td>
<td>2017</td>
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<tr>
<td>Force</td>
<td>JAPANESE CONNECT</td>
<td>&quot;In The Mix&quot;</td>
<td>12″</td>
<td>028-03</td>
<td>2017</td>
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**TOP 75 12” SINGLES**

<table>
<thead>
<tr>
<th>Record Label</th>
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<th>Title</th>
<th>Format</th>
<th>Catalog Number</th>
<th>Release Date</th>
</tr>
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<tbody>
<tr>
<td>MCA</td>
<td>VANILLA ICE</td>
<td>&quot;Ice T&quot;</td>
<td>12″</td>
<td>9020-1</td>
<td>1990</td>
</tr>
<tr>
<td>Virgin</td>
<td>ERASURE</td>
<td>&quot;Love's Too Beautiful&quot;</td>
<td>12″</td>
<td>028-03</td>
<td>2017</td>
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**MOST ACTIVE**

<table>
<thead>
<tr>
<th>Artist</th>
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<th>Format</th>
<th>Catalog Number</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>My Adidas</td>
<td>Run D.M.C.</td>
<td>12″</td>
<td>028-03</td>
<td>2017</td>
</tr>
<tr>
<td>STRONG ACTIVITY</td>
<td>Pee-Wee’s Dance</td>
<td>12″</td>
<td>028-03</td>
<td>2017</td>
</tr>
<tr>
<td>E+MC</td>
<td>&quot;The Curve&quot;</td>
<td>12″</td>
<td>028-03</td>
<td>2017</td>
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**Club Pick**

<table>
<thead>
<tr>
<th>Record Label</th>
<th>Artist</th>
<th>Title</th>
<th>Format</th>
<th>Catalog Number</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Columbia</td>
<td>BIG AUDIO DYNAMITE</td>
<td>&quot;The Curve&quot;</td>
<td>12″</td>
<td>028-03</td>
<td>2017</td>
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</table>

**RETAILER’S PICK**

<table>
<thead>
<tr>
<th>Record Label</th>
<th>Artist</th>
<th>Title</th>
<th>Format</th>
<th>Catalog Number</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cashflow</td>
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<td>12″</td>
<td>0202 218 2 537 7</td>
<td>November 1990</td>
</tr>
</tbody>
</table>

**Comments**

- "The Curve" was released about two years ago with little success, but now it's timely and should be a biggy!"
On behalf of all our writers and publishers, BMI was pleased to spread the good news of these awards to the 1,500,000 people who passed by the busiest intersection in the world and saw our winners’ names in lights. For one full, glorious day, Times Square was lit the BMI Way!
I Don't Think I'm Ready For You
Mick Brown - Steve Dorff - Snuff Garrett - Burt Reynolds
Happy Trails Music - Music Corporation of America, Inc.

I Wanna Hear It From Your Lips

If You Love Somebody Set Them Free
Sting (PRS) - Reggatta Music Ltd.

Just As I Am

Keeping the Faith
Billy Joel - Jellosongs

Legs
Frank Beard - Billy Gibbons - Dusty Hill - Hamstein Music Company

Lost In The Fifties Tonight
(InThe Still Of The Night)
Fredericke L. Parris - Lee Corporation

Loveboy
Keith Diamond - Keith Diamond Music - Willesden Music, Inc.

The Lucky One
Bruce Roberts - Rolliram Lorimar Music

Material Girl

Method of Modern Love
Janna Allen - Daryl Hall - Fust Buzza Music, Inc. - Hot Cha Music Co. - Unichappell Music, Inc.

Mistery Lady
Keith Diamond - Keith Diamond Music - Willesden Music, Inc.

Neutron Dance
Allee Willis - Off Backstreet Music - Streamline Moderne Music

Nightshift
Fannie Gold - Dennis Lambert - Franne Gold Music - Rightsong Music, Inc. - Tuneworks Music Company

On the Dark Side
John Cafferty - Aurora Film Partners Music - John Cafferty Music

Out of Touch (SECOND AWARD)
Daryl Hall - John Oates - Hot Cha Music Co. - Unichappell Music, Inc.

Real Love
David Malley - Randy McCormick - Debdave Music, Inc.

Run to You
Bryan Adams (PROC) - Jim Vallance (PROC) - Irving Music, Inc.

Sea of Love
Philip Baftiste - George Khoury - Fort Knox Music, Inc. - Tek Publishing - Trio Music Co., Inc.

After All

All I Need (SECOND AWARD)
David Pack - Art Street Music

Along Comes A Woman
Mark Goldenberg - Fleedleedle Music - Music Corporation of America, Inc.

Breakdown
Bunny Hull - Brass Heart Music

California Girls (SECOND AWARD)
Brian Wilson - Irving Music, Inc.

Ceresh

Crazy For You

Dance Hall Days

Don't Call It Love
Dean Pitchford - Tom Snow - Pzazz Music - Snow Music

Don't You (Forget About Me)
Steve Schiff - Music Corporation of America, Inc.

Everybody Wants To Rule The World
Roland Orzabal (PRS) - Ian Stanley (PRS) - Nymph Music, Inc.

Everytime You Go Away
Daryl Hall - Hot Cha Music Co. - Unichappell Music, Inc.

Forever
David Foster - Foster Frees Music, Inc.

Freeway Of Love
Jeffrey E. Cohen - Polo Grounds Music

Fresh
Robert Bell - Ronald Bell - James Bonnefond - George Brown - Sandy Linzer - Claydes Eugene Smith - James Taylor - Curtis Williams - Delightful Music Ltd.

Getcha Back
Mike Love - Terry Melcher - Daywin Music, Inc.

(It's Hard To) Go Down Easy
Jay Beolton - Irving Music, Inc.

Heaven
Bryan Adams (PROC) - Jim Vallance (PROC) - Irving Music, Inc.

High On You
Frankie Sullivan - Rude Music

Hold Me
Linda Creed - Decreed Music Publishing Company - Music Corporation of America, Inc.

I Don't Know Why You Don't Want Me
Rosanne Cash - Atlantic Music Corp. - Chelcalt Music

The Search Is Over
Frankie Sullivan - Rude Music

She Bop

Shout
Roland Orzabal (PRS) - Ian Stanley (PRS) - Nymph Music, Inc.

St. Elmo's Fire (Man In Motion)
David Foster - Foster Frees Music, Inc. - Gold Horizon Music Corp.

State Of Shock
Randy Lee Hansen - Michael Jackson - Mirja Music

Suddenly
Keith Diamond - Keith Diamond Music - Willesden Music, Inc.

Tell Me I'm Not Dreaming
Bruce Sudano - Sudano Songs

There Goes My Baby (SECOND AWARD)
Benjamin Nelson - Lover Patterson - George Treadwell - Jerry Leiber - Mike Stoller - Jot Corporation - Unichappell Music, Inc.

Things Can Only Get Better
Howard Jones (PRS) - Warner-Tamerlane Pub. Corp.

Time Don't Run Out On Me
Gerald Gottin - Screen Gems-EMI Music, Inc.

Turn Around
Carole Bayer Sager - Carole Bayer Sager Music

A View To A Kill
John Barry - Simon Le Bon (PRS) - Nick Rhodes (PRS) - Andy Taylor (PRS) - John Taylor (PRS) - Roger Taylor (PRS) - Blackwood Music, Inc. - United Lion Music, Inc.

Walking On Sunshine
Kimberley Rew (PRS) - Screen Gems-EMI Music, Inc.

The Warrior
Nick Gilder (PROC) - Red Admiral Music, Inc.

We Are The World
Michael Jackson - Mijat Music

We Belong
Eric Lowen - Dan Navarro - Screen Gems-EMI Music, Inc.

We Don't Need Another Hero (Thunderdome)
Graham Lyle (PRS) - Irving Music, Inc.

What She Wants
Kerry Chater - Rene Armand - Parde Hotel Music - Vogue Music

Who's Holding Donna Now
David Foster - Jay Graydon - Foster Frees Music, Inc. - Garden Rake Music, Inc.

You Don't Send Me (SECOND AWARD)
Sam Cooke - ABKCO Music, Inc.

You're Only Human (Second Wind)
Billy Joel - Jellosongs

You're The Inspiration
David Foster - Foster Frees Music, Inc.
Weeks  
5/31 Chart  

1 WITNESS  Paramount Home Video 1736  
2 COCONUT  CBS-Fox Video 1476  
3 KISS OF THE SPIDER WOMAN  Columbia TriStar 9001  
4 COMMANDO  CBS-Fox Video 1484  
5 INVASION U.S.A.  MGM-UA Home Video MB 80764  
6 RETURN OF THE JEDI  CBS-Fox Video 5002  
7 SILVERADO  RCA/Columbia Pictures Home Video 65587  
8 THE GOONIES  Warner Home Video 11474  
9 SWEET DREAMS  Thorn/EMI Video Home Time 3655  
10 FRIGHT NIGHT  RCA/Columbia Pictures Home Video 25093  
11 YEAR OF THE DRAGON  MGM-UA Home Video 80073  
12 SILVER BULLET  Paramount Home Video 1827  
13 ONCE BITTEN  Warner Home Video 5115  
14 AGNES OF GOD  RCA/Columbia Pictures Home Video 6-5002  
15 AMERICAN WOLVES  20th Century Fox Video 11470  
16 PRIZZI'S HONOR  Vestron Video Home Video VA 5106  
17 PEE-WEE'S BIG ADVENTURE  Warner Home Video 11523  
18 PLENTY  Thorn/EMI Video Home Video 3394  
19 RAMBO: FIRST BLOOD PART II  Thorn/EMI Video Home Video 3002  
20 BACK TO THE FUTURE  MCA Home Video 2380  

THE CASH BOX TOP 40 VIDEOCASSETTES CHART IS BASED SOLELY ON RENTALS AT VARIOUS RETAIL OUTLETS.

Weeks  
5/31 Chart  

21 THE JOURNEY OF NATTY GANN  Walt Disney Video Home Video 490  
22 ST. ELMO'S FIRE  RCA/Columbia Pictures Home Video 6-30595  
23 KRUSH GROOVE  Warner Home Video 11529  
24 THE SWORD IN THE STONE  Disney Video Home Video 229  
25 HOWLING II  MCA Home Video Video TVA 3004  
26 DEATH WISH 2  MGM-UA Home Entertainment MV 60021  
27 TRANSLYVANIA 6-5000  New World Video 8515  
28 MY CHAUFFEUR  Vestron 5171  
29 SUMMER RENTAL  Paramount Home Video 1785  
30 THE CURE IN L.A.  Vestron Video 9123  
31 A CHORUS LINE  Embassy Home Entertainment 2163  
32 BEVERLY HILLS COP  Paramount Home Video 1174  
33 THE BRIDE  RCA/Columbia Pictures Home Video 69099  
34 MASK  MCA Dist. Corp. 8073  
35 RE-ANIMATOR  Vestron Video 8174  
36 COMPROMISING POSITIONS  Paramount Home Video 1829  
37 NATIONAL LAMPOON'S EUROPEAN VACATION  Warner Home Video 11521  
38 HILL SCIENCE  MCA Dist. Corp. 80530  
39 THE BREAKFAST CLUB  Home Vision Video 80167  
40 TEEN WOLF  Paramount Home Video 2380  

THE NEXT STEP — Gee whiz, the marketing possibilities are endless. PolyGram MusicVideo — U.S.'s forthcoming feature film, Incident At Channel Q, is the kind of film we'd undoubtedly see being a lot more of — videos by a flock of artists starting together to embellish an otherwise frail storyline, and featuring someone youthful and attractive in the lead role. In this case it's Al Corley (he had a record out last year on Mercury/PolyGram — "Square Rooms" — but he's still best known for his role in TV's Dynasty, as the original Stephen Carrington). Corley plays VJ Rick Van Ryan, a rebellious star of the Rock 'n Roll sensibility, who defends the right to rock with the help of clips from such heavy metallists as Bon Jovi, Deep Purple, Lita Ford, Gold Earring, Iron Maiden, Kiss, Motorhead, Motley Crue, Ratt, Scorpions, and more. Now, Iron Maiden and Motley Crue appear courtesy of Capitol and Elektra Records, respectively, but the rest are all PolyGram acts — and what a great promotion it is, too. But the most promising aspect of the film lies on the home video front. It's tape like this that'll help move music product at your neighborhood video store, especially if only a few of the clips are readily available elsewhere. (This is where home video and MTV can truly complement each other, like pieces of the puzzle.) The film premiers theatrically June 6 in Houston, and will then be distributed by American Multi Cinema, with screenings in 27 states and 132 cities. From there it goes into further distribution nationally, and then it's home video — RCA/Columbia Pictures Home Video, for cassettes, Pioneer Artists for laser discs, though company spokesmen said a few videos will be released before the film premieres. So, expect to see a lot more of this kind of music promotion in the near future.

HER GREATEST HITS OF ALL — Now from MusicVision is Whitney Houston: The Hits Video Hits, a compilation of four clips, including Saving All My Love For You, How Will I Know, You Give Good Love and The Greatest Love of All.

HOMEGROWN VIDEOS — Even if they're not overseas, a few imports have mad success at the rental stores. For example, the Dutch release for The Big Sleep is an instant hit, selling more than 200 copies per week at a rental outlet in San Francisco. And the German release for The Exorcist and the Japanese release for The Seven Samurai have both topped 100 copies per week. These imports are doing well because the rental market is flooded with domestically produced videos, and these foreign releases are a nice change of pace.

THE CASH BOX TOP 15 MUSIC VIDEOCASSETTES CHART IS BASED ON ACTUAL PIECES SOLD AT RETAIL STORES.
MOST ADDED

Heart — Nothin' At All — Capitol

STRONG ADDS

I Must Be Dreaming — Giuffria — MCA
Hopelessly Love You — Flona — Atlantic
Your Wildest Dreams — The Moody Blues — Polydor
Nasty — Janet Jackson — A&M

PROGRAM ADDS

RADIO 1990 — Nancy Henry — Associate Producer — New York City
Heart
Moody Blues
Simply Red
Hooters
Art Of Noise
38 Special
K. Loggins
J. Cocker
H. Jones
Giuffria

HIT VIDEO USA — Mike Opelka — Program Director
D. Foster and O. Newton-John
B. Seger
P. Bailey
Nu Shooz
Giuffria
Falco
Fiona
Simple Minds
Kids In The Kitchen
The Unforgiven

CATCH 22 — Richard Hadley — Music Director — Anchorage
ABC
Art of Noise
B. Setzer
The Metros

THE RECORD BUYERS GUIDE — Beth Comstock — Program Assistant
Style Council
Rez
New Order
B. Ocean
Falco
Cherelle
Fine Young Cannibals
C. Mangione
Tempations
F. Sharkey

U88 — Steven Leeds — Program Director — New York City
K. Bush
R. Jungklaus
Fine Young Cannibals
Five Star
The Cure
B. Setzer
C. Mangione
B. Ocean
G. Clinton
J. Sberry
L. Anderson
P. Bailey
M. Morgan
Smithereens
Hiroshima
Shadowfax

TV-69 — Thomas Zingale — Program Director — Gainesville
AC/DC
The Firm
K. Carnes
J. Kemp
Big Audio Dynamite
Wild Blue
Machinations
Icehouse
H. Jungklaus
Giuffria
J. Anderson
H. Jackson
Huker Du
Krokus
J. Beauvoir

NIGHT TRACKS — Bill Brummel — Program Director — Los Angeles
B. Setzer
Bodeans
K. Loggins
Sade
D. Foster and O. Newton-John
J. Barnes
Heart
N. Diamond
Hiroshima
Fiona

FRIDAY NIGHT VIDEOS — Belte Hilsger — Program Director — New York City
Heart
Boys Don't Cry
G. Michael
Moody Blues
Pet Shop Boys

VIDEO PROGRAMMER'S PICK

PD
Program
Market
Tom Zingale
TV69
Gainesville

Video: “No Promises”
Artist: Icehouse
Label: Chrysalis

Comments:
A great video from a superb band. It should break them. Try playing this video back to back with Tears For Fears and David Bowie’s “America.” They mix well together.

TOP 30 MUSIC VIDEOS

1. ON MY OWN — Patti LaBelle and Michael McDonald (MCA) — 2
2. MOVE AWAY — Culture Club (Epic) — 1
3. ALL THE THINGS SHE SAID — Simple Minds (A&M) — 5
4. TUFF ENUFF — Fabulous Thunderbirds (CBS Associated) — 7
5. THE GREATEST LOVE OF ALL — Whitney Houston (MCA) — 3
6. CRUSH ON YOU — The Jets (MCA) — 12
7. NO ONE IS TO BLAME — Howard Jones (Elektra) — 15
8. THERE’LL BE SAD SONGS (TO MAKE YOU CRY) — Billy Ocean (Arista) — 16
9. I WANNA BE A COWBOY — Boys Don’t Cry (Profile) — 11
10. IF YOU LEAVE — Orchestral Manoeuvres In The Dark (A&M) — 5
11. SOMETHING ABOUT YOU — Level 42 (PolyGram) — 18
12. WEST END GIRLS — Pet Shop Boys (EMI America) — 8
13. IS IT LOVE — Mr. Mister (RCA) — 17
14. LIVE TO TELL — Madonna (Sire) — 13
15. HOLDING BACK THE YEARS — Simply Red (Elektra) — 22
16. I CAN’T WAIT — Nu Shooz (Atlantic) — DEBUT
17. BAD BOY — Miami Sound Machine (Epic) — 14
18. NOTHING AT ALL — Heart (Capitol) — DEBUT
19. RAIN ON THE SCARECROW — John Cougar Mellencamp (Riva) — 25
20. TOMORROW DOESN'T MATTER TONIGHT — Starship (Grunt) — 19
21. VIENNA CALLING — Falco (A&M) — DEBUT
22. ALL I NEED IS A MIRACLE — Mike and the Mechanics (Atlantic) — 14
23. HANDS ACROSS AMERICA — Voices Of America (EMI America) — 27
24. A DIFFERENT CORNER — George Michael (Columbia) — DEBUT
25. OUT OF MIND, OUT OF SIGHT — Models (Geffen) — 29
26. YOUR LOVE — The Outfield (Columbia) — 4
27. YOUR WILDEST DREAMS — The Moody Blues (Polydor) — DEBUT
28. AMERICAN STORM — Bob Seger & The Silver Bullet Band (Capitol) — 24
29. WHAT HAVE YOU DONE FOR ME LATELY — Janet Jackson (A&M) — 10
30. HARLEM SHUFFLE — Rolling Stones (Rolling Stones) — 21

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

VIDEO VICTORY — Cheech Marin of Cheech and Chong shows his appreciation for the R.I.A.A. Gold Award recently earned by MCA Home Video’s Cheech and Chong: Get Out Of My Room, while company execs gather for a winning pose. Pictured (l-r) are Jerry Shreiber, senior vice president, MCA Home Video; Jane Ayer, director of public relations, MCA Home Video; Marin, Suzie Peterson, director of new product development, MCA Home Video; and Louis Feola, vice president, video distribution, MCA distributing corporation.
TOP 40

* AVAILABLE ON COMPACT DISC

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<tr>
<th>Weeks In 5/31 Chart</th>
<th>Artwork</th>
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THE CASH BOX Top 40 JAZZ ALBUM CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

FEATURE PICKS

CASTLES OF GHANA — John Carter — Gramavision 18-5603-1 — Producers: John Carter, Jonathan F.P. Rose

Clarinettist John Carter is one of contemporary jazz' best composers and this LP made up of a suite, "Castles of Ghana" — is one of his finest achievements. Carter balances compositional elements with a loose, flowing feeling, and the seven pieces in the suite well serve — and are well served — by the splendid octet: Carter, Terri Jenoure, Marty Elrich, Bobby Bradford, Bicka Carroll, Benny Powell, Richard Davis, and Andrew Cyrille. An important piece of contemporary jazz composition.

AFTER — Makoto Ozone — Columbia FC 40240 — Producer: Gary Burton

Ozone's second Columbia LP is tougher, grittier effort than his first. There's still plenty of cultured prettiness — especially on the two solo piano pieces and the one duet with bassist Eddie Gomez — but there are some attractive, hard-driving quintet pieces as well, featuring the underrated saxophone of Billy Pierce.

FRENCH COOKING — Paris Reunion Band — Sonet SN'TT-945 — Producer: Rene Oterman

There is something ironic about this: a grouping of American boppers who, at one time or other, resided in Paris, We'll, "Callithrixchewa" (as one of the titles says), this is a bubbling meeting of past and present and expatriates whose chops only sharpened during their various terrors overseas, though the cooking here is not French but down-home American. Woody Shaw, dizzy Reed, Slide Hampton, Johnny Griffin, Nathan Davis, Keny Drew, Jimmy Woode and Billy Brooks are the chefs.

SHADES — Yellowjackets — MCA-5752 — Producers: Yellowjackets

One of the zippier of fusion bands makes its MCA debut with a typically tight LP mixing a La, R&B, Latin (specifically Cuban, Brazilian, Rock and English) and blues. Russel Ferrante, Ricky Lawson, Jimmy Haslip, and Marcellus keep the energy and performance levels up real high for this effort. Oddly, the title cut title appears only on the CD.
<table>
<thead>
<tr>
<th>Chart Position</th>
<th>Album</th>
<th>Artist(s)</th>
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<td>Whodini</td>
<td>Jive</td>
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**Chartbreaker 47:**

48 Nervous Night | Hooters | Columbia | 39012 | 39 |
49 Action Replay | Howard Jones | Elektra | 40366 | 59 |
50 Once Upon a Time | Simple Minds | A&M | 90002 | 44 |
51 In Visible Silence | Art of Noise | Chrysalis | 40356 | 53 |
52 The Broadway Album | Barbara Streisand | Columbia | 40006 | 43 |
53 The Jets | Eric Burdon & The Animals | Epic | 40274 | 64 |
54 Songs from the Big Chair | Tears for Fears | MCA | 40264 | 46 |
55 Poolside | Nu-Shooz | Atlantic | 90417 | 59 |
56 Mean Business | The Firm | Atlantic | 90418 | 56 |
57 Stephanie Mills | (MCA | 40287 | 58 |
58 Born in the U.S.A. | Bruce Springsteen | Columbia | 40353 | 52 |
59 In Square Circle | Steve Wonder | Motown | 8134 | 54 |
60 High Priority | Cher | Epic | 40261 | 48 |
61 Rock a Little | Stevie Wonder | Atlantic | 90475 | 50 |
62 Cocker | Joe Cocker | Capitol | 12345 | 63 |
63 Big & Beautiful | Fat Boys | Universal | 90460 | 70 |
64 Emerson, Lake & Powell | (PolyGram) | 82727 | 66 |
65 The Big Prize | Honeymoon Suite | Warner Bros. | 90462 | 66 |

**Chartbreaker 48:**

67 Black Celebration | Depeche Mode | Sire | 40259 | 60 |
68 Let's Go All the Way | S.B.T. | Capitol | 12067 | 51 |
69 Under Lock and Key | Dion | Elektra | 40250 | 96 |
70 Fine Young Canibals | (RS 9603) | RCA | 57 |
71 The Colour of Spring | TALK TALK | (EMI America | 17179 | 68 |
72 Mistrial | Lou Reed | RCA | 71908 | 84 |
73 The Dream Academy | The Dream Academy | Virgin | 40217 | 72 |
74 Lovin' Every Minute of It | Loveboy | Columbia | 39005 | 55 |
75 King of America | Heart | Columbia | 40275 | 61 |
76 The Knife Feels Like Justice | Brian Setzer | (EMI America | 17179 | 71 |
77 Raising Hell | Run DMC | Profile | 12171 | 61 |
78 Diamond Life | Prince | Warner Bros. | 40261 | 77 |
79 How to Be a Zillionaire | ABC | Mercury | 90401 | 79 |
80 Crossroads | Original Motion Picture Soundtrack | Warner Bros. | 25299 | 86 |
81 Love in New York | John Lennon | Capitol | 92408 | 75 |
82 All For Love AC | New Edition | MCA | 5069 | 85 |
83 Precious Moments | Jermaine Jackson | Arista | 90277 | 73 |
84 The Blind Leading the Naked | Violent Femmes | Stax | 29540 | 76 |
85 Love | The Cult | Columbia | 40299 | 80 |
86 Pictures for Pleasure | Charlie Sexton | MCA | 5069 | 87 |
87 Headlines | Midnight Star | Stax | 25401 | 125 |
88 Workin' in Back | Teddy Pendergrass | Asylum | 90447 | 83 |
89 The Final Frontier | Kool & the Gang | Motown | 90450 | 90 |
90 Inside Out | Philip Bailey | Columbia | 40209 | 107 |
91 Rendevous | Jean-Michel Jarre | Chrysalis | 90460 | 99 |
92 Theatre of Pain | Motley Crue | Elektra | 40316 | 91 |
93 Classics Live | APOCSYM | Columbia | 40209 | 85 |
94 Chillin' | Force M.D.'s | Tommy Boy | 120504 | 99 |
95 Songs from Liquid Days | Phillip Glass | CBS | 39544 | 94 |
96 Out of Africa | Original Soundtrack | MCA | 6152 | 74 |
97 Greatest Hits | The Cars | Elektra | 40464 | 92 |
98 The Dream of the Blue Turtle | Sting | A&M | 3750 | 94 |
99 Luxury of Life | Five Star | RCA | 11902 | 95 |
100 White City—A Novel | Peter Townsend | Alco | 40273 | 87 |
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<td>Ready for the World</td>
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<td>ABC</td>
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**Notes:**
- The above chart represents the Top 200 albums of 1966, based on sales at retail stores.
- The chart is alphabetized by artist.
- The format includes the recording label and peak position.

**Additional Details:**
- **Cash Box Top 200 Albums Chart:** This chart is based solely on actual physical sales at retail stores.
- **Alphabetized Top 200 Albums by Artist:** All albums are listed alphabetically by artist's name.
NASHVILLE FORUM
Tom McEntee, Nashville

I suppose I'll get over the loss of Tiny Hughes before too much longer. After all, I got over the loss of Ed and I got over the loss of Sammy Taylor and I got over the loss of Dave Olson. So, I'll get over the loss of Tiny Hughes.

And once I'm over the loss, I'll be able to savor the gain.

At first it's always as if something were being taken away from me. As if there were a hole there, somewhere, where something of value used to be or as if the things of my life were somehow worth less than they were before the news.

When I got the news about Sammy Taylor it was as if a favorite uncle had been taken away from me. I could have passed with room to spare, through the empty space he left inside. For a long time I wouldn't allow myself to think about it, or about him. I wouldn't even call KWWJ because I knew I couldn't handle the absence of that majestic bass voice coming on the line with its usual, "May I help you?"

I'm just thankful for the way we've solved the problem of the world across about 2000 miles of telephone line between Nashville and Portland, Oregon.

Sammy would raise a glass with whiskey and a number of folks in his Portland community thought of him as the fellow who always has a dapper gentleman in his blue blazer and white handlebar mustache. He was the man who spent an awesome 35 years at the same radio station until they let him go, back in the late '70s.

We had a relationship that left me with a lot to be thankful for, not the least of which was the way, after years of his invitations, to a salmon-fishing expedition in the Pacific Ocean waters near a small fishing village called Garibaldi. We each caught the limit that weekend, but more than that, we rounded out our relationship and gave it a sense of completion rather than a sense of things left undone.

Much the same with King Ed — King Edward Smith IV — when I last saw him at the Country Radio Seminar in 1981, having a sandwich in the coffee shop in the lobby of the Hyatt Regency. Like the Grand Ole Opry, I thought of King as more or less eternal, someone who would be known forever, picking up the music for Reasons Beyond Our Control.

One country outfit, WSLC — Top Gun Radio. It's easy to take someone like King for granted, to put him on a shelf while you attend to matters that are easily forgotten with the years, but that seems to be much more immediate at the time than attending to a friendship.

Something grabbed me by the back of the neck that day at the Hyatt, something that told me to put aside whatever it was that seemed so pressing at the moment and spend a few moments with a friend. We spent almost an hour in small talk, laughing and being fed by each other's energy. It was the last time I saw him. He died a month later.

And right behind the feeling of loss came the feeling of thankfulness for that hour we had. That time to complete whatever needed to be completed. But still, it would never be the same calling WSLC to work records. To King, much was left undone.

One day, I hope to find my way to West Springfield, Massachusetts, and meet the man behind the voice that was • Country Radio Seminar. He has been a friend to me, a confidant, a mentor. He is a man who understands and appreciates the value of time, and I would like to think that I, too, completed what we needed to complete.
Thanks, radio, for all the help on my first national release!

“I’m Always Gonna Be Your Girl”

Love,

Patsy Marie

KIXZ KEYS IN CONTEST — KIXZ Radio in Amarillo recently held a contest in which they gave away a 1986 pickup truck. The listener won by finding the hidden keys. KIXZ gave away clues on the air and the treasure hunt was on! On the final day, the station had about 500 cars show up at the location of the keys. There were four traffic accidents and three of the cars had to be towed away but after all the hustle and bustle, Ed Suphure found the keys. Shown from l-r are, John Chandler Ford, Ford dealer, Ed, and Chris Taylor of KIXZ.
Hurt" is his Don't 29 definitely Love Jerry

American Vagabond — William Lee Golden — MCA-5749 — Producers: Booker T. Jones and R. Eil Ball after what he calls a lot of "soul-searching and self-discovery," Oak Ridge Boy William Lee Golden has released his first solo LP titled "American Vagabond." A two-year project, "Vagabond" has some input from Rosanne Cash, Vince Gill, Larry Crandall (from John Cougar Mellencamp's band) and others in the music industry. The fare ranges from hard-driving sounds to softer, mellow tunes, highlighting Golden's versatility in the studio. Choice cuts include "You Can't Take It With You," "Somebody's Gotta Pay," "Let There Be Love" and Golden's current single "Love Is The Only Way Out."

Four for the Show — The Statler Brothers — Mercury 422-826-782-1 M-1 — Producer: Jerry Kennedy Statler fans will be pleased with the Brothers' latest LP offering but, unfortunately, there's only one song penned by Jimmy Fortune on the entire LP "(Forever)" and it is definitely a highlight. Other group members show off their writing and performing skills in original works by Harold and Don which include "I Don't Dream Anymore," "I Believe I'll Live For Him" and "We Got the Memories."

Many Thanks — The writers of Reba McEntire's hit single, "Whoever's In New England," recently met with the artist to thank her for her performance. Shown (from L-R) Kendal Franceschi, writer, Sessa's Diane Petty, McEntire and Quentin Power, writer.

Hank Williams, Jr. (Warner Brothers/ Curb-7-28991) Country State of Mind (4:00) (Bocephus/ Tapadero — BMI) (H. Williams, Jr., R. Wade) (Producers: Hank Williams, Jr., Barry Beckett and Jim Ed Norman) Bocephus offers no surprises in his latest single, just the hard-core, familiar, statement-type tune that fans flock to the stores to snatch up. Coming off number one with the bluesy, "Ain't Misbehavin'," he's turned back to the traditional Hank Jr. sound with "Country State of Mind." Expect it to climb just as his past efforts have.

Feature Picks


Girls Next Door (MTM P-B-72068) Slow Boat To China (3:26) (Uncle Artie — ASCAP) (M. Ragogna) (Producer: Tommy West) The second release from MTM's female foursome entertains with their strong vocals and tight harmony. The easy-flowing melody should help the Girls' new single sail into the Top 10, creating waves all along the way.

Lacy J. Dalton (Columbia 38-06098) Working Class Man (3:15) (Frisco Kid — ASCAP) (J. Cain) (Producer: Walt Aldridge) Lacy J's gutsy vocals tear into the opening of this tribute to the working class man. When the tempo picks up, Lacy moves flawlessly with the mood.

Razzy Bailey (MCA-52851) Rockin' In The Parkin' Lot (2:40) (Razzy Bailey/Cavesson ASCAP) (R. Bailey, M. Williams) (Producer: Chip Hardy) "Rockin' In The Parkin' Lot" is one of the best cuts on Razzy's LP, "Arrival." Razzy really "gives it his all" on his new single. Nice piano work too!

The Osmond Brothers (EMI America PB-8325) You Look Like The One I Love (2:53) (Unichappell/VanHoy/Posey — BMI) (R. VanHoy, D. Allen) (Producers: Terry Choate, Dennis Wilson and Merrill Osmond)

Roy Head (Atlantic/America 7-99529) There Is Something On Your Mind (4:34) (Mercedes — BMI) (C. McNeely) (Producers: Rod Tanner, Roy Head and F.G. Middlebrook)

Ralph Emery Day — On hand to celebrate the fifth Annual Ralph Emery Day with a parade and concert in McEwen Tenn., were (from L-R) Steve Warner, Emery and Jerry Clower. An estimated crowd of 2,000 was drawn to the festivities and show which raised money for the McEwen Lions Club.
INDIE SPOTLIGHT

ROSS HAUSER and SAWMILL CREEK (Cowboy 45-202)

Ross Hauser focuses additional attention on the woes of the American farmer with an excellent J. O’Hara composition. A chilling possibility, given a well-constructed lyrical context. Now is not the time to shrug off our brother’s needs, so give it a little extra attention.

Ross Hits
“Take Me Back To LINCOLN COUNTY” by TOMMY THOMASON and “Something About A Fat Girl” by CLARENCE JOJOLA & ISLETA POOR BOYS
Ross Records
Produced by Little Richie Johnson
National Promotion Dist. By Sounds Of Music
(505) 864-7441

The explosive new single....
“BE-BOP-A-LULA’86”
by HANK CHANEY

INDIE SINGLE PICKS

GUY SHANNON (Evergreen EV-1040)
A high-energy, ‘50s-flavored number reflecting on the nostalgia of the “good times.”

FOREVER (Project One—GS101)
Long Way From Dixie (3:10) (S.M.G. — ASCAP) (G. Stedham, T. Williams) (Prod. Engineer: John Estes) (Jeff Cook Enterprises, P.O. Box 67, Fort Payne, AL. 35567)
A beautiful story backed with pleasing vocals and some fine production.

CRUISERS (Picap P-021)
Cupcake (2:47) (Robchris — BMI) (R. Jenkins) (Producer: Robert Jenkins) (Picap Records, P.O. Box 1114, Hendersonville, TN 37077) (615-624-1241)
Light, bouncy melody with fun lyrics.

JACKIE DIXON (Freedom U-16266/M)
Lady Liberty (3:04) (Millhouse — BMI) (P. Huffer, J. Dixon) (Producer: Jack Eubank, Todd Sholar) (Nationalwide Sound Dist, 1204 Elmwood Avenue, Nashville, TN 37212)
Strong vocals highlight this patriotic, freedom-themed number.

GERRY BAZE & TOUCH OF COUNTRY (O.L. — OLR-45-114)
There’s some fine musicianship happening in this record. All of the elements, vocals, back-up, etc. etc. blend well for a neat overall effort.

ALLEN TILLEY & LINDA HOLLOWAY (MSR 19839)
Two Wrongs Made Right (2:57) (Parton — BMI) (L. Holloway) (Producer: L.C. Parsons) (MSR Records & Tapes, P.O. Box 24646, Nashville, TN 37202)
Fast-moving, cute duet.

TOP INDIE SINGLES

1 I’LL TAKE YOUR LOVE ANYTIME ROBIN LEE (Evergreen EV-1039) Contact: (615) 327-3231 1 11
2 CROSS MY HEART JAN GRAY (Gypress-0YF18 10) Contact: (615) 327-2920 2 7
3 WISHFUL DREAMIN’ MICHAEL SHAMRIN (FAL Records FL 549) Contact: (615) 329-2278 3 4
4 I’M GOING CRAZY KENNIE CAIN (GSM1816) Contact: (612) 654-8773 7 4
5 ANYTHING A STRANGER CAN DO RANDY WAGNER (Door Knob DK-86-248) Contact: (615) 326-6002 9 3
6 GUILTY EYES DARLENE AUSTIN (CIT-4-146) Contact: (615) 367-1803 12 2
7 MIDNIGHT FLYER CARLTON MOODY AND THE MOODY BROTHERS (Lamon LJ 1022) Contact: (704) 527-8133 11 3
8 ALL THE WAY RAY PRICE (Step One SOR 356) Contact: (615) 255-3009 14 3
9 NEW SHADE OF BLUE PERRY LAPEONTE (Door Knob DK-86-248) Contact: (615) 363-6902 13 2
10 THE WRONG KIND VICKI LEE ( Russo R-1030) Contact: (615) 803-4439 6 5
11 SHE’S THE ONE CODY MICHAEL (Comstock COM1805) Contact: (913) 621-6600 10 4
12 Angel List (Give Me Someone I Can Love) LEON EVERETTE (Orlando ORC 112) Contact: (615) 451-3820 17 2
13 ROCKIN’ MY ANGEL NARVEL FELTS (Evergreen EV 1041) Contact: (615) 327-3013 DEBUT

Contact:

14 CUMBERLAND RIVER LONEY-ITCHINGS-ARC-003 Contact: (615) 451-1916 DEBUT
15 I’LL HAVE ANY COUNTRY/BLUE HOUSE PAINTED WHITE NORMAN WADE (NCR-237) Contact: (615) 624-8203 DEBUT
16 THE THINGS I’VE DONE TO ME (BECAUSE OF YOU) JIM COLLINS (TKM 111216) Contact: (713) 338-1641 DEBUT
17 ALWAYS GONNA BE YOUR GIRL PATSY MARIS (INV 1001) Contact: (714) 946-1115 DEBUT
18 TEARS ON THE JUKEBOX DOW JONES AND THE NASHVILLE STOCK EXCHANGE (CCR-0685) Contact: (817) 461-9843 15 4
19 HOLDING MY OWN BOBBIE LAY (GBS 734) Contact: (615) 742-0001 18 2
20 BED OF ROSES JIM MARTIN (Sound Waves SW-4771-N) Contact: M.S., 1204 Elmwood Av., Nash, TN 37212

Up and Coming

WAS IT JUST THE WINE Vern Goddin (Complott CP-165)
SWEET LOVE BANDIT John Walter Morrison (Chartai CH-201)
COOL IN THE DAYLIGHT BIG WAVE (Tall Texan)
FIRE IN THE DARK BIG WAVE (Tall Texan)
ONE MORE TIME AROUND Bobby G. Rice and Wayna Kemp (Door Knob DK 86-250)
FREeway BABY Gerry Baze & Touch of Country (OL Records OLR-45-114)
ASCAP's Most Performed Songs

(continued from page 5)

"Ass for You" — Writer: Harold Faltermyer (GEMAC) — Publisher: Famous Music Corporation

"Better Be Good To Me" — Writers: Mike Chapman, Nicky Chinn, Holly Johnson — Publisher: Anesa Music, Inc.

"Born In The USA" — Writer: Bruce Springsteen — Publisher: Bruce Springsteen

"Boy Of Summer" — Writers: Michael Campbell, Dan Henney — Publisher: Dane County Music Company, Wild Gator Music

"Can't Fight This Feeling" — Writer: Kevin Cronin — Publisher Fatone Music

"Crazy" — Writers: George Michael, Andrew Ridgeley — Publisher: Chappell & Co., Inc.

"Crazy Little Thing Called Love" — Writers: Billy Ocean (PRS), Keith Diamond — Publisher: Zomba Enterprises, Inc.

"Crazy Old New Orleans" — Writer: Steve Goodman — Publisher: Domingo Tom

"Cool It Now" — Writers: Vincent Bradley, Ricky Tims — Publisher: N G Music Publishing

"Crazy Little Thing Called Love" — Writers: Billy Ocean (PRS), Keith Diamond — Publisher: Zomba Enterprises, Inc.

"Everything She Wants" — Writer: George Michael — Publisher: Michael

"Every Rose Has Its Thorn" — Writers: Phil Bailey, Phil Collins (PRS), Nathan East — Publisher: New East Music, PUM Music

"Feel Like Makin' Love" — Writer: Bobbi McLean

"First Time Ever I Saw Your Face" — Writer: Roberta Flack

"Foolish Heart" — Writers: Randy Goodwin, Steve Goodman (ASCAP), Andy Pick, Linda Beth, Artie Rosen (ASCAP), Random Notes, Street Talk Tunes

"Freeway Of Love" — Writers: Narada Michael Walden, Jeff Cohen — Publisher: Gladitude Sky Music, Inc.

"Friday Night" — Writer: Bruce Springsteen — Publisher Bruce Springsteen


"Heaven Is A Place On Earth" — Writer: Harald Faltermyer (GEMAC), Keith Forsey — Publisher: Famous Music Corporation

"I Feel For You" — Writer: Prince — Publisher: Controversy

"I Keep Forgettin' I'm A Woman" — Writer: Roberta Flack

"I'm On Fire" — Writer: Bruce Springsteen — Publisher: Bruce Springsteen

"Into The Groove" — Writers: Stephen Bray, Medonna — Publisher: Black Lion Music, Black Tie Music Co., Inc., BMI Corp., World Music


"Lies" — Writer: Tom Kelly, Billy Steinberg — Publisher: Black Lion Music

"Love Will Win" — Writer: Steve Wonder

"Loverboy" — Writers: Robert John "Mutt" Lange (EMI/ASCAP), Billy Ocean (PRS), Keith Diamond — Publisher: Zomba Enterprises, Inc.

"Lucky Star" — Writer: Madonna — Publishers: Blue

"Macho Man" — Writer: Stephen Bray — Publisher: Black Tie Music


"Miss You" — Writer: Lionel Richie — Publisher: Black Tie Music

"Neutron Dance" — Writers: Danny Sembello, Allee vs — Publisher: Unkny Music, Inc.

"Never Gonna Stand Between Us" — Writer: Carey Hart (CAPAC) — Publisher: Lisse Publishing

"Nightflight" — Writer: Walter Orange — Publisher: Walter Orange Music

"Old Town Road" — Writer: Thomas Rhett — Writer: Paul McCartney (PRS) — Publisher: MPL Communications, Inc.

"Penny Lover" — Writers: Bronda Hanley Richie, Lionel Richie — Publisher: Brockman Music

"Richie's Stickin' Out" — Writers: Johnny Gill, Chris Hayes, Huey Lewis — Publisher: Huey Music


"Raspberry Beret" — Writer: Prince — Publisher: Controversy

"Rhythm Of The Night" — Writer: Diane Warren

"Search Is Over" — Writers: Jim Peterik, Frank Sullivan — Publisher: Easy Action Music

"Smooth Operator" — Writers: Ray St John (PRS), Sade (PRS) — Publisher: Silver Angel Music

"Solid" — Nicholas Ashford, Valerie Simpson — Publisher: Nick-c-vi Music, Inc.

"Some Guys Have All The Luck" — Writer: Jeff Fortgang — Publisher: Krisner/April Music Publishing

"Some Girls Want It All" — Writers: John Purr (PRS), David Foster — Publisher: Bogus Global Music

"Soul To Soul" — Writer: Charlie Dore, Julian Littman (PRS)

"Stuck On You" — Writer: Lionel Richie — Publisher: Brockman Music

"Suddenly" — Writer: Billy Ocean (PRS), Keith Diamond — Publisher: Zomba Enterprises, Inc.

"Susie Q" — Writer: Philip Collins (PRS) — Publisher: PUM Music, Inc.

"Time After Time" — Writers: Rob Hyman, Cyndy Lauper — Publisher: Dub Nobs


"Too Late For Goodbyes" — Writer: Julian Lennon (PRS) — Publisher: Chappell & Co., Inc.

"Vavilite" — Writers: Justin Clayton (PRS), Julian Lennon (PRS), Cerith Morris — Publisher: Chappell & Co., Inc.

"We Made It" — Writer: Bobby Brown (ASCAP)& Kevin Edmonds (ASCAP)

"What's Love Got To Do With It" — Writers: Terry Brinnon, Graham Lyle (PRS) — Publisher: MFE Music Limited (PRS)

"When I'm Not Around" — Writers: Robert John "Mutt" Lange (EMI/ASCAP), Keith Diamond — Publisher: Zomba Enterprises, Inc.

"What's It Gonna Be (Baby)" — Writers: Michael Downey, Marshall Mendelsohn — Publisher: EMI/ASCAP

"When You Say That You Love Me" — Writer: Robert John "Mutt" Lange (EMI/ASCAP), Keith Diamond — Publisher: Zomba Enterprises, Inc.

"You Gave Good Love" — Writer: Little — Publishers: Lionel Richie Music

"You're The Inspiration" — Writers: Peter Cetera, David Foster — Publisher: Double Vibe Music

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cash Box/June 7, 1986

NEWS

OQL: The Concept's The Thing

By Lee Jeske

NEW YORK — "It's a very old-fashioned concept: it's a '50s concept for a '90s concept," says Bobby Orlando, the king of high energy production, about OQL Associates, the company he owns with Joe Lodato. "In fact, our company has a very '50s mentality — morally, musically and otherwise. We put it together with an '80s sensibility."

Basically, what Bobby "O" and Joe "L" do is come up with pre-fab bands. Once they have the concept — say, for instance, a three girl group featuring one blonde, one redhead and one brunette — they go into the studio and record some music — singers and musicians and singers who can all be grey or bald for all anybody cares. After the record hits the street, and the street decides it's a hit, OQL begin casting their net for their faces. No hit, no faces. In the case of the blonde, the redhead and the brunette . . . well, those are the Flirts.

"We've been through about 18 or 19 Flirts in the last few years. The concept's out, and the girl never goes out, because we're going to make them look like Catholic girls — we're going to make them look very Catholic and very prissy, and if the girls don't fit that image, we find girls who do."

"Right now we have three girls that fit the image, have the talent, and they should stick together for a long, long time," chimed in Lodato.

The Flirts, of course, are on CBS, but OQL isn't satisfied with that. They don't have the money for CBS. They have their own labels and they quietly put out some 100 or so or 12 singles a year. For concept holding, they've got themselves a band; if not, they've got themselves a 12" single.

"I built up a very large culture throughout the world based on the kind of stuff we do," says Bobby "O." "When people say disco is dead, we keep making disco. When people say disco is back, we make something else. Whatever everybody says to do, we do the opposite."

"Right now what they do is brainstorm concepts and keep the dance floors humming.

"The original idea was to release enough records to have a continual catalog," says Orlando. "If you're putting out 100 records a year, only so many can be hits, but you keep the kids out there inventing the same names. But we don't go so far as putting them together until after we get a hit. Similar to like the Archies in the '60s."

Yes, but the Archies were cartoon characters. The Flirts — and Oh Romeo, One Plus One, and several other OQL concepts — are made up of real people. "It's like the Yankees," says Orlando. "You take OQL and load up the Yankees. But he's not the Yankees. If the girls — the Flirts — come and say, 'We have this idea . . . we'll listen to it and say well, that's what we really want to do.' And, ultimately, of course, they have to go with what we want to do. They get paid for their services obviously."

Upcoming OQL projects include Miami Beof the Banana Republic, Mitchell and Tony Baxter. Baxter, Lodato and Orlando are quick to point out, is not a concept, he's a real artist. Law and Order, an OQL rock hard body-blow. "We even do '50s-type promotions," says Bobby Orlando. "We do promotions like giving away free color. That's real cornball, but that's what we do."

UCLA Extension To Host Indie Label Meet

LOS ANGELES — Last year's highly successful symposium, "The Independent Record Game," has prompted organizers to again plan a one-day, one-evening event. The number of guest speakers lined up for this year's annual UCLA Extension program on independent record labels is outpacing last year, with over 40 industry professionals slated to talk on everything from the increasingly important side of the entertainment business. "The Independent Record Game: A Practical Guide To Releasing Records Through Independent Distribution," meeting June 27 through 29, will offer a practical guide to this field for artists, managers, producers, executives and entrepreneurs who have already begun releasing records independently or who wish to do so.

"There seems to be a great need in the music community for a symposium of this nature," said co-instructor Alan Melina, senior creative director, Famous Music. "We've taken the best last year's program and added to it with new speakers and new panels. Melina will once again be joined by K.A. Parker, a former staff writer for Stone Diamond Music (Motown) with seven years of administrative experience.

Among the eight panels will be the following titles and guest lecturers: "Some Objectives" with rock performer Ron Keel, artist Dean Chamberlain, co-founder of the Motels and currently staff writer, Famous Music; Bob Biggs, founder, Slash Records; Heather Irving, A&R, Epic; Stephen Powers, A&R, Capitol; Monica Lynch, president, Tommy Boy Records, and Janice Sweet, manager of Stryper. "Manufacturing and Packaging" with Bernie Grundman of Bernie Grundman Mastering; "Distribution and Sales (D&S) National" with David Roeder, sales manager, J&R Records; "D&S International" with Dave Chackler, president, Private I/CBS; Jeremy Hammond, international marketing manager, Capitol and Christian DeWald, president, DeWalden Music International.

VIDEO SUMMIT, VH-1 — Private Music president, Peter Baumann, recently taped an interview for VH-1's new hit show, New Visions. Baumann recently completed a year as President of the Robben Ford/John40-LP "Theme Of Secrets" and Dragon Dance from Lucia Hung's LP "House Of Sleeping Beauties." Pictured (l-r): Bill Evans, Manhattan Records recording artist and Peter Baumann.
Ken Kragen On "Hands" (continued from page 5)

there were gaps. We had some of the line cut out because of the hot day. It was a large city and the northeast were fully connected, said Kragen.

"The only link that's important is the link with the salesmen of hunger and hopelessness," said Kragen. "If the media is going to evaluate the success of the event on the basis of whether the line was linked or not then they're missing the point of what we're trying to do. We're trying to do is help seriously disadvantaged people in this country."

This reporter observed the New York line at West 25th Street and the West Side Highway. The line was a large, slow-moving crowd. As we went through the poorest areas of the U.S. One group of three were singing raps down the highway as the line dispersed. In the end, the plan will give the homeless a start, said Raymond Johnson of The Bronx, a Hands participant. "I knew I'd work from the beginning," said Mike Julian of Brooklyn.

Mary Kelley, New York coordinator for the Hands program, had said that at the Battery Park terminus of the line everyone joined hands at 3:01 (ET) and sang "We Are The World," written by Kragen and written by Michael Jackson. "We Are The Beautiful." At the West 125th Street checkpoint, people held hands until approximately 3:10 as the line dissolved. The economy was a problem. Some 10 minutes later. Five airplane skywriters added to the festivities.

In a note of irony, dozens of exiting Hands participants who had just sung said it was like "See that man who's my brother" — passed a beggar on Dr. Martin Luther King Blvd. who had his hand out stretched for a donation.

One of the needs the "pandemonium" to swing back from mega-events to individual action, to individuals rolling up their sleeves and doing something about the problem."

Though Kragen repeatedly called Hands Across America "only a beginning," he shrinks at the idea of a Hands "2." "Let's hope it's not his fortune," he said.

Tony Bennett (continued from page 7)

They weren't already standards; they backdate them up as a banner year for Bennett, and I figured that was and is my forte."

For "The Art Of Excellence," therefore, Bennett opted to go with the same tunes, with only such notables as Michel Legrand, Alan and Marilyn Bergman, Fred Astaire, and Sergio Mendes. For music, however, the hit of the year, the new album is a track which pairs Bennett in a completely effective and deliciously cool duet with Ray Charles on James Taylor's "Everybody Has The Blues."

I loved working with Ray," Bennett mention, "in the most professional way I've ever run into. He heard a song or two or three times and is absolutely ready to record it. I couldn't believe it. I've never met anybody to musically astute." A video version of "Everybody Has The Blues" is currently in the works as well.

Without question, then, 1986 is rapidly shaping up as a banner year for Bennett, and the anticipated retail response to his new LP will, of course, make it even better. As Bennett put it, "I think young people are starting to have a more liberal Viewpoint, musically speaking. They're enjoying all kinds of music now, and there's a big return to people saying, If it's good, let's buy it, as we saw with the Linda Ronstadt albums and Barbara Streisand's latest. We have to keep in mind, though, that just want to make records that will hold up 10 and 20 years from now, that's what I trained to do. The audience will always be the ultimate critic, Right now is a very exciting time in my life. I truly feel over the moon at this point. With the way everything's going, there's no way I could feel lonely or blue now."
Rowe Video Jukebox
In Holiday Inns Showroom

CHICAGO — Rowe International announced that its R90 Video Jukebox has been placed on display by Holiday Inns at its HSD Showroom Mart in Memphis, Tennessee. A central showroom for hotel/motel operators to view the latest in equipment, the HSD-Mart display has already resulted in several placements for the unit. The Video Jukebox has been installed in several locations in the Carolinas, to date, with more expected during the next few months.

Joe Friedman, vice president of Rowe International reports that, "Hotels and motels are installing Video Jukeboxes in lounges as a guest amenity and operating them on 'free play'."

"They find them excellent entertainment centers, replacing expensive DJs and live entertainment. They attract new customers and visitors remain in the lounge longer which helps increase lounge revenues." In addition, said Friedman, "The Video Jukeboxes on 'free play' create lots of good will for the hotel."

The Rowe Video Jukebox is a full stereo jukebox with 130-watt amplifier which features a 25-inch diagonal color monitor mounted on top. It plays up to 40 video selections featuring popular recording artists, as well as 160 audio selections.

It can be expanded to include extension speakers, remote monitors and even projection video screens. Video tapes are played on a pair of computer-controlled cassette players mounted inside the unit.

In addition, the Video Jukebox's programmable message center can be utilized by location managers to program their own messages on the video screen.

Specialty video tapes featuring country, urban/contemporary and rock/pop are replaced monthly so that locations can tailor their video selections to the specific tastes of their audience and be assured of the latest releases every month. Each 40 selection specialty tape includes approximately 20 selection of the designated specialty and 20 current selections with general appeal. Hotel/motel owners pay their local Rowe operators a monthly rental fee for records, tapes, maintenance and service.

The Rowe Video Jukebox is available through factory distributors.

AROUND THE ROUTE

By Camille Compasio

As of May 21, Gene Lipkin resigned his position as president of Sega Enterprises, Inc. (U.S.A.) to pursue other personal and business interests. Cash Box learned of Gene's departure at deadline, and just as the Memorial Day weekend was about to begin, so it was impossible to reach anyone by phone for further details.

Coming up soon, Seeburg has scheduled its International Sales Meeting for June 21 at The Hamilton in Itasca, IL (suburban Chicago), at which time the much heralded SCD-1 compact disc phonos will be officially unveiled to its distributor network. Present plans call for sample shipments to distributors in early July.

Good Show. Among the first returnees we spoke with, from Atari's May 22 distributors gathering in San Francisco, was C.A. Robinson veep Ira Bettelman, who commented on how well attended it was at both the domestic and international levels. Among the new items introduced were a 2-player version of "Gauntlet" and "Road Runner" (based on the familiar cartoon), which will be available as a dedicated game as well as a conversion for Atari's System 1 cabinets. Immediately following the meeting, Ira rushed back to his busy desk at Robinson's San Francisco branch where he's still spending quite a bit of time these days.

SRO at Mondial! The May 15 grand opening celebration to launch the new Mondial (continued on page 34)
Around The Route

(continued from page 33)

International branch in Long Island drew wall to wall crowds and was a huge success, as we learned from veep Dick Sarkissian. The new digs are located at 45 Voice Road, Carle Place, NY 11514 and the phone number is 516-742-0131. Monty Wilson is the branch manager there.

Very close, Anthony (Tony) Ursone, 25, of Madison Coin Machine in Madison, Wisconsin just missed getting elected to a village council seat, in his first bid for public office. He finished fourth among five candidates for the three council seats by a mere 15 votes. Tony has been working with his dad, Gene at MCM, since completing his college studies and is currently a member of the Wisconsin Amusement & Music Operators Inc. (WAMO) board of directors.

That pleasant voice you hear when you call Grand Products in Elk Grove Village, IL belongs to Cheryl Jarocki, who is receptionist/secretary at the new firm and one of the latest additions to the team out there. Welcome aboard! Max... that last name sounds familiar.

Sunbelt Music of Dallas services Jukebox ops in Texas and the surrounding southwest region. Cash Box received a call from the one-stop's Bob Kahlaf advising that Sunbelt has a large selection of pop, soul, country and oldies, supplies titles strips with all new records and also has blank strips to accommodate op customers. For further info give Bob a call at 214-556-1800... If you're into this theme or others, you might call Beth Alexander at 212-307-0720 to find out about a number of familiar television theme tunes they have available on the TV Tunes Label.

Fun At The Beach

Just in time for the summer season comes "Spike," Bally Sente Inc.'s interpretation of volleyball "on the shore." This video game captures the vitality of beach life through highly accurate, humorous screen graphics and background music. It's available for immediate delivery and is the newest game conversion kit for the Sente Arcade Computer (SAC I) system.

Game and software designer Rich Adam, who was project manager for "Spike" explained the game play as follows, "This is a one-to-two player video game played by rolling the trackball in the desired direction of serving. To hit the ball, the player maneuvers his character underneath the ball. The resulting ball trajectory is automatically provided by the program," he continued. "There are jump/spike buttons on the control panel which, when depressed, allow the screen character to ground the ball on the opposite side of the net. Points are awarded in accordance with rules set for the standard court game, with one exception — one does not have to be server to score. The game is over when a player reaches either 11 or 15 points, based on an option switch setting."

The screen setting features a straitened blue sky as the background for a sandy-play area. Beach paraphernalia such as umbrellas, picnic baskets and beach balls decorate the screen horizontally and the volleyball-net ball divides the screen vertically. When active in game play, the sun-tanned characters cheer for themselves, look depressed at a missed volley and even stomp their feet in fits of tantrums. What's more, they are not portrayed as '90 lb. weaklings'!

"With this release, the Sente library grows to a total of 22 games," commented Bally Sente president Bob Landquist. "Because our library is so diverse and still growing, our SAC I package is even more of a value. And, our frequent manufacturer's specials and reputation for service also help generate sales."

Bally Sente Goes To The Movies

CHICAGO — Bally Sente's "Stockier," the cross-country auto/chase game, plays a pivotal role in the storyline of Color Of Money; and the firm's electronic pool game "Gimme A Break!" is featured in Outrageous Fortune, two films from Walt Disney/Touchstone, which are scheduled for release in late fall of 1986 and February of 1987, respectively.

"Color Of Money," a sequel to the 1961 classic The Hustler, Paul Newman returns as Eddie Felson, but 20 years older and now a liquor salesman who still "kustes" but only enough to sustain a mediocre existence. While on a sales call in a bar, he meets a young pool shark, played by Tom Cruise, who is momentarily preoccupied with a video game (... enter "Stockier"...). Cruise is skillful but lacks finesse so Newman becomes his coach, succeeds in guiding him to master status and the two ultimately meet in an Atlantic City faceoff.

Tom Locke, Bally Sente's vice president of sales development, coordinated production activities in the Chicago area where much of the filming took place. He feels the video game scene is a key one in the movie and reports that Stocker receives considerable mention.

George Carlin, Peter Coyote, Shelly Long and Bette Midler are the stars in Outrageous Fortune, an action comedy adventure in which the two young women love the same man. They pursue him in a hilarious and fast-paced cross-country chase. In New Mexico, they are guided and directed by George Carlin's character, in whose home the Gimme A Break game is seen. Ira and Sandy Bettelman of C.A. Robinson in Los Angeles handled filming requirements for this segment of the film.

"These top-flight movies, with big names, are sure to draw millions," commented Bally Sente president Bob Landquist. "Additional revenue to Bally Sente is only part of the story. Visibility of video games will do a lot to reinforce their indentity as a component and mainstay in entertainment choices. Our industry needs that kind of reinforcement right now."

Heroic Adventure

CHICAGO — "Wonderboy," the new kit from Sega Enterprises, Inc., will fit all horizontal color rastercian games and will accommodate one or two players. From start to finish and within a certain time span, the player guides the screen character on a venture to rescue a maiden in distress.

As Wonderboy embarks on his journey through the woods, sea and caverns he encounters many surprises, such as an axe to use as a weapon, a skateboard to increase speed, an angel to give him invincible power and food to earn additional time. Maneuverability is called upon to bridge the various obstacles to the castle where Wonderboy's girlfriend is being held captive under guard of monsters he must battle against.

The new kit is available through factory distributors. Further information may be obtained by contacting Sega Enterprises, Inc., 2149 Paragon Drive, San Jose, CA 95131.
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Windham Hill
The Summer Concerts

6/15 • San Francisco
6/17 • Santa Rosa
6/19 • Santa Cruz
6/20 • Santa Barbara
6/21 • Los Angeles
6/22 • San Diego
6/24 • Phoenix
6/25 • Santa Fe
6/27 • Denver
6/28 • Kansas City
6/29 • Minneapolis
7/1 • Cedar Rapids
7/2 • St. Louis
7/3 • Chicago
7/5 • Indianapolis
7/6 • Cleveland
7/8 • Pittsburgh
7/9 • Philadelphia
7/10 • Vienna, (D.C.)
7/11 • Cabotet (Boston)
7/12 • Saratoga Springs
7/13 • Baltimore

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Windham Hill
New Music For All Seasons

Will Ackerman • Michael Hedges • Shadowfax

William Ackerman
Conferring with the Moon

Michael Hedges
Watching my life go by

Shadowfax
Too far to whisper