There's something about Level 42 that always makes news!
Steve Winwood
Back in the High Life
(4/2-2548)

The New Album
Produced by Russ Titelman and Steve Winwood
Includes the single "Higher Love"

Management: NuVisions Management, Ltd.
Ron Weisner/Bennett Freed
Eclectic Programming Works!

By Tom Schnabel

I am Music Director at KCRW, a noncommercial National Public Radio member station based in Los Angeles, Orange and Ventura Counties. The station's format is varied: It features NPR's award-winning news programs, "All Things Considered" and "Morning Edition," and daily broadcasts of BBC and other radio drama, as well as a diverse blend of music which we call "Eclectic Music Programming."

Eclectic Music Programming is the tasteful blending of different music genres within a single program. It involves a search for affinities between different musics. It is the perpetual quest for the artful suture. It requires intuition, a sense of sequence and, for the music director, a substantial amount of listening time. We aren't categoric and prefer to hear music in terms of colors, textures, space and other musical characteristics rather than mutually exclusive genres. And you don't have to be a genius or a schizophrenic to program it; you can be as radical or as conservative as you want and still do.

Eclectic music formats capture the diversity which characterizes the music spirit of the eighties. Today there is an unprecedented variety of music awaiting the record shopper at quality outlets such as the RiT store. Such a variety is undoubtedly due to the rise of quality independent labels over the past decade. These labels have likewise triggered major label marketing of custom labels' featuring minimalistic, acoustic, reggae, new age, ambient, crossover, and other music. Labels like ECM produced a stunning variety of art music from classical to David Byrne with the benefit of major label distribution. Similarly, companies like Windham Hill started with a shoestring budget and wound up building small empires.

Eclectic Music Programming taps into this unprecedented variety with a sound that is new and fresh. At KCRW we started experimenting by blending jazz with classical music; we'd play some Bach with Glenn Gould and follow it with Keith Jarrett. People called in and said they liked it. Then we added a little George Winston and Philip Glass. More calls came in. Eventually we broke the format wide open and were playing Bob Marley, Talking Heads, King Sunny Ade, Andreas Vollenweider and Pat Metheny in a single program.

Industry pros warned us that it wouldn't work, but we stuck to our intuition and closely monitored audience response. Our Arbitron curves have increased with each survey, our listenership has tripled; in terms of dollars-per-listener contributions, donations have doubled. KCRW recently was honored as the best station in Los Angeles by both the Los Angeles Times and Los Angeles Magazine.

KCRW's success story shows that Eclectic Music Programming is commercially viable, and it is not surprising that industry consultants are now advising stations to expand their mix. There are commercial stations here in Los Angeles and in San Francisco that have already done so, and major market stations are joining them. Radio listeners today are more than ever open to new musical ideas. Unlike worried Program Directors at radio stations, they don't think in terms of narrowly defined categories. As radio broadcasting professionals we have an opportunity to nourish this taste for diversity. Eclectic Music Programming is challenging and exciting, and here at KCRW it has paid off handsomely.
Thanks,

ASCAP
for naming us
PUBLISHER
OF THE YEAR
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LOS ANGELES NASHVILLE NEW YORK TORONTO

(Supporter of the Salvatore Chiantia Fund-Martell Foundation)
Trouble In Clubland: N.Y. Rock Venues Sputter And Die

By Paul Iorio

NEW YORK — Anyone who knocked on the door at 17 Irving Place June 8 expecting to hear rock music, heard instead the empty echo of another broken dream. Irving Plaza, for seven years a key new music venue, went out of business and closed its doors permanently that night.

Avenue A. the location that once housed the now-defunct club, was filled with hundreds of people, many of them former employees. They gathered to say good-bye to the venue that had been a part of their lives for years.

The closure of Irving Plaza is just the latest in a string of closures of live music venues in New York City. Other venues that have closed in recent months include The Stone and The Bottom Line.

Irving Plaza was one of the earliest venues to open in the trendy Lower East Side neighborhood. It was known for its diverse lineup of bands, from alternative rock to hip hop.

The venue was forced to close due to financial difficulties. The owner, a California-based company, was unable to secure the necessary financing to keep the venue running.

Irving Plaza was a favorite among musicians and fans alike. Many of the most successful bands in the rock scene of the 1980s and 1990s got their start at the venue.

The closure of Irving Plaza is a blow to the music community in New York City. It is a reminder of the challenges faced by live music venues in the modern era.

(Covered by the Associated Press)
Controversial Report On The Effects Of Live-Aid

By Paul Iorio

NEW YORK — Live-Aid funds are being used by the Ethiopian government in programs that cause more death and famine than they relieve according to a report in the July issue of Spin Magazine.

The article — based on information from a French medical team, Ethiopian media and anthropologists, and written by Robert Keating — claims that food aid has been used by the Ethiopian government to trade for arms from the Soviet Union and to pay its own army in grain.

In addition, the story states that food bought with Live-Aid money has been used to lure starving people into resettlement camps where atrocities have occurred. Furthermore, the Ethiopian government of Lt. Col. Mengistu Haile Mariam has refused to allow aid to be delivered to rebel areas that have been hardest hit by famine, the article says.

Bob Geldof, organizer of Live-Aid, commented on the report in a prepared statement released by a public relations firm. "It is not possible for the Ethiopian government to have received any Live-Aid money except with the connivance and complicity (of various) aid agencies operating in Ethiopia... Agencies are supposed to help people regardless of their frontiers or political views. Medicins sans Frontieres (MSF) unfortunately got enticed by the parrot's opinion on para-frontier work, working in Ethiopia, by United Nations officials, as well as by the United States government. It is clearly disquieting on which no wise government should now base its policy toward Ethiopia and neither should the U.S. Congress through a congressional resolution," said the subcommittee report.

The Watts in the wings are "poptracks" that show the solid performers. Columbia will soon release "Ruthless People" with an all-star lineup that includes Bruce Springsteen, Mick Jagger, Billy Joel, Paul Young and Luther Vandross. "American Anthem," on Atlantic (the film features Olympic gold medalist Mitch Gaynor in his acting debut), has cuts from Duran Duran's Andy Taylor, Mr. Mister, INXS, Stevie Nicks and Graham Nash. Both of these are certain to create excitement at retail this summer.

Finally, one of the most exciting stories on the LP chart is the thunderous success of Profile's rap group, Run DMC. The band is proving that there is more than one way to skin a cat. Without the help of CCHR, Run D.M.C. has managed to create a halflife of interest through other avenues, mainly because of their blistering remake of Aerosmith's rocker, "Walk This Way." There is only one other indie in the Top 50 (Fat Boys, 49th album). This week, on the strength of red hot sales nationwide, "Raising Hell," leaps from 39 to 24th album. It has already sold over 700,000 copies and is still climbing.

"Hands" Organizers Claim Victory

By David Adelson

LOS ANGELES — Hands Across America organizers claimed victory last week claiming that "two of the three major goals have been met with hopes that the third will be achieved later this summer." In addition, Arbitron released the results from a specially conducted survey that claims that 40 percent of the U.S. population was reached by all or part of television and radio coverage of the event.

"I will shake hands with the devil on my left and the devil on my right to get to the people we are meant to help," said the Geldof statement. "Unlike Medicins sans Frontieres, wounded pride does not come into it."

Lops like Live-Aid are fueling an operation that will be described with hindsight in a few years as one of the greatest social experiments of the 20th century," Dr. Claude Malheure, director general of MSF and currently French minister of human rights, is quoted in the article as saying.

At a Spin press conference June 10, Bonnie Holcomb, an anthropologist who works with refugees, talked about some of the government operations that relief money funds. "People were taken to feeding centers... and announcements were made that food aid will be distributed. People were rounded up at gunpoint and held in feeding centers that facilities to take care of them," said Holcomb, adding that people were being lured with food to resettle in uninhabitable land. "Who is more responsible for the person who provides the food for a mousetrap or the person who sets the trap?" she asked.

"One reporter asked Holcomb whether she believed aid money of any sort should be given to help the starving in Ethiopia. 'The solution is to redirect aid,' answered Bob, though she did not give specifics as to how this might be done. "The terrible truth about Live-Aid as far as I'm concerned is the context into which assistance is put," she said.

A U.S. Senate subcommittee on Immigration and Refugee Policy report, prepared in 1986, states that "MSF information is based on hearsay. "Resolutions" based on reports by a small French medical team (MSF) a few months ago (are) out-dated. Their report, founded too much on hearsay, is outdated and has been criticized by every American group working in Ethiopia, by United Nations officials, as well as by the United States government. It is clearly disquieting on which no wise government should now base its policy toward Ethiopia and neither should the U.S. Congress through a congressional resolution," said the subcommittee report.
HEART HONORED — Capitol recording group Heart were presented with a plaque by label executives in front of a standing ovation as the band wrapped up their sold-out performance at the Los Angeles Forum recently. "Heart," the band's first LP for the label, launched three Top 10 singles while their fourth single, "Nothing At All," is currently building its way up the charts. Picture (l-r) are: Don Gruen, video resident; A&R; Walter Lee, sr.vice president, marketing/promotion; Ron Nevison, producer; Denny Carmassi, Heart; Don Zimmermann, president, Capitol Records; Howard Kaufman, Heart's manager; Mark Andes, Heart; Nancy and Ann Wilson, Heart; Howard Lesh, Heart and Trudi Green, Frontline Management.

70 Win ITPS Monitor Awards
By Lee Jeske
NEW YORK — In a gala awards ceremony last week at Lincoln Center's New York State Theatre, the International Teleproduction Society presented its annual Monitor Awards for achievement in the crafts end of the video business. Seventy directors, editors, lighting directors, graphics designers and the like were honored in an evening filled with the trappings of televised awards ceremonies: tuxedoed finalists, celebrity presenters (Robin Leach, Oszie Davis and Ruby Dee, Douglas Edwards, Walt Frazier, Linda Ellerbee and others), and a gold-throated announcer (Don Pardo). In addition to the regular awards, three special awards were given: Apmex and the 3M Company shared the Pioneer Award, given on the occasion of the 30th anniversary of video recording and videotape; the Special Achievement Award in Engineering went to Abekas A22 Data Disk Recorder; and the general Special Achievement Award was shared by BBC Television, for J. Claudius, and London Weekend Television, for Scott Ogg, Wayne Villeneuve.

In the Music Video category, "Money For Nothing" won Best Achievement in Video Music; "Money For Nothing" directors, Steve Barron and Ian Pearson, won for Best Director; John Anderson won Best Editor for "She Won't French Kiss Me." Nattie Jones was awarded Best Director of Photography for "9012 Live."

The complete list of Monitor Awards winners was:

In the Cable Entertainment category, Best Achievement — Johnny Appleseed; Best Director — John Mottif, Not Necesssarily The Year in Review; Best Editor — Mark Mendes Da Costa, Tina Turner: Private Dancer; Best Camera — Bobby Keyes, Tom Harvey, Ron Sheldon, Johnny Appleseed; Best Lighting Director — Dikan Harrigian, Howard King, Freud.

In the Video Special Effects category, Best Achievement — Picture Gallery; Best Designer — Malcolm McNeill, Bottle Lift. In the Technical and Educational Communications category, Best Achievement: United Technologies Corporation-Epic Music Video; Best Director — Gene Prager; The Madison Avenue Wizard; Best Editor — Steve Rinaldo, The Madison Avenue Wizard, and Danny Rosenberg. Special Effects Demo: Best Camera — Steve Ogle, Rich's Fall Fashion Video; Best Lighting Director — Curt McAloney, Minnesota Mutual; Life Together; Best Electronics Graphic Graphics Designer — Mike Saz, Kodak Circuit.

In the Local Commercials category: Best Achievement — American Sports Cavalcade I.M.S.A. Special; Best Director — Dan Nabor, Race to the Rockies, and Robert Klug; Bill Denahy, Vincent J. Carlinie, This is the USFL #305; Best Camera — Glenn McReynolds, Doug Whithead, Tom Meyers, and Dan Nabor; and Best Director — Steve Pringle; The Madison Avenue Wizard; Best Editor — Steve Rinaldo, The Madison Avenue Wizard, and Danny Rosenberg. Special Effects Demo: Best Camera — Steve Ogle, Rich's Fall Fashion Video; Best Lighting Director — Curt McAloney, Minnesota Mutual; Life Together; Best Electronics Graphic Graphics Designer — Mike Saz, Kodak Circuit.

In the Children's Programming category: Best Achievement — Reading Rainbow.

S.F. Music Fair Bows
LOS ANGELES — The San Francisco chapter of The National Academy of Recording Arts & Sciences (NARAS) will present the first annual San Francisco Music Fair, June 27-29 at the Concours at Showcase Square, in San Francisco. The three-day event, co-sponsored by San Mag, is intended as an annual celebration and exposition for the Bay Area's finest, bringing all aspects of its music industry together under one roof. Featured will be live performances by many of the Bay Area's flourishing music acts, including local rockers Tom Waits and the Alarm, key Rhythm. Several artists from the Windham Hill roster will appear, along with such San Francisco favorites as Dan Hicks, Terry Garber, Meri Saunders and the Dinosaurs, The Bobs, plus several Bay Area blues artists.

Among its many seminars and exhibits, the fair will also include the first public showing of items from the Bay Area Music Archives, along with architectural models of the proposed San Francisco Rock 'n' Roll Museum.

A highlight of the fair will be the exhibition and demonstration of hi-tech recording equipment, including an entire interactive recording studio, complete with video interconnect. The technology of MIDI (musical instrument digital interface) will be explained and discussed by experts from Electronic Musician Magazine.

Closing the three-day fair will be a performance by Narada Michael Walden as a part of Percussion Finales. Walden is also scheduled as a seminar panelist. Admission to the San Francisco Music Fair is $4.50, and includes all events, with special two-day tickets available for $7.50. Friday, June 27 is industry-only day, with professional or student ID required.

EXECUTIVES ON THE MOVE

Forman to EMI — EMI America Records has appointed Jeff Forman to the position of president of the A&R department for the A&R department at A&R. Formerly a three-year assistant manager for his brother Mtume on Mtume's '84-'85 World Tour, and most recently an intern in the A&R department at Arista Records, Forman has relocated to EMI America's Los Angeles headquarters. He reports directly to Neil Portnow, vice president of A&R.

Kaufman Named — RCA Records has appointed Bennett Kaufman as A&R talent manager, west coast. Kaufman will be responsible for seeking out new talent on a local and regional level, reviewing demo tapes, and attending area showcases and concerts.

Valk Promoted — Katie Valk has been promoted to the position of vice president, east coast artist development and publicity for MCA Records. In this new position, Valk will be responsible for all artist development and publicity activities emanating from New York. Valk has been with MCA Records since November, 1983, previously holding the position of director, east coast publicity and artist development.

O'Sullivan Appointed — Clif O'Sullivan has been appointed director, product marketing, west coast, Columbia Records. O'Sullivan will be responsible for developing overall marketing strategies for a variety of west coast Columbia artists. He has been associate director, product management, west coast, for Epic/Portfolio/ CBS Associated Labels since 1983.

Masters To C.E. — Nick Masters, formerly head of the black music department at the William Morris Agency, has joined Concert Entertainment in Los Angeles as a concert promoter. Masters' current projects include the nationwide George Clinton tour.

Grimes Named — CBS Records U.K. has named Fiona Grimsaw as head of press, CBS Label. In her new role, Grimshaw will assume responsibility for overseeing all aspects of press coverage for the CBS roster of artists, and co-ordinates press activity for the marketing department. She will be reporting to the director of press, CBS Records.

Berenson Promoted — BMI has promoted Brian L. Berenson as assistant vice president, licensing. Among Berenson's primary responsibilities will be negotiations, in conjunction with the legal department, for licenses with TV and radio broadcasters and other users of music.

Copeland To AIM — American Interactive Media, Inc. (AIM), a joint venture of PolyGram B.V. International and the Corporate Group Home Interactive Systems division of Philips International, has named Dr. Beverly Copeland vice president, administration and planning. Copeland will have overall responsibility for day-to-day operations of AIM and planning for the company's expansion. She reports directly to Dr. Bernie Luskin, president and chief operating officer.

Armebeck To CBS Songs — Seine Armebeck has been appointed west coast creative manager, CBS Songs. Armebeck will work with the creative staff in the compilation of all catalogues and compositions owned and administered by CBS Songs and will work with in-house songwriters and collaborator's.

Lapatin Leaves Total Experience — David Lapatin, responsible for publicizing Total Experience Records and its artists for the past year is currently seeking new label affiliation. He has been involved with dance music promotion and music video coordination for the RCA distributed R&B label.

JLM Names Two — JLM Public Relations, Inc. has announced the promotion of Domineque Leomorpa to account executive and the appointment of Kim Akhtar as publicist for the firm. Leomorpa will continue to handle both national and tour press for JLM clients. Akhtar's responsibilities will include handling national and tour publicity for JLM clients as well. She comes to JLM from Capitol Records in New York.

Geffen & Assoc. Names Three — Jo-Ann Geffen has announced that Greg Allipoulopous has been upped from account supervisor to vice president of the entertainment division. Susan Lendroth has been named director of administration and Sue Burrell joins the firm as administrative assistant to Jo-Ann Geffen.

Changes At SynthAxe — Bill Alken, the originator and developer of the SynthAxe, has resigned as managing director of SynthAxe Limited. He is rejoining Solid State Logic, the company he left to found SynthAxe in 1982. Nick Alexander has been appointed managing director of SynthAxe Limited. Alexander is currently managing director of Virgin's computer games company and is responsible for new technology developments. He has been with Virgin Group for three years and will continue as managing director of Virge Gaming.

Grimshaw Named — The Phoenix Group International has announced the appointment in Hollywood of Jim Hughes as president of the firm. Hughes has previously worked campaigns with Aretha Franklin and Narada Michael Walden. Currently the Phoenix roster contains international and domestic PH activities for the corporate accounts to TLO Records, Airwave Records, TLO Film and Video, and the management firm of Richard Poier and Associates.

Cash Box/June 21, 1990
Singles, LPs, Drop In U.K.
By Chrisly Iley

LONDON — Sales of singles and LPs dropped markedly in the first quarter of 1986. Only a doubling of sales in CDs and an increase in the sales of pre-recorded cassettes helped the industry report a 3.4 percent increase in the value of sales over the same period last year.

The January to March sales for singles was 15.2 million, a drop of 17 percent from last year. Top 20 records seemed to be hit the most. They were 20 to 25 percent lower according to music industry chart compilers Gallup, who reported that relatively more 12 inch singles were sold — 29 percent this year against 27 percent for 1985.

LP sales did not fall as sharply. Deliveries were down by eight percent to nine million units after holding fairly steady for the last few years.

The sales for the now dominant cassette and those for LPs continues to widen. Tape deliveries were 13.6 percent up to 10.6 million units and their value rose by 13.1 percent to $22.5 million.

The booming CD market brought in sales of 1.2 million for the quarter. Consumer purchases are believed to be bigger than trade figures indicate with parallel imports compensating for the shortage in supplies from the home market.

The overall value of recorded music deliveries in the first quarter of 1986 was $67.9 million compared with $69.5 million for last year.

**United Kingdom News**

LONDON — Concert promoters dealing with American bands planning tours have been having a very difficult time lately.

The consensus is that the bands are more worried about the Chernobyl nuclear accident than they were about the Libyan crisis. But the result has been the same mass cancellation.

MCP director Maurice Jones said, "They are more worried about fallout than bombs. The Libyan thing was not a problem for us." But bands recently had American Ronnie James Dio on tour in the UK. He adds: "These stories were just something for the press to write about."

Asgard's Paul Penn said, "Some of the American bands are scared stiff because of Chernobyl. Every TV program in the U.S. suggests we are living under a cloud of radioactive dust. Those bands that have been here before seem to be alright but the others are scared. It's not a good time to start ringing people and asking them if they want to play in September."

For anyone still in doubt, the sky in London remains its usual pale gray.

**All Night Music TV.**

All night music TV is set to become reality in the UK. Yorkshire TV begins showing Music Box this month. Avenues of exploitation for record companies and retail chains are thrown wide open.

Although viewing figures and national ratings are yet to be assessed, the remaining TV companies are expected to come into line within the next four months. The scope for promo exploitation and product advertising could be radically expanded by the autumn.

Richard Branson (chairman of Virgin and majority shareholder in Music Box) said, "All night music TV will be of benefit to the industry as a whole. All the people we have spoken to in the business have been very excited about it. More money will be earned by everybody."

Yorkshire, who, along with Granada, owns the rest of Music Box, has been granted an initial three month experimental transmission period by the Independent Broadcasting Authority. Branson however, feels confident that this will be extended.

In addition to the potential six million viewers in the Yorkshire region, Music Box hopes to reach a further 20 million in June when transmission begins in the Thames region.

**More on U.K. Fresh.**

U.K. fresh '86 is to be the first major presentation of the best of hip hop in Britain. The line-up of artists confirmed to appear at London's Wembley Arena on July 19 includes Grandmaster Flash, Lovebug Starski, Mantronix, Africa Bambaataa, Aaeem with Leroy Burgess, Roxanne Shante, The Real Roxanne and DJ Cheese.

Breaking teams from the U.S. will challenge those from the UK in a live championship. Also scheduled to appear are the best graffiti artists, scratch/mix DJs and rap/bet box performers and the winners of Streetsounds' "King Of The Street" competition to find the best British rapper.

Chirsy Iley

**Playing Possum**

Denis Handlin, managing director, CBS Records Australia, has announced long-term marketing and distribution deals with Sydney-based Possum Records. The deal also includes product released on the Mute label as well as product released on Sonet Records and A&S Records, all distributed through Possum. Pictured at the signing ceremonies are (l-r) Wv Hudson, International product manager, CBS Records Australia; Gill Robert, director, marketing and sales, CBS Records Australia; Phil Israel, Possum Records; Denis Handlin; Chris Moss, national marketing manager, CBS Records Australia; Mike Edwards, business affairs manager, CBS Records Australia; and Janice Israel, Possum Records.

**The Melody Maker Top 10**

**TOP TEN 45s**

1. Holding Back The Years — Simply Red — WEA
2. Spirit In The Sky — Dr. and the Medics — I.R.S.
3. Sledgehammer — Peter Gabriel — Virgin
4. Addicted To Love — Robert Palmer — Island
5. Everybody Wants To Rule The World — Tears For Fears — Mercury
6. I Can't Wait — Nu Shooz — Atlantic
7. Set Me Free — Jaki Graham — EMI
8. On My Own — Patti LaBelle & Michael McDonald — MCA
9. Sinful — Pete Wylie — MDM
10. Lessons In Love — Level 42 — Polydor

**TOP TEN LPs**

1. So — Peter Gabriel — Virgin
2. Pop —Simply Smashing Elektra
3. Standing On The Beach — The Cure — Fiction
4. Strettle — 20 Greatest Hits — Bryan Ferry & Roxy Music — EG
5. Zone — Billy Ocean — Jive
6. Brothers in Arms — Dire Straits — Vertigo
7. Bangs and Crashes — Go West — Chrysalis
8. Whitney Houston — Whitney Houston — Ariola
9. World Machine — Level 42 — Polydor
10. The Man and His Music — 'Sam Cooke' — RCA
**ALBUM RELEASES**

**OUT OF THE BOX**

**RUTHLESS PEOPLE** — The Original Motion Picture Soundtrack — Epic SE 40398 — Producers: Various — No List — Bar Coded

With a lineup that includes Bruce Springsteen, Mick Jagger, Billy Joel, Paul Young and Luther Vandross, this soundtrack should have no trouble rocketing up the charts. The comedy, which stars among others, Bette Midler, is expected to do well also. The first single is “Modern Woman” from Billy Joel and it is charging up the singles chart. This could be the hot “poptrack” of the summer.

**AMERICAN ANTHEM** — The Original Motion Picture Soundtrack — Atlantic 81651 — Producers: Various — List: 9.98 — Bar Coded

American Anthem, which features Olympic gymnastics gold medalist Mitch Gaylord in his feature film acting debut, is a potential big grossing box office smash. This album features tracks from Mr. Mister, INXS, Stevie Nicks, Graham Nash, Andy Taylor and Chris Thompson. There’s built-in pre-potency and the first single, “Take It Easy,” from Taylor is already bulleted up the charts.

**NEW AND DEVELOPING**

**CACTUS WORLD NEWS** — Urban Beaches — MCA 5747 — Producer: Chris Kimsey — List: 8.98 — Bar Coded

With jagged guitars and swirling guitars, with anger and hope, Northern Ireland’s Cactus World News debuts its brand of optimistic rock in this 10-song set. They rest somewhere in the U2 camp of positive rock, but are definitely carving out their own niche. Its guitar-based sound, which has become cliché in lesser hands, is vibrant and full of life.

**BOYS DON'T CRY** — Profile PRO-1219 — Producers: Various — List: 8.98

Riding high with the first indie pop single hit in recent memory, Boys Don’t Cry makes its LP debut here. Nicely crafted pop songs are the feature, led by the current hit, “I Wanna Be A Cowboy.” There’s more to this band than the novelty of “Cowboy” may suggest. The album has several cuts that could place the group smack in the middle of the mainstream.

**FEATURE PICKS**

**JOAN ARMATRADING** — Slight Of Hand — A&M SP 5130 — Producer: Joan Armatrading — List: 8.98 — Bar Coded

This is the first time Armatrading has taken total control of her own record — she here is writer, arranger and producer. The results are positive. The album is a stripped-down rocker and features sparse, emotional arrangements.

**NIKKI SUDDEN & DAVE KUSWORTH: JACOBITES** — The Ragged School — Twin Tone TTR 8669 — Producer: not listed — List: 8.98

Formed Swell Maps and Rag Dolls members, the Jacobites is the pairing of Nikki Sudden and Dave Kusworth. They write and play a sort of psychotic mixture of The Byrds and Dream Syndicate — all done with panache.

**JOHN PRINE** — German Afternoons — Oh Boy 003 — Producers: Jim Rooney, John Prine — List: 8.98

Another jam from John Prine on his own Oh Boy Label (P.O. Box 67000-53333, L.A. 90067). Insightful lyrics with a smattering of country mark the latest in the long and illustrious career of a veteran performer. Includes an incredible remake of the Prine classic, “Paradise.”

**THE SLUGGERS** — Over The Fence — Arista AL1-8410 — Producer: Terry Manning — List: 8.98 — Bar Coded

The Sluggers is a hard-hitting, power trio that specializes on the American-bred rock sound conscious of its roots.

**DANCE TRAXX** — Various Artists — Atlantic 81638 — Producers: Various — List: 9.98 — Bar Coded

Just in time for summer, Atlantic releases this two-record set featuring dance mixes from some of its club-filling acts like Shannon, The System, Phil Collins, Laura Branigan, Steve Nicks and Mantronix.

**CREEPERS** — Original Motion Picture Soundtrack — Enigma SJ-73205 — Producers: Various — List: 9.98 — Bar Coded

This wild and bizarre soundtrack features cuts from such disparate acts as Iron Maiden and Andi Sex Gang, Bill Wyman and Motorhead.

**DEVICE** — 2283 — Chrysalis BVF 41526 — Producer: Mike Chapman — No List — Bar Coded

The pen of Holly Knight was written gold into the fortunes of many acts (Patty Smyth & Scandal, Pat Benatar). She has her own band now. Device is a gritty rock trio specializing in state-of-the-art sonics. They have a leg up on the rest with Knight’s proven hit-making abilities.

**JIMMY BUFFET** — Floridays — MCA 5730 — Producer: Michael Utley — List: 8.98 — Bar Coded

No surprises here, but year after year, Buffett can be counted on to come up with a clever package of fun-loving tunes that set the pace for a summer’s full of parties. The faithful will flock.

**TUXEDOMOON** — Presents Ship Of Fools — Restless/Cramboy 72149 — Producers: Tuxedomoon/Gilles Martin — List: 8.98 — Bar Coded

The sophisticated and alluring cacophony of Tuxedomoon is always worth listening to, even if you don’t know what it means. Bizarre and groovy.

**STEELYEY SPAN** — Back In Line — Shanachie 79063 — Producers: Steeleys Span-John Acoc — List: 8.98

Its first album in over four years finds Steelye Span continuing to work with ancient songs in contemporary settings. In bringing the songs into the 20th Century, they manage to preserve their essence. This band is a true progenitor of “folk-rock.”

**KILKENNY CATS** — Hands Down — Coyote/Twin Tone TTC 8670 — Producers: Steve Fielstal-Kilkenny Cats — List: 8.98

Another band from Athens, GA. But not an REM re-hash. Kilkenny Cats has two sides: 1) throbbing electric guitars and droning vocal; and 2) evocative, lilting acoustic guitars in support of infectious melodies. Both sides are compelling.

**RECORDS TO WATCH**


**POTTEREIGST I THE OTHER SIDE** — Original Motion Picture Soundtrack — Intrada RVF 6002 — Producer: Jerry Goldsmith — List: 9.98

**JOHN TOWNELEY AND THE PRESS GANG** — A Chesapeake Sailor’s Companion: Four Centuries Of Maritime Music on the Chesapeake Bay — Mariner MMS-1 — Producers: John Townley-Christine Townley — List: 8.98

**MOFUNGO** — Messenger Dogs Of The Gods — Twin Tone/Lost TTL 8675 — Producer: Elliott Sharp — List: 8.98
SINGLE RELEASES

OUT OF THE BOX.

JOURNEY (Columbia 38-06134)
Suzanne (3:37) (Street Talk-Frisco Kid adm. by Colgems-EMI/ASCAP) (S. Perry-J. Cahn) (Producer: Steve Perry)

Journey follows the Top 10 success of "Be Good To Yourself" with this high flying second single from "Raised On Radio." Somewhat brooding verses give way to explosive choruses which feature Steve Perry's potent singing. Once again, Journey has captured the essence of teen romance. A CHR certainty, watch for a fast chart climb.

OUT OF THE BOX.

JOHN WAITE (EMI America B-8315)
If Anybody Had A Heart (4:45) (Famous/ASCAP) (D. Korchmar-J.D. Souther) (Producers: Dann Korchmar-Don Henley-J.D. Souther)

Waite should collect another hit with this first single from the soon-to-be-released film, About Last Night. The Korchmar/Souther song is a strong, melodic mid-tempo ballad with an emotional, memorable chorus. The production team, which includes former Eagle Ken Henley, contributes to the record's clean overall appeal. Waite's voice sounds in good shape on this CHR winner.

NEW AND DEVELOPING

JIMMY CLIFF, ELVIS COSTELLO AND THE ATTRACTIONS (Columbia 38-06135)

The unlikely pairing of rocker Costello and reggae artist Cliff yields winning, if eclectic results. The uptempo track features a Nick Lowe, roots-conscious production. It appears in the upcoming film, Club Paradise.

TOM COCHRANE AND RED RIDER (Capitol B-5591)
Boy Inside The Man (4:25) (Falling Sky/CAPAC) (Tom Cochrane) (Producer: Patrick Moran)

Lead singer Cochrane steps out to assume a greater role in the first single from the upcoming LP. Cochrane's powerful, expressive voice drives this strong AOR cut.

THE BEACH BOYS (Capitol B-5586)
Rock 'n' Roll To The Rescue (3:42) (Clairaudient-Daywin adm. by Careers/BMI) (M. Love-T. Melcher) (Producer: Terry Melcher)

This cut kicks off the venerable rock act's 25th anniversary which will coincide with a national tour and a two-record LP set. It features the unforgettable vocal harmonies and fun-loving trademarks that have endeared the Beach Boys to audiences for all these years.

PATTI AUSTIN (Qwest 7-26059)
Gettin' Away With Murder (3:50) (Rightsong-Sooolzzy/BMI-Chappell/ASCAP) (Sue Shifrin-Terry Britten) (Producer: Russ Titelman)

Austin, a truly gifted singer, has found a song here that showcases her skills. Very catchy, danceable track.

THE MICHAEL STANLEY BAND (MSR 801)
When All Is Said And Done (3:36) (Michael Stanley-Mike & Jules) (Michael Stanley-Bob Pelander) (Producer: not listed)

Good, solid rocking effort from one of the Midwest's favorite sons.

QUEEN (Capitol B-5590)
A Kind Of Magic (4:23) (Queen-Beehoo/BMI) (Roger Taylor) (Producer: Queen-Devid Richards)

Queen's latest single sizzles and teases with tastes of classic Queen trademarks —stacked vocals and harmony lead guitar parts.

OUT OF THE BOX.

MIKE & THE MECHANICS (Atlantic 7-89404)

The third single for Mike Rutherford's band will be slugging it out with his other band, Genesis, for a place at the top of the charts. Song taps a smooth, synth/sax approach; sultry summer sound with a fool-for-love theme. It has a slow and methodical pulse that captures well the sentiment in the singer's voice.

FEATURE PICKS

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PETER FRAMPTON (Atlantic 7-89395)

Frampton, on the comeback trail, could collect a hit with this well-produced track. Strong chorus will lead "Hiding" onto CHR and AC playlists.

NU SHOOZ (Atlantic 7-89392)
Point Of No Return (3:48) (Poolside/BMI) (John Smith-Valerie Day) (Producers: John Smith-Rick Waritz)

The surprise success of this Portland duo on its debut single will propel this sassy, driving dance follow-up. Features a sexy vocal from singer Valerie Day.

THE LONG RYDERS (Island PR 892)
Looking For Lewis & Clark (3:09) (Huevos Rancheros adm. by Bug/BMI) (Griffin)(Producer: Will Birch)

Riding high on its recent successes in England, The Long Ryders releases this single that scores points with its loose, freewheeling rock sound. A certain rock radio add.

TERRY VANCE (Intercom 31186)
Talk, Talk, Talk, (Overheard Every Word) (3:21) (Tune Boy/BMI) (Vance) (Producer: Terry Vance)

This debut tune from this veteran songwriter is perfect adult contemporary fare. The debut release from Intercom Records is a promising sign for the future.

GRAHAM NASH (Atlantic 7-89396)
Sad Eyes (3:22) (Putzy-Putzy/ASCAP) (Graham Nash) (Producers: Craig Doerge-Stanley Johnston-Graham Nash)

Tapping his melodic sensibilities, Nash follows "Innocent Eyes" with this rich and harmony-laden ballad. Features James Taylor on the chorus.

RECORDS TO WATCH

HONEYMOON SUITE (Warner Bros. 7-28670)
What Does It Take (4:13) (Screen Gems-EMI-Autotunes a div. of Suite/BMI) (Dermot Geihan) (Producer: Bruce Fairbairn)

DOKKEN (Elektra 7-69533)

LUBA (Capitol B-5574)

RUBBER RODEO (Mercury 884 695)
Souvenir (3:48) (High Lonesome/BMI) (R. Holmes-P. Milliken) (Producer: Ken Scott)

KIM MITCHELL (Atlantic 7-99391)
Patio Lanterns (3:24) (Trelatunates a div. of Alert/ASCAP) (Mitchell-Dubois) (Producer: Kim Mitchell)
This may sound corny," says Alan Frew, Glass Tiger’s vocalist and lyricist, "but this is an honest, hard-working band.

Corny or not, Glass Tiger’s honest hard work has catapulted them to fame in their native Canada: their first LP, "The Thin Red Line" (just released stateside on Manhattan) went gold in Canada in a little less than six weeks. Guitarist Tiger is an overnight sensation or one of those bands that meets only in the studio—no, these guys have, in Frew’s words, "served our apprenticeship."

“We all come from a small town just north of Toronto called Newmarket,” explains drummer Michael Hansen. "And we existed as two bands. Alan Frew, Wayne Parker and Al Connelly played in a band called Onyx: myself and Sam Reid were in a band called The End. We were copy bands, both Top 40 bands. Eventually what happened was both bands broke up and I phoned Wayne Parker the next morning—I was like pacing all night, couldn’t sleep. At least not-hated being without a band; I knew I wanted to do it for the rest of my life.

So I phoned Wayne and both bands ever since have gone together."

The result of the merger, which Hansen says resulted in "sort of a refined version of both bands," was Tokyo—a cover band which managed to sneak in a good deal of its own songs among the others. Tokyo was playing around Newmarket and environs, Tokyo, in Hansen’s words, "finally secured heavyweight management out of Los Angeles, plus a record deal with a major label. It was an odd detail, but a turning point in our career, because we proved to everyone that we were made for that stage and, well, that our songwriting potential was increasing rapidly. Capitol Records signed us pretty well right after that to an international deal.

That was at the end of 1984. On New Year’s Eve that year, Tokyo changed its name to Glass Tiger, a name that Hansen says represents us very, very well, because we have two sides and faces in the band: a softer side and a more aggressive, creative side. Glass Tiger is the more fragile, breakable side of the band; Tiger is our more creative side, the side of us that’s going to, hopefully, branch out and start to develop more on other albums down the road.

Further albums, schmuckier albums, Glass Tiger is now busily proving for a hit south of the border, something they hope they’ll achieve with their first single, "The Thin Red Line." They’ve already got a second single, "Don’t Forget Me (When I’m Gone)," and a single that should feel at home on the charts, since Alan Frew gets a little vocal help from Bryan Adams on that one.

Glass Tiger and Adams share a producer—Jon Walmsley—and one day Adams told Frew, "Why don’t we get together sometime and sing, because I like your voice."

"I was kind of flabbergasted," says Frew. "And then Walmsley phoned me one day and said, ‘Bryan’s deadly serious about this. We booked a studio in Toronto and he’s going to be in Toronto, so let’s get together.’"

Take a little honest hard work, sprinkle in a dollop of Bryan Adams and round it out with five guys who know how to turn out bright pop material. The combination—Glass Tiger—caught on in Canada, a country which has found its way to the American charts with increasing frequency.

“We’re very proud to be Canadian,” says Michael Hanson, “and I think, just like people like Bryan and Corey Hart are paving the road for us, we’ll continue to pave the road for others. We’re very proud to be Canadian talent on the rise right now.”

Mason Ruffner Has Paid His Dues

By David Adelson

LOS ANGELES — Mason Ruffner has come a long way. Stepping out onto the stage of the Los Angeles Forum, where he appeared as a special guest of The Firm, the young guitarist/vocalist could help but feel proud of how far he had accomplished. The critically acclaimed roots rocker was a long way from the streets of New Orleans — the same streets he walked penniless only seven years ago.

Mason Ruffner

Glass Tiger
America Finally Reaches Level 42

By Stephen Padgett

LOS ANGELES — The elements are elusive, bound up, indivisible. Like the complexities of a fine aged Scotch whiskey or the subtle interplay of characteristics in a vintage Cabernet Sauvignon, the elements at work in the sound of Level 42 are impossible to isolate. But oddly, it is also possible to avoid referring to them when discussing the sound of England’s latest successful export to America.

Level 42 is a quartet of ambitious British musicians who have been steadily building a solid base of operation in England and on the continent for a little over six years. Mark King plays bass and sings. Phil Gould plays drums and writes a lot of the lyrics. His brother Boon plays guitar and also writes lyrics. Mike Lindup rounds out the band on keyboards. They all contribute to the musical side of their compositions.

“I suppose it’s a mixture of things,” Lindup told Cash Box, describing the sound of Level 42. “By now we get our own style of music that’s been drawn from funk and jazz and soul and a bit of classical and a bit of American things, as well as said. These elements hove in and out, but never land long enough to be absolutely pinpointed. But they challenge the ears to keep listening. You find yourself scratching at your head and thinking ‘What the hell is that?” Lindup points to such disparate artists as Miles Davis and Cream as having exerted an influence on Level 42’s sound.

Almost instantly, Level 42 was greeted by acceptance at home. Shortly after releasing a single on an independent label, Polydor, in London signed them. The first album, called “Level 42,” went Top 20 in the British charts in mid-1981. This album spawned five singles, all of them Top 20 hits. “That same year,” Lindup remembered, “we got a big break in the form of a support tour we did in Germany with The Police. Because of that we started to break in Germany and also Holland because we did a concert in Holland on the way back.”

From this time on, Level 42 has been at the top of the charts in Europe with nearly every release. “World Machine,” the current album, is the band’s seventh, though according to Lindup, “It’s the first people know about in the U.S.

For a band that got together purely to ‘play together and see if we could get some gigs,’ Level 42 has become quite a surprise. “We really had no game plan,” confided the Top 20 hit, “Love In America.” “It’s the first people know about in the U.S.

That said, Lindup added, “Level 42 has become quite a surprise. ‘We really had no game plan,” confided the Top 20 hit, “Love In America.” “It’s the first people know about in the U.S.

EAST COASTINGS

RAMONES MARK 10TH ANNIV. WITH PARTY — The interesting thing about The Ramones’ 10-year career is that they helped to spawn the hardcore music that they now are writing and recording themselves. This irony is not lost on Joey Ramone. “Those (hard core) kids look upon us as the inventors of hard core, but when Dee Dee (Ramone) had written those songs he was sort of influenced by them,” Joey Ramone told East Coastings about this fall. The songwriting sessions included (from “Too Tough To Die” LP/Sire), “Animal Boy,” and “Eat That Rat” (from “Animal Boy” LP/Sire). The wide range of musical types which the Ramones 10th anniversary party at The Scrap Bar June 5 indicated the sweeping influence they’ve had on rock in the past decade.

Why have they been so influential? Because The Ramones represent the triumph of expression over technique, color over line, and design over detail. In principal, that’s what Michaelangelo was doing in sculpture with his unfinished “Prisoner” statues and what Jackson Pollock did in painting. The Ramones continually remind us that the right form you can do almost anything. That’s why when Joey sings “I had enough of that cummy stuff” (from “Crummy Stuff”), he expresses worlds more than Pop’s wordy poses. Their eloquently inarticulate stance started evolving 10 years ago with performances at CBGB’s and Halli Kristal, owner of the club, described those early days in a recent Cash Box interview: “At some point along the line they got their style of playing the fast stuff and playing without stopping, and after a few months they came as a stir. The idea was playing 17 minutes without stopping, playing 20 songs in 17 minutes (laughs). It worked, it was loud, it was energetic, and it was kind of crazy. “‘Animal Boy,” their new Sire release, proves that they’re still as crazy, energetic, and fresh as ever.

EAST CLUBBINGS — One of the best scenes in Jonathan Demme’s film Melvin and Howard is when Melvin Dummar takes the stage at a party to play a song about his job as a milkman. That scene illustrated the fact that popular music, and especially rock ‘n roll, is best when it retains its amateur spirit, its folkish essence, and its sense of democracy. That’s why the Maxwell’s Marathon June 7 was so exciting, because it featured seasoned pros performing onstage alongside ostensibly non-musician employees of Steve Fallon’s Hoboken Club. Fallon himself played a couple of tunes with Chris Stamey and Glenn Morrow, but the (amateur) highlights came when Maxwell’s waitress Terry Fitzsimmons bolted a tune and when waiter Louie Dall’Avva sang “Strangers In The Night” atop a piano. Vocalist Syd Straw also took the stage to sing an a cappella version of The Golden Palominos’ “Buenos Aires.” Jane Siberry played songs from her new “Speckless Sky” (Open Air Records/A&M) album and from her previous “No Borders Here” LP in a show at the Bottom Line May 30 that recalled Laurie Anderson’s multi-media performances. When Siberry focuses on melodic pop-rock as on “One More Color” — the best song of the evening — and “Mimi On The Beach,” she is truly captivating. Electra’s 10,000 Maniacs played the Ritz May 27, showcasing a new, countryish, as well as Maniacs standards like “Can’t Ignore The Train” and “Back O’ The Moon” which hit the mark this time and the other three or four times I’ve seen them.

THE EAST — Three of the best recent releases to cross my turntable are Steve Earle’s “Guitar Town” LP (MCA), Southern Pacific’s “Killin’ Hill” (WARNER BROS) and Rubber Rodeo’s “Heartbreak Highway” (Mercury/PolyGram). All three are country-tinged rock albums that sport at least one totally knock out track: acepicker Hill’s “I’ll Still Look For You,” Earle’s “Guitar Town,” and Rodeo’s “Maybe Next Year.” John Cougar Mellencamp has been covering the title track from Earle’s album in recent shows. Yo’s new album, “Once In A Blue Moon” (RESTLESS/Engima), is full of appealing gypsy-rock reminiscent of Camper Van Beethoven and The Wooden Tops. (LP Inside Records) got me spinning after only two listens. With songs like “It Will Come” and “Steady Steady,” this band is bound to hit big.

Cash Box June 21, 1986
GOVERNOR HITS THE AIR — Ohio Governor Richard Celeste recently appeared as special guest DJ on WMMS Cleveland’s Blizzard Morning Zoo where he took telephone calls, read news headlines, station promotion announcements and participated in the popular “Cleveland Trivia.” Pictured (l-r): John Gorman, WMMS/WHK operations manager; Ed “Flash” Ferenc, WMMS/WHK news operations director; Jeff Kinzbach, WMMS chief zoo keeper; Ohio Governor Richard Celeste and Ruby Cheeks, WMMS Zoo Crew member.

SCHOOL GETS KISSED BY BOINGO — MCA’s Oingo Boingo recently played to an enthusiastic Fountain Valley High School student body in Los Angeles during a concert for the school after it sent in over 500,000 postcards in a promotional contest with radio KIIS-FM. The Los Angeles radio station received over four million postcards in the promotion whereby the high school sending in the most postcards won a free concert by the group. Shown after the show are (l-r): Ron Vidal, air personality, KIIS-FM; Michael E. Bryan, activities director, Fountain Valley High School; LeeAnne Finn, Fountain Valley High School student; Danny Ellman of Oingo Boingo.

A PSYCHEDELIC PSNACK AT WESTWOOD ONE — Psychedelic Psnack, a nostalgic look at the music, personalities and pop culture of the 1960s, is a new Monday through Friday program that premiered June 2 over the Westwood One Radio Networks. Shown at Westwood One’s Los Angeles headquarters discussing the show are (l-r): Norman Paltz, chairman and CEO of Westwood One Inc.; Danny Somach, producer of Psychedelic Psnack; and Gary Landis, Westwood One’s director of programming.

AIRPLAY

SEGUES — Hal Youngblood is the new operations manager for WNEW-AM in New York. He was most recently an executive producer with WJR in Detroit. WPDH, Poughkeepsie has signed George Harris to consult the station. It is the first time the station has used a consultant since it went AOR ten years ago. AC outlet KMGN-FM in Flagstaff, Arizona, has tapped TM Programming as consultants. The move became effective June 7 . KBBJ/KMOD in Tulsa, Oklahoma is now being nationally repped by Hillier, Newmark, Wechsler & Howard. It was formerly a McGavern-Guild station. Charlie Strickland is the Satellite Music Network’s new affiliate manager for the northeast. He has been with RKO for the past seven years. Suzanne Banks is a new account executive in the CBS Radio Networks’ New York office. She will report to Thomas Reese, eastern sales manager. Kathleen Tribiano is the new director, finance and administration for NBC Radio. She had been manager, financial forecasting, NBC Radio since March, 1984. NBC Radio president Robert Horsing has been named that network’s representative on the National Association Of Broadcasters’ Radio Board Of Directors . . . Over at Arbitron, William Fritz has been named an account executive, advertiser/agency radio sales. Lisa Segall has been appointed account executive, radio station sales and Lindsay Rose has been tapped as a client service representative . . . Christopher Kampmeier is the new general manager of KMGK AM/FM in Salt Lake City, Utah. He has served as station manager since January 1985 . . . WGN in Chicago has renewed its affiliation agreement with the ABC Information Network. It has been an affiliate for the past two years.

FARM-AID UPDATE — Stations still wishing to carry Westwood One’s stereo simulcast of “Farm-Aid II” should contact the network immediately. The broadcast, supplied to stations on a non-exclusive basis, will begin at 8am and will be fed by both Westwood One and Mutual over the Satcom 1R and Westar IV satellites. Scheduled to join host Willie Nelson are: John Cougar Mellencamp, Neil Young, Julio Iglesias, Waylon Jennings, John Prine, The Beach Boys, Los Lobos, Lone Justice, Dwight Yoakam, Elvis Costello, The Unforgiven, Kris Kristofferson, George Jones, B.B. King and Luther Vandross (among others). Also scheduled is a live hookup from Pittsburgh where Bob Dylan, Tom Petty & The Heartbreakers and the Grateful Dead will perform.

PROMOTIONS IN MOTION — On the station promotion front are a number of sure bets for Summer building. In Washington D.C., WAVA will be hosting this year’s Strohs’ Run For Liberty on June 28. The station’s Shadow Smith will be the master of ceremonies for the run. The station also ran sign-up parties on every Wednesday night of the month . . . Speaking of Liberty, WPLJ-FM in New York tells us it has been designated the official host radio station for what it is billing as “The Worlds Greatest Fireworks Extravaganza” on July 4. The station, currently number one in the 12+ Arbit rating, is encouraging all New Yorkers who attend the event to bring a radio with them . . . KSHE, St. Louis recently completed, in cooperation with the Red Cross, a blood drive that attracted a total of 1,956 blood donors. That shattered the record of 1,300, set at last year’s KSHE/Red Cross drive . . . Over at WBAL, Baltimore, it took just three hours on the morning Jones and West Show, to raise $8000 to send double leg amputee Jim Leatherman to the International Stoke Mandeville Games in England. Leatherman is the only Marylander on the 12-member U.S. Wheelchair Basketball team.

OTHER NOTABLES — KCRR-FM in Santa Monica (see this week’s guest editorial, page three), possibly the most progressive station in the country, has given Deirdre O’Donoghue an extra night for her delightful S.N.A.P. show. Now listeners can catch Deirdre spinning her favorite new and developing acts Monday through Friday (except Tuesday, because of local political reasons) from 10 am until midnight . . . June 22 marks the one year anniversary of the “Sunday Blues Program” at KROX in Dallas. Dave Johnson, the show’s producer and host, will be celebrating with a special 40-hour blues program and prizes.

JAZZING UP WNEW — Chuck Mangione (1) talked with Les Davis on his nightly jazz show.

A MODULE IN THE KNEW — New York’s KNEW has added The天鹅绒 Theatre to its lineup. The show, hosted by Bill Wolf, airs Sundays from 1 to 3pm.

Dawn Allen
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<td>I TOLD YOU (IT FEELS)</td>
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<td>WITH YOU ALL THE WAY</td>
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<td>YOU SHOULD BE MINE THE WOO WOO SONG</td>
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<td>MOUNTAINS</td>
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CASH BOX BLACK CONTEMPORARY SINGLES

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

June 21, 1986

ALPHABETICAL LISTING ON INSIDE BACK COVER
Midwest Retail Breakouts

Rumors — Timex Social Club — Jay
Sweetheart — Rainy Davis — Supertronics
Mine All Mine — Cashflow — Atlanta Artist/PolymGram

West Retail Breakouts

You'll Rock — LL Cool J — Def Jam/Columbia
I Can't Wait (To Rock The Mike) — Spider D — Profile
Holding Back The Years — Simply Red — Elektra

South Retail Breakouts

Rising Desire — Stephanie Mills — MCA
You Can’t Hide From Love — Juice — Del Jam/Columbia
Sweet Love — Anita Baker — Elektra

East Retail Breakouts

Over and Over — Colonial Abrams — MCA
Burnin’ Love — Con Funk Shun — Mercury/PolymGram
Do You Get Enough Love — Shirley Jones — Phil Int'l
New "12" Releases

BLUE MODERNE (Roll Records SUN4048)
Through The Night (4:51) (Isa) Through Stepchild/Toy Band/BMI (Producer: Isa)

BRONSKI BEAT (MCA 23630)
"Mont"/Mont (dance mix) (6:15) (Bronski/Jon/Steinbachek) (Vicarage Road Music/ASCAP) (Producer: Adam Williams)

THE JETS (MCA 23637)
Private Number (7:07) (Knight-Zigman) (Almo Music/Crim/cisco/irving Music/BMI/ASCAP) (Producer: Adam Williams)

OINGO BOINGO (MCA 23638)
Dead Man's Party (8:37) (Eftlam) (Little Maestro/BMI) (Producers: Danny Elfman-Steven Bartok)

STEVE EARLE (MCA L33-17129)
Someday (3:46) (Earle) (Goldline Music/ASCAP) (Producers: Emory Gordy, Jr.-Tony Brown)

LLOYD COLE AND THE COMMOTIONS (Geffen 0-20472)

BOOK OF LOVE (Sire 0-20474)

GWEN GUTHRIE (Polydor 885 106-1) Ain't Nothin' Goin' On But The Rent (Club Mix) (7:14) (Bryan) (Dum Di Dum/ASCAP) (Producer: Gwen Guthrie)

MOST ACTIVE

Sledgehammer — Peter Gabriel (Geffen/Warner Bros.)

STRONG ACTIVITY

Rumors/Vicious Rumors — Timex Social Club — (Jay)
My Adidas — Run D.M.C. — (Profile)
Headlines — Midnight Star — (Solar/ Elektra)
I'll Be Your Friend — Precious Wilson — (Arista)

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CLUB PICK

"Two Of Hearts" — Stacey Q — (On The Spot)
D.J.: Hector Rodriguez
Club: La Musica
Location: Los Angeles
Comments: "Already getting a lot of attention in Los Angeles. Should be a national success. This song packs the dance floor."

RETAILER'S PICK

"You Should Be Mine" — Jeffrey Osborne — (A&M)
Store: Street Records
Manager: Al Amaya
Location: West Covina
Comments: "A wonderful ballad. Should do very well on the retail level. Great crossover potential. A lot of requests for this one."

The Cash Box Top 75 "12" Singles chart is based solely on actual pieces sold at retail stores.

Cash Box June 21, 1986
ASCAP CONGRATULATES OUR 1986 POP

Lionel Richie
ASCAP Songwriter Of The Year
Third Year in a Row!

Chappell & Co., Inc.
ASCAP Publisher Of The Year

Pictured are ASCAP President Morton Gould (3rd from left) with (l. to r.) Chappell’s Ira Jaffe, Linda Blum, Freddy Bienstock, Irwin Robinson, and ASCAP Managing Director Gloria Messinger.

“I Just Called to Say I Love You”
ASCAP Song Of The Year
Writer: Stevie Wonder
Publishers:
Black Bull Music, Inc.
Jobete Music Company, Inc.

Vince Perrone (l.) and Lester Sill of Jobete Music Company, Inc. with Stevie Wonder.
ASCAP’s Most Performed Songs

(October 1, 1984 - September 30, 1985)
ON JAZZ
Lee Jeske, New York

BOOK REPORT — One of the most eagerly awaited jazz events of the year is the upcoming tour of the Ganelin Trio, not only the first Soviet jazz band to visit the U.S., but an original, often astonishing — judging by his many albums — jazz ensemble. Vyacheslav Ganelin, Vladimir Chekasin, and Vladimir Tarasov kick off their tour next week at the JVC/New York Jazz Festival, and, just in time, Quartet Books has issued a Russian Jazz: New Identity ($17.95), a book which goes a long way in putting the entire Russian jazz scene — and the Ganelin trio — into focus. Edited by the indefatigable Leo Feinberg — whose London-based Leo Records has been a prime force in getting modern Soviet jazz heard in the West — Russian Jazz brings together numerous players and detail the incredible width that jazz of the most individualistic, adventurous stripe has flourished in the face of official suppression of the ugliest sort. Frederick Starr's Red & Hot: The Fate of Jazz in the Soviet Union told the historical story — this complementary volume tells the story of today from a set of first-hand perspectives that are eye-opening and immediate. An important book.

Quartet has also just put out Unfinished Dream: The Musical World of Red Callender, ($24.95), the autobiography of the veteran bassist, written with Elaine Cohen. Unfinished Dream is a gentle, gracious book that nicely details an interesting jazz life: Callender has spent his entire career on the west coast, most of it involved with movies and television. The book reads beautifully and it contains many memorable anecdotes, like the one about the time that young Red Callender went to W.C. Handy's office to obtain a job as a copyist. "Son," said Handy, "I've got to tell you that this office is just a front to get me out of the house. I've been living off the 'St. Louis Blues' for the past 20 years..." While we're on the subject of jazz books, Oxford University Press has just issued, in paperback, Gunther Schuller's Early Jazz: Its Roots and Musical Development, ($12.95), which meticulously analyzes the work of many jazz pioneers. A must for any jazz library.


PASSING ON — HANK MOBLEY, the solid tenor saxophonist who did so much memorable work for Blue Note Records in the 1960s, died May 30 at the age of 55. Mobley had been inactive in recent years, though when he did appear there was little of the fire, swing and ability of the young Mobley. Hank Mobley, like so many jazz musicians before him, self-destructed.

It has also been brought to my attention that the tasteful swing drummer Cliff Leeman died several months ago at the age of 72. Leeman is not a household name, but a lot of great music would have been less great without his presence: music by Artie Shaw, Woody Herman, John Kirby, and many others.

LIMITED EDITIONS — "Limited Edition" is a catchphrase for the '80s — you know, everything is in editions limited to everybody who wants them. Well, Fantasy has just issued another 15 "Limited Edition OJC's," which are more expensive than regular OJC's (they're also digitized, or "remastered on virgin vinyl"). more unusual (they dig deep into the Riverside, Prestige, and Contemporary vaults for these), and strictly limited to 3,000 pieces per title. They are: Claire Austin Sings When Your Lover Has Gone," "The Gift Of A Lifetime," "Quartet: By The Grace Of Jazz," "Crescendo," "Orchid Garden," "Guitar Grove," and "Leeds Standard" and "Blues," "Jackie's Bed" (with Bill Hardman), "Tell Maccaro with the Prestige Jazz Quartet," "Webster Young's "For Lady," the Prestige Blues Swingers' (including Art Farmer, Jimmy Forrest, Pepper Adams, and Buster Cooper) "Outkitchen," "Betty Roche's delightful "Singin' and Swingin' ," "Lem Winchester's 'Winchesters',' Bud Johnson's "Let's Swing," "George Lewis "Jazz At Vespers," Ernie Henry's "Seven Standards and a Blues," Rene Thomas "Guitar Groove," and two volumes of "Giants of Small Band Swing" (including Dicky Wells, Billy Kyle, Russell Procope and others).

WATER FROM AN ANCESTRAL WELL — Abdullah Ibrahim — Blackhawk BKH 50207-1 D — Producer: SathimaBes Benjamin
Abdullah Ibrahim writes some of the prettiest melodies in jazz, and he leads a seven-piece band — Ekaya — which delivers translucent readings of them. Ekaya is one of those bands — and Ibrahim is one of those pianists — without a musical hair out of place: every note, every solo, fits. The ancient well Ibrahim draws his music from is the deep, rarely-tapped well of African folk music, filtered through a lifetime of jazz, and this LP captures him beautifully.

THE CROSSING — Sheila Jordan — BlackHawk BKH 50501-1 D — Producer: Herb Wong
Sheila Jordan's recordings are rare events: she'd rather record not than succumb to less-than-perfect circumstances. Here, her personal brand of vocaling — her brassy voice, unique scat-chanting, and ability to make unlikely material ("Unchworms," "Little Willie Leahs") is wonderfully set in the electric company of Kenny Barron, Ben Riley, Tom Harrell, and longtime associate Harvie Swartz.

POWERPLAY — Billy Cobham — GRP-A-1027 — Producer: Billy Cobham
What an album! An explosion, dynamic, featuring his explosive 1985 live date featuring the vibensman's superb band (including Mal Lewis, Joe Maini, Conte Condoli, and Pete Jolly) roaring through supero arrangements (by the likes of Bill Norman, Bob Brookmeyer, Al Cohn, Marty Paich and Manny Albam) of some big band classics ("Begin the Beguine," "Let's Dance," "Cottontail," "Jumpin' At The Woodside, "). The most exciting jazz big band release in ages.
TOP 40 COMPACT DISCS

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<td>Van Halen (Warner Bros 25394-2)</td>
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<td>BROTHERS IN ARMS</td>
<td>Dire Straits (Warner Bros 25254-2)</td>
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<td>9-11</td>
<td>Dirty Work</td>
<td>THE ROLLING STONES (Rolling Stones/CBS CK 6206) CBS</td>
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<td>Raised on Radio</td>
<td>Journey (Columbia CK 39364) CBS</td>
<td>4-6</td>
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<td>6 PARADE</td>
<td>Prince and the Revolution (Warner Bros 25398)</td>
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<td>14</td>
<td>THE DARK SIDE OF THE MOON</td>
<td>PINK FLOYD (Capitol CDP-4001) CAP</td>
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<td>9 PROMISE</td>
<td>Heart (Capitol CDP-4157) CAP</td>
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<td>16</td>
<td>THE SCARECROW</td>
<td>SADE (Porto Rok 42067) CBS</td>
<td>5-23</td>
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<td>17</td>
<td>THE OTHER SIDE OF LIFE</td>
<td>THE MOODY BLUES (Polydor 829-179-2) POL</td>
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<td>NO JACKET REQUIRED</td>
<td>Metal (Capitol CDP-61820-2) WEA</td>
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<td>19</td>
<td>12 THE SCARECROW</td>
<td>JOHN COUGAR MELLENCAMP (Riv 824 865) POL</td>
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<td>20</td>
<td>WELCOME TO THE REAL WORLD</td>
<td>NON-R MISTER (RCA PCD 1-7180) RCA</td>
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<td>21</td>
<td>14 BIG WORLD</td>
<td>JOE JACKSON (A&amp;M CD 6201) RCA</td>
<td>15-6</td>
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<td>22</td>
<td>15 GTR</td>
<td>GTR (Arista J1CD-8400) RCA</td>
<td>DEBUT</td>
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<td>23</td>
<td>16 THE BROADWAY ALBUM</td>
<td>Barbara Streisand (Columbia CK 40062)</td>
<td>12-26</td>
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<td>24</td>
<td>17 MIKE &amp; THE MECHANICS</td>
<td>PHIL COLLINS (Atlantic 81240-2) WEA</td>
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<td>25</td>
<td>18 DAYS OF FUTURE PAST</td>
<td>MOODY BLUES (Threshold 030-006-2) POL</td>
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<td>19 WORLD MACHINE</td>
<td>LEVEL 42 (Polydor 827-487-2) POL</td>
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<tr>
<td>27</td>
<td>20 GREATEST HITS</td>
<td>THE CARS (Electric 60464) WEA</td>
<td>17-23</td>
<td></td>
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</tbody>
</table>

Web Talk

Stephen Padgett, Los Angeles

SHOP TALK

HEAVY METAL'S HELPING HANDS — The Hear 'N Aid album and video, which benefit world famine relief, received a boost when three of the project's singers — Ronnie James Dio of Dio, Kevin Dubrow of Quiet Riot, and Paul Shortino of Rough Cutt — made a conference call to record retailers. The call was coordinated by Scott Martin, president of SRO Marketing Services (see photo). The 20-minute call brought together Martin and Harry Anger, vice-president of marketing, PolyGram Records — PolyGram distributes Hear 'N Aid — with a dozen managers and buyers from some of the largest record retail chains and one-stop in the country so they could speak with the rock star trio sitting in the office of Nijil Management (which handles Dio and Rough Cutt). The retailers involved were Norman Hunter, Record Bar, Durham, NC; Rick Sherman, Wherehouse Entertainment, Los Angeles, CA; Tracy Donahoo, Sound Warehouse, Dallas, TX; Brian McEvoY, Wall to Wall, Philadelphia, PA; Doug Smith, National Record Mart, Pittsburgh, PA; Esa Katajami, Navarre One-Stop, Minneapolis, MN; Jimmy Hiekkala, Rainbow One-Stop, San Francisco, CA; Sandy Bean, Harmony House, Detroit, MI; Dave Brichler, Texas Tapes, Houston, TX; Steve Harkins, Sound/Video One-Stop, Chicago, IL; Steve Harmon, Tower Records, New York, NY; and Joel McKee, Camelot-Plano, Dallas, TX. Calls like this to radio stations are far more commonplace. A call to retailers is highly unusual but was deemed necessary in that heavy metal has trouble getting airplay.

MTV EXPANDING RETAIL TIE — In an effort to show a more direct link between MTV programming and retail sales of records, MTV Networks, Inc. has begun an ambitious program to tie in its "Top 20 Video Countdown" with point-of-purchase displays at major retail outlets. "From the start, MTV had received a great deal of support from the retail community. That's really how a lot of the messages got back to the record industry in general, that MTV was selling records that weren't getting played on the radio," commented John Sykes, vice-president of programming, MTV Networks, Inc. "What we wanted to do was go back and strengthen those relationships that worked so well for us in our early days.” What MTV is doing is publishing an occasional newsworthy, so-called Direct Hits. In it the network hopes to communicate to retailers the videos that are getting exposure on MTV and establish a link between retail and sales. The newsletter's stated purpose is to 1) "position MTV as an innovator in airing new artists, 2) expose new channel research as it impacts music sales and 3) provide information about promotions, programming, music news, ways to cross promote with the channel, etc." In addition, the network is making available to retailers, free of charge, weekly listings of its “Top 20 Video Countdown” artists with bin cards and posters. A retailer can then merchandise the Top 20 albums that correspond to the videos that MTV is listing as its hottest. “So, to MTV and the retailer, it was clearly a marketing move, but to the viewer or the consumer, it is information," Sykes said. The MTV “Top 20 Video Countdown” is not only aired on MTV, but beginning last April was syndicated to various markets, increasing its market penetration. The retailer tie-in was unveiled at this year's NARM Convention and so far, some 465 stores are using the in-store display material, including National Record Mart, Record Factory, Harmony House, Sound Warehouse, Budget, Record World, Record Theatre, Streetside Records, JR's Music Shop, Mothers, Record Den and Sooner Sound. "It has tied the retail and the television together," said Amy Lindsay, advertising manager for 32-store Record Factory based in northern Calif. "Our managers have really seen movement on the product that is in the Top 20 endcaps. So visually, it drew the customer right to the endcap and they saw MTV and it clicked in their mind, 'Oh, yeah! I saw that video. It's great.' So they have this visual image of the song in mind and that has tended to really increase the sales of the product that is in there,” added Lindsay. She said all 32 stores have the MTV endcaps and that all are experiencing positive results. For further info, contact Norman Schoenfeld at 212-713-6874.

HEAR THE CALL — An unusual mass conference call between retailers and rock artists took place recently when SRO Marketing Services brought three singers from the Hear 'N Aid album and video together with a dozen managers and buyers from some of the largest record retail chains. Pictured during the call are (l-r): Scott Martin, president of SRO; Paul Shortino of Rough Cutt; Kevin Dubrow of Quiet Riot and Ronnie James Dio of Dio.

Cash Box / June 21, 1986
<table>
<thead>
<tr>
<th>Album Title</th>
<th>Label</th>
<th>Peak Chart Position</th>
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<td><strong>Pretty Strength</strong></td>
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<tr>
<td><strong>World Afterburner</strong></td>
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<tr>
<td><strong>ABBA Greatest Hits</strong></td>
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<td><strong>The Ultimate Sin</strong></td>
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<td>4</td>
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<td><strong>Listen to Thieves</strong></td>
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<tr>
<td><strong>Alabama's Greatest Hits</strong></td>
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<td><strong>Kansas</strong></td>
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<td><strong>Florida</strong></td>
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<td><strong>July</strong></td>
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<td><strong>Pretty in Pink</strong></td>
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<td><strong>Original Soundtrack</strong></td>
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<td><strong>KISS</strong></td>
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<td><strong>A Night to Remember</strong></td>
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<td><strong>Beyond the Poseidon</strong></td>
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<td><strong>The Fabulous Thunderbirds</strong></td>
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<td><strong>Pardon Me</strong></td>
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<td><strong>Heat</strong></td>
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<td><strong>Strength in Numbers</strong></td>
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<td><strong>Pretty in Pink</strong></td>
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<td><strong>Original Soundtrack</strong></td>
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<td><strong>FALCO</strong></td>
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<td><strong>Picture Book</strong></td>
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<td><strong>Top Gun</strong></td>
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<td><strong>No Jacket Required</strong></td>
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<td><strong>Raising Hell</strong></td>
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<td><strong>World Machine</strong></td>
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<td><strong>Sand of Time</strong></td>
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<td><strong>GTR</strong></td>
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<td><strong>Promise</strong></td>
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<td><strong>Afterburner</strong></td>
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<td><strong>Headed for the Future</strong></td>
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<td><strong>Poolside</strong></td>
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<td><strong>Brothers in Arms</strong></td>
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<td><strong>Back in Black</strong></td>
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<td><strong>Welcome to the Real World</strong></td>
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<td><strong>Action Replay</strong></td>
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<td><strong>Emerson, Lake &amp; Powell</strong></td>
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<td><strong>Scarecrow</strong></td>
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<td><strong>Big World</strong></td>
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<td><strong>Primitive Love</strong></td>
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<td><strong>Miami Sound Machine</strong></td>
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<td><strong>The Jets</strong></td>
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<td><strong>Mike &amp; the Mechanics</strong></td>
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<td><strong>Listen Like Thieves</strong></td>
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<td><strong>Headlines</strong></td>
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<td><strong>From Luxury to Heartache</strong></td>
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<td><strong>Master of Puppets</strong></td>
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<td><strong>Big &amp; Beautiful</strong></td>
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<td><strong>Different Light</strong></td>
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<td><strong>Living in the Balance</strong></td>
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<td><strong>Nervous Night</strong></td>
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<td><strong>Knee Deep in the Hoopla</strong></td>
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<td><strong>60 Double Vision</strong></td>
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<td><strong>Once Upon a Time</strong></td>
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<td><strong>Cocker</strong></td>
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<td><strong>Walkabout</strong></td>
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<td><strong>Change of Address</strong></td>
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<td><strong>Mean Business</strong></td>
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<td><strong>Who Made Who</strong></td>
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<td><strong>The Broadway Album</strong></td>
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<td><strong>Black Celebration</strong></td>
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<tr>
<td><strong>Belinda</strong></td>
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<td>66</td>
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**The Chartbreaker refers to the highest debuting LP in the Top 100.**
Bi-COASTAL — VH-1 VJ Rita Coolidge is one of three of the channel's L.A.-based VH-1 VJs who are living in L.A. when VH-1 shifts to daily N.Y. taping as part of a revamping plan.

The Release Beat

Warner Home Video brings Chevy Chase and Dan Aykroyd back where they got their start — on the small screen — in July, with Spies Like Us, the "cold war comedy" in which the ex-Saturday Night Live funnymen team as bumbling secret agents. Suggested retail on this tape is $19.95. RCA/Bob Seder, producer. This tape, and The Naked Gun, are the first two of four tapes to be released in the popular Fraternity franchise. The other two are planned for this fall and next spring.

REVAMPING VH-1 — It's been about a year and a half since MTV's counterpart, the grown-up oriented VH-1 first sailed into orbit, and it looks as though the channel is in for an overhaul before the summer's through. In town for the recent TV critics' confab in Beverly Hills, VH-1's new director of programming, Lee Masters, gave Audio/Video the whole rundown on breakfast one line, smog-shrouded L.A. morning: First off, VH-1 will be lowering its threshold to bill big, studio for cost. While Villages, where the channel's on-air look will be softened from Tech to Art Deco and pastel colors (two Broadway set designers have been employed in the task). But the changes at VH-1 are far from cosmetic — the channel is taking the self-help method of solving a perceived identity crisis, and the therapy includes a new programming philosophy that boosts up VH-1's viewing appeal to large female, older (25 to 54 yr.-old) demographic, and seeks to hook them as completely as possible. According to Masters, more varied music will be featured, especially country and R&B, and there will be an hour each Friday evening called Love Songs. There will also be a countdown show once a week that, aside from AC fare, the current top country and urban videos. People News will get a facelift June 30, and will be hosted by an as yet unnamed female TV star. A two-hour show called New Visions will take advantage of the current trend toward "new age" music, and there will be concerts — full coverage of Farm Aid II in Austin, Texas, to begin with (July 4) — and then a concert series for regular scheduling. The channel also has a slew of Guest VJs waiting in the wings, only they're not called Guest VJs anymore. They're called "Celebrity Hosts." There will also be more shuffling of the regular VH-1 VJs, three of whom, Frankie Crocker, Jon Baum and Rita Coolidge, live in Los Angeles. Due to the "lack of spontaneity" caused by VH-1's current advance taping schedule, the channel will begin taping the VH-1 spots daily, which means new hosts and new VJs who refuse to relocate. The new taping schedule begins in about three months. Meanwhile, VH-1 is conducting a nationwide talent search, for which they're receiving about 35 tapes a day. And while VH-1 seeks to establish an identity that includes a more varied menu of music and events, regularity is a key factor in the plan. "Adults are very habitually," Masters explained, "and we're trying to get them into habits. The amount of time they spend watching VH-1 is actually very good, the difficulty is that a number of the times they sample each week the program is not what they want it to be. We've tried to come up with shows that we love and are stripping them of the advisors (viewer's) favorite reasons for watching VH-1, so that they'll know that every night they can look forward to a certain program." The channel plans to make new programming announcements on a monthly basis from here on in, so we'll keep you posted.

AUTOGRAPH, NOT AUTOGRAPH — This is just to say that last week's photo caption on the music video page confused the Soviet band Autochton (not signed in the U.S.) with RCA's L.A.-based band of the same name. Our apologies.
**MOST ADDED**

- Peter Gabriel — Sledgehammer — Geffen

**STRONG ADDS**

Mad About You — Belinda Carlisle — I.R.S.
Like No Other Night — 38 Special — A&M
Opportunities — Pet Shop Boys — EMI America
Lips To Find You — Teena Marie — Epic

**PROGRAM ADDS**

**NIGHT TRACKS** — Bill Brummel — Program Director — Los Angeles Prince And The Revolution
R. Stewart
J. Parr
P. Shelley
Electric Light Orchestra
T. Marie
Krokus
Jam BR
Device
Sparks
Flick
Anabella

**HIT VIDEO USA** — Mike Opelka — Program Director — Houston
B. Carlisle
P. Cotara
P. Gabriel
I. Messenger
J. Browne
Force M.D.'S

**FRIDAY NIGHT VIDEOS** — Belle Hilsger — Program Director — New York City
P. Gabriel
K. Loggins
38 Special
J. Calvert
T. Marie

**THE RECORD BUYERS GUIDE** — Beth Comstock — Program Assistant
G. Burnrick
J. Foster
Hiroshima
K. Bush
B. Setzer

**RADIO 1990** — Nancy Henry — Associate Producer — New York City
B. Carlisle
Bourgeois Tsgg
G. Osborne
A. Taylor
Blow Monkeys

**V-66** — Roxy Myzell — Program Director — Boston
P. Gabriel
38 Special
The Alarm
J. Beauvoir
K. Carnes
Pet Shop Boys
Three Colors

**CATCH 22** — Richard Hadley — Music Director — Anchorage
The Untold
J. Barros
Krokus
A-Ha
INXS
Blow Monkeys
D. Wilde
Pet Shop Boys
Heart

**U68** — Steven Leeds — Program Director — New York City
K. Bush
Fine Young Cannibals
Five Star
The Cure
Smithereens
B. Setzer
Hiroshima
B. Ocean
G. Clinton
J. Siberry
P. Bailey
M. Morgan
Cherry Bombz
Celtic Frost
L. Anderson
White Wolf

**VIDEO PROGRAMMER'S PICK**

**PD**
Tom Queally
(Production)

**Program**
Night Tracks

**Market**
National

**Video:** Underground
**Artist:** David Bowie
**Label:** EMI America

**Comments:**
"This clip is from the new movie Labyrinth. A really cool song with gospel overtones. Great effects and fantastic animation make for a great video."

**TOP 30 MUSIC VIDEOS**

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ALL THE THINGS SHE SAID</td>
<td>Simple Minds</td>
<td>A&amp;M</td>
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<tr>
<td>2</td>
<td>ON MY OWN</td>
<td>Patti LaBelle and Michael McDonald</td>
<td>MCA</td>
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<tr>
<td>3</td>
<td>TUFF ENUFF</td>
<td>Fabulous Thunderbirds (CBS)</td>
<td>Associated</td>
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<tr>
<td>4</td>
<td>NO ONE IS TO BLAME</td>
<td>Howard Jones (Elektra)</td>
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<tr>
<td>5</td>
<td>THERE'LL BE BAD SONGS (TO MAKE YOU CRY)</td>
<td>Billy Ocean</td>
<td>Arista</td>
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<td>6</td>
<td>CRUSH ON YOU</td>
<td>The Jets</td>
<td>MCA</td>
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<td>7</td>
<td>MOVE AWAY</td>
<td>Culture Club (Ep)</td>
<td>Epic</td>
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<td>8</td>
<td>I CAN'T WAIT Nu Shooz (Atlantic)</td>
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<td>9</td>
<td>VIENNA CALLING</td>
<td>Falco (A&amp;M)</td>
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<td>10</td>
<td>LIVE TO TELL</td>
<td>Madonna (Sire)</td>
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<td>11</td>
<td>HOLDING BACK THE YEARS</td>
<td>Simply Red (Elektra)</td>
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<td>12</td>
<td>SOMETHING ABOUT YOU Level 42 (PolyGram)</td>
<td>John Cougar Mellencamp (Riva)</td>
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<td>13</td>
<td>I WANNA BE A COWBOY</td>
<td>Boys Don't Cry (Profile)</td>
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<td>14</td>
<td>SLEDGEHAMMER</td>
<td>Peter Gabriel (Geffen)</td>
<td>DEBUT</td>
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<td>15</td>
<td>NUTHIN' AT ALL Heart (Capitol)</td>
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<tr>
<td>16</td>
<td>A DIFFERENT CORNER</td>
<td>George Michael (Columbia)</td>
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<td>17</td>
<td>DANGER ZONE</td>
<td>Kenny Loggins (Columbia)</td>
<td>DEBUT</td>
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<tr>
<td>18</td>
<td>THE GREATEST LOVE OF ALL</td>
<td>Whitney Houston (Arista)</td>
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<td>19</td>
<td>RAIN ON THE SCARECROW</td>
<td>John Cougar Mellencamp (Riva)</td>
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<td>20</td>
<td>OUT OF MIND, OUT OF SIGHT</td>
<td>Models (Geffen)</td>
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<td>21</td>
<td>YOUR WILDEST DREAMS</td>
<td>The Moody Blues (Polydor)</td>
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<td>22</td>
<td>WHO'S JOHNNY</td>
<td>El Debarge (Gordy)</td>
<td>DEBUT</td>
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<td>23</td>
<td>IF YOU LEAVE</td>
<td>Orchestral Manoeuvres (A&amp;M)</td>
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<td>HANDS ACROSS AMERICA</td>
<td>Voices Of America (EMI America)</td>
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<td>LIKE NO OTHER NIGHT</td>
<td>38 Special (A&amp;M)</td>
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<td>26</td>
<td>WEST END GIRLS</td>
<td>Pet Shop Boys (EMI America)</td>
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<td>27</td>
<td>NASTY</td>
<td>Janet Jackson (A&amp;M)</td>
<td>DEBUT</td>
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<td>28</td>
<td>IS IT LOVE</td>
<td>Mr. Mister (RCA)</td>
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<td>29</td>
<td>MAD ABOUT YOU</td>
<td>Belinda Carlisle (I.R.S.)</td>
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<tr>
<td>30</td>
<td>NO PROMISES</td>
<td>I.C.H.O.U.S.E. (Chrysalis)</td>
<td>DEBUT</td>
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**THE CASH BOX TOP 30 MUSIC VIDEOS CHART IS BASED ON TELEVISION ROTATION AT VARIOUS STATIONS AND NETWORKS.**

**DIRECTORIAL TRIO** — Not only did director John Carpenter direct his latest film, Big Trouble In Little China, he also scored it and performed in a music video of the title song. The video, directed by Tony Greco of Pendulum Productions, also features two other noted directors, Nick Castle and Ricky Lee Wallace. Along with Carpenter, they form a rock trio known as the Coup de Villes. Pictured during the L.A. shoot are: Castle, Carpenter and Wallace.
FILM MUSIC

ITS A DEAL — Pictured signing the Karate Kid Part II soundtrack agreement between Columbia Pictures and United Artists Records are: seated, left to right, Robert Holmes, senior vice president and general manager, Columbia Pictures Music Group; Jerry Greenberg, president of United Artists Records; and Gary Lemel, senior vice president, music, Columbia Pictures Music Group. Standing, left to right, business affairs, Columbia Pictures Music Group; Matthew Walden, attorney, Columbia Pictures Music Group; Scott Hoffzman, assistant general counsel, Columbia Pictures Music Group.

By Peter Berk

LOS ANGELES — The name’s the same, but for all intents and purposes, United Artists Records is a new label. And what a beginning it’s about to enjoy with the release of the soundtrack to Karate Kid, Part II. The reason is simple; this is one of those soundtracks which truly has everything going for it. The album itself is replete with name artists, and the film is the much-anticipated sequel to one of Hollywood’s most memorable and popular films.

The first single off the soundtrack is the already-charting main title, “Rock ‘n Roll Over You,” also known as “Rock ’n Roll Over You.” Another promising single, “This Is The Time,” features Dennis DeYoung, who rose to prominence as lead vocalist of the rock band Styx. “Rock ‘n Roll Over You” and “This Is The Time” are featured in the film, Karate Kid, Part II, and are also included in the soundtrack of the same name.

The album also includes “Roll ’n Roll Over You,” which was written and produced by members of the band, “The Group,” and titled “Millionaires.” In addition, the album features the efforts of such artists as Eddie Van Halen, who contributed his guitar skills to the title track, and David Geffen, who produced the album.

The soundtrack also includes a duet by Steve Nicks and Lindsey Buckingham, and a cover of the classic rock song, “More Than Words,” by Boston. It also features collaborations with such artists as Stevie Wonder, Elton John, and Fleetwood Mac.

The album received critical acclaim and was a commercial success, reaching the top of the charts in several countries. It has since become a beloved classic and is considered one of the greatest soundtracks of all time.

FILM MUSIC

Peter Berk, Los Angeles

GIVING ‘CROSSOVER’ A WHOLE NEW MEANING — Let’s all hope we will never see a film starring Eddie Van Halen as Huckle Finn, Michael Jackson as Indiana Jones, Boy George as James Bond, or Madonna as Miss Marple. Yet, those nightmarish possibilities aside, many musicians are showing more than a respectable flair for acting these days. Sure, there have been a few musical stars who’ve proven hopeless embarrassments as actors, but there are others who’ve done well enough to make room for their second careers. It just so happens both of these performers are clients of an L.A.-based talent agency named Triad Artists, which has recently emerged as a major exporter of musical talent to the world of film and television. And it’s primarily up to two Triad executives, Maggie Abbott and Brian Gersh, to secure these people work as actors, and for film and television music producers. Through their efforts, some of the finest songs of the ‘80’s can be heard on upcoming ABC series, and even some of the best hits of the ‘70’s can be heard on the soundtrack of the forthcoming film, “The Return of the Jedi.”

The soundtracks of such films as “Flashdance,” “The Terminator,” and “The Karate Kid” are just a few examples of the great success Triad has had in the film music business. And it’s not just the film music business, either. Triad is also a major player in the world of television, with clients like George Michael, Elton John, and Paul McCartney. Triad is a testament to the fact that music and acting are not mutually exclusive careers, and that both can be successful in their own right.

POLTERGEIST II: THE AUDIO SIDE

Composer Jerry Goldsmith (c) is joined by session musicians Tom Darst (left) and Bob Fisk (right) of UA Records, and CGW President E.J. Pugh, Jr. at the MGM soundstage for the recording of the Poltergeist II: The Other Side soundtrack. The session included Michael Cimino conducting an 80-piece orchestra.

Cash Box/June 21, 1986
NASHVILLE FORUM
Tom McEntee, Nashville

Every year, at the end of the Spring thaw, they regroup — small bands merging with other small bands, re-forming into battalion-sized concentrations. And, immediately prior to the Summer solstice, they descend on the town, as committed in purpose as any Mongol horde sacking any medieval hamlet.

At this very moment, as I slave over this hot typewriter, there are over 20,000 of them spooze inside the city walls, threatening to rupture them at any moment. (The walls, that is.)

Especially if they all inhale at once.

No, not fearsome Apaches of Commanderc. Not warriors from the savage Zinga-Zula band or Hell's Angels in a biker version of the rape of Troy. But Fans!!! Thousands of them, touristas, as thickly massed, methinks as last year's locusts, storming the booths at the Fairgrounds and overwhelming the security force.

Inanity or insanity?

Neither. It's just Fan Fair, Nashville's other June Jam. And this year they're out in force, having filled Music City with lots of bodies, united in singular artist-seeking purpose.

And they bring money. They clog up the arteries, cram all the parking lots to overflowing and send many a trainee waif or sales girl over the edge.

And they bring money! Lots of money! How much? Well, let's look at it.

The official head count says there are 22,000 of 'em out there (which is a heckuva lot more than Custer had to face, I can tell you)! Now, those numbers are from the official registration figures, so they don't take into account a whole bunch who are in but who aren't registered for Fan Fair.

Now, if every one of those smiling, shopping-bagged visitors secured lodgings for all five glorious Fan Fair nights at one of our local hosteries, and then supped all their suppers (and broke their breakfasts and just generally ate their lunches and midnight snacks) at Nashville eateries and quaffed a chilled flagon or so at our local inns, each would have been lighter at the end of the week by about 400 snackers — and that would not include Twitty T-shirts, Gilley beer cans, Barbie dolls (Mandrrel, naturally) or any other of the assorted trinkets available over on Souvenir Lane.

So, maybe in all, say, 5 big apiece.

Times 22,000 FanFairians.

Equals over ten mill — flowing like a flash flood into the Music City coffers in just one week. Wow! That's a lot of bucks.

Well, I can tell you this much: I'm gonna be one of the first on line at City Hall on Monday morning to get my share!

One interesting thing does come to mind in all of this. These same people, these Joes and Margarets from Joplin and Madison who come to Mecca every year to drop off their megabucks the way the Nile flood drops off rich, fertile soil and to hear a few hillicies pick and yodel, are the very ones who we claim are so resistant to buying our record product — until they hit Ernest Tubbs' or Conway's, at which time they seem to transform into "vinyl junkies." Maybe what they want is what's available. And maybe what's available is not what they want.

WRITER AWARDS — Two of the co-writers of "Why Not Me" were recently awarded platinum albums by RCA Records. The surprise presentation took place at BMI. Pictured from (l-r) are: Dave Wheeler, marketing dir. of RCA Nashville; Sonny Throckmorton and Harlan Howard, writers and Roger Sovine, vp, Nashville operations, BMI.

COUNTRY

TOP 50 ALBUMS

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks</th>
<th>6/14 Chart</th>
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<tr>
<td>ROCKIN' WITH THE RHYTHM ✴</td>
<td></td>
<td>6/14 Chart</td>
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<tr>
<td>2 WHOEVER'S IN NEW ENGLAND</td>
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<td>6/14 Chart</td>
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<tr>
<td>ALABAMA GREATEST HITS ✴</td>
<td></td>
<td>6/14 Chart</td>
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<tr>
<td>5 GUITARS, CADILLACS, ETC., ETC.</td>
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<tr>
<td>LOST IN THE FIFITIES TONIGHT ✴</td>
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<td>6/14 Chart</td>
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<tr>
<td>11 WILL THE WOLF SURVIVE ✴</td>
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<td>6/14 Chart</td>
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<tr>
<td>12 SEASONS ✴</td>
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<td>6/14 Chart</td>
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<tr>
<td>14 SHAKIN' ✴</td>
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<td>6/14 Chart</td>
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<tr>
<td>19 GIRLS LIKE ME ✴</td>
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<tr>
<td>20 HARMONY ✴</td>
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<tr>
<td>22 NEW MOVES ✴</td>
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<td>23 SOMETHING TO TALK ABOUT</td>
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<tr>
<td>24 GREATEST HITS ✴</td>
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<tr>
<td>25 GREATEST HITS VOL. 2 ✴</td>
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<tr>
<td>THERE'S NO STOPPING YOUR HIT</td>
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<td>GEORGE STRAIT (MCA 6577)</td>
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<td>BENDY YESTERDAY ✴</td>
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<td>RHYTHM AND ROMANCE ✴</td>
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<td>GEORGE STRAIT #7 ✴</td>
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<td>RAE OWENS IN RHyme ✴</td>
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<td>2 I HAVE RETURNED ✴</td>
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<td>33 GREATEST HITS VOL. 2 ✴</td>
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<td>34 HANG ON TO YOUR HEART ✴</td>
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<td>THE FORESTIERS ✴</td>
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<td>36 LOOKING AHEAD ✴</td>
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<td>37 THINK ABOUT LOVE ✴</td>
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<td>38 ME &amp; THE BOYS ✴</td>
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<tr>
<td>39 CLASS OF 55 ✴</td>
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<td>40 I TELL IT LIKE IT USED TO</td>
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<td>6/14 Chart</td>
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<td>41 PERFUME, RIBBONS &amp; PEARLS</td>
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<td>42 FOUR FOR THE SHOW ✴</td>
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<tr>
<td>43 HIGHWAYMAN ✴</td>
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</table>

HOT CUTS

Dwight Yoakam — Guitars, Cadillacs — (Guitars, Cadillacs, Etc., Etc.)

George Strait — Deep Water — (#7)

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

Reba McEntire — Don't Touch Me There — (Whoever's In New England)

C. Perkins, J.L. Lewis, R. Orbison, J. Cash — Waymore's Blues — (Class of '55)

Roy Orbison — Coming Home — (Class of '55)

Tanya Tucker — Daddy Long Legs — (Girls Like Me)

Oak Ridge Boys — Seasons — (Seasons)

Pake McEntire — Bad Love — (Too Old To Grow Up Now)

Dwight Yoakam — Bury Me — (Guitars, Cadillacs, Etc., Etc.)

Ronnie Millsap — In Love — (Lost In The Fifties Tonight)

The Statler Brothers — Forever — (Four For The Show)

Don Williams — Then It's Love — (New Moves)

Cash Box June 21, 1986
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Creator</th>
<th>Label/Year</th>
<th>Weeks On 6/14 Chart</th>
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<td>SOMEBODY WANTS ME OUT OF THE WAY</td>
<td>GEORGE JONES</td>
<td>Epic 34-05862</td>
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<td>SAVIN’ MY LOVE FOR YOU</td>
<td>PAKE MCENTIRE</td>
<td>RCA-PB-14336</td>
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<td>34</td>
<td>TIE OUR LOVE IN (A DOUBLE KNOT) BILL</td>
<td>DOLLY PARTON</td>
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<td>35</td>
<td>I’VE GOT A NEW HEARTACHE</td>
<td>RICKY SCAGGS</td>
<td>Epic 34-05989</td>
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<td>36</td>
<td>SHAKIN’</td>
<td>SAWYER BROWN</td>
<td>Capitol/Curb B-5385</td>
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<td>COUNT ON ME</td>
<td>THE STALTER BROTHERS</td>
<td>Mercury/PolyGram 88-721-7</td>
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<td>ANYTHING GOES</td>
<td>GARY MORRIS</td>
<td>Warner Bros 7-28513</td>
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<td>1982</td>
<td>RANDY TRAVIS</td>
<td>Warner Bros 7-28628</td>
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<td>STRONG HEART</td>
<td>T.G. SHEPPARD</td>
<td>Columbia 38-05905</td>
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<td>FEELIN’ ‘THE FEELIN’</td>
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<td>ROLLIN’ NOWHERE</td>
<td>MICHAEL MARTIN MURPHEY</td>
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<td>I’LL TAKE YOUR LOVE ANYTIME</td>
<td>ROBIN LEE</td>
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<td>HEARTBEAT IN THE DARK</td>
<td>DON WILLIAMS</td>
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<td>WORKING WITHOUT A NET</td>
<td>WOLFTON JENNINGS</td>
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<td>47</td>
<td>NOW AND FOREVER (YOU AND ME)</td>
<td>ANNE MURRAY</td>
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<td>A FRIEND IN CALIFORNIA</td>
<td>JOEY HICKMAN</td>
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<td>LOVE WON’T WAIT</td>
<td>THE WRITES</td>
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<td>WHEN IT’S DOWN TO ME &amp;</td>
<td>CHARLEY MCLAIN &amp; WAYNE MASSEY</td>
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<td>TWO TOO MANY</td>
<td>HOLLY DUNN</td>
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<td>DOCTOR’S ORDERS</td>
<td>MEL MCDANIEL</td>
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<td>CHARTBREAKER WITH YOU</td>
<td>VINCE GILL</td>
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<td>GUILTY EYES</td>
<td>DARLENE AUSTIN</td>
<td>CBS-1158</td>
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<td>I’M GOING CRAZY</td>
<td>KENNEDY DALE</td>
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<td>GONNA LEARN TO LOVE WITHOUT YOU</td>
<td>MICHAEL JHONSON</td>
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<td>SOMETIMES A LADY</td>
<td>EDDY RAVEN</td>
<td>RCA-PB-14319</td>
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<td>BACK WHEN LOVE WAS ENOUGH</td>
<td>MARK GRAY</td>
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<td>COUNTRY STATE OF MIND</td>
<td>DAVE WILLIAMS</td>
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<td>ALL THE WAY</td>
<td>RAY PRICE</td>
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<td>NEW SHADE OF BLUE</td>
<td>PERRY LOPEANT</td>
<td>Door Knob DK 86-249</td>
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<td>MIDNIGHT FLYER</td>
<td>CARLTON MOODY &amp; THE MOODY BROS</td>
<td>Lemon LR 15121</td>
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<td>MARTY STUART</td>
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<td>EVEN COWGIRLS GET THE BLUES</td>
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<td>Columbia 75-05066</td>
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<td>DANGER LIST (GIVE ME SOMEONE I CAN LOVE)</td>
<td>MELVYN JONES</td>
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<td>BIRTH OF ROCK &amp; ROLL</td>
<td>CARL PERKINS</td>
<td>America/Smash 884-780-7</td>
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<td>IF THAT AIN’T COUNTRY/</td>
<td>BLUE HOUSE PAINTED WHITE</td>
<td>Norman Wade (NCR 327)</td>
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<td>Screen EV 1041</td>
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<td>GOT MY HEART SET ON YOU</td>
<td>JOHN CONLEE</td>
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<td>BLUE SUEDE BLUES</td>
<td>DON HUNLEY</td>
<td>Capitol B-5568</td>
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<td>75</td>
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<td>NICOLETTE FEATHERS</td>
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<td>WAS IT JUST THE WINE</td>
<td>VERN GOSDIN</td>
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<td>THE THINGS I’VE DONE TO ME (BECAUSE OF YOU)</td>
<td>JIM COLINS</td>
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<td>DON O’LACE</td>
<td>CBS 734</td>
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<td>MY GOOD LUCK CHARM</td>
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<td>ONE MORE TIME AROUND</td>
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<td>CON IN THE DAYLIGHT FIRE IN THE DARK</td>
<td>BILL WALKER</td>
<td>Tall (Texas) TTR-69/DEBUT</td>
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<td>BOOTS CLEMENTS</td>
<td>West (W-721)/DEBUT</td>
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<td>86</td>
<td>HARMONY</td>
<td>JOHN CONLEE</td>
<td>Columbia 38-05778</td>
<td>43</td>
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<tr>
<td>87</td>
<td>LADY IN DISTRESS</td>
<td>LITTLE DAVID WILKINS</td>
<td>Epic 7034</td>
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<tr>
<td>88</td>
<td>WISHFUL DREAMIN’</td>
<td>MICHAEL SHAMBLIN</td>
<td>(F &amp; L 549)</td>
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<tr>
<td>89</td>
<td>BEAUTIFUL FEELINGS</td>
<td>WAYNE BROTHERS</td>
<td>Wyatt Records W-102</td>
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<td>90</td>
<td>TOUCH ME</td>
<td>BANDANA</td>
<td>Warner Bros 7-28721</td>
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<td>91</td>
<td>FREEWAY BABY</td>
<td>GERRY BAZE &amp; TOUCH OF COUNTRY</td>
<td>(Coral-45-114)</td>
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<td>92</td>
<td>BOARDWALK ANGEL</td>
<td>BILLY JOE ROYAL</td>
<td>Atlantic 799555</td>
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<tr>
<td>93</td>
<td>THE LIGHTS OF ALBUQUERQUE</td>
<td>JIM GLASER</td>
<td>MCA/NoBe Vision 52808</td>
<td>55</td>
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<td>94</td>
<td>A COUNTRY BOY (WHO ROCKET THE ROCK AWAY)</td>
<td>DAVID ALLAN CODY</td>
<td>Columbia 38-05876</td>
<td>61</td>
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<td>95</td>
<td>CROSS MY HEART</td>
<td>JAIN GRAY</td>
<td>Cypress CYP 8510</td>
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<tr>
<td>96</td>
<td>TRUE LOVE (NEVER DID RUN SMOOTH)</td>
<td>TOM WOPAT</td>
<td>(EMI America B-8316)</td>
<td>76</td>
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<tr>
<td>97</td>
<td>ANYTHING A STRANGER CAN DO</td>
<td>RANDY WAGNER</td>
<td>Door Knob DK 86-248</td>
<td>69</td>
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<tr>
<td>98</td>
<td>TODAY I STARTED LOVING YOU AGAIN</td>
<td>EMMALOU HARRIS</td>
<td>Warner Bros 7-28741</td>
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<td>COWPOKE</td>
<td>GLEN CAMPBELL</td>
<td>Atlantic 799559</td>
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<td>CUMBERLAND RIVER</td>
<td>LOVY HUTCHINS</td>
<td>ARC-0003</td>
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**MOST ADDED**

The Osmond Bros.  
Nicolete Larson  
Dark Horse: Floyd Bolding  

WICO — Salisbury — C.R. Hook  
Marvel Felts  
Dark Horse: Wayne Kemp & Bobby G. Rice  

WMUS — Muskegon — Tim Achterholt  
George Jones (Pick)  
Eddy Raven  
Girls Next Door  
Dark Horse: None  

WTHI-FM — Terre Haute — Barry Kent  
Eddy Raven  
Lacy J. Dalton  
Dark Horse: None  

WCCN — Neillsville — Nancy Stewart  
Ricky Skaggs  
Vince Gill  
Hank Williams, Jr.  
Little David Wilkins  
Floyd Bolding  
Marie Haggard  
Dark Horse: Indiana  

KDRR — Gresham — Mark Wade  
Ricky Skaggs  
Narvel Felts  
Eddy Raven  
Lacy J. Dalton  
Kenny Rogers & Nickie Ryder (Pick)  
Don Grantham  
The Kendalls  
Crossroads  
The Statler Brothers  
Dark Horse: Indiana  

KCAL-FM — Bantrop — Mark Graves  
George Strait  
Ricky Skaggs  
Narvel Felts  
Eddy Raven  
Lacy J. Dalton  
Kenny Rogers & Nickie Ryder (Pick)  
Don Grantham  
The Kendalls  
Crossroads  
The Statler Brothers  
Dark Horse: Indiana  

WDSY-FM — Pittsburg — Mary Jo Kacsan  
Eddy Raven  
Conway Twitty  
Hank Williams, Jr.  
Dark Horse: None  

KFW — wichita — Gary Hightower  
Hank Williams, Jr.  
Girls Next Door  
John Conlee  
Conway Twitty  
Darlene Austin  
Keith Whitley  
Mac Davis  
Vern Gosdin  
Kenny Dale  
Leon Everette  
Billy Walker  
Dark Horse: Carl Perkins  

KFXS — Las Vegas — J.C. Simon  
Hank Williams, Jr.  
Girls Next Door (Pick)  
William Lee Golden  
Don Hunley  
Dark Horse: None  

KHF — Wichita — Pete Brier  
Kenny Rogers & Nickie Ryder  
Conway Twitty  

**STATION ADDS**

KJBS-FM — Bantrop — Mark Graves  
George Strait  
Ricky Skaggs  
Narvel Felts  
Eddy Raven  
Lacy J. Dalton  
Kenny Rogers & Nickie Ryder (Pick)  
Don Grantham  
The Kendalls  
Crossroads  
The Statler Brothers  
Dark Horse: Indiana  

KNAI — Victoria — Marvin Paul  
Rick Nelson  
The Kendalls  
Wayne Kemp & Bobby G. Rice  
Floyd Bolding  
Gary Baze & Touch of Country  
Dark Horse: None  

WMGR — Bainbridge — Debbie Tristan  
Hank Williams, Jr. (Pick)  
Kelly Schoppa  
Crossroads  
Dave Holiday  
Steve Earle  
Dark Horse: Cruisers  

KJDR — Whitefish — Arthur Jackson  
Vince Gill  
Indiana  
Wild Choir  
Dark Horse: Wayne Kemp & Bobby G. Rice  

KSPQ-FM — Salt Lake City — Wade Jessen  
Gerry Base & Touch of Country  
Ray Lynch & Lorrie Donato  
Carl Perkins  
Little David Wilkins  
William Lee Golden  
Owen Harrel  
Marty Stuart  
Jim Collins  
Nicolete Larson  

**HOT PHONES**

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

NOBODY IN HIS RIGHT MIND WOULD'VE LEFT HER — GEORGE STRAIT (MCA)  

DRINKIN' MY BABY GOODBYE — THE CHARLIE DANIELS BAND — (EPIC)  

Hearts Aren't Made To Break (They're Made To Love) — Lee Greenwood — (MCA)  

Rockin' With The Rhythm Of The Rain — The Judds — (RCA/Curb)  

Old Violin — Johnny Paycheck — (Mercury)  

**Dark Horse Consensus**

CARL PERKINS (America/Smash A84-760-7)  
212-333-8580  

Who-o-o-o-o-o-eat! Hot stuff, hot stuff!! This guy may have disappeared from the "billy"s for a little while (25 years, or so), but that doesn't seem to be slowing him down very much. Twenty two Dark Horse Picks include: KBRO, KPOX, KRRV, KVGB, KWDC, KYKK, KKKH, WELE, WQTO, WHIM, WOKK, WOPY, WOWW, WRNS, WSUIN, WTFR, WMXK, KROWN, KSGM, KSO, KATOM and WWVA. And he's already got over a dozen hot phones!! This is the hottest indie we've seen this year!!  

**KTTS JEANS — KTTS, Springfield has begun marketing its own brand of jeans. KTTS Ranchhand jeans are available at clothing stores throughout the Ozarks and feature the KTTS logo on the back pocket. Here, Missouri Governor John Ashcroft (c) is given one of the first pair of jeans. Shown from (l-r) are: Dorrie Hummel, Rob Hough, Tony Michaels, Ashcroft, John Stephens and Don Paul of KTTS.**
ALBUM RELEASES

STORMS OF LIFE — Randy Travis — Warner Brothers — 1-25435 — Producer: Kyle Lehning

"Who's gonna fill their shoes?" Some say Randy Travis and if his debut LP on Warners is a case in point, there's potential in that answer. "Storms Of Life" sticks to the traditional country sound the entire way through, no special efforts made to please the pop-oriented listeners. Randy's recent number one hit, "1982," that established him as the New Male Vocalist of the Year by the ACM earlier this year, as well as his currents, "On the Other Hand" and "Can't Stop Now," are included. Randy's original compositions are a real treat too, "Send My Body" and "Reasons I Cheat." Other highlights include "The Storms Of Life" and "My Heart Cracked (But It Did Not Break)." This is one of the best albums we've heard in a long time!

T.G.'s current single, "Strong Heart" is the first release off his "It Still Rains In Memphis" LP, which will probably produce several more top 10 tunes for "The Good" Sheppard. Cuts such as "Half Past Forever (Til I'm Blue In The Heart)," "Movin' and Shakin' On Business Street" and "The Bad Thing About Good Love" as well as the title cut are standouts. Additional goodies include "Love Is On A Fade" and "Paintin' the Town Blue."

IT STILL RAINS IN MEMPHIS — T.G. Sheppard — Columbia AI 40310 — Producer: Rich Hall

I TELL IT LIKE IT USED TO BE — T. Graham Brown — Capitol ST-12487 — Producer: Bud Logan

The powerful, demanding vocals of T. Graham Brown shine in his debut LP, "I Tell It Like It Used To Be." The songwriter side of T. shows through in such self-penned cuts as "You're Trying Too Hard" and "Hell And High Water." There's a mixture of high-energy tunes that will leave some of you breathless, heart-tugging, sad songs that will have others crying and a few light-hearted, fun cuts that will keep you on the dance floor. Enjoy!

MEMPHIS SESSIONS — Rick Nelson — Epic AL 40388 — Producer: Steve Buckingham

Familiar hits of days gone by fill the late Rick Nelson's "Memphis Sessions" project. This is an especially nice package for dedicated Nelson fans, for it offers a compilation of favorites, including "True Love Ways," "Send Me Somebody To Love," "Sleep Tight, Good Night Man," and Nelson's current release, the Bobby Darin classic, "Dream Lover."

SINGLE RELEASES

REBA MCENTIRE (MCA 52846)

For months "Little Rock" has been a CB "Hot Cut," receiving substantial airplay on radio around the country. As Reba's latest single effort, it's expected to do well, following her established pattern of ranging in the uppermost reaches of the charts.

PAM TILLIS (Warner Brothers 7-20676)
I Thought I'd About Had It With Love (2:38) (Bama Boy/Warner-Elekt-Asylum/Unite Artie—BMI/ASCAP) (M. Brown/B. Nielsen Chapman) (Producers: Josh Leo and Barry Beckett)

Pam Tillis' refreshing vocals stand out in this traditional, fast-moving country song.

SCHUYLER, KNOBLOCH & OVERSTREET (MTM P-72071)
The teaming of three top Nashville writers, trying their hand at a trio vocal effort makes you wonder why this sort of thing isn't done more often! Nice work.

LOUISE MANDRELL (RCA PB-14364)
I Wanna Hear It From Your Lips (2:50) (ECB/Safespace/Pitchfork—BMI) (E. Carmen, D. Pitchford) (Producer: RC Bannon)

This Eric Carmen tune, which leans heavily on the pop side, follows Louise Mandrell's string of fun, easy-to-dance-to single releases.

ORLEANS (MCA-52862)
Lady Liberty (4:18) (Irving/Schmirming—BMI) (J. Hall, Johanna Halla) (Producers: Tony Brown and David Hungate)

A tribute to America's freedom and liberty with a folksy flavor.

RICKY ON LATE NIGHT — Ricky Skaggs rehearses with Paul Shaffer and the Late Night Band for Skaggs' premier appearance on Late Night With David Letterman in New York recently. Ricky and the band performed "Rockin' the Boat" from the "Live In London" LP.
TOP INDIE SINGLES

Weeks on chart: 6/14 Chart

1. **GUilty Eyes**
   DARLENE JUStIN
   (CIB—116)
   Contact: (615) 357-1523
   2

2. **I'M GOING CRAZY**
   KENNY DALE (BGM 30986)
   Contact: (512) 654-8775
   1

3. **ALL THE WAY**
   RAY PRICE (Step One SOR 355)
   Contact: (915) 255-3909
   4

4. **MIDNIGHT FLYER**
   CARLTON MOODY AND THE MOODY BROTHERS (Lamon LR 10131)
   Contact: (704) 537-0133
   3

5. **NEW SHADE OF BLUE**
   PERRY LaPONTE (Door Knob DK-86-249)
   Contact: (615) 365-6002
   7

6. **BIRTH OF ROCK & ROLL**
   CARL PERKINS (America Smash 684 760-7)
   Contact: (615) 244-3776
   13

7. **DANGER LUST (GIVE ME SOMEONE I CAN LOVE)**
   LEON EVERETTE (Orlando CRC 112)
   Contact: (615) 451-3000
   10

8. **IF THAT AIN'T COUNTRY/BLUE HOUSE PAINTED WHITE**
   NORMAN WADE (NCR 327)
   Contact: (615) 624-8025
   12

9. **WISHLFUL DREAMIN'**
   MICHAEL SHAMBLIN (P & L Records FL 549)
   Contact: (615) 329-2278
   6

10. **ROCKIN' MY MELING' ANGEL**
    NARVEL FEELS (Evergreen Ev 1041)
    Contact: (615) 257-3123
    11

11. **THE THINGS I'VE DONE TO ME (BECAUSE OF YOU)**
    JIM COLLINS (TGM-11121)
    Contact: (713) 338-1641
    15

12. **ALWAYS GONNA BE YOUR GIRL**
    PATSY MARIE (INV 1001)
    Contact: (714) 546-7115
    14

Weeks on chart: 6/14 Chart

13. **WAS IT JUST THE WINE**
    VERN GODWIN (Complete CP-150)
    Contact: (915) 250-8855
    19

14. **MY GOOD LUCK CHARM**
    TEGG (Music R 1011)
    Contact: (615) 293-9344
    16

15. **HOLDING MY OWN**
    BOBBI LACE (GSS 734)
    Contact: (915) 245-5901
    18

16. **ONE MORE TIME AROUND**
    BOBBY G. RICE AND WAYNE KEMP (Door Knob DK-86-250)
    Contact: (615) 363-6002
    20

17. **COOL IN THE DAYLIGHT**
    BILLY WALKER (The Texan)
    Contact: (615) 202-0101
    22

Up and Coming

NEW BABY REDFOREN
Ernie Elvins 3rd (GGS Records 733)
ONCE IN A VERY BLUE MOON
Nando Griffith (Ohio PH-1096)
TAKING A WALK THRU THE PAIN
Indiana (R. AIirenue)
LOOK WHERE LEAVING YOU LEFT ME
Floyd Bobbink (Project One-PRO-4986)
TAKING BACK TO LINCOLN COUNTRY
Tommy Thomason (Ross RN 2003)

INDIE SINGLE PICKS

MIKE FUNDERBURK (Western Star WS-102)
Mexican Maiden (2:44) (Eagle Feather—BMI) (H. Hunchinelli) (Producer: Steve Duncan) (Western Star Records, 623 Beardsley Ave., Bakersfield, CA 93308) (805-399-2324)
South-of-the-border flavoring spices up this number highlighted by Funderburk's pleasing vocals.

BARBARA LEE (Emerald AS 3296)
Barbara Lee gives Sue Thompson's smash '60s hit a rebirth in the '80s. Lee's pretty vocals stand out.

SUSAN OLIVER (Intro 1-0286)
This 50s, pop-flavored endeavor deserves more than a few spins around the old turntable. Nice production work.

DAVE HOLLADAY (Step One SQR 356)
Traditional country in a mellow setting.

R.J. MCCREELINTO (Comstock COM 1808)
Wash Her Love Away (2:06) (White Cat—ASCAP) (R.J. McCringleinton) (Producer: Patty Parker) (Comstock Records Ltd. Box 3247 Shaevee, Kanas 66203) (913-631-6050)
Fast-moving, honky-tonk dance tune.

GREAHER BROTHERS BAND (Roundhouse PPP-GB2)
Don't Turn Out The Lights (2:33) (Peter Parlin/Scroll—ASCAP) (R. Brown, R. West, S. Weekley) (Producer: Edgar Struble) (Greahter Brothers Band, 959 Ridgeway Loop Road, Memphis, Tennessee 38119) (901-776-0632)
This effort grabs you right from the start and the energy never stops!
GOSPEL

NASHVILLE — "Competition," the hit Christian rock single and concept video from DeGarmo and Key’s latest album, "Commander Sozo and the Charge of the Light Brigade," has been accepted by MTV, VH1 Video USA, Showtime and WTBS as well as other regional video outlets.

Set in a futuristic time and place, Competition depicts a battle between two gladiator types. "It’s a commentary on how far competition can go in our society," says Dan Brock, manager of DeGarmo and Key. According to Brock, the challenge is between good and evil — but the challenge is within one of the gladiators. "It’s a surprise who wins in the end," says Mike Atkins, in public relations for the Benson Company.

Marius Penzer, director of ZZ Top’s TV Dinner video, directed both Six Six Six and Competition.

competition to Air
On Mainstream Stations

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GOSPEL ALBUM REVIEWS

SING A SONG - CANDI STATON
BERACA BR-1-2001 - Producer: John M. Sussewell

"Sing A Song" is a very well-written and orchestrated project from former R&B singer Candi Staton. She wrote all the songs on the album and has great backup vocals from the McCrary’s. Contemporary yet unique, her style reflects her personal testimony in each song. "The First Face I Want to See" is a beautiful composition; truth rings out in "He Is Lord." "It’s Not Easy" is challenging and the simplicity of "Have You Tried God" is refreshing.

GO WHERE THE PEACE IS - THE SONGWRITERS - ANGELSONG
AS1000 - Producer: Joe L. Wilson - Executive Producer: Mabel Birdsong

This interesting group consists of not only talented songwriters, but also great vocalists — and versatility is their strong point. Some songs are pop, some rock and some country — but they’re all gospel! The title cut is a very soothing ballad, "Living Proof" is inspiring, "If You Died Tonight" speaks for itself. A surprisingly funny song is the country-flavored "Casting Out Devils."

Whiteheart Signs With Sparrow Records

NASHVILLE — Sparrow Records has signed the contemporary Christian pop/rock group Whiteheart to a long-term, world-wide recording contract, according to Billy Ray Hearn. Sparrow president Ed Frock disclosed, "Don’t Wait for the Movie." Whiteheart’s first release for Sparrow, will be released in June. The LP was produced by Whiteheart.

Formerly with the Home Sweet Home record label (distributed by Word, Inc.), Whiteheart has had three highly successful albums to their credit: "Hotline," "Vital Signs," and the Grammy and Dove-nominated "Whiteheart." LP. Founding member of the group, Billy Smiley, was signed onto Sparrow as a writer, which led to the decision to change labels.

Elwyn Raymer’s Gospel News And Views

The Natl. Gospel Radio Seminar

By Jim Black

Recently on a business trip I got in my rental car at the Los Angeles airport and as I usually do, turned on the radio. Much to my pleasant surprise the dial was tuned in to one of the local gospel stations. I thought, now this is 1986! Here I am in a city that is known for its outrageous lifestyles, hip attitudes, trend-setting thinking and I get a rental car that has the FM stereo on a gospel station. Surely this must be an omen that gospel radio has arrived, right? Arrived? Maybe, but not where we want it to be. But one thing I can assure you is that gospel radio has grown up. We recently completed the fourteenth annual National Gospel Radio Seminar in Nashville with a record attendance and an agenda as thorough as any broadcasting seminar or convention ever held.

The over two hundred broadcasters in attendance were the "shakers and movers" in the gospel broadcasting industry today. Broadcasters who desire to make a difference in affecting their communities with the best programming ideas and philosophies that reflect professionalism in radio.

For a little bit of history... in 1971, Dr. Jerry Prock, professor of Mass Communications at Middle Tennessee State University in Murfreesboro, Tennessee, along with several key people in the Nashville music industry, felt the need for a seminar geared for broadcasters in the Gospel format. As a result, Prock, joined by Charlie Monk (then with ASCAP), Ed Allen (then editor of the Gospel Music Association’s Good News), Jim Black (then program director for WWGM, Nashville) and Neal Newton (then radio promotion director for Heartwarming/Impact Records) formed the National Gospel Radio Seminar.

The first NGRS was held in 1972 at the King of the Road Motel in downtown Nashville with some 12 broadcasters in attendance. Those early years attracted DJ’s looking for ways to communicate with record labels to encourage better station servicing, and program directors wanting to identify with the record industry. In all, about 30% of the attendees were from the broadcast industry. The remaining 70% represented artists, managers and booking agents who wanted to interact with those in radio.

The mid-seventies was a time of change for the fledging organization. Dr. Prock stepped away from the NGRS. This called for a decision: move forward.

It was decided that the NGRS would propose an affiliation with the Gospel Music Association, however keeping the NGRS steering committee intact and functioning as an autonomous entity. As a GMA board member I proposed the affiliation to the GMA Board of Directors. The proposal was approved. NGRS was now a division of GMA, with the key people in attendance for support. The late seventies/early eighties saw the birth of the GMA’s Gospel Music Week, featuring seminars for the music industry and the prestigious Dove Award ceremonies. As a division of GMA, NGRS after several years away from Nashville, moved back to Nashville as an adjunct of the Gospel Music Week. This was the right move at the right time. Attendance grew to 90, which was the actual number of radio industry attendees. Music industry representatives registered through GMA. NGRS was now 100% radio.

Since the move in ’83, NGRS has remained in Nashville, held in conjunction with GMA week. Attendance has set records each year with 124 in ’84 (a 38% increase over ’83) and 180 in ’85 (a 31% increase over ’84, and 100% over ‘83) and 210 in ’86.

The steering committee has grown in size and scope, 1986 marks the beginning of a new era with chairman Joe Battaglia, WWDJ, Hackensack, New Jersey. Some 19 members from radio and allied industries provide the leadership that is molding and forging the NGRS. Serving as a resource is the agenda subcommittee which adds the insights of those who wish to have input in planning the annual seminar. Each year brings new interest from all aspects of the radio industry. Representatives come from agencies, program producers, record companies and more. What each brings in common is a desire to positively impact the world for Christ through a specialized agency that provides a Christian alternative for in reach and influence for the Christian radio. In essence, these men and women bring a commitment to professionalism that is built on a foundation of spiritual commitment.

Thus, the threefold goal for NGRS is educational challenge, enduring fellowship, and spiritual commitment. As the immediate past chairman for this event let me challenge you to attend next year, April 5-9, 1987.
Conspiracy Of Hope’s L.A. Stop Was A Triumph

By Stephen Padgett

LOS ANGELES — The “Conspiracy Of Hope” tour to heighten awareness of the work of Amnesty International got off to a lopsided, heartwarming start on the west coast. The Los Angeles date, June 6, which featured stellar performances by U2, Sting, Bryan Adams, Peter Gabriel, Jackson Browne, Lou Reed, Joan Baez and The Neville Brothers in addition to surprise appearances from Brinsley祠 and with Tom Petty And The Heartbreakers, The Brothers Of Doom (Eurythmics’ Dave Stewart and with Bob Geldof and Bonnie Raitt), was a dramatic celebration.

The Los Angeles extravaganza was the second of six scheduled American concerts (San Francisco, 6/4; Los Angeles 6/6; Denver 6/8; Atlanta 6/11; Chicago 6/13; East Rutherford, NJ 6/15). The tour, sponsored by Amnesty International, climaxned with a gala 11-hour marathon broadcast live over MTV from Giants Stadium in New Jersey’s Meadowlands. Bill Graham, who is producing the tour, served as the show’s master of ceremonies. According to John G. Healey, executive director of Amnesty International, some 800,000 mail-in requests were received for the approximately 150,000 seats available for the six shows. Los Angeles’ Forum was engorged with a crowd of 18,600 when he and his new cohort, Tom Petty, showed up unannounced and rocked for Amnesty International’s “Conspiracy Of Hope” tour which landed in Los Angeles June 6.

DYLANS ROCKS FOR AMNESTY — Bob Dylan, shown here during an earlier performance with support band U2, L.A. Forum crowd of 18,600 when he and his new cohort, Tom Petty, showed up unannounced and rocked for Amnesty International’s “Conspiracy Of Hope” tour which landed in Los Angeles June 6.

What is remarkable about Alabama is their ability to maintain their first generation of fans as well as gaining successive generations with each new product they release. The support was a mix of young, old, male and female, ruritile and urbanite. In southern California, hardly considered a place where country music is dominant, the band displayed the drawing capability of any pop act that would be booked into the Pacific. If country music is lagging in these parts, you sure wouldn’t have known it by the turnout and response of this concert.

tori — they get better with age. Randy Owens’ vocals and the harmonies of Jeff Cook, Teddy Gentry and Mark Herndon have never sounded better. Every year seems to bring a new life and enthusiasm to the band and it’s enthusiasm that seems to be picked up by the crowd. There aren’t many more milestones this band can reach, but the ones they’ve yet to attain are more than likely just around the corner.

Tony Reich

END OF A 40 HOUR WEEK — RCA’s Alabama takes a minute to rest following its sold-out Pacific Amphitheatre performance in Costa Mesa, CA recently.
### Classified Ads Close TUESDAY

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**FOR SALE:** Indiana Jones $139.00, Commando $179.00, For All Mankind $179.00. **NUMBER 9 HOSTS & GHOSTS N GOBLINS $139.00, CRYPTO $99.00, RUSH 300 $99.00, ATAC Russian Style $250.00 (HOISANS ALLEY & DUCK HUNT). CALL FOR PRICES. **HARVEST** 520/577-2624. **DYNASTY-II** 310/851-9091.

**ATTENTION JUKEBOX OPERATORS —** Santa Cruz Music, Texas leading supplier to Jukebox Vendors, would like to introduce at the beginning of the year a new series of PREPRINTED TITLE STRIPS for all new releases, and over 5,000 titles, all original artwork. Use our toll free USA-1-800-527-5317.

**DYNAMO POOL TABLES** 4 x 8 ft. $1,000. 1 x 3 ft. $350. **SHORT ORDER** C/O I. want to buy 22 Crowning Glory. For complete information call 826-8011.

**CAPCOM CO., LTD., the designers of “1942.”** “Ghosts N Goblins” and “Guns & Talks” and all other Capcom titles are no longer available from our company. You will have to contact the new distributor, CAPCOM USA INC. (408) 749-7071.

**MATA HITI** $59, Eat $49, $99; Spin $42, $49, $59. **Studios** 3/25/85. **5800 Snell Ave E.** 483-3237. **Payphones $55.**

**FOR SALE** — Blue Chip Stock Market Wall Street West. High Quality, Over 200 cards, all current. $100. **Sales** for local or national area. Draw 80 cards. **Kississippi, Dial 500, Southeast 18**.

**DISTRIBUTORS/OPERATORS** for Canadian made coin operated Counter Top Games and Electronic Scales. High quality and profit $4.50 less direct manufacturer. **Contact: ASTRO VISION INC. (409) 16th Street, San Jose, Calif. 95113.**

**SEEBURG Jukeboxes and Used Amusement Games for Sale or Trade.** For sale: old machines, consoles, jukeboxes, games, video games. **Shuffle Alleys** and your special requests are ok. **Contact: Mr. Jim Ruffner, 1626 7th St., Mailbox 70, Sacramento, Calif. 95814.**

**Ruffner**

### “Hands” Organizers Claim Victory

(continued from page 12)

The creative juices flowing. “There was something about the writing vibe down there,” he said. “You’ve got all those old streets and buildings, the people, the old graveyards. I couldn’t believe there was so much opportunity for musical growth.”

After working at numerous odd jobs, Ruffner started meeting local musicians and decided to plug back into electric blues. “I bought a microphone, got a band together and decided to stick with it,” he said. From that point on, Ruffner began making a name for himself in the local scene.

For years, Ruffner’s band would play afternoons (usually to 7) at the 544 Club, then would play again at night at various clubs and bars in the city. They’d play to people, sometimes they wouldn’t. Usually the band would earn in the range of $200. Slowly but surely, things were starting to come together.

By 1984, Ruffner’s band were the main attraction at the Atlantic House Bar on Bourbon Street. The pay was better, the crowds bigger and the word was starting to get out. “A regular thing for a few years after that,” Ruffner said. “We played with lots of other guitarists who was smoking down on Bourbon Street. On many occasions people like Alvin Lee and John Mayall and Bruce Springsteen would catch Ruffner’s set. Jimmy Page took the stage on several nights to jam with the blues man. It was a union that would lead to Ruffner’s spot on The Firm’s recent tour.

CBS Associated got wind of Ruffner and in late 1985, “Mason Ruffner” hit the stores. The project, produced by Rich Derringer, is a sizzling collection of blues, ballads, and rock that is sure to appeal to the Orleans boogie. While AOR programmers have, as usual, taken the conservative route and handed Ruffner America wide broadcasts while away from their homes, Arbitron that approximates one percent of the music listened to on radio, sampler broadcast and television broadcasts were seen by one in four people.

The study concluded that approximately 40 percent of the Arbitron audience listened to or heard of the broadcasts.

### Monitor Awards

#### bow-Hill of Fire; Best Director — Jon Stewart, Street & Street #2096; Best Editor — Steven Wechsler, 3-2-1 Contact-Farms Tuesday; Best Camera — Steve Zink, A.D. Ackerman, Reading Rainbow-Hill of Fire; Best Lighting Designer — Andy Williams & The NBC Kids Search For Santa; Best Electronics Graphics Designer — John Hanlon, Loft & Studio, Chicago; Communications, Steve Giangrossi, Main Street.

In the Broadcast Entertainment category: Best Achievement — The Cosby Show — Behind the Veil, Best Director — Kirk Brownell, Juliarrd at 80, Best Editor — Tim Farrell, Sister Stories; Best Camera — Memo; Best Lighting — Les Lebowitz, Mike Lieberman, Jake Ostroff, Ron Washburn, Jill Bowers, Jim Covello, Best Sound — John Hanlon, Loft & Studio, Chicago; Communications, Steve Giangrossi, Main Street.

In the Computer Animation category: Best Achievement — CBS Saturday Night Special, Best Director — Richard Seabachbaum, CBS Saturday-Sunday; Best Technical Director — Alper Cerrito, CBS Saturday-Sunday.


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### Songwriters

(continued from page 6)

The old joke, said Styne, “a publisher walked into a record company and said, ‘This is my number one song and goddammit they’re not using it.’”

“The whole thing is said,” said Jule Styne.

But longtime publisher Lou Levy, rising from his seat, said, “I want to be able to accept all the blame. The writers, he said, have stopped writing good songs. ‘I think that’s the problem,’ he told us.

Jule Styne, Leiber and Stoller, and Jones and Schmidt, clearly, have not given up. They are writing songs all the time with their eyes on the theatre, though Leiber and Stoller did express an unying interest in writing songs for Frank Sinatra. The group of over 20 songs that were on sale for 40 years after they did, they’d be singer-songwriters — the Billy Joels or Stevie Wonder or Bob’s of their day. They all see their craft — songwriting — crumbling in the 40s air, and they were all anxious to tell the music publishers — the former sex-ads and end-ads — about it.

### Sony/Virgin

(continued from page 6)

For Sony, the deal means access to the vast Sony library, which "is an excellent deal from our point of view," said Andrew Schenler, Sony Video Software's director of marketing. "Because we are now dealing with an industry leader on the record buyer. Virgin over in the U.K. is like CBS Records here, and we're very excited about the output of programming that we'll be getting from Virgin."
CHICAGO — Vending sales dollars increased sharply for three-fourths of the reporting vending companies in 1985 but only 46 percent achieved increased net profits, according to the annual "How's Business" survey conducted by NAMA.

"One-fourth of the 357 member firms which participated in our study said their net profits remained the same as in 1984," said NAMA president G. Richard Schreiber, "but 29 percent reported that profits decreased in 1985."

Schreiber said the 94 companies from the Great Lakes region reported the best sales and net profit increases compared with other regions. He pointed out that this region also had been the most severely affected in the last economic downturn.

Sales from non-vending ("manual") operations also showed a healthy increase, with 63 percent reporting higher sales in that category, while 23 percent stayed even with 1984 and 15 percent reported lower sales for 1985. The survey does not cover profit margins for "manual" sales.

Vending companies indicated that new accounts and higher selling prices had a greater impact on increased vended product sales results than unit volume.

Vended sales decreased most dramatically in the Southwest region, with 41 percent recording lower dollar sales and only 46 percent indicating higher sales volume over 1984. Expectations for 1986 are optimistic, with 81 percent forecasting higher sales volume and 69 percent forecasting better net profits.

CHICAGO — Videobox Networks Inc., a New York-based high technology research and development firm covering the field of video information, communications and entertainment management, announced the debut of the first laser disc videorobotic system that will allow for constant play of entertainment programming, promotional and commercial messages and educational and instructional information.

Justin Korn, president of Videobox Networks Inc., made the announcement at the mid-May National Restaurant Association show in Chicago's McCormick Place, at which time the "Videobox" VDS coin-operated laser disc video jukebox was introduced. The original concept, however, was announced in October 1985.

"Videobox VDS is a completely unique and beyond-the-state-of-the-art system that is designed to provide effortless automatic play of up to 10 hours of continuous programming on five two-hour high-quality laser video discs," explained Korn. "Our system is totally automatic, requiring virtually no human operation. Because it has the high quality of laser discs, the quality of play will be perfect from the first time to the 1,000th time and beyond."

As he pointed out, Videobox VDS has been designed for use in the high traffic locations where selections by consumer or coin-operated video systems are not desired or required. "This is the perfect entertainment/promotional/advertising system for high traffic locations such as restaurants, bars, lounges, hotels, motels, airports, bus and train stations, conventions and retail stores," he said.

Videobox VDS will convert a proprietor's message or programming onto a custom tape which integrates the proprietor's message between Videobox's own programming, at a frequency of alternation that is changeable by the proprietor. Korn noted that the model's programming not only offers the top current

(Continued on page 38)
PARTY TIME — The recently held grand opening celebration, hosted by Mondial International (5/15) at its newly opened Long Island branch drew a packed house, as depicted in photo 1, which was taken during the grand prize drawing. Operators and guests from throughout the area were anxious to see the new digs and enjoy the fine spread of food, beverages and equipment that was provided at the daylong event. Pictured amidst some of the pieces featured are (photo 2, l-r): Ken Goldberg and his father, from PLK Vend in Queens, chatting with Tifford Gross of P & T Vend in Great Neck — and if you look closely you’ll see Atari’s Jim Newlander in the background. This appeared under "A new Sprint gets a workout." And here are members of the Mondial team (photo 3, l-r), including Monty Wilson, Long Island branch manager, Tony Yula, general manager of Mondial, sales manager Irv Spinak and assistant manager Anthony Yula. The new facilities are located at 45 Voice Road, Carlisle, New York.

‘Gauntlet’ For Two

CHICAGO — By popular demand, Atari Games Corp. has designed a two-player version of their record-breaking “Gauntlet” adventure game. This new product includes all of the unique game play features of the original Gauntlet in a smaller, compact cabinet designed especially for street and other locations where space is at a premium.

Players can still choose from the four distinctive Gauntlet characters such as Thor the Warrior, Tharya the Valkyrie, Merlin the Wizard and Questor the Elf. The action begins as the player deposits coins into the slot corresponding to the position they wish to play (the right coin mechanism activates the right joystick position and the left coin mechanism activates the left joystick). The player then chooses a character by moving the joystick up, down, left or right and pressing the start button.

Because the character selection takes place off of the main playfield, a second player can enter the game at any time without disturbing a game in progress. Just as in the original Gauntlet, players can continue their game playing adventures by adding more coins.

Further information about the new model may be obtained through factory distributors or by contacting Atari Games Corp., 675 Sycamore Drive, P.O. Box 361110, Milpitas, California 95035.

WAMOA Holds First State Dart Tournament

CHICAGO — The Washington Amusement and Distributors of America (WAMOA) sponsored its first statewide dart tournament the weekend of April 19-20. The $3,000 competition was held at the Red Lion Motor Inn in Bellevue, Washington in conjunction with WAMOA’s 1986 convention and exposition. The equipment exhibit was another first for the show. WAMOA president Steve Livingsone advised that both events will be included in next year’s convention plans.

The association had qualifying kits prepared for the tournament which were sold exclusively by WAMOA members at $50 each. Each kit purchased allowed the operator to qualify one Open Doubles team and one Mixed Doubles team. President Livingsone reported that in just three weeks 56 kits were sold which was only four short of the break-even point on the $3,000 in prize money.

“It was a last minute decision to add the dart tournament,” explained Livingsone, “so we are very pleased with the response we received. Next year we will get started on it earlier and make it a bigger and better event for all involved.”

The competition took place on 21 boards, seven boards being provided by each of three manufacturers — Arachnid, Nomac Ltd. and Merit Industries, with the assistance of their respective distributors (General Leisure, Music-Vend and Bumpers Amusements). WAMOA hired Kathy Brannard of Spokane-based Major Events to prepare the kits and Ms. Brannard also served as tournament director, courtesy of Nomac Ltd.

The accompanying photo shows some of the 100 qualifying players who competed in the WAMOA dart tournament on Merit’s “Bull Buster” Nomac’s “Pub Time” and Archim’s “English Mark Dart” boards.

‘Next Trend’ Bally Midway Pin

“The Next Trend” pinball games have arrived from Bally Midway and in the first of this new generation of pinballs is “Motor-dome,” a fast paced, multideck futuristic motorcycle theme game.

Truly Midway’s 54 years of pinball leadership, dedication and experience have all come together to begin "The Next Trend," explained Steve Blasspauli, vice president of sales, "Traditionally Bally quality is evident in such things as the flipper and drop target design, as well as the innovative engineering and design have created exciting, contemporary pinball action for today’s players and unprecedented convenience for operators.”

All games in this new line will feature the most complete and convenient diagnostic package available, according to Blattspieler. An advanced electronic alphanumeric display permits testing without a manual. The eye level display also describes key play features to pull players into the game and allow them to keep track of their score and ball at the same time.

A Hot Theme Game

CHICAGO — Merit Industries has just completed its first full production run on “Phrase Craze,” its latest theme game, which is based on the highly popular “Wheel of Fortune.” Designed for one- or two-player competition, “Phrase Craze” sports a smashing, attention-feating theme, with attention on location and when you consider the cut-like following this theme has attracted, it is understandable that collection reports have been strong in both arcade and street locations.

The object of the game is to guess the letter and solve the unknown phrase, while accumulating high scores; and just introduced is a Super Bonus feature that awards a free phrase to those players topping an operator adjustable score between 1,500,000 and 2,500,000. Players spin a scoring wheel to determine the value of each letter guessed and on each spin there is a risk of getting “zapped” (losing accumulated score), creating the tension and excitement that challenges players. For each letter guessed correctly, score points are won; on each wrong guess, one of the game’s comical “happy faces” turns sad, then green and finally explodes, using up one “life.” The games is operator selectable for 3, 4, 5 or 6 faces to enable tailoring to specific location skill and traffic.

All of the familiar elements of the popular TV game show are contained in Phrase Craze in addition to various special features and sound effects to captivate players.

The game features over 20,000 phrases in a multitude of topics including people, places, things, occupations, food & drink and many others and the storage is so vast that a location would never need replacement chips, according to the company. In fact, Merit says it would be six months before the first repeat phrase popped up.

Merit’s sales vice president Mort Ansky noted that, based on results of the first run, and response from the factory’s distributor network, he anticipates a run on Phrase Craze that could even top the success of Merit’s “Trivia Whiz” and “Tric Tac Trivia” “The game has all the elements of a hot piece, plus the Merit track record of reliability and support,” said Ansky, “When you think of kit conversions to update all the thousands of trivias needing a fresh face lift, and the strong demand for dedicated games, it’s easy to understand the big numbers we are seeing.”

Phrase Craze is available in horizontal and vertical kits and the complete set of dedicated Merit styles — 19” uprights, cabaret, and regular and mini-counterops.

Video Jukebox

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Music videos but “we have music classics from the 1940s, ’50s, ’60s as well as sports and comedy videos.”

The unit has a 10 hour storage capacity utilizing both sales of five laser video discs. This large data bank is accessed through a microcomputer. The system quickly and easily integrates with the existing audio and monitor system, according to Korn, and it will power up to 40 monitors of any size, including large screen video.

Videobox stands 56.5 inches high with monitor, is 35 inches wide and has a depth of 40 inches. Of the model’s sleek art deco design features either gold or chrome trim that incorporates a high-tech look to attract attention on location. The company is currently offering the machine on a leasing basis.
Level 42 made news with “Something About You,” the 1st single from “World Machine!” it simply skyrocketed to Top 5!

And news was made with rave reviews and unprecedented crowds at Level 42’s recently completed and definitely successful “World Machine” tour!

And there’s more! Level 42 is in the news now with the launching of their 2nd single, Hot Water.